

Belonging and the Infraordinary City: Georges Perec, Walking and Propositional Map-Making

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Declaration: I confirm that this is my own work and the use of all material from other sources has been properly and fully acknowledged.

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Abstract

This thesis proposes a novel methodology for the creation of the Propositional Walking Map, a new type of walking map, through the definition of a series of Approaches to Propositional Walking Map Making that expand and contribute to the definition of a Perecquian Fieldwork within the theoretical contexts and literatures of the Endotic. The wide range of George Perec's experimental works (novels, essays, films, crosswords puzzles, archive systems, fieldwork) is located within the contemporaneous writings of Henri Lefebvre, Michel de Certeau, Guy Debord, Raoul Vaneigem, Roland Barthes and Italo Calvino, and the posthumous publication of Benjamin's arcades project in 1972, with a focus on the Everyday human experience of the city. The thesis examines Perec's strategies for engaging the everyday through his writings to derive approaches to the Propositional Walking Map. It argues that the transit from novel to map addresses the general transition from systems and structures to practices and performances identified with the 'emergence of the *quotidien* as a central notion in modern culture' (Sheringham, 2009, p. 292) moving from the discursive (the novel) to the figural (the map).

The research is underpinned by an approach to theorising practice, using as a case study the prototypes of propositional walking maps produced between 2005 and 2015 with groups of contributors and collaborators, under the organisation Touching the City led by the researcher. The thesis employs Gillian Rose's Discourse Analysis to trace the chronological evolution of the London based Propositional Walking Maps as groups of statements which structured *the way the thing was thought*. The intertextuality of the propositional map is as a Foucauldian 'discursive formation' with aims to establish its own particular discourse.

Drawing on the literature review, the thesis develops the Perecquian approaches of analysis that form one of the main contributions to knowledge of this thesis as an appropriately flexible discipline for the multi-faceted environments of Perecquian enquiry. To this end, it proposes two novel sets of Perecquian enquiry to inform propositional map making: Perec Approaches and *Perecplus* Approaches. Summarised in a comprehensive chart, the Perec Approaches and *Perecplus* Approaches are then employed to analyse the case studies. The thesis concludes by re-locating the evolution of the Propositional Map, Perecquian fieldwork and the theoretical realm of the Everyday of which Georges Perec is a fundamental part. The practice of the Propositional Walking Map aims to enable the formulation of Self-Cities for an improved sense of belonging within the everyday for everyone and is intended to contribute practically, considering the low setting up and environmental costs, to achieving enhanced engagement, reward and wellbeing in the minor public spaces of the city.

Foreword

I live in London and enjoy endurance-walking many less known parts of the city. I first started to observe 'lesser' public spaces, typified by the presence of a bench or benches, on these walks in 2005. The spaces appeared underused, strangely well maintained, apparently dormant. What were they waiting for?

I termed these spaces 'benchspace'. The city, it emerged, has thousands of these benchspaces and they, their linking paths, towpaths and bridleways started to appear to me to hold potential for increased and more varied inhabitation. I set up 'Touching the City' to study the occupancy, and vacancy, of these spaces. I identified test sites, explored ways of interacting with benchspace and its potential occupants and then combined the wide-ranging modes of interaction discovered in new kinds of walking map.

As my map making became more sophisticated I created walking maps for London Legacy, the Design Museum and Kensington Palace. Recently the project has extended around Europe, principally in Barcelona and Antwerp, also in Hamburg, and beyond to the Philippines. I am currently working on Barcelona Converse, considering the city experienced by residents and the parallel city experienced by tourists and map-led projects for co-ordinated minor interventions in Luchtbal, Antwerp.

My PhD grounds and situates this practice, enabling a detailed analysis of each walk and each related map to be conducted, a systematic comparison to be made and a clear agenda for future projects to be established. The 'Touching the City' fieldwork, related interventions, map-making and engagement activities, has been conducted with a wide range of collaborators, commissioning and arts bodies, local interest groups, development and policy forming organisations and museums.

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INTRODUCTION

From this, one can make a deduction which is certainly the ultimate truth of jigsaw puzzles: despite appearances, puzzling is not a solitary game: every move the puzzler makes, the puzzle-maker has made before; every piece the puzzler picks up, and picks up again, and studies and strokes, every combination he tries, and tries a second time, every blunder and every insight, each hope and each discouragement have all been designed, calculated, and decided by the other.

(Perec, 2008b, p. iii)

This research defines a methodology for the creation of a new type of walking map, the **Propositional Walking Map**. Paraphrasing French novelist Georges Perec's thoughts on the 'puzzle maker' (2008b, p. iii) the map maker may be seen to have the same relationship with the map reader that the puzzle maker has with the puzzler: Every direction that the walker picks up, studies and re-imagines, every interpretation he tries, every missed turning and every insight, each hope and each discouragement has been designed, calculated, and decided by the map maker. This thesis rethinks the walks and maps that I have created as a map maker. Perec's writings are used as the basis of a methodology for the analysis of map making. Put simply, the Propositional Walking Map makes propositions to the map reader in addition to providing reliable factual data. Propositional Walking Map prototypes were the principal outcome of five extensive exercises in walking practice, with groups of contributors and collaborators. These were carried out under the organisation *Touching the City* in London between 2005 and 2015.

Georges Perec (1936-1982) is best known as a novelist, filmmaker and as a member of the *Ouvroir de Literature Potentielle*, *Oulipo*. Situated in Paris, several of his writings utilise walking in the city to examine and reveal human behaviours and relationships. Perec also worked as a scientific archivist and was deeply involved in systematic information retrieval techniques. Perec thus took both creative and systematic approaches to revealing the complexity and rewards of the everyday inhabitation of city spaces. The thesis draws on what Geographer Richard Phillips has identified as the emergence of an exciting new kind of fieldwork that 'is bringing new energy to the exploration of ordinary places' (Phillips, 2018, p. 172) which might be described as a 'Perecquian fieldwork tradition' (2018, p. 173). However, the tendency has been to mine Georges Perec for quotations, with little in depth grasp of his sophisticated 'ideas and methods' (2018, p. 175) whilst these could inform the methodologies of a Perecquian fieldwork in detail. This research locates itself within this tradition, contributing an in-depth

understanding of Perec's own fieldwork considering that 'the large and sophisticated critical literature on Perec does not extend to his fieldwork per se'. This thesis develops novel methods that combine Perec's experimental and ludic methods of urban exploration with focussed contemporary approaches, to propose what it defines as a Perecquian Approach to the Field, a taxonomy of tactics for translating and re-assembling the everyday. This approach includes a restless generosity of social spirit and enduring social purpose. Of taking pleasure, and sometimes painful lessons, from all of life's variety and complexities.

The case studies selected derive from the propositional walking map making practice of *Touching the City*, which worked from permanent topological characteristics, infrastructures and buildings, to minor temporary structures, loose objects and debris. These case studies evolved through ways of seeing brought to particular locations in London by specific collaborators. This relates to the 'ways of seeing brought to particular images by specific audiences' described by Gillian Rose (2007, p. 141). The map questioning the interpretation of meaning in locations by making use of diverse location related content. The Propositional Walking Map is an example of intertextuality, being dependent on more than one image or text (2007, p. 142). These images and texts are connected to one another by a Foucauldian 'discursive formation' (Foucault, 1972, p. 37) with the aim of establishing a particular discourse. In relation to the endotic, the situated practice of the infraordinary, the everyday, described by TIER, The Institute for Endotic Research, as 'the imperceptible of the everyday life' (Agora Collective, 2015) much can be perceived if visibility is defined in relation to the relevant discourse. For Perec, the discourse, in the widest sense, relates to belonging in the city, and includes a wide range of specialised modes of knowledge each with its own visibility.

This understanding is underpinned by an analysis of the dialogue between the work of Perec and Maps (Highmore / Foucault / Brotton) and theories of Walking (Careri / Solnit / Ingold / Gros / de Certeau) and the Everyday (Lefebvre/ Vaneigem / de Certeau / Debord / McDonough / Benjamin) to define what this thesis terms the Propositional Walking Map. Methodologically too, Perec has much to offer: from methods of urban exploration and observation, classification, categorisation and taxonomy (Boyne, 2006) to forms of geographical and ethnographic description (Phillips, 2018, p. 175). These relate most directly to the strand of Perec's mode of writing or 'questioning' that he described as 'sociological' (Bellos, 1995, p. 650).

Francesco Careri asserts that since walking pre-dates the city nomadism is the original condition of civilised living (2002, p. 29). It then follows that settlement, in our villages, towns and cities, has been the process of civilised living becoming static. This research also seeks to invigorate the rewarding and

civilising use of the everyday public realm in London by contributing to the restoration and enrichment of our once habitual walking practices and the kinds of civilised living that flow from walking.

This thesis reflects on the motives for embarking on my practice of walking and map making in minor public spaces in London and on my subsequent reactions and feelings both to the contexts to the studies and to the effects of the activities in the locations. Although there are repetitive aspects to my practice I have been seeking a well-tested position consequent on collaborations with a broad range of people. These people and institutions have been drawn from my local and professional network creating an informal Activism that has been carried out in evenings and at the weekend. As a life-long Londoner, qualified architect and university Lecturer, my relationship with the city of London informs my map-making, architectural and academic practices.

0.1 The Purpose of a Propositional Walking Map

The Propositional Walking Map proposes different versions of reality to the map reader. Through engagement with these interpretations the map reader is enabled to identify personal preferences, to acquire approaches for asking new questions of places and for recognising and placing the ideas and preferences of others. The propositional walking map reader gains agency in the creation and performance of locations, situating everyday culture as a dynamic phenomenon. Through focussing on the active, social, construction of reality the propositional walking map also contributes to our understanding of human behaviour.

This thesis proposes that the act of walking, making progress between locations as a consequence of a decision to translocate, to be 'between' the certainties of departure and arrival, creates a receptive state in which we interpret and reinterpret our surroundings. This interpretation typically occurs spontaneously, being subordinate to the goal of reaching a destination successfully. Such processes of interpretation may be intercepted by the Propositional Walking Map, just as a relaxing afternoon on the sofa might be intercepted by a novel, augmenting the extant processes, changing our experience of place, our identity within place and the nature of the place as a consequence of our own changed presence. The nature of the proposition has the potential to contain myriad interpretative possibilities, as do the potential consequences. This research provides a framework for considering and organising these possibilities.

The hypothesis is that periods of free, or less pressured, thinking, that accompany walking, creating opportunities for reflection and interpretation that are precious amidst the complexities of contemporary life, can be nurtured through the Propositional Walking Map. Maps of ideas have occurred throughout history, however, these have comprised quite a separate group to maps that have enabled physical changes of location which exist in practical forms absent of ideas. Combining the conceptual and the practical is a little explored possibility and a further potential that my research and practice engage. I propose that time spent walking with the Propositional Walking Map re-balances our sense of the world.

Whilst Perceps located his observational work in and around the 6th Arrondissement, Luxembourg, the Left Bank of Paris, in London the Commission for Architecture and the Built Environment, CABE and subsequently the Design Council have approached raising ambitions for humanism in the public life of public spaces in London quite differently, with surprisingly similar hopes, but completely contrasting tactics for the individual.

These ambitions frame and contemporise the application of my question in London, also demonstrating the problem that the thesis seeks to address. Public life in London has enjoyed a less positive reputation than Parisian public life. The impression one might gain of public life on London Bridge little changed since Paul Varley was writing in 1930:

A little while ago I was walking across London Bridge and I paused to contemplate what is for me an endless pleasure - the sight of a rich, thick, complex waterway whose nacreous sheets and oily patches, clouded with white smoke-puffs, are loaded with a confusion of ships. . . . I leaned upon my elbows. . . . Delight of vision held me with a ravenous thirst, involved in the play of a light of inexhaustible richness. But endlessly pacing and flowing at my back I was aware of another river, a river of the blind eternally in pursuit of [its] immediate material object. This seemed to me no crowd of individual beings, each with his own history, his private god, his treasures and his scars, his interior monologue and his fate; rather I made of it - unconsciously, in the depths of my body, in the shaded places of my eyes - a flux of identical particles, equally sucked in by the same nameless void, their deaf headlong current pattering monotonously over the bridge. Never have I so felt solitude, mingled with pride and anguish.

(Benjamin, 2002, p. 453)

The necessity to intercept Londoners pursuit of the 'material object', their eerie 'solitude' and the 'nameless void' was identified and explored by CABE and the Design Council through a long running series of reports and enquiries into the ways that public space might be re-valued, creating possibilities for the population to enjoy the benefits to their well-being. These publications were contemporaneous

to my exercises in walking practice. In striving to derive more value from public space, these reports were limited by notions of benefit and value, of the 'material object' at the scale of city planning, travelling the economists path and perceiving the everyday city to contain an abundance of undiscovered financial assets, waiting to be identified and transformed into assets with investment appeal. Wellbeing was the USP, but institutional wealth, building the economy, was at the heart of matters and the reports of the time reveal a paucity of operable mechanisms to engage the everyday population in positive non-financial asset terms (CABE, 2005; Macmillan, 2006; Samuels and Clark, 2008; Ipsos MORI, 2010; Powers, 2010; Giuntoli, Kinsella and South, 2012; Alexiou, Zamenopoulos and Alevizou, 2013). The mindset of the inhabitant, as well as their physical circumstances, is at the centre of their well-being. These conditions are explored and contextualised in Chapter Two.

The principal contributions that result from this research concern firstly: interpretation and codification of the ways of seeing and their objectives explored by Perec across the broad range of his experimental literature, secondly: to use these measures to appraise the efficacy of several forms of Propositional Walking Map, created through the practice of the writer and to propose a detailed agenda for the propositional map-maker in London.

The translation of plentiful observation is key. A close reading of Perec reveals a taxonomy of tactics for translating and re-assembling the everyday. This informs the creation of particular social constructs from which the map-reader might gain, enjoy, or even start afresh and which hold the potential to recalibrate popular reception of the everyday. My work opens the possibility of tasking the environment that we *choose* to perceive with progressing our pleasure in the city available today.

Ultimately, the aim is to create a methodology for this type of approach that can be applied across London and which may be applicable more widely in similar cities. My research describes ways that the city that we identify with, as individuals and small groups, can be apprehended through the everyday by the thoughtful processes of walking, which is asserted by some as thinking. Walking provides a rich diet of everyday experience. I propose that the walking map, conventionally related to way-finding, may be transformed to disseminate and provoke, in short to propose, new ways-of-finding. My Propositional Walking Maps guide reflection on the everyday whilst indicating the kind of journey on which getting lost, or better distracted, or curious, is inevitable.

The development of types of map best suited to informing ways-of-finding entails lengthy fieldwork followed by desk research, gathering potential content. It is then highly dependent upon the editing, juxtaposition and prioritisation of that content and the evolution of new forms of graphic language to

focus positive-ways-of-finding. The syntax of experimental maps has been explored, tested and augmented as a form of manifesto for changed behaviour.

Stimulating structured curiosity, seeing, through the walking map is analogous to creating a social construct through fiction. Addressing my systematic project - to gather, record, communicate and share the everyday through walking and maps, through the lens of Perec's social sensibilities, restless experimentation in literary structure and engagingly playful writing, can create new ways to engage and inspire London's wider public, an opportunity identified by CABI and pursued through the Design Council, to better nurture their wellbeing by rethinking the experience of engaging the city. Lee Child (Flood, 2020) reminds us that in English Literature we are taught that the character must change and go on a journey, with the Propositional Walking Map I propose the inverse.

Research Question

Therefore, the research question for this thesis concerns the different ways that Perec's explorations of the everyday, considered here to circumscribe a Perecquian approach to fieldwork that is predicated on the value of the everyday, may be collected, organised and deployed to categorise and evaluate my walking and map making practices. It is proposed that the resultant formation of data may be analysed and discussed with the aim of defining best practice in a new kind of Propositional Walking Map making, one that seeks to address the importance of capturing and stimulating the personal priorities of the everyday population inhabiting London's minor public spaces, consequently empowering the sense and rewards of belonging in the city. This question can be divided into these sub-questions:

- i/ How does Perec structure his characters journeys through the everyday city to inform their personal development? What measures and variables can be deduced from Perec's work?
- ii/ Reflection on the nature of the inverse process: how can a journey create a character? Development of the walking map as a propositional tool that optimises curiosity.
- iii/ What notions / expectations surround the valuing and / or problematising of the everyday?
- iv/ How might the Propositional Walking Map be located relative to the understanding of value and engagement explored and defined by CABI/The Design Council. Can these areas be revealed and addressed positively with the propositional map?

0.2 Chapters Outline

Chapter One commences Section One - situating the Propositional Walking Map, describing five on-the-ground Walking and Map Making projects created between 2005 and 2015 to explore everyday public spaces in London through walking, prior to commencing the PhD. The routes for these walks were systematically planned and notated using and creating maps. As the projects evolved, the maps, accompanying notes and reflections became increasingly discursive. Each one of these explorative projects informed the subsequent projects. Extensive in distance covered and supported by a wide range of collaborators, participants and funding bodies, the walks generated a body of knowledge and experience. By providing a factual account about each walk as they happened, using the descriptions of the time, this chapter provides the context to the research design and critical literature review.

Chapter two situates the research question to define approaches to creating Propositional Walking Maps for the activation of everyday minor public spaces in London, within the theoretical contexts and literatures of the Endotic. The chapter also delineates the institutional approach to public space activation in London between 2005 and 2015 through examining the grey literature produced by CABI and The Design Council, concerned with questions of Value and Engagement. The chapter is divided into three sections. The first section introduces the research question and defines the key terms that frame its focus: activity (engaging locational narratives), engagement (interweaving of narrative strands) and belonging (a consequence of shared experience). Therefore, the Propositional Walking Map is explored as an approach to engage locational narratives, to interweave the narrative strands located and to establish conditions for shared experience. The second section discusses this thesis approach to theorising practice, adopting practice as a case study and employing Discourse Analysis as method. It begins by describing the particular characteristics of a city map and the relevance of Perec's Parisian works to the possibilities of the city walking map, also describing succinctly the context of Perec's activities (explored in detail in Chapter Three), the relationship between Perec's writing and his readers (explored in detail in Chapter Four) including the intellectual and historical context to his work in the 1960s and 1970s and the ways that what can be described as Perecquian Fieldwork has been progressed in more recent times. The evolution of the Case Study (London Walking Maps) is traced through the ways this comprises groups of statements which structured *the way the thing was thought*. It considers the intertextuality of the Propositional Walking Map as a Foucauldian 'discursive formation' with aims to establish its own particular discourse. For Perec and for the Propositional Walking Map the discourse relates to *Belonging In The City*; where the Intertextual Map is rendered productive and thus powerful in Foucauldian terms. Section three explores the ways that the modes of thinking examined in the literature review relate to the chronological development of the Case Study. A relational diagram indicates the interactions between practice, research and the discoveries made. The work of

Walter Benjamin provides the foundation to explore the ways that a loose structure of short pieces with detail and meaning carries forward the interest on intertextual walking in public space. Finally, the chapter concludes with a summary of the Topics of Discourse identified.

Chapter Three and Chapter Four provide a review of the relevant literatures that form the theoretical premises of this thesis.

Chapter Three establishes the relationship between Perec the novelist and the designer, considering a shared situational base of the work in both cases, before proceeding to establish a key difference in terms of completion: the novelist incorporates location and action while for the designer the action is a consequence of the constructed work. The Propositional Walking Map is then considered as a constructed work and the actions of the map reader consequential upon this. The wide range of Perec's works is explored in the context of the posthumous publication of Benjamin's arcades project in 1972, and the contemporaneous writings of Henri Lefebvre, Michel de Certeau, Guy Debord, Raoul Vaneigem, Roland Barthes and Italo Calvino, with a focus on the human experience of the city. Subsequently the chapter describes the conceptualised and physical oppositions between the state and the individual in the Paris of this period, as played out between the *perceived* power of the state and the *potential* power of the sum of individually determined actions. These actions relate to the nature of the value of the Everyday, where the Situationists and other proponents of the empty subject boosted reactive tendencies and created a sense of alienation to demonstrate the city as vacuous, in contrast Perec engaged with the city as it was. The chapter proposes that whilst for Perec, the novel can be an instruction to think actively, for the map maker the map can be seen as an instruction to act thoughtfully.

Subsequently, Chapter Four, examines Perec's strategies for engaging the everyday through his writings to derive approaches to the Propositional Walking Map considered organised into themes: Fiction, Fieldwork, Formula and Felicity. The first, Fiction, refers to the inclusion of walking and of collected personal dispositifs (Foucault, 1980, p. 194) in Perec's literary maps. The second, Fieldwork, outlines the ways Perec's fieldwork guided in-the-moment experience and its relationship to memory in systematic and creative ways. The third, Formula, reveals Perec's transitions between the structured and the digressive in his narratives; this is important both as a model for engaging a readership and as a critique and commentary on the conventional values found in map-making. Finally, Felicity is considered as the effective ways that Perec frames direct instructions to his readership, often with a sense of urgency, even impatience. The chapter argues that the transit from novel to map is a consequence of the general transition from systems and structures to practices and performances identified with the 'emergence of the *quotidien* as a central notion in modern culture' (Sheringham, 2009, p. 292) the discursive (novel) to the figural (map). But whilst maps, as novels, are intended for

wide distribution, consumption occurs at the personal level, the individual reader can embark on a programme of adjustment and customisation from the start of their journey.

Drawing on the literature review, Chapter Five develops the Perecquian approaches of analysis that form one of this thesis main original contributions. It defines how the term 'approaches' for Perec is akin to Benjamin's 'processes' in communicating some reluctance to describe *an* approach or *a* process. Thus, approaches are grouped in sets that relate to similar types of subject, but which, freed from the technical strictures associated with 'Method' or 'Tools', are allowed to be influenced by, or to include, other approaches on the basis of the stated aims and prior experience, at any moment. This, the chapter argues, is an appropriately flexible discipline for the multi-faceted environments of the Perecquian enquiry. To this end, the chapter develops two novel sets of Perecquian enquiry to inform Propositional Walking Map making: Perec Approaches and *Perecplus* Approaches. Summarised in a comprehensive chart, the Perec Approaches and *Perecplus* Approaches are then employed to analyse the five London walking map practices in Section two which addresses analysis in Chapters Six and Seven.

Chapter Six applies the Perec Approaches and *Perecplus* Approaches discussed in Chapter Five, to examine the five London Walking Maps Projects outlined in Chapter One focussing on the transversal categories of 'Study Intent' and 'Observational Intent' (Horizontal section of the matrix at the conclusion of chapter 5). These categories of analytical process for the Propositional Walking Map applied to LWMP study are divided into the nine sub-categories of Intent and Observational Intent to develop a detailed analysis of the initial processes of walk and map exploration, decision making and refinement. The granular nature of the *Perecplus* approaches also facilitates comparative analysis, such as the choices and consequences that arise from engaging different types of participant, different aims for frequency of incident along the walk and different kinds of finishing locations.

The analysis in Chapter Seven focuses solely on the Lea Valley Drift LWMP study to apply the complete set of categories of the Perec Approach and *Perecplus* Approaches: Observation, Map-making, Map-reading and Record (Vertical section of the matrix at the conclusion of chapter 5). The chapter illustrates how the Propositional Walking Map provides a framework for the construction of a personal system of meaning *in place* (Observation). This, combined with the small-scale hand-made visual identity of the Lea Valley map, reinforces map-readers' ownership of place, the map being a catalyst to observational intent and sense of belonging (Map Making, Map-reading, Record). In an analogous way to Perec's *A Man Asleep*, it is necessary for the map reader and walker of the Lea Valley to circumscribe a large area in order to achieve *location* of the self in relation to the *entire* terrain.

Having unpacked the LWMP using the Perec Approaches and *Perecplus* Approaches, Section Three is concerned with discussion and reflection. The Discussion in Chapter Eight re-locates the role and evolution of the Propositional Walking Map within our understanding of Perecquian fieldwork and the wider theoretical field of the Everyday of which Perec is a fundamental part. The discussion is organised around four themes derived from analysis of the five walks: the superficially vacuous everyday; the relationship of the map reader to fixed and transient boundary objects; the self-city and The Propositional Walking Map. Chapter Nine is a Reflection on changes to our understanding of Perec as a consequence of the analyses and discussion.

Finally, the thesis closes with a concise Conclusions chapter that considers the implications of this research for further investigations of the theories, fieldwork and practices of Perecquian fieldwork and Propositional Walking Map making.

SECTION ONE: Situating the Propositional Walking Map

Chapter One

Practice: Walking and Map Making in London

Chapter Two

Research Design: Theorising, Situating and Directing Practice

Chapter Three

Literature Review (Part 1) Perec in Paris, Walking, Maps

Chapter Four

Literature Review (Part 2) Perec for the Map Maker

Chapter Five

Analysis Design: Mobilising Perec's Approaches

Chapter One - Practice: Walking and Map Making in London

2005 > 2015

Introduction

This chapter describes the five on-the-ground projects that explored London, generated Walking-Maps practice and tested the potential of the Propositional Walking Map between 2005 and 2015 (Fig. 1). The work is accounted for here in factual terms, as it happened. The work is then the subject of the theoretical approaches and methods studied and developed in Chapter Two. It is analysed in detail using Perec and Perec*plus* derived methodologies in Section Three.

In the years following the Millennium celebrations held in London the Millennium Dome, now the O² Arena, and the London Eye, now the Last Minute.com London Eye, which had been launched for the festivities, became catalysts for optimism about the improvement of London's public realm. Improvements to Trafalgar Square followed shortly afterwards in 2003. The London Mayor's office, itself part of public realm improvements in 2002 at Potters Fields Park, close to Tower Bridge which included 'The Scoop' amphitheatre, launched an exhibition: 'Civilizing Spaces: Improving London's Public Realm' in 2005. A short introductory document to the exhibition noted that:

Despite these great assets (listed as: elegant architecture, beautiful parks, historic squares and grand streets), the quality of our streets and public spaces has for too long suffered from a lack of proper investment and poor quality of design. Consequently many of our public spaces have become hostile and shabby, underused or avoided by Londoners.

(New London Architecture nla, 2005, p. 3).

The London Mayor had announced a Hundred Public Spaces programme in 2003, signalling that the recent attention given to centrepieces was now to be directed to more local initiatives. This exhibition was to demonstrate the good progress made since the millennium and to announce the launch of the third phase of the project, bringing the number of local initiatives in progress to thirty-four. As a very large city of nine million, for London, even a hundred improved spaces would each share their improvements between 90,000 Londoners. For smaller groups of Londoners to feel the subjects of benefits it seemed that change would need to be even more widespread. Discussing potential ways to widen the initiative we (Froome-Lewis, Ginsberg) decided to find out more about these 'hostile and shabby, underused or avoided' public spaces by taking a long transverse walk across the city, *the potential for interaction* (Walk One: Westminster to Lea Mouth), hoping to discover for ourselves where the balance between appeal, avoidance and potential appeal may lie.

Each subsequent project set out to explore the possibility of stimulating public interaction in specific, local, public realms. These ranged between: *catalysing interaction*, (Walk Two: Southwark Circular, Tate to Tate); *expressing individual interactions with place*, (Walk Three: Spatial Translations, Highgate to Battersea); *stimulation of interaction through multiple narratives* (Walk Four: Lea Valley Drift, Leamouth to Middlesex) and *interpreting narratives embedded in place to create a specific new interaction* (Walk Five: Kensington Palace to the Design Museum at the Commonwealth Institute).

Although not formally set out at the time, each of the five walks can be seen to have followed a repeating organisational sequence:

- 1/ Objective:** Setting an objective, trial walking different areas to identify a workable route.
- 2/ Walking:** Walking and refining the route repeatedly to discover the qualities of what was to be found along the route and recording these findings.
- 3/ Data:** Considering the data gathered and assembling it into a form that could be described and shared.
- 4/ Sharing:** Describing and sharing the data in motion along the route, **the complete detailed accounts are available in Appendix 1.**
- 5/ Reflection:** Reflection on the discoveries made, on the questions raised by the discoveries, to be addressed in a future project, and a record of the project produced.

These categories are used for the account of each walk as it happened. Different groups of participants were involved in each walk. Before the first walk we agreed a 'collective' name and identity for the projects, that would allow a changing group of participants to be identified as part of the same project: Touching the City (TTC).

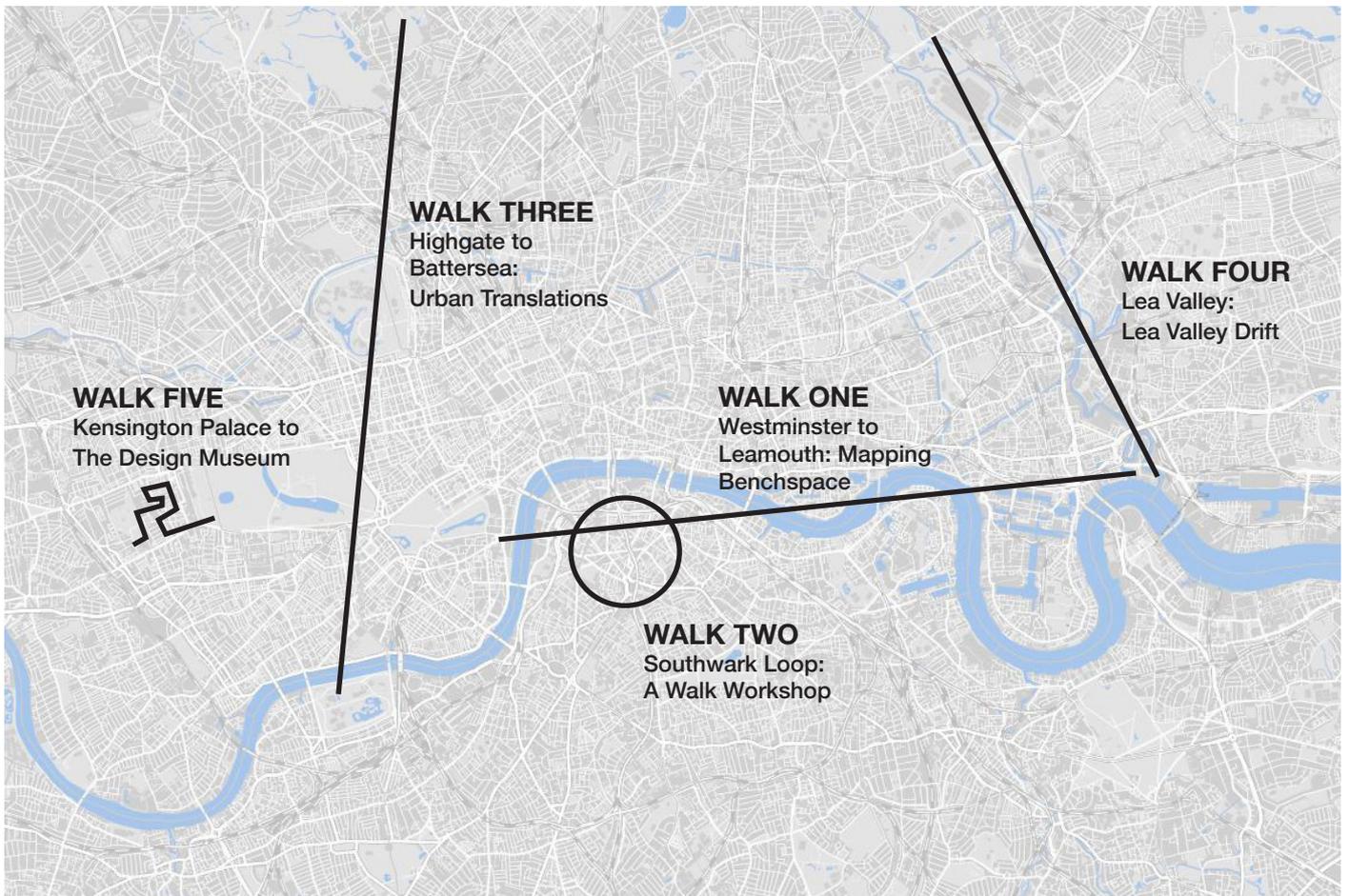


Figure 1. Walks in London - Locations Overview

1.01 Walk One: Westminster to Lea Mouth

1 Objective

This first walk, proposed to appraise the potential for interaction in minor spaces in London, was planned to travel from the city centre to the most distant and distinctly different periphery that we estimated could be reached in a day. The walk would start at Big-Ben in Westminster, London SW1 and finish at Fatboy's Diner at Trinity Buoy Wharf, Lea Mouth, London E14, passing through many places unknown to us, despite both being Londoners, in the Boroughs of Lambeth, Southwark and Tower Hamlets. Looking at the map it was clear that walking south of the river from Big Ben as far as Tower Bridge and then crossing to the north side of the river to continue the walk to Trinity Buoy Wharf would be the most direct and varied line of travel. All kinds of obstacles peppered the route - including railway lines, industrial areas, fortified housing enclaves and office complexes. It was necessary to test the walk in sections to find the most direct ways to make progress. An O/S 1:5000 scale map of sections that the route needed to be planned for was printed in A4 sections, the parts sellotaped together, loosely folded and taken to be marked up in the locations. Phone based maps were too early in their development at this time to present a temptation, this was fortunate because the constant scale and consistent detail of the paper O/S resource meant that an expertise in the relationship between paper distance, cm in the hand, and the time that it would take to walk through different places was gradually gained.

2 Walking

Piece by piece the navigable route for the walk came together. In the process we gained knowledge of every place along the route that could be considered a public space (Fig. 2). The distinction between public pavement / pedestrian highway and public space / pedestrian meeting place became blurred. Pavements widened slightly to contain a post box or a bench. Spaces with a bench seemed to cross this route/place threshold becoming public space of the most minimal kind. We created the term 'benchspace' which captured, for us, this least substantial species of public space. These benchspaces could be seen to occupy the opposite end of the spectrum of public spaces from the major city projects, such as Trafalgar Square and the Tate Modern. From this bottom-up perspective the mayor's hundred public spaces seemed much closer to the major city projects. Benchspaces were highly numerous and appeared, to us, to offer untapped potential.

3 Data

The set of sixteen A4 sheets had created a 1:5000 map approximately 3m in length overall. This was, by this point, covered in rain and chocolate smudged notes about the places that we had found and alternative ways to navigate places that presented choices, with the less good choices crossed out. Creating this route in sections meant that each part was thoroughly explored and we were confident that we had the best route, a balance of the most interesting parts and a reasonably direct progress eastwards. However, this had not been tried in one continuous walk. We printed a clean copy of the map and drew a line along the preferred route in highlighter. We invited friends to join us 'endurance walking' from Westminster to Lea Mouth to trial distance and timings. It did seem that endurance would be necessary (Fig. 3).

4 Sharing

We started the walk on Saturday 30th June 2007 at 11:00 am by gathering at Big Ben, surrounded by tourists, and finished eight hours later at Trinity Buoy Wharf having traversed thirty-four benchspaces (Fig.4). The continuous textual account of the walk can be located in Appendix 1, for a complete set of images also see the Appendix.

5 Reflection

Subsequently we created a form for noting characteristics of occupancy for the spaces (Fig. 5). The 'benchlab' forms, designed to be easily and quickly completed, included: 1/ weather conditions: temperature, wind, rain, light, 2/ facilities: bench, waste bin, tree, lighting, other, 3/ surroundings: exceptional, pleasant, ordinary, unpleasant, nasty, 4/ traces (of use since many of the spaces were empty) cans, graffiti, cartons, newspaper, other, 5/ sources of users: offices, residential, civic facility, tourists, thoroughfare, 6/ (other) bench proximity: 0-5m, 5-10m, 10-20m, 20-50m, 50-100m and finally, 7/ usage: reading, eating, sleeping, talking, resting. We returned twice to all the spaces, in sections, recording the characteristics and occupancy of each space. This provided confidence about the balance between appeal and use in a good sized sample of spaces across the city. A photographic record was made of every space and a benchspace exhibition created (Fig. 6), with the spaces shown in sequence, at Westbourne Grove Church in Notting Hill along with a film of the array of vacant benches at Shadwell. The whole eight hour walk was carried out twice more with different groups, workshop walks with discussions along the way.



Figure 2. Large Puddle under the A11
February 2007

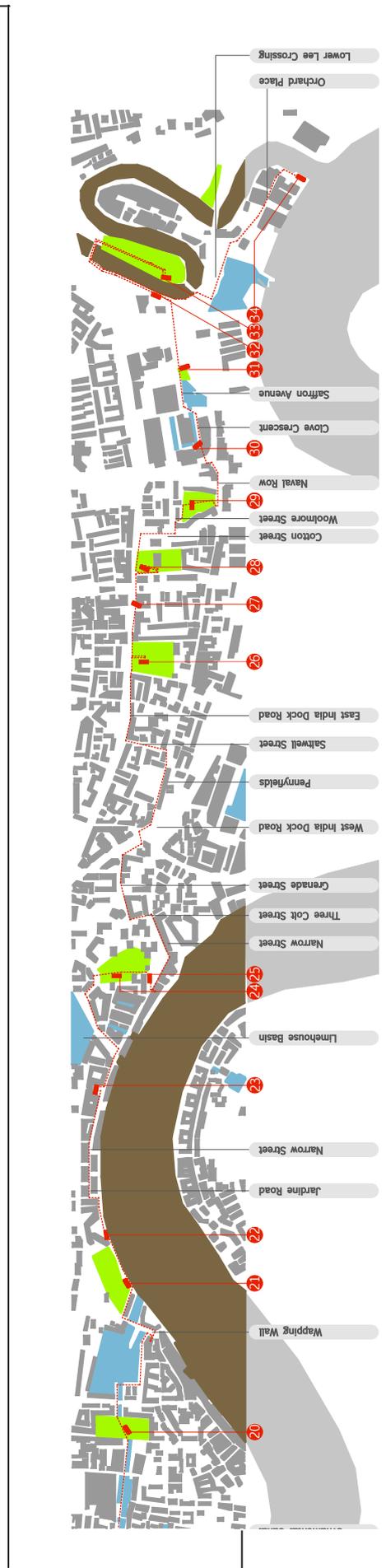
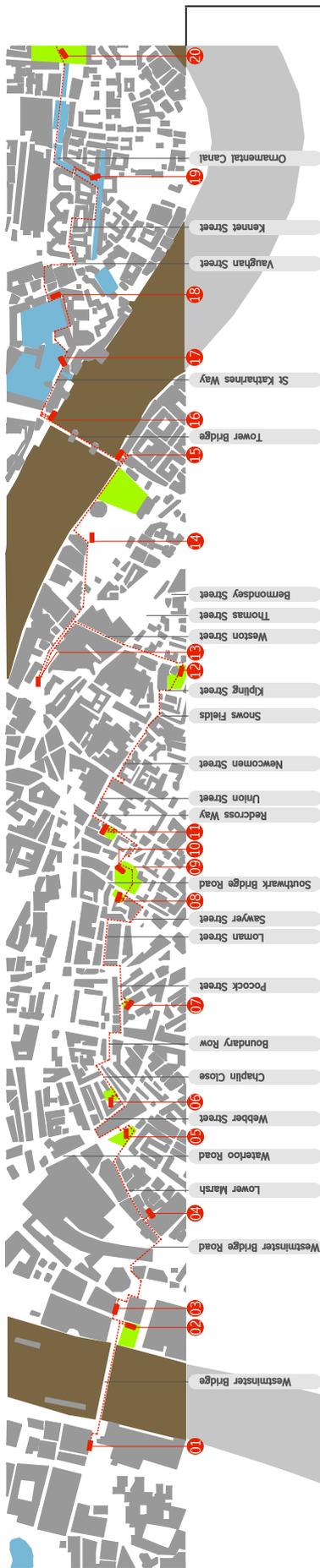
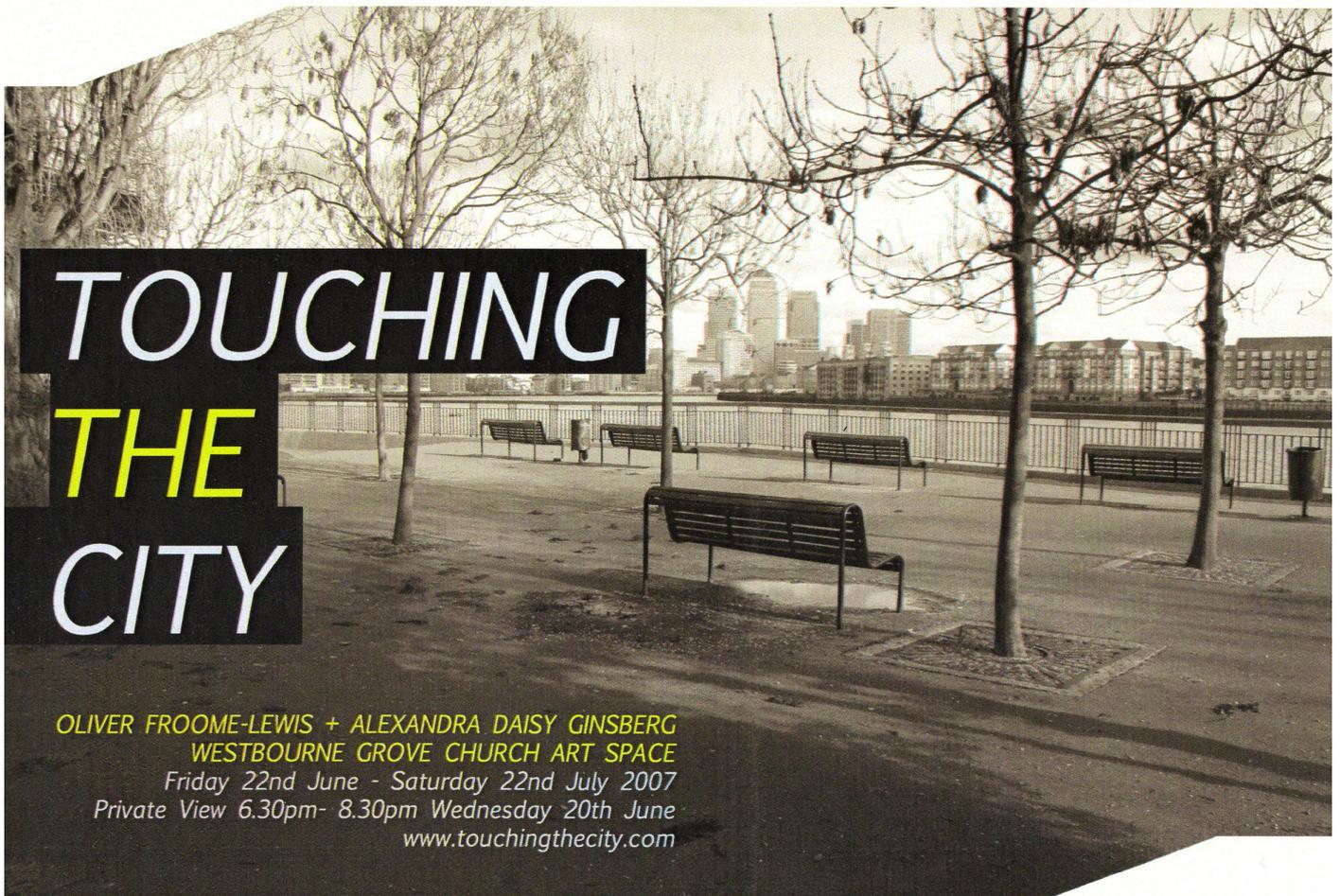


Figure 3. Westminster to Leamouth Walk
June 2007



Figure 4. Thames Path, E1W, 'Oil Rig' View
27 May 2007



OLIVER FROOME-LEWIS + ALEXANDRA DAISY GINSBERG
WESTBOURNE GROVE CHURCH ART SPACE
Friday 22nd June - Saturday 22nd July 2007
Private View 6.30pm- 8.30pm Wednesday 20th June
www.touchingthecity.com

Figure 6. Invitation to Touching the City Exhibition
22 June 2007

1.02 Walk Two: Southwark Loop

1 Objective

The first part of Walk One, passing through Southwark, had revealed a surprisingly tranquil area, people going about their day to day lives as if living in a leafy suburb, just a little distance to the south of the Thames along which the much busier and well known Thames Footpath which links the Royal Festival Hall, opened in 1951; The Hayward Gallery which followed in 1968; the National Theatre in 1976; Shakespeare's Globe and the OXO Tower Arts Development in 1997; the Tate Modern which opened in May 2000, the GLA building in 2002 and the Design Museum, now relocated to Kensington (see Walk 5), which completed the sequence, from 1989 to 2016. All presented their public faces, spaces and elegant restaurants to the river, coincidentally directing many visitors gaze towards the reassuring familiarity of their homes, as patrons and visiting tourists, situated on the North Bank. It was as if North Londoners travelled to a long thin culture island, moored just off the mainland, with home always reassuringly in view. A refurbishment allowed Borough Market, to join this sparkling necklace of initiatives in 2001, being the first substantially funded hint at the possibility of a civilised garden-of-England-nourished everyday life to the south and maintaining the identity of an open air market, a cousin to Covent Garden to the north whose market was transferred to Nine Elms in 1974 and the current 'shopping destination' established in 1980.

This second walk proposed that interaction could be catalysed in everyday benchspace. By creating a walking loop that started and finished on the busy Thames Footpath at the Tate Modern, but quickly plunged into much less familiar parts travelling through Borough, Elephant and Castle and Lambeth North, I hoped to demonstrate the adventure, mysteries and rewards of exploring the 'uncharted interior' of a part of South London to visitors, and to continue to develop my understanding of the potential of benchspace in addressing 'hostile and shabby, underused or avoided spaces' for the benefit of local communities.

The circular route was composed by again linking a series of benchspaces similar spaces to those identified and discussed on the Westminster to Leamouth walk. I initially investigated in a similar way, deciding a distance to be travelled, in this case for half a day, to attract a larger group, drawing a circle of appropriate circumference on the map and again investigating this in sections to establish the best route, with another set of sellotape joined A4 sheets at 1:5000 in hand. This loop also had the advantage, over the first walk, of offering an alternative, dislocating, peripheral experience without walkers feeling

they may be deposited in a distant wilderness at the conclusion, which had been a consequence of the first walk.

2 Walking

I created a poster and placed an Open Call for collaborators at the University for the Creative Arts and at the University of the Arts London (Fig. 7). Each collaborating team would temporarily inhabit a benchspace on the route demonstrating ways that it might be stimulated and re-imagined. Fourteen events were to be staged along the four hour walk for the London Festival of Architecture, 2008. The whole group walked the circuit together, talking, looking at the spaces, and deciding which to adopt and work with. I agreed with Southwark Building Control that we could make temporary installations at each of the locations providing that we were not present for more than fifteen minutes and that there was no visible trace of our presence when we moved on.

3 Data

The development map was again redrawn and used as the key for a programme that described each event. The event was listed on the London Festival of Architecture website and people subscribed.

4 Sharing

On Saturday 12th July 2008 at 2.00 p.m. a much larger group than for the first walk, about forty, assembled at the Tate Modern ramp to embark on the second (Fig. 8). The walk workshop interventions addressed: regulation, ownership, place, data, nature, friendship, escape, entertainment, identity exchange, biotopes and contemplation through a range of devices and narratives that proposed varied new conditions for interaction and plenty of scope for speculations about potential interactions.

The continuous textual account of the walk can be located in Appendix 1, for a complete set of images also see the Appendix.

5 Reflection

Forty participants discussed alternative modes of minor public space inhabitation during the walk. The modes of interaction and provocation were reflected upon afterwards and recorded in words,

photographs and diagrams (Fig. 9) before being published in 'Touching the City' (Froome-Lewis, 2009) (Fig. 10).

These first two walks revealed a vast array of under used territories in the city and indicated a broad range of possibilities for releasing their potential, several actionable points emerged.

Touching the City **Walk Workshops** provide opportunities to discover lesser known public spaces and to explore their characteristics and potential. Hundreds of forgotten and ignored spaces could inspire, ignite or re-awaken public ownership of the city. We raise questions of locality and generality, of appropriate and inappropriate fantasy, of the triumph of utility over delight and, occasionally, of delight over utility. We encounter joyful spaces where our spirits take flight, compressive spaces where the weight of the human throng causes us to crave seclusion and melancholic spaces where we might become more contemplative or perhaps even overcome by nostalgia or depression. This workshop explores how interventions might help translocate generations of pale 'simulation genre' beings from sofa to bench. Processes of walking, presentations of experiments in the stimulation of personal experience, discussion and contemplation will help us to map alternative futures for public life.



Call for Participants

As part of the London Festival of Architecture 2008 we are organising a **Walk Workshop** to take place in Southwark on Saturday 12th July.

We invite you to adopt one of fourteen benchspaces that we have identified and to make a proposal for transforming the public experience of that place. Your interactive intervention might address, for example, the specifics of the location, projected or historic happenings, a global or London wide concern, it might introduce poetry, movement, colour, alien materials or a surprise. Your objective must be clear however. Your intervention will be portable, will join you on the walk, be placed in your chosen location in one minute, a four minute presentation made and a photograph taken. These photographs, and an evolved 500 word text describing your ambitions, will be compiled into a document for publication early in the autumn. The process and delivery of the project will provide a great opportunity to meet and discuss public life.

See www.touchingthecity.com for further details and our work to date.

Programme

Friday 28th March
This invitation, please forward to other potentially interested parties

Tuesday 1st April
Reply with a general statement of your interest (mailto:mail@touchingthecity.com)

Saturday 19th April 2.00pm
Meet at Tate Modern for a walk of benchspaces + A post walk discussion at the Kings Arms, Roupell Street

Saturday 03rd May
Commit and submit your sketch proposal

Tuesday 24th June
Submit a final project image and 100 words for walk document

Wednesday 02nd July
Round table discussion at the Kings Arms, Roupell Street

Saturday 12th July 2.00pm > 5.00pm
Walk Workshop + afterwards at Kings Arms, Roupell Street



Benchspace Walk Workshop
www.touchingthecity.com



Figure 7. Open Invitation
March 2008



Figure 8. Departing from the Tate Modern
12 July 2008

TOUCHING THE CITY sets out to reinvest public space by harnessing our perceptions, and the interactive potentialities, of the everyday - stimulating sensations of public ownership and belonging. this circulating object describes their approach, which combines analysis with action, to reveal multiple opportunities in benchspace.

EDITED BY OLIVER FROOME-LEWIS TOUCHING THE CITY

TOUCHING THE CITY

EDITED BY OLIVER FROOME-LEWIS

AWST & WALTHER, PH+, DEAR ARCHITECTS, SCIOPO, DOT+CESAR, TTC, MAP, BENAND-SEBASTIAN, STUDIOX, KRISTINA KOTOV, MENEER VAN BALTEN, MARTIN CAWSON

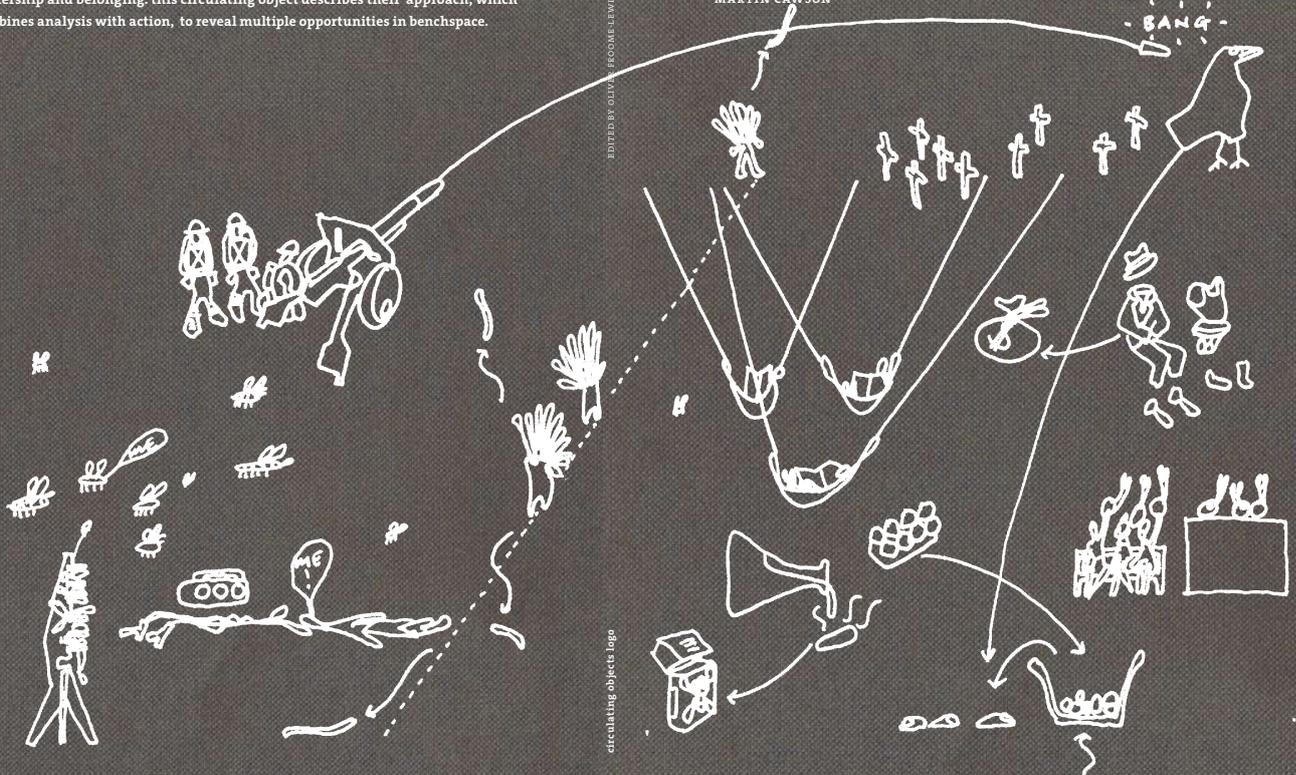


Figure 10. Touching the City 'Circulating Objects' Publication 2009

1.03 Walk Three: Highgate to Battersea

1 Objectives

A linear route from Highgate Cemetery to the Peace Pagoda in Battersea Park. Composed using a similar approach to the Westminster to Leamouth walk, by drawing a line between these two distant points, that could possibly be walked in a day. Entirely different in character to the first two walks this route passed through both every day and some of the most opulent spaces in London, including the Harrods Food Hall. However, in this case the route itself was prioritised over spaces along the route. Walk three proposed that Participants be encouraged to identify linked happenings, events and presences along the route according to their personal preferences. Following a call similar to that made for Walk Two, Southwark Circular, two distinct types of observer, the Architect and the Photographer were invited to see whether differences in starting cultural priorities would result in different kinds of observations (Fig. 11). In discussions with photographers Emmanuelle Waeckerle and Katja Hock it had emerged that many photographers prioritise envisioning traces of a now absent, past presence, or past fictional city, one that we cannot know in detail, constructed largely in the imagination, whilst many architects prioritise potential future presences or a fictional city based in the future, one that, again, we cannot know in detail. The walk was an opportunity to investigate how these values might affect the record made during simultaneous experience of identical situations. How would these records be influenced by what was being looked for, as well as by what was available to find?

The route was composed with a further set of A4 sheets at 1:5000. As with walks one and two a straight line drawn between starting and finishing points was the first stage. This line was deviated from: 1. to navigate around obstructions, 2. to include irresistible highlights slightly off the line, 3. to prioritise change and difference. In this case the line intercepted a series of parks: Dartmouth Park, Hampstead Heath, Primrose Hill, Regent's Park, Paddington Street Gardens, Hyde Park and Battersea Park. Pushing through busy built up areas that were interspersed with releases into London's well-tempered nature (Fig.12). In this case it was important that participants were not prepared for the territory that they would encounter, what was being sought was spontaneous reactions and a group dynamic.

2 Walking

A date, meeting point, objectives again announced on a poster. A group of seven was assembled for the walk.

3 Data

This was another endurance walk, and I wanted participants to concentrate on what they were seeing rather than on where they were going. A general map was issued but not at the 1:5000 scale, this would have been a 3m long sheet. I would guide the group and keep the group up to date with our progress.

4 Sharing

The walk took place on Saturday 21st January 2012. As it turned out that the group of seven was quite enough people to make the journey slow. Everybody was looking out for photographs to capture, and all were keen to frame their photographs carefully, and all were of different 'finds', so we were continuously pausing as photographs were taken (Fig. 13). The walk, including breaks, took about ten hours. The long walk made revealed the wide range of encounters possible on such an extended journey through the city, clarifying the kinds of prioritisations that we make as we choose where to focus our observations and what to capture in words and photographs. The continuous textual account of the walk can be located in Appendix 1, for a complete set of images also see the Appendix.

5 Reflection

Each walker recorded their preferences, which varied widely. After the walk the walkers reflected upon their selection preferences and created a preferred set. Set making crystalised the particular narratives, the stories that participants wanted to tell. I extended this written account of the walk and organised the photographs selected by the group in parallel linear sequences alongside the account allowing the choices made at each point to be compared (Fig. 14 -15).

Spatial Translations

Collection, Recollection and Prediction
what is, what might have been and what might be

January 21st 2012

Spatial Translations sets out to create dialectic between fictional past and future presences in the city as revealed by the contrasting practices of the Photographer and the Architect.

Whilst the photographer may interpret what is present, what may already have occurred, or is occurring and direct the partaker to envision a potential past presence of past fictional city the architect may work with what is absent seeking to evoke a potential future presence or future fictional city. Both sets of resulting representations frame and transform our live experiences of the city that is actually present before us.

Contrasting the readings that inform these transformations is predicted to lead to the creation of new generative tools for both disciplines and to increase our awareness of the role of the predictive and the fictional in our everyday lives.

You are invited to participate in an eight mile traversal of London starting at Highgate Cemetery and concluding at the Peace Pagoda in Battersea Park. This walk alternates between parkland, residential and commercial locations and presents a range of opportunities to capture presence with a view to the generative potential of absence

Following this fieldwork you are invited to present a set of six photographs accompanied by writings that probe the predictive or fictional lives generated for you by the locations.



oliver froome-lewis
touching the city

touching the city is a collaborative with many contributors past and present. previous events include the westminster to leamouth benchspace ramble and southwark benchspace walk workshop. both published in:
circulating objects : touching the city

www.touchingthecity.com

Figure 11. Walk Invitation
January 2012



Figure 12.

**'Don't get lost' detailed walk map
downloaded to phones
January 2012**



Figure 13. Highgate Cemetery
January 2012

Figure 14.

Forming Parallel Stories January 2012

Regents Park, Queen Mary's Gardens, Paddington Street Gardens

guide <http://www.londondrum.com/cityguide/>

Elephant House

In plan, it looks rather like a cauliflower, which has nothing to do with the husbandry of elephants that I know of, but which underlines the slightly romantic view of nature which much 20th-century zoo architecture has espoused. In the 1930s, Lubetkin expected his penguins and gorillas to have a keen interest in Vitruvian proportion: by the 1960s, scientists knew a little more about what made captive animals comfortable, and - perhaps more particularly - what made bien-pensant zoo-goers comfortable about the captivity of animals.

Zoo animals became a version of Rousseau's noble savage, demanding a rough and ready habitat. "The way to rob elephants of their dignity," said Casson, "is to make them stand in a straight line."

<http://www.telegraph.co.uk/property/3308706/Making-the-grade-Elephant-and-Rhino-House-London-Zoo.html>

Regents Park

The park is human habitat. And the Hub, whilst providing paths with 360 degree views, also provides a richly dominating architectural form in the middle of the 'lungs'.

http://www.royalparks.org.uk/parks/regents_park/hub/the-hub.cfm
http://www.historyhouse.co.uk/articles/lungs_of_london.html

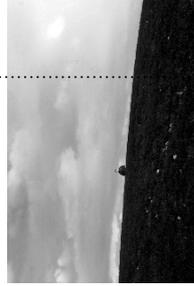
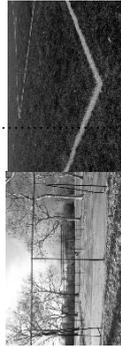
Who coined this well known phrase? The 'Lungs of London' are said to be the many parks and squares in London, and it conveys the idea of their importance to the well-being of its inhabitants. It was first attributed to William Pitt (1708 - 1778) the Earl of Chatham, by Lord Windham in a speech in the House of Commons on 30 June 1808, during a debate on encroachment of buildings upon Hyde Park. Windham said "It was a saying of Lord Chatham, that the parks were the lungs of London..." Cobbett's Parliamentary Debates Vol.11
http://www.urbantaskforce.org/UTF_fineL_report.pdf

We window shop: football, running, cricket practice, call to prayer, 'boating lake'.

Queen Mary's Gardens offers radial accommodation of axial shifts, Chester Road is accommodated with York Bridge, York Gate and Marylebone Church. From which another radial accommodation brings us to Marylebone high street.

Paddington Street Gardens

<http://www.westminster.gov.uk/services/environment/landandpremises/parksandopenspaces/paddington-street>



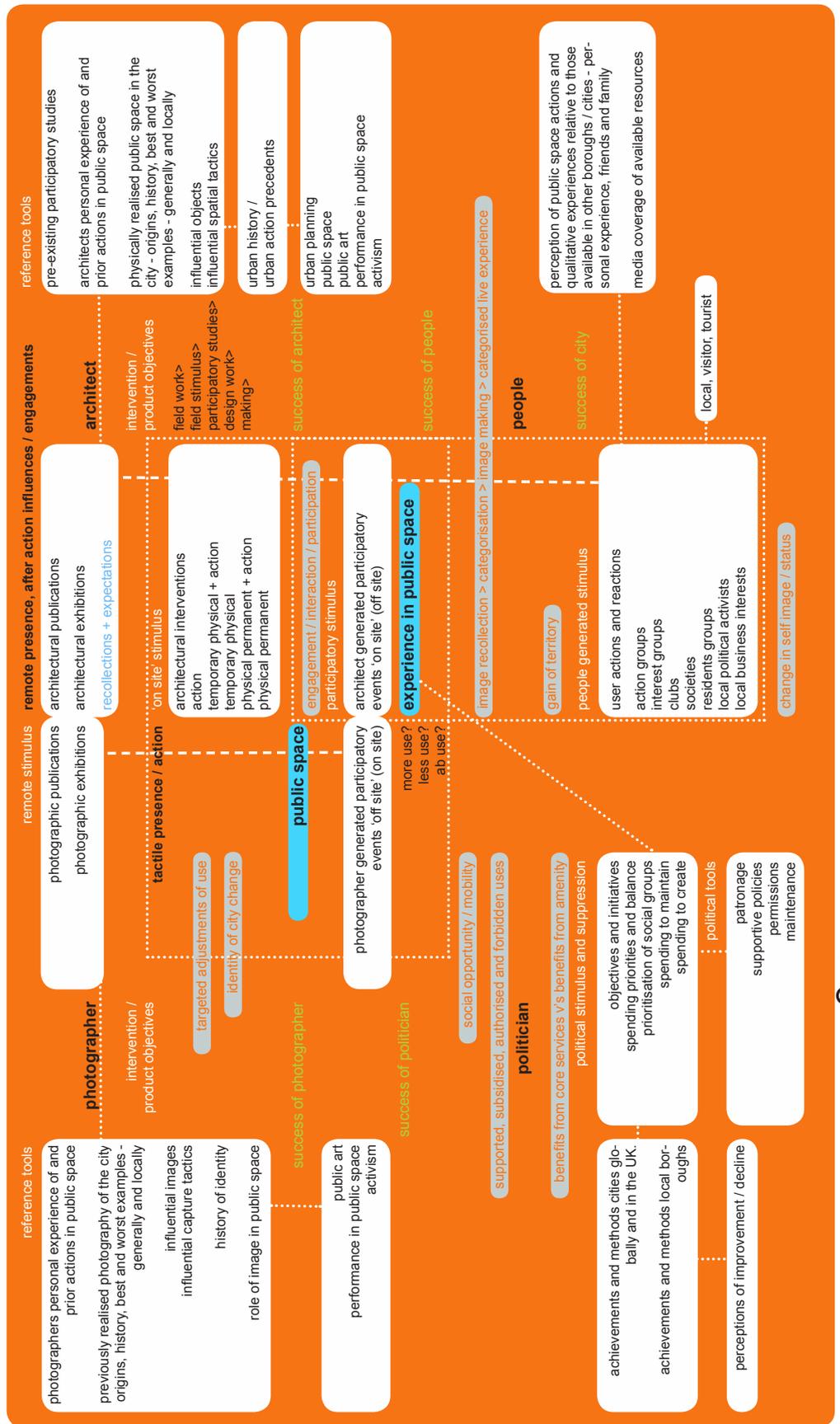


Figure 15. Differences in reference points and tools of photographer, architect, politician, consequence for user experience
How these come together and act in public space 2011

1.04 Walk Four: Lea Valley

1 Objectives

A linear route from Dock Road, at Lea Mouth, E16, to the Middlesex Filter Beds, E5. Emerging East, commissioned by London Legacy following the 2012 Olympics, was a project to establish and re-establish links with communities around the Olympic Park and to launch the new park as a local as well as an international resource a year on from the games (Fig. 16). Touching the City (TTC) was selected as one of twelve teams that addressed this question in different ways. The TTC project: Lea Valley Drift situated the Olympic Park on the River Lea and Lee Navigation. The exploration comprised successive walks with local and regional experts. Data was collected about the many and disparate assets distributed along the route (Figs. 17-18). The 1:5000 process proved less helpful since so much of the territory had been recently remade or was in the process of being remade. London Legacy supplied constantly changing DWG files of the area of the wider Olympic site. It was decided to create two walks, one from Lea Mouth up to, through and past the Olympic Park to the Middlesex Filter Beds and one that circumnavigated what had been the Olympic Park boundary at a distance. The walks could each be completed in a long day of walking or broken down into shorter sections. Here the objective was that the resulting maps could be used unaccompanied.

2 Walking

A sequence of exploratory walks from 2011 sought out voices quieter than those promoting the area as the perfect location for the London Olympics. Chloe Street joined me as the project evolved followed through to the development of the maps. As we walked we made notes on early versions of the maps, took hundreds of photographs and discussed our motives for finding significance in different objects. After the walks we recorded our observations in short passages of text and researched the origins, histories and current news stories surrounding the finds that felt most significant (Fig. 19). Ralph Ward visiting Professor at the London East Research Institute, later Dr Jim Clifford, University of Saskatchewan, members of the heritage community and many guest walkers revealed extraordinary details about the history of the area that were important for them.

The territory proved complex to navigate and desire to share the quieter voices that were gradually revealed confirmed the map as the best means. A series of graphic experiments followed and the support

for the emerging map from the Emerging East project brought a range of other voices, with other stories, into our data bank.

3 Data

We trialled both completed maps with walkers from Canterbury School of Architecture and from the LLDC as they were finalised in the summer of 2013. We took a group of thirty walkers from Stratford to Fish Island for ‘Open House’ on 21st September 2013 when the maps were launched (Figs. 20-21).

4 Sharing

Fifteen walkers from the University of Innsbruck School of Architecture joined us on the walk from Leamouth to Fish Island on 31st May 2014. This walk reinforced the very wide range of encounters possible on such an extended journey through the city, but began to add interpretation to the locational detail and prioritised observations (Fig. 22).

The continuous textual account of the walk can be located in Appendix 1, for a complete set of images also see the Appendix.

5 Reflection

These discoveries were made accessible on the two maps that we (Froome-Lewis, Street) created. Eight Thousand Maps were printed by the Guardian Newspaper, distributed with the local ‘Wick’ newspaper and made available in and around the new park (Fig. 23). There had been maps involved in the previous walks, in this case rather than as a tool to help the setting up a walk / survey / series of events that I would conduct, with others, the maps were to enable independent walking of the routes to discover or rediscover the territory, looking at it in fresh ways. What would have been the content of live speculative conversations was captured in the several narrative forms of the maps. These included: The route with written directions and icons indicating the range of finds and landmarks that might be encountered along the way, CR codes linking to more and less directly related sites, graphic evocations of conversations that might have taken place in various locations and short written accounts of happenings and atmospheres that had captured our imaginations.

A primary purpose of these maps would be to reveal pleasures that can be derived from the current condition. It is the cohabitation of dissimilar uses that establishes a special form of vibrancy and

accessibility that is both intriguing, thought provoking and life affirming. In the face of specialist agendas prioritising nature, heritage, investment opportunities or sports as most significant, we speculated that the drift map might afford value to all the current uses in play – becoming a construction of the everyday.

A peer-reviewed article on Lea Valley Drift was subsequently published in ARQ (Froome-Lewis, 2014) (Fig. 24).



EMERGING EAST

DESIGN QUALITY CATALYSTS
AROUND THE PARK

BRIEF

<http://www.londonlegacy.co.uk/about-us/work-with-us/>

LONDON LEGACY
DEVELOPMENT
CORPORATION

Figure 16. Open Call from LLDC
November 2012



Figure 17. Three Mills
March 2012



Figure 18. Party Evidence Beneath the A11
March 2012

Behind the Lea Valley Waterworks, buried electricity cables were found that likely formed the backbone of the power network that powered the area. The cables were found in a trench that was dug in the 1930s and was used to transport power to the waterworks. The cables were found in a trench that was dug in the 1930s and was used to transport power to the waterworks. The cables were found in a trench that was dug in the 1930s and was used to transport power to the waterworks.

These great paths, there is something for all types here. The path is a mix of old and new, and it's a mix of paths that are used for different purposes. The path is a mix of old and new, and it's a mix of paths that are used for different purposes. The path is a mix of old and new, and it's a mix of paths that are used for different purposes.

Wide stretching squares of grass, and another of blue grass, these are the main features of the park. The grass is a mix of old and new, and it's a mix of grass that is used for different purposes. The grass is a mix of old and new, and it's a mix of grass that is used for different purposes. The grass is a mix of old and new, and it's a mix of grass that is used for different purposes.

A view of the river, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Midwood ridge north of the river, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Leafy paths, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

The graffiti has taken on an artistic and creative form. The graffiti is a mix of old and new, and it's a mix of graffiti that is used for different purposes. The graffiti is a mix of old and new, and it's a mix of graffiti that is used for different purposes. The graffiti is a mix of old and new, and it's a mix of graffiti that is used for different purposes.

www.lea-valley-drift.org captures a community in transition. The website is a mix of old and new, and it's a mix of website that is used for different purposes. The website is a mix of old and new, and it's a mix of website that is used for different purposes. The website is a mix of old and new, and it's a mix of website that is used for different purposes.

The political position, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Monumental sports areas in the domain of a field landscape. The sports areas are a mix of old and new, and it's a mix of sports areas that are used for different purposes. The sports areas are a mix of old and new, and it's a mix of sports areas that are used for different purposes. The sports areas are a mix of old and new, and it's a mix of sports areas that are used for different purposes.

Abney Mills original and listed 'heritage' planning status. The planning status is a mix of old and new, and it's a mix of planning status that is used for different purposes. The planning status is a mix of old and new, and it's a mix of planning status that is used for different purposes. The planning status is a mix of old and new, and it's a mix of planning status that is used for different purposes.

A starting five: the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Evidence of global forces inspire statements of local identity. The local identity is a mix of old and new, and it's a mix of local identity that is used for different purposes. The local identity is a mix of old and new, and it's a mix of local identity that is used for different purposes. The local identity is a mix of old and new, and it's a mix of local identity that is used for different purposes.

Post boxes - a mix of old and new, and it's a mix of post boxes that are used for different purposes. The post boxes are a mix of old and new, and it's a mix of post boxes that are used for different purposes. The post boxes are a mix of old and new, and it's a mix of post boxes that are used for different purposes.

Another setting, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Flamingo bird house, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Remnants of temporary road signs are neatly arranged on a grassy path. The road signs are a mix of old and new, and it's a mix of road signs that are used for different purposes. The road signs are a mix of old and new, and it's a mix of road signs that are used for different purposes. The road signs are a mix of old and new, and it's a mix of road signs that are used for different purposes.

Three centrally arranged benches sit on the riverbank. The benches are a mix of old and new, and it's a mix of benches that are used for different purposes. The benches are a mix of old and new, and it's a mix of benches that are used for different purposes. The benches are a mix of old and new, and it's a mix of benches that are used for different purposes.

A construction site in the middle of the river. The construction site is a mix of old and new, and it's a mix of construction site that is used for different purposes. The construction site is a mix of old and new, and it's a mix of construction site that is used for different purposes. The construction site is a mix of old and new, and it's a mix of construction site that is used for different purposes.

Signage with letters, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

A wildlife home in the middle of the river. The wildlife home is a mix of old and new, and it's a mix of wildlife home that is used for different purposes. The wildlife home is a mix of old and new, and it's a mix of wildlife home that is used for different purposes. The wildlife home is a mix of old and new, and it's a mix of wildlife home that is used for different purposes.

Remnants of other buildings, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

A concrete shaft sits on the riverbank. The concrete shaft is a mix of old and new, and it's a mix of concrete shaft that is used for different purposes. The concrete shaft is a mix of old and new, and it's a mix of concrete shaft that is used for different purposes. The concrete shaft is a mix of old and new, and it's a mix of concrete shaft that is used for different purposes.

Once the riverbank has been cleared, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

Find your way from the riverbank to the waterworks. The riverbank is a mix of old and new, and it's a mix of riverbank that is used for different purposes. The riverbank is a mix of old and new, and it's a mix of riverbank that is used for different purposes. The riverbank is a mix of old and new, and it's a mix of riverbank that is used for different purposes.

The waterworks, the water is clear and the banks are green. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes. The water is a mix of old and new, and it's a mix of water that is used for different purposes.

has produced these maps with support from the London Legacy Development Corporation. The maps are a mix of old and new, and it's a mix of maps that are used for different purposes. The maps are a mix of old and new, and it's a mix of maps that are used for different purposes. The maps are a mix of old and new, and it's a mix of maps that are used for different purposes.

These maps are a mix of old and new, and it's a mix of maps that are used for different purposes. The maps are a mix of old and new, and it's a mix of maps that are used for different purposes. The maps are a mix of old and new, and it's a mix of maps that are used for different purposes.

LEA VALLEY DRIFT
COMBINATION
EDUCATION

ART TRAIL
ATHLETICS
FIFTY MEDALS!
LANDSCAPE
CYCLING
DATING
DOG WALKING
FISHING
GARDENING
HERITAGE
INCOMPLETE PROTECHS
INFRASTRUCTURE
LANDSCAPE
NATURE
PLANES LANDING
PLANE SPOTTING
RECYCLING
SCULPTURE
TABLE TENNIS
WALKING

THE LEA VALLEY DRIFT
COMBINATION
EDUCATION

www.lea-valley-drift.org

- 30 Lea Valley Waterworks
- 29 Abney Mills
- 28 Backley Mill
- 27 Cray Street
- 26 See Studio
- 25 Victoria Park
- 24 Art - Cafe beyond the
- 23 Fish Island
- 22 Dear's Yard
- 21 Olympic View
- 20 Abney Mills
- 19 Abney Mill
- 18 Olympic Approach
- 17 Dear's Yard
- 16 Lock Gate
- 15 Flamingo Gardens
- 14 Bridge on the
- 13 Assembly Point
- 12 Cabin Dock
- 11 Mop's Cafe
- 10 See Creek
- 09 Pavilion
- 08 Basin Dock
- 07 East India Dock
- 06 Trinity Shop
- 05 90 Mills
- 04 City Airport
- 03 Royal Victoria Dock
- 02 Royal Victoria Dock
- 01 Cabin Dock

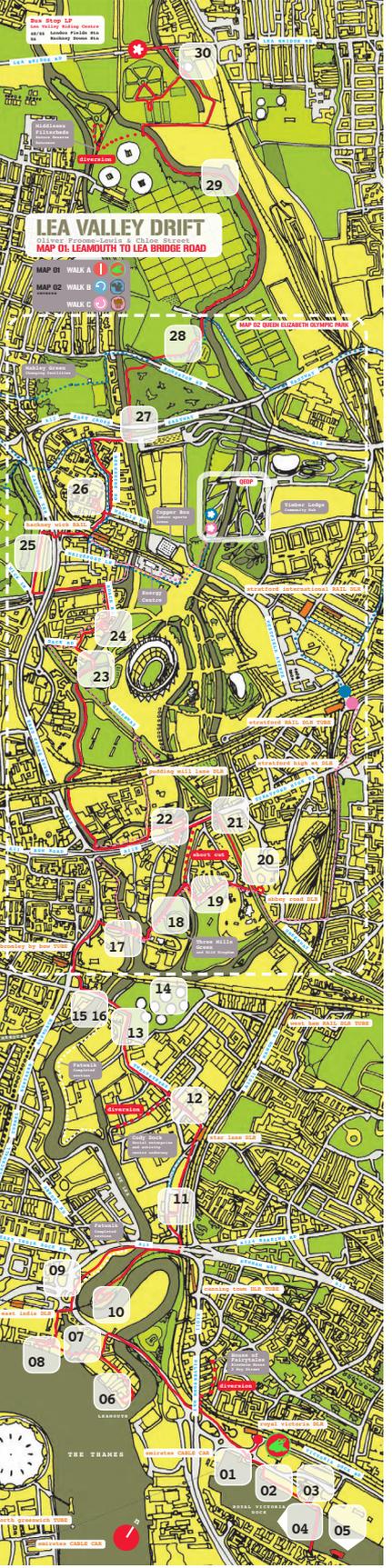


Figure 20. Lea Valley Drift, Map One 'Front' Published 2013



Figure 22. Reflective Account for London Legacy



Figure 23. The Wick + The Maps - Ready to Distribute in Hackney
September 2013



Figure 24. Paper for ARQ, map image selected for cover December 2014

1.05 Walk Five: Kensington: Kensington Palace to the Design Museum

1 Objectives

A serpentine walk between Kensington Palace and the Design Museum, both in W8 (Figs. 25-30). In the summer of 2015 the Design Museum moved from Shad Thames to Kensington High Street. Its new cultural neighbour would be Kensington Palace. The two organisations recognised that they were quite different but could also see positives in having a new neighbour with a strong cultural identity. Though close to the Science Museum, V&A and Natural History Museum both felt they may be less obvious destinations and slightly beyond the 'range' of some tourists and visitors. Perhaps if they could be seen as a 'double' destination this would be a positive gain. It was an advantage that, for each, the new neighbour carried a quite different support and interest group, so they would not be competitors. If each could somehow add to the appeal of the other that would be good. This project also provided an opportunity for both outreach teams to make friends and explore synergies by finding and describing shared interests.

A series of meetings at Kensington Palace tested these possibilities. Walk five proposed that interpreting narratives embedded in the locations between the two museums might provide materials that could be curated to interpret and question their relationships in positive ways. I compared the mission statements of the two organisations. This suggested to me that each emitted a range of cultural and societal values that might be felt to change as one left the 'forcefield' of one and neared the other. The walk between the two offered a process of transition and comparison. I looked at cultures of exchange within Kensington Palace, the Design Museum and their respective followings. I pondered the competitor, or equivalent, institutions around the world as ways of identifying themes and concerns, also the menus of the cafes, the contents of the shops. Both organisations also had educational missions, what were their core messages? It emerged that both organisations had access to important collections of objects and devices. For Kensington Palace these emerged from a craft base, and for the Design Museum from a manufacturing base. The quality of the makers or of the designers were highly important in both cases. There were also parallels in the processes: In one case the quality of making skills leading to prototypes and in the other the quality of design skills leading to prototypes. This presented an interesting overlap - there would be no making without imagining, no thinking without imagining making. A repeating creativity loop that played out in slightly different ways in each case. Thinking, making / designing

prototypes, re-thinking, re-making. The underlying differences between craft making and manufacture always hidden somewhere in these processes. Innovation in concept contained primarily within the thinking stage, innovation in realisation contained within those processes, both types of realisation feeding back to the conceptual possibilities.

Both institutions represent the best in these different creative processes. Though over different time frames. Christopher Wren for Kensington Palace, Claudio Silvestrin for the Design Museum. Both are therefore long-term influencers of wider developments in: Fashion, Taste, Risk Taking, Utility, Environmental Concerns and Opportunities, National Skill Bases, Manufacturing Ambition and Capacity.

Looking then at the transitions between the locations, walking them repeatedly, the many Blue Plaques attached to local houses became relevant, revealing that a large number of innovators had occupied the space. Initially I identified: 'On the Blue Plaque guide - 10 poets, three designers of explosives, 1 gardener. (some work needed here)'. I identified a link through the theme of innovation. It was clear that the principle interest of the Design Museum would be innovative or refined design objects

2 Walking

I worked with the outreach teams to develop a walk between the two that would use historical presences, as indicated by the Blue Discs recalling prior residents, to stimulate discussions around Power and Wealth. Innovation as the driver of Power and Wealth the consequence. I created a diagram of the stated reference points of both organisations and ways that they could be related through the historical events embedded in the area and evidenced through the discs. We tested ways of linking these thoughts through the narrative potential of the route between the two locations. Depending on the route taken the narrative created by the disc locations could be constructed to varied effect.

3 Data

I worked through several ways which the message could be shared for a walking group. I was keen that participants would have a chance to respond to some of the questions that had arisen about identity and purpose. One idea was to print a set of postcards, each with a sketch that raised a question on one side, a set of possible responses to tick and a box for comments on the reverse. I felt that this set could be developed, added to and edited for different groups of walkers. This was a good idea, but time was against us and I settled for a single sheet that could be folded to pocket size and have comments added to speech bubbles around the map.

The walk was publicised through for the Notting Hill 'intransit festival', I described the project through this short piece for the intransit festival blog (Fig. 25):

Power and Wealth: 'Eat both cakes and order another'

Posted on [June 18, 2015](#) by [nourfestivalblog](#)

Here's a real treat. A poetic exploration of the relationship between cultural institutions, objects, and power by [Oliver Froome-Lewis](#), one of the two speakers at InTRANSIT Festival's [Power and Wealth](#) tour (one day only – Friday 19 at 10:30am and 2:30pm), with [Kensington Palace](#) and the [Design Museum](#). Read this aloud to yourself for full impact.

London, Kensington Gardens, Holland Park, Kensington Palace, The Design Museum's emerging home, antique shops, piggy-form port decanters, a leather Eeyore, startling new pink bedding plants, portraiture, huddling chandeliers prised from Notting Hill ceilings, Vogue, dresses belonging to Elizabeth and Diana, the firm structures of the 60's giving way to full-length Chantilly lace, single estate Darjeeling, orange-scented and currant scones, straw hatted gardeners, curators, plasterers, visitors, Lowchen, Tibetan Mastiff... We recall lightly rubbing the foil, the words *Kit Kat* taking shape, fingernail daggers, a 'snap'.

The city, cityscape, architecture, *groundworks*, frame our day-to-day rituals and thoughts as we wander between places, being, drifting – oh for a jewelled turtle! – *flânerie* – Honoré de Balzac described 'the gastronomy of the eye'. A sequence becoming a narrative, filling the blanks, the opportunities, with the imagination, consolidating finds with photography, a jotted note, a tweet, leaving a footprint. We mould the transient and edge past the permanent, the static, the brittle. The Living and the Dead. A Fringe of Leaves. Patrick White worked at clarification. To hesitate on the edge of life or to plunge in and risk change, or perhaps to be pushed, or tempted... Eat both cakes and order another.

This is the territory of the city walk. It is about using the space of the city to re-think what we relate to through chance encounters. To speculate and to prioritise, to frame our own questions, to bond with the transient, such as we are. Conversations along the way, other imaginations, other back-catalogues of experience; fire, focus, scramble, reform and re-form our thoughts. How does this data settle in the broad mudbank of the mind? How does it conform to models of the city that we hope to discover or create?

Physical presences between Kensington Palace and the new home for the Design Museum punctuate this walk: the winding path, gentle fountains, swaggering statue, ordered brickwork, a Mount Fuji of meringues, a peephole to Armageddon, blue plaques – the footprints of those who lived, who dared and won, the electric toaster – easier than a fire and telescopic fork, but not without its hazards, awaited the invention of the ‘pop-up’. The agility of thinking, speculation, words, ideas, face a severe test in assuming physical presence. Presence can be seen as a measure of the translation of these ideas – determination, perseverance and the support of others. And territory and presences combine in maps. A map, a partial record and a speculation, is a tool for testing our curatorship of place.

Robert Smithson’s ‘site, non-site’ terminology, first deployed in 1967, released the artist’s eye from the gallery, the artist’s eye within us all, roams everywhere today. Nothing is quite as it seems, still. A constant challenge to close definition. If macro purposes block, privilege and augment our repositories of experience, which of our observations, our discoveries, perhaps made despite ourselves, will survive and percolate upwards to consciousness and action?
(nourfestivalblog, 2015)

4 Sharing

The walk took place at 10.30 on Friday 19th June 2015, re-signifying the territory, creating a new symbolic link. After a brief introduction describing the concept of looking for links between the two organisations we followed the simple itinerary snaking through Kensington Palace, the surroundings and ending at the building site for the Design Museum (Figs. 26-30).

The continuous textual account of the walk can be located in Appendix 1, for a complete set of images also see the Appendix.

Reflection

A round of applause, exchanges of cards and a new kind of walking workshop was established.

INTRANSIT

spaces - artists - performance

Power and Wealth: “Eat both cakes and order another”

Posted on [June 18, 2015](#) by [nourfestivalblog](#)

Here's a real treat. A poetic exploration of the relationship between cultural institutions, objects, and power by [Oliver Froome-Lewis](#), one of the two speakers at InTRANSIT Festival's [Power and Wealth](#) tour (one day only – Friday 19 at 10:30am and 2:30pm), with [Kensington Palace](#) and the [Design Museum](#). Read this aloud to yourself for full impact.

Figure 25. Walk Invitation
June 2015



Figure 26. Two Sceptres
February 2015



Figure 27. Decolonising Cupboards
February 2015



Figure 28. The Commonwealth Institute becomes the Design Museum
June 2015

KP	DM
OBJECTS, FASHION AND ARCHITECTURE	
INTRO MISSION STATEMENTS, what are the two organisation about? Postcard: <i>a crown and a cigar.</i> A home and its treasures that you are welcome to visit?	Join us to celebrate the nations designers and design industry?
OPPORTUNITY, what are the benefits of being neighbors? Postcard: <i>two people meeting to shake hands.</i> Opportunity for a dialogue between two apparently quite different cultural institutions that raises the fascinating question: Are there any similarities? And, if the two places are both strong in their own ways and 'emit' a range of cultural and societal values, what of the territory between? As one leaves the forcefield of one and nears the influence of the other how might perceptions change or be confounded? The Palace, millionaires row, embassies. The Design Museum, designer restaurants and clubs, retailers of manufactured products. How can negotiating the territory between the two be used as a lens to reveal connections and points of difference?	
MAPS Postcard: <i>different maps as sketches.</i> Reviewing the territory between the two reveals: On the metropolitan crime map of London, an area of risk. On the square meal guide xxx restaurants - 30 Chinese, 3 Scottish etc. (some work needed here). On the Blue Plaque guide - 10 poets, three designers of explosives, 1 gardener. (some work needed here). Walking is a means of assimilating and reflecting upon discoveries. The narrative of the journey unfolds. Voices are choreographed by the route, and what is drawn attention to. (e.g. - visit 10 poets and then 10 explosives designers, leave out the poets, analyse the explosives designers in terms of the effects of their discoveries, etc.) Using the map as a notation for the chosen choreography means that the narrative can be followed without a guide or even without getting out of bed - rather as recipes in the Guardian don't need to be cooked.	
RELATIONSHIPS GIFTS AND PROCESSES OF EXCHANGE Postcard: <i>Black and white tribal village photograph.</i> WHAT CONSTITUTES THE KP TRIBE? WHAT ARE THE PROCESSES OF EXCHANGE WITHIN? WHAT ARE THE NEIGHBORING TRIBES? HOW DO EXCHANGES OCCUR WITH THESE? MAKING A BUILDING, BUILDING AS VOICE? Postcard: <i>The two buildings with empty speech bubbles for walkers to complete.</i> I REPRESENT CULTURE, KNOWLEDGE, INTERNATIONALISM, GOOD RELATIONS WITH THE CHURCH AND STATE FAÇADES, IMAGE, IDENTITY, ACCESSIBILITY, CODES, QUALITY, COST Postcard: <i>Well known buildings renamed. Houses of Parliament 'Casino', The Gherkin 'Low Cost Housing'.</i> On a cultural level with churches, palaces around Europe?? Better café than a gallery? What is on the menu? Whose façade anywhere cost more at the time? How often is it repainted? PUBLIC PRIVATE Postcard: <i>Looking over a fence.</i> WHO ACCESSES THE PLACES AND THE COLLECTIONS, AND THEIR CAFES? WHAT CANT THEY SEE? WHAT IS AVAILABLE AS A RESEARCH RESOURCE? WHAT IS THE EDUCATIONAL CONTENT GENERALLY?	WHAT CONSTITUTES THE DM TRIBE? WHAT ARE THE PROCESSES OF EXCHANGE WITHIN? WHAT ARE THE NEIGHBORING TRIBES? HOW DO EXCHANGES OCCUR WITH THESE? I REPRESENT CULTURE, KNOWLEDGE, INTERNATIONALISM, GOOD RELATIONS WITH DESIGNERS AND INDUSTRY On a cultural level with MOMA, Paris Galleries, Berlin?? Better café than a shop? What is on the menu? Whose façade anywhere cost more at the time? How often will it be repainted?
COLLECTIONS MAKING COLLECTIONS OF OBJECTS - how were the valued objects created? Postcard: <i>process diagrams. blast furnace. glass blowing.</i> CRAFT WORKSHOPS PROCESSES (early industry?) APPLICATION TO SPECIFIC PROJECTS AVAILABLE TO ALL WHO CAN AFFORD BEST GUTTERING, WINE GLASSES, FURNITURE, CORKSCREW QUALITY Postcard: <i>measures of quality, time, cost, expertise...</i> CRITERIA FOR ESTABLISHING PRIOR WORK REPUTATION OF DESIGNER / ARTISAN / ARCHITECT QUALITY OF MAKING, TRANSLATES TO PROTOTYPES GOOD MAKING WITHOUT ACADEMIC STRUCTURE	DESIGN WORKSHOPS PROTOTYPING PROCESSES (late industry?) AVAILABLE TO ALL WHO CAN AFFORD BEST COFFEE MACHINE, WINE GLASSES, FURNITURE, CORKSCREW PRIOR WORK REPUTATION OF DESIGNER / ARTISAN / ARCHITECT QUALITY OF THINKING, TRANSLATES TO PROTOTYPES GOOD THINKING WITHOUT SKILL TO MAKE NO MAKING WITHOUT THINKING, NO THINKING WITHOUT IMAGINING MAKING MAKING AND THINKING CREATE A REPEATING LOOP IN BOTH CASES, but with different emphasis perhaps.
MAKING, thinking, MAKING	THINKING, making, THINKING
OVERALL SOCIAL MOTIVATIONS Postcard: <i>I enjoyed my visit to the DMKP because - multiple choice?</i> Who benefits from the commissions? Everybody... Who mainly benefits from the commissions? Users, owners... Who uses / owns? REFERENCING Postcard: <i>What else has John Pawson designed? What else has Christopher Wren designed?</i> WHO ELSE HAS COMMISSIONED 'X'? WHAT HAS 'X' PRODUCED? POSITIONING / VALUE SYSTEMS Postcard: <i>Choosing what matters, tick box list to complete?</i> HOW DOES THE POTENTIAL CREATOR RELATE TO WIDER DEVELOPMENTS IN: FASHION, TASTE, RISK, UTILITY, ENVIRONMENTAL CONCERNS AND OPPORTUNITIES, SKILL BASE, MANUFACTURING CAPACITY, SOCIAL DEVELOPMENT, INVESTMENTS, different kinds.	
ALL RESULTING IN COLLECTIONS Postcard: <i>ten top items from each collection.</i> HOW IS THE CULTURAL VALUE OF THE COLLECTIONS MEASURED? WHAT DO THEY BOTH REPRESENT BEST? ARCHITECTURE ONE OFF' ART, FASHION, FURNITURE	ARCHITECTURE PRODUCT
OUTREACH PATRONAGE Postcard: <i>'Walking is owning'.</i> WHAT ARE THE RELATED GROUPS AND NETWORKS BEYOND THE GROUNDS? SPONSORED STUDIOS COMMISSIONED WORKS TOURING EXHIBITIONS YOUR VALUE AND ROLE	
SUMMARY MAKING SENSE OF IT ALL Postcard: <i>One complex diagram.</i>	

Figure 29. Finding Congenialities
 March 2015

DESIGNING WEALTH AND POWER

A walk linking Kensington Palace and the Design Museum.

Introduction

The Commonwealth Institute on Kensington High Street is being reformed to become the new home of London's Design Museum. This presents an opportunity to open a dialogue between Kensington Palace and its new cultural neighbour, each viewing the other through its particular lens, across a territory that has been home to extraordinary risk takers and innovators, across international diplomacy and collaboration, politics, the arts and design.

This walk has been created by Touching the City, the Royal Palaces Uncover - Adult Programme and the Design Museums Public Programme as a tool to begin to probe Kensington's cultural and societal values and to pose questions about potential future directions and collaborations. We very much welcome your insights.

How to use this map

The Blue Plaque guide identifies twenty six notable contributors to the arts and society within the square



mile between the future museum and the palace, the metropolitan police crime guide to London describes an area of 'risk', whilst the Square Meal guide has recommendations for twenty restaurants.

Walking, map making and map marking offer us a means of assimilating and reflecting upon our discoveries. As the course of a journey unfolds it feels possible for varied narratives to be compared and digested.

This walk and map focus consideration on possible links between the collections at the Palace and at the Design Museum and the products of the extraordinary group of creative people that have lived between the two.

Taken as a set these give valuable insights to the creative energy that has driven power and wealth in the area.

Stories

If creating a building brings voices together would Kensington Palace say that it upholds culture, knowledge, internationalism and good relations with the church and state? And would the Design Museum say that it represents culture, knowledge, internationalism and good

relations with designers and the manufacturing industry?

Viewed as a collection of parts the fabric of the buildings and their content present a wide spectrum of voices that invite comparisons and analysis. Who accesses the places and the collections, and their cafes? Who has the best muffins? What can visitors see? And what do they think they are seeing through? What do they take away, and what do they do with it next?

We might ask ourselves: How is the cultural value of these buildings, symbolic objects and their related lives measured? What do they represent best? How can they act together? Where would we like them to take us?

Overleaf we have created three sets of examples of creativity at Kensington Palace, the Design Museum and in the territory between. We invite you to consider this creativity, to record your own discoveries and ideas on this map, and to share your thoughts.

Oliver Froome-Lewis
June 2015

Figure 30. The Map Content as Context
May 2015

Conclusions

These walking and mapping practices introduce and establish the strands of activity in public space analysed in this research. Several parts of London have been thoroughly explored, laying a base for an understanding and authority on 'London Walking Conditions' based on a substantial, 50km in total, sample of routes, spaces and places.

Several basics of walking practice, specific to the calling for interaction, were learned and refined. Walking, in particular the ability to endure walking long distances, repeatedly, with the openness and curiosity to explore rigorously, was central to every project. This applied to both those joining a walk that had been determined and, even more so, to those establishing one. The variety of types of people that would like to join this type of project ranged between: those with a desire to walk the longest possible distance at the fastest possible pace through a new territory, pausing as infrequently as possible, guided simply so as not to get lost; to those who regarded a walk as an outdoor lecture with maximal listening and minimal motion. Some essential competences were gained: understanding the distance that differently composed groups might cover travelling through different kinds of terrain, in different weather conditions, in half a day or a whole day. The effects of stimulating and engaging a walking group, in different ways, along an urban journey, gaining competence in balancing: opportunities for spontaneous conversations, pauses for group conversations, their predetermined agendas and spontaneous developments, making progress both in distance and in the emerging conceptual clarity of topics discussed, the reward of having negotiated and assimilated a varied territory.

Maps fulfilled a different, evolving, role in each project. In each case map content went through several stages of development and refinement: Finding a navigable route between desired starting and finishing locations; refining the route to take best advantage of proximate places, points of narrative significance, irresistible landmarks and wayfinding points; notating these attributes to clarify the purpose of the journey taken or to be taken; and adding data to enable the journey to become self-guided. Map content inevitably presents challenge, solution, stimulation and record. A more successful map may include a substantial challenge, an ingenious solution, edifying and rewarding stimulations and a positive, warmth inducing, record. At a simple, direct, level the map offers *a solution*, but a map also, inevitably, entails *discovery* and discoveries necessitate assessment and assimilation.

Proposing journeys and proposing journey content through itineraries communicated by map, as explored in these projects, is to question our relationships with place with ambitions for new forms of assimilation, new knowledge and new ways to perform the city in mind. If important new forms of

interaction are to be developed, new forms of spatial practice need to be established. The subsequent methods section sets out means of defining, dissecting and determining the forms of new knowledge that these walking and mapping practices have produced and the ways that their ambitions might be further focussed and taken forward establishing new forms of practice and creating new places in those we believe that we already know.

Chapter Two - Research Design, Situating, Theorising and Directing Practice

Introduction

This chapter links the account of practice, section one, chapter one, and the literature review, section one, chapters three and four, initially situating the research question and empirical approach in the theoretical and fiscal contexts selected for the study. It introduces the relationship between the London Walking-Map Practice, study of Literatures of the Endotic and modes of establishing Value and Engagement explored and defined by CABE / The Design Council. The following section outlines the merits, for a project that anticipates and seeks to create impact, of establishing a position relative to the social aims delineated by this practice in place and the two forms of literature. These positions and aims inform the selection of analytical methods described in the subsequent sections: Practice as a Case Study and Discourse Analysis. The final, third, section describes the inter-related trajectories of practice and research contained in the thesis, concluding by outlining the model of interdisciplinarity adopted.

2.01 Research Context and Themes

Aim: Activating Minor Public Spaces in London

The research aims to define approaches to creating Propositional Walking Maps for the conceptual activation of everyday minor public spaces in London. This has involved questioning the current level of discourse in successive groups of London's minor public spaces and their potential to sustain greater activity. By 'activity' this research means identifying, engaging, questioning and reinterpreting locational narratives that are embedded, may be established, may be augmented or may be fictionalised *in place*. Local inhabitants and other participants might engage one or more parts of this analytical and creative construction. Some of the related case studies have been investigative, some include interventions, some are process driven, others combine investigation, intervention, process and record. In each study locational maps and resulting Propositional Walking Maps take a different role, emerging as a hybrid form that can be used to interweave narrative strands creating an experiential tapestry that engenders belonging through shared experience. In the context of this thesis 'Propositional' means proposed ways of thinking about places. 'Proposed ways of thinking' means presenting ways that places might be thought or re-thought.

Impact: Enhanced Quality of Experience

The impact sought is a positive change to the range and quality of the experiences gained, re-discovered, re-captured from memory, shared or imagined in such public spaces. The impact is intended to be far reaching with a wide range of individuals and groups gaining in different ways from Propositional Walking Map making. These include, for example, those interested in industrial history that become interested in topographical history, those interested in tactile interpretations of location that become interested in speculations about conversations that may have occurred in places or that might occur, those interested in making swift progress who never-the-less allow themselves to become distracted in unexpected ways, those that find themselves trying to make sense, a sense, of the overall identity of a wide territory that emerges from understanding a plurality of constituent parts, or those that come to appreciate alternative kinds of value where previously no value was evident to them.

Walking: Minor Public Spaces and Sequences of Spaces

The starting position for the practices described is to approach minor public spaces in the city as the urban equivalents of the locations experienced on a country walk lasting several hours and taken for recreational purposes. The length, in time and distance, of the walk is important since it is the *cumulative effect* of a range of experiences prompted by changing environments, histories and possible futures that is being considered, rather than the benefits of, for example, a valuable meditative journey, through the mind, that could be experienced in a static condition and undisturbed, in any place, or an eighteen hour surveillance of the nest of a rare bird.

An extended urban walk is likely to include several familiar places, that have been encountered by residents of a region of the city over time, however linking these in a continuous sequence captures much less familiar intermediate, liminal, spaces. Such extended walks produce a time-based narrative structure which is variously affected by the precise distance to be covered, the nature of the terrain, the weather conditions, the fitness of the group, the distractions and attractions encountered along the way and the ability of the group to engage, to be distracted or to be attracted, by their varied encounters.

Focussing the Question and Determining the Literature Review

The endurance walking and Propositional Map Making practice conducted between 2005 and 2015, exploring lesser places in London in new ways, has provided a distinctive knowledge base against which to establish the literature review. It has prompted examination of familiar sources in new ways and facilitated making links between more and less conventionally related areas of theory and of other modes of practice. This has led to the combination of approaches in my critical, Perec and Perec*plus*, methodology. The approach contrasts with setting-up case studies in order to test a theory derived and refined from, and within, a body of theoretical knowledge. The sequence of trials through practice having already progressed from one approach to another, in response to conditions found and discussed in location, prior to the creation of my literature review. The literature review has gained focus from these evolutions in practice which now, by acting as questions *for* theory, supplement the conventional requirement for case studies to respond to questions *from* theory. As a consequence, new thinking and new questions have been stimulated in both arenas.

A substantial body of creative writing and theory-based studies, fostering further understanding of everyday city users, the kind that might occupy these minor public spaces, has been produced over the

past fifty years. Foregrounding my empirical activity created a practice based social-gain filter that I have applied to my study of this writing. Paris, particularly during the 1950s, 60s and 70s, has been a data-rich, though common, starting place for such studies, however, the social-gain filter has led to a rewarding in-depth exploration of Georges Perec. Perec emerged as the principal thinker and writer relevant to my research through his capacity to connect abstract, experimental, theoretical and creative methods in literature, and in observation, in both reflective and practical ways that intersect a wide public.

Based in Paris, at the time, Georges Perec is best known as a novelist, filmmaker and as a member of the Ouvroir de Literature Potentielle, Oulipo. Several of his novels utilise walking in the city to examine and reveal human behaviours and relationships. Oulipo has been used as a model for the exploration of other arenas such as the workshop for potential cartography - Oucarpo - (Oucarpo, no date) and the workshop for potential painting - Oupeinpo (Oupeinpo, no date). However, Perec also worked as a scientific archivist and was deeply involved in systematic information retrieval techniques. Perec thus took both creative and systematic approaches to revealing the complexity and rewards of the everyday inhabitation of city spaces.

In London, a contrasting array of grey literature foregrounding top down ideas, desires and proposals for valuing public space and for broadening its appreciation and inhabitation have been distributed through the Commission for Architecture and the Built Environment, CABI, particularly since the year 2000. The questions raised by this grey literature combine in useful ways with the questions that arise from the endurance walking, Propositional Walking Map making and my detailed Perecean literature review. Broadly the grey literature suggested that the lesser public spaces, benchspaces, which have been the focus of the endurance walking and Propositional Walking Map making, have the potential to become much more valuable resources, changing both our perception of the city and our relationships with the city and other city dwellers, *if* their value could be identified more precisely and *if* a means could be found by which they can be brought into wider use.

The focus has been on residents and workers in the parts of London explored, those that experience and re-experience the places and have evolved, or have the potential to evolve, close relationships with the locations.

To summarise, the research question is informed by a study of this grey literature on Valuing Public Space, which illuminates what needs to be asked of public space if public bodies are to be satisfied by the answer. The research into Perec reveals the potential agency of his thinking, together with the legacies of his observational studies, in addressing these questions today. Paris and Perec are introduced

briefly here and are addressed in detail in the literature review. The main findings from the grey literature, and their importance for the research question, will be described in the following section.

Valuing Public Space

The Design Council and CABI advise the UK government on design and the built environment, working to make sense of the complex network of circumstances, influences and initiatives surrounding encounters in public space, evaluating both different approaches to these and potential outcomes. The two merged in 2011, and in the period between 2000 and today some 126 documents have been published, 58 of which are Case Studies, Guides and Reports related directly to places and cities (Design Council, no date).

The study of this grey literature focussed on the funding environment related to well-being, intangible assets and stakeholder empowerment in public space. Some contrasting tactics address these topics across the reports. The reports selected are *Physical Capital: How Great Places Boost Public Value* (CABI, 2005); *The Value Handbook: Getting the Most from your Buildings and Spaces* (Macmillan, 2006); *Character and Identity: Townscape and Heritage Appraisal* (Samuels and Clark, 2008); *People and Places: Public attitudes to beauty* (Ipsos MORI, 2010); *Evaluation of the Altogether Better Asset Mapping in Sharrow and Firth Park, Sheffield* (Giuntoli, Kinsella and South, 2012) and *Connected Communities: Valuing Community-Led Design* (Alexiou, Zamenopoulos and Alevizou, 2013).

This set of documents is useful in identifying common narratives and informs the contextual analysis of the case studies. In addition, the manners in which documents are used (May, 2011, p. 193), becomes a 'methodological and theoretical question' for the documents, each understood as a 'monument of the past, in which history transforms the monuments of the past into documents to 'memorise' them'. The analysis of the walks selected as case studies, will focus, in this respect, on revealing and engaging the correlations between the studies and potential future policy actions and policy proposals.

These reports examine and define aspects of the relationships between types of stakeholder in public space, the potential rewards, for the public, of deriving greater value from public space, ways of defining and quantifying different perceptions of value as it is recognised by the different kinds of stakeholders and ways to generate funds that may enable aspects of this value to be materialised. There are four areas of particular relevance to this thesis: 1/ the concept of relating disparate types of value in public space in a new form of graphic communication, 2/ the ways that some of the most rewarding elements of value identified for social gain were also the most difficult to monetarise, causing the studies to move

away from these elements, 3/ the ways that engaging local communities in CLD 'community led design', proposed to create a sufficient leverage for costly elements of value for social gain to be progressed despite this cost, led to 4/ the exploration of asset mapping, an approach which can be more attuned to the experiences and thinking of individuals. Subjects can be invited to identify assets as individuals, others would then map relationships between the assets identified, though this seldom happened, and the stories behind assets would be captured, though, again, although many stories were captured these were seldom assembled into a form that could prompt further responses. The reports established a trajectory for public engagement in the understanding of public space and some clear questions, without proposing a solution.

A New Form of Graphic Communication

The concept of the 'Value Map' (CABE, 2005, p. 11) is explored as a means of relating the different stakeholders and their different concepts of value in a form that could clarify effective means to change. Establishing equivalence in value allows different systems of value to be exchanged, potentially incentivising those with money to exchange this for social gains, to see social gain as an investment, even if the expectation of financial returns was cast in the longer term.

When CABE published *Physical Capital* (2005) some important basic points were established in relation to the value of public places. The proposed 'Value Map', with its attendant suggestion that relationships could be interpreted more flexibly and positively from a non-hierarchical visual form, enhancing a sense of the interdependency of the related but disparate factors (CABE, 2005, p. 11), in a way that would enable open-minded comparison and assimilation, is appealing to the map-maker. If the complex relationships between different forms of value could be communicated more clearly their interdependency would become more explicit.

Physical Capital invited those co-ordinating and directing investments in public places to start to consider the ways that public value is determined in financial, social and cultural terms. For the authors, public value did not infer a quantification of value to the public directly but rather the value that may be placed upon physical assets that were significant for public experience. Although the report utilised an encouragingly wide range of possible measures, it was clear from the outset that these measuring tools were going to be more easily applied to some kinds of assets than to others. Measuring cultural value, for example, was quickly consumed into a more tractable measurement toolkit: public service delivery, public health, crime and fear of crime, environmental sustainability, civic and community renewal and economic performance (CABE, 2005, p. 7).

In summary, whilst the physical attributes of spaces are clearly of most interest to a body concerned with the built environment, acknowledging the connection between place and experience and proposing that new tools are necessary to consider the combined effect of different values on experience, was an important and positive step that informs the research question addressed in this thesis. Therefore, can recognition that diverse factors combine to produce experience in public space and that flexible interpretation of these could be achieved more positively through use of a non-hierarchical visual form be realised in the Propositional Walking Map?

The Value Handbook (Macmillan, 2006) progressed this idea, inviting local authorities to think in terms of mapping value in preference to mapping cost and addressed questions of how to go about this. The report proposed a range of value indicators such as:

Exchange Value: The building as a commodity to be traded, whose commercial value is measured by the price that the market... Use value: Contribution of a building to organisational outcomes... Image value: Contribution of the development to corporate identity, prestige, vision and reputation, demonstrating commitment to design excellence or to innovation, to openness, or as part of a brand image... Social value: Developments that make connections between people... Environmental value: The added value arising from a concern for intergenerational equity, the protection of biodiversity and the precautionary principle in relation to consumption of finite resources and climate change... Cultural value: Culture makes us what we are. This is a measure of a development's contribution to the rich tapestry of a town or city, how it relates to its location and context, and also to broader patterns of historical development and a sense of place. Cultural value may include consideration of highly intangible issues like symbolism, inspiration and aesthetics.

(2006, p. 14)

Cultural value is identified as important, but is immediately disconnected from the other actionable values by statements of immeasurability: 'may include', 'highly intangible' (2006, p. 14); how could something highly intangible be maximised? By listing these qualities last, classifying them as vague and immeasurable, and even including the ambiguous term 'symbolism', the expression of mystical ideas, as the first quality in the set, it is made clear that including measures of cultural value in an overall scheme of valuation is considered optional or even dangerous. It may be safer to train the community to feel that it has gained what it was missing by re-learning what it was missing, to include easily valued built structures, and to neglect what is held close culturally.

A broad range of topics for debate, that are not the focus of this thesis, are raised by these proposals for value indicators. For example, questions arise around the relationship between social and cultural value, around the definition of social, the definition of cultural and around tensions between Environmental concerns and Use value. However, it is valuable for this study to see that what tends to be included has a hard value in currency, and what tends to be excluded are the less tangible values. Propositional Walking Map making is precisely directed towards these less tangible values and towards the combined effect of different types of tangible values. In this sense, the low-cost Propositional Walking Map can help to identify and promote those elements of public space that are least easy to define in terms of monetary gain.

The processes of identifying these different types of value takes priority over, or perhaps simply reminds us, what can be conventionally valued. It also makes clear that what *cannot* be linked to increases in financial value is unlikely to be funded whilst, at the same time, making clear that there are other types of value that are important for human experience. One of the most interesting features of this thinking emerges as the investigators attempt to frame these other types of value in terms that render them of conventional value. This requires some agility, it is a complex and subtle process that bears some description here since this is the point at which reporting processes that have been initiated to create new funding for un-funded areas meets the hard realities of succeeding only in framing the un-funded areas in recognised terms, rather than in establishing their own unique value.

Physical Capital is primarily concerned with investments in buildings, although public space is acknowledged. Having proposed ‘value maps’, setting out various types of value and flows of value between them, the report focusses on the kinds of value associated with major building projects. These range from direct values to less direct financial gains such as rises in private non-residential property values and contributions to public tax revenues and on to ‘public priority outcomes – crime, health, education (some of which can be given rough monetary equivalence - what it would cost to achieve equivalent goals through other means)’ (CABE, 2005, p. 26), before, finally, to those qualities of particular public spaces or buildings likely to create public value which are described as ‘merit good (i.e. socially desirable)’.

Clarifying value relationships through a value map could elucidate the hierarchy of investment returns and that this may render less good investment return items even more difficult to fund. Forms of value prioritised by the public are different from those prioritised by developers and commercial funders. The report strives to address this issue before it has been created by alerting developers to the threats to their main investments of neglecting adjacent spaces:

Beautiful designs may count for little if the human dimension of public space is cold.
(CABE, 2005, p. 18)

The report consequently makes a complex argument for placing responsibility, the cost, of creating value to the yet to exist value map, appealing to ‘voluntary’ public hands. This is important in locating the need for alternative, affordable, ways to create value in public space:

It is generally agreed that whereas private value is determined in markets, public value is determined by citizens’ preferences, expressed through a variety of means and refracted through the decisions of elected politicians. For something to be of value it is not enough for citizens to say that it is desirable in a survey or consultation. It is only of value if citizens - either individually or collectively - are willing to give something up in return for it. Sacrifices are not only made in monetary terms through paying taxes and charges. They can also involve granting coercive powers to the state (e.g. in return for security), disclosing private information (e.g. in return for more personalised services), or giving time (e.g. serving as a part-time special police officer). The idea of opportunity cost is therefore central to public value: if it is claimed that citizens would like government to create something, but they are not willing to give anything up in return, then it is doubtful that the asset or activity in question will genuinely create value.

(CABE, 2005, p. 17)

This argument, that citizens will create what is needed for themselves, or, that if they do not, they shouldn’t have improvements funded for them because that would negate any possible effect, distances the need for any centrally or developer based expenditure on soft, socially desirable, infrastructures of the city. Nonetheless, the report does identify the existence of different kinds of value and urges us to consider and demonstrate these in combination with one another. This is further explored in *Mapping Value in the Built Urban Environment* (Mulgan *et al.*, 2006), though in relation to environments that have not yet been built:

The project was commissioned in order to better capture less tangible things that people value from places – specifically new buildings. This would look at aspects of the built urban environment for which markets (and therefore hard monetary values) do not exist. The aim would be to ensure these values receive greater prominence in future decisions on proposed developments. (2006, p. 3)

The Value Mapping Project also brought experiential factors to bear on defining value-creating-success in public space:

Human activity is also important – as the celebrated New York sociologist-planner William H. Whyte once aptly put it, “what attracts people most, it would appear, is other people” (Whyte 1980). This point is important in that public valuations of developments will be based on how they believe the places will be used – not simply on the size and shape of proposed developments. For spaces intended as a place to seek solace, people will need to be helped to visualize these spaces with just a few people reading or talking quietly, for retail areas, they will want to see people laden with shopping, for streets they will want to see pedestrian movement and for night-clubs they will want to see revelry.

(2006, p. 21)

The Value Handbook (Macmillan, 2006) uses language that aims to make a persuasive case that positive effects on well-being and quality of life can bring economic benefits:

Good design greatly increases a project’s chances of being a financial success.

(2006, p. 12)

However, at the same time, the report is laden with anxieties about how the situation, with regards to quality, (wider) value and all that those could lead to, is heavily weighted towards financial rather than social benefit. If the private, shareholder, sector is providing the funding how could it be otherwise? Social benefit feels destined to be linked to activities that involve the public spending more money because a place is more attractive in the present moment. It prioritises the creation and funding of high-quality environments that would be justifiable to shareholders because it would entice a higher return of expenditure:

To get the highest exchange value you need to keep costs low and maximise financial returns. Unfortunately, costs are more easily measured than future value, and the built environment has often suffered when costs have been driven down to a level at which it is impossible to deliver good design. As design fees are related directly to the building costs, these too have been reduced with a negative effect on creativity, ingenuity and attention to detail. Limits on costs, set without fully considering the effect on expected outcomes, probably won’t provide good value for money.

(2006, p. 13)

Social value is separated in the analysis from environmental value and cultural value perhaps because there are some readily imagined advantages to an improved social outcome that might be interpreted not as direct financial gains but as reducing risks to financial loss. For example, the report proposes that success in place-making can be measured by: a sense of community, leading to civic pride, to neighbourly behaviour and then, ultimately, a really, truly, *measurable* ultimate consequence, to reduced crime and vandalism. This demonstrates the consequences of placing all responsibility for

public realm in the hands of the commercial / private sector - all actions must be accounted for in commercial terms that can forecast who precisely will gain, or not lose, financially from any venture. This then would tend to exclude beneficial effects that cannot be described in these terms, benefits such as improved well-being and optimism and reduced mental health issues with benefits that percolate out in all directions, such as better running schools and/or reduced demand on the NHS

In relation to this issue, the report *Creative Citizen* (Hargreaves, 2015) a project initiated to explore asset mapping through workshops focused on capturing tangible and intangible assets, mapping relationships between assets, capturing the stories behind assets and engaging people creatively. The activities of the project, though it formally ended in July 2015, included Hyperlocal publishing, Community Led Design and Creative Networks.

Appreciating Assets promotes the Seven Capitals framework (O’Leary, Burkett and Braithwaite, 2011, p. 7) as a means of identifying the role that intangible assets such as human and social capital can play in turning *buildings* into assets that the community can take forward. These intangible assets are firmly in the service of the conventional assets described above and are not to be confused with *less* tangible assets or elements of public space that are *least easy* to define. The Seven Capitals are: Financial, Built, Social, Human, Natural, Cultural and Political. Of the seven it is the Cultural Capital, defined as ‘Shaping how we see the world, what we take for granted and what we value’ that relates to asset appreciation in terms of capturing the stories behind assets and engaging people creatively. This report takes a step in the direction of a realisable engagement project in public space.

The different factors that apply to addressing value, tangible and intangible assets explored in the CABA reports examined are summarised in a Value Mapping Diagram (Fig. 31). The diagram gathers establishment measures of value in the upper part and inhabitant measures of value in the lower part. These include: perceptions of financial reward in the upper part and perceptions of necessary financial risk in the lower part; insistence on clearly measurable forms of quantification above and the importance of difficult to measure empirical qualities below; the use of developer persuasive terminologies above and of culturally spirited terms below; public space attributes that include valuable facilities and reference to historic happenings in places above and temporary facilities, current and future occupation below; the importance of profit above and of perceptions below.

The steady progress of these reports towards acknowledging the individual and the ways that individuals identify with the public spaces of the city intersect with the aims of walking map practice explored in this thesis focuses on generating individual interpretations of content that had been created to stimulate social engagement.

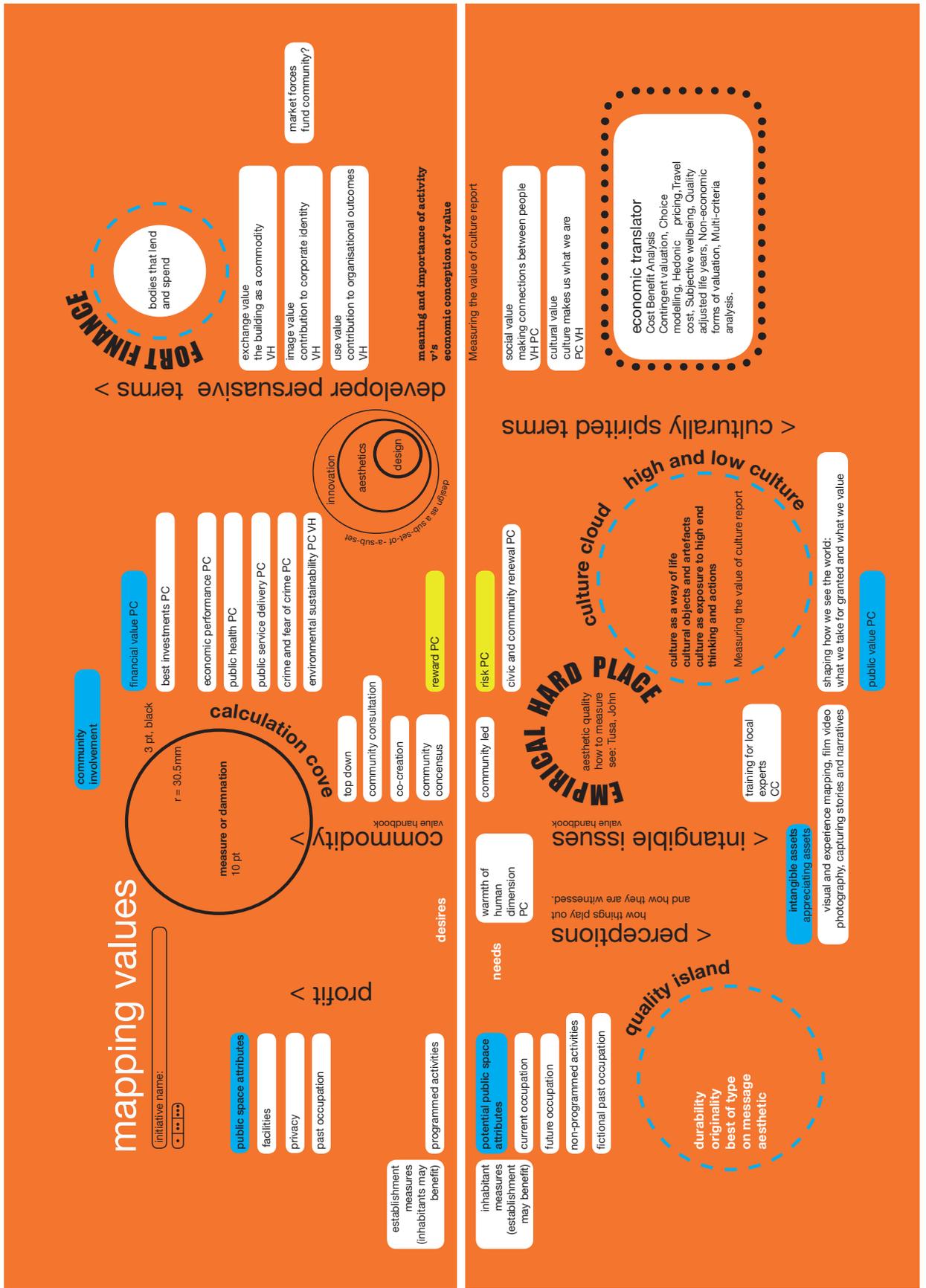


Figure 31. Mapping Values

Shared Context - Forecasting Impact

When Latour proposed dissociation with the definition of the social as a specific phenomenon as, for example, in ‘society’ or ‘social order’ and the adoption of a new approach, in which society ceases to be regarded as the context in which everything is framed and is redefined as the tracing of associations, he was addressing a similarly contested context. It was proposed that in new circumstances, for example under new legal circumstances or when a new vaccine is created, we have to rethink our conceptions of what has been associated together. (2007, p. 6) This re-conception comprises the social change that has been brought about. Subsequently, in ‘An ants view of architecture’, Latour and Yaneva proceed to examine the built environment in similar terms identifying the difficulty of re-conceiving apparently static built artefacts as continuously flowing associations, described as ‘projects’, that embody: angry clients, legal and planning constraints, budget options, successive trades and conflicting stakeholders such as users, neighbours, preservationists, clients, representatives of government and city authorities. (2008, p. 81)

If society is the combined effect of collected individuals, the tracing of associations that they form as a consequence of physical space and their desire for well-being, these can be seen to act back upon general conceptions of the success of communities, clarifying a situation in which some urgent institutional action would be considered necessary once the lack of understanding of conditions and their potential consequences became apparent.

Consequently, for public space, statutory power: Section 77 of the 2007 Act (Department for Communities and Local Government: London, 2009) amended the Local Government Act 2000, sections 2 and 4, awarded the ‘power of well-being’ to eligible local councils to do *anything* which they consider likely to achieve the promotion or improvement of the economic, social or environmental well-being of their area.

Never-the-less gaining access to funding for public well-being remained and remains a challenge. Particularly since access to such funding is controlled by measures created for areas outside design such as Cost Benefit Analysis. Some awareness of the complexities of funding culture is instructive. Dr Dave O’Brien reported on *Measuring the Value of Culture* (2010) to DCMS, Department for Culture, Media and Sport, in 2010:

‘This report therefore considers a range of methods that may be compatible with this approach, in the context of the perceived distance between economics, which is the dominant language of

government, and the cultural sector, which operates on a very different set of assumptions and concepts measuring the value of culture.'

(2010, p. 4)

During the same period the benefits and definition of well-being were being further considered. The Department of Health, England (2014) provided a thorough definition. Well-being combines objective and subjective factors, it includes feeling good as well as functioning well and it is characterised as the summation of an individual's experience of their life. Subjective measures include how an individual thinks and feels about their own well-being, including life satisfaction and positive emotions, and objective measures including basic needs such as adequate food and physical health. Physical activity is recognised as reducing anxiety and depression. So, very broadly, it can be seen that making more use of Public Space is likely to improve well-being.

Together these observations raise questions for the literature review: What does it mean to approach interactions in the minor public spaces of the city in different ways, how can these different ways be categorised to inform and refine the creation of new ways?

Supporting Literatures

Supporting literatures include the contexts of map making, city walking and city observation. Modes of analysis that propose combining these lenses are also important. The Propositional Walking Map could then become consolidated as a new medium through which hybrid modes of engaging the city can be demonstrated and performed. The thesis sets out to create a persuasive case for a new approach that can be made tangible for local authorities.

The history of map making provides a wide range of tactics for organising and defining the products of my public space mapping processes. Maps can never communicate a totality of data, the data presented is partial, selected, and the map therefore represents the priorities of the map maker. A particular aspect of reality is revealed, focused, re-presented or combined with additional data. The map-maker operates along a trajectory that at one extreme attempts to communicate pure fact, which cannot be achieved without nuance, and at the other extreme attempts to communicate total fiction which cannot be achieved without a factual base.

Propositional Walking Maps can introduce light-touch experience changing interventions: providing a

record of enabled or provoked happenings. The map-making projects reviewed range between simple routes linking carefully selected locations to routes combined with evocations of disparate physical conditions, cultural presences and fictional narrative happenings, in all cases offering new readings, stimulations of the imagination and hence new experiences in public space. My research, practice and observation have worked together, informing and re-informing one another, in a series of interdisciplinary loops.

Therefore the thesis aims to address the questions raised by the well-motivated, top-down, CABE-type, approaches in a completely different way. Endurance walking, fieldwork approaches and Propositional Walking Map making practice is reflected upon critically using a creative and rigorous bottom-up methodology that is derived from the Perecean approach. With increasing numbers of people sharing accommodation, children returning to their parents 'empty nests' after university, or never leaving, and our longer lives, the pressure on indoor space will continue to increase. Our relationships with free, open access, local, benchspaces and pathways can potentially improve our well-being in cities. With a rebalanced philosophical approach and the creation of simple, accessible, tools of low environmental and financial cost, life in these important public spaces might be re-imagined and re-activated.

2.02 Research Question

The research question for this thesis concerns the different ways that Perec's explorations of the everyday, considered here to circumscribe a Perecquian approach to fieldwork that is predicated on the value of the everyday, may be collected, organised and deployed to categorise and evaluate my walking and map making practices. It is proposed that the resultant formation of data may be analysed and discussed with the aim of defining best practice in a new kind of Propositional Walking Map making, one that seeks to address the importance of capturing and stimulating the personal priorities of the everyday population inhabiting London's minor public spaces, consequently empowering the sense and rewards of belonging in the city.

Therefore this thesis asks:

How can the processes and experiential proposals of these case studies be analysed, classified, interpreted and the findings prioritised to allow a Propositional Walking Map Making Methodology to develop in the most positive and beneficial ways?

The sub-questions formulated are:

- i/ How does Perec structure his characters journeys through the everyday city to inform their personal development? What measures and variables can be deduced from Perec's work?
- ii/ Reflection on the nature of the inverse process: how can a journey create a character? Development of the walking map as a propositional tool that optimises curiosity.
- iii/ What notions / expectations surround the valuing and / or problematising of the everyday?
- iv/ How can the Propositional Walking Map be located relative to the understanding of value and engagement explored and defined by CABE/The Design Council. Can these areas be revealed and addressed positively with the Propositional Walking Map?

This thesis seeks to re-balance the creative energies that we, as individuals, expend engaging the minor public spaces of the city, prioritising what is already in place to be engaged above what is not. It proposes that an advantage of this approach is that more value can be gained from the public spaces of the city now, without waiting for changes which have no certain timeline or funding.

2.03 Theorising Practice: Practice as Case Study, Discourse Analysis

Linking London Walking-Map Practice and the Endotic Literature Review

Explorative walking in nature, (marshes, mountains, mud,) with the attendant hazards of getting lost, necessitates some alertness, care, focus and trust of the map, which is an absolute necessity in this circumstance. In contrast, Explorative walking in the city (pubs, parks, pavements,) is generally linked to looser aims: to drift, to go astray deliberately and, perhaps, to make some accidental discoveries which may be more or less rewarding. If used at-all in the city, the map proposes an alternative itinerary to all-*too*-familiar traverses of the already familiar city: journeys to work, the shops, the opera, augmenting our experiences with some peculiar, previously missed, hidden, *alternative* destinations or objectives. City wayfinding in London is additionally 'insured' by the presence of numerous tube stations, bus stops and taxis. With a city map the informational balance being set by the map-maker shifts from ambitions to achieve the ultimate topographic accuracy and directional security, in nature, to ambitions for the most creative itinerary and, perhaps even, the most unexpected mischief, in the city. The primary agency of the map in achieving the stimulus and reward of a novel *physical destination* in nature, for the map-reader is replaced by the primary agency of achieving the stimulus and reward of a novel *cerebral destination* in the city.

This study establishes a theoretical base to the definition and discovery of such novel cerebral destinations in the city through the agency of Propositional Walking Maps, which result in map reading, walking, observation and first-hand experiences in relation to the uses of walking and discovery in the city explored through a close reading of Georges Perec's novels, experimental literatures and fieldwork approaches.

The literature review, begins by exploring the context to Perec's writing. The First Part: Perec in Paris, Walking, Maps, Chapter 3, analyses the febrile debate that formed the theoretical surroundings to Perec's activities observing the implications, for Parisian society, of recognising the effect of city-wide systems in defining the individual and subsequently, a contrasting recognition, the role of the individual, and groups of individuals, actions in defining the city. The Second Part: Perec for the Map Maker, Chapter 4, analyses Perec's work and the role of the reader; the reader adopting the role of characters in the fictional work and through the direct instructions to the reader in the theoretical work. The reader of Perec is enabled to work through processes of alienation and belonging both by using the experience

of fictional others in the actual city that surrounded them, in the moment, to process individual aims and desires and by following instructions for assimilating the city, using observational tactics and account making as a means to prioritising modes of thinking and interpretation of experience.

Practice as Case Study, The Case Study Approach

The project is a qualitative study that considers the meaning that people attach to things in their lives, in this case places, traces and instances of city life in London. The aspiration of the study is to activate the experience of the places studied for residents and visitors through the creation of area-specific maps and to create a methodology for this approach that can be applied across London and which may be applicable more widely in similar cities. This thesis adopts the definition of case study provided by Mitchell, viewed as a 'detailed examination of an event (or series of events) which the analyst believes exhibits (or exhibit) the operation of some identified general principle' (May, 2011, p. 223). In general 'case studies tend to be holistic rather than deal with 'isolated factors'' with a tendency to emphasise the detailed workings of the relationships and social processes, rather than to restrict attention to the outcomes of these (Descombe, 2007, p. 36). Attention is paid to the processes to explain why certain outcomes might occur. The case study approach is aligned with 'the study of processes and relationships within a setting' (Descombe, 2007, p. 38); one of the advantages of this is that it both allows and encourages the use of multiple research methods, and the use of a variety of sources and research data through triangulation, in order to capture the complexity of the reality or event under scrutiny (Descombe, 2007, p. 37,45). The case study approach does have its disadvantages, being vulnerable to criticism in terms of 'the credibility of generalisations made from its findings' (Descombe, 2007, p. 45) and is often perceived as lacking the degree of rigour in producing hard data since this approach focuses 'on processes rather than on measurable end products', giving more weight to qualitative data and interpretative methods than to quantitative data and statistics. Martyn Descombe also mentions that case studies may prove difficult in defining their boundaries and determine the scope of sources of data to collect. In the case of this thesis, the case studies selected derive from the Propositional Walking Map practice of Touching the City developed in London between 2005 and 2015. Touching the City worked from permanent topological characteristics, infrastructures and buildings, to minor temporary structures, loose objects and debris. The materials produced include transient plant life, wild life, human presences, sounds, aromas and textures. Historical, cultural, social and commercial contexts, as well as varied senses of the potential of these, permeate the places and their inhabitants.

The case studies learn primarily from non-participant observation, considering the traces left by people across scales and walking participant observation, a variety of James Evans and Phil Jones walking

interview (2011, p. 849) in which small controlled groups of consenting participants shared their interpretations and prioritisations of the traces encountered. Touching the City identified locations for the several routes walked to capture a wide range of London spaces. Their familiarity with London's locations, London's content and London's residents allowed deductions to be made from the traces observed and opinions gathered. Typically, successive walks of each territory identified created wide photographic records and the identification of patterns in the materials. For example: Long views across landscapes to a distant feature, traces of recent human activity or preserved historical devices. The experiences that relate to each case study could be replicated and updated by using the maps created to document the routes walked and their attached experiences.

The approach of Touching the City was not to record participants verbalised thoughts and interpretations of the walks but to test their behavioural responses to the emerging maps. If the map was a hypothesis, how would the walk inform, nurture or expand on experiences? Participants were invited as collaborators with equal status. The design of the maps anonymised participants and no personal data was required from any participants who self-selected to this process.

Discourse Analysis

These case studies evolved through ways of seeing brought to particular locations in London by specific collaborators. This can be seen to relate to the 'ways of seeing brought to particular images by specific audiences' described by Gillian Rose (2007, p. 141). The map being composed of a set of textual and visual images collected, in this way, by these specific contributors, with the purpose of questioning the interpretation of meaning in locations by making use of diverse location related content. The combination of such differently specific images forms a differently specific whole. Foucault understood that subjectivity has been the consequence of differently constructed processes at particular moments in history. The human defined by such practices and institutions and social processes constituted from a range of such subjectivities (2007, p. 42). Discourse then consists both of groups of statements which structure the way a thing is thought, for example the collected components of a map, and of the ways that we act on the basis of that thinking.

Such particular knowledge, resulting from such specific contributors and modes of communication, creates a language with its own rules and conventions, that operates within the related institutions. Following this approach, Art, for example, can be understood as a discourse, as a specialist form of knowledge; it is not certain kinds of visual image but the knowledge, institutions, subjects and practices

which define certain images as art, and others as not art. Art may include all sorts of visual and verbal images and texts as well as their related practices, a diversity of forms articulating the discourse.

The Propositional Walking Map is an example of intertextuality, being dependent on more than one image or text (2007, p. 142). These images and texts are connected to one another by a Foucauldian 'discursive formation' (Foucault, 1972, p. 37) with the aim of establishing a particular discourse. In this case the discourse, which may consist of several relations between different parts of the discourse, sub-discourses, according to 'systems of dispersion' defines the nature of the dispersal. For example the relative importance of different sub-discourses, for different map-readers, at different times, would be a system of dispersion.

If visibility can be regarded as a type of discourse (Rose, 2007, p. 143) then specific forms of discourse, will render specific things visible in particular ways whilst rendering other things un-see-able. The absence of specific forms of discourse will thus equate to absence of visibility for their related visual components. A range of types of visibility thus relates to a range of types of discourse. For example: Perec related Visibility, History of Maps related Visibility, Walking Practice related Visibility, Walking History related Visibility, Off Site Artwork related Visibility.

In relation to the endotic, the situated practice of the infraordinary, the everyday, described by TIER, The Institute for Endotic Research, as 'the imperceptible of the everyday life' (Agora Collective, 2015) much can be perceived if visibility is defined in relation to the relevant discourse. For Perec, the discourse, in the widest sense, relates to belonging in the city, and includes a wide range of specialised modes of knowledge each with its own visibility. The Intertextual Map is a subject that is produced and acts within several fields of vision, capturing these in one document.

The importance of the discourse of belonging is demonstrated through the disciplines articulated by Perec's related visualities, when these are connected in discursive formation by the Intertextual Map. These disciplines render the *discourse of belonging* productive and thus powerful in Foucauldian terms (Rose, 2007, p. 143).

Foucault argues that if it is discipline that renders discourse powerful, it is powerful because it is productive. Importantly for this study he observes that although discourse disciplines ways of thinking and acting it is not repressive because human subjects are *produced* through discourses (2007, p. 143). The aim of this study is to extend human experience in ways that develop perceptions of belonging in the city through the production of new forms of discourse within the human subject.

Our sense of our self is made through the operation of discourse. So too are objects, relations, places, scenes: discourse produces the world as it understands it.

(Rose, 2007, p. 143)

So, deducing and relating the characteristics of forms of discourse establishes their power. Creation and subscription to clear discourse disperses power through the population since discourse is everywhere. Forms of discourse with overlapping characteristics compete for dominance with one another, some becoming dominant. Foucault was concerned that discourses that claimed absolute truth became dominant and powerful. The grounds on which truth is claimed constitute Foucault's *regime of truth*. It has been argued, for example, that the photographic image exists in a specific regime of truth, 'what was really there' (2007, p. 144). The map may be considered to belong to a similar regime of truth - the expertise established by the ordnance survey method for example, or the indisputable validity of a satellite image, one that invites alternative realities. The effectiveness of 'absolute truth' claims for a particular area of discourse may then privilege empirical approaches that study statistical data, over empirical approaches that study qualitative observation. Whilst either approach may create positive or negative outcomes depending principally on the quality of the work. This may combine, unhelpfully, with the ways that the CABE / Design Council reports described prioritise the financially measurable outcomes of community consultation. For example the construction of a new swimming pool as a consequence of an 'empowered' community campaign may be seen as evidence of a more successful approach than establishing a happier, more buoyant and supportive community spirit as a consequence of changes to community thought processes around the appreciation of existing conditions. This is important since for every successful campaign for a swimming pool there are many unsuccessful campaigns accompanied by disappointment. What is the impact of such regimes of truth on public life?

Foucault's work has been adopted widely by those working in the social sciences and humanities. It has been controversial since it rejects the notion that analysis needs to go beyond the surface appearance of things to discover their actual meaning. Foucault wanted to avoid explanatory accounts of *why* power works in favour of a polymorphous notion of causality and dependency that allowed him to question *how* power works.

Certainly his most satisfying works, to me, are his empirical accounts of particular texts and institutions, often focussing on their details, their casual assumptions, their everyday mundane routines, their taken for granted architecture, their banalities. It is these detailed descriptions that produce his most startling accounts of how subjects and objects were and are discursively produced.

(Rose, 2007, p. 145)

Rose considers that elaborating Foucault's method is not easy with even recent discourse analysts considering methods 'emergent', 'a craft skill' and suggesting 'that the only way to learn it is to get on and do it.' (2007, p. 145). This sense of the need to form an approach that works, to be flexible, rather than to select an approach that will work, is framed in several accounts. Potter and Wetherell cite Duncan's 1976 studies which have demonstrated that people provided with the same kind of scenario will non-the-less describe that scenario in quite different ways (1987, p. 36). Phillips and Hardy observe: 'And just as there is a need to be creative in developing workable approaches to data analysis, there is also a need to develop innovative and convincing - ways of presenting data, methods and results.' (2002, p. 78) they also cite Wood & Kroger's point on reliability - 'the idea that the results are "repeatable" - is nonsensical when one is interested in generating and exploring multiple - and different - readings of a situation' (Phillips and Richard, 2002, p. 80).

...the nature of discourse analysis makes designing and conducting a discourse analytic study more art than science. Coming up with an interesting research question, finding a site, collecting data, analysing it, and writing it up requires creativity and innovation for every new study.

(Phillips and Richard, 2002, p. 80)

Nelson and Hardy do however offer two checklists: '**Data Analysis**: How will I analyse my data. What sort of data do I have, micro or macro. What sort of categories do the data generate. Do these categories relate to my research question. Can I explain and justify my choice of categories. How will I know when to stop. And **Persuasive Narrative**: What is the research question? Why did I choose the research site? What data did I collect and why? How did I analyse the data? How does the data address the research question? What contribution does this research make?' (Phillips and Richard, 2002, p. 79).

Elizabeth Keating considers the range of discourses that might be explored through: 'The aesthetic and moral arrangement of people, structures, and objects in space' which: 'has become an increasingly important topic in understanding social life, social change, and cultural diversity.' (Tannen, Hamilton and Schiffrin, 2015, p. 244). Keating notes that the spatial organisation of society, it's people, objects and built forms, is fundamental to understanding discourse and it's production of social life:

Graphs and navigational charts express aspects of understanding a terrain or seascape in ways that influence and are influenced by thought and imagination.

(Tannen, Hamilton and Schiffrin, 2015, p. 145)

Though referring to structures and objects, Keating is primarily concerned with space and language, both of which may be considered without reference to specific locations and objects, allowing generally applicable points to be made. Graffiti is identified as connecting individual and group identities with space and place. Cultural significance is identified as the distinguisher between space and place (Tannen, Hamilton and Schiffrin, 2015, p. 250). The irresistible link between people and cultural identity puts people at the heart of the elevation of space to place. The related structures and objects consolidating and fixing this identity locationally. It is these fixings and their related human initiations and responses that can be charted, forecast and imagined.

Minor public spaces and related varieties of findings will be understood as texts produced as part of a political and social process, without intent that they might act cumulatively. Such spaces and findings will be read as texts in terms of their qualities as stimulants to the access and appreciation of 'found place', through qualitative analysis 'based upon the analysis of meaning', which requires both the recording of the corresponding characteristics of texts and their context (David and Sutton, 2009, p. 119). As well as being read as texts, spaces and findings will be treated as cultural artefacts, representing the rich tapestry of the city's necessities and enthusiasms as well as ways of thinking and understanding culture. For this purpose archival sources and texts will be important. The 'texts' will also be analysed as 'self-curated' devices, relevant for this project, asking questions of reception of both gallery and artefact as 'on site'.

2.04 Mapping interdisciplinary relationships between Practice and Research

Trajectories of the Interdisciplinary

The modes of thinking investigated in the Literature Review are subsequently collected, for analytical purposes, to relate to the chronological stages of the Case Studies. This combination of theory and practice is established in five areas of discourse. The detailed analysis of the action of theory and practice upon one another is located in 'SECTION TWO, Chapters six, seven, eight and nine - Perecean Approaches, analysis and discussion. The sequence and content of these areas of discourse is set out in this section.

The relational diagram, (Fig. 32), is organised in three columns: to the left, the first column, 'Practice', sets out the stages of the London Walking-Map Practice described in the previous chapter; the second, central, column sets out the areas of discourse, approaches, derived from, Chapter Four, Perec for the Map Maker, in relation to the chronological stages of practice; finally the third column, to the right, sets out the potential impact of the research in each discursive field related to the mediated consequences of the five areas of discourse.

Within the Practice column, under 'Actions', the practical steps involved in each study are described in chronological order. This chronology is divided into the five areas of practice with distinct related actions: 1/ Objective, Trial Walking, Route Identification, 2/ Walking, New Mapping (discovery), 3/ Data analysis, New Map Making. 4/ New Mapped Walking (dissemination and refinement) 5/ Changed Perceptions (reflection on what has been accomplished). To the left of 'Action' the 'Conversations' column locates the different kinds of conversations that accompanied each area of practice.

The headings within the Research column are established for these five areas. These capture the areas of discourse identified in the literature review in terms that also apply to the activities carried out in practice, opening the route to combined discourse. These are: 1/ Intent (establishing the intent of the practice being undertaken), 2/ Observation (the modes of observation and recording practiced), 3/ Map Making (which includes analysis of the observations made), 4/ Map Reading (the deployment of the map in location) and 5/ Record (the outcomes of the deployment).

Alongside these headings a set of more granular headings: 1/ Intent: Manifesto; Reality Balance; Audience; Participant Role; Journey Completion; Discussions on Journey; Ways of Walking; Body becomes Landscape, 2/ Observation: Observational Intent; Observational Record; Sequence of Observation; Creators Role in Record; Challenge of Observation; Frequency of Observation; Forming & Informing Opinion, 3/ Map-Making: Engagement Tactics; Factual Content; Non-factual Content; Map-Reader Collaboration; Discipline and Subversion; Map Reader Skills, 4/ Map-Reading: Participant Output/Input; Curiosity Factor; Feedback & Discussion; The Role of Being Lost, 5/ Record: Combined Effect; Traction with Intent; Effects Carried Forward; Writing-Up; Exhibition; Reflection; Mixed Modes of Delivery.

Finally, the Impact column converts the Analysis terminologies to the active outcomes that arise from the discourse analysis.

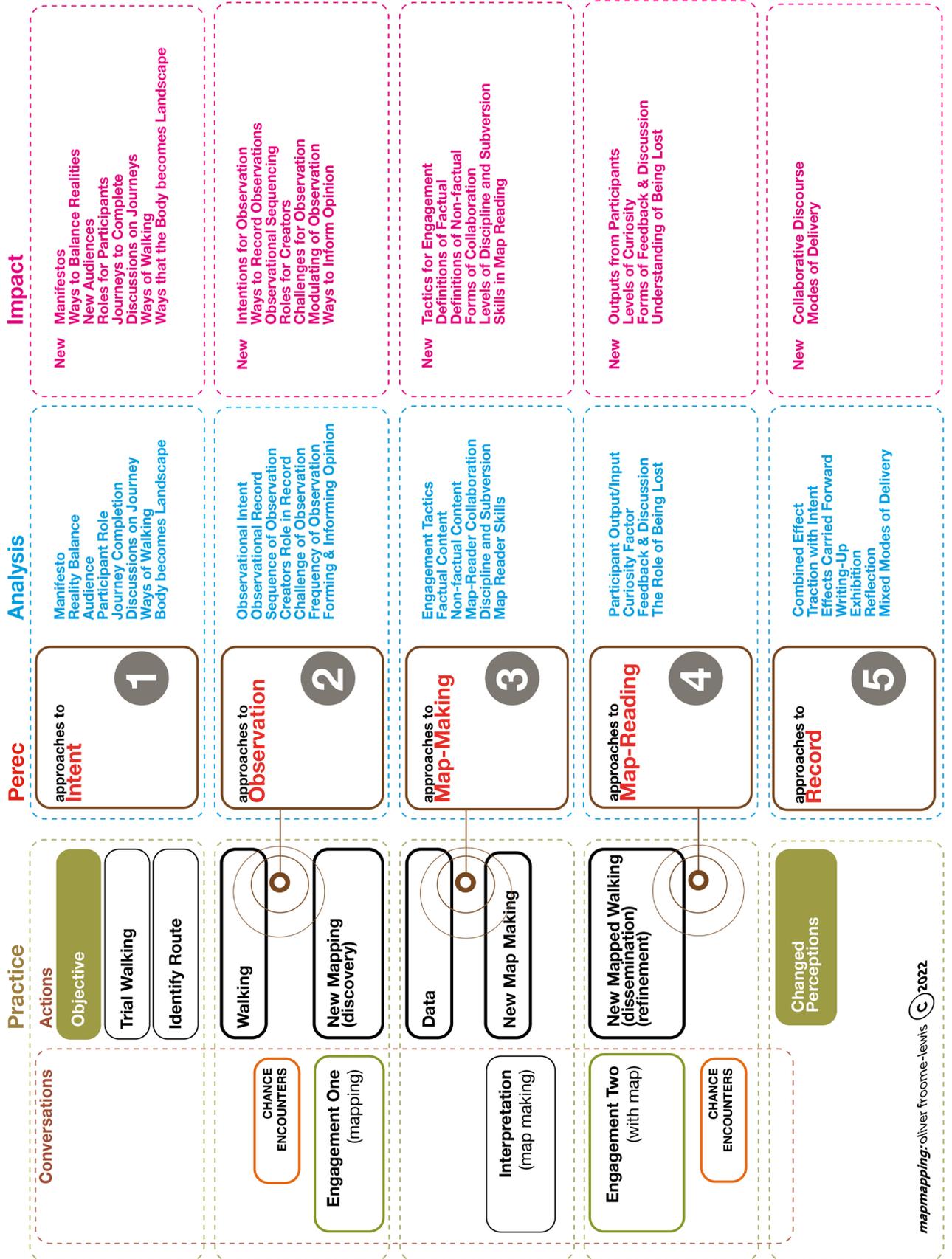


Figure 32. Mapping Process Diagram

Benjamin may be seen as creating a model for interdisciplinary research in this field. Whilst the *Arcades Project* (2002) is regarded as being in note form, it is free of narrative structure as a whole, but contains passages that are intact and carry meaning as short pieces, published as such, in a sense it is the perfect document for a flâneur-like reading technique. Pieo Aguirre reflects on Benjamin's approach to anti-method: 'Method is detour', Walter Benjamin once wrote cryptically. This short description might serve as an explanation of the German thinkers way of working in which nothing was attained as the result of a ritual of established steps that led towards a set goal, but rather through a procedure comprised of shortcuts, deviations, unconscious associations, labyrinths, turns, i.e. anything that involved indirect thought processes' (Aguirre and Pethick, 2007, p. 10). Perec worked with apparently limiting systems, such as omitting certain letters from entire novels, but relished demonstrating his flexibility within these rules, rather as if he was subverting his own city with defensive and opportunistic tactics. His novel *Life: A User's Manual* (2012b) takes place in a single apartment building, contains 99 chapters and an epilogue. The lives of the inhabitants are intricately interwoven and the book was acclaimed as a masterpiece to be set alongside Joyce's *Ulysses* (1922). In comparison the grey literature lacks '*jouissance*' (Lefebvre, 2014) but carries social urgency, the sensitivities of those 'down below' (Certeau, 1984, p. 93) having been suppressed, or at least having been unable to find an appropriate voice, by the strategic view for too long. These varied modes and their associated literatures each illuminate my aim to re-imagine and re-activate life in public space through maps.

Danielle Wiley achieves a partial union of disparate approaches in her paper *A Walk About Rome: Tactics for Mapping the Urban Periphery* (2010). Wiley examines the Stalker collective's Giro do Roma of 1995. Stalker proposed the transurbance as a progression from the derive of the Situationist International, a means of walking and mapping the unique spatial and social conditions of the contemporary city. The group, comprised of young architects, artists, videographers and an astrophysicist circumnavigated the city of Rome on foot. The walk was intended to provoke debate about the city's peripheries, presumably also situating the group as 'on the ground' experts in the area with a collective critical eye. The historic concept of the city is transplanted with 'counter-images of open countryside, abandoned industrial structures, squatter settlements and improvised agriculture, and multi-lane highways intersecting Roman aqueducts' (2010, p. 10). The group was dubbed 'Stalker' by local journalists, which they adopted as their identity.

Situating the event within a history of critical walking and questions about mapping, Wiley notes how maps are used to 'represent and subjugate, to reveal and conceal, and to produce and colonise urban spaces' (2010, p. 10). The process of 'mapping' was conducted with loosely assembled means of creating a record, such as leaving a trail of flour, and without the intent of creating a physical map, rather a more nebulous new form of understanding. The event constructed a territory for the walkers

but claimed to be achieving a more general ‘unveiling’. Questions are raised by Wiley about who the places were unknown to, for whom they were unveiled and what would result from the unveiling, since all the places were known already to the inhabitants. However, framing these places differently and making them accessible to a new audience appears to have brought questions about the city’s identity to the fore for the municipality and for the wider public consciousness. This ‘transurbance’ was subsequently deployed in Milan, Paris, Berlin, Turin, Passaic and Sarajevo reinforcing the validity of this mode of walking which is described as ‘critical’. The enunciation of the territories, which are described by Stalker as ‘actual territories’ as if they become more authentic as a consequence of their exploration, is seen as having potential as a tool for interpreting contemporary urban environments.

A Walk About Rome offers a useful model for the combination of history, theory, action and reflection. Integrating walking, observational strategies and engagement.

Topics of Discourse

Broad areas of discourse and their origins are listed below:

Perec derived:

Intent of Content:	Aims, Factual and Fictional Intent, Intended Participants, Significance of Completion, Opportunities for Interaction between Participants.
Observation:	Aims, Record, Sequence, Acknowledgement of Creative process in Record, Quantity, Frequency.
Discipline / Subversion: (Map Making)	Factual and Non-Factual Content, Collaboration with Map Reader, Pattern of Types, Interpretative Skills: Witting and/or Unwitting Engagement.
Participant Output / Input: (Map Reading)	Curiosity, Discussion, Feedback, Conclusions, Impact.

Perecplus:

(Relevant contemporary writers, artists and thinkers):

Ilit Azoulay:	Writing-Up, Follow-Up, Reflection upon Findings.
Lucy Harrison:	Mixed Modes of Delivery.
Carracci Institute:	Informing and Forming Opinion.
Anabasis:	Being, Becoming, Recovering from Being Lost.
Ingold and Vergunst:	Ways of Walking: Experience in Location.
Gros:	The Body Becomes Landscape, Evolution in Thinking Processes.

Conclusions

This chapter has situated the research question concerning the analysis, classification, interpretation and prioritisation of the TTC London based walking and map making practices, considered here as case studies, described in chapter one.

London has been identified as a relevant site for this study having been described as a location with public spaces that are 'hostile and shabby, underused or avoided by Londoners'. (New London Architecture nla, 2005, p. 3). The 58 documents produced subsequently, for CABE and the Design Council, clarifying and testing questions of possibilities for achieving public space improvement and of establishing positive interaction with Londoners, confirm the relevance of the question. I have identified the topics covered in these documents that are most relevant for this research and the key arguments related to these: 1/ the concept of relating disparate types of value in public space in a new form of graphic communication, 2/ the ways that some of the most rewarding elements of value identified for social gain were also the most difficult to monetarise, causing the studies to move away from these elements, 3/ the ways that engaging local communities in CLD 'community led design', proposed to create a sufficient leverage for some built elements of value for social gain to be progressed despite their cost, led to 4/ the exploration of asset mapping, an approach that can be more attuned to the experiences and thinking of individuals.

The background thinking to these reports has been shown to be complexified by incompatible systems of value measurement and prevailing routes that may provide access to funding. The period since 2005 has seen improvements to the built fabric of the city in some urban centres and some well attuned local initiatives, such as the 'Emerging East' initiative that supported and funded Lea Valley Drift. However, the thousands of km of minor walks and minor public spaces, of the type investigated in the case studies, present a very considerable funding challenge for the foreseeable future. This study considers ways that they may be differently understood and appreciated at relatively low cost, without physical change, with very low environmental impact, through Propositional Walking Maps, consequently becoming more positive attributes of the city.

Valuing the social in terms of collective associations alone, as critiqued by Latour, negates the experience of the individual. The city cannot be conceived in terms of wide cast associations alone, as described by Latour and Yaneva subsequently, individual and small scale relationships with the myriad parts of the city are also important. Minor local places are also unlikely to carry city-wide collective associations that will contribute to their status, whilst they are far more likely to serve as touchstones

to individual experience and that of small groups. This can be seen to be relevant to definitions of well-being such as 'the summation of an individual's experience of their life.'

Given these needs, and opportunities, the focus of this research comes to rest on the everyday life of the city, that most connected to the lives of individuals and small groups. Perec emerged as the principal thinker and writer through his capacity to link abstract, experimental, theoretical and creative methods in literature, and in observation, in reflective *and* practical ways centred around the endotic. The context to Perec's work, particularly in Paris, is also important since this question of the relative status of the state, society as state and of the city as a collection of individuals whose individual experiences of the city accumulated to define state, played out in relation to individual thinkers approaches and changes to their approaches, creating a data-rich resource. Perec's work as a scientific archivist is also important not only because of the intellectual avenues and technical means opened up in the forensic analysis of data, but also because his *modus operandi* passed daily between practice, the urgent, the current, the deadline and the speculative, the experimental, the whimsical, the humorous, the approachable, making him the prototypical reflective practitioner, which is complimentary to this reflective study of practice.

The case study approach a 'detailed examination of an event (or series of events) which the analyst believes exhibits (or exhibit) the operation of some identified general principle' (May, 2011, p. 223). is helpful to this study allowing and encouraging multiple research methods. Perec alone used a wide range of approaches, so the study of his work produces a multifaceted methodological approach that is likely to be able to gain purchase on the case studies. The case study approach is vulnerable to criticism around lack of hard data, instead focusing 'on processes rather than on measurable end products'. However, discourse analysis would address this perceived shortcoming as relating to another type of shortcoming - that of regimes of truth in search of 'absolute truths' that may privilege empirical approaches over more correct qualitative observation simply because data is in 'indisputable' statistical form. Discourse analysis, how power works, forming an approach, creatively, to the materials of the case studies in relation to the thinking practices of Perec is the preferred approach of this research. The practices explored may be presented as discourses, specialist forms of knowledge. The component parts of the case studies may be seen to be acting in Foucauldian 'discursive formation'. The approach here will be to make aspects of the case study 'visible' as types of discourse and to be able to compare their attributes within limited, focussed, fields in which other discourses, attributes, may become temporarily invisible.

Establishing such discursive formations, their disciplines and dominant characteristics will establish the power and importance of the work. The Literature Review, see the succeeding sections, situates this Case Study approach and provides tools for defining the observations and findings of the case studies.

This mode of analysis and the resulting approaches to meaning and the creation of an improving sense of meaning, will make the work more relevant and accessible to city bodies with the power to catalyse wider change.

Chapter Three - Literature Review (Part 1): Perec in Paris, Walking, Maps

Introduction

APPROACHES TO SOMEWHERE – The Novelist and The Map Maker

Introducing *Cartographic Grounds* (Desimini and Waldheim, 2016) Mohsen Mostafavi likens the work of the architect to that of the novelist, citing the shared situational base. He also identifies a key difference - that the work of the novelist is complete and incorporates, in equal detail, both location and action, whilst, for the designer, the action is a consequence of the constructed work and contingent on the characteristics of the inhabitation that follows (2016, p. 6). Whilst the novelist has transformational power over both situation and action, the designer provides an interpretive platform to experience. An intriguing, propositional, territory emerges between the two. A territory in which the novelist engages the reader in the possible outcomes of situations described, developing their role as a participant in a system of narrative-forming tactics, empowering them to draw conclusions that they are intended to act upon, rather than to reflect upon, and in which the designer's work can become a more explicit provocation to ways that a location could be engaged conceptually.

Georges Perec is one such novelist, deploying multiple tactics to include and engage the reader. Perec is most widely known as author of *Life: A User's Manual* (1978) (2012b), and, amongst architects, as author of *Species of Spaces* (1974) (2008c). However, he was a much more prolific creative who worked across literature, theatre, film, radio, book and art reviews, crossword puzzles, and archival techniques and received awards in writing and in film making. This rich and complex work was pursued in parallel to a full-time post as a scientific archivist. Perec was perhaps the prototypical reflective-practitioner, bringing his imagination to bear on our circumstances and experiences in an empathetic way that changes the perception of ourselves in city-space.

Alongside Perec, in Paris during the 1950s, 60s and early 70s, several well-known writers brought their rigour and imagination to bear on human experience in the contemporary city, establishing an impetus for testing and positioning the centrality of the modern individual. Broadly, the individual was positioned either as a necessary agent to a changed society, a new start, or, society, as is, could be envisioned as a medium within which the individual could be asserted and evolve. The consequences of these extensively articulated, alternative, approaches continue to play out today. The posthumous publication of Benjamin's arcades project in 1972, can be seen together with the contemporaneous writings of Henri Lefebvre, Michel de Certeau, Guy Debord, Raoul Vaneigem, Roland Barthes and Italo Calvino as a dense field of experiences, collections, accounts and analysis of the perceived

potential and hazards, of people operating, or being operated, in public space, creating an intellectual environment in which Perec, (b.1936), who was the youngest of this group, traced his own orbit.

This chapter begins by delineating the rich academic debates around the human experience of the contemporary city that emerged around and including Perec in Paris in the 1950s, 1960s and 1970s. Walking practice and the selection of observations made in the course of walking the city are subsequently described drawing links between the use of observational practice in literature and in map making.

The succeeding chapter of this literature review will examine Perec's strategies for engaging the everyday through his writings and the potential applications of these strategies for the Propositional Walking Map maker. Four interconnected themes, which stem from examining Perec's notion of *l'Infraordinaire* are identified: fiction, fieldwork, formula, felicity. The first, fiction, refers to the inclusion of walking and of collected personal dispositifs in Perec's literary maps – it will be argued that Perec uses walking and experience on-the-move extensively as means of working through ideas and messages. Second, fieldwork, outlines the ways Perec's fieldwork guided in-the-moment experience and its relationship to memory in both systematic and creative ways. Third, formula, reveals Perec's transitions between the structured and the digressive in his narratives; this is important both as a model for engaging a readership and as a critique and commentary on the conventional values found in map-making. And finally, Felicity is considered as the effective ways that Perec frames direct instructions to his readership, often with a sense of urgency, even impatience. The combined potential of these four strategies to activate the Propositional Walking Map is explored with the intention of empowering and enlivening the everyday experience of individuals in the city and, consequently, to engender an improved sense of belonging and wellbeing.

Both novel and map encourage engagement in locations, through words, or words and diagrams, that augment and are augmented by geographical context. In the design context, whilst drawing has become increasingly autonomous, distanced from both the location and representation of a future built reality, instead establishing drawing as the end product of a design process, the map remains more firmly anchored to use and has in the 'map-reader' a specialised interpreter intent on traversing both the physical and conceptual realms. The literature review explores the cues that map-making can take from Perec's literature in transforming this propositional territory. It is particularly focussed on the potential of Propositional Walking Map making to engage everyday experience, evolving the map as a specialised form of literature that can augment our experience of the city through novel ways of thinking about engagement with location.

3.01 Living in the City - To Revolt? To Endure? To Create, Love and Play?

In contemporary London where virtual, game-based, travel and exploration, carried out without need to leave the home, abound and the high street is in decline as a consequence of on-line shopping, it is becoming increasingly easy to envision cities with streets bereft of pedestrians. Bradbury eloquently laid out such a scenario in 1951. His short story *The Pedestrian* (1951) predicted a future, in the year 2053, characterised by the demise of life lived on the streets, particularly in the night. The story was inspired by a real life experience, of a time when he was walking with a friend in Los Angeles and a police cruiser pulled up and questioned what they were doing, suspicious of walkers in an area where there were usually no pedestrians: 'he was alone in this world of A.D. 2053, or as good as alone, and with a final decision made, a path selected, he would stride off, sending frosty air before him like the smoke of a cigar' (1951, p. 39). The State's control and policing of what is allowed to be experienced by the lone individual in the city was further developed in Bradbury's dystopian novel *Fahrenheit 451* (1953), in which firemen burn books that have been outlawed.

It is precisely the imbalance of power, set out by Bradbury, in which the individual is subordinate to the power of the state, the priorities of that state determining the 'freedoms', opportunities and restrictions that describe the individual, that is to be compared with the alternative of individually determined actions and the whole as the sum of those individual actions, which the state cannot control, if exercised with shared intent by the population in high numbers, that describe the state. Neither condition can be proved to be superior, or inferior, unless authoritarianism or anarchy results, in which case both popular and academic opinion swing quickly in the opposite direction.

The actions of state and of populations tending to one mode or the other can be seen, and measured, to have adjusted substantially over several years in Paris, but, such adjusting positions are also signalled by incremental changes to individual behaviours from day to day, if we learn how to look for these signals. The search for a definitive argument that might decisively give priority to the individual or to the state, during a period of Parisian life in which both crushing authoritarianism and lawless anarchy seemed realistically possible outcomes, formed the backdrop to Perec's work as he methodically and inventively developed an approach which prioritised achieving a sense of belonging in the city as it presented itself in the moment.

Ben Highmore's observation of the potential exploration of map-making as a 'literary form of cultural analysis' (2016, p. 105) is instructive. He observes that this approach, considering the individual,

doesn't require distancing or turning culture into an 'analytic object'; instead a 'literary form of cultural analysis might provide more empathetic experiential maps.' (2016, p. 105). Here, he is not thinking of 'map-literature' with implicit translocations of body as well as of mind, but the same possibility applies. If, for Perec, the book is an instruction to think actively, the map can be an instruction to act thoughtfully. Just as for the bibliophile thinking *is* action, for the cartophile action *is* thinking.

Describing the importance of Perec, in *Scroope 9*, David Bellos challenges assumptions around Perec's 'practical exercises', 'apparent digressions' and 'whimsical argument' (1997, p. 11). For Bellos, these characteristics were likely to subdue recognition of the importance of Perec's thinking, at least in the academic arena, as the English translation of *Species of Spaces* (Perec, 2008c) started to circulate in the late 1990s. Bellos highlights Perec's role on the editorial team of *Cause commune* (1972-74), sharing 'the ambition of finding ways of grasping, describing and analysing the modern world without recourse to existing mental models' (1997, p. 11) as the cornerstone of his approach. Perec's attention to the everyday, one that 'requires a kind of quixotic or excessive attention' (Highmore, 2002, p. 176), demonstrated the purity of this ambition, whilst he also prioritised the social and psychological strands of this curiosity.

Perec's approach contrasted with the predominant thinking of the Situationist International (SI, 1957-1972), which emerged when a small group that had split from the Lettrist International devoted themselves to derives – long days, weeks, even months, of drifting through the city looking for what they termed the city's Psychogeography. The Lettrist Ivan Chtchegolov (1958), had called images of play, eccentricity, secret rebellion, creativity and negation, 'forgotten desires', however, for SI, these possibilities condensed into a search for images of refusal, prioritising rebellion and negation:

...They looked for images of refusal, or for images society had itself refused, hidden, suppressed, or 'recuperated'—images of refusal, nihilism, or freedom that society had taken back into itself, co-opted or rehabilitated, isolated or discredited'; Debord described later that this was a search for the 'supersession of art'...

(McDonough, 2002, p. 26)

McDonough observes that 'whilst the Situationists despised moralising functionalist architecture, their own urban ideologies were devoted to reshaping the subject, envisioning an empty subject modelled by the influence of the surroundings' (2002, p. 13). He asserts that while we have tended to see SI as a post-surrealist movement, pushing a liberating program of chance, irrationality and revolutionary experiment, quite on the contrary, there was actually a larger, rational, planned future which subtended free creativity and liberating play:

In 1958, in the first issue of *Internationale Situationniste*, it is proposed that ordinary life previously conditioned by subsistence could now be rationally controlled, that the true fulfilment of the individual depended on the collective mastery of the world and that until that point individuals were only phantoms haunting things that had anarchically been given them by others. Meanwhile the humanist, bourgeois subject was consigned to oblivion being replaced with the empty subject of the construction of situations.

(McDonough, 2002, p. 15)

Considering the empty subject, one in which all human receptors have been re-set to zero, this was not to be a consequence of prioritising responses to vacant locational situations, as we might imagine from the lengthy drifting and searching, which to the modern observer suggests engagement and participation, since the proposal was that an overarching new social situation, a revolution, needed to be constructed *first* before subjects were able to respond appropriately to anything, including location. Thus, the empty subject was a necessary contributor to the formation of a new society in which the everyday, individual, person would play a minor role. Later, Stalker explored similarly off beat, but not by any means uninhabited, 'vacant' locations as transurbances, characterised as 'urban amnesias', (Careri, 2002, p. 23) but with the different intent of drawing attention to neglected parts of Rome's periphery. SI should also not be confused with the announcement of the dawn of a new appreciation of minimal non-site art, the site being the gallery, that was also emerging during the 1960s (Rendell, 2006, p. 24). For SI, location was a simile for emptiness, proving only that revolution was necessary and drifting was a form of protest in search of authenticating context.

With everyday life becoming a useful measure of the quality of an individuals' existence, SI observations provided a critique of the prevailing 'everyday life' of the time, one that was being *endured*, which formed part of the argument for the creation of *new* situations. SI proposed that the society of alienation created a need for a lack of consciousness and for mystification, on the part of the everyday people, in order to survive (McDonough, 2002, p. xvi). Considering the 'everyday' exclusively in terms of shortcomings was the basis of the revolution, not an encouragement to derive different pleasures and appreciations from what already existed. In other words, it was a rejection of everything, since all that existed was as a consequence of a failed state.

The two key voices of SI, Guy Debord and Raoul Vaneigem, published programmatic books in 1967: *The Society of the Spectacle* (Debord, 2005) and *The Revolution of Everyday Life* (Vaneigem, 2012). Both describe the alienation of everyday life at length. Debord provides a lexicon of negative assessments to fuel the revolution: 'The failure of capitalist abundance' (2005, p. 67), 'unity of poverty' (2005, p. 31), 'historical thought can be saved only by becoming practical thought' (2005, p. 39), 'owners of the economy, prioritising economic history, must repress every other use of time' (2005, p. 84). Vaneigem's

analysis starts in similarly bleak territory:

We now live in a closed, suffocating system. Whatever we gain in one sphere we lose in another. Mortality, for instance, though quantitatively defeated by the progress of sanitation, has re-emerged qualitatively in the form of survival.

(2012, p. 135)

However, with an apparent change of heart, Vaneigem progresses to consider a 'Reversal of Perspective', 'Taking the totality as our reference point, we must confront the social realm with the weapons of subjectivity and rebuild everything on the basis of the self' (2012, p. 162). Vaneigem constructs a narrative that acknowledges extreme differences in the perception of identical daily circumstances between individuals, considering the importance of creativity and identifying a quite different revolution of the individual: 'A revolutionary alchemy transmutes the barest metals of daily life into gold in the laboratories of individual creativity' (2012, p. 169). Spontaneity is considered central to this creative effect, a consequence of resisting power, which enables consciousness of our own value as individuals. The two qualities act upon one another, spontaneity becoming more likely in a prevailing spirit of creativity. Lived experience is central for Vaneigem in both. The qualitative is coupled with creative spontaneity in poetry. The unity of power described as 'constraint, seduction and mediation' are contrasted with a new society of transparency in which three passions, 'creation, love and play' are the qualities that will sustain life as certainly as nourishment and shelter deliver survival. Creativity leads to fulfilment, love leads to communication and play to participation (2012, p. 210).

3.02 The Qualitative City - Residing Spontaneously

Intense reflection on the roles of the individual and of the state, thrown to prominence by the events of May 1968 in Paris when the French economy briefly came to a halt, questioned these relationships, this endured life, in different ways. New approaches started to emerge in the early 1970s with people organising their wishes, pains, fears, hopes, ambitions, limits, social relationships and identities consciously, rather than without consciousness (McDonough, 2002, p. 5).

1971 was the moment of auto-dissolution of SI from which point they emphasised a, distancing, critical historicisation of their project. Guy Debord and Gianfranco Sanguinetti jointly composed '*Theses on the Situationist International and Its Times*' (1972). They wrote that the SI had not presented itself as a model of revolutionary organisation but had applied itself in a definite era to definite tasks. Later, in 1978, in the script of Debord's film, *In girum imus nocte et consumimur igni*, (*In girum imus nocte et consumimur igni*, 1978) he further argued that:

...avant-gardes will not endure, and the most fortunate thing that might happen to them is, in the full sense of the term, that they should have served their times. . . . An historical project certainly cannot claim to preserve an eternal youth shielded from blows.

(McDonough, 2002, p. 13)

The dissolution of SI coincided with a process of institutionalisation of critique within French planning institutions, which included new procedures such as public participation of inhabitants as an alternative to post-war functionalism. This enabled the emergence of critical urban research, including Marxist research with Lefebvre its most notable figure. Lefebvre's qualitative approach included the relevance of lived experience, his critique developed not only through theory but through 'a number of empirical studies he carried out and supervised within a range of French research institutions, as well as his intense exchanges with architects, urbanists and planners' (Stanek, 2011, p. viii). His interpretation of essential values related lived experience to physical location and to the development of physical location as context to society, Lefebvre developed a conceptual triad of interconnected realms, establishing space as a social product, comprised of Spatial Practice (perceived space), Representations of Space (conceived space) and Representational Spaces (lived space), which contrasts with Vaneigem's purely social realm of the individual (Stanek, 2011, p. 81).

In 1973 Lefebvre wrote his only book devoted to Architecture, *Toward an Architecture of Enjoyment*

(2014), a valuable contribution to the debate of how to live in the city. Unfortunately, this book was not published during his lifetime, it was discovered in a private archive in 1991, long after his death, ultimately being translated and published in English in 2014. *Toward an Architecture of Enjoyment* is a ‘sustained critique of the multiple dimensions in which the sensuality of lived experience has been eviscerated from the everyday spaces of modern capitalism’ (Wilson, 2014, p. 1), bringing to the fore enjoyment as a legitimate intellectual pursuit:

Having alighted from his magic carpet, Lefebvre spends the rest of the book pursuing his quarry across the terrain of the social sciences, which he finds to be equally bereft of enjoyment. He begins with philosophy, arguing that philosophers from the pre-Socratics to the present have sought to define enjoyment in ways that reduce the sensuality of lived experience to brittle knowledge and frigid spirituality. Even Heidegger’s concept of poetic dwelling – of such inspiration to Lefebvre throughout his later work – is accused of a metaphysical obtuseness that ‘completely ignores enjoyment’ (p.79). The only philosophers to emerge with any credit are Nietzsche – for his embrace of ‘a vital, explosive energy, the energy of enjoyment’ (p.70) – and Marx – for his endorsement of revolution as the necessary means of propelling ‘society as a whole into an age of enjoyment’ (p.71).

(2014, pp. 3–4)

Lefebvre redefines architecture as a mode of imagination, calling for an architecture of *jouissance* – pleasure or enjoyment centred around the body, its rhythms and the possibilities of the senses. Stanek (2014) introduces the book and, combined with Lefebvre’s conceptual text, we are enabled to think architecturally about how we inhabit our world.

A previous publication, with a similar focus on enjoyment in the city, was published in 1972: Walter Benjamin’s *Passagenwerk* (2002), published long after his death. Benjamin’s accounts were gathered through a long period spanning between 1927 and 1940. His references were sourced from a much wider timeframe. Benjamin’s curiosity in relation to the qualitative approach to the everyday is evidenced through his collection of original and historical data on nineteenth and early twentieth century Paris, which explored ways of achieving satisfaction and reward from public space. For example, Benjamin referred to the ways a space temporarily blocked off due to repairs was quickly inhabited by Parisians’ in 1857 and that he witnessed the same thing in 1927:

On this spot street vendors had immediately installed themselves, and five or six were selling writing implements and notebooks, cutlery, lampshades, garters, embroidered collars, and all sorts of trinkets’. Adolf Stahr, *Nach fünf Jaren* (Oldenburg, 1857), vol. 1, p. 29,’ Seventy

years later, I had the same experience at the corner of the Boulevard Saint-Germain and the Boulevard Raspail. Parisians make the street an interior.

(Benjamin, 2002, p. 421)

The question of street ownership arises along with the ways that actual or sensed ownership empower or control behaviours. Benjamin describes streets as the dwelling place of the collective where as much is experienced, learnt, understood and invented as within the privacy of rooms. Shop signs are reconstrued as oil paintings in bourgeois drawing rooms, newspaper stands as libraries, benches as bedroom furniture, mailboxes as bronze busts. In this continuous habitat, in which the boundaries of public and private behaviours are dissolved by a common sense of ownership, the arcade becomes the consummate ambiguous space, neither indoors or outdoors, neither as public as a street, nor as private as a theatre lobby or club. The perfect location to observe behaviours at the edges of established societal codes. More widely, Paris itself is ‘the promised land of the flâneur’ (2002, p. 417):

...landscape built of sheer life’; as Hofmannsthal once put it. Landscape - that, in fact, is what Paris becomes for the flâneur. Or, more precisely: the city splits for him into its dialectical poles. It opens up to him as a landscape, even as it closes around him as a room.

(2002, p. 417)

Benjamin resided in Paris from the mid to late 1940s. The collection of observations and references heightened his interest in observation, fieldwork, and the possibilities of learning from a range of disparate sources including the detailed observation of practices of the everyday. The passages range between highly personal emotional responses and conjecture to more ethnographically neutral accounts and include widely sourced quotations, providing a rich resource which has enduring intrigue and value, particularly to sedentary commentators, on life in the city.

Perhaps the delayed appreciation of Benjamin’s and Lefebvre’s writings can be understood through quintessential Parisian radical intellectual André Breton. Breton sheds light on the tendency to avoid communication of personal observations of the everyday in detail and in terms of process, instead disguising live observations within encyclopaedic accounts, such as those of Benjamin, or apparently autonomous processes such as those used in *Life A Users Manual* (Perec, 2012b) and *The Castle of Crossed Destinies* (Calvino, 1997). Both approaches disguise the possibility of personal choice on the part of the narrator. They enable the account to be communicated without the possibility of being revealed, in the future, to have some poor or private personal motivations that were invisible to the writer at the time of writing. This type of encyclopaedic account allows any circumstance to be described ‘objectively’. Such a system can also be reversed, writing such an account without

systemisation and then devising a system that codifies or camouflages the account to mitigate responsibility:

Do not expect me to provide an exact account of what I have been permitted to experience in this domain. I shall limit myself here to recalling without effort certain things which, apart from any exertions on my part, have occasionally happened to me, things which, reaching me in unexpected ways, give me the measure of the particular grace and disgrace of which I am the object; I shall discuss these things without pre-established order, and according to the mood of the moment which lets whatever survives survive.

(Breton, 1999, p. 23)

Drawing from the everyday brought with it the necessity for protective measures, such as these encyclopaedic approaches, that were absent in conventional academic processes of selection.

Perec's creation of neologisms, such as 'infra-ordinary' and 'endotic', distinguished his approach from that of others investigating the everyday, such as Breton, Benjamin and de Certeau. In his introduction to Perec's *Approaches To What?* (2002, p. 176) Highmore sets out to outline the Perecquian notion of the everyday. For Perec it was clearly important to step around the term '*quotidien*', which dated back to the mid-14c Old French *cotidian*, the conventional 'every day' related to something intrinsically ordinary, to be looked down upon from a safe distance or trivialised, not to be engaged by specialists. Perhaps for de Certeau, and others, the notion of the quotidian was of an intriguing sample, contained in a flask, that could be studied, shaken, and which could generate discussion and positions, but which was generally to be held at arms-length, whilst Perec relished getting into the flask - spending time with and engaging the contents.

In this sense, Perec's notion of *L'Infra-ordinaire* started to emerge as his own interpretation of everydayness, a type that is 'neither ordinary nor extraordinary, neither banal nor exotic' (Highmore, 2002, p. 176), Perec identifies what is missed when 'traditional notions of significance are applied'. This highly focused approach has the potential to create a nuanced anthropology capable of separating the significant from the insignificant in new ways. Something inherently risky is in operation, it is an 'imaginative act of grasping the emergent, of fashioning culture in its becoming...' (Highmore, 2016, p. 105). There are parallels with zeitgeist, founded on what is commonly thought to be an invisible agent or force, but that is actually the highly complex, relating to the interaction of myriad variables - so complex to process that we prefer to imagine that it can't be done. Perec was uniquely placed to engage this phantom of complexities. His full time occupation as a scientific archivist involved reviewing a hundred scientific articles a week whilst keeping a record in the Flambo card system, which allowed

821 permutations of data to be indicated for each source (Bellos, 1995, p. 255).

Perec's creative tactics such as writing *Things: A Story of the Sixties* (2011b) with a stack of Madame Express magazines as primary source materials and Barthes' *Mythologies* (2009) additionally to hand, demonstrated the primacy of first-hand experience and the necessity of keeping existing mental models in abeyance, as an occasional guide. The audience that he wanted to attract, inform and assist was not an academic audience but an everyday audience of the reading public. For this audience to be ahead of the moment, at whatever risk, was preferable to the security of adhering to prior academic knowledge, at the cost of engaging today and tomorrow (Highmore, 2016, p. 105). Perec set out to capture life in the moment in words:

...Perec's aim is not to create an image but to devise a mode of description that makes a certain level of reality visible, a project which is in some ways phenomenological but whose tactic is rhetorical.

(Sheringham, 2009, p. 253)

This approach, which can be assembled today in a way that suggests direct aims and methodologies, the challenges posed by the everyday lens, were becoming too disruptive to conventional thinking. Perec's approach, was a sideways, pseudo-guerrilla, exploration. With his scientific archivist income supplemented through publication and academic activity, he was free to experiment. His regular explorations in Paris take place after work. Gilbert Adair, who examined popular British myths for similar characteristics, also pays homage to Barthes, describing his exploration of the codification of French culture including the media's wilful confusion of Nature and History in proposing that every 'cultural manifestation' could be taken for granted (1986, p. xiii). Perec's differentiation between the emergent and the secure, can be illuminating to the map-maker, for communicating ways to new psychological places. The possibility of deriving new understandings and approaches to the everyday through the analysis of the content of Perec's literature, rather than analysis of the context, unfolds in the following sections, illuminating the possibilities for map based narration of the endotic.

3.03 The Map in the City - Walking, Recording, Selecting, Creating, Situating

Drawing a map offers additional possibilities to the novel and the essay in engaging the everyday, simultaneously organising two surfaces: the content distributed across the paper and the potential encounters to be made in the corresponding territories on the ground. The content of the two surfaces might be augmented or confounded during the resulting journeys, whether it traverses mind, location or both. In *The Practice of Everyday Life* de Certeau proposed a useful distinction between cerebral organisational strategies that emerge from institutions and structures of power, 'producers', and the actions of those on the ground, 'consumers', who utilise a variety of subversions and manipulative tactics to achieve their objectives (1984). The hierarchy of his starting position is made clear through these terminologies. Referring to institutional, physical, and administrative mechanisms and their related knowledge structures, Michel Foucault's *dispositif* sheds light upon 'unifying artefacts' which are seen as enhancing and maintaining the exercise of institutional power:

What I'm trying to pick out with this term is, firstly, a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions—in short, the said as much as the unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements. (Foucault, 1980, p. 194)

The potential breadth of the term has origins in Canguilhem's essay *Machine and Organism* (1992, p. 47) where the map is present as an instruction to bodily motion. A map then, if created as an ordered *dispositif*, becomes disordered, compromised in cerebral terms, when it is performed by the map-reader as a consequence of both the physical realities of location and the tactical (mis)interpretations of the individual in following personal objectives.

Although de Certeau initially set out to establish 'consumers' as disruptors, he came to explore such disruptions as necessary and even of primary importance. These adjustments are also apparent in *The Practice of Everyday Life* (1984). Here the outward observations, of walkers or wanderers, have the potential to be broken-up by internal discoveries and can be overwritten by the need to pay greater attention to the journey – arriving at a log that needs to be stepped over, or a zebra crossing, for example. de Certeau further observes that to walk is to lack a place (1984, p. 103). Lacking a place appears to

infer the search for a 'proper' place. A whole population moving through the city in this search is likened to an immense social experience. At the same time it is posited that all these intertwinements and intersections create something tangible that can be positioned as 'what ought to be, ultimately, the place but is only a name, the City' (1984, p. 103). So, there remains a tendency to relate the parts as subordinate to the whole. The whole, the city from above, offering the medium through which the parts, such as the experience below, should best be understood.

The organisational powers and strategies of de Certeau's 'producers' are regarded as having generated not only the physical city but also to have succeeded in reinforcing their strategic view with unifying artefacts, such as maps. However, de Certeau observes that the walker can never be completely governed by these strategies and artefacts and can, instead, deploy a range of defensive and opportunistic tactics to take short cuts and to achieve individual outcomes (1984, pp. 98–99). De Certeau considered the impact of such strategies on the walkers below and the way their actions acted back upon the city whilst looking down from the World Trade Centre (1984, p. 92). Subsequently inviting academics, naturally, to look down onto New York, noting that such a view transforms the city into a 'text that lies before your eyes' allowing you to read it 'looking down like a god' (Sanders, 2016). Visibility is used as a metaphor for superiority in knowledge, but the kind of visibility being prioritised here is strategic knowledge, not what is visible to the walker:

The ordinary practitioners of the city live 'down below', below the thresholds at which visibility begins. They walk – an elementary form of this experience of the city; they are walkers, Wandersmanner, whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it.
(Certeau, 1984, p. 93).

Despite his evident interest in these ordinary practitioners, walkers, de Certeau reveals both physical and empathetic detachment in this text. Beyond visits to viewing decks, everybody lives down below. Life outside writing is presented as an elementary form of experience of the city, the non-elevated, non-superior, being, walker, distanced to elementary experience, and not, for example, to an alternative reality. It is the bodies of those below that are following, hinting at automata, zombies - their minds absent, unable to make their own way. Perhaps their elementary experience is like that of microbes on a laboratory slide. If these automatic movements do write, they describe a form of city occupation that the writers, walkers, are unable to read - sealing their inferiority.

In contrast to generalising ways of seeing those 'below,' de Certeau also proposes that stories embedded within the city sometimes reveal themselves but are more often missed by the population travelling

through the city, as they compete with the version of the city propagated by the media. This dispersal of stories points to dispersal of the locally memorable. But these stories, which are hidden within everyday acts, can be released, unexpectedly, by objects and words (1984, p. 108); a map being one such object. Furthermore, our memories tie us to places and the unique character of these, giving places their character when they are revealed. De Certeau speculates that the original impulse that caused a memory to be secured for future reference was its dream-like quality, its otherworldliness (1984, p. 109). In the search to transmit the power of a memory to the receiver it is related slightly differently in ways that seek to capture the original transformational character of the moment. In this scenario, the most individual, difficult to define and even more difficult to record aspects of the individual are willed, by de Certeau, to achieve supremacy over the state. Over time these responses and tactics, of voters, do act back upon the strategies and systems of the state.

De Certeau also recommends the potentially fragmentary quality of walking, proposing a walking asyndeton, the suppression of linking words, in which walking 'selects and fragments the space traversed; it skips over links and whole parts that it omits' (1984, p. 101). A wandering record, whether through memory or writing becomes 'a prince charming who stays just long enough to awaken the Sleeping Beauties of our wordless stories' (1984, p. 108); and personal memories that tie us to a place, not of interest to anybody else, give a neighbourhood its character. This series of fragmentations, suppressions and fleeting awakenings lead to another curious reversal in which the memorable, the only certainty that one is left with, is 'that which can be dreamed about a place' (1984, p. 109).

If the wanderer is operating between the strategies of the city, creating a parallel set of readings and uses, then this tactical world is one that is fragmented in its communication, a nebulous dream world of authentic memories adjusted to communicate their significance, a clear, distant, dialectic to determined civic strategy and intent.

Walking in the City

The wider literatures on city walking bear some examination here, since it is walking that bridges the territory between the objectives and debates around the status and purpose of those that occupy public space: the walkers, the wanderers, the subjects and the walking map, as well as to the novel. Walking, the philosophy of walking and what is observed and discussed during city walks entwine with the many means of recording such walks in words and diagrams. Walking traces a precise and unquestionable physical trail that can be recorded in the moment, or subsequently, as well as an ordered collection of experiences and memories, a narrative sequence to whatever may be observed, reflected upon, or

introduced to locations from other knowledge or experience. The map opens the possibility of capturing, in writing and drawing, specific relationships between location and experience for others whilst making clear the extent of the territory explored and enabling aspects of the available stimulations and experiences to be repeated first hand.

Mobility, the starting position of the hunter-gatherer as nomadic, fundamentally on-the-move, is explored by Francesco Careri in *Walkscapes: Walking As An Aesthetic Practice* (2002). The establishment of habitual pathways, way markers, walking songs and rituals and, eventually, regular stopping places as supplies and seasons became familiar, their repeating patterns recognised, celebrated, given status and recorded in the first maps (2002, p. 42). According to Careri's account, walking, not dwelling, is the generator of our primary behaviours and actions (2002, p. 19). The systematisation of actions and sharing of tasks eventually rendered us habitually static, with permanent homes, settlements, moving only to translocate between primarily static activities (2002, p. 49).

Rebecca Solnit explores the more recent history of city walking by creating a taxonomy of writing walkers in *Wanderlust* (2014). This includes John Gay writing of the hazards of London in 1716, from sewage, to garbage, to being run over by merciless carriages (2014, p. 180), to Dickens, when writing *Our Mutual Friend*, covering distances of more than 30 miles before breakfast and basking in 'a dark solitude punctuated with encounters' (2014, p. 184), to the modes of introspection developed by Wordsworth, refined by De Quincey and Dickens and carried forward in the imagination of Virginia Woolf.

In each of these cases Careri and Solnit identify records of walking, in words, monuments, songs, rituals and maps, everyday events and the cumulative status of being that they acquire. Yet in some cases this summation seems to be sufficient and in others there appears a yearning for something additional to be conjured, captured or released from its hiding place amidst the familiar.

According to eighteenth century accounts in *The Spectator*, first published in 1711, and *Rambler*, first published in 1750, the public in London enjoyed the idea of walking without necessarily going anywhere in particular. Later accounts of journeys, encounters and other fruits of walking were captured quite differently by photographers Bernice Abbott in the 1930s and 1940s New York, by Weegee, Arthur Fellig, also in the 1940's and by Gary Winogrand in the 1960s. In all cases the shared record became more widely known than the actual moment. Stephen Willats writes about use of the camera in public space in *Artwork as Social Model*, describing it as an 'object of determinism' where 'the possessor imposes authority through the camera lens onto reality by being solely responsible for deciding what will be in the frame' (2012, p. 70). There is also the street poetry of Allan Ginsberg, the romance of freight hopping and the gradual replacement of the glamour of city-walking with the 70

mph car culture. Claims of aimlessness continue to disguise a motivational force that demonstrates the expectation of achieving a gain of some other kind. These photographs and poems capture the moments at which walking aimlessness, or unfocussed searching, gained meaning, crystalised, before the detectors of the walker were returned to stand-by awaiting another significant moment. Walkers that were not equipped to take photographs or to create a poem never-the-less do experience these moments.

The term Pedestrian, derived from the Latin word *pedester* (going on foot), was originally used in 1770 in the less common sense of ‘not interesting or unusual’ (Merriam-Webster). The meanings eventually merged, particularly in the United States, where pedestrian became the word for all that lacks speed of thought and action, the street akin to an open-air museum. By contrast, in Spain the activity of ‘*dar un paseo*’, is literally to take a daily walk around the city, which encompasses dressing up, socialising with strangers and achieving some exercise, similar to ‘*la passeggiata*’ in Italy, derived from the verb *passaggiare* (to walk) which still occurs widely across the country. These varied ways of walking, from the highly motivated Dickens to those carried along by the traditions of ‘*dar un paseo*’, have enabled a range of walkers, with different observational, processing and recording skills, and interests, to create their own motivating forces in their performance of public space. Both novel and map may intercept this group at different levels, or at multiple levels. Benjamin addresses the pedestrian as privileged observer, walking bringing a four-dimensional mode of studying the city, acknowledging the irregularities in exhaustive research of the multiplicity of available encounters and experiences, all from the position of aimlessness.

Benjamin considers the detailed processes of walking alongside his accounts and research into what is observed through walking. He describes interaction with places, inhabitants, the mysteries of what lies beyond and of personal feelings and needs. He describes the intoxicating effects of long and 'aimless' walks through city streets and the relative coldness of a private room:

With each step, the walk takes on greater momentum; ever weaker grow the temptations of shops, of bistros, of smiling women, ever more irresistible the magnetism of the next street corner, of a distant mass of foliage, of a street name.

(2002, p. 417).

He refers to his own preferred definition of the *flâneur*, that particular type of expert in observation, including the basic requirement to believe that the fruits of idleness are more precious than the fruits of labour in achieving ‘studies’. Benjamin presents Beethoven as an exemplar of the industrious *flâneur*, who walked the ramparts of Vienna daily regardless of the weather (2002, p. 453). Walking as the natural setting for thinking is explored by Frederic Gros in *A Philosophy of Walking* (2015). Here, Nietzsche is a key source for the core argument contrasting knowledge gained through experience with

knowledge gained in the library:

We do not belong to those who have ideas only among books, when stimulated by books. It is our habit to think outdoors.....Our first question about the value of a book, of a human being, or a musical composition are: Can they walk? Even more, can they dance?

(Gros, 2015, p. 18)

In summary, a flâneur walks the city; a written account of the city or a fictionalised written account of the city can be consumed using a flâneur-like reading technique or can be written in a manner that simulates the flâneur's gaze. A public event or spectacle can be regarded as an 'authored' city space, one which might frustrate a true flâneur or provide a ready-made flâneur-like experience for the everyday visitor. All walking includes an element of gaze, whilst the flâneur sets out to gaze. What is observed and discussed during 'aimless' walks, as a consequence of location, may find record as memory or for the purpose of publication and wider discussion, can be recorded as text or image and subsequently developed for the reader in book form or differently recorded and developed for the map reader in map form. Each mode demonstrating and stimulating a differently nuanced purpose and effect.

The people walking the city, making, selling, finding, eating, bathing, collecting, that originate with Careri's purposeful nomad, and include the flâneur as a symbiotic part, become more visible as the true 'producers' of the city as they are examined more closely. Their necessary and organically evolved everyday practices 'consumed' by organisers of the city and transformed into general terms of being that may be regulated. It is these practices that are embodied in the physical city with greater built elaboration over time, and it is their failure that causes cities to decline. Literature and maps translate these endotic practices so that their importance can be noticed and positioned alongside other forms of translation.

The Map, Accuracy

Both the map maker and the novelist 'notice things' (Perry, 2016, p. 116). They are observers first and subsequently translators, creators, and communicators. Beyond the quality and accuracy of observation, including the tools, time and skills available, the process of translation of observations to paper for specific narrative purpose, prioritisation and mode of communication, both generate complex relationships with our understanding of what an 'accurate' representation of the physical world might be. Jeremy Brotton (2012, pp. 437–439) suggests that whilst the Enlightenment heralded the map as a transparent, objective representation of reality, it is also a product of historical convention and social

pressures. Brotton examines changes in both the study of geography and the history of cartography during the 1970s, as a consequence of the work of Bachelard, Lefebvre, Foucault and Derrida's questioning of the ways that we inhabit space and its constraints to personal identity (2012, pp. 398–399). Having digested these works, English geography scholar J.B. Harley published, in 1989, one of his most influential articles, *Deconstructing the map*, where he called for a complete reconsideration of the historical role of maps, critiquing cartographers that created maps 'without reference to the social world' (2012, p. 399). Harley was also concerned with questions of institutional power and 'cartographic accuracy':

The broader problem that the controversy inspired was how to produce an ethical cartography once the profession accepted that all maps were partial and ideological representations of the space they purported to depict.

(Brotton 2012, p. 401)

Whilst producing correct relational models of the terrain was subscribed to as a common starting position, Harley proposed that the social structure was present, in all maps, as much as topography. He adopted Alfred Korzybiski's dictum that 'the map is not the territory' (1990, p. 205). The shift to appreciation that all maps, even those that set out to be 'cartographically accurate', include symbolic and political meanings has been a recent one in the field of cartography. Brotton asserts that 'cartography is still digesting these lessons...' (2012, p. 404). James Corner also identifies the need to acknowledge a new balance in the understanding of maps:

By virtue of the mapmaker's awareness of the innately rhetorical nature of the map's construction as well as of personal authorship and intent, these operations differ from the mute, empirical documentation of terrain so often assumed by cartographers.

(Corner, 2011, p. 95)

Corner concludes that maps are essentially 'subjective, interpretative and fictional constructs of facts' with the capacity to influence cultural values urging us to 'embrace the profound efficacy of mapping in exploring and shaping new realities' (2011, p. 99). From this, contemporary starting points to map making branch out in two directions. There is a fundamental split between maps primarily for use in the field and maps that perform their purpose from a static position - in a book or in the gallery. However, all maps address both conditions in some respect. A map may prompt cognitive activity, physical activity or both. It may be founded upon a record of use, a proposal for use, or both. A footpath may be seen similarly as both record and opportunity. If our intent is to take the map out into the world

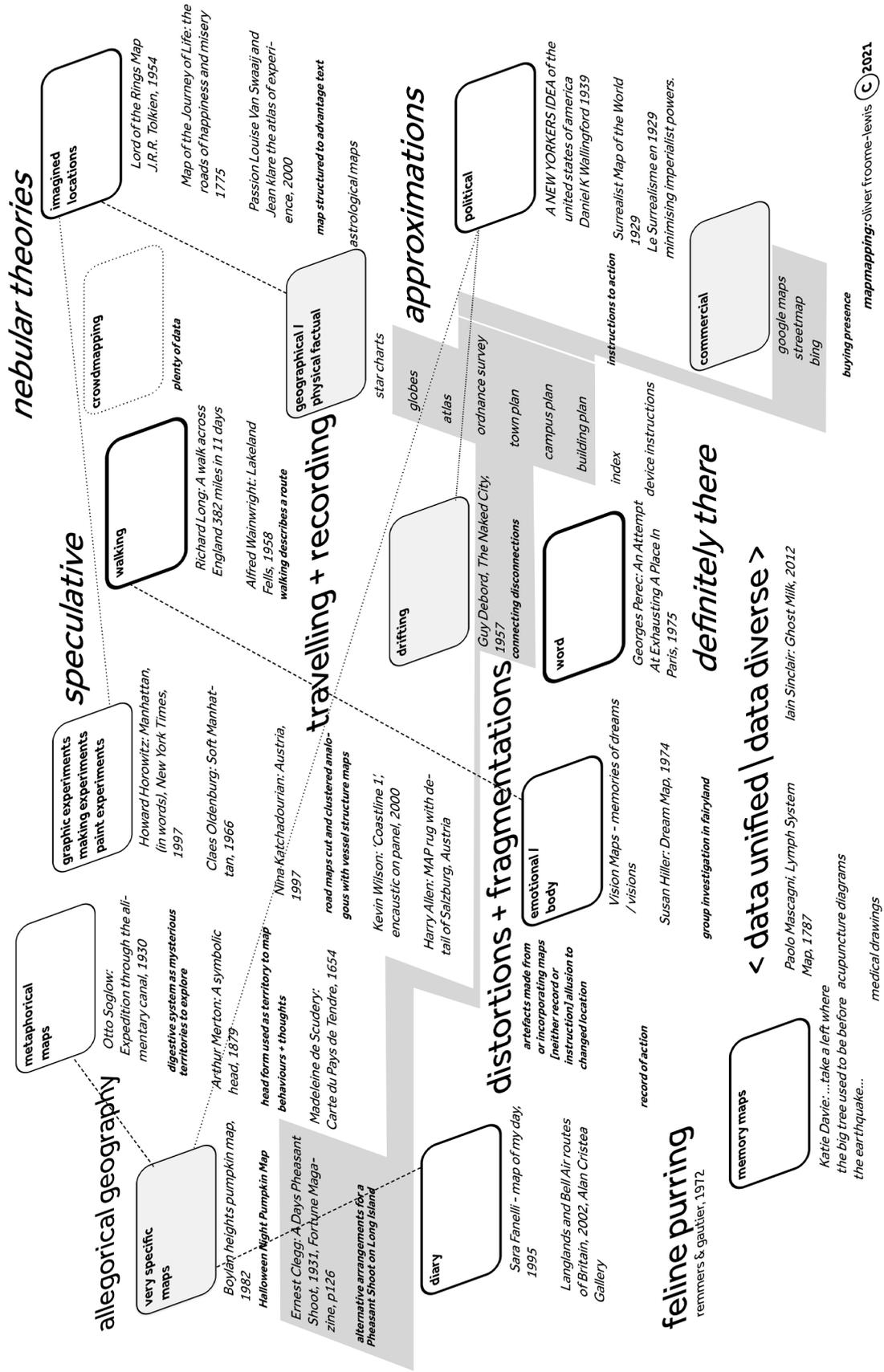
and to follow it, we need to be convinced both that the map is sufficiently accurate to do so and that our effort will be rewarded by what we discover as a consequence.

Situating the Map-making Process

The map maker, in contrast to the novelist, needs the facility to organise paper space free of formatting conventions and to effectively contain the raw content of the map: controlling line, colour, text, font, scale, where the paper will fold and how it might be folded differently in use. The density and content of data is also informed by a different set of cartographic conventions, opportunities and limitations. Although journeys facilitated by a map will relate to definite starting positions, multiple routes can be visible at a glance and any location can be simply pre-viewed and studied more closely if desired. Whilst a novel such as *Hopscotch*, (Cortázar, 1998), may be constructed to be read in an unconventional pattern, a leap-frogging physical progress to-and-fro in the bound document, the sequence of narrative content reception remains closely controlled. The map offers fluid preview possibilities facilitating decisions about sequence of location reception on the ground, becoming fixed once a particular route is selected. The pre-view of the territory proposed by the map sows notions about what will be encountered, the actual journey then framing reception of the actual physical and temporal content on the ground.

These characteristics can be located in Michael Twymans' *Schema of Graphical Language* method of configuration' as a 'Pictorial and Verbal Matrix' (1977). From the perspective of graphic language, the map combines diagram and text. Maps carry an implied linearity, but less explicitly so than literature - deviations, shortenings, and extensions of the route are all habitual or suggested possibilities. The balance of inclusions is important, shifting meaning considerably for an otherwise identical journey. The symbolisation of each image, link or pictograph, combining with their configuration, impact and location in relation to the detail of the route. Paper maps have their own taxonomy, which I have compiled (Fig. 33) starting from the most straightforward records of extensive travelling and recording such as start charts, the globe, the atlas, and the ordnance survey to minor maps of parks and minor public places. Familiarity with the cartographic language of these factual records has created a substantial genre of borrowed attributes, for non-physical travel, which make use of our familiarity with the factual representational status of the map to communicate political or fictional messages. I have identified the maps created from or for use in location on the ground in grey tone. The map may also be located within a continuum of drawn materials that range between drawings for making and manifestos for potential drawings for making, allowing it to be considered a good manifesto for positive change or a poor manifesto for negative change (Fig. 34).

Figure 33. Map Mapping



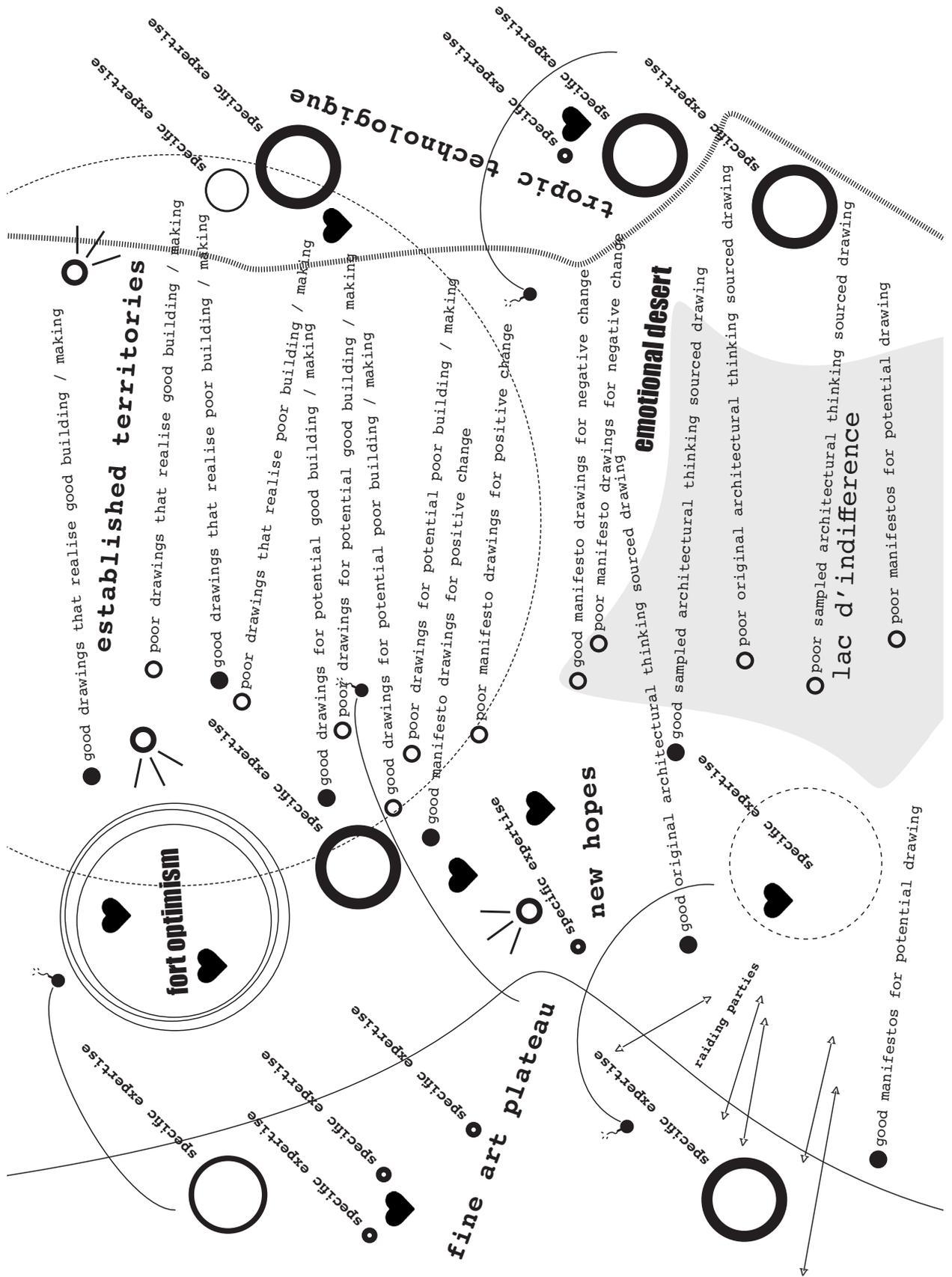


Figure 34. Locating 'Good Manifesto Drawings for Positive Change'

The claim of accurate documentation through Cartographic conventions has been challenged by 20th century artists and creators. For example, *A New Yorker's Idea of The United States of America* displays a disproportionate manipulation of the scale of states, rivers and lakes (Wallingford, 1939), which manifests that New Yorkers' lack of interest in the country beyond New York is typical. The map is compiled on the basis of data gathered from New Yorkers, according to notes on the map itself, with anonymous quotes included to the left-hand side of the map: 'Indiana was an Indian Reservation until just recently wasn't it?'. Our familiarity with the actual conventional distribution the geographies of countries allows us to calculate the changes made.

At a more local scale, the map *Naked City* (Debord, 1957) subverts readers' familiarity with Paris, fragmenting neighbourhoods and suggesting directions of travel. The fragments of map are gathered by appropriation from a Guide Taride of Paris and the title has it's root in the book of the same name devoted to the streets of New York by Weegee in 1945 (Fellig, 1985). Whilst the map appears to be about disjunction or fragmentation, the focus is on 'centres', nodes from which several psychogeographical 'slopes' can be taken (Rion, no date), catalysts, starting places. Thus, the map is a construction of local starting places rather than a deconstruction of the city. The map could be followed in-location, but without clarity about the consequences. It prompts notions of setting out into the unknown, departing from the familiar. It is also intended as a conceptual prompt, a cerebral journey that can only be fully appreciated if the starting places have been visited and are already partially known. Such a map may be exclusive in terms of the audience that may fully conceptualise the detail but inclusive in its general concept.

Conclusions

The map offers additional possibilities to the novel for engaging with the everyday. As a Foucauldian *dispositif*, the map acts through dialogue between the content on paper, determined by the map-maker, and the direct experience of the map reader, whose perception and actions on the physical realm are affected by the preferences of the map-maker. Drawing on Canguilhem's understanding of the map as instruction to bodily motion, the combined preferences of map-maker and map-reader create a doubly personalised sequence of experiences that continuously develop the interpretation of both map and territory, in the moment, as they are physically traversed by the body.

Walking is the means by which both novel and map traverse the city. Whether a character is guided by the novelist through written narrative, or potential narratives laid out by the map-maker, walking is the individual's most independent means of navigation, their location a direct consequence of thinking, and changes of direction a direct consequence of their experience. De Certeau initially saw the individual as a microscopic part of the city, albeit a subversive one, but subsequently came to understand the city as a consequence of the actions of many individuals, of society.

In this sense, Perec's practical exercises in street observation were not unusual. Although Benjamin, Lefebvre and Barthes also had interests in practice: journalism, market research and advertising respectively, Perec was more inclined to engage directly with the everyday. Conversely, the wanderer (out there, yet curiously detached) was a particularly attractive subject for Benjamin, Lefebvre and Barthes in this respect, an avatar through which an elevated academic may express an interest in the everyday while keeping an objective detachment. In a similar vein, Careri places walking in the context of an entirely mobile life, which asserts our base instinct to walk in the city, but his survey of aesthetic practice focuses on ceremonial walking and the walking artist, both linked to thinking about the everyday from a higher, detached, plane. Solnit identifies other forms of distanced engagement through walking, such as the accounts of Dickens and Beethoven working through their creative ideas by way of walking as a rhythm to the processing of internal thoughts. Thus, popular walking such as *dar un paseo* and *la passeggiata* bound by social convention, the streets, and any related memories, washed away in the tide of detached walkers. In describing what she is looking for in terms of the 'broader and deeper', of 'a larger sense of self', Solnit also craves experiences beyond the everyday.

Hence, what the map-maker registers is mediated not only by their engaged or detached walk of the everyday but also by conventions and innovations in map making and map use. The map, as a *dispositif*, can no longer claim to be a factual, objective representation of reality. The cartographic innovations of the Enlightenment, developed from more accurate surveying, have been revealed by Brotton to be

'partial and ideological representations of space' drawing on the work of Bachelard, Lefebvre, Foucault and Derrida in the 1970s, further emphasised by Korzybski's assertion that 'the map is not the territory' (1990, p. 205). If the map is not a depiction of objective reality, it then becomes what Twyman identifies as a 'Pictorial and Verbal Matrix' imbued with other purposes in usage and message. Therefore, the intent of the map-maker and the ways their map is perceived in location can initiate processes of evaluation and re-evaluation of the everyday by the map-reader. Unpredictable influences such as season, weather, company and prior knowledge of places will clearly differ from map-reader to map-reader, acting upon individual assessments of experience.

The map-maker can create an ambiguous reality in which expectations about what might be encountered, as suggested by the map, are constantly confounded or augmented in place. Subject to the Realisable Architectural Manifesto of the map-maker, the map can be regarded as organising, controlling, or liberating by the map-reader. Simultaneously, all maps are subject to tactical interpretations and misinterpretations as incitement to alternative action or tactical promotion of conformity and automaticity. Thus, the map becomes the drawn background against which system and disruption (inhabitation), systemiser and disruptor (inhabitant), play out. Never quite producing the behaviour expected, or anticipated, by the map-maker. A discursive choreography for performing the city. Perec's means of addressing the everyday through his literature are explored in depth in the next chapter and subsequently used to derive a methodology of engagement with the everyday that may be used to quantify the objectives and outcomes of Propositional Walking Map making.

Chapter Four - Literature Review (Part 2): Perec for the Map Maker

Introduction

Perec's writings: *Reals and Memories* (Rappolt, 2001), *An Attempt at Exhausting a Place in Paris* (2010) and *Species of Spaces* (2008c) can be interpreted as dispositifs created specifically to effect changes to the readers engagement with the everyday city. It is the nuances of these dispositifs made legible, for Perec, by the positions explored in *Things: A Story of the Sixties* (2011b), *A Man Asleep* (2011a), *La Boutique Obscure* (2012a), *Life A User's Manual* (2012b) and *A Void* (2008a) that transforms them into more delicate and important tools. Looking at the world through the apartment, the laboratory, the cafe, the dream, the bed and the pink washing bowl and additionally testing the result through the disciplines of self-imposed limits to creativity and acceptance that values change from day to day, repositions the meanings and rewards that we can derive from the most accessible worlds around us, if we take the correct care. Perec's detailed calibrations of experience make the work uniquely relevant to map-making.

4.01 Fiction: Walking and personal dispositifs in Perec's literary maps.

In a pink plastic bowl you place three pairs of socks to soak.
(Perec, 2011a, p. 139)

Socks in the washing process make their first appearance in *A Man Asleep* (2011a), subsequently being described as six socks, requiring the reader to calculate that they are the same three pairs, still soaking. Later, in *La Boutique Obscure* (2012a), socks reappear in Perec's dreams: 'My clothes are on the ground, in the mud, filthy. I find a sock but I can't put it on' (2012a, p. 53) and again 'My grey sock has a hole in the toe' (2012a, p. 100). In the film *Un Homme Qui Dort* (*Un Homme Qui Dort*, 1974) the socks have become sharks in the bowl. The impact of socks, particularly dirty or worn, rather than arrayed in sets of colors and fabrics at Monoprix, where they might be seen as organs of the state, typifies the power of objects to assert themselves upon the individual and to influence the impact of the actions of the individual back upon the immediate environments that permeate *A Man Asleep*, and *Things: A story of the Sixties*. After a dream Perec recalls: 'I feel innocent. What bothers me most is having to go for several years without being able to change my dirty socks' (2012a, p. 28). The socks simultaneously represent a measure of civilization and the consequences of operating, actively, at its extremity. Socks in the washing process represent civilization that has been lost, through exposure to life, being re-asserted. They can be regarded as boundary objects negotiating the interface between the body, the mind and the street. A fragile, permeable, interface between presence within ourselves and our presence in the outer world.

In *Things: A Story of the Sixties* (2011b), Perec foregrounds the role of such owned things, both actualised things and aspirations for things, in shaping the happiness and wellbeing of living in Paris. The entire first chapter describes the perfect Parisian apartment that resides in the imaginations of Jérôme and Sylvie (2011b, p. 23) the main characters, but we soon learn that they are destined to be disappointed. Reality supplies less wonderful accommodation, ill defined, inadequately spacious, poorly equipped and ad hoc (2011b, p. 29). The potential improvement of these conditions proves too complex, too expensive and ultimately too much of a compromise for the couple to be able to progress (2011b, p. 30). The interior fills with heaps of objects, plates, papers and empty bottles. Perec's own apartment, in the Rue De Quatrefages, was tiny. As the narrative develops, the couple gradually relocate their attention and energies so that encounters with the delightful and spacious outside world become a substitute for resolving their apartment. The things that accompany these city delights, are also out of reach, behind shop windows, and these begin to corrode their happiness, again, and they start to

fantasize, again, about owning what they see, for example opulent, surely fictional, 'black puddings coiled like ships' hawsers', charcuteries (2011b, p. 90), that distance them even further from what they might reasonably be able to realize within their limited financial means. Friends gradually move on, one by one, two by two, settling for jobs that deliver some rewards in terms of security and belongings - owning a Chesterfield sofa is a key measure of success. But, for Perec, these sofas were clearly not a sufficient reward for the corresponding loss of self-determination that they represent. Jérôme and Sylvie take their opportunity and move to secure jobs in Bordeaux. This surrender, away from the Parisian metropolis, clearly represented a terrible cultural dislocation for Perec.

A quite different approach to life is explored in *A Man Asleep* (2011a). The novel concerns you, the reader. In the early pages you are in the process of opting out of your responsibilities, routines and relationships in and with the city. Initially, an avoidance of action to prevent yourself from missing a key University exam draws us in (2011a, p. 138). We travel a downward spiral. The theme of personal dispositifs, the consequence of things, their related actions, and inactions, is more explicitly presented than in *Things*: '... you discover, without surprise, that something is wrong, that, without mincing words, you don't know how to live, that you never will know' (2011a, p. 140). The undemanding relationships that can be established walking through nature, on a visit to parents in the countryside, where there is no truth to be extracted, is compared to the horrors of modern city living:

... this eternal machine for producing, crushing, swallowing up, overcoming obstacles, starting afresh and without respite, this insidious terror which seeks to control every day, every hour of your meagre existence!

(2011a, p. 155)

Perec challenges you to try to duplicate your country walk in the city. You wander and you sleep. Crowds, and the streets themselves, carry you along. You waste your time, have no projects, feel no impatience. All your objectives drain away, announcing the endless start of 'your vegetal existence, your cancelled life' (2011a, p. 161). Your steps are retraced, lost, 'a text no-one will ever decipher' (2011a, p. 164). This contrasts with de Certeau's, early, gaze down to New York's miniature inhabitants which, for him, transformed the city into a 'text that lies before your eyes' allowing you to read it 'looking down like a god' (Sanders, 2016).

Once Perec establishes, beyond doubt, the aimlessness of the *Man Asleep*, full qualification as a drifter (Debord, 1956) requires aimlessness to be asseverated, he is permitted to change and begins to take note of the city's characteristics. He discovers the arcades. He looks hard at people. He gets lost and goes round in circles. He reads *Le Monde* as if it is an encyclopedia, rather than as a newspaper. He

ensures that his memory retains nothing. All these activities are conducted with equal disinterest. A world devoid of hierarchies and preferences is constructed, a 'space cleansed of value judgements' (2011a, p. 170). As he drifts, you drift too.

Ultimately the reaction to the pressures of the world of *A Man Asleep*, of completely opting-out, proves unattractive since the reader spirals towards death rather than towards a perpetually happy dream-like state. *Things: A Story of the Sixties* explores the consequences of being drawn into a rapidly expanding material world to such an extent that discussing, admiring and targeting things, beyond those that can possibly be attained, leads to disillusionment, loss of a sense of belonging and ultimately a sacrifice of personal autonomy. In *Things* you, the characters, consequently fall into an inevitable conventional success. By contrast, in *A Man Asleep*, you acknowledge that without new tactics you can only choose between death and continuing in a perpetual state of consternation. In both cases new tactics to live by are required. Together, the novels set the framework for Perec's developing assertion of the infra-ordinary:

The daily papers talk of everything except the daily. The papers annoy me, they teach me nothing. What they recount doesn't concern me, doesn't ask me questions and doesn't answer the questions I ask or would like to ask.

What's really going on, what we're experiencing, the rest, all the rest, where is it? How should we take account of, question, describe what happens every day and recurs every day: the banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual?

(Perec, 1973, p. 1)

Having demonstrated that Paris can be regarded both as an inaccessible utopia, *Things*, and as 'the grill which is life' (2011a, p. 155), *A Man Asleep*, Perec sets out to establish how the city actually is, questioning the ways that we should appraise it and exploring ways that we might quantify, weight and compare the disparate qualities found. Underlying this there is a sense that it is futile, even destructive, to seek to identify a city when the city that we believe we occupy as individuals may be the one that we choose to observe. I propose that Perec is prompting this sense of belonging in the city by guiding us to identify our personal dispositifs, to search for them, use them and collect their memories.

Whilst a map needs to impart some of what is physically present, so that you can locate yourself and navigate the physical city successfully, selecting what to include for these basic purposes reveals personal preferences. Refined personal choices, even for what is to be included that is physically

present, can define a highly specific personal position relative to each location. Just as *Things* and *A Man Asleep* relate most strongly to readers in the particular circumstances of being trapped, seeking a release, or both, the map identifies with the circumstances of a particular type of map-reader, one that is prepared to embark on the journey proposed by the map-maker whether with a workable or unworkable premise, or expectation, about the intent of the map maker. To be clear the map-maker is thinking through certain issues by dispatching a map-reader on a journey and inviting them to navigate a propositional territory in relation to these issues. Unlike the novel, a journey cannot be put down between chapters. Can the proposed route be realised or is it being demonstrated that it is unrealisable? The map maker may, or may not, acknowledge the differing qualities of map readers, and their expectations, perhaps identifying a key type of participant, or be clear about the ways that different participants will be differently rewarded by their experience, or be clear about those that may not be rewarded by the proposed itinerary. Whilst reading is a solitary activity, a walk can also be shared, allowing us to consider the role and potential of others on the journey, each with their specific profile of receptive sensibilities.

The presences in *Things* and *A Man Asleep* move inconspicuously between fact (actual locations in Paris), extended fact (such as the ultra-delicatessen) and potential fact (things that may be able to happen but probably wouldn't). Our expectations of the map are otherwise. We don't expect transgressions of reality. We are however aware that all maps are approximations. We expect such approximations to be distributed evenly so that once we have adjusted to the degree of approximation of a particular document we may apply this interpretative filter equally across the map's data. If the approximations are uneven, if fact is extended, if the potential is included alongside the actual, the map becomes increasingly propositional.

4.02 Fieldwork: Writing on experience and memory in location.

Lieux, 'reals' and 'memories', described by Andrew Leak, (Rappolt, 2001, p. 26), 1969 to 1980, was Perec's first recorded fieldwork in which he set out to establish a factual base to his understanding and accounts of interactions in the city. He proposed to visit twelve Parisian places a year, for twelve years, recording each both as a transcript of reality and as a description from memory. This turned out to be too demanding a project, or lost currency for him, and was not completed. Perhaps the object had been to show the pace of change and perhaps change was too rapid. Or the objective may have been to show new life taking place in familiar places and the familiar places vanished. Never the less a substantial account was created. Three of these projects are recorded as: *Scene in Italie*, *Glances at Gaité* and *Comings and Goings in rue de l'Assomption* and *Stances on Mabillon*. (2001).

Scene in Italie.

2 April, 1969, 6pm (2001, p. 34). The observational system that Perec deploys contrasts rigid, wider, city networks - buses, police cars, post office vans, advertisements, film posters, concert details, with the extremely local and particular. For example, who exactly is sitting in front of him at the cafe (Fig. 35); red and white boards indicating road works; a woman with a dog:

A woman dressed in blue has tied up for a few moments a big hairy dog with a tail that curls up (like a husky. but brown) to a skinny tree just opposite me (probably to go and buy something in the charcuterie next door to the cafe on my right).
(2001, p. 35)

Perec's extended observations of places generally take place from cafes. In this case Le Canon. He lists what he observes in the order seen, but this isn't an exhaustive list. What is he prioritising and how does he determine where to look first? Whilst the material is factual the process of selection is transformative. A bus stop, coaches and buses identify transient visitors to the space, people coming and going identified by a route number, invoking the places along the associated route. Where else will the bus go? Where has it been? The bus arrives with a determined past and a predictable future, it is an agent of the wider network of the city. Perec describes carefully what prevents him from seeing more: 'An imitation lace curtain of yellowing nylon....' (2001, p. 35), and a crime, for a pinball expert, - nobody is playing on the Big Chief pinball machine.

21 January 1970, 7pm. Returning to Le Canon Cafe nine months later Percec, looking for a better view, notices a more interesting event happening at the Cafe de France opposite. The grand opening of a new cafe or a recently redecorated one, a magnificent bouquet of flowers. It feels to him as if a lot has changed. His eye is caught by a long neon advertisement. The construction of a new carpark is announced. A meeting is to be held about the neighbourhood regeneration scheme.

12 June, 1971, 5pm. A year and a half has elapsed. The project to return to spaces periodically influences the observations. This leads Percec, as the very local expert on the places, living close by and having chosen the places initially because they have an infra-ordinary social life of some variety, to need to comment on the nature of change. In some senses this feels like an additional filter that moves him towards the very non-daily daily news that annoys him. He describes: 'On the horizon, a new, white 'prefabricated' building; it looks like a radiator.' (2001, p. 38). The Future. And he more carefully describes a wreath being laid at the war memorial. The Past:

The wreath is laid by two old guys and a woman wearing a straw hat.

A minute's silence.

They disperse.

The woman in blue had twenty or so medals dangling from her chest.

Several of the others have more discreet rows of medals. The flag bears a cross of Lorraine and an English pennant.

(2001, p. 39)

11 November, 1972 6.30pm. Another year. The quantity of neon signs has doubled. Percec is making sense of change. 'Unfamiliar music is coming from the juke-box (a South-American rhythm? rock, more like).' (2001, p. 39) He is worrying with all the disparate attractions how and when and why people will go to cafes. Will conversation be lost?

30 December, 1974 11am. Two years have elapsed. Another kind of inexorable threat to the area. A cafe being demolished. Security being added to the doors of flats. Another whole range of shops and another cafe being demolished. Two more clusters of new buildings.

A guy has come into the cafe to put up (any old how, I might add) a (very fine) poster for an exhibition by Willem Buytewech (1591-1624) at the Dutch Institute.

(2001, p. 41)

Glances at Gaité.

1 December 1969 6pm (2001, p. 44). The cafe that he has known for years (fried sausages, pinball machines) has closed to make way for an expressway (2001, p. 44). This is another experiment in what to include, how to prioritize and what the resulting impressions will be. Even recording the everyday requires choices to be made, approval or disapproval to be hinted at. More words are allocated to what he finds interesting. Decisions are to be made about whether what is interesting is important. Quotas need to be ascribed to different kinds of topics. Perec decides to take special note of followers of fashion. He observes a very long overcoat in imitation leather, a sheepskin jacket. The past, the future, the transient, the (hopefully) there next time. Parts, again, of the wider systems of the city and once only observations. Whilst he is writing the location is his, belongs to him, opinion mingling casually with observation:

More loaves of bread, carrier bags, shoulder bags.

Work is tiring.

Grim, tight lipped faces. Even the school children.

Very few idlers.

(2001, p. 45)

6 October 1970 1pm The cinema: '...showing Tout peut arriver, Les Professionals and Desert Battle' (2001, p. 45) is often mentioned. Perhaps always mentioned? As a pinball machine is always mentioned when it is encountered? Without going into accounts of friendships, nobody meets him during these observations, or, at least, nobody is recorded as having met him. Perhaps the films and the pinball are standing in as closer acquaintances than the bus or advertising? In observing and recording the city Perec sets himself into the location. He makes another attempt at the fashion-followers measure:

People of modest means; very few dressed in the latest fashions.

(2001, p. 46)

31st October 1971 6pm It is a cold evening and Perec installs himself at Le Gaité cafe (Fig. 36) and then at Les Mousquetaires, which has pinball. *Hercule Et La Reine De Lydie*, 1959, is on at the Splendid. The buses are part of a Paris wide network, the films are part of a French or even global network. How do the places retain their unique identities amidst all these outside influences. Is anything local that survives, despite the other connectivities, a winner?

Yet another cafe atmosphere: how could one differentiate them?

It's a lot bigger here.

(2001, p. 47)

The coffee I am drinking is disgusting (the coffee at the 'Belle Polonaise' is the only one worthy of the name 'coffee').

(2001, p. 48)

23rd April 1972 5pm Le Florida Cafe, a rare mention of friends: 'I came via the Rue de Four, where I bumped into Roubaud, who had just met Roger K. then the Rue de Rennes where I met V. in the company of his young wife. (A good day for strolling, it seems). (2001, p. 48) Later another friend goes by on a motorbike. This is a longer account with quite a lot of detail about who he meets, what people are doing, what is on at the cinema and theatre, the weather, types of groups - Families, Couples, Couples of Couples, a new Arab restaurant.

27th February 1973 7.30pm Another thorough account. Careful listings of locations and what they are. What is going on. 'Fur lined jackets. Furs.' (2001, p. 50). There are several changes of location: Cafe at the corner of boulevard Edgar Quinet, Le Florida, Les Mousquetaires, La Belle Polonaise, no14 Aux Galleries de la Gaîté. A good night out. He wants to sit down to write these accounts. There is no sense of jottings in a notebook on the move. He wants to be able to watch for a while and decide what to include. See what comes to pass.

21st June 1975 5.00pm The last entry for this location. Perec again observes massive change. Nearly the whole of one side of the road has been gutted. There is going to be a giant shopping centre. Monoprix has vanished. The new life is perhaps too new:

A couscous restaurant.

Arab patisseries.

Japanese restaurants.

'Les Mille Colonnes' restaurant.

A sex shop at the start of the street.

Muggy weather.

(2001, p. 53)

Comings and Goings in the rue de l'Assomption.

4th July 1969 4.00pm. Lunch in one, nameless, cafe then a coffee at the Mozart 59 cafe (Fig. 37) and then cheerfully announcing a new approach: 'Walking down the street (noted down as I go)' (2001, p. 56). This approach immediately changes the content of the accounts. The process of walking sequences the account which acquires a building number at the start of each entry: 54,52,50,48. It is also more efficient to note what is happening in this sequence. The accounts vary between registering that an address has been located and a more complete account of specific points of interest. This contrasts considerably with the cafe observations which identify points of *greatest* interest established after a long period of comfortable, warm, seated observation, with a coffee and a cigarette. Giving a simple, clear, system to the account also makes it seem to be more factual, more authentic. It becomes necessary to make a complete set of references to demonstrate rigor in the method:

No.48: A Chemist's. On the corner of rue Davioud.

On the other side of rue Davioud, a fish-poultry-fruit and vegetable shop; a crudely written sign announces that: THE FISH ARE IN THE REFRIGERATOR. The cherries cost 4.50F a kilo:
expensive
(2001, p. 56)

In other passages Percec was clearly deciding between the pleasures of a systematic approach and the problems associated with noting something for everything:

The Summer Festival of Paris (uninspiring programme)
Viniprix flyers etc. (I'm sick of noting them all down)
(2001, p. 58)

28 October 1974 (Monday) about 3pm. There is, again, a great deal of change evident in common with the other locations. Buildings shut, buildings run down, buildings to be demolished, buildings demolished, buildings being built, completed, furnished, sold and occupied. Generally these new buildings seem to be completely anodyne locations. Percec scarcely notes any activity in or associated with them. Perhaps a resistance to their presence. It feels as if a neutralising new order has been imposed, one that is painful for him to record.

I bought the notebook on which I wrote these notes in the stationer's and bookshop opposite the RATP training centre, and I sat down to write in the 'Mozart 59' cafe on the corner of rue de l'Assomption and Avenue Mozart. (I think it is the only cafe in the whole street...)
(2001, p. 65)

Stances On Mabillon

I'm drinking a Coca-Cola.
(2001, p. 72)

A sequence of accounts across the same time period from 1969 to 1974 that has a slightly different balance again. This could be a consequence of the character of the locations, the weather on the days that Perce made his observations, his prevailing take on the ascent or descent of the neighbourhood, his own progress or frustrations, the inclusion or exclusion of tactics being explored in the other locations, ideas for new observational tactics or simply the price of coffee. The accounts are more immersive, more relaxed and the later account is certainly a combination of tactics.

31 January 1969 6pm. Perce commences at the Rhumerie Martiniquaise, which is still present today (Fig.38), on the Boulevard Saint-Germain.

Opposite. at the junction of the rue du Four and the boulevard, a BNP bank, dimly lit. on the ground floor of a grey building. Two windows are illuminated on the first floor. and two on the fourth.
(2001, p. 70)

Starting the piece with assertions of a systematic and precise approach, describing a sweep of vision from his vantage point: 'Opposite.... A little further off.... In the foreground....' (2001, p. 70). Fashion shops feature prominently, advertisements, signals of the transient. At some point perhaps Perce gets up and starts to move, or perhaps he repeats his sweep of observations - coming 'back on to the boulevard'. He progresses to 'Le Mabillon', 6.35, slightly more playful in his inventory:

The news-stand next to the exit of the Metro is just visible (but that's only because I know it's there).
(2001, p. 72)

International cuisine tends to get a mention, a frequent signifier of change which may or may not be welcome. A pizzeria. Quickly on to the Atrium Cafe and then Le Diderot by 7.00. Perec remembers something with a siren passed on his way to this cafe and adds this to the account out of sequence, a police car or a fire engine. He also notes that Le Diderot is his name for the cafe because it is close to the statue, of the philosopher Denis Diderot, but the actual name is 'Le Saint-Claude'.

Monday 8 June 1970. The only record for 1970, three busloads of mobile guards noted at the Mabillon crossroads.

Saturday 12 June 1971, about 3pm. Starting at L'Atrium cafe a grey police van with traffic police that has stopped outside 'Lip's' clothes shop is the first observation. A hoarding, buildings being renovated, or demolished. A new review of design, art and the contemporary environment with a hoarding on the cover.

Another van load of cops (the third since I got here).
(2001, p. 74)

4-5 September 1972. 6.45pm. The rather downbeat account of 1971, which even ends with it starting to rain, is followed by two long paragraphs for 1972. These use the same 'sweeping' technique of describing where the observations are compared to where he is sitting, what is first visible, what is next door, what is to the left. Locations, physical item: shop, advertisement, post office van, colour: white, green, pink, blue, green, name: Taride, Hush Puppies, Lip's, Buci, BNP, quality: causing a minor traffic jam, beauty, slate steeple. Short sentences occasionally extended when the observation is more surprising: English style lorry, a woman dressed entirely in green leatherette, the red circle and green cross with a snake curling around it of a chemist's.

23 December 1974. 3.15pm. Several places get another mention. Lip's, Buci, the church of Saint Germain mostly we learn no more about them. But, they are still there. Checked on the register of survivors. Still identifying the place. But neither drawn nor photographed, nor described, it is not clear what we are to make of their presence. Perec may be pleased they remain, of waiting for them to disappear, or simply noting that what is in Mabilon remains what is in Mabilon.

These apparently simple texts set out dialectics. What is new - advertisements, fashions, the news, cuisines from different cultures: Perec may be proposing that they signal helpful progress or subversions of normality. The heavy police presence, in the texts, may signal order being upheld or impending disorder. The unsettling ambiguity of the hoarding which may signal restoration or demolition. In their

simple, direct, ways all raise critical questions around the justification of optimism, of pessimism and consequently of the possibility of belonging in public space.

Reals and Memories was a significant investment of time and inventive energy. The methodical repeating and adaptation of approaches in a range of similar locations balanced Perec's sense of the relationships between the varied contributors to the infra-ordinary, his sense of the role of routines, of the past, and revealed the urgency in relating these balanced micro-cultures before they were swept away by, to his mind, dubious improvements to the wider systems of the city. His own childhood home on rue Vilin falls to these improvements. (2001, p. 96).



Figure 35. Scene in Italie,
Café Le Canon (Still in place)
Paris par Arrondissement. éditions l'indispensable, 1989



Figure 36. **Glances at Gaîté,**
Café Gaîté (Still in place)
Paris par Arrondissement. éditions l'indispensable, 1989



Figure 37. Comings and Goings in the rue de l'Assomption
Café Bô-zinc (59 Mozart) (Still in place)
Paris par Arrondissement. éditions l'indispensable, 1989



Figure 38. Stances On Mabillon
Café Le Mabillon (Still in place)
Paris par Arrondissement. éditions l'indispensable, 1989

An Attempt At Exhausting A Place In Paris

Reals and Memories did not formally come to a conclusion, but the work was a precursor to *An Attempt at Exhausting a Place in Paris* (2010) published in 1975. Perec set out to exhaust observation of Place Saint-Sulpice using the preferred approaches developed from *Reals and Memories*. He was still fascinated by the habitual, believing that 'We sleep through our lives in a dreamless sleep...' (2008c, p. 210) and that we need to question everything in order to break out of this sleep, still wanting to escape the territories explored in *A Man Asleep*. The act of walking and engaging whatever might be encountered could, though, be either a way of resisting dreamless sleep or a way of engaging it. In his foreword Perec first lists the most easily identifiable physical elements of the square, describing them as 'things' - the church, a publisher (listed next to the funeral parlor), a news-stand, a seller of pious objects, before explaining his intention to purposefully omit these:

A great number, if not the majority, of these things have been described, inventoried, photographed, talked about, or registered. My intention in the pages that follow was to describe the rest instead: that which is generally not taken note of, that which is not noticed, that which has no importance: what happens when nothing happens other than the weather, people, cars and clouds.
(Perec, 2010, p. 3)

Perec establishes that what he was setting out to observe would seem trivial and futile but proposes that those subjects actually present the opportunity to make peace with both life and the city. At the same time the study compliments the more abstract *Species of Spaces* (1974) (2008c) demonstrating an observation of the unobservable that was becoming specialized. Setting out to exhaust the place nevertheless turns out to be problematic and Perec becomes exhausted without Place Saint-Sulpice revealing all of its secrets to him (Fig. 39). The modes of observation include: Straightforward observation and noting of what has been observed: 'A double-decker Paris-Vision bus goes by' (2010, p. 32). Analysis: 'But he doesn't have change and the other pays....'(2010, p. 24). Spectacle: 'Preceded by 91 motorcycles, the Mikado passes by in an apple-green Rolls Royce' (2010, p. 35). Name-dropping: 'Genevieve Serreau passes in front of the cafe' (2010, p. 42). And people who catch his eye: '(two of them have long red hats with pompoms)' (2010, p. 13).

Perec proceeds to identify some patterns: comparing the birds activities of yesterday with the birds activities today, comparing today's litter with the litter that was on the pavement yesterday. It soon becomes evident that the account cannot be exhaustive; it has the appearance of randomness of occurrences, as they might have been received, but, in fact the account is highly selective, contrasting

the repetitive, monotonous, arrival and departure of buses, more particularly the numbers on the buses, as if mobile fragments of a calculation, alluding to wider systems of the city, with more exotic and unique details. He generally uses single line text entries but when something considered more significant occurs, it is expanded to a four-line description. What Perec found most intriguing can be revealed by combining these longer sections whilst the single lines primarily signal procedures and the passage of time. After three days an expertise has been acquired. There is a sense of knowing Perec's Place Saint-Sulpice, but also a sense that an observational and literary method has been established, signaling a potentially more generally applicable processing of identity, ownership and purpose that could establish an individual's preferred version of a location.

The exhaustion of Place Saint-Sulpice sheds light upon the ways that disparate contributors to the content of a map capturing the infra-ordinary, can combine and balance one another in describing the potential experiences embodied in the places. Perec establishes a relationship between the close and the wide, the physical and the transient, the remembered, the experienced in the moment and interactions between combinations of these: the close, transient, experience and the wide, physical, memory (etc.). He organises the density of description afforded to the contributing observations to create a hierarchy and asserts the relevance of their sequence in relation to the discursive aims of his project.

Whilst our observations in-location can be wide ranging, but never complete, and our selection processes filter what we record, our further filtering of the material to be included in the novel, or map, off-site re-connects our choices to our wider objectives. Since there would be no purpose to observation in the field if all the characteristics of the field were known in advance the initial observational strategy should be influenced by discoveries in the field. However, the initial objectives for observational strategy will never-the-less influence what is most likely to be observed and how findings are prioritised in the observation process. The materials gathered combine to prove, disprove or adjust the stated objective. Observations in the field are generally, but not necessarily, starting points for the novel and generally, but not necessarily, the final content of the map.



Figure 39. **Exhausting a Place in Paris,** Place
St Sulpice
Café de la Mairie (Still in place)
Paris par Arrondissement. éditions l'indis-
pensable, 1989

4.03 Formula: Discipline and subversion, Investigatory tactics in Perec's writing.

Perec published *Think / Classify* (2008c, p. 188) in *Le Genre Humain* in 1982. Here he discusses the problems that arise from the fragmentation of thinking that result from scientific classification. This analysis and his wide-ranging opinions are informed by his employment as a Scientific Archivist, taking, in 1961, the post that had been awarded to the research unit of André Hugelin at the Hôpital Sainte-Anne. He became deeply involved in information retrieval techniques (Bellos, 1995, p. 250). The kinds of work undertaken at the laboratory included studies of eye movement, the central nervous system, human breathing and even feline purring (1995, p. 251).

In *Think / Classify* he abandons what he terms the pretense of organising these fragments into something with the appearance and seductiveness of an article, with beginning, middle and end, instead preserving the hesitant and perplexed character of the material. Perec relished aspects of his role at the laboratory, there were various cross fertilizations of activity. André Hugelin's 1967 work on electrocortical activity (Bellos, 1995, p. 258) connected to states of sleep and wakefulness informed the four-page single paragraph that describes the condition and behaviors of the body in bed in the opening pages of *A Man Asleep*:

...you are on something that is very soft, and that something is your body. Then suddenly a truly amazing phenomenon occurs: first, there are three spaces which it is quite impossible to confuse, your body-bed which is soft, horizontal and white, then the bar of your eyebrows which controls a grey, mediocre, slanting space, and finally the plank, which is immobile and very hard on top, parallel to you, and perhaps within reach. Indeed, it is clear — even if by now this is the only thing that is - that if you clamber up on to the plank, you will sleep, that the plank is sleep itself.

(Perec, 2011a, p. 135).

The literary and scientific worlds Perec inhabited gradually combined. He used the laboratory to trial a wide range of experiments with text, Language Games, Layout, Formality, Translations, in summary 'subversions of every imaginable kind' (Bellos, 1995, p. 259). The office lived with these subversions knowing that Perec would make up on the time lost experimenting and that his database was envied. He was immersed in a world where acute, systematic, observations of difficult to penetrate topics were being carried out by a very wide group of researchers who only very occasionally connected their discoveries to make a critical breakthrough. So, every fact, every presence, needed to be respected and

it was the originality, intensity and care of the study that would reveal new truths. This inclusive approach clearly carries through to descriptions of the bed, the bedroom, the house, the street and the square when Perec looks at the city.

Perec had also become interested in Graph theory, non-linear solutions to address his card filing challenges. In a lucky and influential coincidence Claude Berge, (1995, p. 253) who was a leader in this field, had recently co-founded the Ouvroir de Literature Potentielle, the workshop for potential literature OuLiPo. Berge's first work, from his PhD thesis, was: *Sur une théorie ensembliste des jeux alternatifs* - a set theory of alternative games. A brief description of Combinatorics demonstrates the possibilities, and the relevance to Perec's work at the Hôpital Sainte-Anne, early novel writing and his emerging approach to the city:

'Combinatorics is a range of linked studies which have something in common and yet diverge widely in their objectives, their methods, and the degree of coherence they have attained.'
(Mirsky, 1979, p. 383)

OuLiPo embraced the use of writing constraints. Perec's, *La Disparition, A Void* (2008a), first published in 1969, is a Lipogram which outlawed the letter 'e'. Originality being the primary motivation, his desire was for the book to be an all-round stimulant to fiction-writing. Listing works he admires: Gargantua, Tristram Shandy, Fourbis, he concludes:

'...without daring to harbour any illusions that I might possibly attain in my own works such jubilation and such fanciful humour, by dint of irony and wit, paradox and prodigality, by dint, in short, of an imagination knowing how far to go too far.'
(Perec, 2008a, p. 283).

Pataphysics borders on the OuLiPo activity. Pataphysics embraces contradictions and exceptions, so appeals to the experimental side of Perec's work, but also includes chance, arbitrary choices and a mindset inclined to transfer creativity 'out of yourself' (Parkhurst, 2010, p. 1). The boundary between the Accidental and the Systematic would appear likely to be a wide one, but a complex, and secret, system appears to verge on the accidental to the unsuspecting reader.

Knowing how far to go too far is one of the key features of Perec's work. Considering the need to explore and test language and to retain ownership and the direction of his work, *La Boutique Obscure* (1973) (2012a) can be considered the perfect invention, for it is not the conscious Perec writing but the dreaming Perec, the writer-drifter asleep:

since I think
that the real is in no way real
how am I to believe
that dreams are dreams

Jacques Roubaud and Saigyo Hoshi (Perec, 2012a, p. iii)

To what extent the literary mechanism of the dream acts on the boundary between the systematic and the accidental bears on the freedom to describe anything but carries with it the discipline that the dream sequence and content, including location, players, artefacts, weather, needed to be plausibly *unstructured*. Reporting dreams is reporting dreams, unless it is Perec doing the reporting of course:

I forget my satchel on the terrace; there are 2,500 francs in it. I go back to get it; obviously, nothing. I am genuinely devastated. My only hope is that I am dreaming (I wake up, relieved).
(Perec, 2012a, p. 136)

Life A User's Manual, (1978) (Perec, 2012b) appears to have adopted the opposite approach of a complex narrative generating mechanism. However, Perec purposefully created the algorithmic systems for *Life A User's Manual* rather than being dictated to by an autonomously pure OuLiPo methodology. The novel contains several layers of systemisation. The narrative unfolds, folds, re-folds, in a single apartment building, with multiple occupants. The diagrammatic section of the building is divided into 100 squares laid out in a 10 x 10 grid (Fig. 40). The narrative is set by the sequence that the squares are visited following a Knights Move, a pattern by which the Knight can visit every square of the grid without visiting any square twice. Perec had a predilection for interactive adversarial games, Chess in particular (Gascoigne, c2006, p. 29). The shared spaces of the building occupy a fourteen square area of the grid, and the apartments other areas, allowing multiple contacts in neutral and private territory distributed throughout the narrative. A further layer of systemization orders the content of each chapter. Perec created a 10 x 10 Euler Square pairing 42 lists of 10 things such that no two squares repeated combinations. A Euler Square is a square array that combines 'n' objects of two types such that the first and second elements form Latin Squares. This 10 x 10 Euler Square array was then overlaid with the apartments 10 x 10 grid section, assigning content to each chapter. Or rather, the array was organised to match chapters with the different content that Perec wished to include within each. Or both. What is evident here is the continued interest in exploring and manipulating systems for engaging the infra-ordinary. Naturally, the Perecquian Knight cheats, moving one step diagonally between squares 65 and 66. Perec plays with the readers' willingness to believe in the consequences of such systems.



Figure 40. Automated section in which a Knight added to the Perec writing plan / building section visits each place in turn. (Guest, 2015)

Consequently, we may tend to believe that the system generated a magnificent story, or that the story created a magnificent system.

Perec exemplifies the detailed seeing that needs to be engaged if truths relevant for the individual are to be revealed in complex settings. Being tied by dream content, by the absent *e* or by multiple self-determining systems was perhaps not a constraint but a chance to exhibit simultaneous creativities that combined his experiences with the Hôpital Sainte-Anne laboratory, OuLiPo, non-linear solutions, the analogous quality of the systems of the body and systems of the city. The everyday writer, like the everyday map-maker, remains a voice with an overview. This voice chooses between ordering or re-ordering what is observed, affirming or dispersing the present conditions. Questions arise around the extent to which starting conditions need to be defined prior to the proposal of disruptions and interpretations. If no present system is laid down no game/subversion/dexterity can be bought to bear. Location is system and content is subversion.

The starting position of the map-maker in relation to the map-reader is one of relative expertise. The map-maker directs the map-reader to take actions in the physical world. The novelist, in contrast, may affect what the reader believes or questions in the physical world and consequently their actions in that world, but this is one step removed from a direct instruction. However, both map-maker and novelist bear a responsibility not to mislead the reader with respect to safety. Both map-maker and novelist moderate or categorise their advice to take care of the reader. On balance, there being no perfectly neutral position, both novel and map must seek to improve the experience of the reader. Reality is constantly rebalanced.

4.04 Felicity: Perec's instructions, advice and plain speaking, *City: A Users Manuel*

Species of Spaces, (2008c) published in 1974, commences with an empty space, a blank box indicating a Map of the Ocean, a derivation of the map from Lewis Carroll's *Hunting of the Snark* (1876) (Fig. 41). Perec uses this map to illustrate that space may be regarded as 'the void', and considers a range of definitions for 'the space around us', whilst noting that it is 'what there is round about or inside it' that is the subject of his book (2008c, p. 5). In this context Lewis Carroll's map is used to tell us simply that there is nothing to discuss if there is nothing there. For Perec content and our relationship to it is critical. Whilst, for many of Perec's contemporaries, the absence of presence, demonstrating the absence of presence, or proceeding on the basis that presence is irrelevant, was precisely the starting point.

Further examples demonstrate the significance of minor items in otherwise empty spaces, the interdependency of actions across scales, and *The Page* as another kind of space waiting to be

o
c
c
u
p
i
e
d:

I write: I inhabit my sheet of paper, I invest it, I travel across it.

I incite blanks, spaces (jumps in the meaning: discontinuities, transitions, changes of key).

I write

in the

margin

(Perec, 2008c, p. 11)

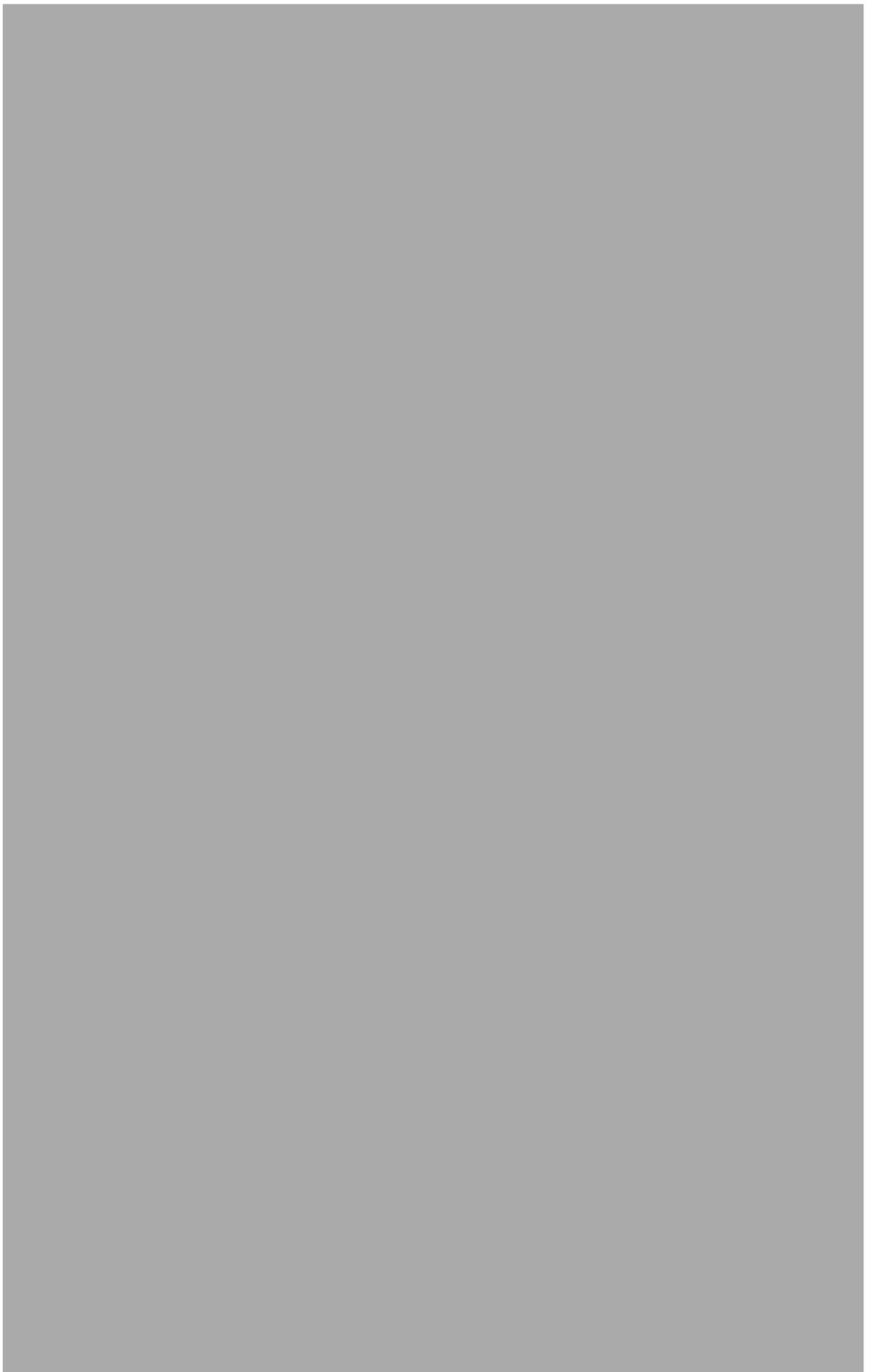


Figure 41. Hunting of the Snark (1876).

Perec identifies the map of geographical terms created for the *Petit Larousse Illustré* (1922) in which a fictional place was created to allow all the terms to be understood (Fig. 42). He embarks on a long, semi-automatic, description of the spaces and their inhabitants evoked by these words:

....you don't even need to close your eyes for the space evoked by these words, a dictionary space only, a paper space, to become alive, to be populated, to be filled: a long goods train drawn by a steam locomotive passes over a viaduct; barges loaded with gravel ply the canals, small sailing boats maneuver on the lake; a big liner escorted by tugs enters the anchorage.....
(Perec, 2008c, p. 14)

An idealised scene, simply imagined and applied, a jigsaw quickly completed, and understood. Our imaginations bound tight by convention. Space definition that Perec identifies as reassurance. His subsequent sections challenge our tendency to adopt such possibility nullifying stereotypes.

By commencing the definition of spaces with a detailed account of The Bed, Perec rejects stereotypical thinking, opening up the width and depth of spatial meanings and possibilities. The bed is the ultimate personal space. Whilst we suspect his tendencies to the horizontal, explored in *A Man Asleep*, this is instead a boundlessly energetic Perec pursuing all the possibilities. He describes the origins of his own bed, his attraction to his bed, his ambitions to occupy the bed for more of the day, the pleasures to be derived from a proper plaster ceiling with intricate embellishments in the plasterwork above the bed. And then, there is an inventory of everything that he keeps within reach of the bed on a huge plank; items that accessorise a contented occupation of bed-space: crosswords, a hard brush that he used to give his cat's fur an admired sheen, a telephone, a radio, books read, re-read, never read, alarm clock, medicine - three types, dried-up ball point pens, a pebble from the beach at Dieppe... (2008c, p. 18). In short, the performative and prestidigitative possibilities of bed space, alone, become too numerous to catalogue.

This spatial survey extends outwards to the bed-room, the chapter is headed "Fragments from a Work in Progress" (2008c, p. 20) the bedroom proving to be problematic since it carries memories of all past bedrooms - their physical characteristics, locations in buildings, related people, habits, experiences, views from windows: a single element 'instantly evokes in me a chaotic flood of details so vivid as to leave me speechless' (2008c, p. 22). Again, the correct appreciation of space is tied to a complete, precise, understanding of what is *in* the space, and the memories and responses that are evoked. This content subsequently acts upon our performance of life's requirements and opportunities and from there defines the meaning of space. Examining that content carefully extends our understanding from the bed, to the bedroom, to the apartment, allowing Perec to make conceptual leaps. Once the bed enables the



Figure 42. “Termes géographiques” du Petit Larousse illustré (1922)

bedroom, the dining table enables the dining room and the broom enables the broom cupboard, it can be seen that sleeping, eating and brushing choreograph movement through and between spaces. Adjusting the equipment of the sitting room from seats to bookshelves or a billiard table changes the title of the room to library or billiard room. Perec speculates that room use, experience, could be informed by other stimuli: 'The Mondayery, for example, would imitate a boat: you would sleep in hammocks, swab down the floor and eat fish.' (Perec, 2008c, p. 32)

This binding together of space and use is consolidated when Perec tries to imagine a space without a use. Neither an unusable or an unused space but a useless space. This space proves illusive. It can be imagined in an apartment with an infinite number of rooms where every possible use has been assigned but rooms remain, or it can be imagined that such a specific use is attributed to a space that it can only occur so occasionally as to be a negligible room use. For example, a space specifically for reading the barometer.

The apartment is followed by the apartment building and a description of the project that was to become *Life A User's Manual* (2012b). As he extends to the street, the neighborhood, the town, the countryside, the country, Europe, old continent, new continent, the world, space, the ability to describe all the subtleties of inhabitation reduces tenfold at each step. However, coming to the streets and public space, the first scale of places that 'in principle belong to no one' (2008c, p. 47) the account slows to carefully include and empower the reader of the city:

Observe the street, from time to time, with some concern for system perhaps.

Apply yourself. Take your time.

Note down the place:	the terrace of a cafe near the junction of the Rue de Bac and the Boulevard Saint-Germain
the time:	seven o'clock in the evening
the date:	15 May 1973
the weather:	set fair

Note down what you can see. Anything worthy of note going on.

Do you know how to see what's worthy of note? Is there anything that strikes you?

Nothing strikes you. You don't know how to see.

(Perec, 2008c, p. 50)

These instructions continue, making their way through the street, the shops, the cafes, rhythms of cars and buses, advertising, fashions, careful study of people, dogs, illusive cats, birds, until, intriguingly, the scene becomes increasingly improbable and we no longer recognize where we are. At which point:

Make torrential rain fall, smash everything, make grass grow, replace the people by cows and, where the Rue de Bac meets the Boulevard Saint-Germain, make King Kong appear, or Tex Avery's herculean mouse, towering a hundred metres above the roofs of the buildings!
(Perec, 2008c, p. 52)

Perec's instructions to his readership on the paths they may take, inviting them to assimilate the detailed workings of the city, are revealed to lead to ultimate fulfilment through the playful subversion of these workings. Readers are encouraged to create palimpsests, mental maps, that describe a multiplicity of cities that can also be captured in physical propositional walking maps. His own work, extending from exploratory field notes to, possibly unreliable, records of dreams, describes a multiplicity of cities. The map-maker needs to consider the changes in the conceptions of the map-reader being sought, what constitutes a successful outcome and how this could be captured. What would the impact of such a successful outcome be and how could changes and refinements be recognised in a future edition of a map.

Conclusions

Perec and de Certeau agreed that specific forms of memory are vital components of the *quotidien*, (Sheringham, 2009, p. 274) for de Certeau a type that only operates under particular conditions, for Perec the flash of *shared* recognition. Perec realised that for a place to speak to him he needed to feel a sense of connection and participation (Sheringham, 2009, p. 277). His writing proposes self-contained environments that can be assimilated without recourse to memory, binding readers who necessarily assimilate these new sets of conditions together, gaining a shared understanding and trust together and becoming conditioned to search for commonalities in what can more readily be perceived around them. The novel, in its solitary consumption, presents this possibility in abstract there being nobody present to share discoveries in the moment. The map by contrast takes us through a sequence of dislocating *bonding* conditions in a strange physical location *together* prompting and testing the possibility of shared recognition and the related rewards of connection and participation in real time. This transformation, from novel to map, is precisely a consequence of the general transition from systems and structures to practices and performances identified with the 'emergence of the *quotidien* as a central notion in modern culture' (Sheringham, 2009, p. 292) the discursive (novel) to the figural (map).

Perec demonstrated how literature, and film, could account for, focus and give status to the individual in relation to the city, how personal readings of the city are situated amongst other personal readings and how individual responses can be provoked. Perec engaged the complexities of the everyday, expanding a total view from close observation and from ingeniously structured collections of individual experiences. If his search for ways of belonging in Paris was consequent to his displaced childhood, returning to Paris in 1945 after the war, described in detail by David Bellos (1995, p. 88), it can be seen to be the impulse to help us to understand the ways that our relationships with ourselves, one another, place and others in-place play out and their consequences.

The six soaking socks, Jérôme and Sylvie, A Man Asleep, the inhabitants of the areas local to Perec's home in Paris, colleagues at the Laboratory and at OuLiPo, the Knight, the Snark, the Big Chief pin ball machine, the imagined responses that we would make to *Species of Spaces*, combine to define a deeply human response to theoretical and lived circumstances, tested through practice. What then should organize the territories of a Propositional Walking Map? If the map is a top-down dispositif, a unifying artefact, it tends to the instructional, representing and reinforcing the rules of a generalising authority. But whilst maps are intended for wide distribution, as novels, consumption occurs at the personal level, the individual reader embarking upon a programme of adjustment and customisation from the start of their journey. This presents opportunities for varied kinds of customisation, and instances that the reader of the map can instigate, acknowledge, or transgress.

Perec's precision presents the map-maker with a series of challenges: to determine whether their creative voice is categorising truths, re-ordering truths, proposing new truths or using fictions tactically to establish the possibility of a new truth. Advice may be signposted as precautionary or beneficial, unsettling the reader may be necessary in order to stimulate acceptance of, or willingness to consider, a new position. The quantity of, authority gaining, truths that are going to be established with the map-reader prior to proposing a re-ordering of other truths needs to be determined. The map-maker's review of a location will need to be sufficiently correct and insightful to enable the map reader to disrupt and re-imagine their location. There are choices between making the systems of a map overt, situating the map-reader at the center, making the content collaboratory, or making both equally overt, or equally mysterious, or by turn revealing and obscuring. The balance proposed for map-reader participation will determine which map-reader may engage with which proposed adjustments to perception. The adoption of a more or less subtle and sophisticated locational system becomes a clue to the functionality of non-locational components. Once these initial challenges are overcome questions arise around variance in reception of the Propositional Walking Map approach amongst different map-readers.

Perec's deployment of narrative and analytical systems presents the opportunity for the individual to assert themselves, or to be asserted. The more complex and impenetrable the systems, the more spectacular the mind controlling them, the greater the assertion achieved. Like Einstein's brain (Barthes, 2009, p. 77), fought over in the hope that it might give up its secrets, systems are meaningless without a transgressive impulse for experience to be otherwise. For the Perecquian mind, to connect and participate within the systems of the city is to demonstrate authority over it, to belong.

Chapter Five - Perrecquian Approaches as Analysis: Deriving a Methodology

Introduction

'Method is detour,' Walter Benjamin once wrote cryptically. This short description might serve as an explanation of the German thinker's way of working, in which nothing was ever attained as the result of a ritual of established steps that led towards a set goal, but rather through a procedure comprised of processes. Benjamin was suspicious of method because the elusive truths he sought could scarcely be discovered by means of pre-established and pre-determined approaches. But he did come to reveal his secret at least partly: 'The method for this work: Literary Montage'. I have nothing to say. Only things to show.
(Aguirre and Pethick, 2007, p. 10)

Montage, a term applied most frequently in film making, simply means 'editing' in French. Possibly, but not necessarily, condensing space, time and information. To edit is to *reduce* a total quantity of data, that has been accumulated by the editor, to produce a focussed effect that addresses the particular objectives of the editor whilst retaining connections to the whole set of material from which the selected data was extracted. Thus the resulting product is only two steps from a whole world view. This contrasts with processes that commence with a polished notion, with providence, that other notions may be attached to, if similarities can be proven. The resulting product is thus suggested to be a short distance removed from abstract definitions of perfection. Perceps can be imagined to have *seen* everything, the former approach, since everything was set out before him in the city, but to have developed highly attuned processes of editing, or of selection, to determine which parts of the city to *observe*, which to *record* and which to *transform* into literature. This process of Literary Montage, editing from a wider whole, is captured and placed back into the related physical location by the Propositional Walking Map:

Wide View > Montage of Narrative data (+ model knowledge) + Narrative direction > Literature.

Wide View > Montage of Locational and Narrative data (+ model knowledge) + Narrative direction > Propositional Walking Map.

These are tendencies rather than absolutes, Perceps never-the-less also operating in abstract academic realms and those most attached to polished notions never-the-less also living the everyday.

In the case of Perceps the terminology 'approaches', *Approches de quoi?* (Perceps, 1973), is akin to Benjamin's 'processes' in communicating some reluctance to describe *an* approach or *a* process. Though

both created definite outputs renowned for their clarity of argument, both perhaps also masked complex underlying value systems, preferring to balance and process multiple factors towards status through association, provenance. Approaches may be grouped in sets that tend to relate to similar types of subject, but which, being freed from the technical innuendo, or strictures, associated with 'Method' or 'Tools', may be allowed to be influenced by, or to include, other approaches that seem right, on the basis of the stated aims and prior experience, at any moment. This is not indiscipline, but appropriately flexible discipline for the multi-faceted environments of Perecian enquiry. 'Exhausting a place' does not comprise an exercise in listing everything, nor an exercise in systematised looking at different kinds of things of prescribed types and in prescribed sequences that can be set down and applied elsewhere, for example by a less qualified research assistant. The location is an open source, the *exhaustion* is an exhaustion of the imagination through the deployment of precise *approaches* to the location that create a literary montage capable of communicating the specific personal aim/s of the observer for the reader.

So, Perec, reporting live from a radio car in 1978 '*Tentative de description de choses vues au carrefour Mabillon le 19 mai 1978*', '*Stations Mabillon*' (Bellos, 1995, p. 739) is not simply producing an account-like monologue of everything that he sees, as is often described, but instead a live action performance of real time editing and selection that creates an original Perec-specific reading of location, with his own constantly evolving approach which combined motivating aims and selection tactics. This performance seems simultaneously to be accessible and simple in general terms *and* to be the creation of a specialist that is very difficult to reproduce. It is important to become precise about the difference. The performance of oil paint squeezed from a tube and applied to canvas by brush is simple to describe, but the results are variable. Thus, what can be derived from Perec comprises groups of approaches: particular types of interest, of possibilities, of questions frozen for a moment - but about to be re-categorised. Of the territories of different kinds of questions that need to be addressed, as the observations allow, rather than ways of asking questions that will automatically create a reliable, or repeatable, result. As such they are most usefully imagined collectively as a methodology or as approaches and less usefully as a set of methods or as tools.

The greater the familiarity with Perec's writing and techniques the more likely that questioning according to a particular *approach* will result in a Perec-like degree of understanding of montage in location and, for the map-maker, consequently sensitise the propositions of the walking map in a Perecian manner. Post 'exhaustion', or post 'broadcast', similarities in content and rhythms in delivery can be interpreted, though these were not set down as a part of the original approach.

Perec's choices for book titles reveal a deliberate, playful, imprecision of sidelong relationships that indicate a certain quirkiness, a need to read between the lines, a gentle warning that the work is not of

a *conforming* type: *La boutique obscure* (a place that you look for things, but with hidden content? can anything be found?); *Species of Spaces* (spaces categorised in the manner of living things, but spaces are not living things - does this refer to the human content of physical spaces, humans in spaces?), *Things a Story of the Sixties* (a decade dominated by what you own or may own, the narrative sets out, alternatively, what is lost in these conditions); *Life: A User's Manual* (indeed a book rich with all life and how it is related but assuredly not a straightforward 'manual'), *A Man Asleep* (who is never actually asleep, mind fully alert, even when lying on the bed).

The derived Perce Approaches in the next section are followed by a set of complimentary approaches selected to take forward aspects of the Perce Approaches that have developed in contemporary times these are termed *Perceplus* approaches. All the approaches are set out in a relational diagram at the end of this chapter (Fig. 43). The Approaches run from top to bottom on the left-hand side. The five walks run from left to right along the top of the diagram. Each approach is related to each walk in a short sentence demonstrating the potential of the approaches to engage the walks in a comprehensive manner. The succeeding analysis chapters will then consider in detail the first group of approaches for all five walks, indicated as a blue field, and the full collection of approaches for Walk Four, Lea Valley Drift, indicated as a red field.

5.01 Perek Approaches

These approaches have been derived from each section of Chapter 4: Perek for the Map Maker.

1

FROM: Fiction: Walking and personal dispositives in Perek's literary maps.

Our expectations of the novel allow presences within the narrative to move inconspicuously between fact, extended fact and potential fact. Our expectations of the map are otherwise. We don't expect transgressions of reality. We are however aware that all maps are approximations. We expect these approximations to be distributed evenly so that once we have adjusted to the degree of approximation we apply this filter equally across the data. If the approximation is uneven, of if fact is extended, the map is becoming increasingly *propositional*.

How does the map mediate between fact, approximation, extended fact and potential fact?

Intent, Perek Approaches 1.ii

The novel has implicit expectations of *a* readership. The 'wrong' readership is filtered out before opening the cover. The map carries expectations of utility status. It should work for everyone, even though some will find that relationship easier to manage than others, hence the familiar expression: 'I'm not good with maps'. The novel, the map, have parallel demands in terms of complexity. We can quickly deduce what might be involved. Whilst we take care to appraise the novel through a summary and then allow the narrative to play out in-sequence the map must be scanned in order to establish whether it meets our purposes. And we like to check our progress by re-scanning not only the route ahead but the route already taken in order to confirm our progress.

To what extent is the map intended to identify with a map-reader? Is the map-reader starting with a false or correct premise in partnering the map to embark on the journey?

Who is the ideal participant for a particular map?

How are different participants differently rewarded?

Intent, Perec Approaches 1.iii

The novel presents the reader with an opportunity to think through a topic, and possibly to reach conclusions. Beyond the quest for a specific new location the map-reader also has expectations of the journey.

Is the map reader thinking of addressing issues or opportunities whether by embarking on the journey on foot or by contemplating embarking on the journey, travelling the route by eye? - Which issues or opportunities?

Intent, Perec Approaches 1.iv

Both a novel and a map may be completed, both imply a linear sequential transaction with the reader. But whilst the novel can be put down, picked up, the map presents the map-reader problems if it cannot be completed. The narrative of the map is open to reinterpretation, resequencing, it actually implies interpretation and rethinking in some way.

Is the quest intended to be completed? What demands will it place on the participant?

Intent, Perec Approaches 1.v

In the novel we are onlookers, or we are the character, in which case we observe characters within the novel interacting and we interact with the other characters. The map reader may share their enterprise with other characters that they choose to introduce to the journey.

What are the expectations and opportunities for interaction with others on the journey?

Intent, Perec Approaches 1.vi

2

FROM: Fieldwork: Writing on experience and memory in location.

Our unfiltered observations in-location will be wide ranging, a selection process determines what we elect to record and we further filter the material to be included in the novel, or map, off-site. There would be no purpose to observation in the field if all the characteristics of the field were known in

advance. Therefore the initial observational strategy should be influenced by discoveries in the field. However, the initial objectives for observational strategy will never-the-less influence what is most likely to be observed and how findings are prioritised in the observation process. The materials gathered are combined to prove, disprove or adjust the stated objective. Observations in the field are generally, but not necessarily, starting points for the novel and generally, but not necessarily, the actual content of a map. For the map maker what is observed is thus especially critical, as is the starting objective, selection process and final filtering.

What is the initial objective for making observations?

Intent, Perce Approaches 1.i

What dialogue between observations is it intended be established?

What prioritisations of observations address the objective?

Do these prioritisations match the actual relative prominence of disparate entities in-situ, or are they a transformation?

How do the actual, disparate, contributors to the partial view of the novel / map combine, balance, describe the manifesto?

Is there the possibility of non-prioritised observations?

What is the balance between:

The close and the wide?

The physical and the transient?

The remembered, the experienced in the moment, the forecast?

Interactions between the close, transient, experience and the wide, physical, memory (etc.)

Observation, Perce Approaches 2.i

What is the standard for ultimate close description and the ultimate 'sketched' versions of the above?

Observation, Perce Approaches 2.ii

What is the role of the sequence of the narrative / route in relation to the argument of the manifesto and the logic of location?

Observation, Perce Approaches 2.iii

How is process acknowledged / revealed, how does rigour in process assert the authenticity of the novelist / map maker in relation to the authenticity of place?

Observation, Perec Approaches 2.iv

What is the role of the timing and duration of the exercise?

Observation, Perec Approaches 2.v

How often do materials require to be updated to remain current?

Is currency important?

Observation, Perec Approaches 2.vi

3

FROM: Formula: Discipline, structure, subversion and digression of narratives.

The starting point of the map maker is one of relative expertise - they know more about a location than the recipient of the map. The map maker is thus in a position of power over the map reader, in that the map maker may direct the map reader to take actions in the physical world. The novelist, in contrast, may effect what the reader believes or questions in the physical world and consequently their actions in the physical world but this is one stage removed from a direct instruction. ('Cliff, do not turn left here'). However, both map maker and novelist bear a responsibility not to mislead the recipient. ('The boiling water did not hurt at all' would be an unwise inclusion to a novel.) Therefore both map maker and novelist moderate or categorise their advice to take care of the recipient. On balance, there being no perfectly neutral position, both novel and map seek to improve the experience of the recipient. This involves rebalancing reality in various ways. And may include tactics for stimulating that rebalance. Advice may be signposted as precautionary or beneficial, unsettling the recipient may be necessary in order to stimulate acceptance of, or willingness to consider, a new position.

Is the creative voice categorising truths, re-ordering truths, proposing new truths or using fictions tactically to establish the possibility of a new truth?

What quantity of authority gaining truths are being established prior to claiming to be able to re-order truths (with hope of acceptance of the possible advantages of re-ordering)?

Is the location review sufficiently correct and insightful that it can be disrupted / reimaged? ((Typically location is system. Content is reimaging.))

Map-Making, Perec Approaches 3.i

Are the systems of the map overt, situating the map-reader/participant, and the content to be Collaboratory? Or are these equally overt? Or equally mysterious? Or by turn revealed and obscured? What balance is proposed for map-reader engagement?

Map-Making, Perec Approaches 3.ii

Which map-reader may engage what?

The adoption of a more or less complex starting system (all yellow items in the field) is a clue to the sophistication of non-system components.

Map-Making, Perec Approaches 3.iii

How is it intended that the proposition will act differently upon different map-readers?

Map-Making, Perec Approaches 3.iv

4

FROM: Felicity: City User's Manual: Perec's direct instructions, advice and plain speaking.

The map-maker / novelist formulates a story considered worth telling. It is told. The map / novel is in the hand of the traveller / reader. The unfoldings of the route / narrative are traversed. Concepts grasped. Experiences lived, re-lived, imagined, reflected upon. If effect is important, how can effect and variety in effect be acknowledged? All the receivers are different. How do the effects differ? How can the effects be captured, assimilated? Can they be prioritised? Should they be? Do they need to be?

To what extent is the output of the map-reader a measure of success?

Is the number of map-readers important?

Is there a target audience?

What changes in the conceptions of the map reader are anticipated?

How will such changes in conception be apprehended?

What could the impact of these changes be?

Will the apprehended changes in conception feed back into edition 2 of the map? How?

Is the mood of map-readers factored in? If you are feeling this, try this.

Map-Reading, Perec Approaches 4.i

5.02 *Perecplus* Approaches

This section explores developments in Perecean thinking since 1984. I have divided this additional research into: relevant examples from practice, relevant general positions in relation to engagement with the public and the evolving definition of the status of walking as a mobile research environment subject to different stimuli to sedentary desk research.

Practice

Ilit Azoulay - affording status to objects and their narratives

Ilit Azoulay created an exhibition and book, *Shifting Degrees of Certainty* (2014), during her residency at the KW Institute for Contemporary Art in Berlin during 2013/14. The work was also exhibited at MOMA in New York where she made a video introduction to her approach:

My name is Ilit Azoulay, and I'm participating in the exhibition Ocean of Images, with the work named Shifting Degrees of Certainty. Shifting Degrees of Certainty is an image of a map or a brain at the same time, containing 85 puzzle pieces and for each puzzle it's an image that has a background story a historical background,...

(Azoulay, no date)

Using the KW building as a reference point Azoulay deployed an archaeologist-like approach to secure objects and to document them in detailed photographs. Her method is explored by Katia Reich in an essay within the book. Working on location Azoulay seeks out items 'made for specific purposes, at specific times, which she removes from their original contexts and places within new pictorial settings.' (2014, p. 183) Combining the objects in these new settings allows their narratives to inform one another in new ways, and, since they are fragments, the observer is invited to project their thinking between and beyond the visible parts constructing a personal vision. Examples of the approach include: No.8 Young Birch Tree, an account of two young trees outside her window which were part of a Venice Biennale piece that relocated 320 trees from the area surrounding Auschwitz-Birkenau to Berlin. The trees were unwell and she asked a plant doctor to look at them. The soil around the trees turned out to be impoverished containing 0.06% of nourishing substances when 40% was required for that type of tree. According to the doctor the soil, in common with that in other German cities, was poor as a consequence of second world war bombings. The doctor also noted that trees feel and remember stress, fear and pain.

These trees were very weak. No.34 Light Switch is an object afforded a briefer investigation. 'Summary of findings: Electric switch controlling the outdoor lighting in the KW courtyard. During the night between August 3 and 4, 2013, I pressed the switch twice, turning it off and then turning it on again.' (2014, p. 76).

Other work includes *Affinity Atlas*, New York 2016. This charted an exploratory path through disciplines using varied treasures from the Tang Teaching Museum collection combined with recent works by contemporary artists. 'Artworks, images, and objects spanning centuries and continents collide and coalesce, forging fresh connections between seemingly disparate works. The exhibition at Tang Teaching Museum, New York sought to find affinities in unexpected juxtapositions (Group Show Including Ilit Azoulay, 2016).

Record, Pereplus 5.ii

Lucy Harrison - gathering the immediate into the strategic

Lucy Harrison created *Mapping Your Manor* in response to *Mapping the Park* by British Artists Ackroyd and Harvey, an Olympic Delivery Authority commission for permanent art works to ensure that artists remained a 'core character of east London' (2011, p. 3) after the London 2012 games. *Mapping the park* located semi-mature deciduous trees at each of ten entrances to the park. Nine of the trees hold a 6m diameter stainless steel or bronze ring inscribed with historical, archaeological and ecological information relevant to each location. The final ring represents the voices of the communities living around the five host boroughs. Harrison worked with local people to raise awareness of the work and made audio recordings of people living near to each of the entrance marker locations producing a sound track that can be accessed and experienced walking through and around the park. A range of people shared stories, memories, poems, songs and cookery sessions. These recordings remain available on www.mappingyourmanor.com, where Iain Aitch outlines the ethos of the project:

Don't expect to find out the best place to eat, how much earth was moved during the Olympic project's construction or grid references for train stations. *Mapping Your Manor* is about emotion, evocation and a sense of belonging..... locals know that another truth exists. They have served geographical apprenticeships in the area, traversing the desire lines, canal paths and warehouses in search of wildlife, a place to be alone or a venue for an illegal party.....don't forget to look down. Even a sweet wrapper could be a historical artefact or a passport to this area's past.
(Harrison, 2011, p. 5)

Each chapter of the book starts with the leaf of the tree selected for that marker ring and the inscription on the marker. Local companies, presences, finds are included with no clear prioritisation, they are all important: '...Hawkbit, Carpet Contracts, Peg Tile, Tar and Turpentine, Brooms and brushes from the bristles of live pigs, Fools parsley, Milled gunpowder...' (Hewitt Andy et al., 2017, p. 1). Then a photograph, a map of the location, a QR code linking to the recording, a short description of the speakers and a photograph of them being recorded. The recordings do bring you right into the places, very immediately. A twenty-minute recording about cooking Oxtail begins with a long description about what is around the area, how people share, picking the tomatoes, buying the oxtail, discussing how it will be cut, the chopper falling on the block, the crinkle of the bag, the butcher inviting himself for dinner.

Record, Pereplus 5.iii

Position

The Carracci Institute Year Book: Free Art Collective

The Free-Carracci takes its name from the collective of three artists instrumental in forming the Baroque movement. The original collective founded an art school in Bologna in 1582 encouraging students to draw from life, to take inspiration from humanist ideals and to work collaboratively. This collective sets out to develop new social relations for art. They are particularly interested in the kiosk and the slogan, encouraging participation between artists and the public, and, amongst other aims, set out to develop 'new social relations for art.' (Hewitt, Beech and Jordan, 2017, p. 1). The collective identifies a loss of meaning in art production, tracing: acknowledgement of the contribution of the viewer or reader as the cause of rejection of the artist as author, avoidance of construction, composition, selecting and harnessing materials, in favour of laying out existing objects and images in rows and columns, of appropriating materials that are already imbued with meaning, and of preferring to work at the level of 'exhibition maker' than of 'object-maker'. The problem in the artist-public relationship arises since the artist refuses to make meaning and the public finds it necessary for meaning to be made. Working with the public offers the possibility of shared meaning making, which overcomes the problems of the won't make meaning | won't accept the absence of meaning stand-off. Not making 'works' but adopting formats that allow meanings to be communicated - slogan, manifesto, badge, scarf, kiosk, printed T-shirt, removes another potential obstacle to progress.

When faced with a curator who wishes to stage an exhibition of their work, the artists of the Free art collective do not say 'this is what we have' or 'these are what we have produced' but 'this is what we do' or 'these are the tools we use'.
(2017, p. 13)

The collective focusses on the possibilities of providing a framework which enables disagreement. 'We are trying to generate techniques of dissensus' (2017, p. 51). People disagreeing, in public, noting the disagreements appears, at least, to open the possibility of establishing precise differences between what disparate groups of people think, on a broad range of issues. There is also a question of resisting the assumption that art practice equals the production of artworks.

Observation, Pereplus 2.i

Anabases: Baudelaire

Anabases, the anabasis, refers to the unguided wandering of ten thousand Greek mercenaries who were left leaderless after winning the battle of Cunaxa during the period 401-399 BC. The military memoir, 'attributed to Xenophon, a student of Socrates... *Anabasis* names a movement towards home of men who are lost, outlawed, and out of place.' (Baudelaire, 2014, p. 14)

Like the voyage recounted in the *Odyssey*, three centuries earlier, the *Anabasis* transcends the military memoir to become a much referenced literary allegory.
(2014, p. 14)

Baudelaire traces the origins of the verb which combines both to embark and to return. The subsequent appropriation of the term explores the apparently opposed 'quest for home and the invention of a destiny in the new.' (2014, p. 14) Use of the term is brought forward to the 20th century setting out to show the impossibility of separating 'disciplined invention and uncertain wandering'. (2014, p. 24) Whilst 'Anabases' is setting out to position, or dislocate, practices in Fine Art it pins down the exact moment at which we lose traction with system and connect facts differently:

... we should consider the possibility that these different definitions of the anabasis of the past century interconnect in one way or another, not by virtue of an all-encompassing hidden meaning, but precisely because they have in common this wandering and these odd encounters. But what then are the connections between these political, mystical and artistic

experiences that tend to negate one another? In many respects there are none, except perhaps the fact that we are children of a century that forces us to ceaselessly navigate between unrelated shores, trying to understand politics mystically, mystics artistically, art politically.

Pierre Zaoui: Anabasis: A brief history of Politics, Art and Their Strange, Unnatural Marriage.

(2014, p. 50)

The observation that lostness is not without consequence provides a counterpart to what Zaoui identifies as the 'Classic' grand narratives - Christianity, Hegelianism, Marxism, which, by means of common movement, hoped to define a common origin, a common hope of salvation and set out to establish the paths leading to that salvation. There is still 'being' in 'being lost'. This being can be recorded, meaning derived, significance afforded, status acquired, authority bestowed and, quite quickly, lack of direction can become the new way given currency and thus power. The balance between prioritisation of generally functioning systems and measurable progress, linking across systems and valuing chance encounters can be adjusted. This differently privileges the gaining of systematic progress, with its associated thinking and making skills, and the gaining of the ability to digress, to argue for the imprecise and to establish the folly of making - which can be seen as the physical embodiment of reaching a decision.

Map-reading, Perecplus 4.i

Philosophy, walking as thinking.

Ingold and Vergunst: ways of walking, ethnography and practice on foot

Jo Lee Vergunst initially reflects upon the way that injury changes the nature of a walk in *Taking a Trip* and *Taking Care in Everyday Life* (Ingold and Vergunst, 2016, p. 105). The heightening of the intensity of the experience, and the likelihood of it being recorded, when something 'really happened'. Weather that 'rears up' also nudges into the 'really happened' category. But these registerable happenings occur alongside a gentler celebration of 'the sheer presence of the body in the world' (2016, p. 106). What is felt through the foot and the 'enveloping conditions' more completely comprise the experience. Vergunst is searching for ways to add these experiences to the guide-book-style representation of walks and to consider the ethnography of walking in the city and countryside, in this case in north-east Scotland.

A particular type of sensibility in the environment is identified with the Romantic movement, experience in location and the possibilities afforded for reflection on the self and on the environment. The romantic ideal of peaceful Nature is contrasted with the ways that Wordsworth engaged experience, for example 'slippery turf' or 'insects gathering round my face' (2016, p. 106). Through the work of Thoreau presence in Nature is proposed as a more tangible experience than presence, for example, in a work environment. The walkers appreciation of the surrounding environment, one of action, effect, sensuousness, and experience, is at a distance from the visions of walking in the 'Romantic mode' (2016, p. 108) which is also observed to be the standard mode of the guide book.

The collection of writings encompasses detailed consideration of the nature of footprints, slipping, tripping, walking with animals, hunting animals, herding animals. Recording progress in a logbook but more importantly taking care to define precise experience and to realise that this is committed to memory. This collecting, remembering, sensing with the feet is considered by Ingold and Vergunst as 'closer to the heart of the everyday' (2016, p. 120).

Intent, Perecplus 1.i

Gros: A philosophy of walking

Gros seeks to define the particular characteristics that thinking takes on when walking. For example, he compares our thirst for newspapers, that tell us only what we didn't yet know, one piece of new knowledge quickly driving out another, with the effect that walking has on distancing us from the transient (Gros, 2015, p. 82).

This relationship with the world, mediated by walking, is more different than we first imagine. Are we not the exact same self but moving? Not according to Gros: 'The body becomes steeped in the earth it treads. And thus, gradually, it stops being in the landscape: it becomes the landscape' (2015, p. 85). Gros does prefer walking in Nature. He proposes that walking in the city is 'torture' because it imposes an uneven rhythm:

The flaneur appeared at a time when the city had acquired enough scale to become a landscape. It could be crossed as if it were a mountain, with its passes, its reversals of viewpoint, its dangers and surprises too. It had become a forest, a jungle.
(Gros, 2015, p. 176)

Another quite different characteristic of walking the city is the need to navigate the crowd. 'Everyone was in a hurry and everyone else was in the way' (2015, p. 176). This crowd has disparate interests. 'No one met anyone. Unknown faces generally forbidding, statistically unlikely to be known'(2015, p. 177). He also observes that 'the urban stroller is subversive', opposing civilisation by virtue of having broken free. Of ambiguous intent.

Intent, Perecplus 1.ii

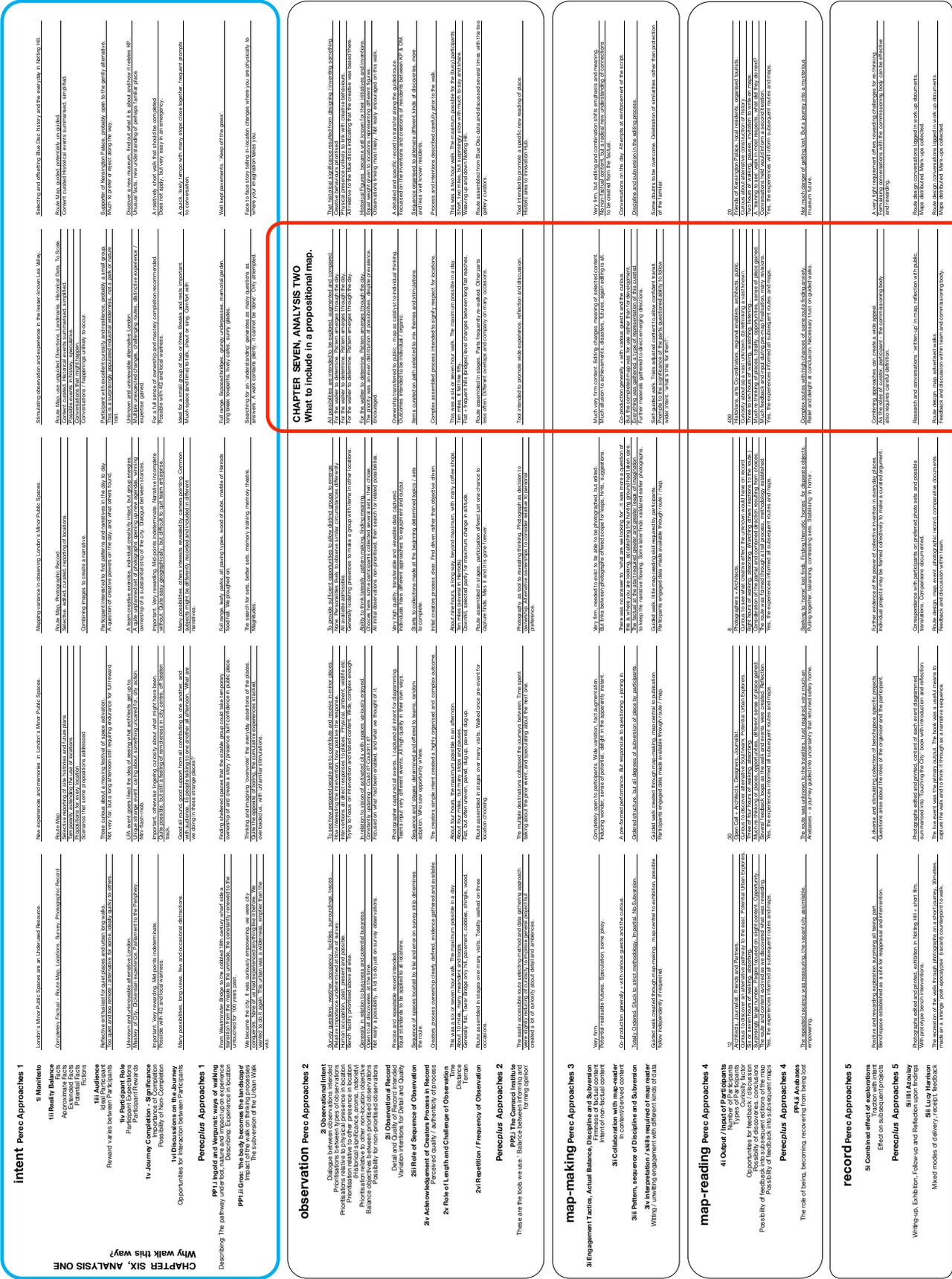


Figure 24.

Relational Diagram: The Perec and Perecplus approaches applied in outline to the five walks. The analysis identified by the blue field is developed in detail in Chapter Six and the analysis identified by the red field is developed in detail in Chapter Seven

SECTION TWO: Applying the Perec and *Perecplus* Approaches to the Case Studies

Chapter Six

Analysis (Part 1) Intent: Why walk this way?

Chapter Seven

Analysis (Part 2) Design: What to include in a Propositional Walking Map

Chapter Six - Analysis (Part 1) Intent: Why walk this way?

Introduction

The two chapters that comprise Section Two establish the scope and effect of applying the *Perec* and *Perecplus* approaches contained in the matrix developed in Chapter 5 (Fig. 43) to each study of London Walking Maps Practice (LWMP) teasing apart and focussing the original material and thinking of each walk, in relation to the theoretical methodologies. Chapter 6 applies the approaches with a focus on 'Study Intent' and 'Observational Intent' to all five walks, closing each with a summary of findings. Chapter 7, focusses on 'Observation'; 'Map Making'; 'Map Reading' and 'Record' examining a single walk, the Lea Valley Drift, closing with a summary of findings. These summaries are carried forward for discussion in Chapter 8, followed by a reflection on the resulting understanding of *Perec*ian fieldwork in Chapter 9.

This chapter includes comparisons between the five LWMP studies, Walk One: Westminster to Lea Mouth; Walk Two: Southwark Circular, Tate to Tate; Walk Three: Spatial Translations, Highgate to Battersea; Walk Four: Lea Valley Drift, Leamouth to Middlesex; Walk Five: Kensington Palace to the Design Museum at the Commonwealth Institute. Intent and Observational Intent are subdivided into the nine sub-categories identified for the matrix to develop a detailed analysis of the initial processes of walk and map exploration, decision making and refinement.

The granular nature of the *Perecplus* approaches facilitates this comparative analysis, such as the choices and consequences that arise from engaging different types of participant (i.e. Walk 2, Southwark Circular and Walk 5, Kensington Palace to the Design Museum at the Commonwealth Institute) of different aims for frequency of incident along the walk (i.e. Walk 4, Leamouth to Middlesex and Walk 3, Highgate to Battersea) and of different kinds of finishing locations (i.e. Walk 1, Lea Mouth and Walk 2, Tate to Tate). The balance of observations and comment varies in relation to the different approaches from case study to case study.

The **PEREC APPROACHES to INTENT 1** analysis subcategories are organised as follows: **INTENT PAI.1i manifesto** addresses the purpose of the project; **PAI.1ii reality balance** refers to the range of information collected from factual data to imaginative interpretations stimulated by the locations; **PAI.1iii audience** focuses on the group that the project was intended to engage and stimulate; **PAI.1iv participant role** refers to the approach to selecting who would take part; **PAI.1v journey completion - significance** is concerned with the physical and logistical complexities of traversing the route and the significance of completing the route; **PAI.1vi discussions on the journey** refers to the types of

communication facilitated for those walking; **Pereplus PPA.1i Ingold and Vergunst - experience in location** focuses on the sharing of the experience of walking with others on the journey and **Pereplus PPA.1ii Gros - impact on thinking process** addresses the impact of the consequences of these intentions on the map-maker's thinking processes. In order to convey how each subsequent LWMP learned from the one preceding it, this chapter additionally inserts the first sub-category of OBSERVATION **PAO** (PAO.2i observational intent), what has been observed as a consequence of applying intent to observation and the ways that this informs intent subsequently.

This establishes the specific *ways of seeing* (Berger *et al.*, 1972) embodied within the processes of initiation of the walk and map-making practice, including early decision making and refinements. These *ways of seeing* applied to these categories of Intent, are expressed as statements that are subsequently gathered in discursive formation at the conclusion of the analysis of each walk, establishing the wider discourse for each topic. The intertextual nature of the walking map practices allows the discourse for each of these topics to be further discussed in relation to their effects on one another in order to define the links between areas of discourse at the conclusion of this first analysis. In the process some aspects of the territory can become 'un-seeable' (Rose, 2007, p. 143). These approaches to the LWMP, will underpin the proposed Intent Framework for the Propositional Walking Map maker that will be discussed in the discussion section. For the map maker the intent of a new Propositional Walking Map may be positioned within this framework, clarifying and focussing the intended role of the actions proposed and shaping the resulting content and modes of communication of the map.

The list below summarises the approaches addressed in this chapter:

INTENT

PAI 1i Manifesto

PAI 1ii Reality Balance

Facts

Approximate Facts

Extended Facts

Potential Facts

Fictions

PAI 1iii Audience

Ideal Participant

Reward varies between Participants

PAI 1iv Participant Role

Participant expectations

Participant Rewards

PAI 1v Journey Completion - Significance

Importance of Completion

Possibility of Non-Completion

PAI 1vi Discussions on the Journey

Opportunities for Interaction between Participants

Perecplus

PPA 1i Ingold and Vergunst: ways of walking

Describing the pathway underfoot, nature and impact on experience

Describing: Experience in location

PPA 1ii Gros: 'the body becomes the landscape'

Impact of the walk on thinking processes

The subversion of the Urban Walk

OBSERVATION

PAO 2i Observational Intent

Dialogue between observations intended.

Prioritisations between types of observations.

Prioritisations relative to physical presences in location.

Prioritisation relative to other presences in location.

Prioritisation relative to other non-location objective.

Balance objectives between prioritised observations.

Possibility for non-prioritised observations.

6.01 Walk One - Westminster to Leamouth: Mapping Benchspace

PAI.1i Manifesto

This first sub-category refers to the purpose that catalysed the project to carry out the Mapping Benchspace walk. We (Froome-Lewis, Ginsberg) had become curious about the priority given to the strategic possibilities of major new and renewed public spaces over the experience of the individual and of small groups in minor public spaces. I had been studying public space through my links with the Architecture Foundation, through my teaching at the University of Cambridge Department of Architecture, at Canterbury School of Architecture, UCA, and discussing the 100 public spaces project then being explored at the GLA with Alexandra Ginsberg who was working at the Architecture + Urbanism Unit. We questioned the neutralising effect of re-making public spaces in ways that suited the corporate identity of the city but which jettisoned particular human interactions, in short, any form of specific use. Such spaces were becoming use-less. The Rowntree Foundation had been exploring this concurrently:

An over emphasis on creating public spaces that look good but fail to provide adequate attractions, amenities, or connections to existing economic and social networks, may lead to the creation of sterile places that people do not use.

(Worpole and Knox, 2007, p. 13)

The first London Walking Map Practice study, examined the territory from Westminster (SE1) to Trinity Buoy Wharf (E14), a distance of approximately ten miles (2007). The study started with a simple and direct purpose: to discover, observe and record the different kinds of public spaces to be found in 'ordinary' parts of London. We created the term 'Benchspace' during this process, see Chapter One. This study would establish the frequency, distribution, accessibility and usage of such spaces with a view to assessing their potential to contribute more substantially to the public life of London, to rebalance public space usage between tourists, visitors and local residents and for local residents to improve the quality of their public life. This purpose aligned with that of the young Percey, which, as described in detail in Chapter Four, flourished over time as he pursued aspirations to help others to gain a sense of belonging in Paris:

I reject mediocrity - and I sink in to it. Every night enough hope enough hope to live? Where is hope? For me it means finding someone whom I can help to live...

Letters, Perec, April 1956.

(Bellos, 1995, p. 149)

We pooled our interest in London's wider public realm, discussing alternative processes for ordinary public space discovery and observation, walking sample areas and assembling an overall route, designing paper forms for recording activities in the spaces identified, inviting others to join the walks and compiling the map, photographs and film of the spaces in an exhibition at Westbourne Grove Church in Notting Hill (W11) to raise awareness of the study. The process of discovery and observation occurred after work and at the weekend, in ways similar to Perec's live observational walking studies for *Comings and Goings in the rue de l'Assomption* (Rappolt, 2001, p. 56). The wider group of Perec's studies also addressed ordinary spaces, though the Place Saint-Sulpice, scene of his later exhausting a place, (Perec, 2010), was a much more significant Paris square. We were systematic, observing places in a, fairly, disciplined sequence, constantly on-the-move, only pausing for coffee and muffins. Our manifesto, to search for the 'Infra-Ordinary' (See Chapter 3.02), in Benchspace, meant the London that was away from tourist sights, cultural hubs, shopping centres and leisure centres - inner-hinterlands. These would be lands beyond *our* familiarity, but clearly familiar to local people.

Concurrently, between 2000 and 2007 the GLA was investing large sums on improving key, widely visible opinion-forming-spaces which it promoted through photographs, advertising, brochures and exhibitions (New London Architecture nla, 2005, p. 6). This expenditure appeared to us to have been allocated primarily to generate more financial capital rather than a more sociable capital city. Physically, these key new spaces suggested an elegant, contemporary, modern, egalitarian city imbued with affluence, power and success but, in the process, they created a neutral identity, one that prioritised centralised direction and the corporate above the individual; as Worpole and Knox stated: 'The 'urban renaissance' agenda appears too concerned with matters of urban design, as well as being distinctly metropolitan in character.' (2007, p. 3). These new spaces were spatially rooted in the brutalist fora of the 1960s, their key concession to inhabitation, the humanising element, disguising these origins to a point, being swathes of beautifully smooth, classically jointed, York Stone paving and features. Stone that was being prised from the damp quarries of Yorkshire to replace the monolithic, grime trapping, results of bush-hammering dried, or washing, still setting, concrete to expose the sharp, literally edgy, keep moving, aggregates of the earlier period, with origins that can be traced back to Le Corbusier's sunny Marseille. It seemed unlikely, that such improvements would be extended to the ordinary spaces we were interested in. Perhaps this was a good thing. We speculated that ordinary spaces could be re-thought and re-imagined, maintaining and developing their lived and for living qualities.

We set off with curiosity and open-minds, sensing that our knowledge of ordinary London was about to be expanded. As Londoners ourselves, the route that emerged consisted almost entirely of places beyond the familiar to us, punctuated only occasionally by places that one or both of us (or any other Londoner) might recognise. Starting with the *London A-Z*, we progressed to research the route from technically drawn, to scale, maps, using the on-line EDINA Digimap, Ordnance Survey, O/S, 1:5000. We selected this scale because the precise layout of roads and buildings is clear, though not the types, functions, ages or materials. This ensured that the qualities of the situations to be encountered would be experienced directly, for the first time, in location, rather than through secondary sources such as historic accounts or the local news in advance.

We would walk. No leapfrogging by bus or tube. No taxis. It seemed obvious, but walking would be the best way to discover the Infra-ordinary. Avoiding tourist sites, hubs and centres would not be difficult. Usually Londoners travel as fast as possible through the ordinary to reach the 'special destination'. Therefore, seeking the ordinary deliberately, focussing upon it, travelling through it slowly, without distractions, was unusual.

We organised our walking so that it would travel through extensive types of location validating our discoveries by creating a sufficiently varied sample that they could be seen to represent similar spaces in London generally. We would need to determine this quantity carefully. We also wanted our observations to be intensive. To be made in familiar and unfamiliar ways - fresh and energetic explorations. The contradictory relationship between achieving an extensive and intensive study would present a key question as, with limited resources, each of these attributes tended to negate the other.

We needed to be efficient, with the limited time available to us after work and at weekends, so that results would emerge sufficiently quickly to act upon them in a subsequent developmental project. We were also concerned that others, with more time available, may occupy the territory of our observations and discoveries, which felt to us 'of the moment'. The emerging manifesto, a methodology for *how we would search*, rather than an objective for *what should be searched for and found*, went through several developmental stages, which are described in the next section. Each stage of the process, determining the route, repeatedly visiting places, walking with others, recording space usage, creating and exhibiting a photographic record, would answer some questions such as *the prevalence of spaces, current use of spaces, similarities and differences between spaces*, while raising others such as: *why are the spaces so often vacant?, why do we find them intriguing and rewarding? and how could they be typified as a resource?*

PAI.1ii, PAO.2i Data Reality Balance: The Physical Relative To The Conceptual, What To Collect

This second sub-category focuses on balancing the factual and non-factual aspects arising from the exploration of a location or territory. In the case of Benchspace, the approach was to make a location-centred, factual study. Location-centred means that the study was based upon what could be observed first hand in the selected locations, factual meaning requiring these observations to be firmly linked to physical presences, excluding the non-physical such as: encounters at the location described in fictional literature; in the news; in historical data; in predictions for the future of the location or within our imaginations. It proved an act of willpower to suppress urges to identify potential uses, and to hold any ideas about fictional possibilities, provoked by our factual observation, in favour of physical facts in the present. Even when recording observations firmly based on physical presences it was difficult not to comment on their quality and value.

Whilst this factual discipline was aimed at creating a rational, empirical study, the approaches of montage, editing, methodologies, made visible through the work of Perec (See Chapter 5, Introduction) and Benjamin (See Chapter 5, Introduction), challenges the extent to which what had seemed a defining discipline, the factual, was sufficiently precise to control a potentially limitless quantity of factual observations. We created a data collection form that we called Benchlab (Froome-Lewis, 2009, p. 20,) that included: date; time; location; temperature; wind; rain; light; occupancy; facilities; surroundings; traces (of inhabitation); sources of users; other bench proximity; usage; notes; location plan. These factual observations might have been extended to include: planes flying above the locations to different destinations; varieties of air-borne seeds and dust and their origins; different kinds of socks worn by passers through; aromas of spring and autumn; tonal profiling of the barks of local dogs. But these were not the kinds of physical characteristics recorded in what we considered, at the time, a 'regular' study, and, coming from conventional training in architecture, it didn't occur to us that designing the form from this knowledge base was codifying limiting ways of considering locations. The Benchlab form pre-edited the locations, becoming an issue of montage, of what to include, of what to exclude, as Perec recounting observations live from a radio car in 1978 (Bellos, 1995, p. 739). Although, considering the ideal recipients of the study (Those deciding the strategy for such spaces at the GLA for example), we were also determinedly demonstrating that we were executing a *regular* study of *irregular* locations. The importance of considering irregular characteristics in irregular locations, for identifying and recognising individuals memories and experiences of these places, would become clear in later studies.

However the types of characteristics *committed to paper* may be controlled, the facts-of-personal-memory are filtered out in the production of the 'in-the-moment-factual' record on paper which structured the way the study was thought (Rose, 2007, p. 42). In this process we were describing,

actually *creating*, a particular factual-fantasy-realm. Whilst I would come to value the irregular increasingly highly the discipline of the 'in-the-moment-factual' record was instructive. Everything that was recorded was the product of a system beyond the body of the observer. The described content could be discussed as if from a neutral starting point, unlike the walking narrations of authors such as Iain Sinclair (2012) and Rebecca Solnit (2014) for whom the discipline is to demonstrate allegiance to a distinguished provenance of cited facts-of-significant-others-personal-memories creating for them an insatiable thirst to assert a privileged version of reality. Everything becomes a portal to a reference of greater provenance establishing their 'ownership' of the location. But! didn't Macbeth meet three witches here? (Wolfe, 1577) But! wasn't this the site where *London Calling* was recorded? (The Clash, 1979). Iain Sinclair's approach exemplifies walking as an activity that creates an ideal narrative opportunity to demonstrate an elastic recall of fragments of memory and history:

The cabinet features an optimistic map of the Olympic Legacy. The text is indecipherable. The blot representing a portion of the Lower Lea Valley, shrouded in folds of grey, reminds me of the Hoo Peninsula, a secretive landscape at the mouth of the Thames Estuary. I should be there now. It is the only solution to the spiritual crisis: another walk. I have been brooding on Peter Ackroyd's notion that the Thames in a river like the Ganges or the Jordan, a place of pilgrimage. I carried Ackroyd's 2007 epic, *Thames: Sacred River*, as I plotted my expedition along the permitted path from mouth to source. My bias, which I will attempt to overcome, tends towards the more cynical view ascribed to William Burroughs by Jack Kerouac... (Sinclair, 2012, p. 170)

The search for pre-existing knowledge, of others pre-existing outputs, related to places that you are travelling through overwrites direct observation and agitates those trying to observe, particularly those trying to observe together. The map of locations, sequencing sites of observation, constructing observation in a question focussed narrative, particular to a need to observe, runs counter to the freeform character of demonstrating a Universal Cosmography (Wolfe, 1577) through limitless provenance. Conversely, making a map of the location-linking-walk enabled us to repeat observations of the spaces systematically at different times of the week and the year in different weather conditions. This map would also allow the observed sites to be re-located accurately by others wishing to validate, contest, or augment our findings. Or to experience the walk for themselves. These discussions and actions delineate the emerging ways of seeing in relation to the manifesto. The remaking of public spaces by the GLA can be seen as precisely illustrating the conflict in prioritisations, between de Certeau's God-Like figures, city planners and politicians, and Ordinary Practitioners going about their daily activities down below (1984, p. 93).

The use of public spaces as advertising for a useful city on the international stage, for example a city making an Olympic bid, won by London in 2005, contrasted with the use of city spaces by local people, such as selling cakes to fund a primary school trip. The former was being prioritised. We saw the city evolving too far in this direction to a condition in which only wandering in awe would register. Where coming to rest casually with friends, playing or market activities, gradually vanished. We saw value in the everyday for *belonging*, without yet having observed the quantification of everyday value in action. The elegant but neutral spaces that formed one type of network, which benefitted international identity, could be woven with a network of everyday spaces enlivened by individuals and small groups asserting their priority, creating their own presence firming structures, memories and an enhanced sense of belonging, the stages for public life.

With this in mind, Benchspace considered the scale at which the outline of Greater London becomes recognisable, the scale at which the entirety of the city fits on a page or screen, the scale that includes the characteristic, widening, loops of the Thames, major parks, possibly bridges. We agreed that our survey areas would need to be clearly legible at this scale if the relevance of our studies to the city as a whole was going to appear plausible.

Benchspace's study of ordinary London spaces was intended as a counterpoint to the London Mayor's public space initiatives, which were spread across the city. The London Mayor's project involved three phases: Phase 1: 10 locations, Phase 2: 14 locations, Phase 3: 10 locations and identified that the projects would be in progress by the time of the London Olympics in 2012. (New London Architecture nla, 2005, p. 8).

To determine the balance of the physical and the conceptual data, we needed to define the cartography of the territory Benchspace would cover. This entailed a series of trial and error processes in search of a walking strategy that aligned with the manifesto. We first trialled observing spaces within a 1km diameter disc of territory. This seemed an area that could meet the competing objectives of being 'potentially manageable' and 'potentially significant'. We imagined that a series of such 1km diameter discs, represented as dots on a map of London, would address the objective of creating a city-informing-study. We reasoned that the 1 km disc would maximise the area that could be assimilated within the shortest distance of walking. However, immediately testing this idea on the ground, around Smithfield Market (EC1A), we found this reasoning incorrect. It took much longer than we hoped to cover the area thoroughly. After four hours we were not far advanced in the task, we had initially planned an hour or two, and then moving to another location. What had looked manageable on the A-Z Map proved much more complex on the ground. It was surprisingly draining to walk through the same parts of the area twice, or more, in order to complete the whole territory. This doubling-back-on-yourself to complete

the territory was also disorientating and sapped directional purpose - a known end point is helpful in persuading the body to walk. Travelling without arriving, of seeing what you would need to observe in advance of being able to do so in the process of passing to another location, added to the sense of sapped energy and created frustration. We were certainly achieving something significant but going around in circles was unmanageable.

Another problem was that the discs, when drawn on the wider London map, whilst indicating a good spread of observations, focussed attention on the centre of each circle, suggesting that we had selected, prioritised, a series of single places and expanded the discs around them. We debated whether identifying a landmark, or a grid reference, at such centres - a Menhir, or 'way-point' - would be helpful or whether it would be better to carefully select a non-place, in the mode of Stalker's *Urban Amnesia* (Boano, 2016, p. 60). The disc-method also created, graphically, a defensive perimeter to each adjoining disc, rather as if we had created a series of nodes, or villages, which bounced off one another and unintentionally suggested differences with neighbouring discs, disparate interest groups with inevitably focussed centre-points, whether of presence or of absence. Also, within each disc the closely proximate spaces studied tended to duplicate performance characteristics as they were being walked and used by a similar group of residents, workers and school children. Graphic representation on paper implied distancing qualities that opposed the Intent of the data being gathered. In summary, this was a thorough but time consuming and rather joyless way to collect data about a particular location. It was a disorientating way to walk the long distance required to collect data and lacked a sense of achievement in terms of travel. The distance covered could not simply be communicated to others. Unintended focus points would be implied to those studying the data. We also thought that the data relating to different discs would tend to be interpreted by identifying differences rather than commonalities. Sites of observation that were too proximate produced duplicated observations.

Completing the study of the 1km disc didn't offer the conventional sense of achievement, reward for the action of walking, of departing from 'A', travelling successfully and arriving at 'B'. Describing that: 'we walked everywhere in this disc on the map' to others had little value in demonstrating thoroughness, suggesting the possibility of unusual results, of indicating energy and enthusiasm for the project, in comparison to describing 'We walked from here to here'. Walking accounts conventionally firstly describe location and distance travelled and secondly observations. If we were going to walk for more than four hours to study a collection of spaces, we asked ourselves: how far would that take us if we were to walk in a straight line? Would this reveal more and feel more purposeful and rewarding?

We thought again about what kind of survey area could grasp and define a substantial part of the city, but also capture a detailed sample of everyday life. We were becoming a hybrid of de Certeau's 'ordinary

practitioners' in the sense that we were definitely 'down below' but we were also aware of the 'thicks and thins' of the urban text that we were writing, or at least getting ready to write (1984, p. 93). In relation to Lefebvre's 'perceived, conceived and lived' spaces (Stanek, 2011, p. 81) we were concerned with our *perception* of the ways that local people *lived* the spaces that we were studying, less so about their original *conception*, more so about their *re-conception* to create *improved living*. Although our action was composed of a familiar activity, walking in a locality, regular use of a large city such as London, involves travelling the locality to where you live, by foot, repeatedly and travelling to distant rewards - events, performances, sites of natural beauty, monuments, museums, friends and relatives, at speed, using personal or public transport. It is not common to travel to another locality for no particular reason. And certainly not to a series of localities. This needed some acclimatisation. The process needed more of a sense of progress and discovery to become sustainable. ((Though Iain Sinclair can't walk without being irritated.)) It seemed better, more accurate, to describe a continuously merging, stretching and incrementally changing city community rather than a series of clusters.

We considered a linear approach. We asked ourselves whether sampling the length of Kings Road would be sufficient; there would be the advantage of a substantial number of coffee shops, but it looked disappointingly insubstantial at the scale of the city. The length of Oxford Street seemed better, perhaps visible from near-space, but was too consistently corporate to capture the everyday. The lengthy Streatham High Street wasn't corporate but was at once unfamiliar and repetitive. Digesting these advantages and issues we considered linking a familiar central location to an unfamiliar peripheral one. Big Ben was selected as a, definitely obvious, central location and Trinity Buoy Wharf as definitely an outskirt, an isolated promontory home to London's only lighthouse, which suggested an even more desolate estuary world that could be travelled to beyond. We wondered if this distance could be walked in a day. We wondered if *we* could walk that distance in a day. And whether we could persuade anybody else to do this.

I printed and sellotaped together forty-three, A4, 1:5000, Digimap-fragments that connected these two points. I drew a line connecting the two end points. The entire journey could be comprehended at a glance. Learning from the disc trial I selected a 50 metres wide strip to survey, centred on the line, which seemed sufficient to make some flexible explorative progress possible, but also to focus positive progress walking towards the destination on the ground. A loosely framed psychogeography, (Debord, 1957), initially tethered only at start and conclusion. The strip went through railway lines, private land and other inaccessible places, and we hoped that it would allow us some flexibility to determine a navigable route that would retain a sense of direction, purpose and attainable destination with controlled exploration or diversion possibilities. In some locations the strip crossed the river and other more

extensive inaccessible parts which would require a greater detour. Overall it looked to be a very long way. It was definitely substantial at the scale of the city.

These discussions and actions delineate the emerging ways of seeing in relation to establishing the potential of ordinary spaces at the scale of London. We saw that if an understanding of the pattern of characteristics for ordinary public spaces could be established on a sufficiently broad basis this would provide a starting position for strategies that would be applicable for the wider city. We saw that when a distribution of such public spaces is assembled for observation they may be imagined sharing characteristics as a consequence of the many different ways that we envision typologies or formations of spaces, for example: spaces by the river, spaces within a neighbourhood, spaces within a geometric shape on the map of locations, such as clusters of spaces or spaces distributed along a line. We saw that these superficial similarities could cause an insufficiently founded anticipation of other kinds of similarities. We saw that our perception of the ways that spaces were being lived, or performed, in the moment was of greater importance than their originally intended use in considering future proposals of change. Viewing ordinary spaces with care contrasted with our learned behaviours to apply care only to viewing special spaces and to travel rapidly through ordinary places. Thus, communicating to others the dual possibility / impossibility of walking between distant places, that could be imagined to be 'far apart' in both terms distance and character, could arouse curiosity. Drawing a straight line through the city was a way to foster unusual encounters with the city and arousing curiosity was going to be essential if we were to attract a walking audience.

PAI.1iii Audience: Who Was the Study For. What Was It Intended To Convey

As the territory of the study was reconsidered, so were potential target audiences of the walk. This would focus the best form that the walk linking ordinary spaces might take. This audience would need both to experience the spaces at first hand to appreciate their subtler qualities and to cover sufficient spaces to feel part of the demonstration of an authoritative study. This was generating a long distance to walk. The potential audience would need to be convinced that following this long walk would be rewarding. The audience that we wished to engage with, revolved around two possible groups: those engaging with London-Wide Design and Identity Strategies (Group 1), and those interested in Everyday London-Life (Group 2). Ideally, we were hoping for a hybrid of these two groups: interested in the Effect on London-wide Strategic Identity of Numerous Everyday Happenings, a group that we hoped to create from members of the former two groups (Group 3). Having initiated the project, we *were* Group 3. Perhaps if the study was working for us, it would help us to define this new grouping and nurture this desired audience.

It was necessary for these challenges to be overcome if the overarching intent was to be achieved. The spaces, that we were linking with the walk, would need to be presented in a highly tangible way in order to engage people in taking an interest in the -as yet rather intangible- new opportunity that we were working to identify. In time we identified that a package of materials describing the spaces, the walk and the opportunity would be required to make a persuasive argument to engagement and support. Bringing Group 1 and Group 2 into contact with this descriptive visual material, and with one another would require an exhibition. Once this decision was made, starting to create the materials for the exhibition raised interest in the walk beforehand and several people joined, having seen this emerging material, out of curiosity to see what we had discovered so that they could experience this for themselves.

In the weekends that followed our selection of the Westminster (Big Ben) to Leamouth (Trinity Buoy Wharf) strategy we walked the 50m wide strip in sections looking for 'somethings', for anything 'significant', and deciding the best route between, or through, or beyond where necessary, the most 'significant' items within the area. Around five hundred record photographs were taken. Searching for 'somethings' we discussed the types of significance that we were registering, considering registering, and how significance might be prioritised if it could be found. There was a lot of material present, but was any of it significant? Who might attach which kind of significance to what? Though not the specific objective of this study, if we were ultimately to engage the local population to gain more benefit from local ordinary spaces we needed to be able to gauge whether this was a possible outcome. Was there more benefit to be gained? Or, even, could taking more notice of the available 'somethings' have a negative effect? We tried adopting different types of measures: shelter - did trees count, comfort - which benches were least uncomfortable, views - did a long view need to include a distant object, age - is a newspaper left from yesterday history, safety - should we encourage anybody to go down to a significant beach, human touch - plenty of tactile possibilities, how many should be reached out to, quality of materials - what is *outstandingly* basic or *outstandingly* ostentatious, depth of puddles - we established that the definition of deep, for a puddle, is having to take your socks off.

Because we were generally travelling places that could be considered hinterlands, identifying significance needed flexibility and imagination. We re-calibrated our thresholds for identifying the remarkable. We joked: 'Oh, my goodness!!! Look at that *enormous* nettle!!!'. An important observation was that the edge of a road could be traversed with care, not to get run over, that sometimes this edge broadened into a pavement, with or without a kerb, that this pavement could bulge into areas left over by adjoining walls, beyond brass building perimeter strips, into slightly broader privately-owned areas belonging to cafes and into similar but public owned areas often equipped with a bench. The presence of a bench or benches came to signify, for us, an entry-level qualification for a public space. Although,

we also worried that perhaps some were just there to stop people parking. Undaunted we started to observe bench-plus typologies, each additional structure widening the potential uses of the location: + Waste Bin = + Lunch, + Street Light = + Evening Use, + Dog Waste Bin = + Dog etc. (Fig. 44).

Type (a): bench,

Type (b): bench + waste bin,

Type (c): bench + waste bin + street light,

Type (d): bench + waste bin + street light, + dog waste bin,

Type (e): bench + waste bin + street light, + dog waste bin type + tree,

and

Type (f): bench + waste bin + street light, + dog waste bin type + tree + notice board.

We created the term 'Benchspace' and this became the focus of the next stage of the study. We saw that the ordinary locations were Infra-ordinary. We saw that: A) the locations needed, simply, to be appreciated for their ordinary-ness, or B) the nature of ordinary-ness needed to be reappraised. Was the ordinary less regarded simply because it was more frequently encountered, whilst the 'extra-ordinary' was infrequently encountered? In either case, this required a change in understanding of the nature of the rewards of everyday experience. A question arose about the 'findings'. Typically, on a walk, an *unusual* find may cross a threshold of rarity in order to be noted upon: 'Look at that Flamingo!'. Is the Flamingo less remark-able or more remark-able if we then see another ten? Is a 'find' more valid if it takes a peculiar kind of attention to location to be observed? 'Look at the fossilised shell cast into that Concrete Bollard!'. Is a transforming way of seeing equally, or perhaps more, valid? 'Look at the sunlight making that traffic cone luminous!'. These questions shed light on Perec's selection of the term Infra-ordinary (See Chapter 3.02), Looking below, *infra* = under, the ordinary rather than looking above, *extra* = over, the ordinary. Perhaps, literally, the extra-ordinary over-looks the ordinary. This ability to find life, where it is not obvious, can create a sense of optimism - life even exists *here*! Rather than being dismissive - look at this special thing, everything else pales in comparison. Compare looking under stones on the beach to visiting the treasures of Tutankhamun's tomb. Looking below, requires decisive action, for the *discovery* of the extraordinary in ordinary places not to be an accident. If the extraordinary is normal to a location, it may not be considered an ordinary place. This does not exclude the extraordinary from ordinary places, however, in ordinary places the extraordinary is occasional and unlikely to be encountered on infrequent short visits. Whilst these locations could be shown to be apparently vacant, closer observation, looking below, highlighted signs of life. The cumulative set of these signs had been much more revealing of the local. The walk-journey created a narrative of the local life of these ordinary spaces.

PAI.1iv Participant Role

In terms of participation we did not initially invite others to join us as we walked the territories of the Westminster-Leamouth strip. We did not seek external advice on what we were encountering. The areas we walked were certainly populated: newsagents, walking commuters, a solitary drifting swan, people on busy trains crossing bridges overhead - wobbling-as-one going over the points, motor-cruisers with platinum blond owners in white caps glimpsed from Tower Bridge, caught snatches of mobile-conversation with apparently annoying distant others. The city was alive with non-participatory, found, ready-made, sources of information about human responses to locations that contributed to our understanding of the places as we explored them. They were already part of the places, as we were hoping to become. We wanted to learn first-hand from the places, the ever-present population of the city that was part of these places, moving with ease through a practiced series of interactions, such as buying tickets, magazines, coffee; navigating the way to the Tube; sitting in the best part of The Green for lunch. These were quite different qualifications of location ownership to observe and differently revealing as a consequence of the lack of a pre-determined directional filter. Where did people congregate? Where and who did they avoid? What seemed to be their motivations? What was being missed, was anything being missed? Later, as we became more certain of the opportunities we were observing, we invited people from Cambridge University School of Architecture and Practice colleagues, aligned with the characteristics of Group 3, us, (described earlier in the audience section), that had little experience of these locations, to see how easily, if at all, they could be helped to envision these opportunities.

It was equally important to observe the life of ordinary places and their traces of life, as to observe their physical characteristics. Some physical attributes were human life neutral - the sky, the tide, though both contained attractive or repellent forms of life: planes, seagulls, a chain of recycling barges towed by a tug, children learning to canoe. Sometimes attributes were linked: benches were the point of exchange, the physical location growing out of the ground into an invitation to sit. Potential sitters debate whether to become part of this place or that place, by sitting, to bond with the timber slats or perforated steel sheeting of a bench. Would they decide to sit and stay a while, their soft legs receiving an imprint of the location, and or to pass through, perhaps a better place could be found around the next bend. If they stayed perhaps some traces would be left behind. A sandwich wrapper, a newspaper, a footprint. As well as the more transient: a conversation, music from a longboard-based backpack. We saw many empty places. All these attributes could be located on scales between: tending to repel, tending to attract, tending to the occupant neutral, tending to be the product of the occupant. Individuals priorities varied hugely, when you took the time to observe.

PAI.1v Journey Completion, Importance, Possibility Of Non-Completion

The walking explorations took twelve weeks to complete. Once the fragments of the route were combined and walked continuously, with six colleagues from Practice and University, we discovered a tremendous sense of reward accomplishing this very long walk, across half of London. The distance had been determined as the maximum possible in a day and we hoped that this would generate an effective sample of ordinary spaces. What had been considered an effective sample proportional to the whole city, on paper, of asserting the being of the city, turned out to be unexpectedly effective in asserting the significance of oneself in the city, of oneself on the ground. The walk had created a significant linkage between self and city. Of the self in the city, but also of the city in the self. The risk of failure, having looked at the distance and thought 'yes, that's a long way, can we do that?' further bolstered a sense of achievement upon completion. Attempting this for the first time within London, conferred a new sense of empowerment, of authority. Of becoming part of, at one with, the territory.

Identifying the significant in ordinary spaces registered in predicted and unpredicted ways. The absence of prominent highlights tended to reinforce the significance of the whole walk once it was completed. The need to concentrate in order to discover, as well as not to get lost, created a focussed state that was both exhausting and rewarding. Different responses to the ordinary were equally wide ranging between individuals as responses to the extraordinary. The walking was not found to be especially taxing initially, but had appeared challenging because of the unusual distance in the city, the opportunity for mindful walking was found to be exhilarating and, by the end, draining. Taking people on a novel journey through a set of ordinary spaces produced quite a responsibility not to disappoint, ensuring that after spending many hours the walk would be completed. There is then a need to determine how to balance, and to direct participant's experiences.

This long walk was intended to reveal the potential of ordinary spaces that might be experienced individually or in a small group by local people, to achieve understanding and ways of making best use of individual spaces. There were also other outcomes: understanding the value of a long walk through ordinary parts of London. The benefits of using multiple spaces in their best ways combined in a long walk. This would be explored further in Walk Two (Southwark Loop).

PAI.1vi Discussions On The Journey

Following a series of informal meetings and trial walks we established this route through ordinary spaces. When walking way-finding and discovery were constantly present but the decisions required were separated by long periods of walking, during which we encountered long, static, views through completely vacant territories in the middle of the densely populated London. Initially there were few and occasional distractions. Discussions started with the general, was it too far? Would we get lost? Where would we go if it rained again? But, settling in, long pauses allowed reflection on the nature of these hinterlands. Free of shops, businesses, schools, even kiosks, the miles went by without seeing another human being other than each other. But, as peering into a rock pool, the secret life of these places slowly came into view. Discarded fishing tackle. A broken umbrella. A solitary potato chip or aromas of smoky bacon adrift on the pavement. This changed the discussions.

We were not in *the* city as we understood it, the familiar city. This was a parallel, seldom experienced with full attention, city. Spaces that were either never previously re-imagined, or experienced extensively through necessity (working, commuting), rather than a place to stop and deploy the imagination. We lacked the means to define the characteristics of these other places very precisely. The places could not be re-defined unless they were first defined. Their wide-ranging characteristics would first need to be more thoroughly understood, compiled and described. However, by identifying that these were the ordinary places to be understood we were making a definite start in narrowing the territory of our search for the spontaneous (See Chapter 3.02).

PPA.1i Ways Of Walking, Experience In Location

Ingold and Vergunst differentiate between the type of sensibility in the environment identified with the Romantic movement (2016, p. 108), often present in guide books, and the *walkers appreciation* of the surrounding environment which includes 'taking care to define precise experience'. This kind of precise description may only be sustained for a short distance. Even the virtually static Perec in Place St Sulpice (2010) does not attempt an actual exhaustion of the data available, rather a relatively complete exhaustion of factual data for a writer. Decisions had been made about what to record for each space, the Benchlab form, stopped a long way short of a complete description. Immersed in the locations, what was observed and questioned clearly exceeded what was recorded. The discussion between participants ranged over the validity of making different kinds of observations according to the many possibilities available - asking: what is the validity to experience of this? For example, from the constantly resurfaced Westminster Bridge to the cobbled Trinity Buoy Wharf, undisturbed since 1803, the

traversed surface of the city transformed underfoot. Should every surface and tactile walking experience be recorded? Should we ask: Who has walked here before? When? Or: What lies *beneath* the pavement? Should we ask: Where have the birds raised in that nest flown to? Following the Thames this was a walk through the Port of London, or, rather, the ghost of the Port of London. Streets known to have bulged with trade, now investment opportunity loft apartments, hung silent, the occasional cat. Should we research and report these past lives? Conducting the focussed task highlighted the quantity of data being received, processed in some way, but not to the point of explicit description or prioritisation. Though the brain had recorded and sifted the relevance of all this data, not setting it down meant that it could not be referred to as evidence. Never-the-less we found ourselves acting upon this wider data in the ways that we considered the Benchlab data. For example: Were the locations on balance attractive enough for some people to want to sit down? This question required all possible data to be considered. Would greater data about the physical circumstances of the bench such as: What material? What textures? Temperature? Exposure to winds and rain? What view afforded? offer more insights than pursuing an item of debris left by a bench user more speculatively: What make is that cigar? Which tabaco? What tabaco had landed at Tabaco Dock? Harvested by who? Rolled where? Lit as a consequence of what kind of success, or what kind of distress / loss / habit? The observational mind is busy and relentless. It shapes our opinions whatever questions we may formalise.

PPA.1.ii The Body Becomes The Landscape. Impact On Thinking Process

We became the city. Gros describes the ways that Nietzsche walked as others work. 'And he worked while he was walking.' That his eyes were red from weeping during long walks '....not sentimental tears, but tears of happiness, singing and staggering...' he was 'astonished and gripped' by what came to him on his walks (2015, pp. 16–17). We were emboldened to invite others, knowing that they would be rewarded. None of us had experienced anything like it before. We wanted to do it again. This urban was indeed a wilderness, but emptier, and remote. In relation to de Certeau's revelation of the relationship between spatial practices and constructed order, an order 'everywhere torn open by ellipses, drifts, and lacks of meaning: it is a sieve order' (1984, p. 107) the consequence, quite well hidden, is that the perfect, ordered walking line through the strip would instantly become disordered when we set off, and further disordered when setting off with others. Once walking, the physically bulky, misshapen, map was pushed into different bags and bulged from different pockets, becoming alive in response to our experiences. Losing-our-way, unfolding; finding our way, mis-folding, re-folding; losing-our-way again, hiding from the rain. We were almost relieved to be distracted into breaking our own rules, but also satisfied, after a fill of cheating and muffins, to arrive, never-the-less, against all odds, at the originally determined goal. The Westminster to Leamouth line was transgressed reluctantly, but no

more so than the act of drifting being reluctantly disciplined, we grasped the line and grasped, relished the drift. This map, akin to Foucault's *dispositif* (1980, p. 194) became the unifying artefact, not though a unification of the ideal, nor of the fleeting. But a unification of the ideal with the fleeting.

Summary

In setting out the Intent of Benchspace, it was necessary to distinguish between public spaces that were being remade or had recently been remade, spaces that were planned for remaking and more ordinary spaces that were unlikely to be remade in the foreseeable future. It was this latter group that had intact qualities of familiarity and histories of use that we felt would benefit from subtle reinterpretation of the Everyday and the Infra-ordinary.

The remade public spaces could be regarded as forming part of an identity of London that is neutral, repetitive, governed, organised - a successfully 'controlled city' in which a standardised item is provided for Londoners in a similar manner to branded post boxes, buses and police uniforms. The ordinary spaces fulfil a primarily 'local use' role, that is varied and responsive to the preferences of the individual or small groups. A successfully 'lived city' should include flexible interpretation of possibilities in spaces inviting local story telling, farmers markets, pop up exhibitions and acknowledgement of personal memories and hopes. Both extraordinary and ordinary spaces are necessary.

The Benchspace walk was initiated as a catalytic activity that would demonstrate the extent of these 'local use' ordinary spaces. The characteristics of ordinary spaces would take an investment of time to be fully appreciated. Superficial measures and identifying superficial similarities could only sustain a low level of understanding. To demonstrate the range and extent of 'local use' of these ordinary spaces in London we decided to link them along a walking route.

The process of discovering and mapping the ordinary spaces created a widened experience of them. Additionally, experience of the spaces and linking walk could be considered in different cumulative ways: groups of spaces, the walk, the entire set of spaces and the entire set of space combined with the walk each offered different formations of readings of the city and pointed to different potential experiences. In comparison to Perce's locations for observation these were considerably more remote - being distant from transport hubs and, any, coffee. In common with his experiences prolonged observation would reveal their lives and significance.

The bench became a signifier for a public space. It embodied different functions: a key indicator that a space was intended to function as a public space; an intermediary, a point of physical contact, between the individual and the location; and a catalyst to a range of related urban furniture items each facilitating

a different activity (lunch eating, dog walking etc.). Creating an accurate total description of the current constituent parts of these experiences was illusive. The many facets of the ordinary available in the moment could tell quite different and varied stories depending how they were prioritised. Extending descriptions to past events and potential events in future would create distance from the possibility of a total description. However, this was not the purpose of this walk, but the discussion on this point commenced here.

The walk had enabled us to identify that the city of the God-Like figure (extra-ordinary / corporate-global-city-image-spaces) coexists with the city of the Ordinary Practitioners (minor, ordinary public spaces). In the process of producing the walking map, we, the walkers, created a condition in which we sustained a simultaneously awareness of both scales (seeing from above, and seeing from below), becoming hybrid God-Like-Ordinary-Practitioners navigating and elucidating the infra-ordinary, the ordinary and the extra-ordinary, bringing, above all, great value to the vitality of the role of infra-ordinariness in a rewarding city life.

6.02 Walk Two - Southwark Loop: A Walk Workshop

The second London Walk responded to our observation on Benchspace that ordinary public spaces were predominantly uninhabited, all the way from Westminster to Trinity Buoy Wharf.

Our survey of the thirty-four Benchspaces on Walk One had indicated that:

70% contained a tree.

70% contained a waste bin.

61% had street lighting.

38% had memorial plaques.

35% had lichen.

29% of the spaces were partially occupied at the time of the survey.

4% of the benches were occupied.

(Froome-Lewis, 2009, p. 19)

The disparity between the 29% partial occupation and 4% bench occupancy particularly interested us. Partial occupation could mean moving through a location and pausing to look around, whilst sitting down could mean that the location had generated *sufficient* interest to wish to observe further, or to enjoy the attractive qualities of the location for some time, or to rest safely from the journey being undertaken, or a combination of these.

PAI.1i Manifesto

The general purpose of Walk Two was to discuss, test, record and reflect upon the activation of similar Benchspace locations. We aimed to engage a wider group of participants than for the first walk, each intervening in spaces on a temporary basis, we also planned to invite a wider public. By 'test activation' we meant to discover whether such spaces held the potential to become more appealing, engaging and beneficial in the future through the addition of minor, prompting, catalysts. We considered that such locations were either: a) fundamentally unappealing resources that could not be activated or b) dormant exciting resources on the verge of becoming activated.

We made an Open Call inviting teams to trial-walk locations with us, to each select one, and to contribute an idea and installation to their selected space. Fourteen potential teams responded and we gained a walk photographer, Katja Hock, who had previously collaborated on an exhibition at the

Architecture Foundation in London in 2000 (Froome-Lewis *et al.*, 2000). At this point, Alexandra received an irresistible, but demanding, work opportunity and needed to step back from the day to day organisation of the walk. The introduction to the Open Call stated:

Touching the City Walk Workshops provide opportunities to discover lesser known public spaces and to explore their characteristics and potential. Hundreds of forgotten and ignored spaces could inspire, ignite or re-awaken public ownership of the city. We raise questions of locality and generality, of appropriate and inappropriate fantasy, of the triumph of utility over delight and, occasionally, of delight over utility. We encounter joyful spaces where our spirits take flight, compressive spaces where the weight of the human throng causes us to crave seclusion and melancholic spaces where we might become more contemplative or perhaps even overcome by nostalgia or depression. This workshop explores how interventions might help translocate generations of pale 'simulation genre' beings from sofa to bench. Processes of walking, presentations of experiments in the stimulation of personal experience, discussion and contemplation will help us to map alternative futures for public life.

(Froome-Lewis, 2008)

And:

We invite you to adopt one of fourteen Benchspaces that we have identified and to make a proposal for transforming the public experience of that place. Your interactive intervention might address, for example, the specifics of the location, projected or historic happenings, a global or London wide concern, it might introduce poetry, movement, colour, alien materials or a surprise. Your objective must be clear however. Your intervention will be portable, will join you on the walk, be placed in your chosen location in one minute, a four minute presentation made and a photograph taken. These photographs, and an evolved 500 words text describing your ambitions, will be compiled into a document for publication early in the autumn. The process and delivery of the project will provide a great opportunity to meet and discuss public life.

(Froome-Lewis, 2008)

It was intended that a wider public group of participants would be enabled to join this Walk Workshop to view, hear about and discuss the completed installations through the London Festival of Architecture, 2008. This public group would comprise a wide range of potential ticket holders. The Walk Workshop

would need to be arranged so that the group would always be within easy walking distance of public transport and recognisable, safe, parts of the city, should anyone feel the need to leave the group having completed only part of the circuit. This would have been very difficult had I used the Westminster to Lea Mouth walk with its long-isolated stretches. Therefore, I set out a second walk that would be suitable for this wider group.

The number of locations, with their installations, and the distances that could be covered between these along the route would also be influenced by the length of time available for the event: just an afternoon. At the same time the number of installations would need to be sufficient to demonstrate a spectrum of Benchspace catalysing possibilities. I established that local authority permissions were not required for transient events that lasted less than 15 minutes, that left no trace. Therefore, the requirement for the installations was that the setting up, performing and taking down should take less than 15 minutes. There were 14 events, so I allowed 3.5 hours for the events and 1.5 hours for walking between events. All the equipment for the events would travel with the group.

With these factors in mind I was also seeking a route with a similarly familiar starting point to the Houses of Parliament, at the start of the first walk, to again emphasise how quickly the walker can plunge into the unknown when departing from even the most familiar of locations. The Tate Modern was the chosen starting point. Tracing a clockwise loop terminating close to the start would allow us to skirt close to some of Southwark's more prominent landmarks: The Elephant and Castle Roundabout, The Imperial War Museum and Waterloo Station. Choosing ordinary spaces so close to these well-known destinations suggested that ordinary spaces were pressed-up-against the familiar. And that a very large number of similar spaces would inevitably be discovered if one was to travel further into London's hinterlands.

My explorations for the walk started at the sunken, ramped, entrance to the Tate Modern (SE1), and travelled around Southwark fixing an end point at the Kings Arms, Roupell Street (SE1). To establish the precise route, in a way intended to create a sense of purpose and travel, I repeated the methodology of the first walk, connecting A4 sheets from EDINA Digimap, Ordnance Survey, O/S, 1:5000, making use of a line with a 50m wide survey zone centred on it and identifying the route within or, if necessary, as close to this zone as possible. In this case the line took the form of a circle of 1600 metres diameter, three miles circumference as the crow flies, but creating a four-mile route navigating the complexities of the city below. The route, often less than 100 metres from the landmarks, zigzagged between quiet Benchspaces, relevant to local workers and residents from day to day.

I was enjoying these abrupt transitions between places that felt too busy or too quiet. A code was being revealed about who went where, about what constituted an authentic use of the city depending which group you were a part of. Tourists performed to a code that prescribed authentic tourism: what to have seen, where to record a selfie, what overpriced semi-traditional London snacks to consume - Love-Heart anybody? Locals, meanwhile, performing a code that prescribed authentic inner-London-residency: only being outside through extreme necessity, feigning surprise that anybody else would want to be there, fending off excited tourist glimpses of them, as if they were an exotic species, as they popped to a Tesco Local for hummus and cotton buds. Mixing experience of these two groups, just as I was mixing experience of the wider scale of the city with the local scale, was intended to combine as a double transgression of expected codes. Ordinary spaces were not supposed to be constructed as an alternative macro-city. Tourist use of spaces was not supposed to be contrasted with local use, but with the behaviours of other tourists in other cities. Both tactics were creating an opportunity to propose a different whole, comprised of parts selected through alternative means.

I remained surprised at the lack of activity in these everyday spaces, the extreme differences in popularity - under the same sky, at the same temperature, with the same topics in the morning's news, and the same friends available for conversation - compared with touristic landmarks London. The two groups of tourists and locals could be imagined walking close to one another, the former group buoyant with their trip to A Great European Capital, which was becoming more civilised and exciting almost as you watched, and the latter group mooching along quiet backstreets, almost unchanged since the London of *Passport to Pimlico* (*Passport to Pimlico*, 1949) and captured in the recently released, at the time, *Finisterre* (*Finisterre*, 2003). The walk would keep taking participants between busy, familiar, and quiet, ordinary, places. How were expectations affecting experience of these varied behaviours of taking-pleasure-in-location? What had shaped those expectations? I wanted to highlight the frequency with which these very local differences in the perception of value occurred and which, having established the London wide relevance of the Westminster to Leamouth walk and study, felt better expressed in a locality where several extreme shifts were apparent. Activating expectation in many spaces of such a locality could be perceived as making a considerable change to perception of the same place.

The Walking Workshop would visit each Benchspace in turn. Each would be animated with an installation that would be rapidly deployed, presented, dismantled and then discussed on the way to the next location. Each space was selected to facilitate these mini-events, demonstrating the specific form of engagement, suggested by the location, for forty or fifty people, the expected number of participants. It was intended that the spaces would be sufficiently distant from one another that the conversation

between groups of participants on the way to the next location could be carried out successfully. The group would be forming, watching and listening, walking, discussing, dissolving and forming again.

The Intent also contemplated that the memories of these unusual experiences could be re-encountered whenever the related space was re-visited; and that participants would have learned how to recognise ways that similar characteristics of opportunity and potential could be identified in other similar spaces. The participant would complete the walk having acquired an array of tactics for reflecting upon such spaces. This could be an effective way to establish value, stimulate future imaginative uses and novel experiences and hence enhance wellbeing and pleasure.

Summarising the intentions in relation to purpose, the best direction for developments from the first walk would be to extend the discoveries around Benchspaces which were likely to be little used but seemed to hold potential. The logical question being: Could these spaces be activated? To guide the emphasis on location, activation should have its origins in the place or in contrast to the nature of the place to raise awareness and provoke discussion. Seeking these spaces using the line and band approach was likely to be effective and carry forward the motivational advantages of sensing directional progress in a walk. There was potential for participants to both relive the memories of the experiences that we were creating in future visits to the same locations and to gain familiarity with the processes of creating such experiences in ordinary places, so that these tactics could be applied to new places.

PAI.1ii, PAO.2i Data Reality Balance: The Physical Relative To The Conceptual, What To Collect

The reality balance set for the collection of significant 'somethings' to work with for this walk workshop ranged more widely in comparison to Benchspace. In this instance, physical realities in the present, past and possible futures could be considered in addition to speculative realities. Things that might have happened or might happen, and fictional possibilities, things that didn't and won't happen but which might be imagined as a consequence of cues from the locations. The certainty of the map describing the physical route and the sequence of spaces along the route, the means of walking between them, and the timetable of warm-up events and meetings, needed to be strictly adhered to for the event to be a success. This contrasted with the installations, some of which addressed mediated realities, historical details of happenings at a location or future plans for another which were factually correct, but which changed in their message and impact when represented selectively. There were also installations that extended physical realities, for example by suspending hammocks from the oversized advertising totem at Elephant and Castle Roundabout (Froome-Lewis, 2009, p. 64), they were there, then they weren't, or the distribution of white chocolate bird droppings across, (after a thorough Dettol wash), benches at

Guys Campus Public Space (Froome-Lewis, 2009, p. 50). There were also were conceptual realities, such as fixing an image on a multi-storey carpark to a distant star (Froome-Lewis, 2009, p. 68) and creating a sound track from captured ambient sounds (Froome-Lewis, 2009, p. 74).

The second walk opened up the range of readings and interpretations applied to the Benchspaces that were discovered and defined, on the first walk. The findings from this opening-up were considered within an organised framework for the walk so that the different ways of reading and interpreting the spaces could be measured and compared from a consistent basis. Providing an open interpretative opportunity for the participants and respecting their choices as these developed, widened knowledge and illuminated the array of ways that an everyday public might derive benefits from Benchspace.

PAI.1iii Audience: Who Was The Study For. What Was It Intended To Convey

The projected general audience was aligned with the spirit of the London Architecture Festival to receive and engage alternative, non-institutional, cultural interpretations of London. This audience, along with the installation contributors, would be eager to become part of a wider movement to nurture the ordinary public realm, curious to see what they could devise in unpromising circumstances and enjoying the idea of discovering the approaches and struggles of like-minded creatives. In addition, each of the fourteen contributing teams would become a specialist audience to the thirteen other presentations. There would also be a considerable accidental, passer-by audience, which would be encouraged to join temporarily, or observe fragments of the event. This unpredictable audience was the ideal audience, local people witnessing their everyday spaces being valued and enjoyed, hopefully thinking: 'What do those people see in that place?', 'Why wasn't it used like that before?', 'I wonder if it will be used in that way again?', 'I could enjoy that place more doing this or that', 'That place has more potential than I realised', 'I wonder what could be done in this or that *other* place?' or even: 'That place is mine! I better take ownership'.

PAI.1iv Participant Role

Moreover, there were several layers of participation from the general to the specific: LFA events in London, contributing designers, the Walk Workshop, passers-by pausing for a few moments to see what was happening in relation to specific place related ideas and actions. 'Walking which alternately follows a path and has followers, creates a mobile organicity in the environment, a sequence of phatic *topoi*' (Certeau, 1984, p. 99). Appreciating the continuity between these contributors was another

transgression of conventional codes, the in-between steps of involvement describing navigable links between passers-by and the LFA, between city living and city strategy.

PAI.1v Journey Completion, Importance, Possibility Of Non-completion

Considering the multi-layered participation of the Walk Workshop, the completion of the loop was important since both the distance covered, the number of locations and the range of interventions was cumulatively significant. Completion would evidence to participants the wide distribution of similar ordinary spaces and potential interactions to engage or to be engaged by. It would also be clear that these ordinary spaces were public and available at any time showing the flexibility of the places in practical, abstract, entertaining and thought-provoking ways. The kinds of ordinary spaces that could be found around almost every corner, in every part of the city, each unique, but each susceptible to a similar array of re-thinking possibilities. The completed journey would open many possibilities for dialogue between audience and participant, gatherings and dispersals, changes of location and changes of proposal that could be assimilated to assert 'resource awareness'. It would no longer be a question of whether such ordinary spaces existed or whether they could be claimed but of how and when to claim them and what to do there. Completion would also provide a visceral reward, the feeling of settling into a substantial walk, of striding out with others, the challenge of the distance, the acquisition of endurance, of pausing, changing focus, recovering, setting out again, of varying speed smoothly and appropriately to achieve the objective.

In London proposals for creative new ways to interpret minor public spaces have been few and far between, often demonstrated with a single example that was not easily imagined at the scale of the wider city such as *Shared Ground* in Southwark (muf architecture/art, 1997). Showing a range of spaces and related versions of interventions, taking over ordinary spaces in a borough for an afternoon, was an effective way to assert that this proposal was relevant, and could be applied London-wide. Creating a pattern of types of walk and modes of making connections between spaces would have a cumulative effect. Touching the City was the umbrella for several projects. The walks were both about widening curiosity in these ordinary spaces for new groups of people and about gathering like-minded others that were already curious. The value of the visceral reward was not to be underestimated. There was a palpable sense, through all that joined the walks, that some mastery of the city, or a feeling of oneness with the city, could be gained by engaging with a sufficiently wide area over several hours. Again, this would be a cumulative affect that could grow as more areas were assimilated.

PAI.1vi Discussions On The Journey

The Walk Workshop widened discussions between a new group of people with shared interests in London's ordinary public spaces *in location*, taking participants and audience to the places. This expanded on Benchspace bringing analytical starting objectives, which were showcased at the Westbourne Grove exhibition, to the Southwark Loop Walk Workshop audience. The Walk Workshop provided opportunities to meet and talk on the trial walk, after the trial walk, cooling down at the Kings Arms at Roupell Street, abundant email correspondence as individual locations were selected, a further trial walk, three hours talking (over a Thai dinner at Su Chard at London Bridge). Then, the walk itself with forty-five people, all the devices and ideas to see, hear about, experience and comment on, ending again at the Kings Arms, another six hours in total. These were mobile and informal settings. There prevailed a spirit of enjoying the enthusiasm for an unusual pursuit. The conversations were unstructured, the materials being reviewed were novel, quirky and individual, sending the conversations in multiple directions. At the centre of the Intent was to focus on participation, to ask: what are the terms under which things happen here? how do those terms differ from Benchspace to Benchspace?, to let ideas for interventions come first: if things happened here, what terms would act upon them? This included considering the possibility of doing the 'wrong' things: could the more active things that people might do in these places be compatible with the terms that they would operate under? To put it simply: could more happen in these places or not? Considering that a 'wrong' thing happened, rested on whether there were universally appealing ways of making spaces and universal modes of expression, experiment, and enjoyment for these spaces. This seemed to be the wish, and belief, underpinning the GLA's new neutral spaces that to avoid the risk of doing a wrong thing it is better to create a neutral experience. Conversely, many approaches became possible through our decision to address multiple ordinary locations. Different people with different expectations of London could be prompted to experience different spaces in different ways. Different catalysts in different places could engage different people positively, or negatively. People would be prompted to form opinions, to make choices. Since the interventions were to be transient and temporary there was also no question of *giving* a space to different interest groups. Plurality and temporality combined to be both provoking and rewarding, or alternatively, it could just be passed by, but not ignored, with the space restored promptly.

For example, there was a square lawn amidst the Kipling Estate housing complex (Froome-Lewis, 2009, p. 54) of flats and duplexes. In the centre of this lawn two benches faced one another across a dug-over area of soil, like a mound, with a large palm tree. Ownership of the space looked ambiguous. You could sit on a bench and, in somebody's conception, imagine yourself, place yourself, on a desert island. Looking across to the other bench where people would also be imagining themselves on a, perhaps different, desert island. Or if the other bench was empty, perhaps they were already on their island? We

hadn't seen anybody using this space. However, as soon as we descended on the space (we were not unruly and didn't show up with any spades and pickaxes) curtains twitched all around and the representative quickly appeared to ask what was going to happen to their space, because we were worrying people. The island was important without needing to sit right next to it, from inside you could have a cup of tea *and* enjoy the idea that you could sit there, if you wanted to.

After the event each team was related to an action, (protest, critique etc.) to a topic, (friendship, identity exchange etc.) and to the interactions being set up as a consequence, (user to governance, user to self, etc.) (Froome-Lewis, 2009, p. 41). The varied and abundant discussions had formed notions of the relationships being explored in each case. Ordinary public space was indeed a forum for anything and everything. However, we needed to ask: what would individual users *most* relate to?, what personal relationships with place would they tend towards on their own account, rather than on behalf of others? And crucially, was the author of the event the central figure? Was the walk a performance of a single individual or of a collective of individuals? Was it proposing places to perform, places to receive or places to interact? Which led to questions of what the actual outcome of the Walk Workshop was: setting up and discussing the 'performances', the actual performances, the changed future encounters with similar public spaces or the writing up and publication of all instances mediated by the initiator, photographer and graphic designer. These questions would inform the next walk (Urban Translations), a walk between transmitters. Drawing on de Certeau, whose favoured approaches swung between generally applicable *controls* and the actions of individuals, it is problematic to determine conclusively who's reading of the city is central. It is more possible to envision a collection of versions of the city each setting out to engage the broad population in a different way but ultimately mediated in their manner of reception between preferences of individuals, groups, the storyteller and by the physicality of locations, of walking and of the wider city beyond immediate personal experience. Conceptions of the whole and of the actually received differing depending upon the conceiver.

If the walk and interventions were steps towards improving local experience for local people, the grouping of 'local people' is hardly more specific than saying 'people'. Regardless of the Intent, trying to improve experience in ordinary spaces for 'local people' can lead to the same type of non-committal consensus of neutrality as the London-wide programme of improvement of key public spaces. Ideas need to be tested on a wide range of different, specific, kinds of people, their responses, and ideas, gauged and sorted into types, considering possible post-event outcomes and the assembly and balance of their different types of responses in relation to a locality recognised as a crucial part of the discourse of Synecdoche, the expansion of a spatial object to 'make it play the role of a 'more' (a totality) and take its place (the bicycle or the piece of furniture in a store window stands for a whole street or neighbourhood) Synecdoche replaces totalities by fragments' (Certeau, 1984, p. 101). Greater

specificity would connect more firmly with local groups with specific interests. Each stage of the LWMP could be viewed as an 'intact' action, however relevant for a different audience. The setting up stage is primarily relevant for participants; the action, the walk, is primarily relevant for audience and reflection and record making is primarily relevant for those undertaking similar practices. The organiser cannot become expert in all possible aspects one can only connect firmly and meaningfully with some specific groups of local people with specific interests, or work with other contributors with other specific interests. A highly specific but *temporary* event does however point to the possibility of other highly-specific-but-temporary-events organised by other experts, so that it is not biasing space use in favour of any particular group.

PPA.1i Ways Of Walking. Experience In Location

First, I experienced the ordinary spaces as vacant. Then, the 14 teams experienced each space as vacant. Then we all experienced each space as occupied with an intervention a presenter and forty to fifty people. These places almost disappeared with such a group, attention coming to rest on the interventions and the presenters. These places had been the catalysts, the people became the content. This approach opposing SI's devotion to: '...envisioning an empty subject modelled by the influence of the surroundings' (McDonough, 2002, p. 13).

The spaces could be perfectly compatible with a sizable group taking temporary ownership. The creation of a series of stories and presences building confidence in the ordinary public places rather than constructing a narrative of 'urban amnesias' (Careri, 2002, p. 23). As each story appealed to different parts of the group there was a changing sense ownership and enthusiasm. As it became clear that many different interests were being explored, participants widened their willingness to take an interest in different stories.

PPA.1ii The Body Becomes The Landscape. Impact On Thinking Process

As explained earlier, one of the main criteria in the selection of the spaces for interventions was that it must *not* to be one of the Mayors spaces that was being renewed. As public spaces they had also *not* been renewed as a consequence of private developments. These criteria pointed to spaces that had often been passed over for any form of renewal, preserved in their 'original' state, for a long period. Benches, fittings, paving, noticeboards, all dated back to the last renewal of the spaces over the previous 200 years and the favoured designs of those times. As with the Westminster walk, spaces there had been a duty on the local authority to keep everywhere safe and clean. They formed a catalogue of local city spaces throughout local histories, from the lush, fenced (no dogs), green space in front of Trinity

Church, founded in 1824 (Froome-Lewis, 2009, p. 60) to the abrasive raw concrete bench organised to provide a panorama of raw concrete at Perronet House, 1970, on Princess Street (Froome-Lewis, 2009, p. 66). We transformed as we travelled with and through the spaces, relaxing or becoming edgy, breathing or holding our breath, imagining the accessories of the times: tall silk hats and soft bonnets at Trinity Square, Clackers at Perronet House.

This variety of spaces was London. The variety was sometimes wide, sometimes subtle, surviving or preserved elements transient, as with waste bin graffiti, or permanent, as with memorials. Survival being so everyday as to go unobserved or survival by preservation order. De Certeau using Asyndeton that which '... opens gaps in the spatial continuum, and retains only certain parts of it that amount almost to relics' (1984, p. 101). In either case these were traces of a local person, marks that had been made and endured, local people that had made a mark, playfully, in frustration, or through a local deed, or tragedy, memorialised by others. A car under a frayed cover, tyres flat. Last driven to Monte Carlo in 1968. These presences could be seen and collected in the memory as if viewing a vitrine, a museum, a sculpture trail, or a city. Curiosity, status, repeated seeing, ensured by simple presence in the public eye. Too many such traces become oppressive. Too complete a brushing aside and replacement with a continuous, non-stick-terrain of seamless stone, an inside-out tomb, and the local was obliterated. I began to see both these choices, the collectomania of stasis and compulsive cleansing of all traces, as too polarising. The former stifling ideas of living in ordinary public space for today and for tomorrow, the latter stifling ideas of living. Pristine angular spaces conjuring the white world of the workers 'below' in the Worker City of *Metropolis* (Webber, 2008, p. 177). The Walk Workshop summoned the specific lives of everyday spaces, a continuum of variety, questioning and teasing our priorities, developing inclusivity and interaction. The geographic links of the walk encouraged walkers to establish conceptual links, or to define oppositions, between disparate interpretations of place. A necklace of dissimilar stones, held in formation by the map.

Summary

Walk Two questioned whether ordinary Benchspaces could be activated and, if so, to what purpose. Origins in place, whether a development or counterpoint to place, the specifics of place were to be the catalysts to interventions. Physical specifics, entities, whether built, placed or left behind specifics are the traces of people and ideas which may be awakened and dialogue recommenced - 'Because the character of Man appears in the State unchanged, but in a larger form,...' (Morley, 1885, p. 1). The walk survey followed from the directional strategy, created through looking down from above the localities through maps, carried forward from the first walk. This was intended to create directional structure. Experience on the ground adjusted the geometric perfection of the directional strategy of a circular

walk. This adjusted geometric perfection graphically represented the controlling action of life on the ground upon the ideal. The resulting map, used in the call for participants, contrasted the applied order of the disc with the action on the ground. The collected meaning of the disparate events would further assert the hold of collected everyday experience on the city. The hybrid characteristics of the organisers and participants, walking *below*, but aware of the systems of the city *above* enabling this hold. This collected meaning could not be an absolute truth, but a truth. 'There is no place that is not haunted by many different spirits hidden there in silence, spirits one can 'invoke' or not. Haunted places are the only ones people can live in....' (Certeau, 1984, p. 108). The act of proposing the collection, held in formation by the walk, as *a* truth was intended to assert a discursive formation that could be contrasted both with other possible conceptual formations and with other formations that may be constructed and experienced on the ground and captured in the Propositional Walking Map. Engaging many participants and an outside audience was intended to ground the resulting discourse in a range of personal interpretations that could connect with many different elements of the local population. Most obviously with elements within the local *walking* population. Perce observed alone and his observations gradually accumulated. By combining the observational and interpretive energies of a large group this walk workshop collected an array of specific approaches, interpretations and reactions. The larger group of people in the ordinary spaces and their engagement with one another helped to assert the relevance and potential impact of the study. Geographic linkage aids conceptual linkage between disparate locations and ideas.

6.03 Walk Three - Highgate to Battersea: Urban Translations, Two Kinds of Present Absence

PAI.1i Manifesto

The conversations prompted by both the Westminster and Southwark walks had demonstrated the difference from person to person in practices of reading places and their content, depending on individual priorities and interests. Hinterlands were proving the perfect location for drawing out these differences. If you stand with a group beside Nelson's Column, the Tate Modern or the Houses of Parliament and ask 'What is interesting about being here?' there is a good chance of consensus, what in a hinterland might have emerged as an account of individual preference is overwritten by the force of taught, remembered and shared, national curriculum mediated, *written facts* about the presented place and narratives related to it. So, naturally, there is an easy, received, answer. It feels contrary, alienating, *not* to give such an easy answer, which will bond you to others in the group ready with the same answer, though you may provide the standard answer in an unusual or interesting way - 'Did you know that the Tate fortune was bolstered by introduction of the sugar cube to the UK in the C19th?'. Written facts help some people to make sense of such locations. The reassuring written guide, images only present to key text, or tourist guide script, always starting, cementing certainty, authority, compliance, cementing *reassurance*, with a totally indisputable fact, 'In 1723...'. The locations perhaps not 'seen' at all, unwilling viewers saved from the task of seeing. Location overwritten, short circuited to an authored, authorised, version.

But, ask the same 'What is interesting about being here?' question standing in gently blown drizzle, beside an undulating, rusting, chain-link fence that stretches out of sight into the mist (we'll soon be soggy), a distant ambulance wailing, the occasional empty bottle, label all but washed away, since it was dropped on the way home in 1993, 'oh!!! oh!!! *what kind is that!!!*', possibly, incredibly, a fox running low along the horizon, (we all become foxes on those journeys...), then the answers change, becoming much more interesting. Are people falling back on, or summoning up, what creates comfort in such a setting? Are they enjoying the alternative nature of the opportunity of the moment and creatively extending their dislocation? Are they imagining themselves in *Stalker* (*Stalker*, 1979)?

Is the complexity and wonder at the 'creative self' made manifest through reflexivity in such a location; for some. Or is 'self' cast adrift, leaving no more than the weeds trembling in the fence; for others. Such locations place *visual facts* first. Visual facts that link, at least initially, to personal collections of visual data, not to written or spoken data. Fortnum describes 'the ways that intelligence isn't about possessing

knowledge it is about the ways it can be acquired and applied' (Fortnum, 2005, p. 1). Which of these visual cues are interpreted, transformed, augmented, by other visual knowledge, and which map to other forms of knowledge, even the written, which 'self' comes to the fore as a consequence of this process? Or which selves, influences changing during the progress of the walk - now I am a wader poking about in the mud, now I am a dandelion seed blowing erratically towards the city, now I am a trainer riding out on a new horse - I happen to recall Assassin, who won the 1782 Epsom Derby, (S.Arnall, Lord Egremont), nowhere near to here of course, now I am myself, thinking about toast. How thick the slice? Near nothingness admits of everything, we become multitudes, and then we chose. So, the third walk, Urban Translations, set out with the intention to explore these variances in the translation, the selection or rejection, augmentation or resistance of observations between different participants travelling the same locations. I was particularly interested in the observation of traces of past activities and of sites for potential happenings since these both require an imaginative translation of the immediately visible, in preference to a simple record. There was an opportunity to create two specialist groups, participating photographers and architects, which promised to further focus the approach and discussion. Photographer and academic Katja Hock, the Southwark Loop photographer, had been recording vacated buildings. In a closed hospital, where the beds had been removed, she recorded the greasy patches on the walls where patients heads, pillows and bone, had once rested (Hock, 2007).

The sequence of locations and their linking route established using the same process as the previous two walks, with a straight line and a preferred area to select a route within, ran from Karl Marx's tomb in Highgate to the Peace Pagoda in Battersea Park, a long down-hill traversal from one of London's high points to close to sea level. This route alternated between tranquil passage through expansive city nature: Highgate Cemetery (+tombs), Parliament Hill (+quidditch), Primrose Hill (+view), Regents Park (+zoo), Hyde Park (+lake), Battersea Park (+pagoda) and busy areas, dense with activity and stimulus: Chalk Farm, Marylebone High Street, Knightsbridge and the Kings Road. Participants would be invited to record a collection of 'finds' photographically, in practice recording potential finds and creating a preferred set later. How would the introspective translational impetus of the empty places play out against the stimulus of the busy ones? Would highly personal choices made in the quieter areas be capable of being sustained in the stimulus-rich busy areas? I created another call and circulated it amongst the two groups:

Collection, Recollection and Prediction

~~what is~~, what might have been and what might be

Whilst the photographer may interpret what is present, what may already have occurred, or is occurring and direct the partaker to envision a potential past presence of a past fictional city,

the architect may work with what is absent, seeking to evoke a potential future presence or future fictional city. Both sets of resulting representations frame and transform our live experience of the city that is actually present before us.

Contrasting the readings that inform these transformations is predicted to lead to the creation of new generative tools for both disciplines and to increase our awareness of the role of the predictive and the fictional in our everyday lives.

(Froome-Lewis, 2011)

The response to location of individuals varied considerably in ordinary public spaces. I created this study to explore one aspect of this variation. The study would compare the alternative tendencies to: a) use observation of spaces to identify signs of past inhabitations and to devote time to editing and selecting to evoke some of those past inhabitations. b) use observation of spaces to identify possibilities for future inhabitations and to devote time to editing and selecting to evoke some of those future inhabitations. In both cases precisely the absence of significant current presences increases the tendency to adopt one of these approaches. Something more exciting can always be imagined and evoked, particularly if utilising your expertise in recording emptiness and traces of inhabitation (photographers) or utilising your expertise in creating new kinds of presence (architects). In empty places experts in, for example, parkour, historic fashion, barbeques, geology will all have tendencies to bring their personal calling to bear on location. I propose that 'making the place our own' may be more possible in ordinary spaces, where rapid and strong bonds with place are formed, through exactly this process of application of self to place.

More generally, tourist sites contain touchstones to ready-made written narratives waiting to be broadcast and endorsed. This is reassuring and validates location for those with a predilection to literary memory and may stimulate their literary imagination. This tends to close down other measures of place. In contrast spaces devoid of simply accessible written narrative offer visual cues to be processed in relation to visual memory, which works well for those with a predilection to visual memory and may stimulate their visual imagination. These are tendencies, people are not one or the other, but combine these potentials. The purely literary translation of physical location is perplexing to those intent on interpreting live data available in place. The purely visual translation is perplexing for those only able to process written or spoken data. Tactics for literary and visual translation are broad and combine for a complete, or provisory, understanding of place.

At this stage, the third walk, the map remained a means to the journey, the journey the means to experiencing places, the places the means to discovering personal preferences, these preferences ways

to define self, defining self in the city the means to belonging, belonging the seed of happiness. Perec's objective for the displaced citizen. This is a complex set of relationships, influenced at every stage by multiple factors. The notation of these, beyond 'how to find your way' maps, had been explored through both the Westminster exhibition and the Southwark post-walk diagramming and publication, on this occasion the notation pulled together sets of personal photographs in parallel guides. The idea that the map might extend in role, offering an opportunity to prioritise personal assessments of visual relationships, started to form. I created a diagram that explored the relationships between participants and place. Without realising the significance at the time, for the Southwark Walk publication I had separated the drawn map of locations from the street names, still orientated as they had been as a layer of the map, alongside. This map-led orientation of street names superimposed the discipline of physical location on these names: memorialising (Elephant and Castle - a pub popular with ivory merchants in the C18), moments in time (New Kent Road, Millennium Green Park) and factual (Southwark Bridge Road) being methods of name selection. There comes a point of dislocation and wilful abstraction in insisting that words preside. It is difficult to find the Knights Bridge, or any bridge, or any knight, in Knightsbridge.

PAI.1ii, PAO.2i Data Reality Balance: The Physical Relative To The Conceptual, What To Collect

Facts: a. route map: Pre-walk, the route map established organisational discipline for the walk. The distance was about ten miles, as the Westminster Walk, which seemed quite easily possible, and would be easily possible in the countryside, which, it turns out, is relatively free of obstacles and distractions. On the Westminster walk we had recorded what was there, on the Southwark walk we performed and discussed what had been created prior to the walk to a timed programme, on this third walk various creative processes were playing out as we walked. Firstly, the photography process: a subject selected, a good position for image capture selected, a better possibility noticed, and then some catching up with the group to do, slowing the pace, secondly, people wanted to be at the front of the walking group so that if something extraordinary presented itself, around the next corner, they would be the first to capture it, to own it, increasing the pace. The front walkers kept changing, which the map facilitated, as new finds to photograph presented themselves and the finders dropped back. Thirdly, as if this wasn't complicated enough, this route included a very large number of bakeries, coffee shops and newsagents so there was always somebody, discovering, creating, an urgent appetite for a doughnut, blueberry muffin or bottle of water, or suggesting that the whole group might want to stop. Not to mention, fourthly, the possibility of being distracted by an appealing shop display, with excitement created around very-high-end jumpers (£1100), a pair of lime green glasses (£850) and mystery-fresh-fish (What even is that one?) at any moment. We started at 10.00am and finished, in the dark, at 19.30pm. So, we had progressed at one mile an hour, we were on-the-move for nine and a half hours. This team

induced stop-start was undoubtedly entertaining, the search for photographs providing superb cover for any other kind of distraction.

Facts: b. photographic record: Reciprocating the route map I intended that the photographic record would become another type of definite outcome, post walk. However, this precise outcome, the overall quality of particular photographs and their action together as sets, could not be predicted during the walk. The photographs taken would become definite, but which photographs would be taken, the topics and quality were completely unknown in advance and were slowly materialising for those taking the photographs. The photographs belonged to the photographers. However, the directions that cameras were pointed in and the body language around excitement / disappointment was visible. With seven participants constantly seeking suitable material, material that they as individuals found suitable, the record emerged sporadically, then ceased, then started again in a flurry, some subject or a set of subjects suddenly arousing herd curiosity. Other subjects only seen by one person or seen by all but only meaningful for one. This was a fascinating dynamic. What was X observing, finding rewarding, that I wasn't? What is the specific topic of MY visual interest (I should concentrate > choose what to concentrate on > I don't know if what I'll find will match that aim > I better have more than one aim > I'll capture everything and choose later > that doesn't work > I'll photograph everything except...) gradually a position forms, only to be confounded by changes in the location (I've not seen another cat wearing a diamante collar since that Buenos Aires Latte at Primrose Hill...), why didn't T seem to have taken a photograph for hours, was it too boring / too interesting or had s/he just run out of camera battery?

Looking for *traces* and for *potential*, there were constantly three versions of the world around each of us running in parallel, each influencing the next. A present, which could point to a past or to a future of each place. Being concerned with all three, these patterns of observation alternated in different cycles between the participants, you could find yourself talking about the history of the penguin pool at the London Zoo one minute and the line markings being rolled-out for future games of cricket or tennis, a 1:1 map to be performed, the next and then be thrust into pondering whether to have a blueberry muffin or a chocolate one, and, meanwhile, getting distracted, lose track of the route. Our seven trails of thought flowed between these kinds of possibilities constantly like seven simultaneous staves of rest and action on an orchestral score. Just very occasionally we'd all come to a halt together, observing something spectacularly odd such as the single, gigantic, silver, stiletto, made from hundreds of saucepan lids, in the Miss Selfridge window - 'What is that all about then? Saucepan lid manufacturer sponsorship? Glamourous domesticity?' or, the 'Innocent Victims' statue of Diana and Dodi encountered, quite unexpectedly, between Harrods escalators heaving with shoppers. The intention to create a cool, clear, definite record of photographs, revealing differences between individual approaches and preferences

became a catalyst to the most chaotic form of walking practice, a stimulating way to walk, creating reactionary observations of one another, a reflective record of personal preferences and moments of consensus.

Approximate facts: Through these first three walks changes; from factual survey and exhibition, to live events in location, to photography that would be shared remotely, had altered the balance of the content from primarily the locations themselves, to primarily the creative minds of the participants. Because the photographs were also intended to be received remotely, they would need to be distinctive without the benefit of the specific atmospheres of the locations to be valued, a further distancing effect. The seven participants, who would normally work as individuals, were also thinking about their own individual identities, relative to the others on the walk, as well as hoping to evolve the initial 'something is out there' aims of the project. While the content of the photographs incontestably existed, the subjects existed physically, and were recorded accurately, all the photographs were fragments of the locations that they captured, wider physical context reduced in the physical photograph, though very much present as the context to the prior experience and imaginative processes of the photographer in making the selection. The definite, physical, qualities of the photographs created are not simply alternative takes on place, they are alternative takes on methodology applied as alternative takes on place. To understand the photograph, you need first to understand the photographer. In terms of better understanding the ordinary places from the photographs a set of alternative positions to consider was established. However, it would have been necessary to observe these photographs in their locational contexts, exhibits in-place, to understand the precise nature of the prioritisations made in their selection. The white gallery, or screen, of exhibition reinforcing that the photograph has been taken (the shutter pressed) *in* and taken (removed) *from* the location to a new context that is also loaded with transforming meanings and expectations.

Each set describes a personal place, that could not have been described without the route through ordinary spaces. This sum of personal places does not form a precise, botanists, collective description of the places visited, but of seven individual takes on places visited at a moment in time. Sets of photographs from many more photographers and architects, taken at many times, would start to repeat in tactics and discoveries, patterns would emerge. However, for *these* individuals to witness the quite different work of others in place did assert or question personal relationships with the spaces in a new way, and did start to describe new ways to assemble place from the photographic collections of individual knowledge in a new way that could apply to other forms of collection.

To create a set that would demonstrate a specific interpretation of the walk it was necessary to collect photographs speculatively. Walking the route again to capture further content would be too challenging.

We concentrated hard. Although the places were all familiar by name, the physical places experienced in this sequence were not. The potential sets of photographs built up unpredictably, like suits in a game of patience. It was impossible to know which sets might grow successfully and which might not. Each photograph could, though, be the start of a wide range of sets, depending on the flexibility and imagination of the participant, so some photographs that had seemed not particularly promising for set-building would suddenly be revealed in a different way by a new find and would become vital. In this way, although the individual photographs recorded physical presence, the narrative that they formed a part of adapted, and within the differently possible narratives the meaning of facts within each photograph changed. These changes acted back upon the tactics that had been behind the original observation when it had been made, which then also changed, in the mind of the finder, who applied tactics differently from then on, also transforming the potential narratives. Repetition of this process through the day, adjusting the narrative role of the factual content, made receptivity to potential content further along the route progressively more fluid in the minds of the participants as an increasing number of potential narratives were imagined. We were also emboldened by the approach of journey completion when no further locations would be available. The available materials were thus increasingly likely to complete a set as ability to read situations flexibly developed and as the end drew near. Fixed physical content was leading to abstract narratives, more and less plausible narratives, that could be directed and re-imagined depending on both the alliances being revealed and the observational lateral thinking capabilities of the story tellers. And upon responsibilities being placed on the eventual viewers of the photographs who would be expected to appreciate the links being established. More obscure links could be interpreted successfully by more expert viewers.

The process became less a matter of interpreting what was there, or what was no longer there, but left a trace, or what the conditions suggested might be there in the future, but more one of representing the transformation of what was, is, or might be there physically into broader abstract concepts. The present into the process. The process attributed to Hegel by Debord:

For Hegel the point was no longer to interpret the world, but to interpret the transformation of the world. But because he limited himself to merely interpreting that transformation, Hegel only represents the philosophical culmination of philosophy. He seeks to understand a world that develops for itself.

(Debord, 2005, p. 37)

Fictions: These transformations can be located on a scale of magnitudes-of-abstraction that can be seen to exist between: standing in a location and receiving it first hand, which never-the-less entails taking more interest in some qualities of what is present than others and recording some more effectively than

others, for example odour is hard to record, and, at the other extreme: even if one has worked hard to expunge all reception of a place by closing the eyes, blocking the ears, holding the olfactory organ shut, putting ones hands in ones pockets and trying hard to imagine and describe being somewhere completely fictional, there remains some site specific knowledge about where you are, for example on earth, that influences your description.

The starting identities of those taking the photographs positioned different approaches to narratives that it would be valuable to construct and identified preferred magnitudes of abstraction. However, the effect of chance on what was found and on the ways that other participants responded, created quite varied responses from individual participants, some proceeding to create several contrasting sets. The question of abstraction from location also related to the locational transferability of subject. A close up of a pigeon may be anywhere in the UK, whilst a pigeon photographed standing on the gravestone of Karl Marx may only be in Highgate Cemetery and a pigeon shown on a photograph entitled 'Pigeon standing on Karl Marx' may be trusted or not. In this sense the combination of photograph with map introduced another possibility, providing an authoritative link between photographs that may not prove context through inclusion of photographic evidence to be validated through the provenance of the map making process.

Concluding, the intended group dynamic of being creative on the move was at once orientating and disorientating. Collaborative and competitive. Stimulating and exhausting. It was a new way to work with an unrehearsed outcome and would need appraising as we went. The terminology 'workshop' intended that discoveries needed to be made for the walk workshop to be considered successful. It was not sufficient to have travelled successfully from A to B. The Southwark walk intended to create a discussive workshop in relation to a programme of events that had been the consequence of creative processes. The Highgate walk implied a workshop in which materials would be created and their creation discussed during the walk. In both cases further augmentations could be articulated after the walk. The pre-walk map (wayfinding), the in-walk mapping (augmenting wayfinding with new data in raw form and discussion) and the post-mapping documentation (consolidating data and discoveries) may be intended to be followed by post-walk map making that interpolates all the stages in a form that may be re-walked with augmented materials (wayfinding + interpretation + new questions).

Just as many rewarding possibilities for interaction in benchspace had presented themselves in the course of the Southwark walk, many rewarding possibilities for a photographic narrative presented themselves during the Highgate walk. Both walks had involved strongly creative groups that had diagnosed many possible engaging ways to open dialogues with ordinary spaces in each case. How to share this potential in ways that could empower Londoners to enjoy both more active and varied use of

benchspace and more constructive observation of narratives being played out in everyday surroundings would be the next task.

The Westminster approach was intended to arouse the possibility of more interaction in minor places but was potentially quite challenging to join because of the related time commitment and cost in 'steps', the Southwark approach had been simpler to engage and less challenging for the participant. For the Southwark group today, personal ideas could easily be developed, and deleted, through platforms such as Instagram. In 2008 Instagram would not launch for another two years.

The enthusiasm, excitement and good humour created by the primary importance of the subject-finding-process on the Highgate walk, a common unresolved task, perhaps resolvable, perhaps unresolvable, rather than the previous focus on priorities of walking, of appreciating ordinary public space, or of viewing the creative ideas of others, had created a positive model for *uncertainty and imagination led interaction*. The infra-ordinary environments where personal preferences constantly came to the fore and the very occasional point of complete agreement about the extra-ordinary both reinforced the strength of the personal, gave purpose to the group and demonstrated that extraordinary finds could be made.

In the wider project to make spaces more appealing, for local people, achieving transformative observation of and in the spaces, Highgate, was more valuable than: (1) recognising that the spaces existed, Westminster, local people already knew this, (2) recognising that a special event, Southwark, could animate a space. Once it is assured that many disused spaces exist, once it is assured that they could all be animated successfully, the question becomes one of effective ways to help people to recognise simple pleasurable ways that they could form connections between such places and their own lives.

The gallery, the walking workshop and the book had all emerged as places that these stories could be told. The location was important to appreciating the non-gallery or non-published status of these discoveries. The walking workshop worked well for those on the walk. The map, the self-guided map, offered the opportunity to take the stories; part-exhibition, part-book, part-wayfinding instruction, to the places where they needed to be told and to people that could benefit.

If a guide states that 'this is extraordinary' in a location most people need to be persuaded *why*. Wastage, ideas discarded, is a necessary part of creative processes, a concept accepted by the creative people that had joined the walks so far. If a walk could be advertised as largely ordinary and very occasionally extraordinary and if people agree to try, there is a better chance of establishing the infra-ordinary. John

Cage made a similar discovery realising and describing the secret of mushroom hunting: 'Hunting is starting from zero, not looking for' and 'By constantly finding a different fungus than the one he was searching out, Cage realises that the way to hunt mushrooms is to be open to whatever appears' (Waxman, 2017, p. 219).

Acknowledging varied modes of collection or an assembly of modes of collection would be important to establishing a wide appeal. An element of trust and certainty is required when hunting amidst the ordinary and unauthenticated. What has been collected can be regarded as significant, worthwhile and positive if it is assessed as forming part of a relevant mode of collection. The ability to link more obscure finds to more obscure modes of collection could be regarded as a form of specialised knowledge. It was also possible to go too far too far. Perec knew the importance of knowing how far too far to allow the imagination to travel (Perec, 2008a, p. 283). The precise relationship between find and location needed to be retained to achieve the self-situating qualities of the reverse journey from find, to mode of collection, to location, to walk, to city.

PAI.1iii Audience: Who Was The Study For. What Was It Intended To Convey

There was no invited audience for this walk. An audience was to view a subsequent exhibition of the results and analysis. However, the group - busy looking in all directions and racing each other to capture anything surprising that was noticed before anybody else - proved of quite a lot of interest to passers-by. What are they finding so exciting 'up there!', 'over there!', 'under there!' it clearly prompted people to question their locations and the things in them. 'Why are you interested in that?' was a popular question. The passer-by audience to the activities of the walks was a key connection, impact, making some positive discoveries: where we live is interesting, other people like it, what do they like about it, what are they so excited about?

PAI.1iv Participant Role

The definition of the route placed the whole group in a very large number of settings sequentially and asked them to record what they found of interest there. This role would have been quite simply addressed as an individual but became far more complex working in a group of others with varied priorities. One of the group was constantly discovering something that had not been of interest to the others until they had identified it. That point, when the something became indispensable to someone else was doubly distracting: firstly - what had been found and how could it be significant to another if I didn't register it, and, secondly, what possible set could it form part of? What else have I seen that person photographing? In summary: Am I missing something? or, Have I applied the right version of

myself to this task? or, Am I just too slow for this game? or, Are the patterns that I am looking for more or less intriguing, too easy or too difficult and limiting? Whilst the subject of others interest could be simply deduced from the direction that they were pointing their camera, the set that they were creating was impossible to calculate. At any point in the journey a conversation could reveal peoples interests or disguise them. We reported selectively. Pleased with our secrets.

PAI.1v Journey Completion, Importance, Possibility of Non-Completion

The testing of this route was informed by the previous two walking fieldwork projects. I was able to estimate considerably more accurately how long the different stretches would take to walk. This confidence allowed both the route chosen and my guiding of our progress along the route to become more playful. I looked forward to seeing the groups reactions to the contrast between Highgate Cemetery and London Zoo, and between Harrods Food Hall and the one-time Chelsea Drug Store, now a McDonalds, on the Kings Road, I relished the conclusion of the walk being south of the river at a Japanese Pagoda. We stopped more often for snacks than previously and decided not to feel too bad about rushing through some areas and loitering for ages in others. The busy areas were inevitably slow to negotiate and tiring, interspersing these with wide, open, sparsely populated areas that could be traversed quite simply was restorative and shaped experience by, in turn, raising and lowering expectations that the journey *could* be completed, this provision of focus and rest, sunshine and shade, helped everybody along the considerable distance. It was helpful, for me, to know that we would arrive at our destination, though not to be sure exactly when. This near-certainty was tested throughout the day as different members of the group became more and less concerned that we would never arrive. I became aware that this uncertainty was central to the eventual reward. Even with the more familiar places along the route the element of uncertainty, or of being adrift, invited them to be re-examined, finding something as a consequence of this re-examination, turning up both concentration and the imagination, fuelled the procession to continue. Increasing certainty that we would arrive, the end-in-sight for a good couple of hours, bought a confident determination to the group. The reward grew. Staying the way was highly rewarding, so it was important to do so.

My more informed decisions about the balance between travel times, how people would react to places, playful juxtapositions, a changing sense of progress, the complexity of the task and the number of contributors, produced a more relaxed and by turns competitive and supportive group spirit.

PAI.1vi Discussions on the Journey

As a team creative exercise, individual creativity was maintained, but group energies evolved over the day as the dialogue between participants ranged across topics. The unplanned and unpredictable set of photographs was clearly accumulating into both a record and an exploration of new agendas. Without knowing the precise content of what was being accumulated, apart from their own content, participants gained a new sense of personal ownership of the substantial area of the city.

Ownership of a set of carefully selected and fought for photographs felt like creation of a dynamic form of cultural stake in the territory, more of a stake perhaps than anybody had previously gained of that collection of places.

PPA.1i Ways of Walking, Experience in Location

The pathway was intended to comprise the most extensive possible range of tactile experiences: the muddy cemetery; skipping down the steep descent from Primrose Hill; the peaty aroma of camel drifting over Regents Park from the zoo; springy, tightly manicured, lawns around Queen Mary's rose gardens; properly lumpy cobbles around St Marylebone Parish Church; sticky honey and almond fingers at Le Pain Quotidien; too many taxi fumes along Marylebone High St; the churned mud and sawdust at Hyde Park, left over after the Christmas Fayre; the gamey scents of the Harrods pie counter mingling with Chanel Coco, 'with touches of Ylang-Ylang from the Comoros and Tunisian Orange Blossom' ('Chanel', no date); leafy shade; the creaking boards of the Prince Albert Public House. We ploughed on, a feast for the feet, eyes, ears, nose and tastebuds.

PPA.1ii The Body Becomes The Landscape. Impact On Thinking Process

This walk had a particularly clear training effect - the search for sets, better sets, extending sets, was a form of memory training, we held an increasing library of images of the territory in our heads, our own 'memory theatres' (Camillo Delminio, 1550). It became clear that the walks could create their best effects by being demanding in several different ways by turn. The landscape of the city is rich and varied. To become one with this landscape one needs to become sensitised to its many attributes and to their connectivity's.

Summary

Walk One questioned the physical, what is here?, Walk Two the physical intervention, what would it mean if this, (specific action), ((that could be shared, (((live))), with this group)), happened here? Walk

Three questioned the role of the imagination in the perception, communication with self, communication with others, formation, selection and broadcast of the ordinary. What could be imagined to have happened here, or to happen here in the future, taking the starting point of these, or those, in-place traces? The instruction to create a linked set of acts of the imagination generated by a series of discoveries, firmly located the collections created in the journey across the city. Multiple implicated sites combining to demonstrate that each collection formed a city of linked infra-ordinary moments. This action of forming a collection, a discursive formation, by selecting on the basis of individual purposes and priorities, from everyday objects placed across the city by others, linked self to place creating a self-city or city-self. The collection of collections formed cities of selves within the city. This asserts the role of the population (*civitas*, *cīvitās*, citizenry, community, *civis*, resident) in the 'City', alongside the physical. *Urbs* - town city, *Urbanus* - city dweller. This historically close, inseparable, whole of city and population follows the apparently clear logic that one cannot exist without the other. Monetising the social or socially valuing the physical start by accepting and working with this partition, however, valuing combined value in a third way, co-ordinated consideration of both measures simultaneously, would gain traction in new ways.

These personal collections are comprised by individuals variously according to personal value judgements about the written and the physically present. The idea and the experience. There are those only residing in the written, capable of shutting out all experience and certain of their duty to do so, and a complementary group residing only in experience, pleasure and pain, that reject any calls to 'make sense' of this. These exemplar types, that are useful in assessing *approaches*, exist only as exemplars. Actual individuals constantly move between approaches, though inclined towards one version of reality or another, adjusting their reception depending upon what they encounter, who they propose to share what they are encountering with, and whether they have such an established mode of encounter and such an established mode of accounting for the significance of that encounter, a reputation, that they feel irreverent to themselves not to adhere to this.

The composition of the walking group would determine the composition of the city formed by the combination of the group's collections. Walk three was equally concerned about the composition of the group as about the composition of the walk. Both the range of the group members, those favouring pasts and constructions of the past and those favouring futures and constructions of the future, and of the walk content combining to create a particularly rich and varied collection city (people, ideas and interpretations guiding collections) from the city collection (items deposited over time by people collectively constituting the city).

The self that you bring to the walk and the selves bought by others, initiate the selves+ that people become when walking. These walking selves, responding to the combination of constructed sites of potential discovery, proposed in the walking map, influence and are influenced by the constructed group of other walking selves. A variety of random influences, the weather, the Mikado passing by preceded by 91 motorcycles (Perec, 2010, p. 35), act upon these constructed starting positions influencing what is received from the locations and the types of distractions that connect, to create the discourse of the event. A construction of a construction.

This is the point of emergence of the concept that the map created pre-walk, for way-finding, to guide the range of potential experiences that may be encountered on the journey, to establish the extent of the experiences to be encountered and the endurance that would be required, *map-making*, could potentially be augmented with an edited selection from the record and analysis of experiences, or finds, of the journey post-walk, combining map-making with interpretative proposition, or *propositional map-making*. Of the four selection processes, determining the route, making the finds, the selection of finds to be included in the second edition of the map and the selection of elements of the analysis also to be included in the second edition of the map, all except the second, 'making the finds', could be determined by the map maker. However, the discourse within which walkers are 'making the finds' is consequent upon the selection of participants, which is also determined by the map maker. Each of these stages offers different types of directional potential to the map maker, simply deciding to explore a location and to share the exploration could be considered a 'proposition', however, for this study, and this map maker, it is the point of reprise that defines the point at which the map becomes propositional and the map-maker a propositional map maker. Inclusion of this post-walk material, in the reprised, augmented, second edition of the map, renders the document expositional, more precisely locating the mindset of the 'second generation' walker that is embarking with the propositional map. The second-generation walker will form part of a different kind of group, one that 'self-selects' on the basis of the propositional map offered. This is the territory explored in walk four 'Lea Valley Drift'.

The first-generation way-finding map for walk three, whilst focussing attention on certain parts of the city, left a very wide array of detailed locational and observational choices to members of the walking group. Each location along the route becomes data-rich once the appropriate level of focus is achieved. This opens the possibility of individual approaches that may barely intersect one another, but that combine to form a sense of the availability of data rich experiences. For example, one walker may focus on the ways that buildings frame views of the sky in different locations, whilst another may focus on insect activity in small pockets of vegetation. A sky focussed walk may explore variations in the sky (aircraft trails, cloud types, shades of blue) whilst a pocket of vegetation focussed walk may explore variations in growth and decay (traces of insects - webs, eaten leaves, plant varieties, patterns of insect

movement). Radically alternative, divergent or convergent narratives may emerge. The initial instructions to walkers, what to admit and what not to admit to their consideration are highly significant. The ability of the imagination to transcend apparently clear and precise focussing directions should not be underestimated.

There is a social territory beyond personal application to these rules of engagement with location that affects the interpretation of these rules during the walk, privileging and diminishing emerging individual approaches to place. A person susceptible to purchasing the entire walking group walnut, aniseed and blueberry muffins can privilege a particular approach, such as looking for Signs of the Zodiac in slug trails over, say, seeking out-of-date special offers for Cinzano Bianco. This engagement with one another beyond the immediate task is an essential aspect of group working. The balance between project-task and social-task, or distraction, delineating the action of the *limitless* social territory, 'what did you do last weekend?', on the *limited* project territory, 'no, a watercolour instead of a photograph is no good' and vice versa. During the long day of this walk a helpful self-governing behaviour emerged, too much scrambling for the best photograph of, say, a giraffe, quickly balanced by a coffee break, too long over lunch was followed by a purposeful two hours of intense focussed progress. Concern from some that we would *never get there* balanced by the certainty of others that we would *get there eventually*. The formation of the participating group, trust in recommendations, research, is central. Again, the map maker controls many contributory factors in this balance: The distance to be travelled in the time, the complexity of the terrain, the engaging relative to the tranquil and to the monotonous, the complexity of the project, the formation of the group, the sense of urgency created in the project, the playful relative to the austere, the tactful use of negative psychology - Map Maker: 'Why don't we stop here for another muffin?', Participant: 'Oh no! We only stopped three hours ago!'.

Repeatedly changing location and type of location whilst working to create a set of photographs with a consistent narrative created a circumstance in which one was constantly repositioning oneself in relation to: place, ideas of the perfect set of photographs, achieving and enjoying positive interaction with other participants and the responses of the body to the endurance task. Developments in personal approach were evident over the day there was a sense both of putting existing expertise to the test and of creating rewarding new tactics for hunting and survival. Of the mastery of uncertainty. Mastery of self, mastery of the city and mastery of oneself in the city.

There were also positive effects to having a product of the day that would endure and potentially evolve, taking the locations and their meanings forwards, establishing new ways of working both as individuals, as a group and in terms of the evolution of approaches to map making and walking in the city. Holding

these potential futures in mind during the walk helped to make everyone more productive through a sense of anticipation of an unknowable product. The careful documentation and publication of the prior Southwark walk had a positive role here also.

For experts in visual environments the materials available could be interpreted in many ways in the creation of a photographic set. The meaning of 'a find' constantly being tested, re-imagined and morphing in relation to the next possible set of relationships being established. If location could be interpreted in so many ways, is it possible that location vanished, lost agency, as soon as its initial impetus to the creation of a set of distant connections had been taken from it? Its soul, ja, or 'spirit double' captured and taken away in a small box? (Keller, 2021, p. 346). Conversely whilst the photographic set may not act back directly upon the original finds and places it would continue to act within the photographers and future audiences mental map of reference points and their possible interpretations, causing new questions to be asked in new places on subsequent encounters. Giving finds a 'voice' and uniting them with other 'voices' of the city creates a discourse that bonds those identifying with a find with those that had *placed* the find in location initially, with the related finds and with the societies that each represents. Showing that places could speak in many ways through their visual capture helps to reinforce the value of travelling in *physical* space. *Place > Photograph + Visual Narrative = Idea* as an alternative to *Place > Words + Textual Narrative = Idea*.

These collections formed part of the ongoing effect of the walks in establishing the general principles for specific ways to see the city. The consequences of seeing the city in this way are gradually determined as a form of knowledge.

Once beyond the *physical territory* of the walk and entering the *documented territory* of the walk the set of values brought to bear on the set of photographs shifts, aligning with abstract values. The Gallery, The Website, The Bookshop. It was clearly important to bring the findings back to the locations in some way, for them to become accessible to people traversing the spaces from day to day.

6.04 Walk Four - Lea Valley: Lea Valley Drift

PAI.1i Manifesto

The wide range of approaches identified, developed and shared by the participating individuals and small groups in response to the minor public space and walking encounters of walks two and three increased my confidence that the often empty bench spaces mapped on walk one, which, with hindsight, could have been simply imagined to reinforce Stalker Group's 'urban amnesias' terminology (Wiley, 2010), could instead be interpreted quite differently as potential sites of lively interaction, reflection and pleasure. In these earlier walks the maps recorded the initial actions of route finding, facilitated adherence to a chosen territory of study and became means of keying the consequences of engagements and interactions carried out during the walks for dissemination purposes. In summary, these maps initially indicated where to look and later indexed what had been found. The maps for walk four would now put in place the idea of proposing ways of seeing and of proposing ways of interpolating, extrapolating or creatively interpreting what was seen. These Propositional Walking Maps would prompt a positive Perecean interpolation of possibilities in places previously presumed pernicious.

Initially, as word spread about the innovative programme for walk 3, I was put in contact with Ralph Ward, an enthusiastic walker of the Lower Lea Valley. This part of London is a considerably more 'broken' territory than that of the preceding walks, Ralph had been dreaming of opening up this territory and bringing some much-needed publicity, and footfall, to a string of pioneering local projects. Across the former marshes, layers of local history, initiative, closure, neglect and transformation were intertwining with the vast upheavals of the construction work for the 2012 Olympics. The Olympics, for local communities, could be envisioned as an extraordinary opportunity to realise a long-nurtured project for the area. This is amply brought to life by Sinclair, who traces regeneration proposals from Abercrombie's plan of 1945, through Sherman's Lea Valley Regional Park of 1967, to the Olympic dream, which he typifies a 'theme park without a theme' (Sinclair, 2012, p. 11). A muscular and hugely funded enterprise with wide flung ambitions for a positive legacy led, at the time, by London Legacy.

Within the Olympic fence, expenditure would appear almost without limit but there was the potential of a longer-term financial return on this investment. Beyond the fence, where existing communities were not 'for sale' and profit could less easily be forecast, the expenditure would be considerably less. Residents would gain a new park and new neighbours. But anticipation of seemingly inevitable gain, given the quantities of finance in circulation within the fence, had been accompanied by in the moment losses, such as spending many years under a tremendous cloud of dust from the Olympian building

works. Residents' sense of ownership, though ownership of a decidedly toxic brown field neighbourhood, topsoil from the entire area needed to be excavated and washed, was being transferred to international Olympic TV viewers. Downbeat places that turned out to be loved even more than they had been once they were gone. Amenities and infrastructure arguably improved, but sense of ownership eroded.

Visiting the local projects and meeting their related enthusiasts with Ralph by foot introduced me to the area. I was joined by Chloe Street who had participated in the Highgate Walk, walk 3. Ralph was seeking ways that organisations that exemplified local initiatives, often run by local people, could benefit from additional support. These included: SS Robin, Trinity Buoy Wharf, Cody Dock, Bromley Gas Works, Three Mills, Cre 8 (The Old Baths), Pump House Museum, Markfield Beam Engine and the William Morris Gallery. We speculated that becoming identified and linked by a walk, on a self-guided map, would help these organisations to be more widely known and prosperous. There was a sense and a hope that the Lea Valley could soon fill with curious explorers from around the world, very much in need of a cup of tea and a slab of millionaire shortbread, if aided by such a map.

The organisations that Ralph had identified inhabited a variety of heritage bases often with origins in the industrial past of the area. A key piece of equipment: coastal vessel, lighthouse, dock gate, gasometer, water wheels, pump and beam engines, was accompanied by enclosing or supporting architecture. The equipment was often under renovation (SS Robin), requiring maintenance (Pump House Museum), or periodically 'fired-up' (Markfield Beam Engine). There had been some heritage funding, or funding applied for, but footfall was going to be key to creating ongoing funding. The many enthusiasts that we met provided a palpable link to the experimental and entrepreneurial spirit of earlier times when the area had been bursting with experimental and ground-breaking manufacturing industries. They were engaged in preservation projects, restoration projects or creative projects, or all three. The identity of the area was changing quickly, so those working for these traces of previous identity, whilst receiving some funding, felt that their relative importance was being eroded by the Olympics project. Although neglected, they had been the jewels of the area, known quite well to local people, and wished to be more completely recognised as other much more prominent items such as the stadium, the Arcelor Mittal, the Copper Box, the Velodrome, the Zaha Aquatics Centre were taking over the identity baton. An industrial area was becoming a leisure area. The Arcelor Mittal Orbit, created by Anish Kapoor and Cecil Balmond and funded by the world's leading steel and mining company, both signalled and superseded this industrial heritage.

As well as planning to develop what had been learned about identifying opportunities on the preceding walks, this project had the simple objective to identify these heritage locations on a walking map, to

share these interesting places and to increase visitor numbers. It was apparent that those involved were also thinking that, even without any walking or visiting, the presence of the projects collected together on A Map would help to create an identity for the collection of like-minded ventures, which were generally unlinked. However, in terms of potential physical, in location, visits two factors combined to make the walking outcome slightly implausible. The locations were very interesting for a 15-45 minutes visit but did not really make a 'day-out'. This was part of the reason for linking them, visiting a group of locations would be more engaging and more likely to be worth the excursion but it became apparent, testing this idea, that only the most enthusiastic walker would visit a series of these locations since they were also very distant from one another. We questioned how many visitors would be both history enthusiasts and long-distance walkers.

This new influence on content appeared at just the moment when my own intentions for content that recognised the individual in the city was becoming more precise. Indeed, it was because this approach was beginning to gain some traction and appeal that others were starting to want to be included. The type of map being developed did not simply make the un-findable accessible but made map readers an active agent in the processes of finding. Processes that included these map readers finding themselves. This was the appeal. Organisations started to see that they might find and describe their organisations through the same mechanism.

As the map evolved a name was created for the heritage group to clarify their identity: Lea Valley Heritage Alliance, LVHA, which is still in use today. The intent of Ralph's project progressed by discussing the idea of the group and formalising this, by creating an identity on paper. A heritage-dedicated map would support this identity forming further. However, without the potential to function successfully as a means of placing people in physical locations to gain live experiences, this identity-only outcome would not be sufficient to satisfy our intent for the walking map project.

The differently flexible intentions of those involved suggested different kinds of solution to the question of walking distance. We proposed that other kinds of 'finds' could populate the walk with more potential rewards to walking. This was felt by the alliance to risk diluting the clear message of a heritage-only map. For example, the new Cable Car, an interesting piece of engineering with a wonderful view, or a generous and popular cafe in a shipping container, were not items of Lea Valley heritage and, for different reasons, it was considered that including these would diminish the value of the map. Including the former would diminish the significance of the heritage engineering, including the shipping container cafe would potentially reduce the income of a heritage location-based cafe. Including the Olympic stadium risked showcasing leisure and sport over heritage and industry, changing the balance of the

identity being celebrated from past to future. These different views played out in the shifting balance of content for the emerging map.

As these considerations around the prioritisation of different intentions continued, we met with Sarah Ichioka the then Director of the Architecture Foundation, and a solution was presented by an Open Call from LLDC (London Legacy Development Corporation) titled *Emerging East: Design Quality Catalysts Around The Park* (2012). The call aimed for '...positive and locally distinctive regeneration...':

The London Legacy Development Corporation (LLDC) invites you to submit proposals for the support and funding of emerging and growing design led creative projects and activities in communities adjacent to the Queen Elizabeth Olympic Park (<http://noordinarypark.co.uk/>). The aim is to commission a series of projects with a focus on high quality design which contributes to positive and locally distinctive regeneration; nurturing design led enterprise and encouraging community activity, dialogue and ownership in these areas.

(2012)

The project looked to augment other earlier programmes such as the ODA (Olympic Delivery Authority) and Arts Council funded project 'Mapping Your Manor' (Harrison, 2011); the LLDC project 'Dents in the Fence' (Meadowcroft, 2012) which concerned new entrances through the hitherto impenetrable Olympic Park fence, and explored the ways that these entrances could become an advantage for communities local to them and *Art in the Park* the collection of 26 art works commissioned for the park (QEOP, 2012). We submitted our map making proposal as a 'catalyst project' and it attracted funding of £9000. (See appendix 3). A substantial part of this funding would enable the printing of 8,500 maps, to be distributed locally with the Wick Newspaper.

We were one of twelve teams, with varied approaches, selected to rethink the relationships between the environs to the river and navigation, canal, and the environs to the fence all of which had become charged with similar senses of relative neglect and distancing throughout the Olympic construction period from 2007 to 2012.

Working inside was confusing as landmarks were demolished and new geographies emerged. The blue fence obscured this protean terrain and allowed the tumult that attacked the earth, rivers, and buildings of the area to be hidden from the outside.

(Gardner, 2013, p. 7)

This success had several effects on the development of the map which would now include:

- 1/ Projects being developed by LLDC through this and the similar programmes would now join the heritage projects already populating the map.
- 2/ Since these projects were at the scale of local community interactions LLDC was also inclined to play down the major Olympic projects.
- 3/ The North South route linking heritage sites would now be accompanied by another route circling the Olympic site that would pick up more park-centric local initiatives and presences.
- 4/ The arrival of funding for the maps encouraged the heritage group that although the maps would now be shared with other entities, they would be mass distributed and more people would find their organisations.
- 5/ Because the heritage group sites were already receiving funding from other sources, LLDC were most interested in their own projects and initiatives.
- 6/ We benefitted from discussions with Adriana Marques, Head of Arts and Culture for Queen Elizabeth Olympic Park, London Legacy Development Corporation, clarifying the wider mission of the legacy.
- 7/ Three self-guided Post-Olympic walking routes, on two maps, representing three days of walking, would be required to cover the territory.

The map making process would enable the methodologies and findings of the first three walks to be pooled, processed and prioritised providing the map-reader with combined ways of navigating, assimilating, re-thinking and situating self in a substantial part of the everyday city in place. Links between the locations of particular interest to LVHA and to LLDC, and the original line of the Olympic fence now provided a variation on the linear starting position of the three previous walks. The 50m survey zone previously applied would now follow zigzagging desire lines linking the locations of special interest to LVHA and to LLDC and skirting the line of the, now absent but fixed in people's minds, fence. Extensive explorative walking in this zone would now follow. This early activity took Lea Valley Drift to the starting position of the other walking studies.

What would the intent of this second phase explorative walking now be? In relation to the first walk interventions were already happening, rather than absent, in minor places. Should contrasting vacant areas be included? In relation to the second walk these in-place interventions were those of others beyond the walk and map making process. They aimed to become established, to make long term progress themselves, fixing an activity in conservation, local enterprise, cultural innovation or public recreation in a place, rather than proposing more open territories of possibility that others might express in different ways from time to time, suggesting future choices to the, not for profit, community. These in-place interventions had in common offers to the community and to visitors that would only be

sustained if they were recognised, appreciated and used. Some of these offers necessarily included a mindset of commercial optimism, for others an optimism that one might become recognised as an artist as a result of one-off public art and design commissions or as a curator as a result of creating a significant collection of these commissions.

Our intervention would be the map. What meaning would the combination of map inclusions convey? We started to regard content selection as assembling ways of seeing. That the map need not be inherently optimistic or pessimistic but engaging to the walker, be they community members or visitors, discursively. Prompting questioning and interpretation of surroundings in new ways without predetermined conclusions. In relation to the third walk, we would be creating a set of 'finds' that would combine to create a discursive narrative in the spaces between the LVHA and LLDC activities, nuancing and testing their presences, helping walkers to feel empowered to observe and question relationships, to form their own opinions and to assert the roles of their own presences.

This consequent intent, resulting from the experience gained during the previous three London walks, generating materials that would populate the maps in response to these different existing priorities, would include ways that disparate parts of local communities, including those interested in heritage and including those interested in the Emerging East, Mapping Your Manor and Art in the Park, might find themselves in the maps, consequently in the place, and discover ways that the entire set of characteristics of the area could be seen as unique, interdependent and immersive.

LLDC were also interested to communicate the wider surroundings to visitors to the Olympic Park from further afield. The idea of the gradually forming map was becoming a key part of initiatives to rebalance interest and focus beyond the new developments inside the park to the local communities. Eventually the map would become available to all in the park and appear at the head of the 'Our Projects' section of the publication describing the QEOP arts and culture strategy (2014, p. 32).

The map would locate the map-reader in the past, present and future city whilst prompting individual-place-finding. In the case of the broadly linear south to north walk, the generative line was established by the River Lea and its companion, the Lee Navigation. The walk passed along the western fringe of the Olympic fence, locating the new Olympic developments in a long strip of non-development. The walk started at the conclusion of the earlier Westminster to Lea Mouth route and concluded at Lea Valley Waterworks to the north of the Olympic Park. The route deviated from this line both to find a workable passage and as a consequence of learning the benefits of non-route-finding-deviations tested in previous walks. This kind of deviation created by particularly interesting 'finds' slightly off the line had been highly rewarding. It emerged that the reward was not simply a consequence of the 'find'.

Leaving the route and coming back to it, positioned the activity somewhere between a walk and a drift. A wayward walk, or a disciplined drift. The reward being a dialogue with deep seated notions of walking discipline, pre-established top-down plans meeting curiosity and self-determination in location. Drifts are not conventionally mapped out. Lea Valley Drift was adopted as a title firstly because even the best route, from the point of view of progress towards a destination, felt as if it was mostly deviation, due to the wide range of obstructions, with additional deviations added to the necessary ones and because walkers were being encouraged to take their minds off the route, even when their bodies stayed on it, at every turn. 'Drifts', with hindsight, may have been more accurate than 'Drift'. The name also served as a gentle warning to anybody imagining an easy passage. In the case of the second and third walks there were similar consequences in respect to way-finding and drifting as for the linear route, but the territories were more populated with a wider variety of people.

The second and third walks, with the same intentions, would become two broadly semi-circular routes embracing the whole Olympic park, starting on the edge of the contested territory, at Stratford Station, and concluding at the heart of the park close to the Timber Lodge and Scots Pine Forest.

As with the earlier walks, the routes were developed by visiting the locations with outline maps, spending time exploring and firming up short sections and then linking these and trialling the combined sections. This was a more ambitious task than the one carried out for the previous areas and, even more so than for the sparsely populated Westminster Walk, it was a very long way between populated landmarks.

PAI.1ii, PAO.2i Data Reality Balance: The Physical Relative To The Conceptual, What To Collect

Facts: route map, photographic record: In this case, since the route would need to be followed without a human guide and 8,500 maps were to be printed and distributed (that one would not wish to need to reprint), it became very important to draw and describe all the paths, roads, turnings and landmarks factually, recognisably and to scale. Around and within the Olympic Park this was particularly difficult since access and security arrangements were in constant flux. Revised updates of the digital area plan arrived every few days during the map making process. The territory of the linear river Lea and Lee navigation route was similarly sparsely populated to the Westminster Walk and similar in character on the riverside stretches, but it was considerably more varied in other parts: flyovers, dank underpasses, new beautifully planted recreation areas, an emergency sewage outfall area,

industrial monuments, occasional art galleries, empty warehousing, areas with temporary uses poised for gentrification and left-over places that felt likely to be similar in thousands of years.

This was a very calm and methodical stage in the map making process. The intent, once the routes were determined, was to create an accurate base layer for the maps, so that people could reliably navigate the route. We created a careful description, also included on the maps:

...Continue trajectory to find steps on western edge of green, and ascend onto Mabley Street. Continue onto the Kenworthy Road and turn left, following along to bear left into the busy Wick Road and across into Victoria Park, on your right. Divert into the park (take some deep breaths in the quiet greenery) before returning to the Wick Road and heading right....

(Froome-Lewis and Street, 2013b)(Froome-Lewis and Street, 2013a)

We added established, conventional, landmarks to these routes to aid navigation. Although this area is rich in history, the number of surviving landmarks, historical remains, is few. Many stages of industrial development had efficiently erased previous places and artefacts that had become outdated or fallen into disuse. Exceptions included the, previously discovered through LVHA, Walthamstow Pumphouse Museum, the Markfield Park Beam Engine and the Abbey Mills Pumping Station, also known as the Cistern Chapel, all these are quite extraordinary places that house, and celebrate, sewage pumping engines. The abundance of pumping engines is a consequence of the whole area originally being low lying marshes; sewage needs to be kept above the water table if it is eventually to be purified at a treatment centre. Some of these are accessible during London Sewer Week but the tickets available to join these visits are quickly filled. Aware of the sparseness of conventionally significant features, we recorded everything through photography. Perhaps something that seemed less significant initially would turn out to be the most significant item in that location. For example, a bench with a slightly longer view had been identified by everyone as the best place to sit, for more than three decades:

The polished earth studded with crown caps that have been stamped cheerfully in, the viperous undergrowth laden with bottles and cans dating from 1976. A taxonomy of sorrow drowning. It is not idyllic, but it is the least unidyllic location. Everyone agrees.

(Froome-Lewis and Street, 2013a)

Approximate facts: Having placed this factual content onto the maps, it remained a walk of forty minutes between one conventional significant feature and the next. This provided ample scope to establish alternative ways of seeing, personal interpretations of the conventionally significant content and other forms of significance to delineate a clear overall position. Several approaches to other

significance presented themselves. The intent, or proposition, of the map would be determined by these approaches, establishing our narrative for the location.

Two overarching intentions would need to be fulfilled for the map to operate successfully. To ensure that the walks would be rewarding experiences and to position the disparate qualities of the area as a constellation of interdependent parts, the map reader needed to gradually discover that they too were a part of this constellation as a consequence of being engaged by the parts sequentially. Animating this territory sufficiently to achieve the first intention was itself a challenge as the established landmarks were considerably more distant from one another than had been the case on the previous walks. Using and adapting tactics explored in the previous three walking projects, we very carefully examined each location to see how it might contribute to the creation of a rewarding experience. I came to regard development and refinement of these tactics for the second intention as potentially part of a training process for the imaginative powers of the map reader, who, we hoped, could assimilate the tactics and learn to appreciate similarly unusual locations. In this respect the map would share the intent of the Street Training Programme created by Lottie Child adding location specific prompts (Child, 2007). The searches related to these tactics proved equally critical for the map-makers who might otherwise have drifted into a coma on some of the particularly dream-inducingly-neutral sections.

In contrast to the wide vacant stretches of the walks on the ground, on the paper maps the space for inclusions was limited. As the quantity of alternative possibilities for inclusion grew, these were edited with the intention of including the best range of alternative ways of seeing in preference to the most substantial discoveries. We also needed to choose what to include, between these discoveries, setting up a balance that was intended to appeal to a wide audience. This balancing of interpretations of the available data was similar to the creation of a Benjamin-like 'montage' (Aguirre and Pethick, 2007, p. 10). It also included data components that were factual in different ways. Encountering a series of enthusiasts along the way - for fishing, for dog walking, for industrial heritage, for solitary walking, a firm wish emerged for subject-dedicated maps. It became clear that although the territory was wide, big enough for everybody, 'significance' was a sensitive issue. Everybody thought their group should benefit from having greater recognition. Being 'on the map' especially if that map was dedicated to their specific interests would be a good marker of their significance. Such enthusiasts perhaps also worried that people considering supporting their cause by seeking them out might be distracted and tempted away by an opposing 'attraction' that they might encounter accidentally by following the mixed content of our maps.

Including transient content: A fox sighting marked on the map may be taken to indicate approximate content that you may encounter. We know in advance that it won't be there. If, indeed, there is no fox

when you pass that way, there is at least the place that somebody else encountered a fox, evoking imagination of that moment, or recollections of other past events in the location, or irritation that there is no fox: 'I was looking forward to seeing that fox'. There is also the possibility of seeing the same fox but in a different location, or a different fox, or a cat, or a fur coat, or a hairy caterpillar. In this moment the unreliable fox comes to signify a type of find rather than what will be found. Its absence prompts the search for an equivalent alternative. The fox is playing with the map reader: 'you'll never find me'. The map is subverting its own supposed reputation for reliable content: 'Huh, what is this map anyway?'. This experience renders the map unreliable, to a point, and yet, the map maker must have known that the fox would be gone. Perhaps the map is reliably unreliable? Though, concurrently, as long as the fox is present on the document, it is documented. Reliably, whenever you unfold it. Is the map more reliable than the location? Presence of the fox, on the map, also raises questions about the relationship between the map and the map-reader. At what point does the map become an autobiographical map? A map, when intended for wayfinding, carries expectations of neutrality and a map-making-character-erasing-systemisation-of-content-collection and inclusion. Does this make the map-reader an accidental visitor to another's world? Shouldn't such, irritating / life affirming, approximations of the map prompt a search for personal certainties? What is *my* journey? And, once we realise that we are, partially at least, constructing our own reality, a worrying question, not previously necessary: If the fox cannot be found, was it ever there? How could we ever know that? Looking into the eyes of the map-maker maybe: 'Bud, was there really a fox?' But there is no chance to do this. Once the unreliable fox is included on the map, we must ask how much of this map is reliable. The role of the map reader extends to verification of the inclusion of content: 'this map is teasing me, perhaps there never was an Olympic Stadium, was the whole Olympics created in the studio?' And then, when the stadium is there, we breathe again, order is restored.

Extended facts: A lush, secluded, pond, the one at Bow Creek Ecology Park, created for local schools and mini-beast-dipping, must be included. Especially considering its contrast with the close by, sludge brown, tidal, part of the River Lea. And to the nascent 'Italian Hill Town' just opposite on the reciprocal peninsula. The tiny pond, carefully nurtured, hidden in abundant aquatic vegetation, asserting optimism for the future, seemed to demand to be given more presence. How could sensations of relief created by this lushness be registered and amplified? We intended to sustain the tiny pond for longer in the memory of visitors by extending its story. We imagined the recreation of Millais *Ophelia* at the pond, cementing the location as a Pre-Raphaelite treasure. However, perhaps it was sufficient to evoke this event. Though the actual process could be created, the original location for the painting was the Hogsmill River in Surrey and the figure was added in the studio, reclining in a bathtub heated with oil lamps (Tate Galleries, no date). Another example of extending conventional facts to map making to heighten the importance of a component of the location was the Cabin Cafe, a log cabin that neatly symbolised the

edgy, frontier-like, quality of the people bringing the area to life, pockets of pioneer enterprise amidst limitless dusty planes of neutrality. In conversation with the owners, it was established that the location had lost customers due to drivers at the new Eco West Ham Bus Garage driving to work and using all the parking spaces. This detail was included. Progressively less significant items presented themselves as possible candidates for inclusion if facts were extended. A shopping trolley thrown into the river at Bow Creek and lodged in the green mud ever since, might be supposed to have been thrown there in July 1969, establishing a curious and worthwhile synergy with the descent stage of the Lunar Module, left on the moon at Tranquillity Base, where The Eagle had landed. But this seemed too much of a stretch. Three rats make use of the concrete Olympic finishers 1st, 2nd, and 3rd place plinth on the Eastway symbolising the soaring house prices in Leyton: 'and, third in the rat race,....'.

Potential facts: With a particular mindset required to keep questioning what might be noticed while walking with a positive, inquisitive spirit, these potential facts invited the walker to consider what might be going on, or what might have been going on, or what might happen in the future based on knowledge of the happenings of the area but without any physical signs. The two rabbits in their burrow beneath a field of sunflowers and a burning sun, representing perhaps comfortable new residents to the area, are potentially contemplating which of the attractive new places to try for dinner, quality (and cost) signalled at the time by the thrice-cooked-chip. Adjoining this playful scene of gentrification, a bulldozer belches a thick cloud of black smoke. The transformation to L.A. on Lea was still far from complete. Elsewhere, a shopper for new boots decides on a pair from the Stratford Centre, the original, basic shopping centre, rather than from Westfield which was loaded with ultra-expensive stores for tourists and visitors from Primrose Hill. Dog walkers potentially comment on the new restrictions on numbers: 'maximum of five dogs! - Its diabolical.' A small child potentially asks a parent about the prevalent skulls with gums and teeth graffiti around the White Building, Fish Island, to find that the creator, 'sweettoof', is now a celebrity in New York: 'Sweettoof? He's in New York now....'

Almost fictions: Finally, the map would include some more fanciful links, conversations and happenings that might just be true or possible, or perhaps not. These were still initiated by experience in the locations. They were intended to further extend the proposition that the walkers' minds could be endlessly creative with the stimulations of the walk, without the need to stop to buy a newspaper, to call a friend, to swipe a phone. Examples of *almost fictional* inclusions are: conversation on a walk: 'Nearest beer ten miles'... I'm starting to feel the melancholy of the marshes.'; slightly too obscure QR code link between watermelons on display in Leyton High Road and advice about how to grow watermelons from a cheerful pumpkin farmer in Michigan, US. Here, the maps learn from the work of Anna Best, who charts the occasional sights of Londoners, the moments when a failed lightbulb creates CENTRE P INT from CENTER POINT on the Tottenham Court Road tower (Best, 2002, p. 186), or

when a rat floats down the Regents Canal on a piece of polystyrene with a 'What are you going to do about it?' expression on its face (Best, 2002, p. 92). Though these 'sights' raise a smile, individually, collectively Best constructs an alternative London, one created from the myriad minor incidents of the city, each owned by the person that noticed. A sufficiently, plausibly, extensive *Occasional City* to place the static, official, *Permanent City*, of controls and consistencies, the one that we all know, too well, into question.

PAI.1iii Audience: Who Was The Study For. What Was It Intended To Convey

In this case the audience would not be taking part in a guided live event. The intent was that local recipients of the map would be invited to explore and appreciate their neighbourhoods in new ways. One type of beneficiary from the maps could take on a substantial amount of walking, deploy playful curiosity and resilience, probably travelling in a small group; another type could look at the maps over a cup of tea, see what had been included and form an enhanced or reduced opinion of their location. We intended that even if the map was felt not to enhance appreciation that it would be sufficiently wide ranging and energetic to prompt ideas about how the location could be interpreted more positively. It was intended that the personal experiences included and the hand-drawn, kitchen table, maps would present a clear counterpoint to the commercial and international depictions of the area widely transmitted and distributed in the lead up to the Olympics in corporate form. Visiting recipients of the map, which is available at the Olympic Park Timber Lodge, could assess the scale of their surroundings, orientate themselves, set off and see what they could find, or enjoy the seated possibilities of the map and order another coffee. This local audience included parts that were attached to the former brown field version of their location as well as others less sure. The reward of exploring was accessible to those that would enjoy a surprisingly populated industrial wilderness rather than a conventional city park or nature trail.

PAI.1iv Participant Role & PAI.1vi Discussions On The Journey

The study included a series of walking participants through several stages of map development. Almost every participant was engaged in a discursive process *prior* to the completion of the maps. Because I was initiating these processes as a consequence of previous walking and mapping experience, these encounters were initially gathering responses to the potential application of these previous approaches to ways of seeing in the Lea Valley. The intent and approaches to participants and to the maps formed and reformed consequently both in general terms, such as the extent of the routes and in specific terms,

such as what precisely to include and where to prompt speculations. This determined the extent to which my prior knowledge and experience would be applicable. The participants were both consultants and an audience. Consultants in terms of the individual expertise they brought to develop and augment approaches that I had established for the new location, and audience in terms of their responses to the approaches derived from the previous walks. When Chloe Street joined the walks, we were able to compare impressions and discuss their importance for the developing maps after each walk and meeting.

Walking audiences and consultations included:

The initiating walks with Ralph Ward, Autumn 2012. Intent: Finding operable public ways to travel by foot.

Meetings with members of LVHA, Autumn 2012. Intent: Assessing the 'draw' of different cultural amenities and the walking distance between these.

Meeting with Sarah Ichioka at The Architecture Foundation, Autumn 2012. Intent: Framing the value of the walks and maps for local communities.

Meetings and presentations to other members of Emerging East at London Legacy, Spring 2013. Intent: Showing ways that disparate activities may be considered as an operable collection, affording value to one another, particularly in the vast setting.

Walking the route with students from University of the Creative Arts, UCA, Spring 2013. Intent: Sharing the emerging map with a group known to enjoy this type of alternative environment to see whether they also found the walks rewarding.

Walking all routes to check the directions of the route on the maps with the London Legacy Arts team, Spring 2013. Intent: Making sure that nobody would take a wrong turn.

Walking part of the route with Ralph Ward and three hundred and sixty participants for Open House Saturday, Summer 2013. Intent: Demonstrating that the alternative environment could have broad appeal if proposed as an endurance exploration rather than a stroll.

Walking the West Beyond the Olympic Fence route with participants for Open House Saturday, Summer 2013. Intent: Celebration and hand-over of the completed maps to London Legacy Arts Group friends and family.

Walking the entire 25k East and West Beyond the Olympic Park Circuit with sixty UCA Students, Autumn 2013. Intent: Establish that the long distances were short compared to what could be achieved by a lively group. Sharing.

Walking the route with Fiona Zisch and students from ETH Zurich, Autumn 2013. Intent: How would the project appear to a group completely unfamiliar with the locations?

PAI.1v Journey Completion, Importance, Possibility Of Non-Completion

For most of the participants described above the walk was intended to have the reverse effect of the Westminster to Leamouth, city centre to edge, experience of the first walk. The Southwark and Highgate walks had been less directional, focussed instead on evenly distributed, but wide ranging, experiences. In this case, where long stretches of the walk were closer to the urban amnesias nomenclature of Stalker group, the intent was to achieve a positive arrival, a restoration, such as Mrs Roxburgh's return to 'civilisation' after a terrible but enriching ordeal in *A Fringe of Leaves*:

'Why,' she cried, 'that is surely a barn! Or a house, is it? Not that many miles off. Isn't it a ploughed field? Oh, God be praised! It's over!'

(White, 1977, p. 287)

The South to North walk starting at Lea Mouth, though notionally finishing at Lea Bridge Road, North of the Middlesex Filter Beds, would more often complete at the White Building on Fish Island with pizza and local ale. Because of the many stopping points and interesting diversions along the way the journey to this point would already have required six hours of walking. The White Building was also conveniently located close to Hackney Wick Rail. The Olympic Fence walks both started at Stratford Rail, quickly disappearing into less known territories before eventually finishing in the, then new, Olympic Park, a well-tended haven amidst the rather dusty and often windswept territories. It was intended that travelling in this sequence would allow the many local and alternative sights to be seen with focus and interest accumulating status that could then be balanced with the major, but less numerous or accessible, Olympic venues.

PPA.1i Ways Of Walking, Experience In Location

This was a quite differently wide-ranging experience to the Highgate walk. The air sometimes travels long distances across the Thames, the reservoirs, the marshes, picking up moist river aromas. Sometimes City Airport contributes, sometimes the Tate and Lyle Golden Syrup works at Plaistow Wharf. Once you know the story about the sewage you can't help being aware of this walking along the 'Greenway'. On other days, with the prevailing wind from the SW, the air has travelled across much of London before reaching the Lea Valley, feeling dry, static, exhaled. At the extremely local scale there is no doubting the German Deli close to the White Building on Fish Island; a manufacturer of Sauerkraut to all of North London causing bulk deliveries of cabbage, huge onions and tankers of vinegar lend an especially pungent aroma to that area. Plenty of double espressos at the Hackney Pearl. Victoria Park, previously marking an 'edge' now feels positively tranquil and central. Chugging narrow boats. 'London

Calling' rising above the repurposed Olympic Stadium. Olympic preparations smoothed and unified the footpaths in all directions around the Olympic Park, possibly all the work of one contractor, making for a peculiarly smooth, continuous, experience, almost demanding an audio guide to underfoot sounds, though through wildly different territories. Traffic is either practically absent or hugely abundant, rushing along the A11, A12 and A13. With the river, the tide, the navigation, rail, tube, Eurostar, cable-car, airport, vast pylons and wires rushing electric current into the city, copious (usually, but not always, contained) pipelines of sewage rushing out of the city - there is much movement but little noise. The intent here was to guide walkers to pass occasionally over or under the busy roads as necessary but to establish as tranquil, unhurried, an experience as possible, one in which time would pause. The very long, continuous, walking possibilities of moderate difficulty proved rewarding city escapes.

PPA.1ii The Body Becomes The Landscape. Impact On Thinking Process

The many driving forces of this study created more complex outcomes than those of previous walks. For the map makers the distance covered had fully disclosed the extremes that there were consequences over time of the self-generating forces of society and of nature, that one's own body belonged to both, was entangled in both systems of survival and of persistence, that a monotonous, mind-freeing expanse was a magnet to new money, under which it would vanish, placing greater responsibility on the care and protection of the territory that might remain. For the participants during the development stages there was a sense of contributing to a substantial project, of arguing for a way of seeing, but with the production of a less definite individual outcome to those of Walk 3, Highgate to Battersea, of being a part, rather than of being the ultimate outcome. For individuals using the maps we hoped for similar outcomes to those that we had experienced ourselves. We kept encountering groups looking at the map once published and distributed. The response was that they had certainly arrived in a place that exceeded their expectations, a place that had rewarded the processes of mapping, where finds had been made. The apparent density of data on the map, which initially created a feeling that everything to be discovered had been discovered already, was quickly reappraised once the vastness of the territory became clear. The prior discoveries were occasional handholds on a rockface of self discovery.

Summary

Initial maps and diagrams from the earlier walks had indicated for the walker where to look and, later, for the walkers' memory and to plan the tactics of the next walk, what had been found. The Lea Valley Drift extended the role of the map to a combination of way-finding, interpretative diagrams keyed to the locations, to propose ways of seeing, and proposals for ways to interpolate, or to creatively interpret, what had been seen.

The evident erosion of a local sense of ownership revealed an important way in which sharing an improved area, particularly with a wealthier incoming group, which one may feel under the gaze of, was not necessarily preferable to a firm sense of ownership of an unimproved area. Remnants of 'unimprovement' were becoming as important, or more important than improvements. Towards the opening of the Olympics a tremendous clear up, clean up, sanitisation was in operation. Searching the area around the park for clues of normal, that which had existed for a long time, 'un-improvements', a jettisoned workers site boot was discovered, with some delight, behind one of the columns to an elegant new bridge structure. We included this boot on the draft map, but then, we were told that there had been quite a debate about whether this boot could be included at London Legacy. This felt significant. Somehow the act of giving, or power to give (to give back peoples' taxes actually), the status of the giver, the total control, or 'perfection' of the giver, was supposed to be asserted over the receiver, the individual, untidy, 'ordinary practitioner', the 'down below' (Certeau, 1984, p. 93). We kept the boot on the map.

The opportunity to bring definition to groups of local initiatives such as LVHA through the map was a new possibility that could complement the tactics for including the observations and 'finds' of the map makers that had been evolving. As helping local people to find and claim their personal significance in a place was the objective of including the individual finds of the map makers, perhaps helping local organisations to claim their significance could be a complementary outcome. However, including these introduced a new content-balancing factor for the maps. If the core engagement that the project sought was by individuals with individuals this could not be displaced by local organisations wishing to become prominent - seeking members, enthusiasm and allegiance on particular terms, such as being thoroughly dedicated to the history of the area, rather than to the experience and interpretations of a person. This need for balance applied similarly to the other 'Emerging East' projects which London Legacy were keen to include and which also wanted to appeal to groups. These local organisations would need to be positioned carefully amidst individual and group presences such as the Olympic stadium if this intent was to be maintained.

Setting up scenarios in which the map reader became an active agent in processes of finding led to the possibility that, having discovered oneself, one may position this self in relation to other discernible and emerging presences: people, organisations and objects/animals (boots/foxes) on the map. This process of discovery and positioning could clearly be beneficial for organisations as well as for individuals. The process is energy consuming, as quickly as one cements a connection, identifies, for example, with a gummy Sweet Toof graffiti one finds it supplemented by a pedal swan (now available in the Olympic park) of approximately the type pedalled from Hastings to the Olympic Park by Andrew Kotting and Iain Sinclair in 2012 (Kotting and Sinclair, 2012).

Finding is unlikely to be a process that can be complete, time bounces us between happenings. Drifting implies lodging temporarily in backwaters before continuing downstream. Perec was keeping life 'in play' when he played the Big Chief, flipping the balls back into action, bouncing between drop-targets and high-scores, victory balanced by the inexorably draw of the apron and drain (Bellos, 1995, p. 137). Temporal findings. The map immediately outdated as a consequence of its everyday currency.

Presence on the paper map would bring some status to those included. At least they would be seen to exist on paper. They were more simply accessible on paper also. Perhaps this was enough? The production of the map presented another parallel experience that called into question the status of different parts of the project. The Westminster Walk created a model of the ways that the set of minor spaces could be perceived individually or as a formation with a cumulative effect. This could be experienced by taking the walk. A version of the experience was available at the exhibition. In the exhibition the locations could be viewed individually and simultaneously emphasising the possibilities of the formation. The exhibition gave form to the formation conceived on the walk. The Southwark Walk was comprised of parts that were perceived individually and then as a formation with a cumulative effect on the walk. The formation gains status in the book. Individual experiences and prioritisations that created the individual-formations of those taking part in the walks were transformed in the exhibition and book by the individual experiences and prioritisations of the curators and writers representing these as a second walk to be experienced walking through the exhibition or turning the pages of the book. These trans-formations in turn influenced the setting up of objectives and tactics for the subsequent walk, again enacted, transformed, or deconstructed, by the consequent individual experiences, individual prioritisations and individual formations of the walkers. An ebb and flow of the prominence of the ideas of the creators of each walk is generated by these processes: 1/ their reception and individualised re-formation by walkers in location, 2/ the collection and transformation of the walker formations to record, 3/ the re-assertion of the initial ideas of the creators or adjusting these initial ideas as a consequence of the walker formations or combining pre and post walk formations, in exhibition, book or map form. 4/ the creator/s re-forming of questions and tactics for the next walk.

The combination of navigation, assimilation of experiences, tools for interrogating experience and approaches to situating oneself amidst these in a personal formation, now being combined in the evolving maps could be compared to an outline for an interactive novel/play/film in which other key characters, to oneself, and a narrative direction are set out and the reader/map-reader, reading and map-reading, is guided through a sequence of 'sets' where events would 'unfold' differently for each participant. Direct experience would populate the outline. Too little structure to this outline and the resulting narrative experience could be random and disorientating, not connecting with the walker, too much structure and the imagination of the walker could be stifled. The outline then establishes a

discursive framework in which the combined modes of transmission, fiction *and* map, demand a combined form of reception, reading *and* map-reading:

writer & map-maker > reader & map-reader

writing & map-making > reading & map-reading

composite transmission > composite reception

The process of making sense of the purely directional aspects of the map to find a route, locating the physical-self are analogous to the walker making sense of the positional questions of the map in locating the sentient-self. Encouragements to divert from the mapped physical route, including short-cuts, diversions and dead ends were brain-training analogous to the creative thinking required for the positional questions. For walkers to summon the necessary energies to follow these opportunities the maps would need to be appropriately relatable. This meant that all those testing and discussing the attributes of the walks developed a combined sense of (a) what they found rewarding, or witnessed others finding rewarding, and (b) whether they felt that this sense of reward could be transmitted to others.

As the map emerged, gained funding and looked increasingly likely to be published, it became apparent that different groups being included wanted their presence and that of the most relatable activities to be the most prominent, and most popular, on the map. The 'champion' attractions. This required tact. How can anybody wishing to be included feel that it is less important for them to be included than a site boot.

Including transient sights, that may not be present for the walker, created possibilities for important inclusions. It also raised questions of trust, since the walker may / may not believe that the transient sight was ever there. But such a doubt raised the possibility of a dispelling of doubt. If the map maker trusts the recipient to trust that all sights were present, perhaps the map reader trusts back. The map maker trusting the recipient to trust the map.

The inclusion of potential facts needed to be distinguished from the inclusion of transient sights. This distinction marks the boundary between what had been seen but was no longer there, and what had not been seen but might have been there. The map-maker is aware of the difference between the two, having observed one and imagined the other; for the map-reader this distinction cannot be demonstrated by the map. This was important since for the map-reader this marks the point of difference between truth and fiction: 'The map maker saw that here, but I didn't' and 'nobody has seen that anywhere, it is imagined content, I could have created content like that'. This is the point at which the map-reader is empowered

to imagine their own content. For their ideas to become as relevant and significant as the ideas of the map maker.

These verifiable facts, unverifiable-transient-truths and fictions that may have been unverifiable-transient-truths, coupled with the discoveries of the reader-map-reader in place, combine in the rich narrative generator of the Propositional Walking Map. The reader-map-reader montaging the parts to create their own narrative outcome. An outcome that binds them to the places, the places to them, what they choose to believe to what they create. The map the initiator, the first sketch, of many stories.

The map was intended to communicate an effective amount of playful experimentation to indicate that the area was being appreciated and enjoyed by the map makers. At the same time, it was important that the map was not encyclopaedic, that it made clear that there must be much more to discover in its partiality. For example, choosing to show rabbits, pigeons, squirrels, rats, the fox, did not exclude the possibility of encountering other kinds of wildlife. The decision to include only hand drawing and text for all materials was intended to give a sense that the creation was a kitchen table production, rather than a consequence of corporate strategy. Some geometric, simplified, diagrammatic maps were being distributed to describe other aspects of the Olympic Park. It was intended that this combination of visible enthusiasm, the possibility of adding to the content and non-corporate production would empower local engagement and a sense of inclusion for an independent visitor.

The range of engagements, with Ralph Ward, LVHA, The Architecture Foundation and London Legacy, Student groups, Open House enthusiasts and Friends of London Legacy, each revealed a sense of empowerment to progress a specific agenda. Everyone had also received a quantity of news coverage of the area, ever since the successful Olympic bid, and, by this point had viewed the coverage of the Olympics themselves and of the hopefully superior Legacy plans related to the London bid. The maps then were situated in a highly visible context and in a much less visible way in relation to my walking and mapping projects around London. At the same time, the mapping projects around London were the reason that the map funding bid had been successful. This recognition strengthened our intention to take positions quite independently to the prevailing media coverage. In contrast to the inflated media identity bubble of the location, and the positions crystalised around interested organisations and individuals, the experience to be gained by following the walks would be firmly and completely grounded in everyday realities, in individual experience. The intention was not to directly counter or even to engage the available top down formations but to pose an energetic formation of an entirely bottom up type.

6.05 Walk Five - Kensington: Kensington Palace to the Design Museum

PAI.1i Manifesto

During the course of the previous four walks an increasingly wide range of interpretations of London's lesser public spaces had been revealed to be possible and then became necessary, as more people became involved. Differences in interpretation of location had been essential in the Southwark (2) and Highgate (3) walks. These walks prioritised individual responses to the potential locations for interpretation identified in the Westminster (1) walk. The walks (2, 3) were structured to demonstrate the range of ways that individuals might make apparently unpromising places their own and their individual responses were characterised by a certain clarity. That there were differences in the responses demonstrated that these had been defined individually and were not the consequence of an overarching system. The two walks empowered participants to take an 'open mic' in public space. Neither script, direction or editing was necessary, indeed these would have *disempowered* those taking part. The territory navigated on foot between these responses framed their reception, clarifying that they were connected by the construct of the walk to be compared and compiled by the viewer, not by pre-existing relationships to one another. The intent of the resulting individuality was to demonstrate the principle that other individual citizens of the city could benefit from recognising, forming, defining and installing their own approaches in place, situating their personal narratives in the city. The Southwark (2) and Highgate (3) exemplars of being-and-recognising-yourself-in-the-city sowed the seeds for the Lea Valley (4) which encouraged self-participatory map-reading individuals to become confident and situated in the city. Paradoxically, in taking this idea to a wider audience through the Lea Valley Drift it became necessary to include non-individual presences and then to *reposition* these in order for the relevant *individual* parts of the content to read clearly. For example, the people shown cycling past the Olympic Stadium on the map, apparently without noticing, were included to down-play the best-known reason for recognising and being in this location. Summarising, Westminster (1) identified a possibility, Southwark (2) and Highgate (3) suggested ways that this possibility may be addressed in trial ways and Lea Valley (4) transformed the observational and intervening tactics that emerged from these trials to engage a self-directing public through the maps. In so doing the Lea Valley maps also needed to recognise an array of 'finds' that would not have been included in the Southwark (2) or Highgate (3) walks because of our offer to contextualise these in relation to both the Olympic facilities, the Park and other community related initiatives funded by LLDC.

The Kensington walk learned from this transformational work to demonstrate observational and intervening tactics through the map. It would engage another self-directing public with content that would result from a more open process of selecting inclusions to establish links between Kensington Palace (KP) and the Design Museum (DM). The tactics to engage the territories 'between' on the walk would enable this self-directing public to question and develop conceptual links between the two entities, develop their personal positions in relation to both and ground them in the territory.

Similarly to Lea Valley Drift the intent included: to position different organisations relative to one another culturally and physically through the identification of specific evocative objects, in place, with their related modes of thinking and to organise these in a narrative sequence through the formation of the physical route on the ground. The selection of the Blue Plaques, signifiers of similar status between disparate fields, as key indicators, is described in Chapter One. Stories specific to Kensington Palace and to the Design Museum, without Blue Plaques, would start and complete the walk. Conventionally the long timelines evident around Kensington Palace would have led to a genealogical narrative, however, since the objective was to link disparate forms of progress, not disparate ancestries, the blue plaques were prioritised.

Individual stories captured on the blue plaques were selected to best communicate my narrative concept of progress that was informed by leaps-of-the-imagination. Both the progress of the monarchical state and the progress of design in the UK were dependent on these leaps. From a wind vane that indicated the possible location of the fleet in the channel, to the Orangery that enabled the wintering of citrus fruits, to the pioneering of finger printing, the invention of the electric toaster, the creation of the literary magazine of Vorticism - leaps abound in this location. Adjusting the sequence to best juxtapose these leaps generated a serpentine route. Aware that we have become conditioned to seeking and following 'fastest routes', in this case the fastest route between KP and DM would have taken only twenty minutes, which opened the possibility of taking the *slowest* route, looping back on ourselves, heading in the opposite direction from the ultimate destination. The narrative determined where we went, the content could not be relocated, physically, in the neat sequence of the narrative. Ordered narrative led to disordered journey, and yet, the links and oppositions within the content that we were setting up - monarchy to designer, dancer to vorticist, anger to passion and the complexity of making sense of them, which included situating yourself in the cloud of individual identities and ideas - linked narrative and navigational processes. The map did not take you where you expected to go, in either sense. This complexity did not mean that the relationships were not firm and clear. Situating yourself in the city is also complex.

Combining the plaques to create a story in this way was intended to provide: firstly, a way to assimilate and compare several processes of translation and transformation in the thinking and discoveries of key contributors to the Palace and to the Museum of those signified by the plaques; secondly, the ways that this translation and transformation had afforded significance in history to the contributors; thirdly, that participants would identify within themselves processes of translation and transformation and situate themselves more positively in the city as a consequence; finally, *if* the self could be situated positively, the activation of relationships between Kensington Palace, the Design Museum and the 'plaque museum' of Notting Hill, the mechanisms of self-discovery, could locate all these parts in a positive 'constellation'.

The geographical proximity of many successful people over time had suggested and enabled this approach to be explored. But the boundary of catchment, and therefore of the narrative, was also controlled both by the quantity of detour through that geography that a signing up member of Kensington Palace supporters group could sustain and the conceptual distance that could reasonably be travelled by such a group.

The map then provides a way of 'fixing' small, isolated, stories in combination with one another to create an 'other' significance. A collection of short stories generally follows the progression of an author's writing chronologically whilst the collection of short stories on a map has its base in connecting stories both with a different, overarching, creative narrative intent and form and experientially in space, time and distance. A spatial sequence being constructed in addition to a narrative one.

PAI.1ii, PAO.2i Data Reality Balance: The Physical Relative To The Conceptual, What To Collect

This walk would be composed from well documented, factual, happenings. The importance of each was authenticated through the status of one of the three curators, KP, DM or English Heritage (Blue Plaques), that had considered that happening important for the completeness and authority of their collection. Forming a personal set from such collections one becomes aware that each institution has established a hierarchy within its own collection. Each has items that it would prefer to share, and items that it would prefer to keep in the vault. Further, each institution contains a collection of curators, changing over time, each with a *personally* preferred set of artifacts, stories and personalities, so, their relative status is not fixed, but adjusts with each new curator. And, in the circumstance of a shared enterprise, in which cross-institutional comparisons could be made, how impressive, moving, perfect, could a 1969 Olivetti typewriter be perceived to be in comparison to a 1988 Princess Diana dress, how revolutionary was the creation of a new Piano Concerto in comparison to a decision to stock the Round

Pond with Turtles for Turtle soup. There were potentially positive ways that the collections, artefacts and originators would emerge from such comparisons.

With these resources of invention and production, objectives to raise interest in the two museums by creating cross currents between the two collections and the plaques, the realities were too numerous for more than a small sample to be included in the walk and map. The starting realities were those of the curators. It was not intended, for example, that a complex hat on display at Kensington Palace be contrasted with a birds nest in an adjacent tree, but it was possible to compare the squatters evicted from the Commonwealth Institute in 2007 and fined £250 each, with the faithful coming to be cured by a Royal Touch, 'Touching the King's Evil' at the Orangery in the 1700's; or to compare the carefully *arranged* antiques in a Notting Hill shop window with the three *curated* collections, or even to compare the reach of Queen Victoria's Sceptre with the reach of the BT Tower. The intent was to make a careful selection from different pre-existing realities rather than to refer to potential finds, transient finds or imaginary finds. Nevertheless, the place constructed by participants *between* these pre-existing realities is a fictional place that varies in the minds of participants. The aspects of a pre-existing reality, colour, cost, utility, that are most retained in the memory are also those chosen as most significant by the individual. The constancy, the totality, of everything is immediately diminished or augmented once it is shared and received by others. To each her/his own reality.

There are six shifts of understanding of reality in this process: 1/ the map maker, me in this case, selects preferred pre-existing realities to represent the location, the organisations, differences and correspondences and to set a narrative in progress. 2/ their sequence: start, middle, conclusion, and distribution: central, peripheral - on the map, sends signals about their possible role in the narrative and their relative importance, without the participant yet knowing what each is. 3/ when presented as parts of a guided walk the guide emphasises different elements of the narrative depending on the walking group. 4/ Each participant receives and processes the data in a different way. 5/ Participants and guides share the ways that they have received and processed the data and re-prioritise on the basis of the interpretations of others. 6/ The guide adjusts the content and emphasis on different content for the next group. 7/ The interpretative approach of the participant is altered. They assess subsequent encounters in new ways.

The construction of this narrative, progress in multiple fields as a consequence of creative innovation, creates a positive model for the engagement of participants with the city.

PAI.1iii Audience: Who Was The Study For. What Was It Intended To Convey

Kensington Palace has a regular following and runs a variety of outreach events, such as 'Build Your Own Discovery' (BYOD). My guided introduction to the walk was enthusiastically advertised through the Notting Hill InTransit festival blog (see Chapter 1.06). In contrast, The Design Museum was new to this location having moved from Shad Thames and not the most immediately obvious partner to the regular events at The Palace. The difference is clear from the events currently (2022) highlighted at the Palace which include: Royal Lace: The Wedding Dress of Diana, Princess of Wales; Victoria: A Royal Childhood; The Kings State Apartments ('Historic Royal Palaces, Kensington Palace', no date). Whilst the Design Museum describes: 'The world's leading museum devoted to contemporary design in every form; Amy Winehouse: Celebrate the legacy and creativity of one of the greatest musicians of our time' ('the DESIGN MUSEUM', no date).

The guided walk would test audience composition, endurance and reactions. This audience was quite differently composed to those of previous walks. On these a spirit of *contribution* to discovery had been necessary, the question 'what could possibly happen / be happening / be caused to happen in these locations' hung in the air. Everybody wondered if anything worthwhile would emerge, and, having committed the time to find out if it would, there was a positive spirit to make sure that 'something' emerged. Conversely, The KP-DM group were initially more interested in a walking lecture, to acquire additional *factual data* enabling them to demonstrate acquisition of some unusual new knowledge to others after the walk. This contrasted with the interpretation of data in individual ways or developing a contrary personal opinion.

It felt as if this group habitually sought additional factual knowledge to enhance their subscription to a body of certainties, encyclopaedic possessions that grant a form of top down authority. Knowing the world as provenance dictates. The new knowledge that they hoped for would grant further power in their navigation of this *established* regime of truth that could be shared with others holding similar, but hopefully lesser, knowledge and beliefs. This contrasted with my intent to enhance individual interpretative narratives, granting power of oneself, a *novel* regime of truth that could be shared with others that were seeking similar independence. The factual content shared on the walk was carefully researched, but the links proposed between the disparate range of data, created to stimulate the KP-DM dialogue, were framed to propose a different regime of truth, one which identified new kinds of behavioural connections, on the parts of the creators: rigour, endurance, risk taking, sometimes sacrifice of personal reputation, between people operating in dissimilar disciplines.

The walkers had joined partly because the event was promoted by KP and partly because there was a new museum being created in Kensington, perhaps they expected that the Design Museum would offer a new set of artefacts and a new set of related prominent people, with more factual data to assimilate and share that was correct. At the same time, there was an anxiety that prominent personalities connected to the Design Museum would turn out to be a less empowering group to have understood, perhaps they would need to be understood in a different way, perhaps knowledge of them would disturb, diminish or dissipate the knowledge assimilated around KP. Or, the related personalities would be equally entitled but through different forms of inheritance. These may be unsettling new understandings to acquire. The group initially observed proceedings slightly sideways, in case they would be painful. To be spending time evoking, and prompting reflection on behavioural connections felt to the, *established* regime of truth, walkers like time lost to the assimilation of new historical facts. However, as the walk progressed, and the possibilities of a *novel* regime of truth emerged, a good spirit evolved. One that started to enjoy the constructive irreverence required to link the couturiers, composers, criminologists and choreographers.

The discursive formation being created supported all three groups of creatives. Those engaged by the Palace to further the safety and status of the realm, those recognised by the Design Museum as furthering the status of the UK as a creative realm and those acting within a company or creative discourse to further an idea or vision, were all to be valued. Their allegiance to ideas, to seeing things differently, to acting despite doubts, had established their importance within a wide range of outwardly static fields of activity.

PAI.1iv Participant Role

Prior to creating the walk and map I systematically worked through the potential links between the two organisations in a series of meetings, with both outreach teams, held at Kensington Palace. The new Design Museum, in the process of being relocated in the Commonwealth Institute, was still going through an extended conversion phase. I started the discussion with an agenda headed '*Objects, Fashion, Architecture*' which were potentially common to both. I asked the question '*are there any similarities?*'. In the resulting development document (11.05.15) I identified that both cultural institutions 'emit' a range of cultural and societal values and asked in more detail whether aspects of the territory between the two organisations could be combined as a lens to reveal and discuss connections and points of difference. The document explores the potential of Maps, Relationships, Collections, Overall (social motivations) and Outreach:

Maps: I identified a series of existing maps that described qualities of the area in different ways. These included the Metropolitan Crime Map of London, the Square Meal Guide and the Blue Plaque guide. I suggested:

Walking is a means of assimilating and reflecting upon discoveries. The narrative of the journey unfolds. Voices are choreographed by the route and what is drawn attention to.' And observed: 'Using the map as a notation for the chosen choreography means that the narrative can be followed without a guide or even without getting out of bed - rather as recipes in the Guardian (newspaper) don't need to be cooked. (See Appendix 2E KP,DM and BETWEEN, 11.05.15)

Relationships: I asked who the teams considered their regular supporters, what the processes of exchange were within this group, which organisations they considered to have similar values and how exchanges occurred between these. I asked what their buildings would be saying about their contents and history if they had a voice, the building as voice. For example, '*good relations with church and state?*', '*good relations with designers and industry?*'. I asked about priorities and status. How did KP compare on a cultural level with churches and palaces around Europe, how did DM compare on a cultural level with MOMA, Paris Galleries, Berlin. Were their cafes better than their shops? Were their shops better than their cafes? What was on the menu? Whose facade anywhere cost more at the time of construction? How often will it be repainted (today)?

Collections: Both organisations curated collections. I identified that KP focussed on: Craft, Workshops, Early Industry, and their application to specific projects and that DM focussed on Design, Workshops, Prototyping, Late industry, manufacture. The quality of both collections was also important. The reputation of designers / artisans / architects and the quality of thinking would also be significant, excellent making without an academic background and excellent designing without making skills were useful points of difference. It gradually became clear that comparing the collections could be rewarding.

Overall: Some more general questions were raised. Who benefits / benefitted from the commissions given to the creators of KP and DM and of their collections? Who uses and who owns KP and DM? What else has been commissioned and produced by the creators of KP and DM and of their collections? Was the work at KP and DM the highlight of a career or a staging post? In other words, were the institutions supporting emerging work or proven work? Work ascending, work at its peak or work descending? As a commissioning body how do KP and DM relate to wider developments in: 'Fashion, taste, risk (taking), utility, environmental concerns and opportunities, skill base(s), manufacturing capacity (in the UK), social development, investments of different kinds.' In summary I asked: How is

the cultural value of the collections measured? and What do they represent best?' and finally 'What are the related groups and networks beyond the grounds?

These questions led to an exchange of factual answers, but more importantly for my project, helped to structure the sequence and content of the questions that would be raised along the route indicated on the map, the direction of the discussions that would take place, making use of the content choreographed in this way during the walk, the emerging map would be a skeleton for this - *Making sense of it all*.

PAI.1v Journey Completion, Importance, Possibility Of Non-Completion

This was a relatively short walk, of just over two hours, that I expected would be completed by all. However, it contained a quantity of structured discussions which amounted to a long walking seminar in which thinking processes may become exhausted as a consequence of the required concentration. This was less of a matter of becoming navigationally lost, of being guided through an alien wilderness and of being restored, eventually, to the familiar, and more a process of acquiring approaches to identifying new relationships where none had previously been articulated. On a superficial level, participants understood both organisations as cultural museums that might be visited to enrich their personal cultural knowledge. The questions and dialogue of this 'walking visit' - probing the specific cultures that each may best represent, how these may be compared and how common ground may be identified, establishing approaches with which a member of the public may visit other cultural museums, may make sense of other relationships with surrounding locations and may draw conclusions about the value in dialogue between places - challenged and nurtured this understanding.

Participants became *culturally lost* in familiar surroundings, temporarily exiting the narrative, exchanging 'huh?' glances with one another which we picked up and retraced the cultural journey helping the thread to be relocated. The journey guided participants to *find and adopt new cultural positions*, to become more situated in their familiar cultural surroundings and to become better accustomed to questioning others, or, at least with the *culture of questioning* as a consequence.

PAI.1vi Discussions On The Journey

This walk followed a quick, lively tempo with many stops close together, frequent changes of direction and prompts to the conversation. The assumption of the conventions of a guided tour needed to be challenged from the start. The factual content of the walk was being questioned, rather than its value asserted. It took a while for this discursive approach to settle. The initial expectation was that the value of the content was being questioned, but this was not the case, what was being questioned was the

position of the value of the processes of creator and patron in the creation of the factual content. Counterintuitively responses to this line of questioning added value to the content. There would be no pop-up-toaster without first discovering the hazards of the non-pop-up-toaster. The group was encouraged to think through these links and to consider that their personal insights to the questions raised were valued and would in turn add to the value of the content. In adding such value, they would become part of the content, transitioning from spectators to participants, from receptive individuals to a cohesive thinking group.

PPA.1i Ways Of Walking, Experience In Location

These encouragements to dally, to digress and to dream contrasted with the well-kept pavements and lawns: 'Keep off the grass'. We looked superficially like a 'guided tour', but different people took the lead, using the map, different people led the conversation, the guides asked the group questions. 'Guided tour group' became a camouflage, we merged, we dissolved, we reformed, we joked and disagreed like friends. Starting at KP as 'Guided tour group' was a comfortable assumption for some, less comfortable for others, but as we progressed to less toured areas we relaxed, grew more confident in one another, comfort reversed in the more freely moving and thinking group.

PPA.1ii The Body Becomes The Landscape. Impact On Thinking Process

More so than the previous walks the shorter distance and more frequent face to face story telling in location of this walk changed the balance between conscious time spent in the physical location (a stunning pond packed with lilies and jumping with frogs), time spent in the places evoked by the historic data (waiting for the wind to change in the English Channel), time spent where your imagination takes you and time spent in places described by the imaginations of others, time adrift, time awarded to self to pursue other dreams occasioned by the need to rest from all these walk related imaginings. The map, the landscape, photographs, the physical and the memory merged in elastic prioritisations and re-prioritisations, inseparable guides and records to the narrative.

Summary

The possibility of deriving positive interpretations from London's everyday locations had been followed by the creation of an extensive range of possible interpretations, during walks one to four, 'seeded' by the locational scenarios of the maps. These locational scenarios were subsequently augmented as records and interpretations through: 1/ updated map and exhibition, 2/ updated map and book, 3/ comparative document and 4/ updated maps and book. Beyond having established that many interpretations were possible, the question became one of whether 'seeding' could be focussed to

produce a particular interpretative approach for the participant. This was a complex balance to achieve since the work had been focussed on quite open participation, on empowering the participant through participation, on providing the participant with the impetus to establish a specific *personal* approach to interpreting the city that may subsequently be augmented by other specific personal approaches. The KP-DM guided walk was not instructive but discursive, a guided discussion, intended to seed a particular type of interpretative impulse within the participant. A set of notable elements was seeded by the map. The subsequent interpretative discourse comprised recognising the differences between elements within the, disparate, seeded set and discussing ways to frame the set to demonstrate similarities in the approaches of the creators. Looking and recording thoroughly is exhausting but it is not exhaustive, the idea of 'exhausting' a place suggesting completion (Perec, 2010), of gaining permission to move on, whilst what has been gathered is perhaps a collection that satisfies the definition of a personal position relative to location rather than an inconclusive completion, an 'attempt'.

To address and compare the value of innovative approaches to creative challenges these would need to be prioritised in the walking discussions above biographical data about the creators and technical data about the products created. The Blue Plaques were particularly useful to this aim since they provided only biographical and product data in brief form. The spatial distance between discussions helped the assimilation of varied data, located the ideas in the territory, and presented the map as a means to cultural as well as navigational location.

The shared objectives of the curators of the collection for this walk would be no less personal and specific. Curators shed new light, as individuals, on existing collections, reposition understanding of familiar objects by borrowing items from other collections and target particular audiences. As a curated site the Propositional Walking Map offers a different status to curated materials from the gallery. The material is situated in the public realm, viewing is public, accessible and the direction set by the curator/s is consequently received in different ways.

Map and guide led participants establish their own realities between the elements encountered, possible interpretations offered and the related discussions. The map then serves as a reminder of these, post event, aiding the establishment of these personal realities. In relation to the wider project, to derive greater value from minor public spaces, exploration of a narrative of connections between progress being consequent on curiosity and imagination, in multiple fields, creates a positive model for participants engagement with KP-DM, the territory between and the wider city.

The walk was less remote, extended and physically disorientating than previous walks. The content was varied, complex to grasp and continuously discussed, creating a conceptual disorientation for the

participating audience. The expectation that a guided walk would be instructive rather than propositional needed to be addressed with the participants. This paralleled the expectation that map content (related to live physical navigation) would necessarily be purely factual rather than propositional. The group progressed from receptive individuals to a cohesive thinking group. The apparent identity of the walking group, the identity that the walking group perceived itself to be seen to have, of the typical walking group, differed from the actual nature of the group similarly to the distinction between map and propositional map. Audience / participant time spent considering different aspects of the walk, prioritisations, would ultimately shape the experience. The mechanisms of these prioritisations need to be understood for further development of this approach.

This process, of establishing or adjusting personal realities, can be broken down into several stages: 1/ map-maker - selection of preferred pre-existing realities, 2/ their sequence and distribution on the map suggests prioritisations to participants, 3/ emphasis on the different elements encountered is varied by the guide to address differing kinds of participants present and their responses, tuning the intended curatorial effect to suit the participants, 4/ participants receive and process the data and locations differently starting to form individual realities, 5/ sharing emerging positions with others in the group results in reconsidering and rebalancing these individual realities, 6/ the guide refines the approach, content and map for subsequent groups, 7/ the interpretative approach of the participant is altered, 8/ subsequent encounters in the city will be assessed in new ways.

The cultural discourses of the carefully balanced collections, the curated data, of KP, DM, EH, as it would be received conventionally on visits to each, were being re-positioned, re-curated, re-written, through the selection processes for the narrative of the shared walking project being agreed and were further re-positioned through the physical limits of navigational sequence on the ground. The sequence of the map, outwardly including as many interesting elements as possible, whilst organising sufficient forward motion in the time frame, embodied this new discourse. The argument that could be made with the available navigational adjacencies of the route differed from the argument that could have been created on paper, in essay form, in which any sequence can be possible. Perhaps these narrative constraints were similar in creative effect to Perec's writing constraints, it being important for the map maker that the limits and opportunities on the ground could be perceived as perfectly located and sequenced to support the successful transmission of the new discourse.

Chapter Seven - Analysis (Part 2): What to include in a Propositional Walking Map

Introduction

This chapter applies the subsequent range of *Perec* and *Perecplus* approaches: Observation; Map Making; Map Reading and Record, to further analyse the Lea Valley Drift. As described in detail at the start of this analysis in Chapter Six this is a utilisation of the *Perec* and *Perecplus* approaches contained in the matrix developed in Chapter 5 (Fig. 43) to each study of London Walking Maps Practice (LWMP) set out in Chapter One in relation to the theoretical methodologies discussed in Chapter Two. These approaches will indicate the ways that the intentions analysed in the previous chapter are affected by experience on the ground, the role of editing and communication processes, decisions in connecting intent to dissemination and the questions that arise around the intended use of the map as it is developed with participants and distributed to the public.

The **PEREC APPROACHES to OBSERVATION, MAP-MAKING, MAP-READING and RECORD** analysis subcategories are organised as follows (Fig 43): **OBSERVATION**: PAO.2ii **Observational record** the range of detail and qualities to be recorded; PAO.2iii **Role of sequence of observation** how the adjacencies of different observations interact; PAO.2iv **Acknowledgement of creators process in record** how a factual record is affected by overarching processes; PAO.2v **Role of length and challenge of observation** how observation is affected by the distance to be covered and the complexity of conditions being observed; PAO.2vi **Repetition / frequency of observation** processes of controlling the reception of data and editing what is received; PPA2i **Informing and forming opinion**; **MAP MAKING**: PAMM.3i **Engagement tactics, actual balance, discipline and subversion** the firmness of factual content, intentions of including non-factual content; PAMM.3ii **Collaboration with map-reader** consequences of collaboration; PAMM.3iii **Pattern, sequence of discipline and subversion** determining when to vary factual and propositional content; PAMM.3iv **Interpretation / skills required of map reader** the role of the walker's map reading skills in possible responses and engagements; **MAP READING**: PAMR.4i **Output / input of participants** types of participant, types of curiosity, types of contribution; **Perecplus**: PAMR.4ii **Anabases** the role of being, becoming and recovering from being lost; **RECORD**: PAR.5i **Combined effect of explorations** success relative to intent, impact on subsequent walks; **Perecplus**: PAR.5ii **Ilit Azoulay** writing-up, exhibition, follow-up and reflection upon findings; PAR.5iii **Perecplus: Lucy Harrison** considering mixed modes of delivery.

The list below summarises the approaches addressed in this chapter:

OBSERVATION

PAO 1

2i Observational Intent - Covered in Chapter Six

Dialogue between observations intended.

Prioritisations between types of observations.

Prioritisations relative to physical presences in location.

Prioritisation relative to other presences in location.

Prioritisation relative to other non-location objective.

Balance objectives between prioritised observations.

Possibility for non-prioritised observations.

PAO 2ii Observational Record

Detail and Quality of Record intended

Variation intentions for Detail and Quality

PAO 2iii Role of Sequence of Observation

PAO 2iv Acknowledgement of Creators Process in Record

Perceived quality / authenticity of process

PAO 2v Role of Length and Challenge of Observation

Time, Distance, Terrain

PAO 2vi Repetition / Frequency of Observation

PPA 2i These are the tools we use.' Balance between informing and forming opinion'

MAP MAKING

PAMM 3i Engagement Tactics, Actual Balance, Discipline and Subversion

Firmness of factual content

Intent of non-factual content

PAMM 3ii Collaboration with map-reader

In content/derived content

PAMM 3iii Pattern, sequence of Discipline and Subversion

PAMM 3iv interpretation / skills required of map reader

Witting / unwitting engagement with different kinds of data

MAP READING

PAMR 4i Output / Input of Participants

Number of Participants

Types of Participants

Curiosity factor

Opportunities for feedback / discussion

Possibility of discoveries, conclusions

Possibility of feedback into subsequent editions of the map

Possibility of feedback into subsequent maps

Perecplus

PAMR 4ii Anabases

The role of being, becoming, recovering from being lost

RECORD

PAR 5i Combined effect of explorations

Traction with intent

Effect on subsequent projects

Perecplus

PAR 5ii Perec Plus: Ilit Azoulay

Writing-up, Exhibition, Follow-up and Reflection upon findings

PAR 5iii Perec Plus: Lucy Harrison

Mixed modes of delivery, receipt, feedback

7.01 Propositional Observation

PAO 2 Perec Approaches To: Observation

PAO 2i Observational Intent

The map-makers observations and consequent intentions for the Lea Valley Drift Maps, analysed in Chapter Six, were converted and progressed through the development of the content for the maps. The developed and published document was comprised of two maps, printed on either side of a single 705mm x 495mm sheet, folded. This section considers the intentions for participant engagement with this content.

PAO 2i Dialogue Between Observations Intended

The necessary inclusions and exclusions to the maps were combined with observations that addressed other priorities, described in the Manifesto section of Chapter Six, to produce a broad content to include and to engage a wide audience. The Reality Balance section of the Intentions Analysis, also in Chapter Six, categorises these five different kinds of observation for inclusion on the maps as: 1/ facts; 2/ approximate facts; 3/ extended facts; 4/ potential facts and 5/ almost fictions. This range of content was intended to create a continuous range of possibilities into which any possible form of observation could be located, validated and considered of status. Once the map-makers thorough survey of possible content was complete and identified on early drafts of the maps, the kinds of observations being made for each possibility of content were considered. This process yielded a range of possibilities for content inclusion in some locations and less options in others. To achieve a balanced distribution of types of inclusion along the route, selections for the locations with less options were made first and those with most options last. This allowed the examples of five different categories of observation to be encountered along the routes in loose rotation. Viewing the map before departure on one of the walks was intended to prime the participant with the range of possibilities that they may observe or seek. Different possibilities would be more or less engaging for different people. Placing slightly dissimilar possibilities in proximity to one another was intended to widen interest and engagement. Overall the intent was to encourage people to value a plurality of qualities in the locations.

PAO 2i Prioritisations Between Types Of Observations

Perec's preferred observation post was the cafe. In the cafe you hire a seat, with a coffee / croissant / cigarettes purchased, for a short stay. This static starting position, seated, coffee in hand, observing, may be seen to *situate the whole in the context of the self*, not the self in the context of the whole.

Gauging the success of the whole on its ability to provide an engaging tableau to the coffee drinker is a useful test, and reminder, to the city maker.

By contrast, our observations took place whilst walking. From right to left the vertical columns of the general Lea Valley Drift map identify: 1/ The route and numbered locations of 'somethings', indicating an area where an item can be found, not a precise location, meaning that some searching will be necessary, along the route; 2/ The numbered somethings in the locations, for example: A cable car (01), A frog (10), A ping pong ball (18), A chocolate cake (26); 3/ Personal thoughts of the walking map makers, hidden within a fold; 4/ Imagined fragments of conversations in places related to as many local activities as we had discovered (Art Trail; Athletics; Canoeing; Cycling; Dating; Dog Walking; Fishing; Galleries; Gardening; Heritage; Incomplete Projects; Infrastructure; Landscape; Nature; Planes Landing; Plane Spotting; Recycling; Riding; Rowing; Running; Sculpture; Table Tennis; Tagging and Walking). These columns bring down the scale of the location in stages: an area of the city, a route through the area, key moments along the route, interpretations of key moments along the route, possible conversations of others with specific interests in specific places. They move from implausibly labyrinthine city to conversations in settings, for example, Galleries: 'Lovely and the coffee's fantastic....', Fishing: 'A handsome Bream. Ten Kilos.' (Froome-Lewis and Street, 2013b). As Perce identified, it is these specific moments that sustain the whole.

PAO 2i Prioritisations Relative To Physical Presences In Location

Recognising that habitual walking creates plenty of detached space for thinking and recognising that these walks would not be 'habitual', requiring more focus so as not to get lost, we considered how often the mind of the walker should be bought back to navigational necessities or prompted to look for one of the physical presences, described as 'somethings'. Thinking would periodically be bought back to the physical. Despite the focus required beyond habitual walks, these walks contained very long stretches where there was no need to change direction and nothing very distracting, to interrupt this 'detached space for thinking'. It is the propositional aspects of the maps that takes them beyond route finding, proposing some occasional dialogue with the 'somethings' and in turn inviting the walker to question their environment, to take positions relative to the locations. Perce's *man asleep* constructs a world devoid of hierarchies and preferences, a 'space cleansed of value judgements' (Perce, 2011a, p. 170). After resolving 'To want nothing. Just to wait, until there is nothing left to wait for. Just to wander and to sleep.' (Perce, 2011a, p. 161), Perce's *Man Asleep* learns '...to walk like a man alone, to stroll, to dawdle, to see without looking, to look without seeing.' (Perce, 2011a, p. 163). There is also a point, quite soon, at which *man asleep* needs to move on from looking without seeing. He quite quickly starts to imagine: '...a classification of streets, *quartiers*, apartment blocks: the crazy *quartiers*, the dead

quarters, the market streets, the dormitory streets, the cemetery streets, the peeling facades, the worn facades, the rusty facades, the concealed facades.' (Perec, 2011a).

Curiosity then will tend to make us seek out physical presences that we can evaluate. If discovering or re-imagining the Lea Valley were key outcomes sought from the Propositional Walking Map, finding, thinking, dreaming, and not becoming bored, on the many long stretches, needed the prompts to enable walkers to become curious about physical presences. Walkers identified their own priorities from the map content and content on the ground.

PAO 2i Prioritisation Relative To Other Presences In Location

The prioritisation of other presences occupied ranges beyond the physical location. These draw on Lucy Harrison's work *Mapping Your Manor* (Harrison, 2011) where she uses entrance markers to the Olympic Park as a starting point to physically situate her project, quickly focussing interest to the local and specific. Harrison's project 'involved making audio recordings with people who live or work near to each of 10 trees planted as part of Ackroyd and Harvey's commission, to be listened to in those places' (Harrison, 2011). On her project's website she includes the map of the locations, a photograph of a leaf from a tree in the location and the audio link. For example, 'Location 7, Marker 7, Indian Bean, *Catalpa Bignonioides*, 'Moorland- Rivers in Seas' by local resident Sandra K, using sounds recorded along the canal. These recordings bring a super-realism to the project.

At the Lea Valley the presences beyond the physical include sounds, aromas and memories, which are less reliably and consistently located. The sounds: cheers or music emanating from the Olympic Stadium; birds nesting at East India Dock Basin; planes turning to land at the City Airport; the rumble of traffic above the underpass at the A13; the espresso machine at the Hackney Pearl. The aromas: Tate and Lyle Golden Syrup refinery close to the Royal Victoria Dock; the occasional emergency sewage outfall close to Abbey Mills Pumping Station; new mown grass at Victoria Park. The memories contained by the areas of historical significance, where there is nothing to be seen, but something to be remembered, which may be a moment of personal significance; a place where you caught a fish or were bitten by a dog; or a memory of wider local significance such as the Manor Garden Allotments established in 1924 that were demolished to make way for the Olympics in October 2007 after a long running dispute, and reopened, on a much smaller site, in 2016. Walkers can then identify their own priorities from the presences on the map and the presences on the ground, mobilised by the prioritisations of content included on the map.

PAO 2i Prioritisation Relative To Other Non-Location Objective

The main non-location objective of the Touching the City walking and map-making initiatives was to demonstrate the possibility to encourage increased activity in lesser public spaces for a broad cross section of the local population. The walks and maps both responded to prior initiatives and tested new ground. These developmental relationships are described fully in the Intent Analysis in Chapter 6, where the cumulative experience gained by following the walks is firmly grounded in local, shared, everyday realities.

PAO 2i Balance Objectives Between Prioritised Observations

The design of the maps granted equal status to all the observations included, so that whoever engaged with the map and whichever aspect of it they related to, that observation was as significant as any other: The numbered references also had the same weight on the map, included pictograms of equal size and colour prominence, the text instructions for navigation of each stage were of equal length, personal thoughts of the walking map makers were each of equal length, the images and data for each imagined fragment of conversation and cartoon were evenly balanced. We also indicated nine different speeds at which the territory could be traversed including every possible type of visitor: On horseback, cycling, kayak, rowing, running, walking, wheeled, with children, with a camel, by pedal swan. This means that for the Lea Valley hierarchy of content is decided by the map-reader on the basis of what they relate to, whilst also opening possibilities of exploring journeys or ‘somethings’ the map-reader would not have known, or considered as valuable, had they not appeared with equal status on the map.

PAO 2i Possibility For Non-Prioritised Observations

The overarching ambition of the Touching the City project was to encourage participants to value their observations, to see that what they valued belonged to a loose-fit, inclusive, identity for the location and to derive pleasure from the interplay of people’s different ideas, values and enthusiasms. In this regard, the inclusion, and engagement, with non-prioritised observations are encouraged by the map maker, granting the map a limitless quality in scope.

PAO 2ii Perec Approaches To: Observational Record + PAO 2ii Detail And Quality Of Record intended + PAO 2ii Variation Intentions For Detail And Quality

Having established the balanced prioritisations between types of observations, described in 2i Observational Intent, the ownership of this process was transferred to the map-reading public, with the map acting as a catalyst to individual or group thinking. The intention was that linking route finding

with many different kinds of observations, through the maps, would prompt an observational mind-set and provide possible topics for discussion for map-reading groups of walkers. Having walked the routes with many groups of people and having observed and engaged many kinds of groups on the footpaths (from people fishing, dog walking or just talking with friends, as well as groups of planners and officials visiting the area), we wanted the content to relate to the everyday wanderer. Considering the area as a regeneration experiment, we wanted to remind them that these everyday wanderers were the key constituency, following the Olympics, and that it was this group that the 'Emerging East' project had set out to reach out to and to give back to following the long years of construction and disruption, as well as to celebrate the launch of the new Queen Elizabeth Olympic Park.

All variations of quality and detail of using the maps would be valuable, including rejecting their content and adopting a contrary view. Records of use would include: memories of the walks; conversations; the places; discoveries; opinions on the identified 'somethings'; selfies or photographs; a muffin wrapper folded in a pocket; a conversation with somebody lost; a sense of the territory covered; a still soggy coat the following day. And although many maps would not see the outdoors, they might be unfolded, checked and 'walked' whilst sitting on the sofa with a biscuit and cup of tea, activating in the map-reader 'recovered' prior memories - I've been there, why does it take you around that way? These 'recovered memories' might lead to making plans to walk and a search for possible companions. The importance of the balance of the prioritisations of observations on the map and their effects is to register that both map-maker and map-readers are engaged with and caring about the everyday places and happenings of a neighbourhood.

PAO 2iii Perce Approaches To: Role Of Sequence Of Observation

The observations sequenced by the routes followed a non-repeating-adjacencies pattern (the general strategy for this is described in detail in the 'Dialogue between observations intended', Propositional Observation, Chapter 7), giving equal status to a wide range of different kinds of potential interests. At the same time, if a particular type of interest, for example interest in 'industrial relics', was rewarded it would be some time before another 'industrial relic' was highlighted along the route. The industrial-relic-centric participant would be prompted to engage with many other types of interest. This is not to say that other 'industrial' relics would not be encountered along the route, but they would not all be included on the map. Therefore, the participant would need to take observational initiative not to miss these relics, gaining the reward of making the discovery un-prompted. This is the type of observational training that is embodied in the map; rather than an encyclopaedic catalogue, the Propositional Walking Map is a 'seeding map' for catalysing observational initiatives.

PAO 2iv Perec Approaches To: Acknowledgement Of Creators Process In Record

The map is the product of a creator or creators (map maker), that once published, frames all the subsequent observations made by map readers to some degree. However, as the effects on map-readers were not intended to be a formally documented, it is not clear to what extent they acknowledge the creators (map-makers) and the process involved in creating the map. To reach relatable engagement with map readers beyond the content, the visual identity adopted for the maps is that of a hand-made kitchen table product. All the visual content was created through hand drawing, in ink, over tracing paper, on kitchen tables. Complex parts were redrawn several times using overlays. These drawings were then scanned, with colour fills added in Photoshop and then assembled in layers, using InDesign. The font used is the common typewriter font 'Courier', in regular and bold, in places, such as road names, on simple white rectangles to give the suggestion of small pieces of paper cut out, stuck to the map with tape, and copied. These choices were made to clearly signal the difference between our two-person enterprise and the many 'official' corporate documents, web pages, handouts, created by LLDC, that often include a graphically simple and minimal map. Our local, small scale, creator process was embedded in the maps; we informally observed the effect of this visual identity in the warm reception of the maps. Formally, the acceptance of the map for bundle distribution with the local Wick Newspaper, dedicated to local communities, was stronger evidence of the positive reception of the map.

PAO 2v Perec Approaches To: Role Of Length And Challenge Of Observation - Time, Distance, Terrain

The London walks have included some macro city territory objectives. For Westminster (walk 1), from the heart of the City to the periphery; Southwark (walk 2), a walk from the extremely familiar to the extremely unfamiliar and then back to the familiar; Highgate (walk 3), from a northern periphery, where Dick Whittington first sighted the city, to South of the River, to a west London hub, Sloane Square and then back in the direction of the periphery; Lea Valley Drift (walk 4) the walk commences at the periphery of walk 1, meandering slowly towards the new hub of the Olympic Park. The journeys described by the London walks are about the maximum distance that it might be possible to walk in a city in a day: approximately 20 kilometres. A similarly 'incredible' journey is followed by Perec's *A man asleep* follows, apparently in a single take of About 20k in all: 'Still you keep walking, wherever your feet take you. You get lost, you go round in circles.' (Perec, 2011a, p. 167).

These journeys create points of transition where feelings of mastery may become feelings of being an ancillary to the city. Recognising these moments, the walker may create a version of the self that may be sustained where the search of evidence of belonging is transformative. Walking the distance from a

periphery to a hub provides a useful scale of certainty of ownership. At the periphery one may feel some authority / ownership / mastery as a consequence of walking where no other human foot appears to have trod, rather like making the first footprint on the moon, whilst as one approaches a hub such as the Olympic Stadium where the fastest human beings on the planet have been known to run, swim, cycle, praised by the masses, one's position becomes relative. Walking for a whole day (Time), covering 24 kilometres (Distance) as proposed by the Lea valley Drift (Terrain), signifies a commitment to city-knowing that can be considered a rite of passage introducing the walker's self to feel *known by the city* and by extension belong to a group that have become intimate parts of the city.

PAO 2vi Perec Approaches To: Repetition / Frequency of Observation

Long-distance walking, sustaining forward motion across a varied terrain and sustaining active observation, is taxing. To additionally envision new connections between observations, within and beyond the content of the map takes a substantial commitment. Achieving this entails practice and, only once the required endurance and mindset has been achieved, leads to this sense of belonging to the whole.

PPA 2i Perecplus Tools 2

These are the tools we use. 'Balance between informing and forming opinion'

The content of the Lea Valley Drift maps includes what the map-makers (creators) have observed in ways that make explicit that this is neither a total, encyclopaedic, content of the locations, nor a prioritised collection of *best* finds, or of finds *preferred* by the map-makers, but a *sample* of finds enabled by an open approach to the reception of locations. This open approach is nonetheless highly organised and systematic, achieving openness through a wide range of neutrally engaging tactics. This is complex, but necessarily so 'if we accept the idea that complexity is not the opposite of simplicity but only the opposite of complication and confusion.' (Baudelaire, 2014, p. 62). The finds of the map-makers result from a complex, open, purpose to 'receive' a series of locations, which are then organised along a necessarily complex navigable route that stem from a simple desire line, to inform the map-reader-observer. In this sense the maps propose that the map-reading-observer may gain personal ownership of opinion forming processes in the construction of a personal mental map of the locations. This framework for the construction of a personal system of meaning *in place* may then be utilised in other parts of the city.

7.02 Map-Making

Perec Approaches 3

PAMM 3i Engagement Tactics, Actual Balance, Discipline and Subversion

Firmness of factual content

The complex terrain of the Lea Valley locations had evolved through a series of diverse events: changing ownerships; the successive re-development of industrial sites; differing requirements for river, canal, road and rail access; major infrastructure initiatives cutting across the area and tendencies to flooding; all of which combined with the changing access arrangements for the Olympics area in response to shifting priorities and opportunities related to the developers funding arrangements for projects yet to be realised. At the time of publication, the routes indicated on the maps were the only reliable means of navigating the areas indicated. This placed a high responsibility on the firmness of the factual content to reassure any walker considering embarking on a long journey through this unknown territory that the route could be navigated successfully. At the same time the sense of having overcome a navigational challenge by using some initiative and imagination can be considered a positive outcome. As the distances between stages in the journey were considerable, 2.5/5km taking about an hour, it was important to gain competency in gauging the progress that could be expected at the pace of one's group. The key on the maps was designed to help this progress prediction, showing various kinds of walking group and the pace they might achieve. We predicted that a rate of 5 km an hour would be good progress for disciplined, seasoned, walkers, but that a slower 2.5 km an hour was also possible if some positive, detailed interest was taken in the surroundings, also allowing for the possibility of getting lost and the temptation of stopping for *all* the bacon rolls and muffins at *all* the cafes indicated on the map. This slower pace was better suited to the concept of drifting. Enabling walkers to gain this proficiency in predicting their likely progress was a tactic for engagement. Arriving at a time that you have predicted accurately is a rewarding signal of expertise gained, of ownership of the territory. Indicating places that a pause might be taken, to enjoy a view; to gaze into a pond or to enjoy a muffin, also signalled that the distance was such that such pauses would be necessary as well as pleasant. These personal and specific engagement tactics also conveyed to the walkers the sense that the map-makers had been this way also that this or that had caught their eye, that this was the individual interpretation in the location that had been made, that typical and atypical ideas and engagements had been allowed space to develop, time taken for them to be recorded and to be shared.

In selecting the quantity of factual data about finds and points of interest along the routes we were mindful of the need for walkers to have a sense of choice in the progress that they were making. A

number of 'dead end and return' sections and short cuts offered the possibility for walkers to edit the route content to achieve the desired progress if they fell behind. To feel that they were saving time by not taking a diversion. That there were even longer walks being taken by some people. These optional extensions could also help any group finding the route too simple to add challenges and variety.

PAMM 3i Intent of non-factual content

The directions for the longer Walk A, Map One, were simple and precise, whilst for the shorter Walks B and C, Map Two, additional factual comments were interspersed amid the directions:

2nd Stage: From Three Mills Green (*a pleasant open green space with a new adventure play area 'Wild Kingdom'*), proceed with water to your right side along to Three Mills Lane to find the House Mill (*a beautiful renovated mill with small cafe for MUFFIN ONE - this can be obtained at Tesco's if mill is closed*). Proceed along the cobbled lane across the river and then immediately right along the towpath, passing under the A11 (*many upgrades underway here*). (Froome-Lewis and Street, 2013b)

To avoid creating confusion between factual and non-factual content the illustrations of imagined fragments of conversations in actual places along the routes that identified the varied local life of the area were drawn in abstracted form 'above' the map. These reality-based non-factual illustrations, such as digging in an allotment; purchasing new boots; driving a train under the channel tunnel; asking another rabbit where to go for dinner; busy apartment sales in Leyton, and so on, are relatable to the most everyday events, activities and local changes.

PAMM 3ii Collaboration with map-reader In content/derived content

As the map was intended primarily for self-guided walking the factual and non-factual content was developed in collaboration with a variety of local experts, with people representing institutions and with participants who joined the guided walks to test responses. Once the map was printed it would not be possible to make adjustments. Generally, these collaborators and participants found it was difficult to express, or volunteer, any overall comment on the broader content given the maps cover three days of walking and, at the time, nobody experienced and walked the full content. Personal impressions and anecdotes related to the specific and peculiar aspects of the walks were more common and often linked to the engagement tactics embedded in the routes.

PAMM 3iii Pattern, sequence of Discipline and Subversion

The journeys and content of the Lea Valley maps assemble instances of discipline and subversion in both map making and map reading. The discipline for the map makers was to be open to collect the widest possible range of data as potential material for the maps. As it was gathered, this material was trialled in a series of draft maps discussed with the commissioning body. This discipline was sequenced with a will to subvert the factual expectations of what a map should include (e.g. commercial maps) with the inclusion of non-factual physical presences and presences beyond the physical. Subversive content included: the bankrupt Pleasure Gardens at the Royal Docks; the Lea Valley potted palm trees, etc. This pattern, or sequence of discipline and subversion would also inform the kitchen-table handmade aesthetic of the map. Once the map is printed and in the hands of the walker/map reader, it demands discipline in following the suggested routes and completing a long walk but it also offers opportunities to subvert the route (content of the map) in the realms of the physical, taking alternative shortcuts, adding loops, taking the bus and of the imagination, contrasting your reactions to the busy roads with the tranquil river and canal; the opulence of Westfield Shopping and the bargains of the Stratford Centre; 'cosmopolitan' Fish Island and 'out of town' Leyton; Porsche driving and Tube Train driving; the aromas of coffee at the Hackney Pearl and of the 'Greenway'.

PAMM 3iv interpretation / skills required of map reader Witting / unwitting engagement with different kinds of data

There would be wide variations in the qualities of map readers. The trials during the development processes adapted the content of the maps in response to: 1/ how long different kinds of people were interested to walk for; 2/ the relationship between interest in walking and confidence that a walk could be completed; 3/ differing expectations around the role of 'sights' and 'discoveries' in determining that a walk has been rewarding; 4/ correct interpretation of the spirit of the walks as urban explorations in largely post-industrial settings, rather than a 'Green Chain', seeing beyond the words 'Lea Valley' as there is not very much valley in evidence somewhere almost flat; 5/ interest in the endurance opportunities presented by the walks; 6/ concern to accumulate data for a post-walk description that would excite/impress friends and colleagues; 7/ knowledge from prior walking experience about what to wear and what to carry to address the variable weather conditions; 8/ ability to accurately forecast progress over a distance, gauging when to start and when to expect to finish; 9/ ability to plan for spasms of hunger, thirst and the possible need of a comfort break; 10/ taking all the above into consideration, willingness to try something different. These factors considerably adjusted preparedness, willingness and the sense of achievement and value achieved post-walk. The term 'endurance walkers' started to be used to introduce us to people as the commissioning body better understood the quantity of walking involved in the project. The common perception was that the walks were very long. They are. This was

a result of the experience and knowledge gained in the previous London walks: if the intent is to gain a new understanding of the city and if that part of the city being explored is extensive, with its attributes widely spaced, then a meaningful and appreciative understanding can only be achieved by travelling a long distance. The walks, therefore, would only be rewarding with a willingness for walking endurance and/or if an ability to find beauty in less than idyllic surroundings was present. Because the maps incorporate many short-cuts and possibilities to experience the walks in sections the appreciation proposed could be achieved in stages over time.

The responses to the maps, pre-walk, typically took two forms either: *This is precisely the kind of urban adventure that we're looking for, thanks very much*, or: *Why would anyone want to walk in those places, you have to be joking*. Both responses came from positions of some expertise about what was likely to be encountered.

7.03 Map-Reading

Perec Approaches 4

Engagement Outcomes

PAMR 4i Output / Input of Participants

For this walk participants were involved from the initial stages of the map making process. Once the maps were completed there was not scope to revise or upgrade the maps. Therefore participant engagement pre-publication was key. This is covered in detail in Chapter 7, Propositional Observation, in summary: 7.01 Observational Intent, developing the five broad categories of observation described in Chapter 6 for map inclusion: maps 1/ facts; 2/ approximate facts; 3/ extended facts; 4/ potential facts and 5/ almost fictions. The creation of a continuous range of observational approaches in which any possible form of observation could be located. The ways that collected observations were edited for inclusion. The distinctions between seated and walking observation. The importance of distance between items to observe to reflect and organise thoughts. Presences beyond the most immediate physical map content such as sounds, aromas and memories. The relevance of cumulative experience gained across several walks. The importance of weighting different kinds of content equally. Creating an openness to discoveries beyond the imagined scope of the maps.

PAMR 4ii Anabasis, the role of being, becoming, recovering from being lost

The complex territory, walking between steaming industrial sites, derelict industrial sites, building sites, live-work communes, housing and occasional beacons of Olympic development, lacked recognisable landmarks and was disorientating. The Olympic stadium was just visible viewed from the height of the Leamouth flyover beyond the tangled infrastructures, blocks and sheds which stretched into the distance shrouded by the frequent drizzle, but the stadium vanished without this altitude. There was a very high possibility of feeling one was about to become lost and of becoming temporarily lost, consequently walkers were relieved and delighted to emerge in familiar territory at the conclusion. A trial walk with a crowd of around three hundred walkers, which seemed like a wandering civilisation displaced from their homes around the city, certainly felt as if it privileged both systematic progress and gaining an opportunity and ability to digress, to argue for the imprecise and to consider the folly of making the point of arrival. The walk became a physical embodiment of reaching a conclusion.

7.04 Record

Perec Approaches 5

PAR 5i Combined effect of explorations

PAR 5i Traction with intent

The intent for these maps is both to propose new ways to navigate the territories around the Olympic Park in East London and to seed discoveries that can be made on ensuing walks, encouraging the adoption of personal approaches to selection and prioritisation. The combined effect of these individual discoveries can be understood both as part of a wider terrain and be situated conceptually and geographically in that terrain.

The publication of the maps and their wide distribution through the local Wick Newspaper augmented the intent to provide a new way of reading the city to a much larger group of local people. The publication of a paper on the project in the academic journal ARQ Architecture Research Quarterly further expanded the audience for this novel approach to exploring the city.

Although mainly intended for walking map readers, the printed paper maps, the ARQ published maps and on-line editions of the maps may also be navigated through the eye and mind alone. In this instance, the graphic identity of the maps becomes particularly important when the physical location is absent. Therefore, the length of the walks, their content, the areas that may be traversed, the spirit in which map making has been undertaken and, not least, the evident investment in time spent finding and sharing rewards in the area has been transferred successfully to the static map reader.

PAR 5i Effect on subsequent projects

The production of these complex maps demonstrated that the map making process was a natural extension of the ideas that emerged through the previous projects following the pattern: map, walk, observations, record and discovery. This complexity is the opposite of complication and confusion, it does not derive from needless complexification of a simple process. The complexity involves precision in understanding our everyday lives in public places as an essential skill to develop. This is a necessarily time-consuming and sophisticated process. Subsequent map projects have demonstrated that initiating a project with a very focussed question involves a less complex and time-consuming process which may be followed by a precise outcome, as is evident in the KPDM project which followed from the Lea Valley Drift.

PAR 5ii Perec +: Ilit Azoulay

Writing-up, Exhibition, Follow-up and Reflection upon findings

The research, creation, refinement, finalisation, review by LLDC/QEOP and printing of the maps was the practice of the research, methodology, writing up and publication of the project. The guided walks with the maps were analogous to a book launch. The presentation of the Lea Valley Drift at two conferences, AHRC and Riverine, engaged the project in an academic discussion. LLDC/QEOP requested a follow up report on the project which was published in 2013. The report, *Lea Valley Drift, Beyond the Olympic Park* (Froome-Lewis and Street, 2013a) provided a contextual positioning of the maps; a description of our first-hand experience of the longer walk and a collection of photographs of some key finds. (e.g. Birds nesting in a coil of floating pollution traps, elaborate fishing equipment laid out for a fishing competition, a neat wedge of lemon cut for a drinks party under the A13, football on Three Mills Green). The design layout of the book placed the first-hand narrative text at the top of the page, as if in the sky, whilst the contextual positioning is placed as an extended, continuous, footnote below blocked in colour as if below ground, a foundation of knowledge, the line between the two morphing into a sectional drawings of key sights along the way. The pages suggest travel through the landscape as a result of the action of reading. The book is a companion to the map that creates a complementary but different experience to map reading on the ground.

PAR 5iii Perec +: Lucy Harrison

Mixed modes of delivery, receipt, feedback

Taken as a whole the research, conversations in places, conversations on the move, discussions with the Architecture Foundation and LLDC, discussions with others producing projects for Emerging East, attending their events, producing the maps, the book, running guided tours with different groups and writing up the project for ARQ provided a very broad discursive engagement and a wide range of reference points against which to measure the products of the previous smaller scale projects.

Summary

This chapter applied the complete set of Perec and Perec-Plus Approaches 2-5 to the Lea Valley Drift Walking Map. The section on Propositional Observations described how placing dissimilar possibilities and ‘somethings’ adjacent to one another can be utilised to incite wider interest and encourage map-readers and walkers to value a larger range of qualities in the locations. The map makers’ selection of these inclusions derived from observations that took place while walking, applying a focus that went

beyond habitual walks. These non-habitual walks contain very long stretches with nothing of conventional note, which enables a 'detached space for thinking' essential for the propositional aspect of the map that takes the walker beyond route finding to develop a dialogue with the 'somethings', taking their own position in relation to the presences in location. These presences include those beyond the physical such as sounds, aromas and memories. Therefore, the map-maker grants a balanced hierarchy to the content of the map to open possibilities for the map-reader to explore journeys and/or 'somethings' that they might not have observed had similar items not appeared on the map. This balanced prioritisation of content is important as it bonds map-maker and map-reader through caring about the local everyday places and happenings. However, the Propositional Walking Map is not meant to be an exhaustive catalogue of locations, presences, happenings; it is a 'seeding map' for catalysing observational initiatives. The Propositional Walking Map provides a framework for the construction of a personal system of meaning *in place* that may be utilised in other parts of the city. Combined with the small-scale hand-made visual identity of the map, it reinforces ownership of place to map-readers, the map being a catalyst of observational intent and sense of belonging.

The use of the term 'seeding map' is helpful to define that the content may initiate thinking along a particular trajectory but that the total observations along the walk are not rigidly identified but available to the walker to discover. The map makers, as Perce in *A Man Asleep*, seek to construct a world 'devoid of hierarchies and preferences' in which all the consequences of curiosity could be valued as part of a continuum of curiosity constructed between walkers / map readers.

The five types of observation that range between 'facts' and 'almost fictions' for inclusion on the maps were intended as an encouragement to the map reader to regard any new thinking that emerged from walking with the map as included in a set of approaches validated within the maps. Situating the new thinking of the map-reader in the map would make their contribution feel like a part of the map and, in turn, includes the map reader as a part of the location. Therefore, just as the character of the observations made by Perce was contextualised by the locality-centric act of sitting in cafes, observations made while walking are situated in the individual, which is the only place that a personal collection of sightings could be made from. Although the physical may be located and almost certainly relocated with a map, less reliable audio presences beyond the physical, as identified by Lucy Harrison (temporarily available in a location, or having occurred in the past), may be more significant and carry more emotional weight than the physical presences. For example, the Lea Valley map includes some fragments of conversation captured in words as speech bubbles and QR codes provide links beyond the map. However, non-physical presences like transient aromas may remain as powerful memories but are difficult to recreate and evoke in a map.

The Map Making section described that the project adopted a kitchen table visual identity for the maps to encourage a relatable engagement with map readers beyond the content. The visual content was hand drawn in ink over tracing paper on dining tables. The more complex parts were repeatedly redrawn using overlays. The post-production process followed using scanners, InDesign and Photoshop including using the common typewriter font Courier to indicate places on simple white rectangles as if they were paper cut outs fixed to the map. These aesthetic choices signalled the difference between our small scale, two creators, enterprise and the many graphically simple and minimal maps included in corporate documents created by LLDC. In relation to content the Lea Valley maps assemble a pattern of discipline and subversion in both map making and map reading. The map making discipline involved openness to collect the widest possible range of data as potential material for the maps, combined with subverting the expectations of what a map should include as facts. For the map reader and walker, the required discipline is to respond to both the demands of following the endurance walking processes and to the opportunities to subvert these. This relates to the focus on engagement in Map Reading, the section briefly explaining that input and engagement from participants (future map readers / walkers) from the conception stages map making is essential.

Finally, the Record section brought back the connection with Intent: to propose new ways to navigate the territories around the Olympic Park in East London and to seed personal discoveries that can become both conceptually and geographically situated in the local terrain. The printed map, as a form of record, carried the intent to a much larger group of local people.

Similarly to the use of the second person point of view, the *you* used by Perec in *A Man Asleep*, particularly when he wishes his readers to act, the map addressed the map reader through the wayfinding texts as instructive calls for positive action from the map reader. Perec circumscribes a large area of Paris in relation to his home to establish a firm connection between his character (*you*), in *A Man Asleep* and the totality of the known yet unknown city. The *dislocation* of the character happens in relation to the *entire* known and unknown entity, the physical city and the performed city. In an analogous way, it is necessary for the map reader and walker of the Lea Valley to circumscribe a large area in order to achieve *location* of the self in relation to the *entire* known and unknown entity of the city.

SECTION THREE: Learning from Propositional Maps

Chapter Eight

Discussion: Outcomes of Applying the Perec and *Perecplus* Approaches

Chapter Nine

Reflection: Perec Through the Propositional Walking Map

Chapter Eight - Discussion: Outcomes of Applying the Perce and Perceplus Approaches

Introduction

This discussion commences by re-locating the role of the Propositional Walking Map, the processes of analysis and the relevance of their outcomes for the evolution of the Propositional Walking Map, consequent changes to our understanding of Perecquian fieldwork and of the wider theoretical field of which Perec has been a part. Four themes organise the findings from the five walks establishing a Framework for the Propositional Map Maker. In closing I consider the implications of my research for further investigations of the theories, fieldwork and practices of Perecquian fieldwork and Propositional Map Making.

The discursive formation of the Propositional Walking Map described in this concluding chapter has been derived through a reflective analysis of Perec's writing, which has included theorising the context to his work through Lefebvre, de Certeau and Foucault. Discoveries that relate primarily to Perec in this conclusion also carry implications for our understanding of this wider group. Methodologically I employed a Case Study approach and Visual Discourse Analysis to unpack these many elements and to derive the *Perecplus* approaches, then applying these to my evolving walking and map-making practices - described in Chapter One and the appendices. This analysis has brought definition to the cross-currents between approaches to realised actions, recorded and remembered experiences, to propositional accounts of potential experiences and to different ways that participants may be engaged and may respond.

The potential of the Propositional Walking Map to carry questions and proposals in parallel to facts, in location, created the opportunity to look beyond map-making and map-makers to other communicators on paper including writers and artists that have combined factual, discursive, reflective and propositional approaches to walking in the city. These approaches, including those of Perec, typically refer to physical locations without providing a map, since, though based on live experience in place, literary and filmic accounts need not follow a sequence in their journeys that can be re-created physically on the ground. Their journey is that of the narrative, with the book or the film as the ultimate communicator, where it is not necessary to bind locations to the sequential logic of geographic adjacencies that governs planning and map-making for physical walking.

In relating my walking practices to Perec's narrations of walking and walking practices it is useful to consider the broad sweep of our different relationships to fictional narrative. For my London Walking Maps Practice it is most direct to consider the progression: (1) walking, (2) observing, (3) interpreting and situating interpretation of what has been observed and (4) directing and proposing creative ways of

thinking through objects found along the way. The selection of location and route communicated by a map provide means of navigating locations, but navigation is the starting point not the ultimate objective of this approach. Walking and observation guided by The Propositional Walking Map are then the means of propulsion to making connections between objects: everyday things that can establish trajectories through both space and the mind.

Perec's writing processes occupy a reversed spectrum to my own in their progresses between fiction and reality, typically he is: (1) using objects sourced in many ways as elements of narrative, (2) distributing such narrative-derived-objects in actual, known, isolated places, where they may or may not have actually existed, (3) narrating this distribution through a subsequently created journey, which may or may not have taken place in part and which may not therefore be recreated in location and (4) a journey that was actually conducted including in location object-related experiences, that was recorded in the received sequence and became a part of the narrative. The intertwining of these approaches has consequences that ensure that his writing, though clearly situated in an authentic assessment of Parisian life, with many actual, named, locations, may only be engaged unreliability in the physical realm, on the ground. Between Perec's, clearly un-navigable, fictional accounts of dreams, and his, clearly navigable, factual fieldwork there is a substantial body of work that combines experience and fiction, rendering it un-reliable for navigation. In no case does Perec suggest that those engaging with his work recreate a journey. The references evoke and manipulate the city assumed already to be known in detail by the reader.

This chapter brings together the outcomes from the Perec and *Perecplus* approaches applied to the analyses in Chapter Six and Chapter Seven. These outcomes are organised to define the discursive formation for the Propositional Walking Map, collecting findings from across the approaches and, in so doing, propose a Perecquian Approach to the Field. In the first part four themes combine and develop the key discoveries of the analysis chapters: (1) the superficially vacuous everyday, (2) the relationship of the map reader to fixed and transient boundary objects, (3) the self-city and (4) The Propositional Walking Map.

The broad structure to these processes is set out in a concluding variables summary diagram (Fig. 45).

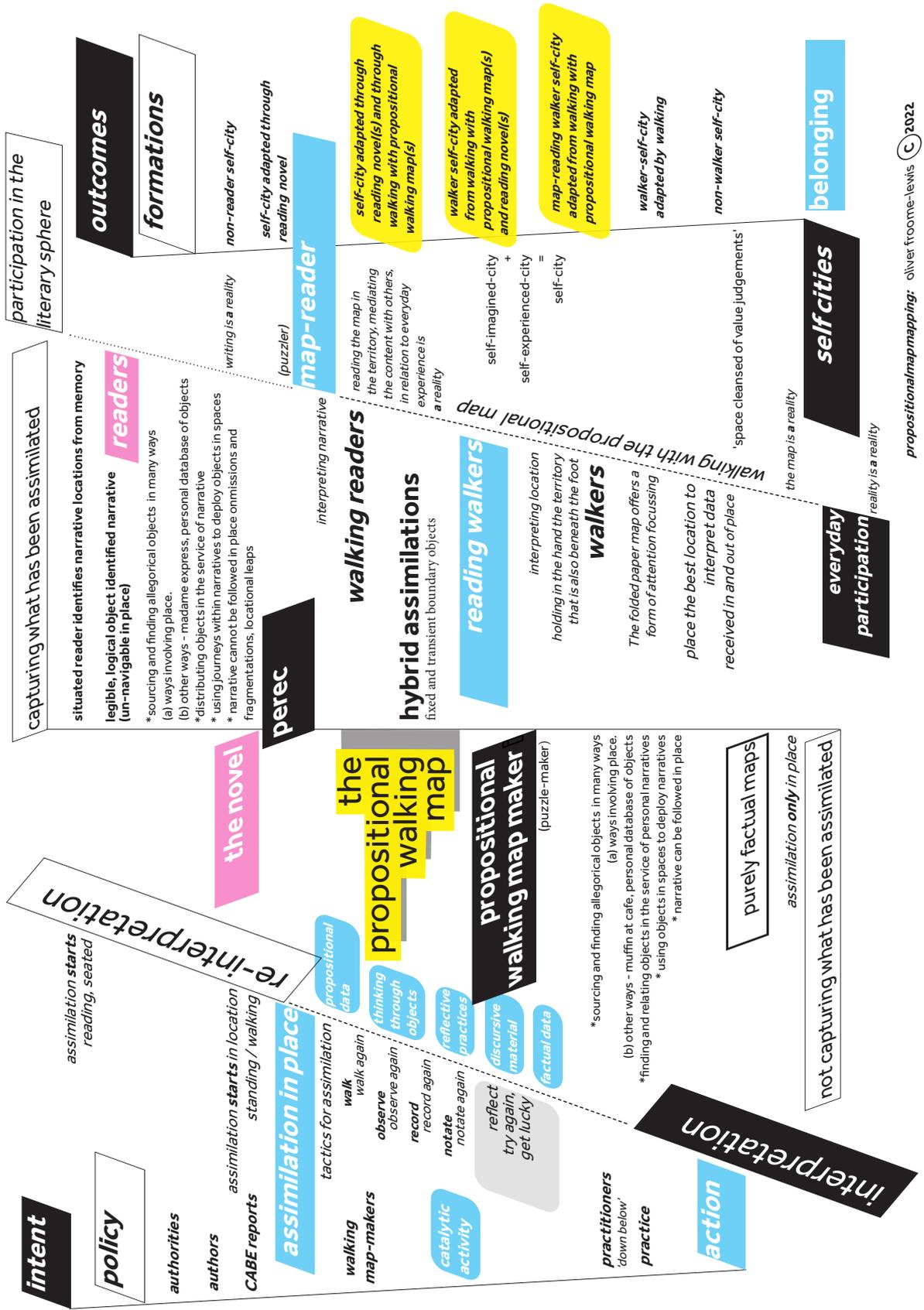


Figure 45. Propositional Walking Map Mapping

8.01 The superficially vacuous everyday

To achieve a walking route that is most likely to condition the walker to achieve a state receptive to engagement with a creative narrative, it is important to seek minor public spaces and to avoid major ones. Such a route is also less likely to contain tourists and occasional visitors and more likely to offer opportunities to engage local people. This approach recognises that minor spaces are less likely to contain pre-existing, dominant, narratives. A series of such minor spaces generates a cumulatively, and helpfully, yearning mindset on the part of the participant, who may commence by reflecting inwardly before becoming increasingly receptive to proposals. A superficially vacuous everyday invites creative thinking, local story telling, acknowledgement of personal memories and hopes. Conversely our new neutralised public spaces, the over-controlled city, where past uses have been erased, where nothing, except for perfect cleanliness, total vacuousness, is intended to be signalled, communicates, promotes, neutrality of purpose to the participant who tends to become too anodyne, too stupefied, too overawed by tidy perfection, to respond.

Formation of a route of linked spaces, that avoids the neutralised public spaces of the over-controlled city and seeks out the superficially vacuous everyday, necessitates an approach that modulates between the varieties of superficial vacuousness that fall between the two. The forecast range of participants is important to organising this selection. A more creative group of participants may sustain a nurturing, transformative, creative energy in spaces that offer pre-existing but not quite dominant narratives. Whilst a less creative group of participants may be quickly overawed by present narratives. However, even this type of group will progress to a creative mindset. Initially becoming bored, then impatient, finally restless and eventually more engaged if conditioned by walking a series of superficially vacuous spaces. Such a group then becomes more assertive, more convinced of its value and place in the city, once it has overcome this initial reluctance. Both types of group, and those between, progress, are rewarded, and complete their journey differently equipped.

Acquiring confidence to augment the proposed narratives of the map, by inserting personal narratives into the superficially vacuous everyday, in time empowers the participant to compare their personal narrative preferences to the pre-existing, dominant, narratives of major spaces. The map can then be seen as a model for ordering, prioritising, setting out, a holistic set of narratives, an overall construction of a city and a sense of oneself in that city and of the city in oneself. This can lead to the foundation of a self-city inhabited according to a personal location-based repository of narrative ideas.

8.02 The relationship of the map reader to fixed and transient boundary objects

The proposition of the map is transmitted to the walking-map-reader through a range of inclusions. Since the primary aim is to engage the walking-map-reader in a dialogue about the relevance of their own presence in the city, the inclusion of interactive presences witnessed during the map making process in the locations is key. The bench may be identified as a key boundary object, both in the sense that disparate parts of communities recognise the bench as a shared asset and because it is, just, a part of the built environment, being fixed to the surface of the planet, but also a site of interaction between people and transient evocative objects: a book, a newspaper, a phone, a lunch. Including benches, bench-space and items that are more-transient-than-a-bench situates a field for walker engagement. The bench, particularly, reaches out to the walker, from the city, an invitation to sit, to pause. The bench can be mobilised for the map by observation or, more pro-actively, through physical intervention.

Taking the time to identify narratives in relation to physical content is essential for the Propositional Map-Maker. Translating a physical find to narrative is the obverse of the search of the writer to locate a physical setting that complements a narrative idea. Individuals may then identify differently with identical physical content generating a collection of narratives. The overlap and accumulation of a number of participant narratives creates the discursive formation of the self-city.

Developing transient content follows the identification and selection of fixed content. Transient content is non-reliable, non-navigational content. It may include local actors, populating the environs of the walk. Transient content has been witnessed by the Propositional Map-Maker but is, perhaps, probably, unlikely to be encountered by the map reader. Transient content demonstrates the rewards of more advanced walk-based observation. Transient content observed in a specific location is only witnessed by the observer/s, it provides a glimpse of the self-city of the individual map-maker in public space. Not to see what the map-maker has seen prompts the search for an equivalent alternative. To encourage this outcome, transient content with potential equivalence should be included. This encourages the observers optimism in searching. It also helps dispel an otherwise corrosive sense that the Propositional Map-Maker never did see the transient content, rendering it 'supposed' transient content.

The transience of such inclusions on the map can also be seen to relate to our own transient presence in locations, forming a bond. Connecting specific transient inclusions with the map-reader may only require a slight reference.

Potential in location facts are content without a physical base that develop ideas and stories from the specific locations of the map. These may include factual accounts of historic, contemporary or forward-looking realities or historic, contemporary or forward-looking fictions. With physical evidence in the location to observe, the map-reader can distinguish between factual and fictional accounts, closing the conceptual gap and facilitating seeing the location anew.

It is rewarding for a local participant to discover, re-discover or re-imagine a familiar 'over-looked' place through these discursive inclusions. Similar tactics may simply be applied to other 'over-looked' everyday places that they experience.

8.03 The self-city

Attracting participants to utilise a Propositional Walking Map in a part of the city widely known to be devoid of highlights, relies on making plausible the suggestion that reality will be conceived differently through new ways of seeing. There is public interest in accessing less travelled parts of the public realm in London on foot. Walking is therapeutic of itself, familiarity with walking, walking often, starting to question walking and to see the walked city is a consequential state of mind that the Propositional Walking Map engages productively (Solnit, etc.). Such interest is not, however, unconditional and the Propositional Map maker carries a responsibility to successfully create these new ways of seeing, otherwise risking closing down the optimism of potentially rewarded participants.

Considering the characteristics of potential participants is central to best determining the forms of progressive walking and critical observation that may apply to the creation of content for the Propositional Walking Map and best stimulate engagement. Participants interested in experimental walking and observation are many and varied.

Willingness and capability to cover a long distance are prerequisites. The evolution of a discursive, enquiring and assertive mindset during the 'consumption' of the Propositional Walking Map relies on slow changes of attitude that result from the observations made, conversations held and reflections on these over many kilometres.

Two types of participant mindset tend to be prevalent at the start of a Propositional Walking Map guided walk: Those interested in London-wide walking and strategic matters, eager to look ahead, keenly anticipating their arrivals in potentially interesting distant places, in observing patterns and similarities. And, those interested in making immediate and local discoveries, in delaying departures for myriad

reasons, in going back the way they came because they might have missed something, in pointing out what has, potentially, never been noticed previously, in observing divergencies and exceptions. Beyond acquiring a sense of the(m) self in the city, I hope to enable people to describe the effect on London-wide strategic identity of numerous local everyday happenings and their place in relation to both.

Recognising these forms of engagement is important when selecting boundary objects for inclusion. These will initiate: 1) the individual interpretation, or exclusion, of these inclusions, 2) the selection of new individual starting positions. The self-developed city, the self-edited city and the self-selected city, the city as-one-understands-it-oneself constructed through this formation of narrative ideas, utilising a discursive, combining, imagination may be seen as a personal formation of the everyday: selecting, including, those objects evocative to ones preferred personal repository, combining these in a formation that may be conceived as a city. If we learn to recognise, describe and broadcast such self-cities to one another we assert a city of self-cities. Through this process the everyday, the everyday city and the everyday city-dweller may be seen to gain status, connectivity and exposure, recapturing the title 'City' as a construction of people and of ideas in places.

If the Propositional Walking Map, distributed to individuals, can catalyse the formation of unique self-cities, as a consequence of the location-based narrative process, a walk undertaken by a group is enabled to discuss, combine and reform these individual self-cities. The formation of the everyday enables articulated comparison between individual self-cities, the collected values of individual self-cities and popular, or popularised, city-constructs, drawing on Vaneigem and Debord.

Experiences to be valued extend beyond those of individual participants responding to the content of the Propositional Walking Map. Discussions between participants, interactions initiated by passers-by curious about the group, interactions initiated by participants with others along the walk, interactions with friends before and after the walk, interactions around any circulated, exhibited or published materials resulting from the walk - all influence the formation of the self-city.

By composing the walking group, in addition to distributing the Propositional Walking Map, the map-maker may instigate a more particular formulation of such self-cities. The differently prioritised systems of the map-maker both rebalance the formation of self-cities and act back upon the individual definitions of their creators. Relating directly to the carefully constructed city within the city of the individual the position of the map maker in creating a formulation of a 'model-self-city' carries responsibility, omitting more possibilities than it may include. In this sense, whilst the purpose in creating a model-self-city is to empower the individual, the creation of any model is the creation of a Foucauldian dispositif and creates an alternative form of membership indicative of a power base acting alongside de Certeau's top-

down instruments of power. This is not to conjoin the self-city with top-down organs of state but to create a vehicle in the self-city which may make a counter argument for the individual in compatible terms.

The Propositional Walking Map having enabled navigation, assimilation of experiences, tools for interrogating experience and approaches to situating oneself amidst these in a personal formation, the self-city, the 'performance' of both static readers and map-readers together then unfolds in the series of locations during which walking city-selves are susceptible to the conceptions of co-walkers.

Thus, understanding the composition of potential participant groups will help The Propositional Walking Map-Maker to determine the characteristics of physical city content to be included. Here, the city conceived by a walking group as a collection of individual finds and collations of finds, is the city, in those locations, for those people, at those times. Records, including memories, may be of a single walking event or cumulative events. Looking at the most basic information about place, for example 'Z lived here', in an innovative way, can engage the most conservative audience in testing the value of an interpretative approach.

Furthermore, walking a place overwrites previous visits. As Richard Long recorded in *A Straight Northward Walk Across Dartmoor* (1979), things change, things remain, you change, you persist, repeated visits emboss your presence. The self-city is revealed to be rich, transient, mutable, always becoming. In constantly alternating conception between strategic overview and everyday object the walker places the everyday object as the city and the city as the everyday object.

8.04 The Propositional Walking Map

All five walks analysed included preparatory and post-walk stages that involved different forms of participation and, sometimes, different people contributing at each stage. Setting up the moment of publication of the Propositional Walking Map and the subsequent success of map-based walking and related map-guided walking remain the focus of these participations. The prior research and subsequent findings and the dissemination of discoveries primarily support the Propositional Walking Map guided walking practices. This is a balance difficult to maintain. If the success of the planned walk for participants becomes subservient to pre and post walk processes (i.e. research, exhibition and/or analytical publication), then the core purpose of the Propositional Walking Map, which is to enable a

wider public to better feel that they belong to the city and that the city belongs to them, can be compromised.

The Propositional Walking Map combines a self-city, a collection of self-cities, or a collection of potential self-cities, with way-finding. The formulation of all self-cities is a consequence of finding the way. For the Propositional Walking Map reader this occurs after the way has been explored by the Propositional Walking Map maker and potentially by others, collecting and forming the propositional materials. The walker with the map in hand is a second generation walker of the way, like Perec's puzzler (2008b, p. iii). While the map represents a model self-city of the map maker, formed from sharing self-cities and potential self-cities in the location with others, the product of its use is personal to the map-reader.

Different approaches to observation and thinking may be represented with equal status across a Propositional Walking Map. While the map contains a route that sequences reception of inclusions in location, an overall conception of the map is received by simultaneously experiencing these inclusions when it is opened, as if all the pages of a graphic novel were laid out on a single sheet. The possibility of receiving the map in this way sets out the headlines of what may be experienced, or what the pre-walk map-reader envisions may be the headlines. However, the detail, the full experience for each, will only follow in the locations. On a long walk the map-reader comes to consider different kinds of proposition and to adopt different approaches at different stages of the journey.

Sharing a map making process with an institution brings additional influences to bear on content. The technical and organisational capacity of the map maker to create a new map will be attractive to those identifying an opportunity to exercise power through a new kind of dispositif. This will tend to prioritise institutional identity and aims over those of the individual or collection of individuals that a Propositional Walking Map sets out to represent and support.

Processes of self-discovery and positioning that are stimulated to remain 'in-play' during Propositional Walking Map based walking may also be stimulated to continue a personal journey towards establishing a self-city beyond journeys end.

The inclusion of short-cuts, diversions, alternative routes and dead ends in the Propositional Walking Map renders a route analogous to the thinking processes necessary to address positional questions.

Overall the process comprises eight stages : 1/ The map-maker selects preferred pre-existing realities; 2/ The map-maker prioritises their sequence and distribution on the Propositional Walking Map; 3/

emphasis on the different elements to be encountered is further modified by the map-maker to address the differing kinds of walkers that will be present based upon experience of normal kinds of responses from different groups, aiming to walk with 'local people' is not a sufficient definition to achieve the best outcome. Walking with 'Interest groups' is more likely to initiate focussed discussions and discoveries with definite outcomes. Select and invite interest groups with care; 4/ walkers with the Propositional Walking Map receive and process the data provided and locations differently - starting to form self-cities; 5/ walkers share their emerging reflections, positions in formation, with others in the group, reconsidering and rebalancing their individual realities; 6/ a map guide may refine this approach, adjusting content and the Propositional Walking Map for subsequent groups; 7/ the interpretative approach of the walkers is altered; 8/ their subsequent encounters in the city will be assessed in new ways.

The walk resulting from the Propositional Walking Map may be summarised as (a) a process of collection-forming as a consequence of which discoveries may be assembled and re-evaluated post-walk or (b) as a process of collection-reception during which a determined collection is received and evaluated during the walk. or (c) a combination of the two. (a) places more reliance on post-walk actions and (b) on pre-walk actions.

8.05 Combining themes

The Propositional Walking Map maker selects inclusions for a walk, the relationships between inclusions and an intended discourse. The best balance between sharing factual knowledge, inviting narrative speculation and encouraging walkers to seek and describe what they most relate to is particularly sensitive to the type of participants and their differing interests. These are divergent regimes of truth.

The form and scope of the participation is designed by the Propositional Walking Map Maker: Time and distance, terrain complexity, the engaging, the tranquil and the monotonous, the complexity of the task, the formation of the participating group, the communicated urgency and playfulness. The observations, encouraged by the Propositional Walking Map highlight the significance of the everyday in the city. Observing something that a participant decides to capture as a photograph, mental note or comment to a co-walker, can register a defining point in their self-city, planting a personal stake in the territory. Engagement with one another, beyond the immediate tasks of navigation, progress, observation, is an essential aspect of group walking, with a set of commonalities to discover.

The project of exploring certain types of engagement suggested by the map, a limited project territory, requiring some focus, is accompanied by a limitless social territory. Processes of sustenance nurture the interactions of the social territory and should be planned carefully so that along the way the group becomes increasingly self-sustaining. The group may be helped to become self-sustaining.

Encouraging participants to discover new regimes of truth brings into question their pre-existing regimes of truth. This may be disorientating, particularly towards the end of a walk with the resumption of normality at the close of a temporary (positive) change. The completion of a carefully assembled walk can be a rewarding accomplishment for all participants. The distance to be covered physically will have initially appeared a challenge to many. The distance to be covered 'conceptually' will also have been significant. However, having been focussed on ordinary places, the propositionally attuned walker travels immediately onwards into further similar places, encouraging their new self, in its new city, to be carried forward.

Propositional Observation

The Propositional Walking Map suggests to the Map Reader / Participant that gaining and ordering experience and re-presenting a substantial quantity of local data is possible. Half a day of intense walking observation, guided by the map, is sufficient to produce an increase in the quantity and quality of material that is observed, interpreted and retained.

The systemisation of propositional observation, which extends factual observation in gradated steps in the direction of fiction, moved the engagement of participants with the Lea Valley Drift, Propositional Walking Maps, (Froome-Lewis and Street, 2013b) through modes of thinking that explored and linked the place-centred physical everyday and the self-centred, place-free, everyday imagination. Recognising a continuous range of possibilities between these extremes allows all forms of observation to be located, validated and considered of status.

The graphic layout of the Lea Valley Drift Propositional Walking Map, in organising the adjacencies of these dissimilar observational possibilities and their prominence, allows their type, along the factual - fictional range, to be considered and interpreted according to personal value settings. Different points in this range appeal spontaneously to different participants. Placing slightly dissimilar factual - fictional observational possibilities in proximity to one another extends the observational range of the participant. By this means participants are encouraged to value a plurality of qualities in locations, of

modes of accounting for these qualities and, by extension, a plurality of self-cities. This process infers valuing a plurality of individual people.

As demonstrated by Harrison, *Mapping Your Manor* (Harrison, 2011), each element of the physical addressed by Lea Valley Drift marks a departure point for investigations of the personally significant, prompted by examples of other personal observations and speculations. By providing these departure points using consistent graphic devices, signalling equal but different ways that progress might be made along the routes, the personal preferences of participants can be experienced as valid and self-affirming. The approach also allows elements of different scale or prominence to be signalled in identical ways.

Adopting a seated position at a cafe for observation, such as Le Canon (Rappolt, 2001, p. 34), coffee in hand, as Perce often preferred, situates the whole in the context of the self. The static whole is selectively ordered by this choice of observational location, the mobile context, buses, birds, passing through the scene, as if passing through the proscenium of the theatre. In this case the whole tableaux is only being experienced by the one observer, at one time. In contrast walking creates a tracking frame, with a prioritised direction, forward looking, a 95° field of vision, carrying the possibility of looking backwards, but, if so, the necessity to stop, or to risk tripping up. The map may be folded away into a pocket for occasional reference or carried like a talisman. Holding the map up in this way, where it can be read at the same time as walking, creates an analogue 'heads-up-display' in which map content may be considered simultaneously to the route, the surroundings and to other participants. Five hundred metres viewed on the ground scales back to a few millimetres when viewed on the map. Our attention alternates, each physical location being continuously re-situated amidst the wider city. Refolding the Propositional Walking Map in the hand adjusts this dialogue, bringing a near-fictional action in-place, a link to a cafe or to museum opening times, a historically situated dialogue, or a conversation between rabbits into the real-time physical setting, alongside with more immediate factual advice such as '...do not fall in the canal here'. The whole being situated and mediated by the context provided by the map.

Walking beyond the habitual requires focus. Comprising walk content to be engaging is the conventional aim, and concern, of the walking map maker. However, for the Propositional Walking Map maker the content may also be comprised, in part, specifically to be monotonous, creating a 'detached space for thinking', a neutral space in which a personal equilibrium may take shape. Perce's 'space cleansed of value judgements' (Perce, 2011a, p. 170). Mapping, validating, measuring out, the quantity of neutral space that may be anticipated by the walker, who will becoming familiar with the ways of the 'puzzle maker' (Perce, 2008b, p. iii), makes it more probable that the walker will drift.

Such experience prepares the walker with the sense that endurance will be rewarded with discoveries, that discoveries may be ordered and interpreted and that these interpretations may be set down on paper and shared.

Where a topic for interaction has been identified on the map and the participant has had the opportunity to be guided reliably to some good examples, other good examples of this topic, in locations where they are fairly likely to be observed, may be omitted from the map. This helps the new observer to learn to be rewarded by their own discoveries, for the map to be regarded as a 'seeding map'. An encyclopaedic coverage of all possible finds does not help the participant to gain observational skills.

Though observing for the benefit of the potentially wide group of participants described, the observational processes of the Propositional Walking Map maker are the consequence of individual preferences as well as of the emerging methodology described here. In the case of Lea Valley Drift adopting the visual language of home production - typewriter fonts, hand drawing, annotations placed as if labels fixed with tape to the map - positioned the map makers as independent voices and established a distance from more corporately produced documents available for the area at the time. Modes and places of map distribution can also connect the map with similarly minded organisations and approaches.

The second person, 'you', used by Perec when he wishes his readers to act, may be used in instructive text, for example wayfinding, to promote positive action by the map reader.

The extent of the physical city that one is becoming grounded within, acquiring an intimately understood self-city, should be described on the map. Since exploring and digesting the entire city is not possible in London, the walker is aware, direct experience that will be valid for a representative number of parts of the wider city is the best that can be achieved. To achieve this validity a substantial distance must be walked. Several walks covering several representative parts are possible over time leading to a good representative knowledge of the city. For Lea Valley Drift the length of the walks makes them visible at the scale of a map of the wider city.

The area indicated around the walks on the maps should be set carefully to allow necessary bearings to be gained and an area that may be understood and interpreted to a good degree as a consequence of the areas walked. It is this area that one ends a walk feeling familiar with. Showing a wider area that one is not going to become familiar with on the map is counterproductive. Choosing the correct scale so that progress can be discerned, but the size of the paper map is manageable, is also important.

Establishing a personal system of meaning and belonging in place is complex, not needlessly complex, but rewarding.

Where the distance covered is necessarily large, estimating the velocity of different kinds of group, and their possible journey times and including these on the map is important. A less quick, or highly investigative group may take two or three hours longer to complete a walk predicted to take six hours.

The credibility of a map effects the willingness of potential participants to trust the map-maker. This influences the potential for experimental content. Participants are more likely to follow an unusual route, in an unusual way, if the content is endorsed by an arts organisation / organising body / University / national event.

Briefing notes on the use of the map covering distance, time, weather variables, short cuts, proximity of transport links, are important since some walkers will have no prior experience of extended urban walking.

Chapter Nine - Reflection: Perec through the Propositional Walking Map

In each of Perec's writings he uses his familiarity with Paris's public spaces, both their human and physical content, as key influences on the experiences, feelings and behaviours of his varied characters. In *Things*, unattainable things as it turns out, the Central Paris location of Jerome and Sylvie's apartment is crowded with shops stocked with the unattainable: '...glowing offerings of antique-dealers, delicatessens and stationers.', the writing peppered with long lists that confirm both the significance of the content for the narrative and his fervour for observation: 'From Palais-Royal to Saint-Germain-Des-Pres, from Champ-de-Mars to the Champs-Elysees, from the Luxembourg Gardens to Montparnasse, from Ile Saint-Louis to the Marais, from Place des Ternes to Place de l'Opera, from Madeleine to the Monceau Gardens, the whole of Paris was a perpetual temptation.' (Perec, 2011b) The countryside of the novel is equally opulent: 'The silos were full of wheat. In great cobbled courtyards sparking tractors faced the squires' black saloon cars'. (Perec, 2011b, p. 88) Contrasted with the thrown together material paucity of Sfax, which perhaps offers the chance of a better life, in limited ways, with a loss of providence - '...hideous window-displays: flimsy furniture, wrought-iron standard lamps, electric blankets, school exercise books, evening dress, ladies' shoes, bottled gas canisters.' (Perec, 2011b, p. 107). The data is sufficient for us to form our own opinions, this is what we are supposed to do.

The Paris of *A Man Asleep* commences with a downbeat background to your dilemmas: 'At the junction of Rue Saint-Honore and Rue des Pyramides the measured succession of car noises, braking, stopping, pulling away, accelerating, imparts a rhythm to time almost as surely as the tirelessly dripping tap or the bells of Saint-Roch.' (Perec, 2011b, p. 160) and 'Groups, continually disbanding and reforming, pile up at bus stops. A sandwich-man hands out advertising leaflets. A woman tries in vain to flag down a passing taxi. The siren of a fire-engine or a police car comes towards you, growing louder.' (Perec, 2011b, p. 165) Before, later, when your hopes begin to rise: 'You discover the arcades: Choiseul, Panoramas, Jouffroy, Verdeau.' (Perec, 2011b, p. 166).

Perec's precise choices of actual locations and content, from his own self-city within Paris, a city as much within the city as that of *The City & The City* (Mieville, 2009), applied to his broader narrative objectives, range between well-known locations, so well-known to the intended Parisian readership as to require no description apart from the name of the places, to quirky settings, unlikely to have been observed by others, that must be described at considerable length in complete detail. Exploring Azoulay's methods Katia Reich describes how working on location she seeks out items 'made for specific purposes, at specific times, which she removes from their original contexts and places within new pictorial settings.' (2014, p. 183) Combining the objects in these new settings allows their individual narratives to be used to construct new dialogues.

For Perec inserting these physical settings into the broad structure of his narratives is the reverse of the insertion of narrative into the broad physical settings of the Propositional Walking Map maker. He devotes his energies to detail of the everyday physical, placing the Paris-familiar-reader precisely into recognisable locations. '...perhaps a cobbler in his little recess which serves as a workshop, and whose door consists simply of curtains made from multicoloured plastic beads threaded on lengths of nylon line.' (Perec, 2011b, p. 166) For the Propositional Walking Map maker locations are more simply described than narrative, whilst for Perec narrative is more simply described than location. In each case, Perec expending much effort on location and the Propositional Walking Map maker needing to expend much effort on narrative, it is the effective combination of the two that creates the most complete, evocative and transformative work.

Whilst reception of a map is prefigured by the expectation of being guided along a route, of achieving a translation of location, reception of literature is prefigured by an expectation of being guided to a translation of thinking. Perec achieves his adjustments to a readers patterns of thinking on his chosen topics, additionally attuning the reader to the influence of location in ways that both reinforce the origins of the need to make the change in thinking that he is proposing and the ways that this change in thinking may adjust the readers relationships with the everyday in practice. These connections extend the potential impact of his messages. A reciprocal extension of impact may be seen to apply to the work of a Propositional Walking Map maker that succeeds in achieving an understanding of the navigation of new locations whilst, additionally, proposing ways of re-thinking the meaning of the city that can be applied to our everyday transitions through locations.

Each re-reading of a map will create a new experience of locations, as the details of everyday locational content are constantly changing. The content of a novel is static, however, re-reading a novel meaning is adjusted through the changed context of the readers knowledge and experience. Perec moves to new narrative materials, writing tactics and locations in response to his changing sense of the questions of the day. Responding to the changes that he perceived around him, proceeding as much in the mode of a writer / journalist exploring, most urgently, what he felt the public needed to know to operate in the everyday world, as in the mode of an academic considering, most urgently, different positions that could be taken.

For Perec's characters the spectacle is distanced, whilst we frequently learn about film, theatre and exhibitions through the addition of their posters and fliers on the street, in the cafe, in shop windows, and Perec of course created his own film and radio broadcasts, in the novel he is more invested in the activities that supplement the everyday environment: crosswords, pin-ball, cards. 'You often play cards all by yourself. You deal out bridge hands, you try to solve the weekly problems in *Le Monde*...' (Perec,

2011b, p. 173). These are active entertainments, entertainments possible with friends, or alone. You do spectate, but the action, *Things*, *A Man Asleep*, *An Attempt at Exhausting a Place in Paris*, the fieldwork, is the everyday action visible from the cafe. There is a careful balancing, acknowledging, yet putting in place: '... entering the first cinema that you come to at around eight, nine, or ten in the evening, the merest shadow of a spectator in the darkened auditorium, the shadow of a shadow watching as various combinations of shadow and light, form and dissolve on a rectangular oblong, ceaselessly sketching the same adventure: music, enchantment, suspense:...' (Perec, 2011b, p. 183), '...', or else a small Egyptian spoon in front of which you stand for an hour, or two hours, before leaving without looking back (Perec, 2011b, p. 187).

Much of Perec's work: *Things: A Story of the Sixties*, *A Man Asleep*, *Lieux, Reals and Memories*, *Life A User's Manual*, *An Attempt at Exhausting a Place in Paris*, *Species of Spaces*, eschews dialogue between protagonists in favour of relationships between observer, place and content. Physical content is both the stimulant to characters reactions and expands, reflects, makes manifest, their feelings and thoughts. The extended and precise descriptions of these contrasts with brief descriptions of physical objects. Yet, the range of these physical objects is described at length, many of the physical components of a place listed straightforwardly, such as *Life A User's Manual*, which includes dialogue only on pages 86, 92, 117, 142, 14, 163, 169, 185, 374, 376, 420, 446 and 459 contains an array of lists created and copied from observation and from catalogues. For example: Chapter 33, Basement 1, lists: 134 items of provisions, 59 types of bottles of wine and 39 maintenance items (Perec, 2008b, p. 153).

Perec does not claim ownership of the spirits of these many items, elaborating their natures, but rather focusses on the responses to them of his characters. This sets up the possibility that others, the reader, observing the infra-ordinary, may make their own sophisticated and sensitive responses. Listing exhaustively, forensically, confirms that Perec does not lack an aptitude, or enthusiasm, or time to observe at great length, but that responding to all that is available to observe is the preserve of the everyday viewer.

Perec and de Certeau agreed that specific forms of memory are vital components of the quotidien, (Sheringham, 2009, p. 274) for de Certeau a type that only operates under particular conditions, for Perec the flash of shared recognition. Perec realised that for a place to speak to him he needed to feel a sense of connection and participation (Sheringham, 2009, p. 277). His writing proposes self-contained environments that can be assimilated without recourse to memory, binding readers who necessarily assimilate these new sets of conditions together, gaining a shared understanding, trust and becoming conditioned to search for commonalities in what can more readily be perceived around them. The novel, in its solitary consumption, presents this possibility in abstract - there being nobody present to share

discoveries in the moment. The map by contrast takes us through a sequence of dislocating bonding conditions in a strange physical location together prompting and testing the possibility of shared recognition and the related rewards of connection and participation in real time. This transformation, from novel to map, is precisely a consequence of the general transition from systems and structures to practices and performances identified with the 'emergence of the quotidien as a central notion in modern culture' (Sheringham, 2009, p. 292) the discursive (novel) to the figural (map).

Perec demonstrated how literature, and film, could account for, focus and give status to the individual in relation to the city, how personal readings of the city are situated amongst other personal readings and how individual responses can be provoked. Perec engaged the complexities of the everyday, expanding a total view from close observation and from ingeniously structured collections of individual experiences. If his search for ways of belonging in Paris was consequent to his displaced childhood, returning to Paris in 1945 after the war, described in detail by David Bellos (1995, p. 88), it can be seen to be the impulse to help us to understand the ways that our relationships with ourselves, one another, place and others in-place, play out and their consequences.

The six soaking socks, Jérôme and Sylvie, *A Man Asleep*, the inhabitants of the areas local to Perec's home in Paris, colleagues at the Laboratory and at OuLiPo, the Knight, the Snark, the Big Chief pin ball machine, the imagined responses that we would make to *Species of Spaces*, combine to define a deeply human response to theoretical and lived circumstances, tested through practice. What then should organise the territories of a Propositional Walking Map? If the map is a top-down dispositif, a unifying artefact, it tends to the instructional, representing and reinforcing the rules of a generalising authority. But whilst maps are intended for wide distribution, as novels, consumption occurs at the personal level, the individual reader embarking upon a programme of adjustment and customisation from the start of their journey. This presents opportunities for varied kinds of customisation, and instances that the reader of the map can instigate, acknowledge, or transgress.

Perec's precision presents the map-maker with a series of challenges: to determine whether their creative voice is categorising truths, re-ordering truths, proposing new truths or using fictions tactically to establish the possibility of new truths. Advice may be signposted as precautionary or beneficial, unsettling the reader may be necessary in order to stimulate acceptance of, or willingness to consider, a new position. The quantity of, authority gaining, truths that are going to be established with the map-reader prior to proposing a re-ordering of other truths needs to be determined. The map-maker's review of a location will need to be sufficiently correct and insightful to enable the map reader to disrupt and re-imagine their location. There are choices between making the systems of a map overt, situating the map-reader at the center, making the content collaborative, or making both equally overt, or equally

mysterious, or by turn revealing and obscuring. The balance proposed for map-reader participation will determine which map-reader may engage with which proposed adjustments to perception. The adoption of a more or less subtle and sophisticated locational system becomes a clue to the functionality of non-locational components. Once these initial challenges are overcome questions arise around variance in reception of the Propositional Walking Map approach amongst different map-readers.

Perec's deployment of narrative and analytical systems presents the opportunity for the individual to assert themselves, or to be asserted. The more complex and impenetrable the systems, the more spectacular the mind controlling them, the greater the assertion achieved. Like Einstein's brain (Barthes, 2009, p. 77), fought over in the hope that it might give up its secrets, systems are meaningless without a transgressive impulse for experience to be otherwise. For the Perecquian mind, to connect and participate within the systems of the city is to demonstrate authority over it, to belong.

Asserting the value of *seeing as being over increasing estate as being.*

If we accept that we can see that hill over there, we propose that from that hill we can be seen.
(Berger *et al.*, 1972, p. 9)

If we can see the hill we can be seen from the hill. Not by the hill, but by a person, or people, standing on the hill. It follows that if we can see the map we can be seen from the map. Not by the map, but by a person, or people, creating the map. The map reader has been 'seen' by the map maker in the action of creating the map. If we hope that we might be seen from the hill, we hope that we might have been seen by the map. The map having been created for us, we hope that it will connect. That it will have seen us. In contrast to the simple acknowledgement of the possibility of being seen from the hill, we can't tell if we have been seen, we hope to gain from having been seen, in a starting condition, by the map (maker), and that the map will take us from there, by the hand, to new places, new places that it has interpreted correctly that we would like to travel to, as yet unknown.

Sinclair is the antithesis of Perec - using walking as a means to assert the currency, place in the current world, of materials drawn from his literary reserves. Effectively asserting the library, writing, what is already written, on the city present today. Whilst for Perec the present city is a library of things which may be interpreted to signal any, every, priority and insight.

In either case it is the selection and assembly of the data, through whichever route of exposure, that creates a contribution to our knowledge. For, just as the library contains today's newspapers and new publications daily that may be referred to with assurance about current thinking, providing that they are

interpreted correctly, the city contains new physical presences, that equally quickly respond to this same thinking. The fellow visitors to the library and the occupants of public space also hold potential for enhancing these interpretations. However, these interpretations will tend to differ. The tendency in the library is to draw upon those items with greatest providence, with the highest number of citations, with the chance of improving on the already great thoughts of a recognised and widely known great thinker, whilst, in public space, the writer tends to draw upon changes, signs of changes, of zeitgeist. A flock of birds takes flight, we know that there is a threat. The authority of today, of Madame Express, is important. Correct interpretation of today, the everyday, the infra-ordinary, requires persistent exposure to the everyday city around us and active tools for interpretation.

The action of making both the location and its first-hand experience and interpretation accessible on a map, with the potential for verification, subverts the well-established position that the written page is the site upon which location and experience, is overwritten, displaced in favour of the interpretation of location of the writer. The experience and self-determination of the everyday inhabitant is here displaced in favour of the conventionally authoritative voice of providence.

The Propositional Walking Map provides a format which enables these two modes of selecting and assembling data to be received by the walker on equal terms, in the context of the original physical circumstances that inform both.

The map-page of direct experience, cited within physical reality, counteracting the literary-page of transformed experience cited within literature. Privileging return to (physical, experiential) reality derived realities.

Three possibilities emerge in relation to our reception of place:

A) Seeing through literature. The experience of the writer, augmented by their imagination, and accommodating their narrative, is 'seen' and translated through writing to the page, the writing on the page re-forming in the readers imagination to become a transformed version of the actual place. The reader may inhabit the version of reality 'seen' by the writer.

B) Seeing through the map in location. The experience of the map maker augmented by their imagination, and accommodating their narrative, is 'seen' and translated through drawing and writing to the page, the combined data re-forming in the experience and imagination of the map-reader in location. The map-reader may inhabit the version of reality 'seen' by the map-maker, or the version that

they perceive, first hand, in the location, rejecting the narrative, or a transformation of the two, first hand perception and map-makers narrative, creating a third place.

C) Seeing through the map as map-based literature. The experience of the map maker augmented by their imagination, and accommodating their narrative, is 'seen' and translated through drawing and writing to the page, the combined data re-forming in the imagination of the map-reader. The map reader does not travel to the location. The reader may inhabit the version of reality 'seen' by the map maker.

For the Map: The (semi-fictional) narrative may become the (actual) place. (Replacing the actual place described factually.)

For Literature: The (semi-fictional) place may become the (actual) narrative. (Replacing the fictional narrative placed in a factually described location.)

The action of making both the location and it's first-hand experience and interpretation accessible on the page, of the map, with the potential for verification, subverts the expectation, the well-established position, that the page is the site upon which location, experience, is overwritten, displaced in favour of the interpretation of location of the writer. The combination of map and literature synthesised by the Propositional Walking Map provides a testing ground for these relationships.

A developed (self)awareness of place, resulting from this approach, may be seen to better position the user of public space posed questions about improvements and about the value of different kinds of spaces to respond with the detail necessary to catalyse subtly nuanced change. Subtle changes in perception are necessary if the positive but delicate qualities of everyday spaces are to evolve. The combination of map and literature synthesised by the Propositional Walking Map provides a testing ground for these relationships.

CONCLUSION

The walking map practice, which forms the starting point to this thesis, initiated investigative fieldwork through participatory walking; catalytic events; walking maps; record documents and exhibitions in minor public spaces across London, in response to initiatives in major public spaces, led by the London Mayor and CABI, to enhance their perceived rewards for the public. Working with a series of collaborators I identified map-making as a productive, powerful and empowering way of seeing, gathering and communicating the intertextual possibilities of these minor public spaces. **Practice, Chapter One**, set out this fieldwork. This thesis has brought definition to my ability to situate and describe the relationships between physical territory, scenes and scenery and social interactions, traces of interactions and potential interactions using the Propositional Walking Map.

Research Design, Chapter Two, initially considered the backdrop of the positive energy within public bodies to improve London's public realm, which was never-the-less failing to connect effectively with the experience of the everyday public having prioritised modes of valuing public experience that were linked to the acquisition of new fund releasing mechanisms. This enhanced the city could be seen as a physical, fiscal, corporate asset rather than enhancing ways that everyday people could see and appreciate their extant city differently. Subsequently the leveraging the everyday public to see improvement of their experience in the city only through the lens of victories in securing funding for built community projects constricts perception of improvement to the achievement of physical, infrastructural, built or fabricated change. This is not to question the value of new built community projects, but to see a complimentary ambition in stimulating recognition of value in the extant city, the inextricable links between the physical spaces; the objects of the city and the city as it is performed by the population. Without engendering ways of seeing existing and public spaces positively introducing new facilities cannot be sufficient to decisively improve everyday public experience in a major city such as London.

London's many minor public spaces may be seen to replicate the major public spaces in miniature physically and the everyday interactions that occur in the minor spaces may be seen to form and define the wider society of the city. The discursive formation of these minor spaces and minor interactions, set in motion by the practices described in Chapter One, may be seen through the, emerging, lens of Peregian fieldwork, to have generated a specialist form of knowledge, one that indicates ways to create social gain in London's minor public spaces through the agency of the Propositional Walking

Map. The data rich outcomes of my walking map making practice combined with detailed approaches to their analysis, derived principally from a deep reading of Perec's socially engaged fiction and fieldwork, theorises walking map making, contributes to the definition and recognition of Perecquian fieldwork, to a further understanding of literatures of walking (Careri; Debord; de Certeau; Gros; Ingold; Lefebvre; Sinclair; Solnit; Vaneigem and Waxman) and to practices of walking and place making (Child; MUF; Stalker).

The research design also drew upon the Case Study approach (Mitchell, Descombe, Evans and Jones), Discourse Analysis (Rose, Foucault, Potter and Wetherell, Phillips and Hardy, Wood and Kroger, Keating, Hamilton and Schriffrin), Textual Analysis (David and Sutton), and Interdisciplinarity (Benjamin, Wiley).

The role of the state in the rapidly developing Paris of the 1960s and 1970s, **Perec in Paris, Walking, Maps, Chapter Three**, was seen to be so distant from preserving, far less improving, the experience of the everyday Parisian that revolution appeared, for a time, the only option, the culmination of the emerging stand-off the events of May 1968. A rethinking of approach after this event, the public having been successful in asserting their status as protestors, led to consideration instead of the rebuilding of the city and city society from the bottom-up. The everyday Parisian was the city, and the city, if performed positively by everyday Parisians, could become a powerful city, with an identity framed by the everyday population in place of the state. The ways that the public move through the city by choice are shown to frame reception and interaction between the city and co-habitants and the walking map may be seen as an interactive constituent to motion in the city, guiding and subverted by city users much as the physical city itself. The framing and interpretation of city use provided by the city walking map is paralleled by the framing and interpretation of city use provided by the city novel. This thesis proposes that Perec can be seen to be the principal writer from this period, concerned with creating direct links between overarching topics affecting the wellbeing of parts of the population of the moment, to whom he related, with relevance for the Map Maker: **Perec for the Map Maker, Chapter Four**. His city becoming an allegory utilised to unpack human responses to these topics and to direct the derivation of positive outcomes from difficult circumstances. Not one to sugar-coat difficult realities Perec instead reveals and recounts our insecurities at the same time using the city to deduce positive influences on experience that help the reader conceive the formation of a bond with their city, a sense of belonging that acknowledges and enjoys the benefits whilst recognising the challenges. The details of Perecs approaches were unpacked and supplemented with current voices that can be seen to continue aspects of his work (Azoulay, Harrison, Carracci Institute, Baudelaire, Ingold and Vergunst, Gros) leading to the derivation of a series of groups of Perecquian and *Perecplus* approaches: Fiction; Fieldwork; Formula and Felicity. These have been used to gauge the kinds everyday engagement that

my projects have tested in the city in: **Analysis Design, Chapter Five**, also contributing to the definition of *Perecquian Fieldwork*.

When applied systematically to my practice, the analysis of **Chapters Six and Seven**, these approaches demonstrate that guided Propositional Walks and the Propositional Walking Map enable a broad range of experiences gained in an area by, and with, the map-maker to be ordered and represented in ways that encourage the individual to discover and define a *self-city* to which they belong. These experiences are augmented by data gradated in the direction the fictional, additionally enabling the development of a self-centred everyday imagination complementing the *self-city* with the *self-imagined-city*. Assigning neutral graphic value to these dissimilar observational possibilities encourages the participant to consider a wide range of interpretative possibilities and infers the equal valuing of disparate self-cities and self-imagined-cities, of 'space cleansed of value judgements'.

The walking reception of the city evidently differs from the static view point. The folded paper map offers a form of attention focussing, free from potential distractions, holding in the hand the territory that is also beneath the foot. The Propositional Walking Map reader forming a bond with the Propositional Walking Map maker in the way that the puzzler connects to the puzzle-maker, the novel reader to the novel writer. Avoiding an encyclopaedic approach empowers the map reader to take their understanding and interpretation of place forward on their own terms. The analysis also demonstrates ways that the relationship between walkers, the extent of the territory to be considered, levels of curiosity, the focus of tasks that are proposed may all be guided by the subtle positioning of propositional map content.

The derivation of these constituent parts of Propositional Walking Map making and reception organise the understandings that may be adopted by the Propositional Walking Map maker in the **Discussion, Chapter Eight**, an understanding of the everyday as only superficially vacuous, of the relationship of map reader to fixed and transient boundary objects, the value of the self-city and the consequences of combining themes.

These clarifications and definitions can be seen to act upon the definition of *Perecquian Fieldwork*, a term coming into use that awaits a full description, that is considered in **Chapter Nine - Reflection: Perec through the Propositional Walking Map**, it can be seen that Perec provides sufficient detailed information for the reader to form their own opinion about the questions raised. This is what we are supposed to do, to develop our own expertise and to apply this to the topics addressed by the novel. The ease of describing location for the map maker is matched by the ease in describing narrative for the novelist, but the map-maker must create narrative to guide the map-reader to *interpret* location just as

the novelist must evoke, or create, locations to engage the reader in interpreting narrative. The levelling of content in the Propositional Walking Map can be seen to be matched by the omission of spectacle in Perec's writing and so forth.

Perec has proved an invaluable guide to the Propositional Walking Map maker, in knowing 'just how far too far to go'. The Perec approaches have provided the measures and questions necessary to enable the map-maker to best nuance Propositional Walking Map content. This content should then best support the map-reader in finding their own place in the city as well as finding new places in the city, knowing when to drift and when to focus, when to assert and when to follow, where to start and how to end. Through this process the Propositional Walking Map will gain definition in purpose and content. Perec emerges reinforced as a key theoretical source through the detailed unpacking and assembly of the motivations and characteristics of Perecquian fieldwork. The formation of *Perecplus* sources starts a potentially useful discussion around contemporary directions in the everyday of particular value to the Propositional Walking Map maker. Finally, new forms of Propositional Walking Map, and potentially other forms of propositional map, may engage communities in new ways and lead to new forms of practice that address complex forms of interdisciplinary collaboration.

The clarity gained through my PhD with which I may now situate and describe relationships between the physical and the social in minor public spaces and delineate these through the Propositional Walking Map, has followed a gradual development of understanding with opportunities to reflect and to adjust the balance between several contributory regimes of truth. I am looking forward to engaging new places to deploy this new understanding of the intertextual possibilities of the Propositional Walking Map, stimulating rewarding fresh readings, appreciation and enjoyment of existing places and their practices.

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Appendices

Appendix 1: PRACTICE: Walking and Map Making in London, accounts of shared experience.

Appendix 2A: PRACTICE: Walking and Map Making in London, full set of visual references, Westminster to Leamouth

Appendix 2B: PRACTICE: Walking and Map Making in London, full set of visual references, Southwark Loop

Appendix 2C: PRACTICE: Walking and Map Making in London, full set of visual references, Highgate to Battersea

Appendix 2D: PRACTICE: Walking and Map Making in London, full set of visual references, Lea Valley

Appendix 2E: PRACTICE: Walking and Map Making in London, full set of visual references, Kensington Palace to the Design Museum

Appendix 3: Architectural Research Quarterly - Lea Valley Drift: paths, objects and the creation of urban narratives

Appendix 4: Brief - Emerging East, Design Quality Catalysts Around the Park, full PDF

Appendix 1: PRACTICE: Walking and Map Making in London, accounts of shared experience.

Walk One: Westminster to Lea Mouth, Saturday, 30th June, 2007 at 11.00.

We met at Big Ben on Saturday, 30th June, 2007 at 11.00. 'The start of the walk was a push through the tourists gathered on Westminster Bridge, buying 'I Love London' Tee Shirts, but we quickly vanished into the tranquillity of the St Thomas's Hospital garden before skirting behind Waterloo Station along Lower Marsh. Crossing Millennium Green Park and then Waterloo Road, bought us to Ufford Street Recreation Ground before we passed along Pocock Street to Mint Street Park and then on to the Red Cross garden. Each space with its own focus and places to rest. Kipling Street Park, lunch at Al's Cafe, a pretty good greasy spoon on Bermondsey Street, the benches beside the Southwark Gateway Needle where Tooley St meets London Bridge Road, then onwards past the London Assembly Building, Ken Livingstone in residence, and over Tower Bridge. By this point we had looked at eleven benchspaces discussing who they might have been created for, whether those people might enjoy the spaces, whether anybody ever did sit there, if they were empty, what the spaces added up to. On through St Katherines Dock, the Kennet Street Housing and along the Ornamental Canal, where the benches had been sawn off at ground level, presumably because they had been too popular, to Shadwell Basin before cutting through to the Thames Path and a mysteriously vast array of benches aimed across the river to Rotherhithe. Jardine Road and Narrow Street eventually revealing a public space with a little fountain between the Ionian and Adriatic buildings. Up to Limehouse Basin and then through Ropemakers Field above the Limehouse Link tunnel. Then Colt Street, Grenade Street, a quick scurry across the West India Dock Road and through the slightly optimistically named Rosefield Estate, just north of the Canary Wharf towers, along East India Dock Road and into the Poplar Memorial Park, eighteen Children tragically killed by a bomb dropped on 15th June 1917, ninety years previously. All Saints Churchyard, bordering the cutting to the Blackwall Tunnel with the Balfour Tower, now luxury apartments, just to the north. Over the grassy mound at Robin Hood Gardens, now, in contrast, mostly demolished, through Government Offices to Saffron Avenue, before, finally, East India Dock Basin, Orchard Place, few apples, and Trinity Buoy Wharf. Thirty four benchspaces in all. We were greeted by a rather bleak view downriver towards the Thames Barrier across a broad expanse of choppy salt water, standing in front of the experimental lighthouse, 1864, used by Faraday to conduct experiments in optics. Back to The Gun, Public House, Coldharbour, for a couple of pints.'

Walk Two: Southwark Loop, Saturday, 12th July 2008 at 2.00 p.m.

'Awst and Walther confronted the harsh corporate interpretation, or repulsion, of human needs in benchspace at Canvey Street. The, naked, intervention was enacted with the intention that it be captured on CCTV, the corporate eye on public life. pH+ researched local interest groups proximate to Perkins Square and asked if programming certain benches for use by such groups throughout the

week could help to integrate the local space with local life. Dear Architects observed and subverted a schism between an idealised aesthetic drive to deliver a simulation of the Bucolic and the active forces of nature in-the-raw at Guys Memorial Park by introducing chocolate bird droppings. SCIPOP proposed a device for the selective viewing and interpretation of near and celestial context at Guy Street Park. Dot and Cesar demonstrated a device for exposing our standardised modes of perception in public space, with sky or earth only visors, and at the same time helped us to make a new friend at the Kipling Estate. At Tabard Gardens TTC sited prototypes for a future bench event, in which attractor and depositor elements could be deployed across the city. MAP erected a portable theatre over a bench in Trinity Church Square and performed a two-minute piece with a cast of four snails and a lettuce. Ben and Sebastian investigated Newington Gardens, a onetime site of public hangings, fixed substitute government 'death' warnings to cigarette packets and distributed these as if discarded by smokers for accidental encounter. Studio X identified an active Latin-American community at Elephant and Castle and used benchspace at the Northern Roundabout to demonstrate how a more relaxed and imaginative policy towards local identity, hammocks slung from a vast advertising hoarding, could stimulate unexpected associations. Kristina Kotov selected a brutal concrete rotunda at Princess Street to offset a vulnerable inflated sea-anemone. At the Imperial War Museum SCIPOP commented on the filtering that we deploy in order to utilise such spaces for recreation – in this case veiling remembrance. Tuur Van Balen showed his 'my city my body' project at the lush pond in Millennium Green Park – his project maps the way that differing population types in London's water treatment zones influence residual pharmaceuticals in tap water creating distinctive types. Finally, Martin Cawson demonstrated the potential for generating virtual intimacy by rebalancing London's found sounds – also at Millennium Green Park. The walk concluded at the Kings Arms, Roupell Street, close to our starting point at 5.30pm.'

Walk Three: Highgate to Battersea Saturday, 21 January, 2012 at 9.30 p.m.

'Archway 09:30 am. Café Metro, Archway, was the starting point for our walk to the Peace Pagoda in Battersea Park – some seven and a half hours distant as it turned out. The café, right beside the tube, displayed a range of faded black and white photographs of civilised seaside scenes from somewhere in the Mediterranean. Could this be 1974 we wondered? Happy human moments, Tee shirts and bikinis, the onetime home for the owners, or their parents perhaps, who are gently disagreeing about quantities of bacon. Alongside there was a simple trestle table laden with newspapers. Green headings, since they are almost all Irish. National, regional, local, all Ireland is here in print. Setting out up Highgate Hill, a small statue of Whittington's cat was located. Apparently, see purr-n-fur (<https://www.purr-n-fur.org.uk/>), the cat was a late addition to the Whittington Stone in 1964. We

progress into Waterlow Park. The first crocus had arrived already and we found a row of overgrown bird cages. In one cage a wishing well, made by local young offenders, was badged accordingly. A wish had perhaps been granted, all the birds had flown. Paradise lost, freedom gained perhaps. A rather fine modern house adjoins the rear entrance to Highgate Cemetery when we emerged onto Swain's Lane. As with all else, the ivy was winning. And then the strange, and strangely deserted, Holly Village built in 1865. Across Highgate West Hill to the lower reaches of Parliament Hills. A cafe just on the corner by the entrance that has evidently served visitors from the 'tearooms' period onwards. Successive painted and applied signage revealed the fickle preferences of the stroller through time. The current offering, 2012, was Turkish: Bistro Laz. The Lido Is one of several outdoor pools on the Heath: Lido: 4°C; Ladies' Pond: 3°C; Men's Pond: 3°C as of 16 February 2012. Mansfield Road. Beyond a fence to the south is one of those curious triangular sites left between railway lines. We agree that 'Depot' would make a great club site. Grafton Road takes us through successive generations of Camden social housing. Queen's Crescent Market is one of London's oldest street markets, and is still held every Thursday and Saturday. The market sells food, discounted clothing and a wide variety of household products. Crogsland Road, Maitland Park, takes us to the junction with Chalk Farm Road. We crossed the bridge to Regents Park Road. Primrose Hill. This bridge is not far from Euston station and offers a long view of a vast marshalling yard. Odette's Restaurant is the 'ultimate dining experience' in Primrose Hill. Pig's head and black pudding terrine, crackling, pickled mushrooms. Like Regent's Park, Primrose Hill was once part of a great chase appropriated by Henry VIII. Later, in 1841, it became Crown property, and, in 1842, an Act of Parliament secured the land as public open space. Zoo animals became a version of Rousseau's noble savage, demanding a rough and ready habitat. 'The way to rob elephants of their dignity,' said Casson, designer of the London Zoo Elephant House, 'is to make them stand in a straight line.' Regents Park. The park is a human habitat. And the Hub, whilst providing a cafe with 360 degree views, also provides a curiously dominating architectural growth right in the middle of the 'lungs' of the city. We window shopped: football, running, cricket practice, call to prayer, 'boating lake'. Queen Mary's Gardens offers radial accommodation of axial shifts. Chester Road is accommodated with York Bridge, York Gate and Marylebone Church. From which another radial accommodation brings us to Marylebone High Street. Manchester Square is home to the Wallace Collection: 'The Noble Art of the Sword: Fashion and Fencing in Renaissance Europe' (17th May to 16th September 2012). Past a huge stiletto in one of the Selfridges window constructed from saucepan lids. Who likes this? There are fans: <http://www.flickr.com/photos/dollyrocka/6131340961/> Grosvenor Square. In South Audley Street, West One Bathrooms offered: Close Coupled Sanitaryware for the Middle Eastern market. More stilettos making their way across Grosvenor Square to the American Embassy and Ronald Reagan, the statue at least, welcomed us to a still more opulent part of town. Purdy, on South Audley Street, proposed that you need one of these, or perhaps a pair: 'Built on the famous Beesley action, our

side-by-side Game Gun has changed little since the 1880's.' (<https://www.purdey.com/guns-rifles/side-by-side-guns>). Past the Park Lane Mini Dealership and through a crystal cave, a 60's complex, grey mosaiced, space, to Hyde Park. Just into Hyde Park it is windy. Parents struggle into the wind with their buggies. Hyde Park Winter Wonderland was in residence the last time I visited. The park was filled with screams. Now just traces in the mud. The Serpentine is full of small waves, running lengthways, west to east. Spray is being blown from the tops. The boats, geese, ducks and visitors huddle. The Hyde Park Barracks: built to accommodate 23 officers, 60 warrant officers and non-commissioned officers, 431 rank and file, and 273 horses. It appears deserted. Trevor Square. No. 33 is protected by Cactus Security. A notice: Private Garden: Dogs, ball games, radios and anything which may disturb the quiet enjoyment of the garden are prohibited. Harrods. We plunge into: The Room Of Luxury 1 – Handbags: Alexander McQueen Ocelot Print Skull Box Clutch £1,215.00. Lennox Gardens: One bed flat £669,000. Cadogan Street, housing owned by the Guinness Trust: 'Most of the Guinness Partnership's 60,000 homes are for affordable rent'. Royal Avenue and Burton's Court were laid out in the 1690's by William III as part of a proposed carriage way linking the Hospital with Kensington Palace. 'As well as being the fictional home of James Bond, several notable people have lived here'. Rossetti rented number 36 for his mistress Fanny Cornforth. The artist Bernard Stern (1920-2002) lived at number 18 and more recently the architect Richard Rogers. Joseph Losey, the American film director, came to England during the McCarthy era to escape the Communist witch-hunt. He lived at 30 Royal Avenue. One of his best known films *The Servant* starring Dirk Bogarde, Susannah York and Edward Fox was set in an empty house opposite his own.' A local protest to preserve the character of Royal Avenue and protect it from 'rubbish, noise and hippies' resulted from the opening of the Chelsea Drugstore in 1968. The Chelsea Drugstore is now McDonalds. Cheyne Walk: Bob Marley composed his hit 'I Shot the Sheriff' in a one-bedroom flat off Cheyne Walk in the mid-1970s. Albert Bridge, 1873, an Ordish–Lefevre Principle modified cable-stayed bridge, nicknamed 'the trembling lady'. The Reverend Gyoro Nagase moved to London in 1984, as part of a team of 50 volunteers and Buddhist monks and nuns of the Nipponzan Myohoji Buddhist Order, to construct the Peace Pagoda in Battersea Park, which was completed the following year. The Prince Albert: a vast selection of guest ales.'

Walk Four: Lea Valley, Collection, Spring, 2013

'Fresh air, discordant sounds; the rumble of trains, whoosh of cars on their way to the Woolwich Ferry or Canning Town, a jungle of thrown-together forms and inhabitations, a stray dog, the gentle fall of light. Across the river the deserted skywalk of the Millennium Dome is silhouetted against the sky. A skinny cobalt caterpillar scaling a bleached leaf. East India Docks offers another approach to surplus

water. An inner city salt marsh with bird hides. Perhaps an important stop off for those necessarily migrating outside the holiday season. Purpose made floating islands, ideal for nesting, their grey stones nicely camouflaging both sitter and guardian. There are only two islands, however, about two meters square each. Perhaps the flight path to the city airport and a vast bird colony are not really compatible? Though the dock provides an identity and amenity to neighbouring apartment developments, human nesting, close by. Iron-bird one, Grey Wagtail nest elsewhere, please. Close-by the roundabout to the Lower Lea Crossing sports an engaging sculpture. It could be a joyful dancer but appears as a urinating man from our viewing angle. And what lies inside the central fronded jungle? We shadow the Lea briefly. A broad path, brick paved, surely worth following, begs for friendly arm linking, ruby slippers and a jaunty step, but is actually sparsely populated by perforated steel benches. These are scorched, in the Lea tradition of 'ordeal to street furniture by fire', or, perhaps, they have been sites to improvised midnight barbecues? Sausages and charcoal are helpfully and appropriately available from Esso's 'On the Run' convenience store close by. The inflated pay booth is clad in false plastic brickwork, 'On the Cheap'. Advertisements proliferate as we approach; unwrap gold (Cadbury); open your world (Heineken). Bow Creek Ecology Park lies opposite. A luxuriant emerald habitat beyond the burnt steel. We exhale amidst the mature planting, recall trying the little theatre beneath the DLR with Yves, Rafat and Kyveli and gaze at the beautiful pond which is equally suited to mini-beast dipping or the recreation of Millais' Ophelia. But has perhaps witnessed neither for a while. Dragons fly. The A13 makes a substantial blockage to further progress north. Various initiatives to cross and circumnavigate the river, to a position where the road has 'flown over' and can be passed beneath or to force a passage to Canning Town, the Jubilee Line and lunch in Mayfair intertwine. Plenty of galvanized, triple pointed fencing tries to make sense of access. A scary elevated meshed passage. Beneath the A13, more Harlem than (Tower) Hamlets. A dark passage where today we find half a lemon amongst the neatly left Super Strength cans and butts. And, just beyond, we are surprised by the Olympic Park, not the geographical park, but the physical content, the park soil, scoured, packaged and stacked high in white bags. Potential here for an event. This installation could be named 'ice floe' and a sound track of arctic wasteland added. A quick search, type in 'Arctic Soundtrack', 'Falling aStreep: Pieces of the bears.' sounds suitable. ((<https://soundcloud.com/falling-astreep>)). Sit atop with a friend, a thermos of hot chocolate and a lion bar perhaps. An urban picnic. It is only seven thousand years since the last ice flow passed by and two thousand since Romans tramped the A13 to their Colchester garrison, in steaming leather, to be rewarded with cold wheat meal porridge. At the Log Cabin Café we are told of (Red Indian?) raids and warned to keep our cameras out of sight. There have been parking problems since the greening of the bus depot, yes, a mini-wind turbine is visible over the rooftops of neighbouring light industrial units, and bus drivers are being encouraged not to drive to work. They have to park further away making it more difficult for passing wagons to draw up for an 'egg banjo'. Perhaps this 'Frontier' Log

Cabin will establish a dialogue with the new Olympic Park Timber Lodge? Crossing the river at Twelve Trees reveals Canary Wharf beyond, near in miles and far in expense accounts. The long, straight, Limehouse Link. Don't fall asleep at the helm. Plans for a pedestrian link from the bridge to a rather pleasant footpath to Three Mills that runs at lower level between the Lea river and the Lee navigation are still fruiting so our alternative route takes us past a popular but grimy car wash (no photographs please), squeezes through the rear of a lonely gated residence and climbs to the Bromley-by-Bow flyover. New apartments available. New sites for apartments available. Demolition opportunities. Special prices. A vast Tesco. The House Mill welcomes visitors as often as it can. An attractive programme, space and garden. Plenty of energy and initiative but footfall is limited as yet. A potentially busy centre waiting for the FTSE 100 to catch up. We enter. Pleasure at our appearance. Disappointment that we are so few. The small shop offers a variety of guides and maps to the area and we pick up a handful. Who are they for? On to Abbey Mills Pumping Station, a reputed Victorian Pile. There is a new park, glimpsed in the press, on the way. A generous disc of perfect grass. Table tennis tables in use. The players don't really want us to record. A circuit through housing, a startled and starving fox, occasional glimpses of the Orbit above the rooftops and eventually beneath the 'The Greenway' prior to climbing to join it. This route reveals that the Greenway is comprised of huge pipes that are part of London's sewage infrastructure. Whilst this major footpath is generally quiet a great deal is in transit beneath. Along Stratford High Street faded manufacturing headquarters and the Porsche showroom summarise the scarily polarised nature of the old and the new. Pudding Mill Lane Station. A nexus of phased improvements. Dig, re dig, build, rebuild. The surface of the earth scoured away. 'Access maintained'. (OK!, come through...). Order emerging. Push your way through to the View Tube. Busy in its own way. A constant churn of visitors enjoying the view, what else? Poor lovely stadium. A resource like any theatre waiting for a good show, and hoping for an audience. White angel - steel saved, Red daemon - steel aplenty. Along the gurgling Greenway towards Old Ford Locks. Past the Old Ford Water Recycling Plant which converted sewage to irrigation and toilet flushing water for the Olympics 'significantly reducing reliance on water treated to drinking standards'. 'Old meets new and butterflies too'. We descend to Fish Island (many Streets named after freshwater fish). Passing the enticing London Centre for Book Arts. On to Old Ford Locks. A subdued version of the gallery quarter around the High Line in New York or the waning Mitte area in Berlin, it is less clear who is winning the ownership of this alternative identity opportunity. The Hackney Pearl cafe and See Studio gallery fit the New York model. The Yard, Frontside and the German Deli, with a PVC strip curtain and a Chandelier, are closer to Berlin. Though 'run down' the area can't really be called 'deprived'. Across the navigation close to Hackney Wick station and finally back to the towpath. The long straight view, absence of road or navigation traffic, occasional languid Swan or Dutch orange crew from Lea Rowing Club make for a torpor inducing walk. Empty places whose emptiness is intrinsic, marshes, forests, long shingle beaches, are tranquil, while empty places

that were once busy are melancholy? Certainly cleaning up after the past, clearing the table, upgrading, has the effect of readying, of preparation and the more effective this has been the louder the voices calling, in this case from the water and towpath: What next? We cut to the right through dense trees along a soggy footpath to emerge on Hackney Marshes (a vast playing field). Pass through a long, elegant, low lying community building. COR TEN, gabion walls, huge sliding panels seal everything away at night: a huge games locker. Here we re-join the river. It has transformed. Muddy banks, enigmatic meanders, overhanging trees. Curiously there are three parallel footpaths: the fisherman's path skirts the waters' edge, the walkers' path involves slightly less stooping and the runners' / cyclists' 'way' has a firm wide surface. There are exercise stations along the path. Instructions to improve. (We do). We come upon a bench with a slightly longer view. The polished earth studded with crown caps that have been stamped cheerfully in, the viperous undergrowth laden with bottles and cans dating from 1976. A taxonomy of sorrow drowning. It is not idyllic, but it is the least unidyllic location. Everyone agrees. We encounter a hugely varied range of people occupying and passing through these edges. Dog walkers, cyclist commuters, refuse collectors, weeders, sack putters, canal-boat owners, publicans (and a few pub goers), cafe diners and groups of planners populate the footpaths through interest and need. Bird watchers, anglers, heritage walkers, fitness cyclists, canoeists, oarsmen and oarswomen are there by more active choice. They love the Lea. Further north, almost to our end, we come to 'The Waterworks - Nature Reserve and Golf Centre'. A pleasant new hub with a cafe. Surprise that we are ordering. They check three times. Panic. Then smile. It's true! Chilli. Hot and plentiful. Then across a part of the river running through a levee, Los Angeles for just a moment, then onto a wonderland of allotments and reclaimed reservoirs. Dense young trees occupy the drained reservoirs and slightly elevated timber walkways run inside. It feels as if we are entering huge blackened pie dishes. Catering for the valley gods. Local families have arranged a picnic right under the one gigantic pylon. Pylon worship? Or the only place that it couldn't be seen from? Journeys end: Lea Bridge Road. A fitting couplet to the Leamouth Flyover where we began.'

Walk Five: Kensington Palace to the Design Museum, Friday, 19th June, 2015 at 10.30.

'Kensington Palace: Residents Buildings, Gardens, Objects> Artworks, devices, sculptures, furniture. 1 Wiggly walk. Walking is about more than getting from A-B. It introduces a time frame to experience. A chance to reflect. A measure. Recovery, reflection, anticipation. This distances the Orangery from the rest of the palace. Enhancing the sense of 'other worldliness'. Inhabiting the garden can be seen as a form of science fiction, establishing 'another world'. For the realisation of

fantasies. 2 Sports in the Kings Gallery – we don't know what these sports were. Walking perhaps, exercise. 3 Wind vane – a form of receiver, bringing a world view into the home, like a TV aerial with limited reception, a device for forecasting the movements of the fleet. William III had the wind vane installed in 1695 on the completion of the King's Gallery Range, with a mechanism manufactured by Thomas Tompion. James II who was anxious about William III first had one installed at the Banqueting House in 1688 4 An Orangery is an 'exotic'. Citrus trees were wintered there. This extended the range of plants that could be grown. As a building type it was enabled by advances in the technologies of glass making in Italy. Louis XIV had 3000 orange trees at Versailles. Crystal Palace was a development of the Orangery theme. The Orangery at Kensington Palace was the largest in Britain at the time but light levels under the solid roof were too low for the oranges. Built for Queen Anne in 1704, it was home to sophisticated court entertainment in the summer months and housed vulnerable plants during the winter. Since Medieval times the Monarch distributed gifts of specially minted coins to poor people on Maundy Thursday. This now takes place in churches around the country, but Queen Anne held the Maundy Ceremony in the Orangery. The Orangery was often used for ceremonies. Queen Anne was notable as the last monarch who performed the ceremony called 'Touching the King's Evil' where people with diseases believed that by being physically touched by the Monarch they would be cured. 5 Fashion week events in the Orangery.... Tatler commentary: ...sauntered over to the Tropism Well instead - a genius sculptural piece with a neck like a giraffe that pours you a drink. Handy!... 6 Luna Cinema bought Breakfast at Tiffany's to KP in 2014. This year it is playing at Sissinghurst Castle. 7 Sunken garden 1908. 8 Round Pond 1730 George II, home of the oldest model yacht club in the country - the Model Yacht Sailing Association (Est. 1876). 9 William III, William of Orange, William felt insecure about his position; though his wife ranked first in the line of succession to the throne, he wished to reign as King in his own right, rather than as a mere consort. Mary was Daughter of James II. **Between: Products > Art, writing, dance, political and manufacturing ideas, People, Places people lived** 1 (51) T S Eliot: Essayist, publisher, playwright, literary and social critic, and one of the twentieth century's major poets. He was born in St. Louis, Missouri, to an old Yankee family. Born:1888, St. Louis, Missouri. Died: 1965, Kensington, London. **The Waste Land, 1922, 'I will show you fear in a handful of dust'. 2 (50) Col REM Crompton:** British electrical engineer, industrialist and inventor. He was a pioneer of electric lighting and public electricity supply systems. The company he formed, Crompton & Co., was one of the world's first large-scale manufactures of electrical equipment. Born: 1845. Died: 1940 **Crompton and Co** invented the first electric toaster. 3(57) Sir Edward Burne-Jones: 1st Baronet ARA was a British artist and designer closely associated with the later phase of the Pre-Raphaelite movement, who worked closely with William Morris. Born: 1833, Birmingham. Died: 1898, London. 'I mean by a picture a beautiful romantic dream, of something that never was, never will be—in a light better than any that ever shone—in a land no-one can define or remember, only desire—

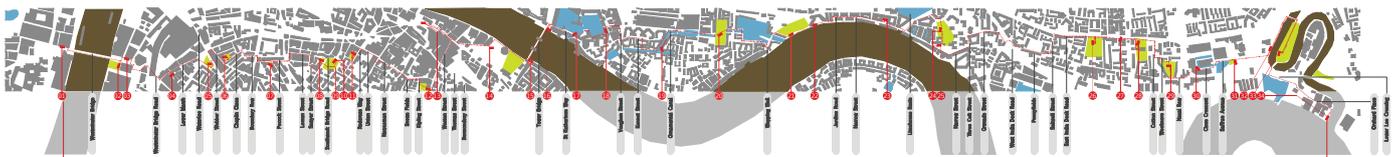
and the forms divinely beautiful.' 4(56) Sir John Simon 1st Viscount Simon GCSI GCVO OBE PC was a British politician who held senior Cabinet posts from the beginning of the First World War to the end of the Second. Born: 1873, Manchester. Died: 1954. First Medical Officer of Health for the city of London - he tackled Cholera 5(10) James Joyce, James Augustine Aloysius Joyce was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century. Born: 1882, Rathgar. Died: 1941, Zürich. 'The actions of men are the best interpreters of their thoughts.' 6(76) James Clerk Maxwell, Scottish scientist in the field of mathematical physics. His most notable achievement was to formulate the classical theory of electromagnetic radiation. Born: 1831, Edinburgh. Died: 1879, Cambridge. 'The only laws of matter are those which our minds must fabricate, and the only laws of mind are fabricated for it by matter.' 7(78) Percy Wyndham Lewis, English painter and author. He was a co-founder of the Vorticist movement in art, and edited the literary magazine of the Vorticists, BLAST. Born: 1882, Amherst, Canada. Died: 1957, London 'What is the good of being an island, if you are not a volcanic island?' 8(48) Muzio Clementi, Italian-born English composer, pianist, conductor, music publisher, editor, and piano manufacturer. Born in Rome, he spent most of his life in England. Born: 1752, Rome, Italy. Died: 1832, Evesham He was asked to a (piano) duel with Mozart by the emperor and the emperor considered it a tie. After that, Mozart took a melody from Clementi's piece and used it in his song, The Magic Flute... 9(87) Sir Edward Henry, 1st Baronet GCVO KCB CSI KPM was the Commissioner of Police of the Metropolis from 1903 to 1918. Born: 1850. Died: 1931, The Henry Classification System is a long-standing, though now superseded, method by which fingerprints are sorted by physiological characteristics. 10(4) Frank Bridge, Frank Bridge was an English composer, violist and conductor. Born: 1879. Died: 1941 'With its angry outbursts, the Sonata is seen as heralding the more dissonant Bridge and is a landmark in British piano music...' 11(88) Wilson Prebendary Carlile, English evangelist who founded the Church Army, and was Prebendary of St Paul's Cathedral. Known as 'The Chief,' Wilson Carlile has inspired generations of evangelists. Born: 1847. Died: 1942 'We offer thanks for the courage and passion of Wilson Carlile who, after the example of thy Son, sought new ways to open thy Church to diverse leaders as beacons of the Gospel of Christ.' 12(11) Dame Marie Rambert, Polish-born dancer and pedagogue who exerted great influence on British ballet, both as a dancer and teacher. Born: 1888, Warsaw, Poland. Died: 1982, London, Rambert made the choice to branch out and bring more modern ballets into the company's repertoire. This brought more variety to the company and by 1960 Rambert Ballet had changed entirely from classical ballet. 13(12) Thomas Babington, Lord Macaulay, 1st Baron Macaulay, PC was a British historian and Whig politician. He wrote extensively as an essayist and reviewer; his books on British history have been hailed as literary masterpieces. Born: 1800,

Leicestershire. Died: 1859, London 'There is no more hazardous enterprise than that of bearing the torch of truth into those dark and infected recesses in which no light has ever shone.'

14(42) Radclyffe Hall, English poet and author, best known for the novel *The Well of Loneliness*. The novel has become a ground breaking work in lesbian literature. Born: August 12, 1880, Bournemouth. Died: October 7, 1943, London 'You're neither unnatural, nor abominable, nor mad; you're as much a part of what people call nature as anyone else; only you're unexplained as yet - you've not got your niche in creation.

Design Museum: Building as object, Objects, Designers, Custodians In 1962, the Commonwealth Institute moved to a distinctive green-roofed building on Kensington High Street, immediately south of Holland Park. The building was opened on Tuesday 6 November 1962 by Queen Elizabeth II. The Commonwealth Institute was preceded by the Imperial Institute, an organisation borne out of the seminal 1851 exhibition held in much affection by Queen Victoria. In 2007, a group of European squatters was asked to leave the Commonwealth Institute having occupied the building over the Christmas period. They were described by Sam Baker of the Advisory Service for Squatters as 'young and left leaning'. Upon eviction, they were asked to pay £250 - the equivalent of a year's rent of a home on Observatory Gardens in 1880. If you look through the window into the building site you will see usual lumps of dirt, building materials and machinery. But underneath is a capsule of buried treasure including an iPhone, a coffee pot and a tin of anchovies. These were chosen by design luminaries such as Paul Smith, Vivienne Westwood and Sir Terence Conran amongst others. The capsule will be opened in 2112. What will Kensington look like then? Museum designer John Pawson is known for his calm and minimalist aesthetic. The Design Museum started life in the Boiler room of the V&A in 1982 before moving to an ex-banana warehouse on Shad Thames in 1989. It has staged 251 exhibitions on modern and contemporary design at its Southwark home in the last twenty-five years. The museum returns to Kensington in 2016 where it hopes to welcome 500,000 in its first year.'

Appendix 2A: PRACTICE: Walking and Map Making in London, full set of visual references, Westminster to Leamouth



Touching the City Walk 01
Saturday 30th June, 10.30 am

Meet outside **Westminster Tube Station** in the arcade facing towards the Houses of Parliament/Big Ben at **10.30 am**. We will leave at 10.45 am.

Considering the length of the walk, and depending on the weather conditions, we suggest stopping at one of the shops around the Greater London Authority (City Hall) to buy a portable lunch - ideally for consumption at one of the adjacent benchespaces. We shall also stop at a couple of other places along the route for coffee/tea, muffin and 'comfort' breaks. This will keep costs within the control of the individuals budget.

There are many tube and DLR stations along the way so, in the unlikely event of exhaustion, you will be able to back track.

We estimate arriving at **Trinity Buoy Wharf** at about 3.30pm. It is then a relatively short walk back to East India Station (DLR) or Canning Town Station (Jubilee Line).

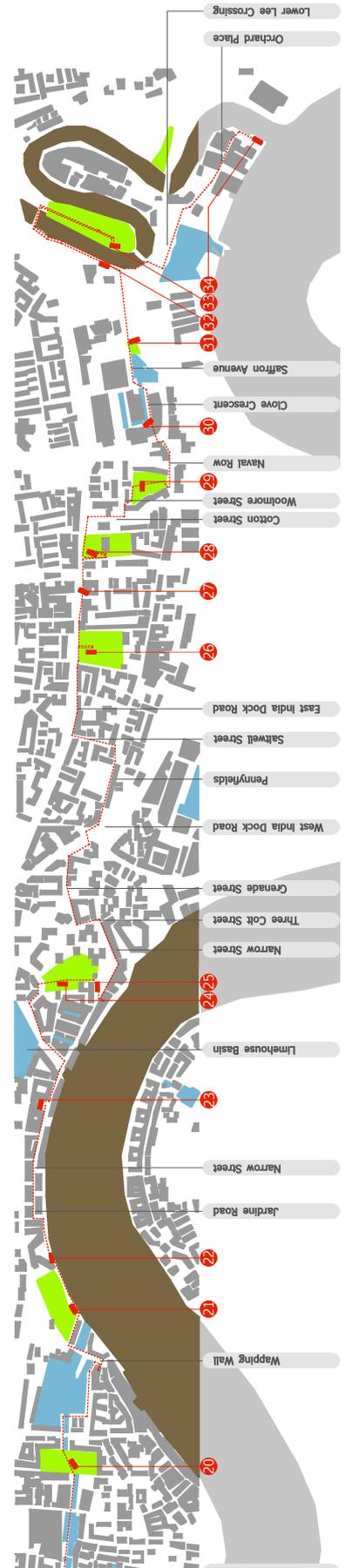
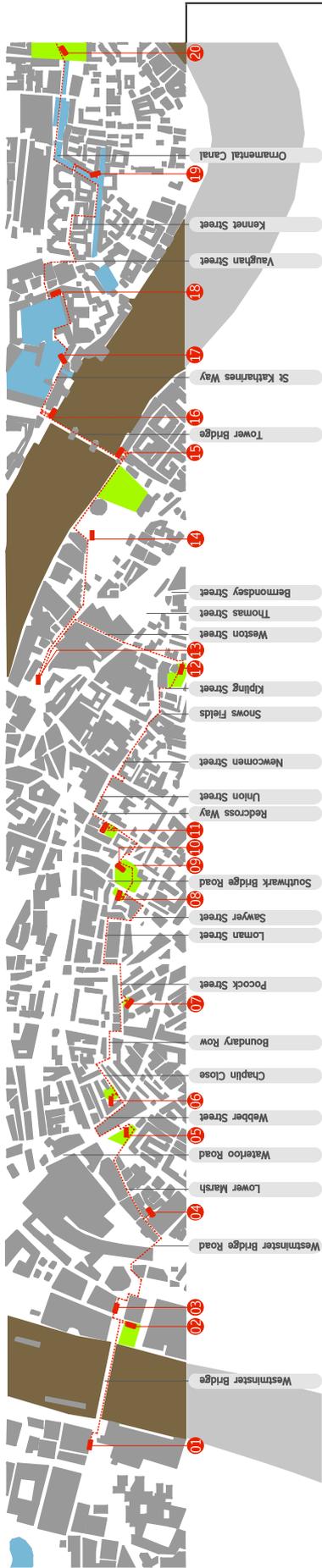
In view of the weather forecast we recommend bringing appropriate protective clothing.

Some photographs and thoughts resulting from the walk will appear on the Web Site with your permission and you are welcome to contribute. We look forward to seeing you!

Please note that the walk is at the walker's risk, all the spaces visited are public parks, playgrounds, roads and pathways. Take care.

OLIVER FROOME-LEWIS + ALEXANDRA DAISY GINSBERG
 w: www.touchingthecity.com
 e: mail@touchingthecity.com
 m: 07776 145313 (Daisy)

Walk Invitation
June 2007



Westminster to Leamouth Walk
June 2007



Large Puddle Under the A13
February 2007



Tourist Stall 'I LOVE LONDON' T Shirt on **Wesminster Bridge Stall, SW1A**, view to St Thomas's Hospital Garden benches.
26 May 2007



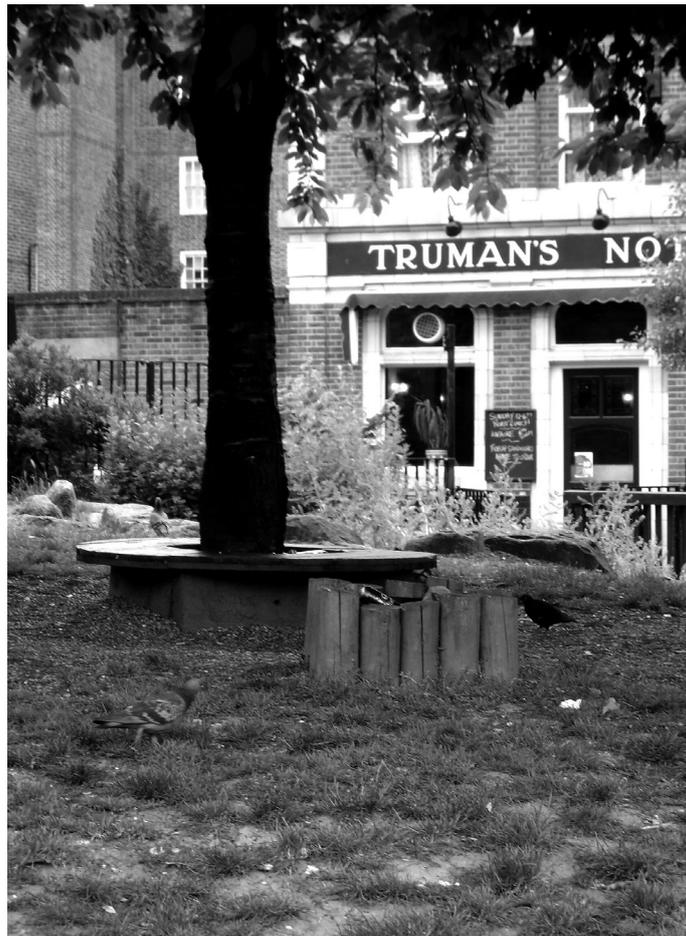
St Thomas's Hospital Garden, SE1, bench view to Big Ben.
26 May 2007



Westminster Bridge Road, SE1, Bus Stop bench.
26 May 2007



Waterloo Health Centre, SE1, secret bench, Lower Marsh.
26 May 2007



Waterloo Millenium Green, SE1, Truman's Noted, Coral Street.
26 May 2007



Recreation Ground, SE1, parents bench, Ufford Street.
26 May 2007



Pop Up Space, SE1, whole tree bench's, Pocock Street.
26 May 2007
(Now Re-Developed.)



Mint Street Park 1, SE1, firemens memorial, Southwark Bridge Road.
26 May 2007



Mint Street Park 2, SE1, Southwark Bridge Road.
26 May 2007



Mint Street Park 3, SE1, Southwark Bridge Road.
26 May 2007



Red Cross Garden, SE1, Red Cross Way.
27 May 2007



Guy Street Park, SE1, NCP Gallery.
26 May 2007



Tooley Street, SE1, Bench River.
26 May 2007

Potters Fields Park, SE1, Granite Benches (Chilly).
26 May 2007



Tower Bridge South, SE1, No-View Benches.
26 May 2007



Tower Bridge North, E1W, Sail and Anchor Benches.
12 June 2007



Mews Street, St Katherine's, E1W, Stone Three Piece Suite Benches.
27 May 2007





Discovery Way, E1W, Ornamental Canal Bench.
27 May 2007



Discovery Way, E1W, Dog Zone.
27 May 2007



Wapping Woods, E1W, Prototype (?) Bench.
Hash, Savz, Zack, Tadz, Shockes and Rulz reached over the top.
27 May 2007



STAY

STAY

TAD

JACK

STAY

HACK

HACK

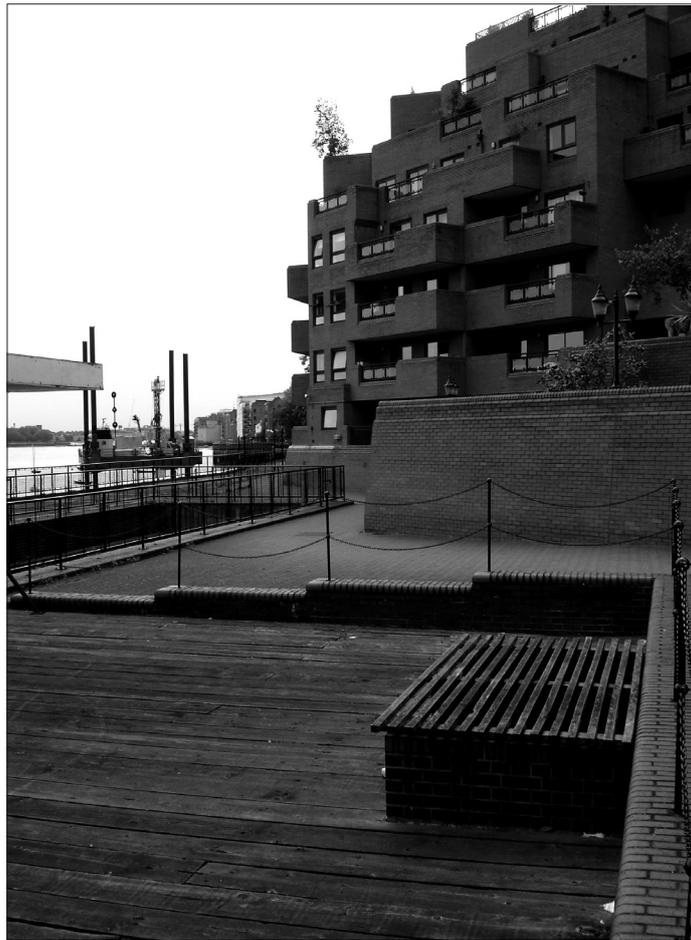
A



Thames Path, E1W, Benches alongside Rotherhithe Tunnel Vent.
27 May 2007



Thames Path, E1W, 'Oil Rig' View.
27 May 2007



Thames Path, E1W, Double Bench.
27 May 2007



Narrow Street, E14, Cafe Gaudi, now La Figa.
27 May 2007



Ropemakers Fields, E14,
27 May 2007





Poplar Recreation Ground, E14, Memorial to bomber attack 1917.
27 May 2007



**Poplar Baths, East India Dock Road, E14,
27 May 2007**



All Saints Church, E14,
27 May 2007



Robin Hood Gardens, E14,
27 May 2007



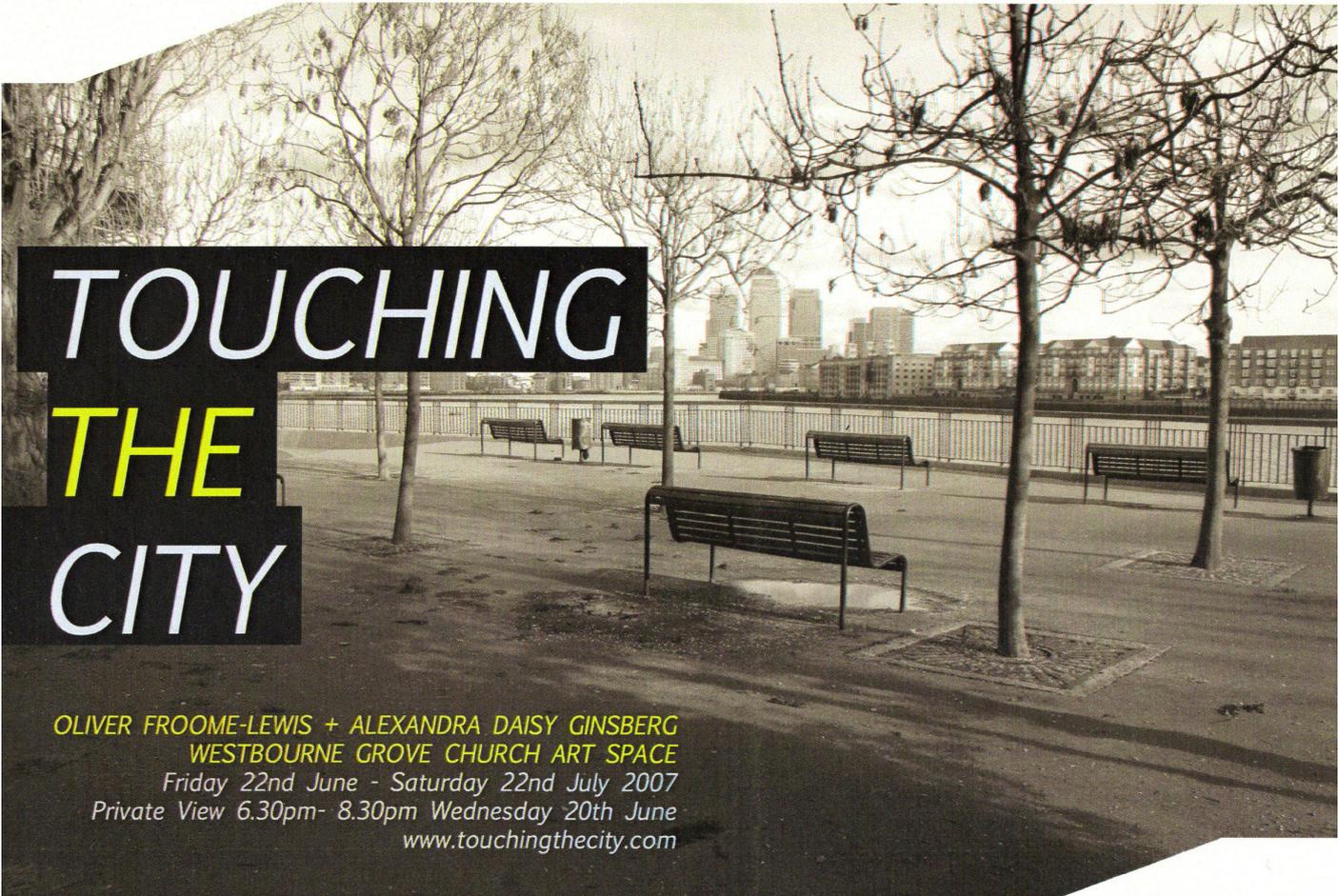
Saffron Avenue, E14,
27 May 2007



Lea Mouth, E14, view to Bow Creek Ecology Park,
27 May 2007



Trinity Buoy Wharf, E14, view to O2 Arena,
27 May 2007



**TOUCHING
THE
CITY**

*OLIVER FROOME-LEWIS + ALEXANDRA DAISY GINSBERG
WESTBOURNE GROVE CHURCH ART SPACE
Friday 22nd June - Saturday 22nd July 2007
Private View 6.30pm- 8.30pm Wednesday 20th June
www.touchingthecity.com*

Invitation to Touching the City Exhibition
22 June 2007

Appendix 2B: PRACTICE: Walking and Map Making in London, full set of visual references, Southwark Loop

Touching the City **Walk Workshops** provide opportunities to discover lesser known public spaces and to explore their characteristics and potential. Hundreds of forgotten and ignored spaces could inspire, ignite or re-awaken public ownership of the city. We raise questions of locality and generality, of appropriate and inappropriate fantasy, of the triumph of utility over delight and, occasionally, of delight over utility. We encounter joyful spaces where our spirits take flight, compressive spaces where the weight of the human throng causes us to crave seclusion and melancholic spaces where we might become more contemplative or perhaps even overcome by nostalgia or depression. This workshop explores how interventions might help translocate generations of pale 'simulation genre' beings from sofa to bench. Processes of walking, presentations of experiments in the stimulation of personal experience, discussion and contemplation will help us to map alternative futures for public life.



Call for Participants

As part of the London Festival of Architecture 2008 we are organising a **Walk Workshop** to take place in Southwark on Saturday 12th July.

We invite you to adopt one of fourteen benchspaces that we have identified and to make a proposal for transforming the public experience of that place. Your interactive intervention might address, for example, the specifics of the location, projected or historic happenings, a global or London wide concern, it might introduce poetry, movement, colour, alien materials or a surprise. Your objective must be clear however. Your intervention will be portable, will join you on the walk, be placed in your chosen location in one minute, a four minute presentation made and a photograph taken. These photographs, and an evolved 500 word text describing your ambitions, will be compiled into a document for publication early in the autumn. The process and delivery of the project will provide a great opportunity to meet and discuss public life.

See www.touchingthecity.com for further details and our work to date.

Programme

Friday 28th March
This invitation, please forward to other potentially interested parties

Tuesday 1st April
Reply with a general statement of your interest (mail@touchingthecity.com)

Saturday 19th April 2.00pm
Meet at Tate Modern for a walk of benchspaces +
A post walk discussion at the Kings Arms, Roupell Street

Saturday 03rd May
Commit and submit your sketch proposal

Tuesday 24th June
Submit a final project image and 100 words for walk document

Wednesday 02nd July
Round table discussion at the Kings Arms, Roupell Street

Saturday 12th July 2.00pm > 5.00pm
Walk Workshop + afterwards at Kings Arms, Roupell Street



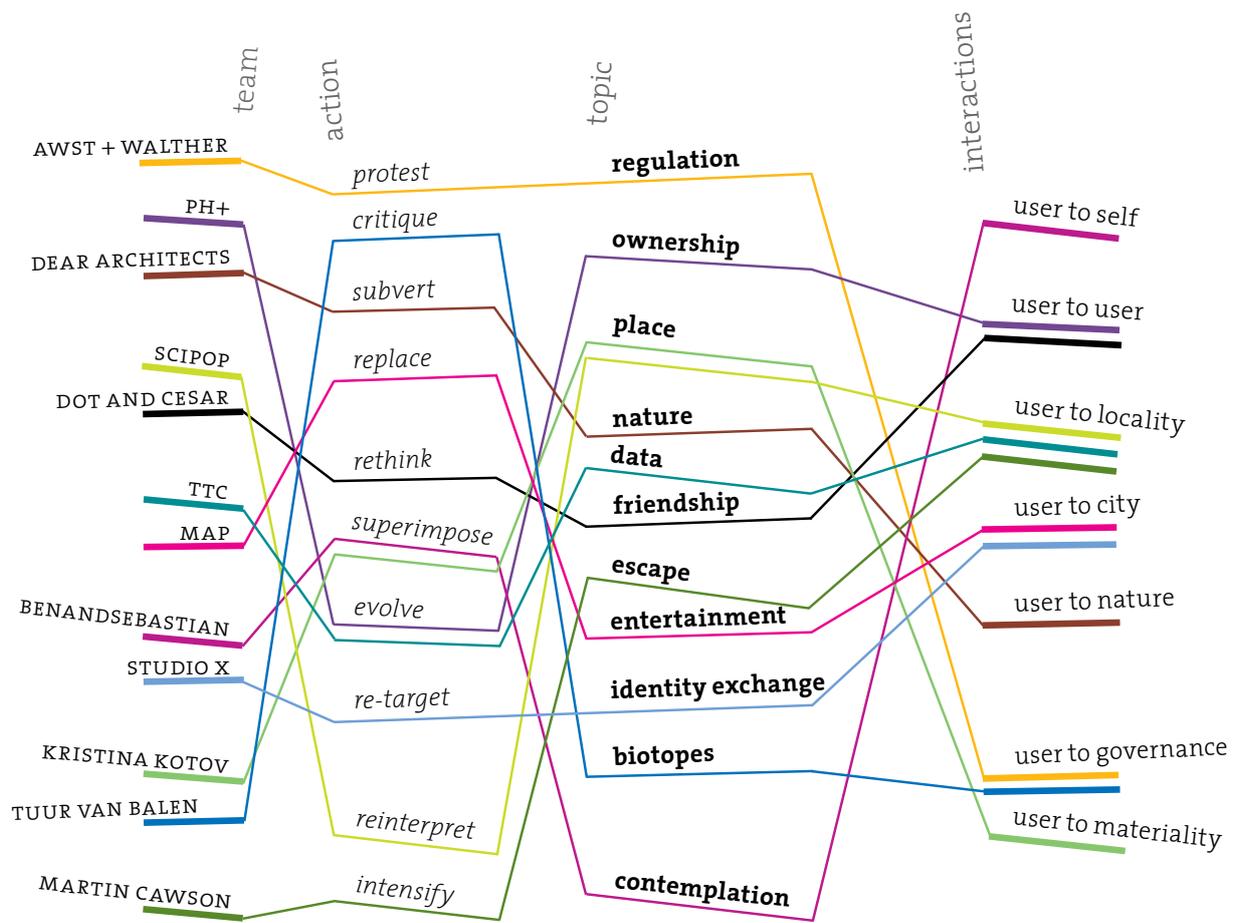
Benchspace Walk Workshop
www.touchingthecity.com



Open Invitation
March 2008



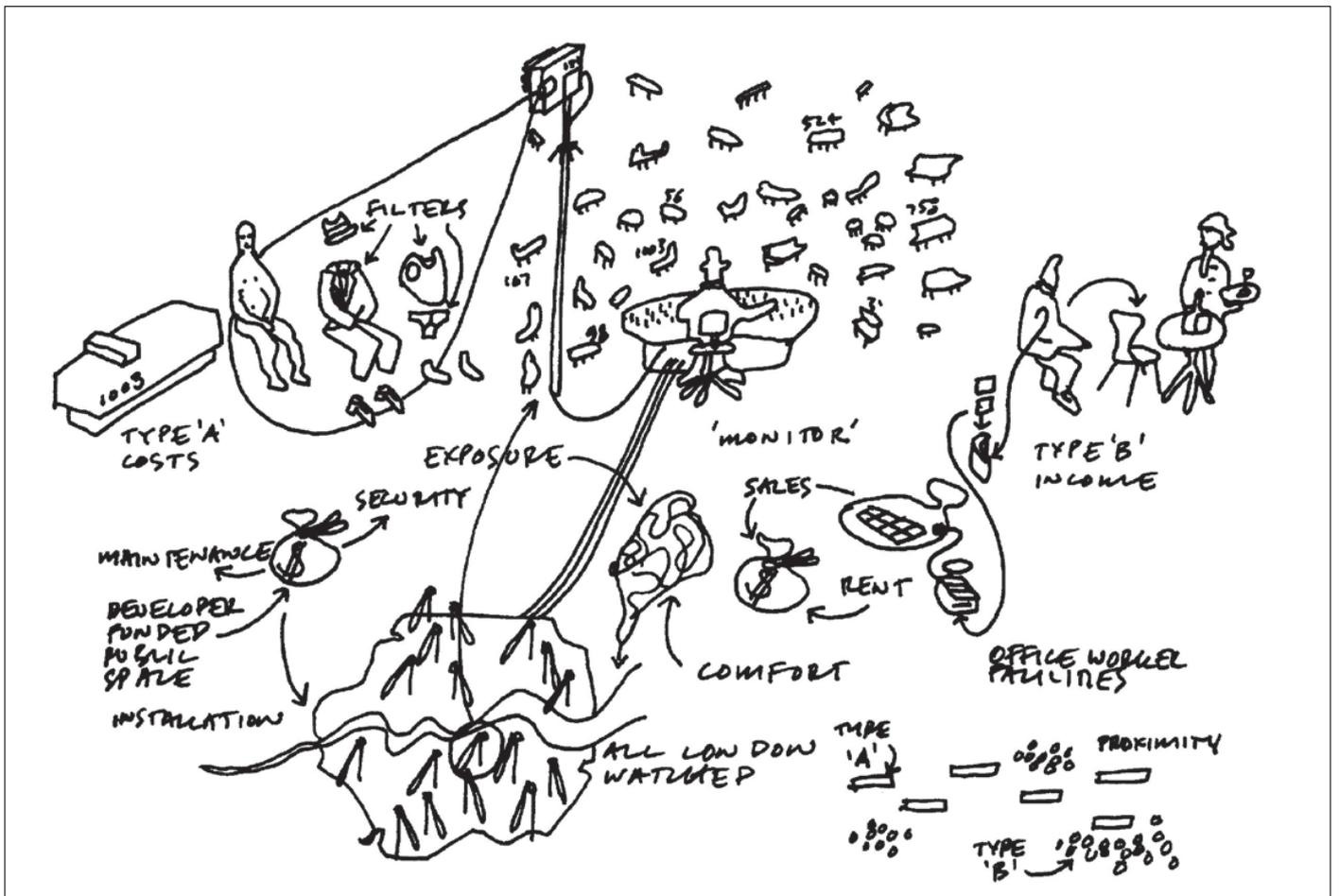
The Southwark Loop
March 2008



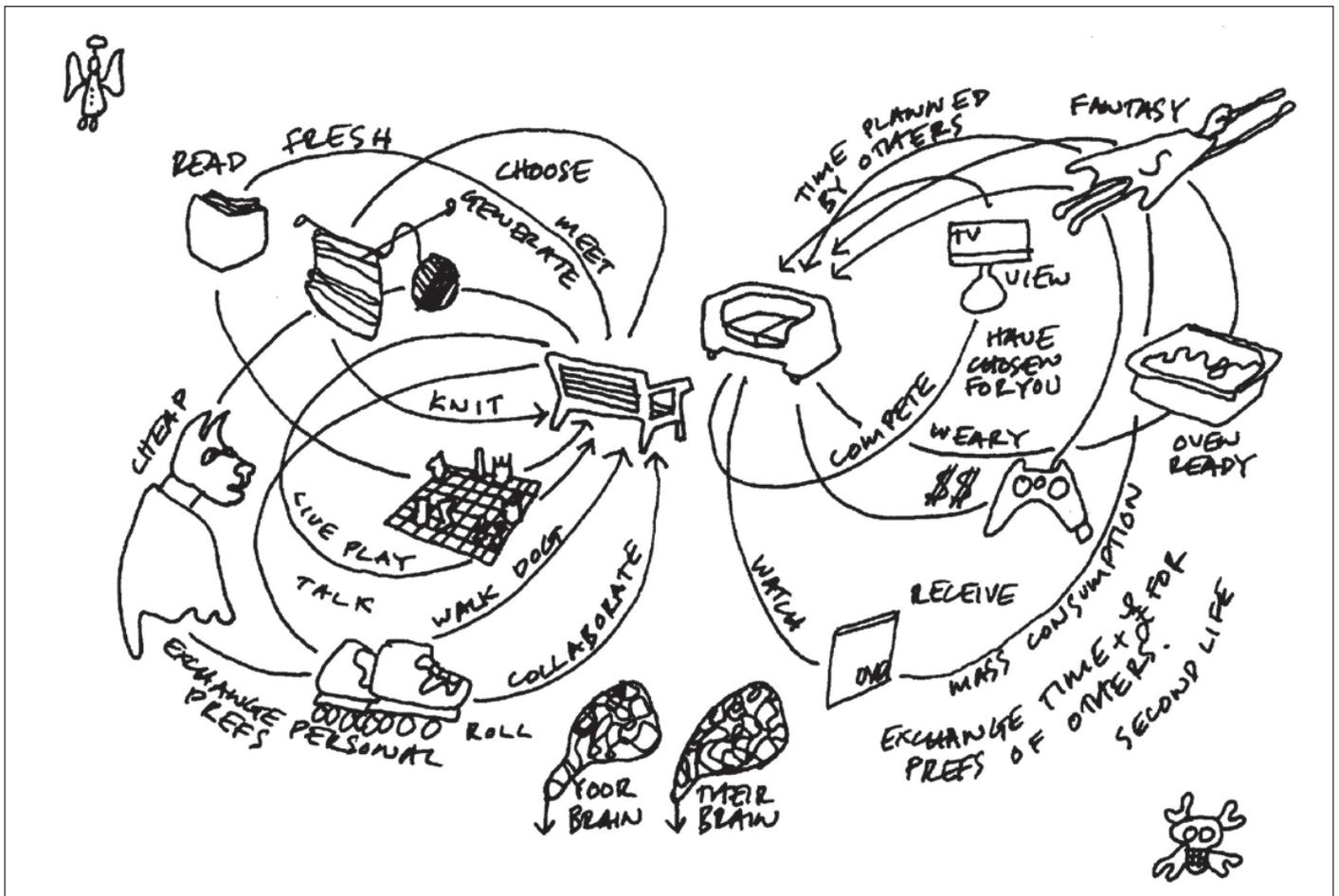
Analysis of Team Actions, Topics and Interactions



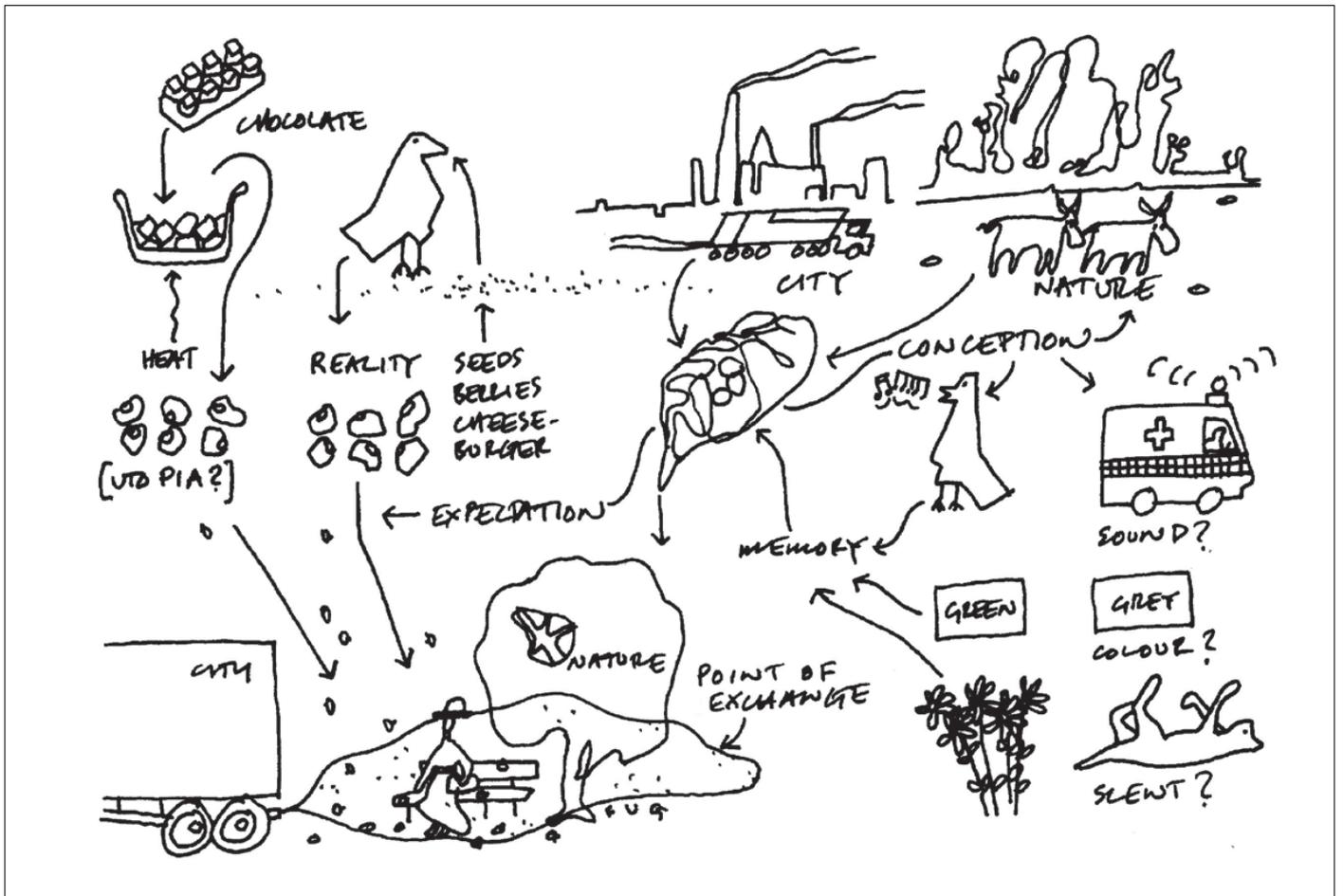
Departing from the Tate Modern
12 July 2008



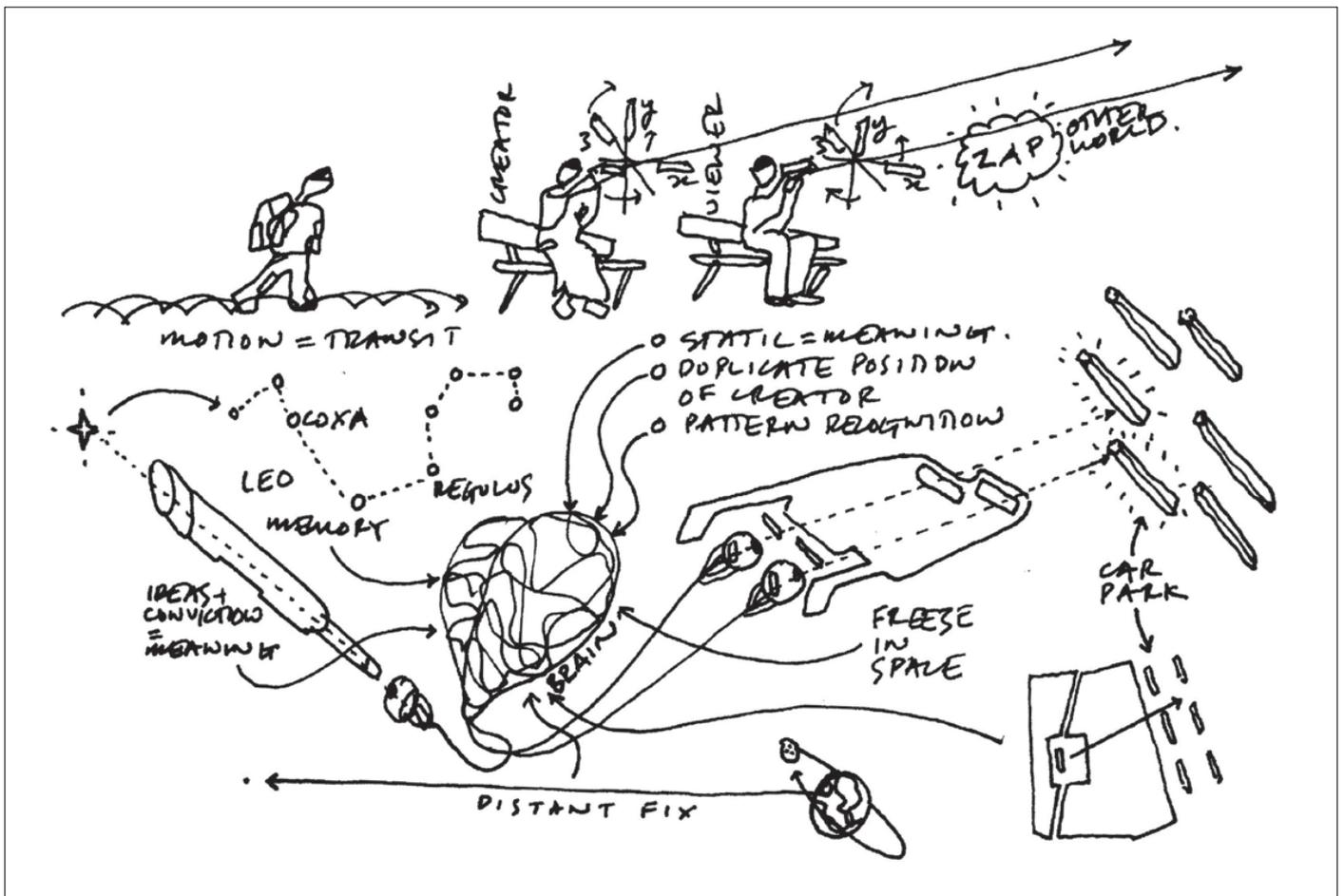
Awst & Walther
CCTV



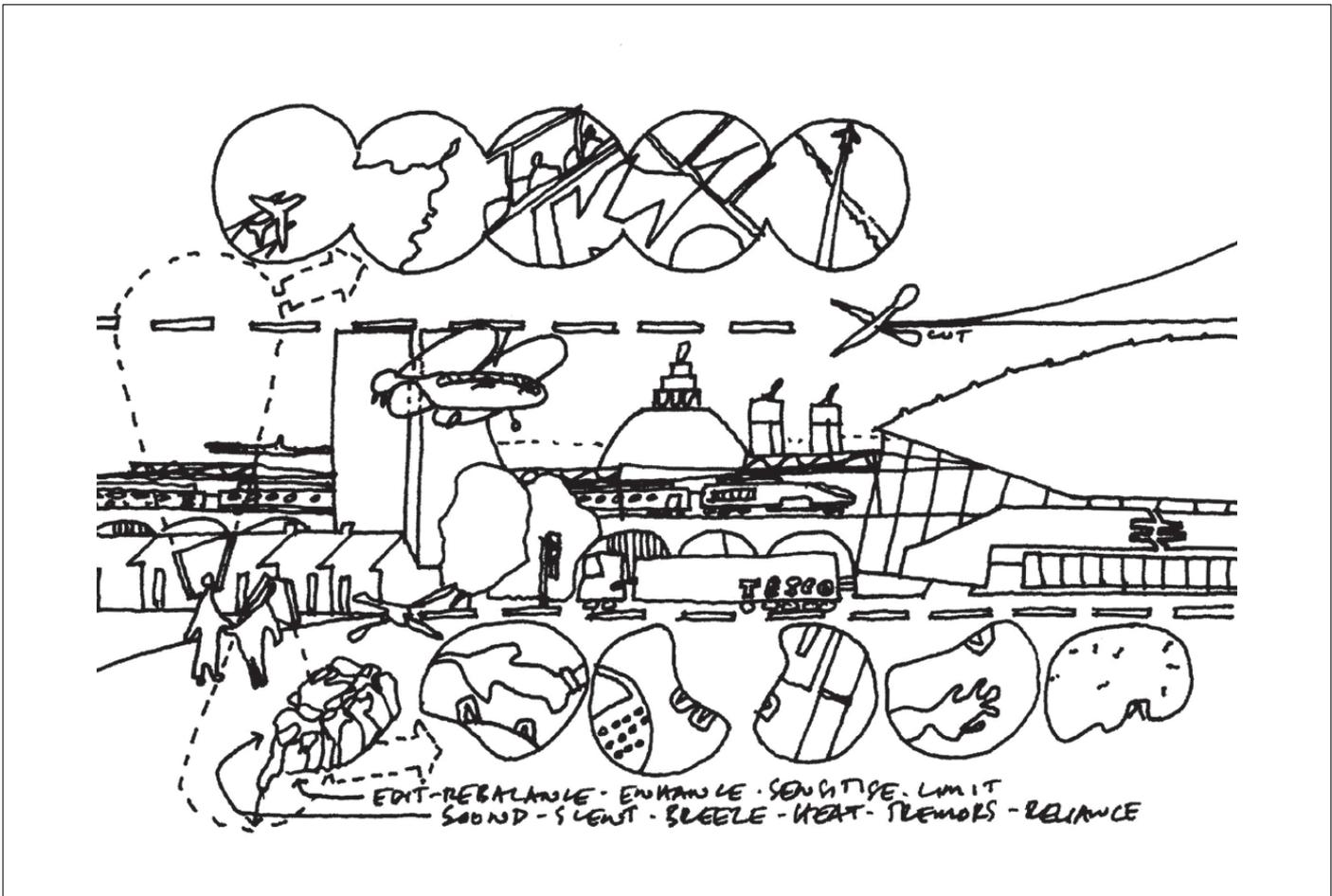
PH+
Cross Programme to Cross Stitch



DEAR ARCHITECTS
A Little Bird Told Me

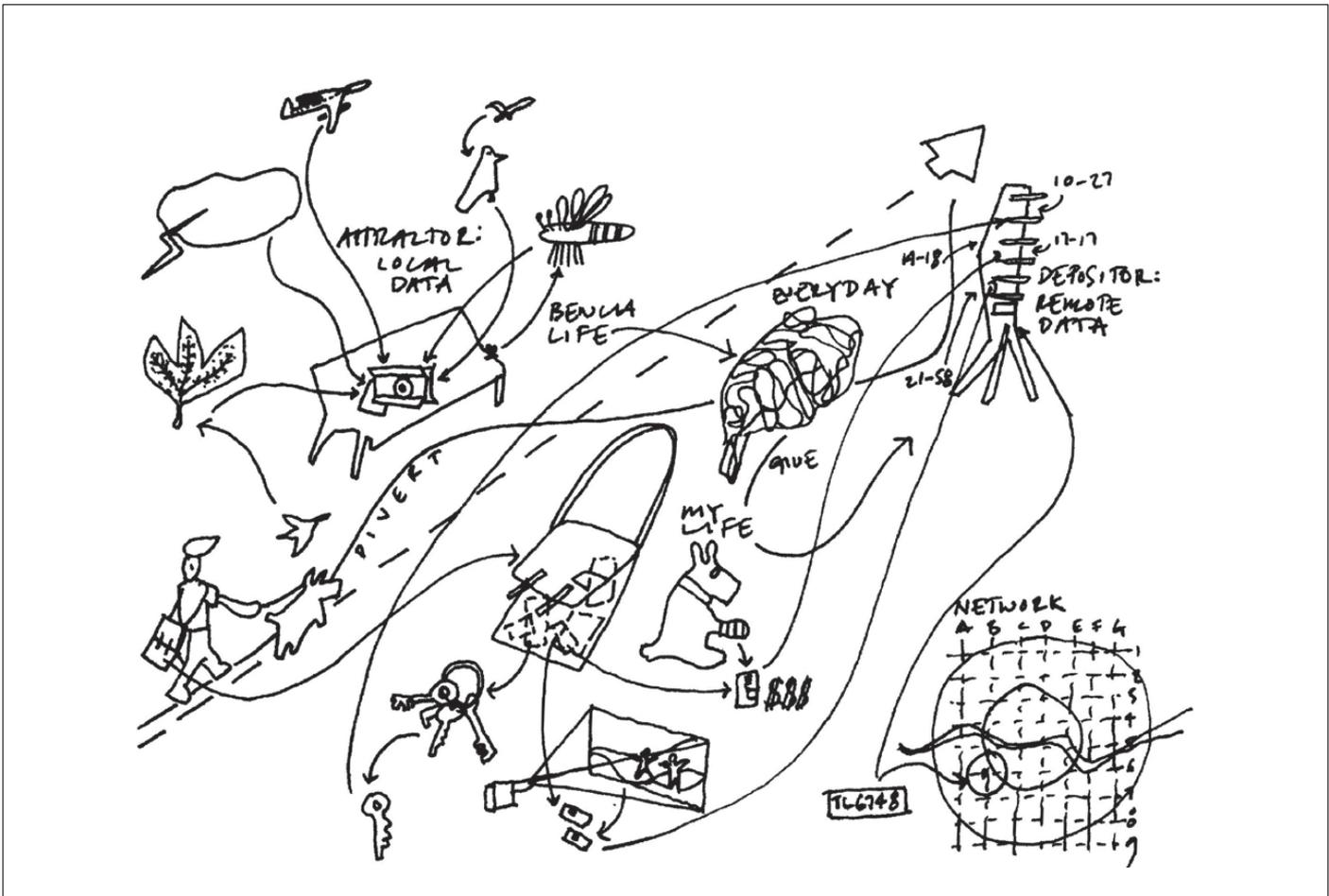


SCIPOP
 Augmentation - Promoting Interaction With Remote Objects

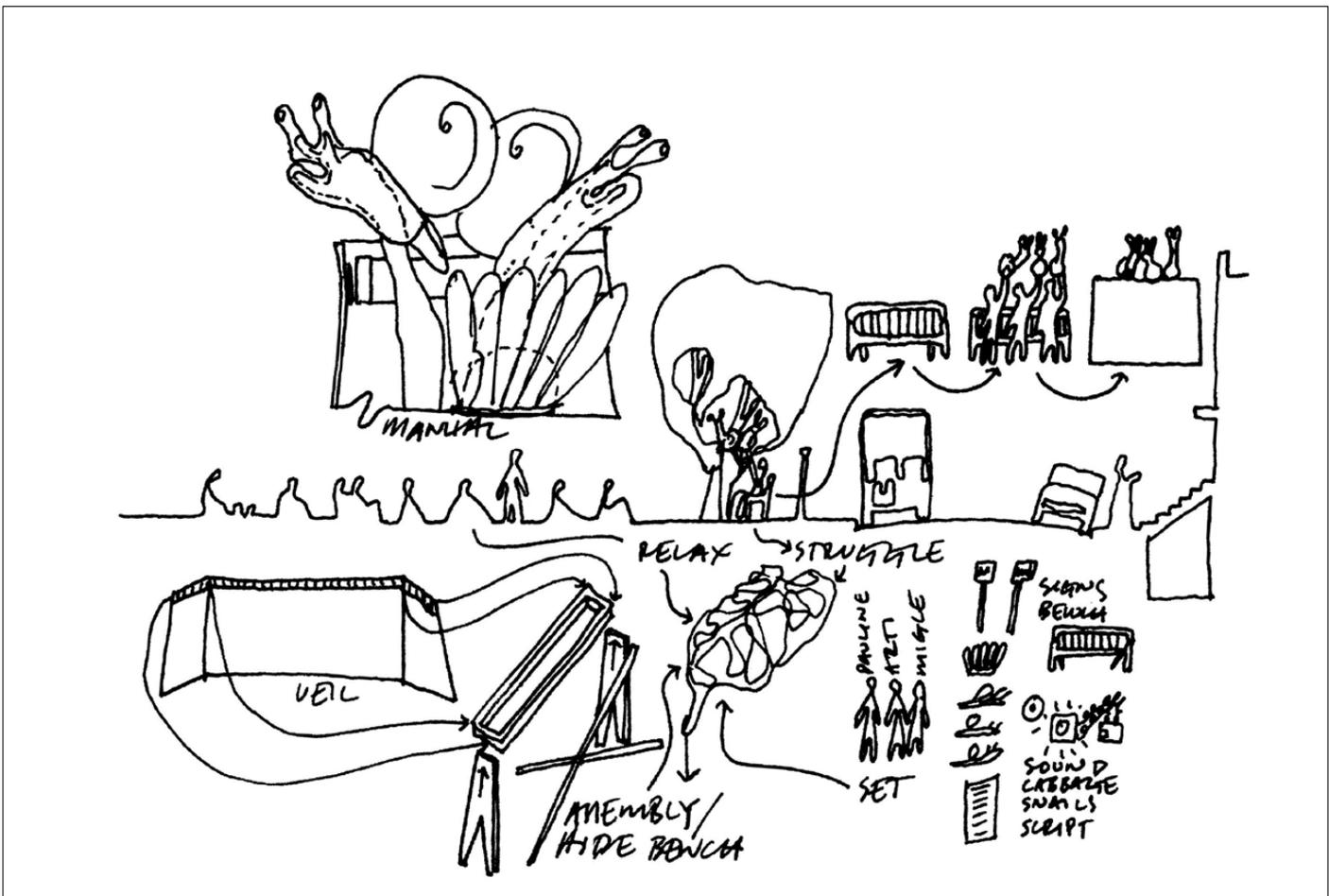


DOT & CESAR

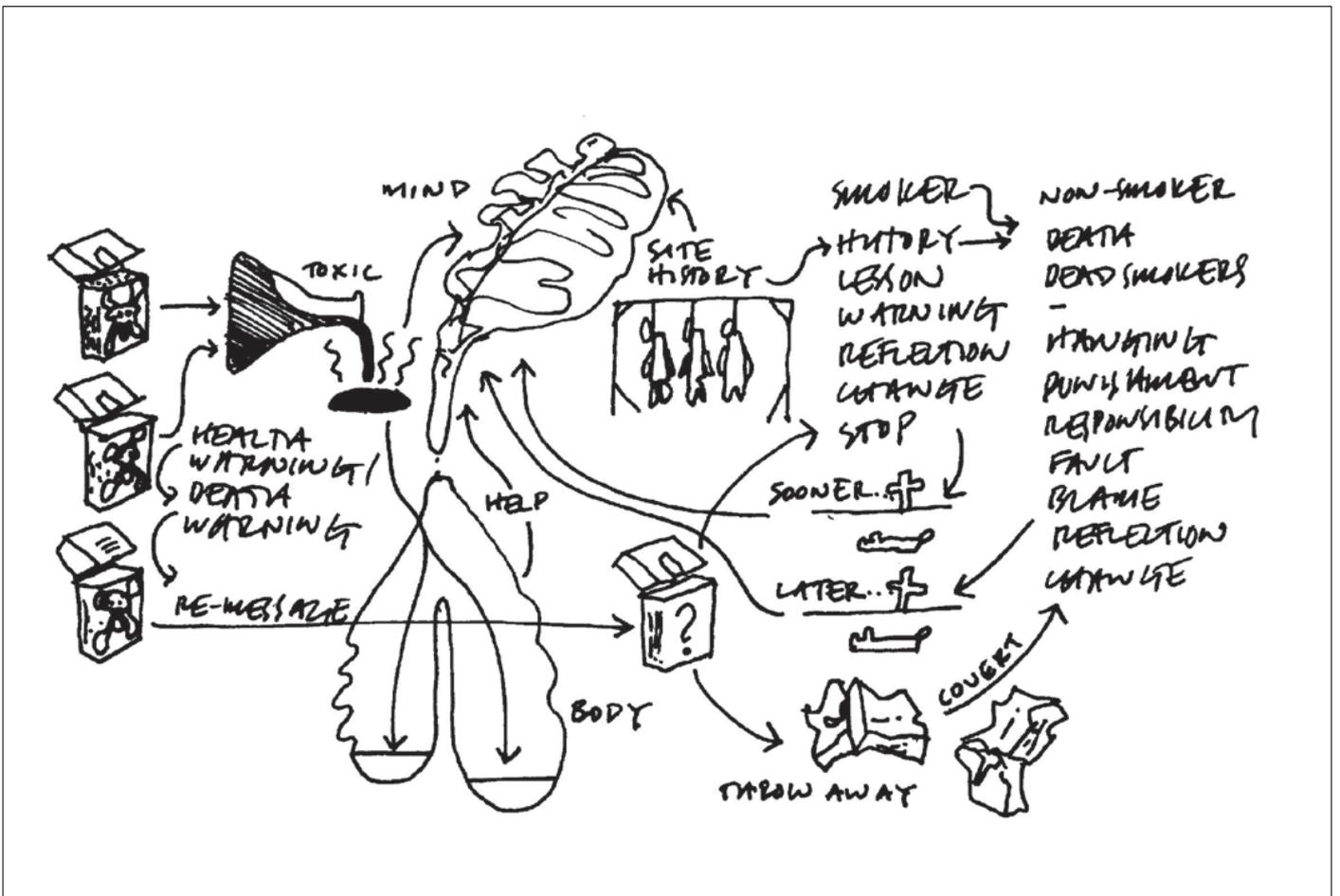
Between, Beneath and Above, What?



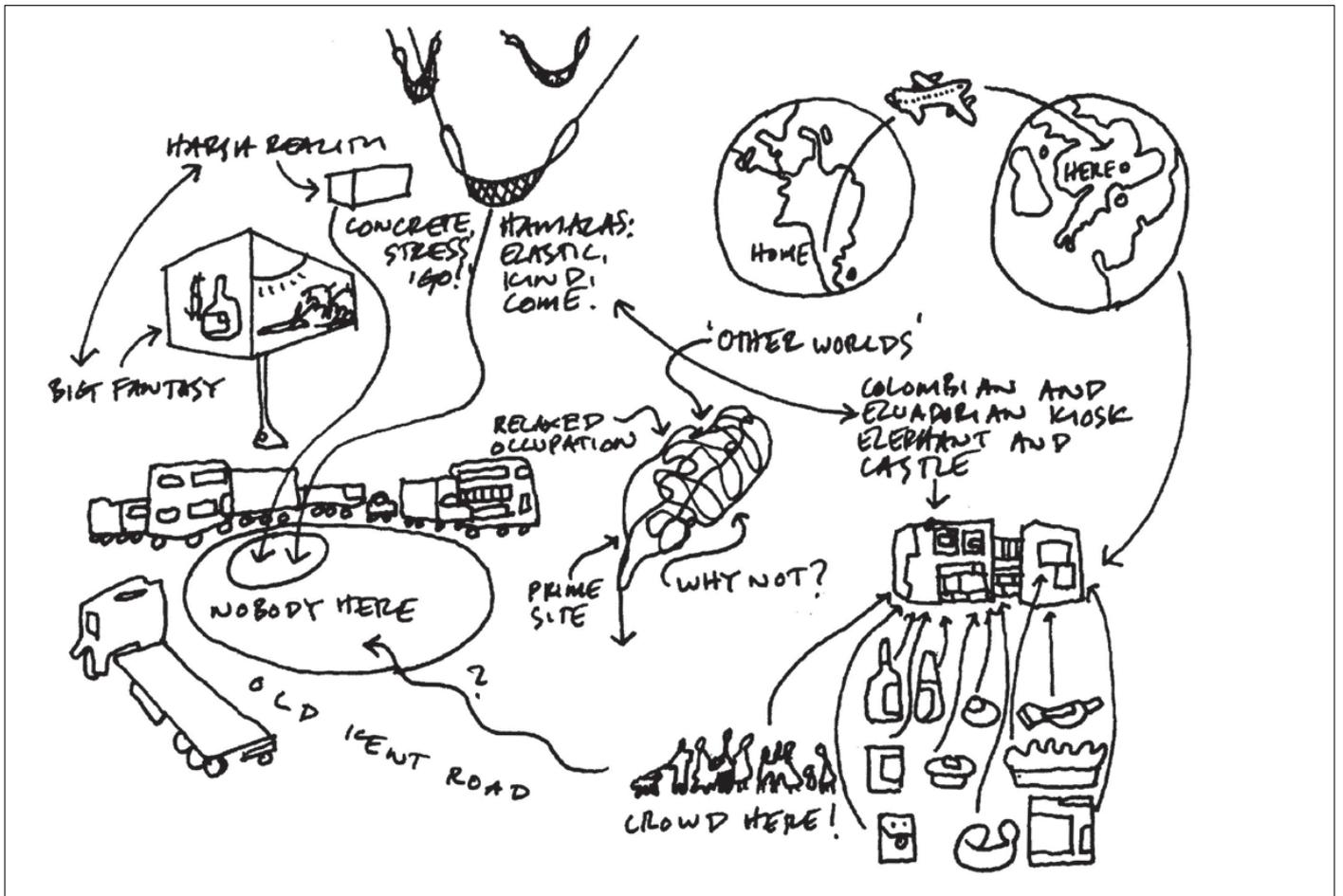
TTC
Observation and Ownership



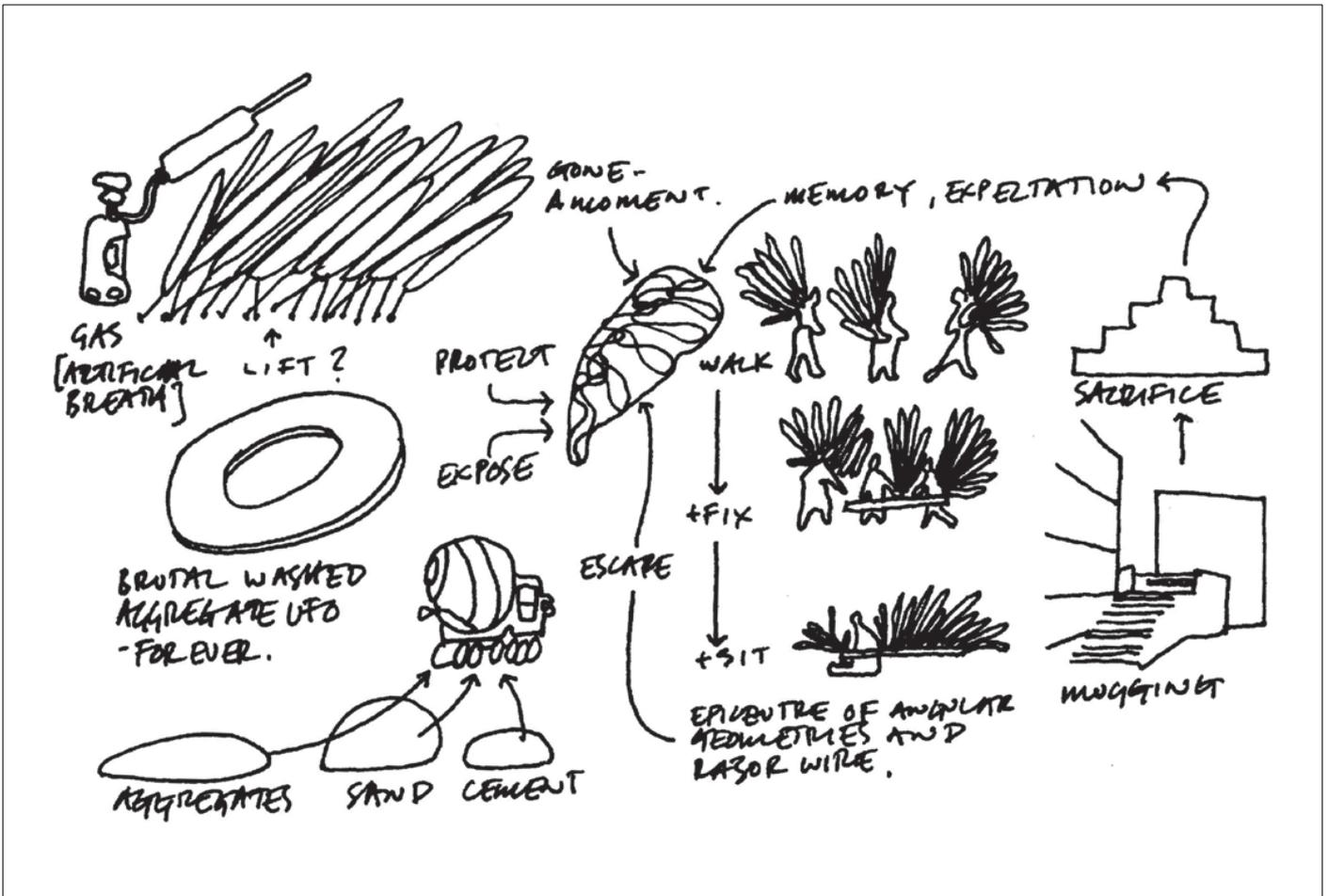
MAP
One Act



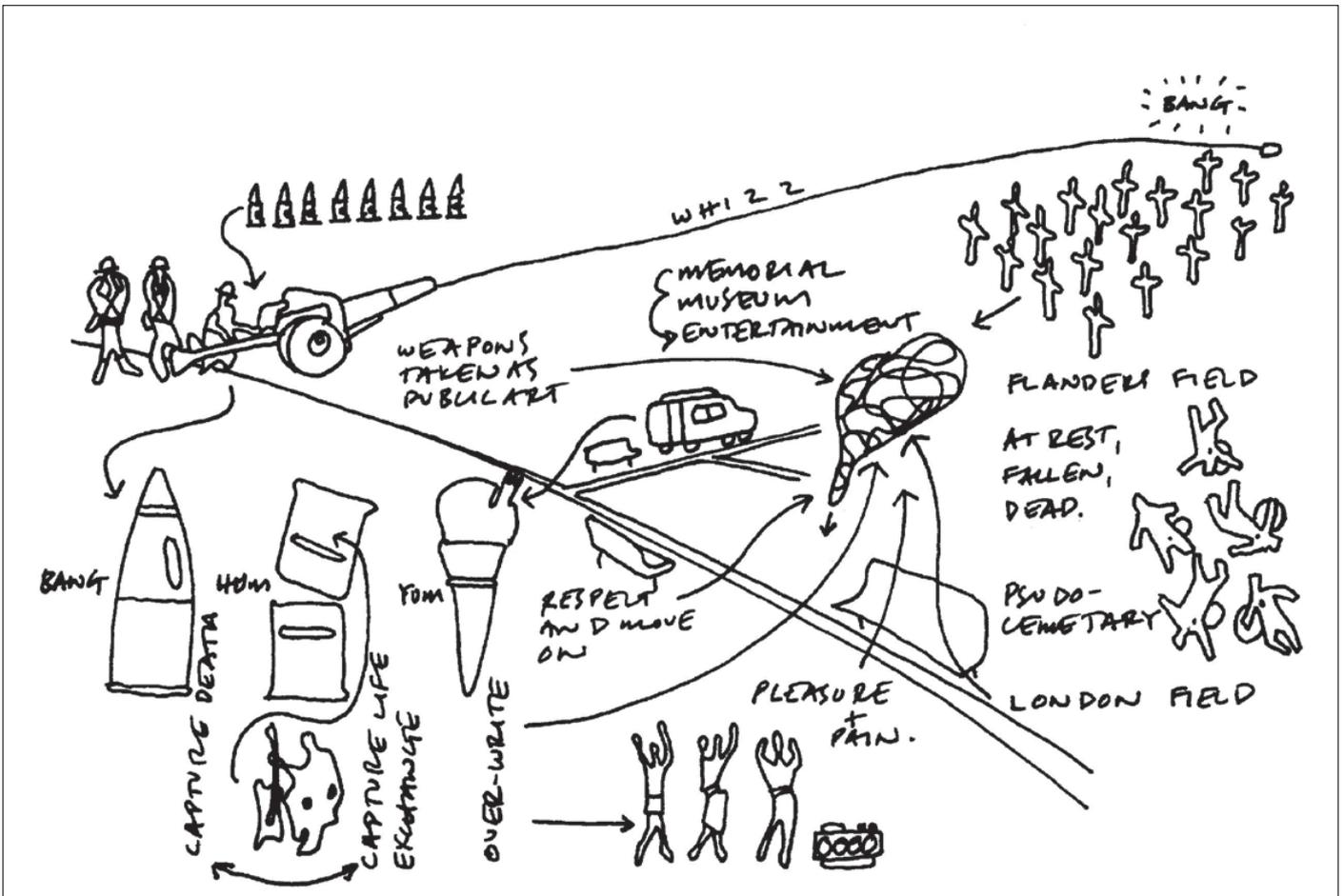
BenAnd Sebastian
Memento Mori



Studio X Brito and Rettondini
Manana

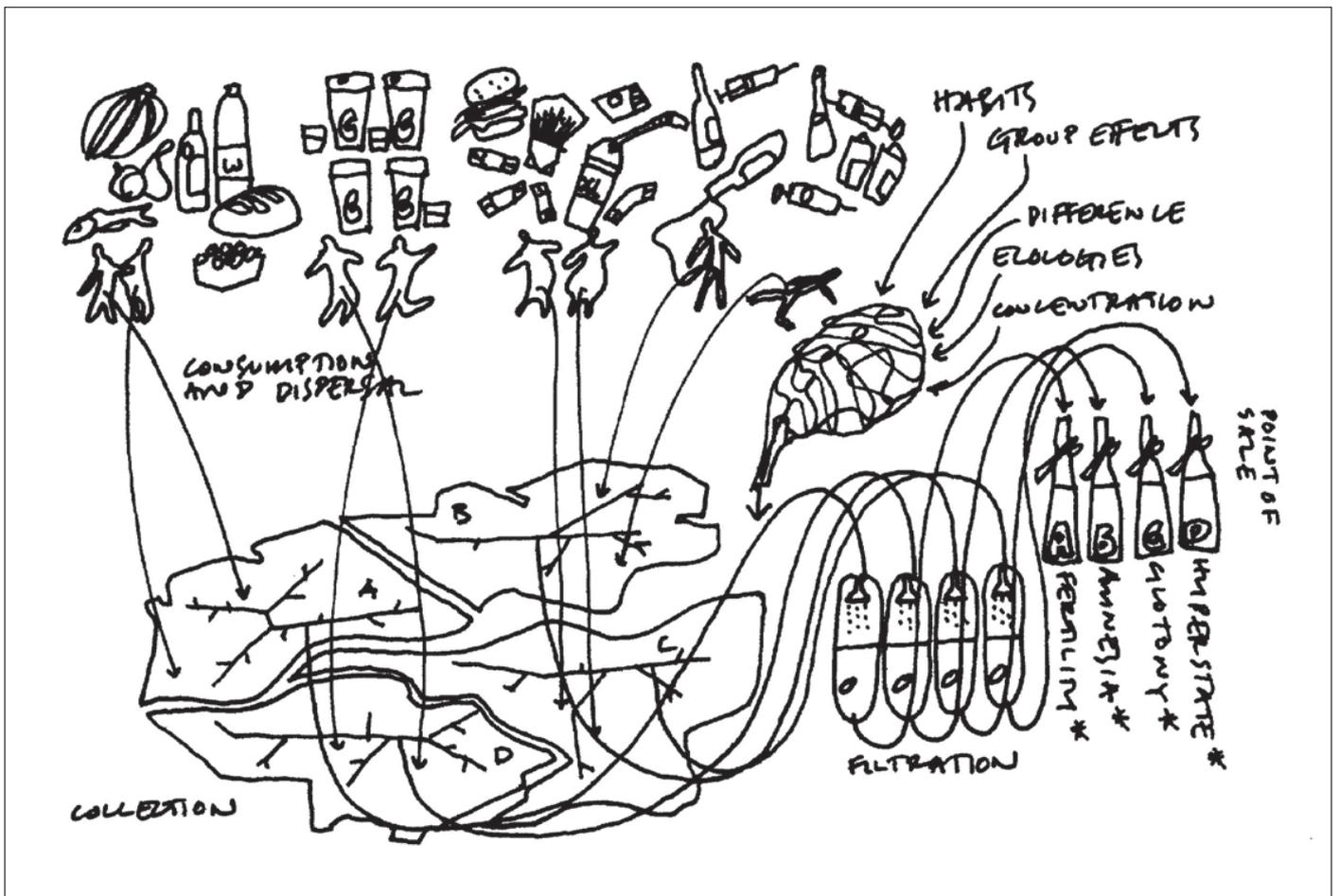


Kristina Kotov
 Floating Garden

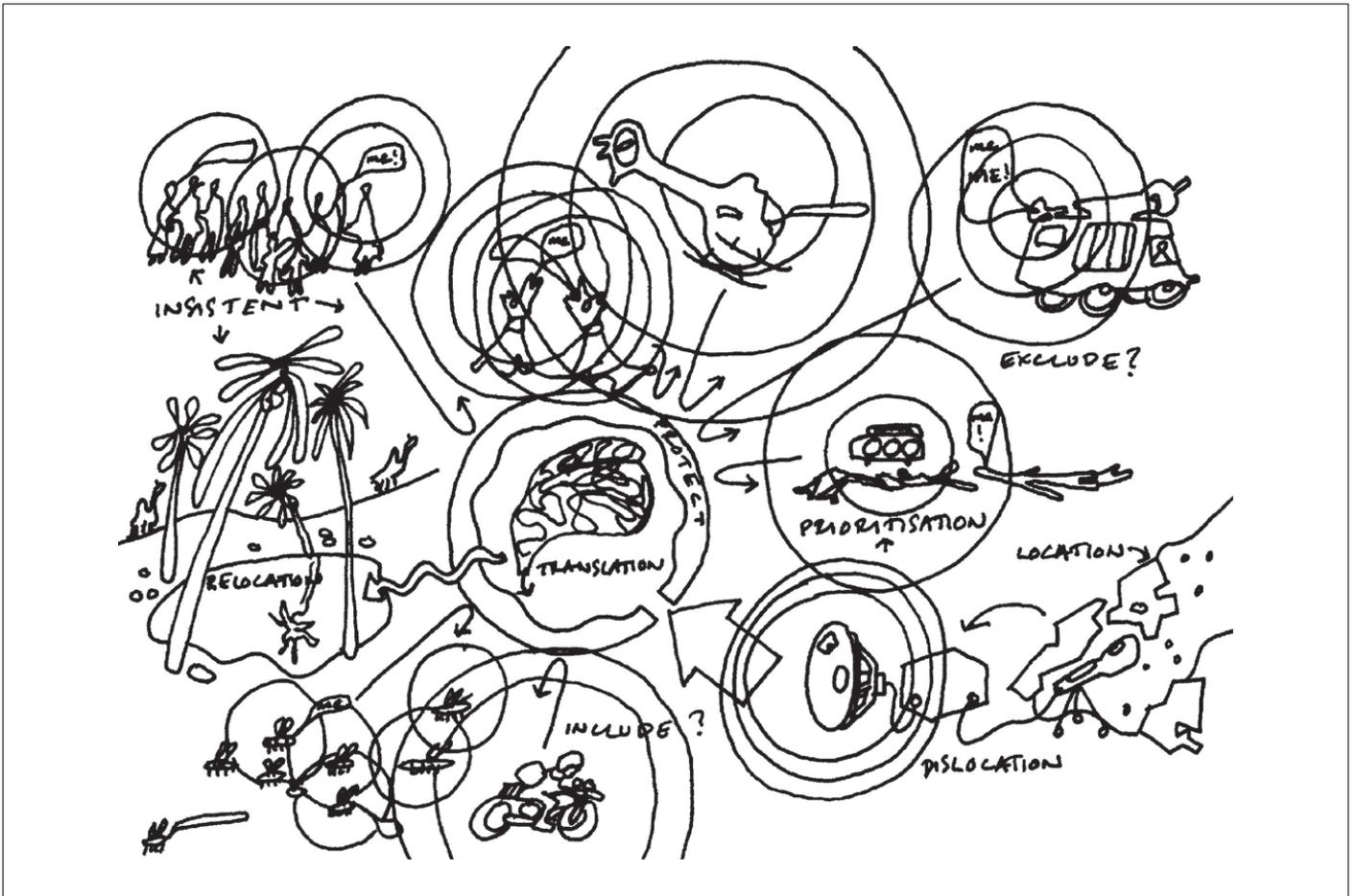


SCIPOP

Benchspace Drifter - Soundtracking the Transformation of Space



TUUR VAN BALEN
 My City My Body



Martin Cawson
Ryogonkyo

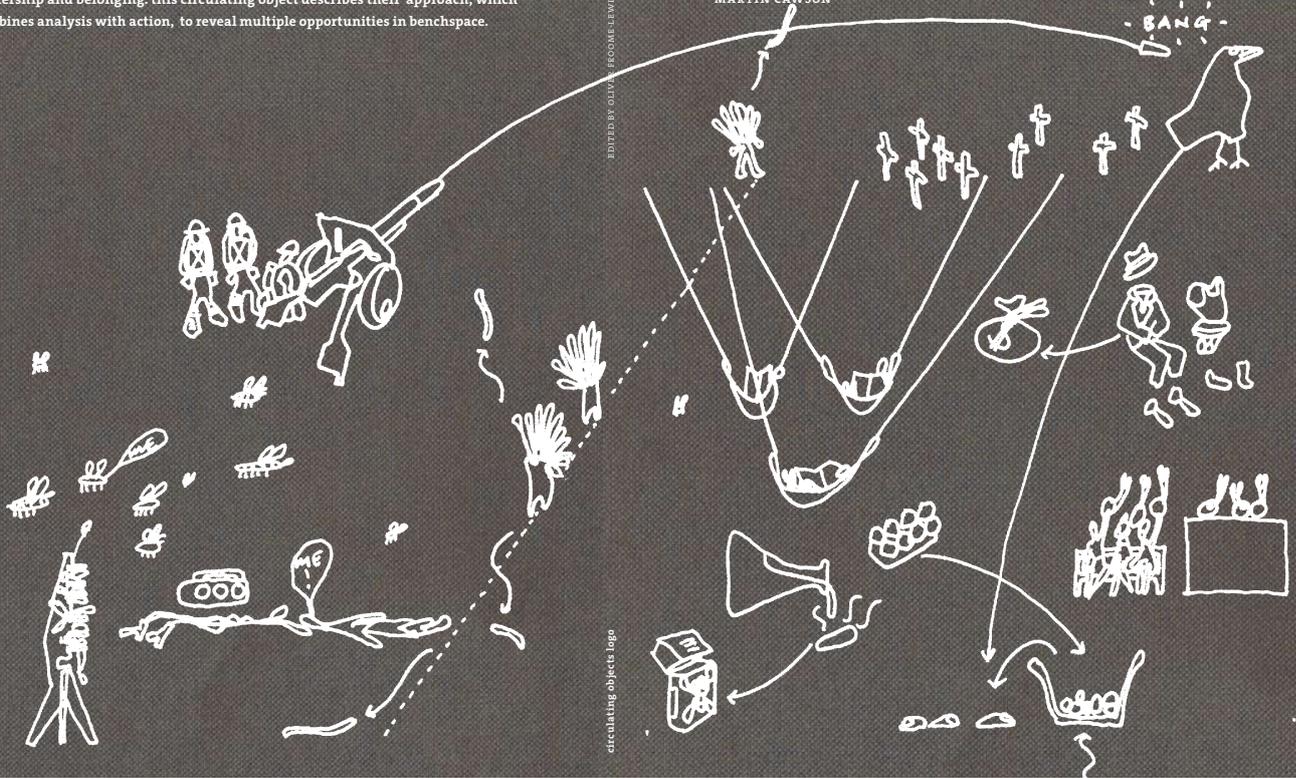
TOUCHING THE CITY sets out to reinvest public space by harnessing our perceptions, and the interactive potentialities, of the everyday - stimulating sensations of public ownership and belonging. this circulating object describes their approach, which combines analysis with action, to reveal multiple opportunities in benchspace.

EDITED BY OLIVER FROOME-LEWIS TOUCHING THE CITY

TOUCHING THE CITY

EDITED BY OLIVER FROOME-LEWIS

AWST & WALTHER, PH+, DEAR ARCHITECTS, SCIOPO, DOT+CESAR, TTC, MAP, BENAND-SEBASTIAN, STUDIOX, KRISTINA KOTOV, MENEER VAN BALTEN, MARTIN CAWSON



Touching the City 'Circulating Objects' Publication
2009

Appendix 2C: PRACTICE: Walking and Map Making in London, full set of visual references, Highgate to Battersea

Spatial Translations

Collection, Recollection and Prediction
what is, what might have been and what might be

January 21st 2012

Spatial Translations sets out to create dialectic between fictional past and future presences in the city as revealed by the contrasting practices of the Photographer and the Architect.

Whilst the photographer may interpret what is present, what may already have occurred, or is occurring and direct the partaker to envision a potential past presence of past fictional city the architect may work with what is absent seeking to evoke a potential future presence or future fictional city. Both sets of resulting representations frame and transform our live experiences of the city that is actually present before us.

Contrasting the readings that inform these transformations is predicted to lead to the creation of new generative tools for both disciplines and to increase our awareness of the role of the predictive and the fictional in our everyday lives.

You are invited to participate in an eight mile traversal of London starting at Highgate Cemetery and concluding at the Peace Pagoda in Battersea Park. This walk alternates between parkland, residential and commercial locations and presents a range of opportunities to capture presence with a view to the generative potential of absence

Following this fieldwork you are invited to present a set of six photographs accompanied by writings that probe the predictive or fictional lives generated for you by the locations.



oliver froome-lewis
touching the city

touching the city is a collaborative with many contributors past and present. previous events include the westminster to leamouth benchspace ramble and southwark benchspace walk workshop. both published in:
circulating objects : touching the city

www.touchingthecity.com

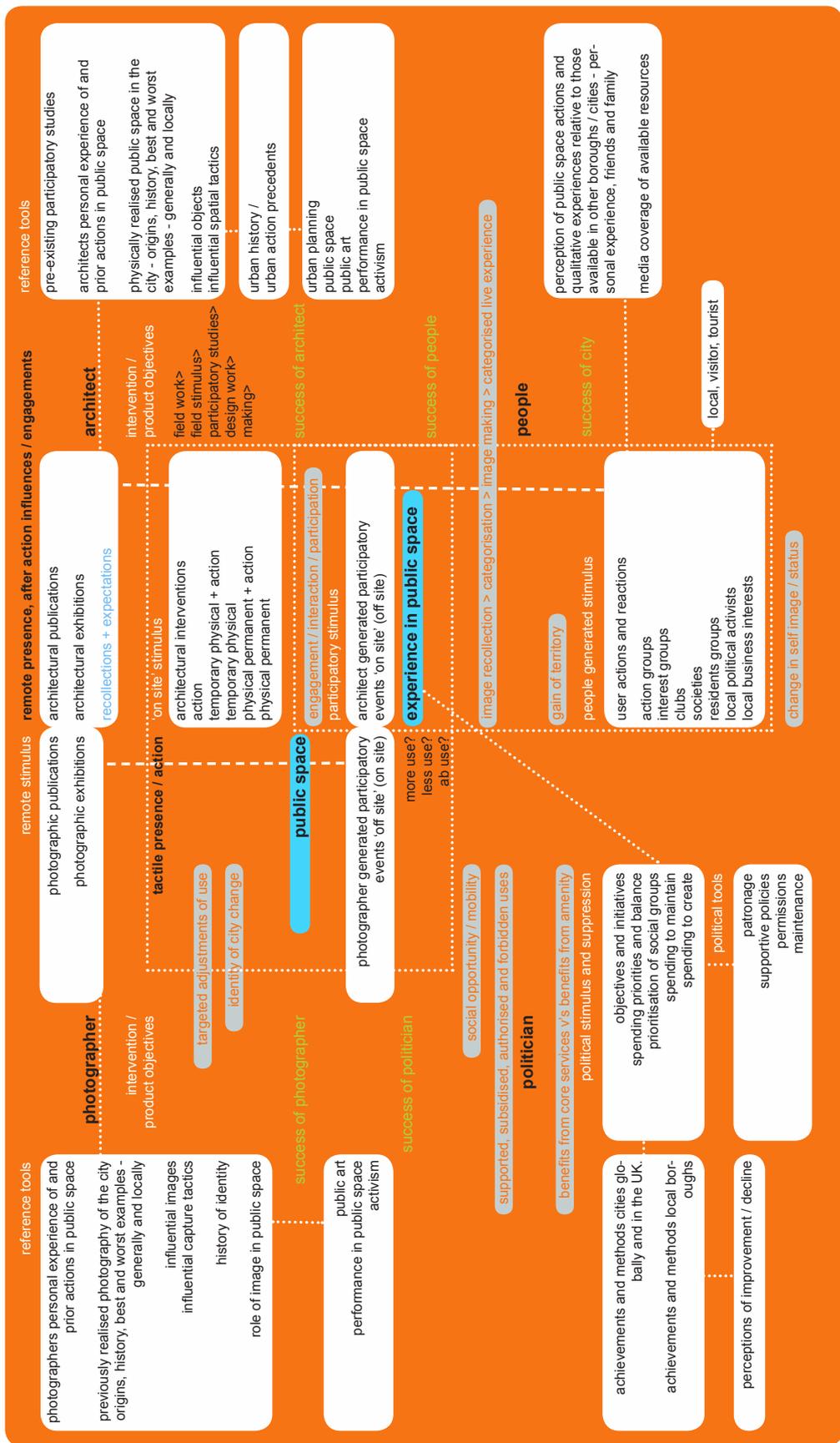
Walk Invitation
January 2012



**'Don't get lost' detailed walk map
downloaded to phones
January 2012**

Differences in reference points and tools of photographer, architect, politician, consequence for user experience

How these come together and act in public space 2011





Regents Park
December 2011

Archway, Highgate hill, Whittington Stone, Waterlow Park,

oliver



sam



jason



david



nazar



emmanuelle

tanya

sam

jason

david

nazar

21 January 2012
draft skeleton 01of1

Archway
09:30 am. Café Metro, Archway, is the starting point for our walk to the Peace Pagoda in Battersea Park – some seven and a half hours distant as it turns out. The café, right beside the tube, has a range of faded black and white photographs of civilised seaside scenes from somewhere in the Mediterranean. 1974? Happy human moments. T-shirts and bikinis, one time home for the owners, or their parents perhaps, who are gently disagreeing about quantities of bacon.
<http://archwaytowncentre.co.uk/cafes-and-snack-bars/87-cafe-metro>

Alongside, a simple trestle table laden with newspapers. Green headings – since they are almost all Irish. National, regional, local – all Ireland is here in print.
<http://www.irishinbritain.com/>

Highgate Hill
We set out. Firstly Highgate Hill, where a small statue of Whittington's cat is located. Apparently, see purr-n-fur, the cat was a late addition to the Whittington Stone in 1964.
<http://www.purr-n-fur.org.uk/abled/whittington.htm>

The stone itself seems to have changed location and the enclosure, 'a birdcage for a cat' according to Sam, has had more elaborate moments.
<http://www.amazon.co.uk/Photographic-Whittington-Highgate-London-Heritage-images/dp/>

Left at St. Josephs Highgate: A Passionist Parish. Community since 1858.
<http://www.stjosephshighgate.org.uk/>

Waterlow Park
And on into Waterlow Park. Where the first crocus have arrived already and there is a row of overgrown bird cages. In one cage a wishing well, made by local young offenders, is badged accordingly. The wish has been granted, all the birds have flown. Paradise lost, freedom gained perhaps.
<http://www.waterlowpark.org.uk/>
http://www.outsidechance.org/young_offender_institution_projects

'By the late 1980s a small wildlife rescue charity was using the animals to a variety of rescued and injured wildlife animals as birds. Since the charity moved its base to outside London about 6 years ago, the ovaries have remained empty apart from housing a beehive on a temporary basis. They look increasingly old and run down, although long time local residents still fondly remember Charlie the Mynah bird and it seems a shame down which pennies could be sent into a wooden bird's beak. Incidentally, FoWP would welcome any such reminiscences about



Highgate Cemetery
January 2012

Highgate Cemetery, Holly Lodge, Highgate West Hill,



the aviaries for our website! Aviary Proposal.
<http://www.waterloowpark.org.uk/pages/in-development/aviary-proposal.php>

A rather fine modern house adjoins the rear entrance to Highgate Cemetery when we emerge onto Swain's Lane. As with all else, the Ivy is winning.

Highgate Cemetery
 The cemetery itself has limited opening hours.
TOURS AT THE WEEKEND CONTINUE ALL YEAR AND ARE FIRST COME FIRST SERVED AND THEREFORE CANNOT BE BOOKED.



Landscape working parties normally take place twice a month – one Saturday and one Sunday. We welcome new volunteers aged 16 or over. Groups run from 10.30am – 1pm, and 2pm – 4.30pm (4pm November to March). Gardening and conservation experience is not essential since volunteers carry our simple tasks using hand tools under the direction of experienced leaders. All tools and work gloves are provided.

"I want to thank you, because I really enjoyed it. The place is wonderful, the group is very friendly. I wish I could stay." – Giulia Mordini, on her return to Italy.
<http://www.highgate-cemetery.org/>

On past the lower part of the cemetery with the curious Holly Lodge Estate to the right. 5 Bedrooms. £1,950,000.
<http://www.findaproperly.com/for-sale/property-10737531>



And the strange, and strangely deserted Holly Village built in 1865.
Holly Village
 The houses were apparently intended (though there is some dissent here) as an economic rather than a charitable venture – as Camden Council puts it, for "private rent to those on considerable incomes."
<http://www.victorianweb.org/art/architecture/darbishire/1.html>

"With its "huge indulgence in flamboyant detail" (Davies 315), Holly Village is a unique example of full-blown Victorian Gothic in a residential complex. The wrought iron gate beneath the entrance archway makes it perhaps the first example of a gated housing development."



Highgate West Hill
 Across Highgate West Hill to lower reaches of Parliament Hills. There is a cafe just on the corner by the entrance that has served visitors from the "tearooms" period onwards. Successive painted and applied signage reveal our fickle preferences. Currently the Turkish Bistrot Laz.

"This parkside spot may dish up full English breakfasts



Parliament Hills, BrimfiFit, The Lido,

It turns into a thriving local bistro with a menu mixing European and TimeOut London!
<https://www.timeout.com/venues/restaurants/venue?%3A2500bistro-laz>

Parliament Hills
There is an absolutely intact, perfectly maintained, detached 1960's estate house that is apparently a part of the park just past the entrance. What is this doing here? It even has a garage.

Another cafe a little further into the park -

http://www.cityoflondon.gov.uk/Corporation/LGNL_Services/Environment_and_Planning/Parks_and_Open_Spaces/Hampstead_Heath/Visitor-Information-and-Map.htm

Review by Kristi C., St Albans:
http://www.yelp.co.uk/biz_photos/cqE1b5d8faT5yXVAmS-G3A?user_id=IMXGWSWUjYvrZ0slLJeeA

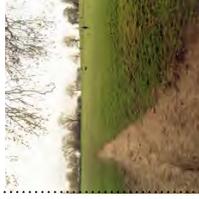
brimfiFit has a group training close to the Lido

<http://www.brimfiFit.com/>
Google brings up 'British Military Fitness - fun outdoor exercise classes to get your...' prioritising the word 'fun', but enter the site and the mood changes: 'Experience the most challenging, motivating and sociable form of group fitness in the UK'. 'Be instructed by serving or former members of the armed forces'.

The Lido
http://www.cityoflondon.gov.uk/Corporation/LGNL_Services/Environment_and_Planning/Parks_and_Open_Spaces/Hampstead_Heath/Swimming.htm
Is one of several outdoor pools on the Heath.
Lido: 4°C; Ladies' Pond: 3°C; Men's Pond: 3°C as of 16 February 2012.

And close by there is an athletics track with a mixed programme. World Record Attempt
Hampstead Heath already holds the Guinness World Record for the biggest conker championship ever staged. Now the Parliament Hill Athletics Track hosts a potential 'hopathon', world record on Saturday March 3. Michael Palin and Terry Jones will be there, remembering how hopping was integral to the plot of one of their Ripping Yarns TV series from the 1970s. Potential hoppers hoping to be one of the many, need to be older than 18 and in good physical health and need to register before 25 February here.

I'm attracted to a poster for a lost dog by: <http://www.doglost.co.uk/>
Lost Your Dog? Found A Dog? Register for FREE and log in to add details of lost and found dogs to our database



Marine Ices, Mansfield Road, Queens Crescent Market,



network of helpers.

Marine Ices have a kiosk at the bottom corner of the heath on Gordon House Road, it is closed, and may or may not have been open recently. The head office is on chalk far road. <http://www.yelp.co.uk/bz/marine-ices-london>



Mansfield Road

Beyond a fence to the south is one of those curious triangular sites left between railwaylines. "Depot" would make a great club site. There are other plans: http://www.theonj.com/camden/2009/040209/news040209_06.html

Recognisable, but not quite identified late modern social housing runs along Mansfield Road. Benson & Forsyth <http://www.themodernhouse.ne/sales/is/mansfield-road-3/description/> <http://www.c2bsociety.org.uk/campaigns/70s-campaign.html>

And, alongside, a run down shopfront disguises a 'treasure trove' of dolls houses and miniature dolls house furniture: http://www.camdennewjournal.co.uk/031005/r031005_12.htm

Grafton Road
Grafton Road takes us through successive generations of Camden social housing. <http://camden.gov.uk/ccm/content/housing/housing-policy-and-strategies/social-housing-reform-what-it-means-for-camden.en?page=2>

The government grant for affordable housing development over the period 2011-15 is about 50% less than during the previous four year period.....

Queens Crescent Market
Queen's Crescent Market is one of London's oldest street markets, and is still held every Thursday and Saturday on Queen's Crescent in Gospel Oak, Camden. The market sells food, discounted clothing and a wide variety of household products. The market runs along the boundary of the Gospel Oak and Haverstock wards. Many traders run stalls that have been passed from generation to generation. This is in contrast to the nearby and considerably more famous Camden Market, which primarily attracts tourists and those from other parts of London. (Wiki)

Doughnuts.

The Market has a police station at one end and the Sir Robert Peel Public House at the other.....
"The pub, in Queens Crescent, was badly in need of attention and the new look makes the pub much more female-friendly. The old pool table is still there and while the juke box may be new, the same can't be said of the music."





Regents Park Road
January 2012

Cogsland Road, Odette's Restaurant, Primrose Hill,

<http://www.camdenjournal.com/news/2011/jul/200-police-gang-swoop-queens-crescent-rush-hour-operation-targets-drug-dealers-estate>
SUSPECTED drug dealers got a nasty shock –yesterday (Wednesday) afternoon when they ran into a squadron of more than 200 police officers.

Members of the public looked on in amazement as officers flooded Queen's Crescent and blocked all escape routes.

The large-scale operation, one of the most significant of its kind ever carried out by Camden police in recent years, was aimed at tackling youth violence and class A drug dealing.

Police said their actions – codenamed "Operation Target" – were intended at "reclaiming" the area for the community. Cogsland Road
Cogsland Road, Maitland Park, takes us to the junction with Chalk Farm Road. And then we cross the bridge to Regents Park Road. Primrose Hill. This bridge is not far from Euston station and crosses the northerly end of a vast marshalling yard.



See Walking with Communists:
<http://www.timeout.com/media/pdf/hampstead.pdf>
In Manchester, Engels had exploited the working class to fund his lifestyle, and here he played the stock market. He died with a portfolio worth a couple of million pounds and some of his investments were in imperial concerns.....
Marx lived a fairly nice middle-class lifestyle thanks to Engels. Engels was in Manchester from 1850 to 1870 and over that time gave the Marx family the equivalent of £300,000-£400,000. The only way Marx could do his writing was if Engels subsidised it. So Engels was up in Manchester working in the cotton industry while Marx was in the British Museum. Engels wrote to Marx and asked him how much he needed; they agreed on about £350 a year (about £35,000 in today's money). To put it in perspective, Anthony Trollope was earning £140 a year at the Post Office and was thought well paid. The £350 was just the base fee – Marx earned more from journalism and royalties. Time Out

Odette's Restaurant is the 'ultimate dining experience' in Primrose Hill.
Pig's head & black pudding terrine, crackling, pickled mushrooms....
<http://www.odettesprimrosehill.com/menus.php>

Primrose Hill
Primrose Hill is a hill of 256 feet (78 m)[1] located on the north side of Regent's Park in London, England, and also the name for the surrounding district. The hill has a clear view of central London to the south-east, as well as Belvedere Park and Hampstead to the north. It is one of the most exclusive and expensive residential areas in London and is home to many notable residents.
Like Regent's Park, Primrose Hill was once part of a great



Prince Albert Road, Snowdon Aviary, Mapiin Terrace,



chase appropriated by Henry VIII. Later, in 1841, it became Crown property, and, in 1842, an Act of Parliament secured the land as public open space. The built-up part of Primrose Hill consists mainly of Victorian terraces. It has always been one of the more fashionable districts in the urban belt that lies between the core of London and the outer suburbs, and remains expensive and prosperous. Primrose Hill is an archetypal example of a successful London urban village, due to the location and the quality of its socio-historical development.^[3] In October 1678 Primrose Hill was the scene of the mysterious murder of Edmund Berry Godfrey, and in 1792 the radical Unitarian poet and antiquarian Iolo Morganwg (Edward Williams) organised here the first meeting of Gorsedd Beirdd Ynys Prydain. According to the diary of Narcissus Luttrell, Primrose Hill was once known as "Greenberry Hill" prior to the execution of Messrs. Green, Berry and Hill for the murder of Edmund Godfrey, but this was after the execution and there is no trace of such a name before 1679. Wiki

<http://www.telegraph.co.uk/news/picturegalleries/uknews/9064192/A-weekend-of-snowmen-sledges-and-snowball-fights-and-travel-chaos.html?image=3>

<http://www.youtube.com/watch?v=qK39khuUT18>

<http://www.youtube.com/watch?v=kk1P1q7Y1l0&feature=related>

This is where we are discussing the 'grand tour', the authority of the route and of the route maker and processes of development from being a tourist to a route maker through the quality of record – water colour / sketch / photograph / account.

Prince Albert Road

Down through the park to Prince Albert Road and across regents canal and the 'outer circle' to Regents Park.

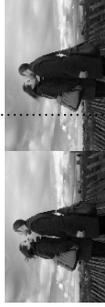
The incidental, formal, qualities of Zoo architecture are evident. A solitary wolf atop the the Mapiin terrace would have been helpful.

Snowdon Aviary

<http://www.engineering-timelines.com/scripts/engineeringitem.asp?id=746>
This design team produced a daring structure that reflected the excitement and spontaneity that had characterised the nation's spirit of optimism a decade earlier with the Festival of Britain. Indeed, Samuely's ingenious tension structure for the festival's Skylon mast was a forerunner of the tension structure Newby developed for the aviary.

Mapiin Terrace

London Zoo pioneered the idea of showing off animals in their natural habitat. When the Mapiin Terrace opened in 1913, it was the first time that members of the public could see animals in an arctic environment. London city



Regents Park, Queen Mary's Gardens, Paddington Street Gardens

guide <http://www.londondrum.com/cityguide/>

Elephant House

In plan, it looks rather like a cauliflower, which has nothing to do with the husbandry of elephants that I know of, but which underlines the slightly romantic view of nature which much 20th-century zoo architecture has espoused. In the 1930s, Lubetkin expected his penguins and gorillas to have a keen interest in Vitruvian proportion: by the 1960s, scientists knew a little more about what made captive animals comfortable, and – perhaps more particularly – what made bien-pensant zoo-goers comfortable about the captivity of animals. Zoo animals became a version of Rousseau's noble savage, demanding a rough and ready habitat. “The way to rob elephants of their dignity,” said Casson, “is to make them stand in a straight line.”

<http://www.telegraph.co.uk/property/3308706/Making-the-grade-Elephant-and-Rhino-House-London-Zoo.html>

Regents Park

The park is a human habitat. And the Hub, whilst providing a fifth 360 degree views, also provides a curiously dominating architectural form in the middle of the ‘lungs’.

http://www.royalparks.org.uk/parks/regents_park/hub/the-hub.cfm
http://www.historyhouse.co.uk/articles/lungs_of_london.html

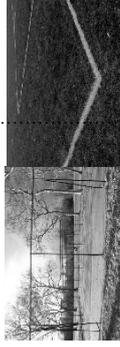
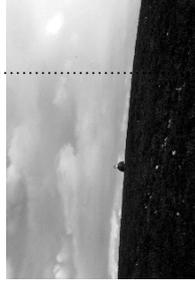
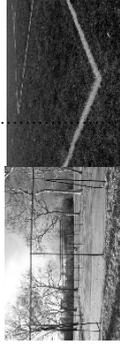
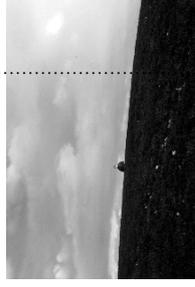
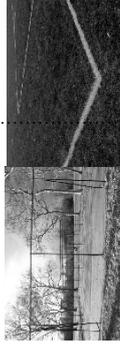
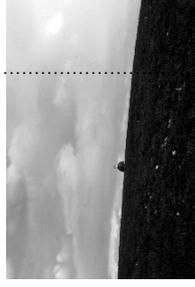
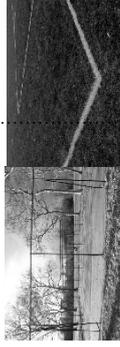
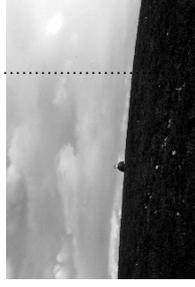
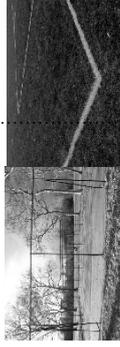
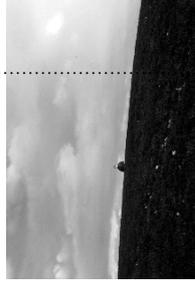
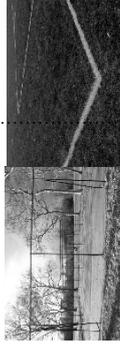
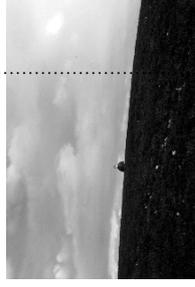
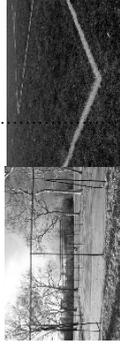
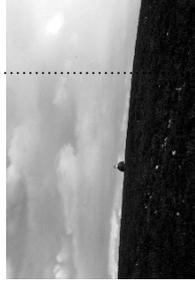
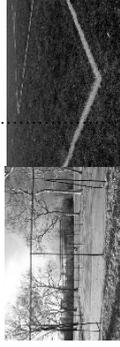
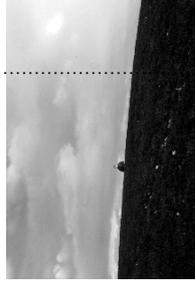
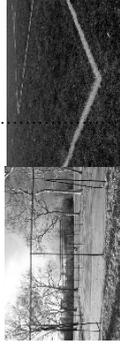
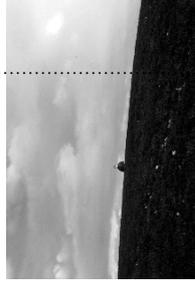
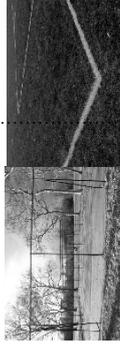
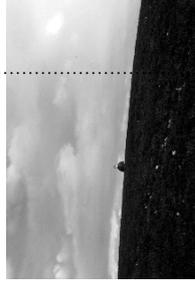
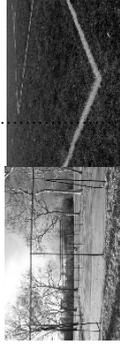
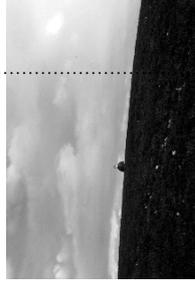
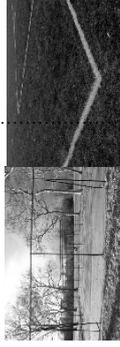
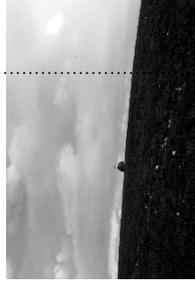
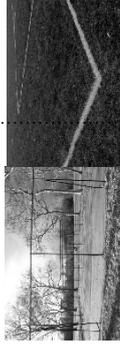
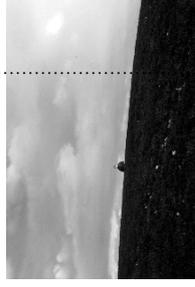
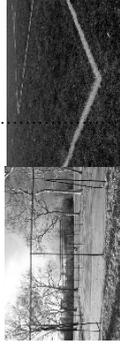
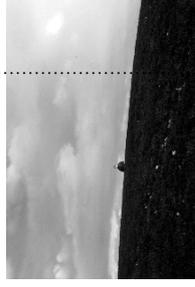
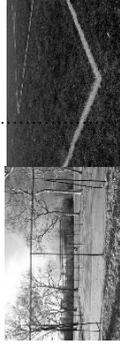
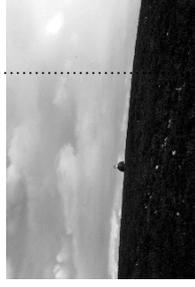
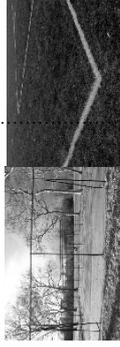
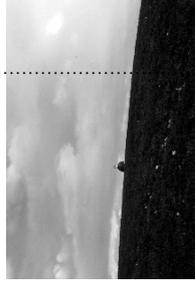
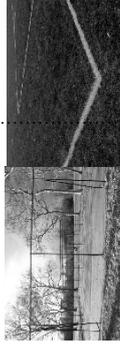
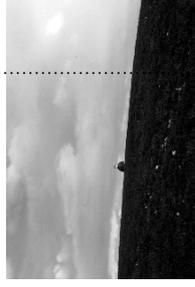
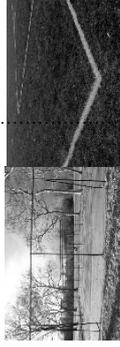
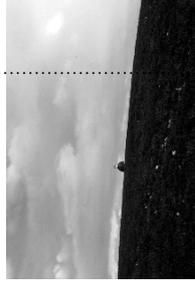
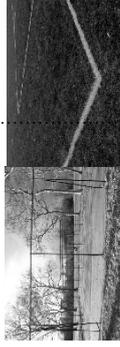
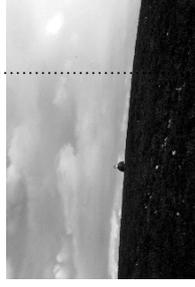
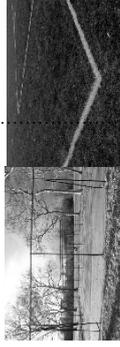
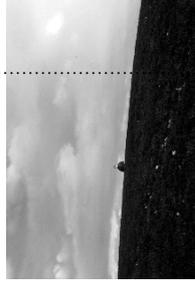
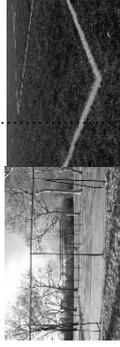
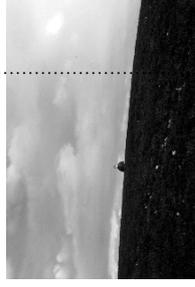
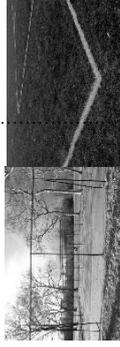
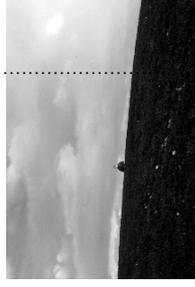
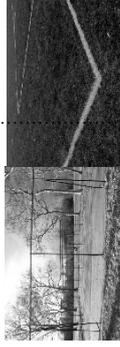
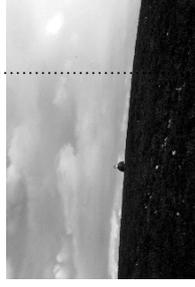
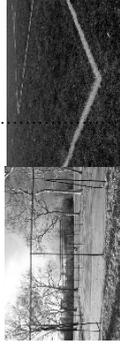
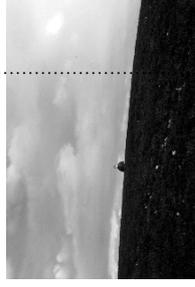
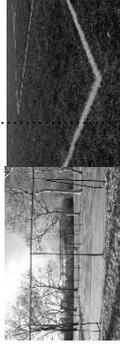
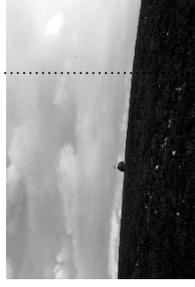
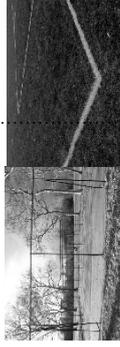
Who coined this well known phrase? The ‘Lungs of London’ are said to be the many parks and squares in London, and it conveys the idea of their importance to the well-being of its inhabitants. It was first attributed to William Pitt (1708 – 1778) the Earl of Chatham, by Lord Windham in a speech in the House of Commons on 30 June 1808, during a debate on encroachment of buildings upon Hyde Park. Windham said “It was a saying of Lord Chatham, that the parks were the lungs of London...” Cobbett's Parliamentary Debates Vol.11 http://www.urbantaskforce.org/UTF_final_report.pdf

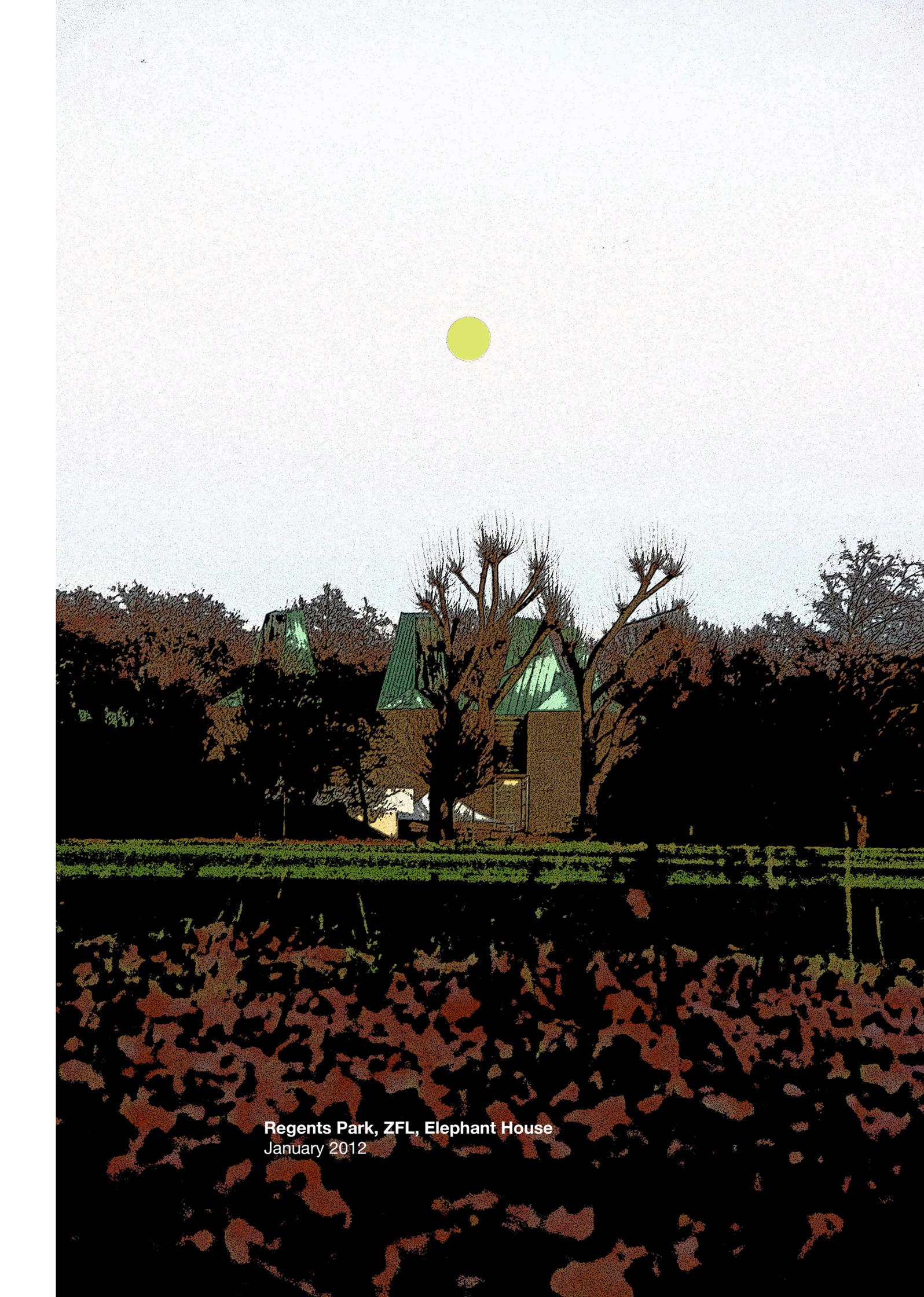
We window shop: football, running, cricket practice, call to prayer, ‘boating lake’.

Queen Mary's Gardens offers radial accommodation of axial shifts. Chester Road is accommodated with York Bridge, York Gate and Marylebone Church. From which another radial accommodation brings us to Marylebone high street.

Paddington Street Gardens

<http://www.westminster.gov.uk/services/environment/landandpremises/parksandopenspaces/paddington-street->





Regents Park, ZFL, Elephant House
January 2012

Manchester Square, Armoury, South Audley Street,



gardens/ paddises/ Formal gardens with lawns, flower and rose beds, shrub planting. Statues and monuments. Children's Play area for 2-11 year olds. Donated benches and Deckchairs. Events/Summer concerts etc. Playground Information: Equipment age range - 3 to 11 years. Sand pit- No. Paddling pool- No. Children's toilet- Yes. Toilet located on Paddington Street - Not operated by Parks Service. Manned site - Yes. Adults admitted - Only if accompanying children. Dogs admitted - No. Seating - Yes. Drinking Fountain - No. Playground Equipment - Inspection and Maintenance Westminster has a very thorough inspection and maintenance policy for its playgrounds. We believe that the safety of the users is paramount. To view the inspection and Maintenance regime please click on the link.

Manchester Square
Manchester Square is home to the Wallace Collection:
<http://www.wallacecollection.org/>

Armoury Diary 2012 £3.99 SPECIAL REDUCED PRICE
2012 diary with images from the Wallace's extensive collection of European arms and armour, to be featured in next year's exhibition. "The Noble Art of the Sword: Fashion and Fencing in Renaissance Europe" (17th May to 16th September 2012). Includes space for personal details, a year planner for 2012 and 2013, international holidays and dialling codes, conversion chart, address book, and space for notes.

Past a large stiletto constructed from saucepan lids. Who likes this?
<http://www.flickr.com/photos/dollyrocke/6131340961/>

check out: dollyrockeUK's photostream

<https://www.flickr.com/photos/dollyrocke/6910081145/in/photostream>

OMG... that happened to me way back with my first dollie...:vdp.....once the eyecup falls inside, you HAVE TO GO IN!!!

Grosvenor Square
More stiletos at Grosvenor Square.
Ronald Reagan, American Embassy, welcomes us to a still more opulent part of town.

South Audley Street
West one bathrooms: Close Coupled Sanitaryware
<http://www.westonebathrooms.com/sanitaryware/close-coupled-wcs-and-bidets/venus-lady-statue-collection/>

Purdy, South Audley Street:
You'll need one of these:
<http://www.purdy.com/guns/side-by-side/>



Crystal Cave, Hyde Park, Winter Wonderland, The Serpentine, Hyde Park Barracks,



<http://www.purdey.com/store/product/3886119/womens-wear/outerwear/sheepskin-hand-muff/>

And for this millennium:
<http://www.rickowens.eu/>

Past the Park Lane Mini Dealership

<http://www.miniparklane.com/model-range/mini-roadster/mini-cooper-sd>

And through a crystal cave to Hyde Park.

The tiles have fans:

<http://www.flickr.com/photos/matataby/2534086607/>q=hyde%20park%20underpasses,%20tilling

and have care taken of them:

<http://www.rhino247co.uk/infrastructuremaintenance-central-london-subways.php>

Hyde Park

Just into Hyde Park it's windy. Parents struggle into the wind with Buggies.

The temporary events area supports a whole economy:

<http://www.indeed.co.uk/viewjob?jk=d0841c7f424890b&q=temporary+Event+Staff&l=Hyde+Park%2C+London&tk=16mnk123114630t6&from=web>

http://www.seatwave.com/hyde-park-tickets/venue?affid=0144&gclid=Cl_8psXJtq4CFYUgfAodZHJCqQ

Hyde Park Winter Wonderland was in residence the last time I visited. The park was filled with screams. Now just traces in the mud.

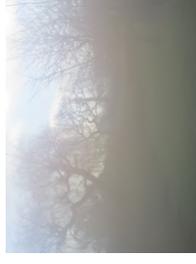
The Serpentine is full of small waves, running lengthways, west to east. Spray is being blown from the tops.

The Boating Lake is open from Easter (usually late March) until October 31. Times are from 10.00 a.m. until sundown which is around 4.00 p.m. in the winter and 8.00 p.m. in the summer.

The boats, geese, ducks and visitors huddle.

Hyde Park Barracks

The Hyde Park Barracks are located in Knightsbridge in central London, U.K. on the southern edge of Hyde Park. Historically they were often known as Knightsbridge Barracks and this name is still sometimes used informally. Hyde Park Barracks is three quarters of a mile from Buck-



Trevor Square, Harrods, Lennox Gardens, Lennox Gardens, Cadogan Street,



ingham Palace, close enough for the officers and men of the Household Cavalry to be available to respond speedily to any emergency at the Palace.
The first buildings on the site were constructed for the Horse Guards in 1735, and a riding school and stables designed by Philip Hardwick were added in 1857. These buildings were replaced with new ones by Thomas Henry Wyatt in the 1880s, which in turn were demolished to make way for modern buildings designed by Sir Basil Spence, and completed in 1970. It was built to accommodate 23 officers, 60 warrant officers and non-commissioned officers, 431 rank and file, and 272 horses. Wiki

The barracks appear to be deserted.

Trevor Square

No. 33 is protected by Cactus Security.

Private Garden:

Dogs, ball games, radios and anything which may disturb the quiet enjoyment of the garden are prohibited.

Harrods

We plunge into:

the room of luxury 1 – handbags:

Alexander McQueen Ocelot Print Skull Box Clutch

£1,215.00

<http://www.harrods.com/product/alexander-mcqueen/ocelot-print-skull-box-clutch/000000000026676207?cat1=a>

ccessories&cat2=for-her-handbags

Lennox Gardens

One bed flat 669,000.

http://www.globrix.com/property-details/36132020-lennox-gardens-london-sw1x-1_bed-flat

Cadogan Street

Housing owned by the Guinness Trust:

Most of The Guinness Partnership's 60,000 homes are for

affordable rent.

If you can't afford to rent a home in the private sector or

buy a home on the open market, then you may be eligible

to live in one of our rented homes.

The best place to start is to contact your local council's

housing department and register with them, as in most

areas the local council administers housing allocations.

<http://www.guinnesspartnership.com/find-a-home/homes-to-rent.aspx>

Royal Avenue

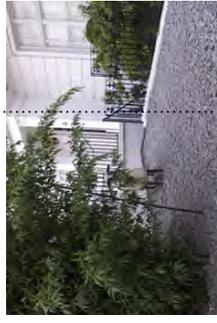
Royal Avenue and Burton's Court were laid out in the

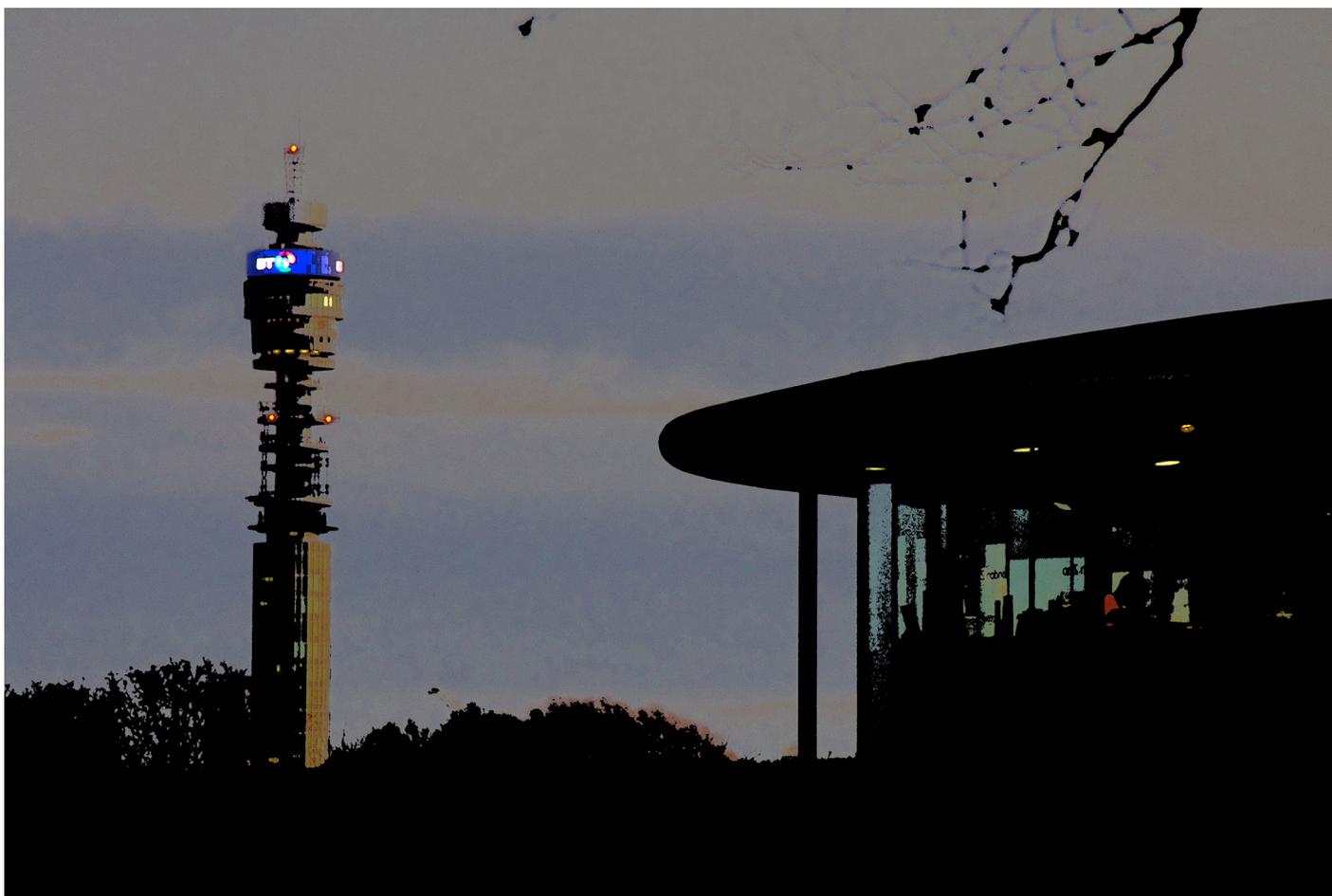
1690s by William III as part of a proposed carriage way

linking the Hospital with Kensington Palace. It was en-

closed by a hedge and small white fence; hence by 1748 it

was known as White Stile Walk.





BT Tower from Hyde Park
January 2012

Kings Road, Chelsea Drugstore, The Servant, Cheyne Walk,

The central part was filled with gravel and lined with grass verges and horse chestnuts. The terraces were laid out between 1817 and 1848 and a central garden created giving an unrestricted view of the Royal Hospital. This aspect continues to be protected. In the 1960s owing to their dilapidated state demolition was considered. Luckily only numbers 1-15 were demolished. Local pressure ensured that the 1962 rebuild was sympathetic.

As well as being the fictional home of James Bond, several notable people have lived here. Rossetti rented number 36 for his mistress Fanny Cornforth. The artist Bernard Stern (1920-2002) lived at number 18 and more recently the architect Richard Rogers. Joseph Losey, the American film director, came to England during the McCarthy era to escape the Communist witch-hunt. He lived at 30 Royal Avenue. One of his best known films The Servant, starring Dirk Bogarde, Susannah York and Edward Fox, was set in an empty house opposite his own.

Lois, a local protest singer, is the character of Royal Avenue and protect it from "rubbish, noise and hippies". It was the opening of Chelsea Drugstore in 1968 that this was Britain's first American style drugstore and replaced the White Hart pub. Stainless steel, brass, marble and mirrors were all used, leading a resident to describe it as a 'Gin palace turned into a tin palace'. Open 16 hours a day, seven days a week it's hardly surprising the residents complained. It closed in May 1971 and a pale imitation reopened in September.

A well known American hamburger chain occupies the building today, immortalised both in celluloid and in song. Stanley Kubrick filmed scenes for the Clockwork Orange here. The Rolling Stones 1969 song You Can't Always Get What You Want includes the following line: 'So I went to the Chelsea Drugstore to get your prescription filled'.

If only we knew all this when we visited McDonalds!

http://www.tbkc.gov.uk/vmtours/chelseawalk/vm_cw_royalavenue.asp

Christchurch Street

is home to St. Luke's and Christ Church

<http://www.chelseaparish.org/stlukesandchristchurchchelsea.htm>

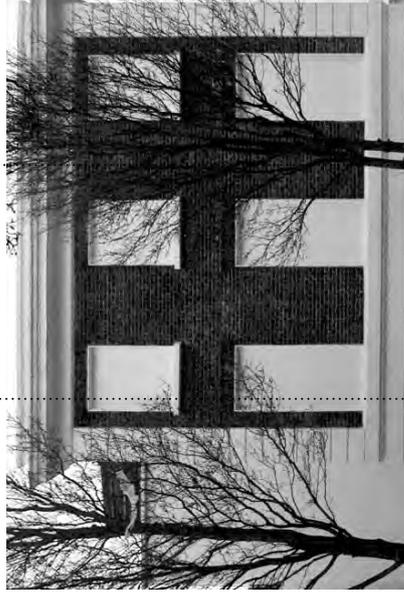
The Christian faith is a journey: from celebrating the beginning of life in baptism to the close of human life on earth.

Cheyne Walk

Bob Marley composed his hit "I Shot the Sheriff" in a one-bedroom flat off Cheyne Walk in the mid-1970s. ... <http://www.youtube.com/watch?v=zG08HNTQQdI> (CV this)

Albert Bridge

Albert Bridge is a Grade II* listed road bridge over the



Albert Bridge, Peace Pagoda, The Prince Albert Public House.

River Thames in West London, connecting Chelsea on the north bank to Battersea on the south bank. Designed and built by Rowland Mason Ordish in 1873 as an Ordish-Leslie structure, it was modified by Sir Joseph Bazalgette in 1884 and 1887. The bridge is a suspension bridge, the Great Eastern Railway carried the central span into a simple beam bridge. As a result of these modifications the bridge today is an unusual hybrid of three different design styles.

Built as a toll bridge, it was commercially unsuccessful; six years after its opening it was taken into public ownership and the tolls were lifted. The tollbooths remained in place however, and are the only surviving examples of bridge tollbooths in London. Nicknamed "The Trembling Lady" because of its tendency to vibrate when large numbers of people walked over it, signs at the entrances warn troops from the nearby Chelsea Barracks to break step while crossing the bridge.

Peace Pagoda Battersea Park
The Reverend Gyoro Nagase first arrived in England in 1978 from Aichi prefecture, near Nagoya, in Japan, to assist in the construction of the first Peace Pagoda in the UK in Milton Keynes. In 1984 he moved to London, as part of a team of 50 volunteers and Buddhist monks and nuns of the Nipponzan Myohoji Buddhist Order, to construct the Peace Pagoda in the park, which was completed the following year. They were living in what is now the Children's Zoo but, as the site was expanded, the Buddhist order was offered a storeroom, in the trees near the Old English Garden, by Wandsworth Council, on the understanding they carried out all renovations and the conversion into a temple. Gratefully the offer was accepted, the work was carried out by volunteers and today, with just one remaining monk, that temple has developed into a successful centre for the sect, attracting Buddhist followers from not just London and Japan, but also people from China, Sri Lanka, India, Burma and Taiwan who are now living in the UK.
<http://www.batterseapark.org/html/pagoda.html>



The Prince Albert
Situating just across the road from the beautiful Battersea Park, the Prince Albert has it all from its vast selection of guest ales, such as locally brewed Wandie Ale, to its contemporary smoking terrace, from live sport screenings to its challenging weekly quizzes, the Prince Albert has a truly unique atmosphere that has the ability to entice customers from all over London.
<http://www.governor-hms.co.uk/theprincealbert/ratons>

Appendix 2D: PRACTICE: Walking and Map Making in London, full set of visual references, Lea Valley



EMERGING EAST

DESIGN QUALITY CATALYSTS
AROUND THE PARK

BRIEF

<http://www.londonlegacy.co.uk/about-us/work-with-us/>

LONDON LEGACY
DEVELOPMENT
CORPORATION

Open Call from LLDC
January 2012



Three Mills
March 2012



Close to Lea Valley Riding Centre
March 2012



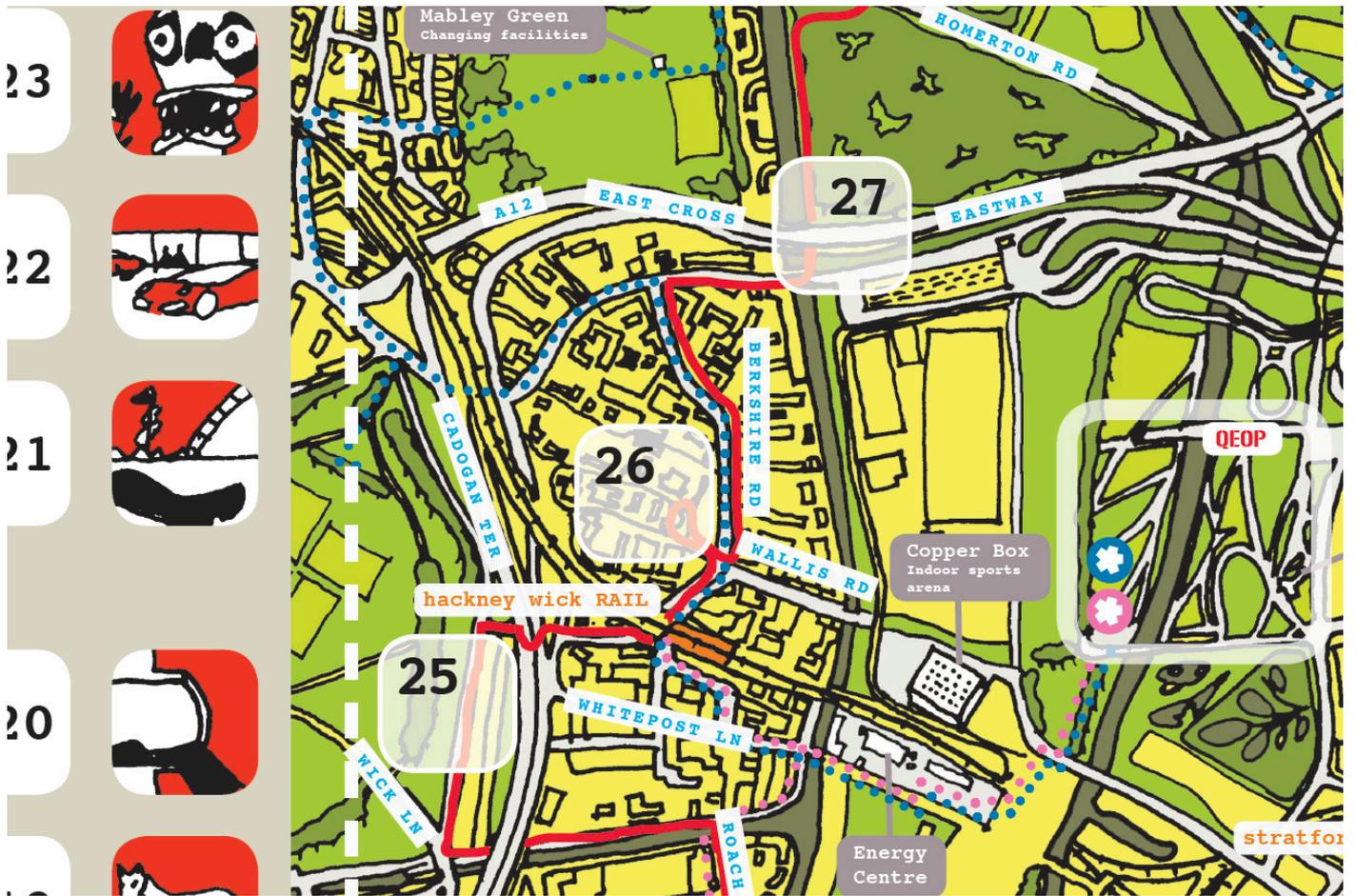
Bromley by Bow
March 2012



Lee Navigation, Roach Road
March 2012

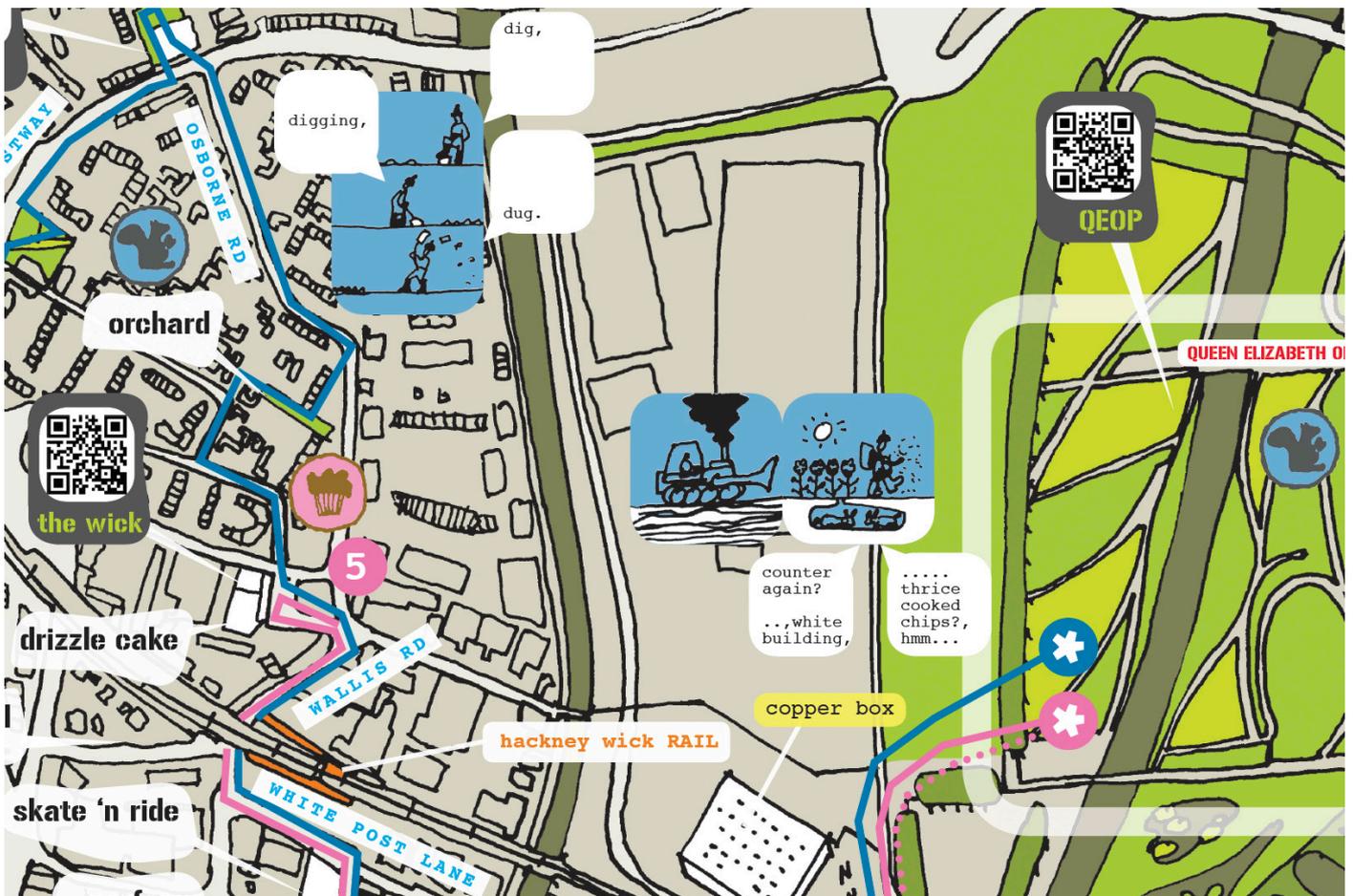


Party Evidence Beneath the A11
March 2012



Map Extract 'Front'

Detail relating routes + locations of finds



Map Extract 'Reverse'

Detail relating QR links, highlights - 'orchard', imagined fact based happenings

arned: "The Road to
one. / Not that it is
d / Is more preferred.
Not me -- nor you -- /
Mines have no Wings."
Emily Dickinson



25

ue and galleries lurk
Cafe at Stour Space
udio, palm frond chic,
'ri 8-5, Sat 9-5, Thurs
on, since 1905. A fish
or the development of
creative enterprises



24

mmunity in transition:
ustrial leftovers is
or creative business
i announces 'Everyone
yled gentrification is
ver remains defiant to
surrounding commotion.



23

the A118. Gleaming,
room, peering through
fic to the delapidated
ane beyond; a century
re and industry in
per supported 'Dane's
iny new neighbourhood.



22

idst a fluid landscape,
ss? The twisting red
ic Land, a strikingly
be exiled detritus and
d the site's edges are
: political and social
that wellington boot?



21



Map Extract 'Reverse'

Detail relating imagined conversations in locations, personal reflections

First published in 2013 by London Legacy Development Corporation
 For the map in this form © 2013 LLDC
 Art and Text © 2013 – Oliver Froome-Lewis + Chloe Street

British Library Cataloguing-in-Publication Data
 A catalogue record of this map is available from the British Library
 ISBN: 978-0-9926017-3-7

Speed (km/h)	Icon
24	Pushing a wheelchair
19	Pushing a bicycle
17	Pushing a pram
16	Pushing a stroller
12	Pushing a bicycle
05	Pushing a stroller
03	Pushing a pram
02	Pushing a bicycle
01	Pushing a stroller

ROUTE	DISTANCE	FAST	DRIFT
WALK A	10m/16km	2h30m	6h00m
WALK B	07m/11km	1h50m	4h30m
WALK C	05m/08km	1h10m	3h00m

small print: neither touching the city, lea valley drift, nor any leader or organiser shall be held liable for: death, injury or accident, or for theft, loss or damage to personal property, of any user of this map.

www.leavalleydrift.com

Map Extract 'Reverse'

Detail relating key to different speeds of navigation depending on travel circumstances and approach



Reflective Account for London Legacy



rising above it all

Close-by the roundabout to the Lower Lea Crossing sports an engaging sculpture. It could be a joyful dancer but appears as a urinating man from our viewing angle. And what lies inside the central fronded jungle?

We shadow the Lea briefly. A broad path, brick paved, surely worth following, begs for friendly arm linking, ruby slippers and a jaunty step, but is actually sparsely populated by perforated steel benches. These are scorched, in the Lea tradition of 'ordeal to street furniture by fire', or, perhaps, they have been sites to improvised midnight barbecues? Sausages and charcoal are helpfully and appropriately available from Esso's 'On the Run' convenience store close by. The inflated pay booth is clad in false plastic brickwork, 'On the Cheap'. Advertisements proliferate as we approach; unwrap gold (Cadbury); open your world (Heineken).

Bow Creek Ecology Park lies opposite. A luxuriant emerald habitat beyond the burnt steel. We exhale amidst the mature planting, recall trying the little theatre beneath the DLR with Yves, Rafat and Kyveli and gaze at the beautiful pond which is equally suited to mini-beast dipping or the recreation of Millais' Ophelia. But has perhaps witnessed neither for a while. Dragons fly.

The A13 makes a substantial blockage to further progress north. Various initiatives to cross and circumnavigate the river, to a position where the road has 'flown over' and can be passed beneath or to force a passage to Canning Town, the Jubilee Line and lunch in Mayfair intertwine. Plenty of galvanized, triple pointed fencing tries to make sense of access. A scary elevated meshed passage.

We are sitting at UCL following a screening of 'The Golden Temple'. Enrico Masi - one of a large number of 'Lea Lost' movies screened over the past year.

Iain Sinclair is speaking and we are scribbling messages to and fro.

Iain: protest builds up narrative.
 Oliver: enjoying protest.
 Chloe: capturing energy generated by protest.
 Oliver: only being able to generate energy by protesting.

Olympics and Thames Gateway at the Department of Communities and Local Government. Ralph was keen to find a way of connecting the under-valued historical and ecological points of interest in the Lea Valley, by forming an association of key members including: The Robin, Trinity Buoy Wharf, The Three Mills Trust, and further north, the Walthamstow Transport Museum. All of these attractions lie within close proximity to the River Lea, yet the physical and conceptual drives for the creation of a continuous riverside route remain incomplete along its lower stretches.

The "Lea Valley Walk" is one example of the on-going endeavour to realise the public amenity of the riverside. This way-marked route of 50 miles, opened in 1993, originating at the source of the River Lea in Luton, and ending in London. One of six of the London Mayor's strategic network of walking routes, it is covered by Ordnance Survey Explorer 162.174; 162.193 Landranger 166.177. The last section of the way-marked route down to the Thames was added in 2000, but parts of this have been out of use during the Olympic Park development. Significantly,

"Anyone hoping to walk from the north end of the park to the Thames needs to be both determined and fearless."⁹⁹
 ella woodman fatwalk review

this last leg diverts down the Limehouse Cut at Bromley-by-Bow to end the walk at Limehouse Basin, thereby missing out the mouth of the River Lea itself, the point where it finally meets the Thames.

More ambitious plans for riverside transit are in progress in the form of the 'Fatwalk'. This Olympic Legacy project is extending the green parkland of the upper Lea

Valley, in a southerly direction from the Olympic Park to the River Thames, forming a continuous public route along these inner city riverbanks. The LLDC is working with architects '5th Studio' to open up the edges of this river corridor and enhance public use.

Drift, dérive:
 "In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there."¹⁰⁰
 guy debord les livres rués #9

While a continuous riverside route remains the ambition, the reality on the ground is unrealised. Segments of path currently stop and start abruptly and you are forced to navigate your way through the industrial or residential hinterlands to either

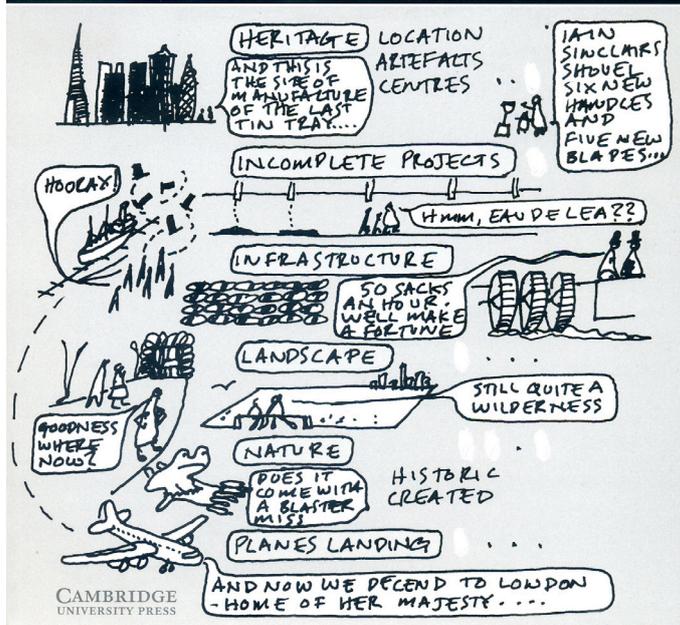


Extract from Reflective Account

Narrative of walking above, localities footnotes below, millennium dome on horizon

Olympic Legacy
Sustainable Regeneration
Visions, Promises, Contingencies

arq
architectural research quarterly



Paper for ARQ, map image selected for cover
December 2014



Walkers on the A13 flyover
September 2013

Appendix 2E: PRACTICE: Walking and Map Making in London, full set of visual references, Kensington Palace to the Design Museum



Two Sceptres
February 2015



No Corgies
February 2015



What Women Really Want
February 2015



Decolonising Cupboards
February 2015



Game Pudding
February 2015



The New Design Museum WIP
February 2015

KP

DM

OBJECTS, FASHION AND ARCHITECTURE

INTRO MISSION STATEMENTS, what are the two organisation about?

Postcard: a crown and a cigar.
A home and its treasures that you are welcome to visit?

Join us to celebrate the nations designers and design industry?

OPPORTUNITY, what are the benefits of being neighbors?

Postcard: two people meeting to shake hands.
Opportunity for a dialogue between two apparently quite different cultural institutions that raises the fascinating question:
Are there any similarities?
And, if the two places are both strong in their own ways and 'emit' a range of cultural and societal values, what of the territory between?
As one leaves the forcefield of one and nears the influence of the other how might perceptions change or be confounded?
The Palace, millionaires row, embassies. The Design Museum, designer restaurants and clubs, retailers of manufactured products.
How can negotiating the territory between the two be used as a lens to reveal connections and points of difference?

MAPS MAPS

Postcard: different maps as sketches.
Reviewing the territory between the two reveals:
On the metropolitan crime map of London, an area of risk.
On the square meal guide xxx restaurants - 30 Chinese, 3 Scottish etc. (some work needed here).
On the Blue Plaque guide - 10 poets, three designers of explosives, 1 gardener. (some work needed here).
Walking is a means of assimilating and reflecting upon discoveries. The narrative of the journey unfolds.
Voices are choreographed by the route, and what is drawn attention to.
(e.g. - visit 10 poets and then 10 explosives designers, leave out the poets, analyse the explosives designers in terms of the effects of their discoveries, etc.)
Using the map as a notation for the chosen choreography means that the narrative can be followed without a guide or even without getting out of bed - rather as recipes in the Guardian don't need to be cooked.

RELATIONSHIPS GIFTS AND PROCESSES OF EXCHANGE

Postcard: Black and white tribal village photograph.
WHAT CONSTITUTES THE KP TRIBE?
WHAT ARE THE PROCESSES OF EXCHANGE WITHIN?
WHAT ARE THE NEIGHBORING TRIBES?
HOW DO EXCHANGES OCCUR WITH THESE?

WHAT CONSTITUTES THE DM TRIBE?
WHAT ARE THE PROCESSES OF EXCHANGE WITHIN?
WHAT ARE THE NEIGHBORING TRIBES?
HOW DO EXCHANGES OCCUR WITH THESE?

MAKING A BUILDING, BUILDING AS VOICE?

Postcard: The two buildings with empty speech bubbles for walkers to complete.
I REPRESENT CULTURE, KNOWLEDGE, INTERNATIONALISM,
GOOD RELATIONS WITH THE CHURCH AND STATE

I REPRESENT CULTURE, KNOWLEDGE, INTERNATIONALISM,
GOOD RELATIONS WITH DESIGNERS AND INDUSTRY

FACADES, IMAGE, IDENTITY, ACCESSIBILITY, CODES, QUALITY, COST

Postcard: Well known buildings renamed. Houses of Parliament 'Casino', The Gherkin 'Low Cost Housing'.
On a cultural level with churches, palaces around Europe??
Better café than a gallery?
What is on the menu?
Whose façade anywhere cost more at the time?
How often is it repainted?

On a cultural level with MOMA, Paris Galleries, Berlin??
Better café than a shop?
What is on the menu?
Whose façade anywhere cost more at the time?
How often will it be repainted?

PUBLIC PRIVATE

Postcard: Looking over a fence.
WHO ACCESSES THE PLACES AND THE COLLECTIONS, AND THEIR CAFES?
WHAT CANT THEY SEE?
WHAT IS AVAILABLE AS A RESEARCH RESOURCE?
WHAT IS THE EDUCATIONAL CONTENT GENERALLY?

COLLECTIONS MAKING COLLECTIONS OF OBJECTS - how were the valued objects created?

Postcard: process diagrams. blast furnace. glass blowing.
CRAFT
WORKSHOPS
PROCESSES (early industry?)
APPLICATION TO SPECIFIC PROJECTS
AVAILABLE TO ALL WHO CAN AFFORD
BEST GUTTERING, WINE GLASSES, FURNITURE, CORKSCREW

DESIGN
WORKSHOPS
PROTOTYPING
PROCESSES (late industry?)
AVAILABLE TO ALL WHO CAN AFFORD
BEST COFFEE MACHINE, WINE GLASSES, FURNITURE, CORKSCREW

QUALITY

Postcard: measures of quality, time, cost, expertise...
CRITERIA FOR ESTABLISHING
PRIOR WORK
REPUTATION OF DESIGNER / ARTISAN / ARCHITECT
QUALITY OF MAKING, TRANSLATES TO PROTOTYPES
GOOD MAKING WITHOUT ACADEMIC STRUCTURE

PRIOR WORK
REPUTATION OF DESIGNER / ARTISAN / ARCHITECT
QUALITY OF THINKING, TRANSLATES TO PROTOTYPES
GOOD THINKING WITHOUT SKILL TO MAKE

NO MAKING WITHOUT THINKING, NO THINKING WITHOUT IMAGINING MAKING
MAKING AND THINKING CREATE A REPEATING LOOP IN BOTH CASES, but with different emphasis perhaps.

MAKING, thinking, MAKING

THINKING, making, THINKING

OVERALL SOCIAL MOTIVATIONS

Postcard: I enjoyed my visit to the DMKP because - multiple choice?
Who benefits from the commissions? Everybody...
Who mainly benefits from the commissions? Users, owners...
Who uses / owns?

REFERENCING

Postcard: What else has John Pawson designed? What else has Christopher Wren designed?
WHO ELSE HAS COMMISSIONED 'X'?
WHAT HAS 'X' PRODUCED?

WHO ELSE HAS COMMISSIONED 'X'?
WHAT HAS 'X' PRODUCED?

POSITIONING / VALUE SYSTEMS

Postcard: Choosing what matters, tick box list to complete?
HOW DOES THE POTENTIAL CREATOR RELATE TO WIDER DEVELOPMENTS IN: FASHION, TASTE, RISK, UTILITY,
ENVIRONMENTAL CONCERNS AND OPPORTUNITIES, SKILL BASE, MANUFACTURING CAPACITY,
SOCIAL DEVELOPMENT, INVESTMENTS, different kinds.

ALL RESULTING IN COLLECTIONS

Postcard: ten top items from each collection.
HOW IS THE CULTURAL VALUE OF THE COLLECTIONS MEASURED?
WHAT DO THEY BOTH REPRESENT BEST?

ARCHITECTURE
ONE OFF ART, FASHION, FURNITURE

ARCHITECTURE
PRODUCT

OUTREACH PATRONAGE

Postcard: 'Walking is owning'.
WHAT ARE THE RELATED GROUPS AND NETWORKS BEYOND THE GROUNDS?
SPONSORED STUDIOS
COMMISSIONED WORKS
TOURING EXHIBITIONS
YOUR VALUE AND ROLE

SUMMARY MAKING SENSE OF IT ALL

Postcard: One complex diagram.

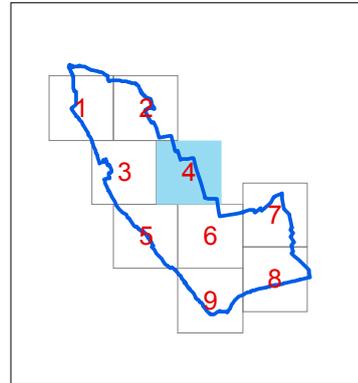
Finding Congenialities
March 2015



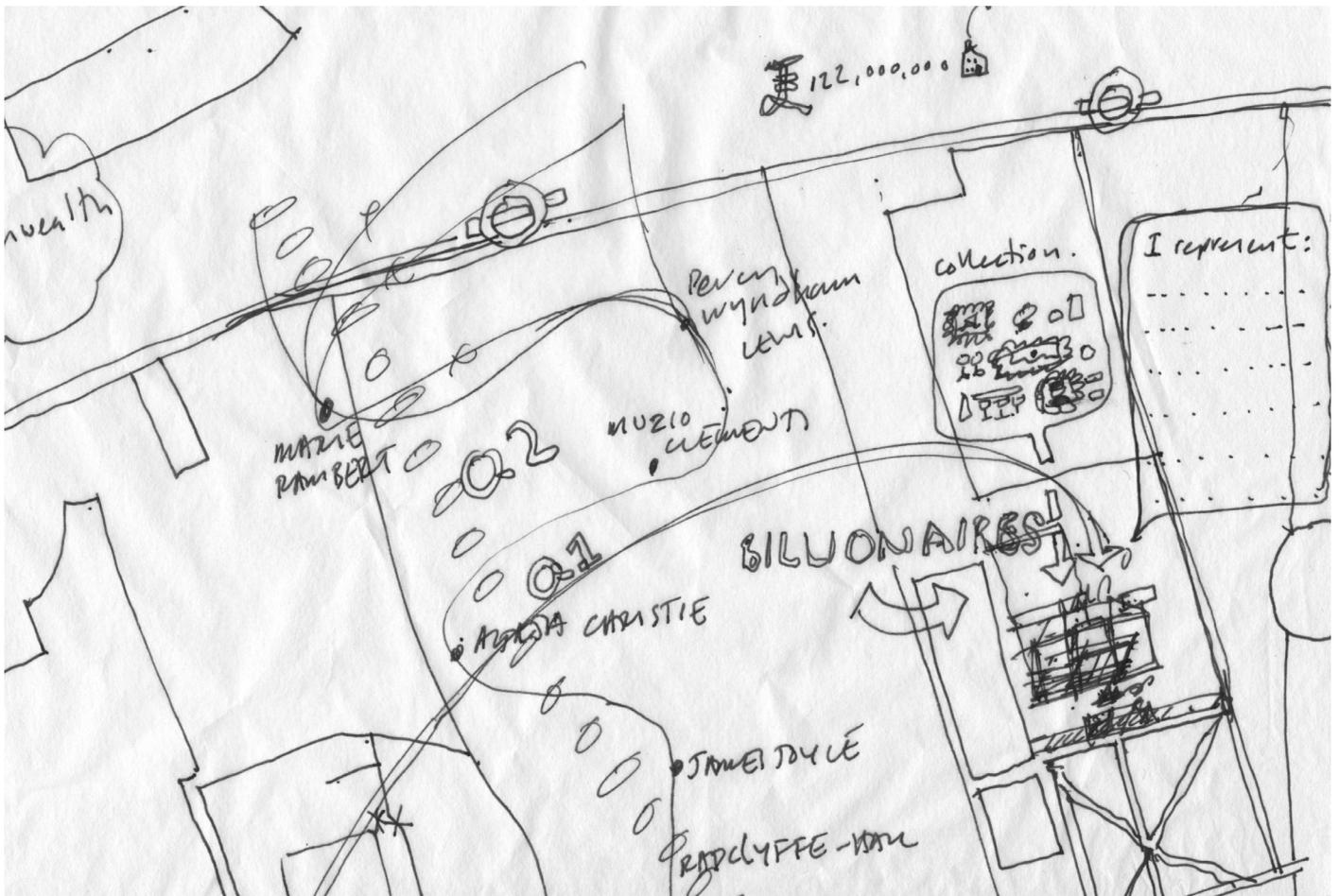
The Absolute Truth of the Blue Disc
March 2015

Location of Blue Plaques within The Royal Borough of Kensington and Chelsea

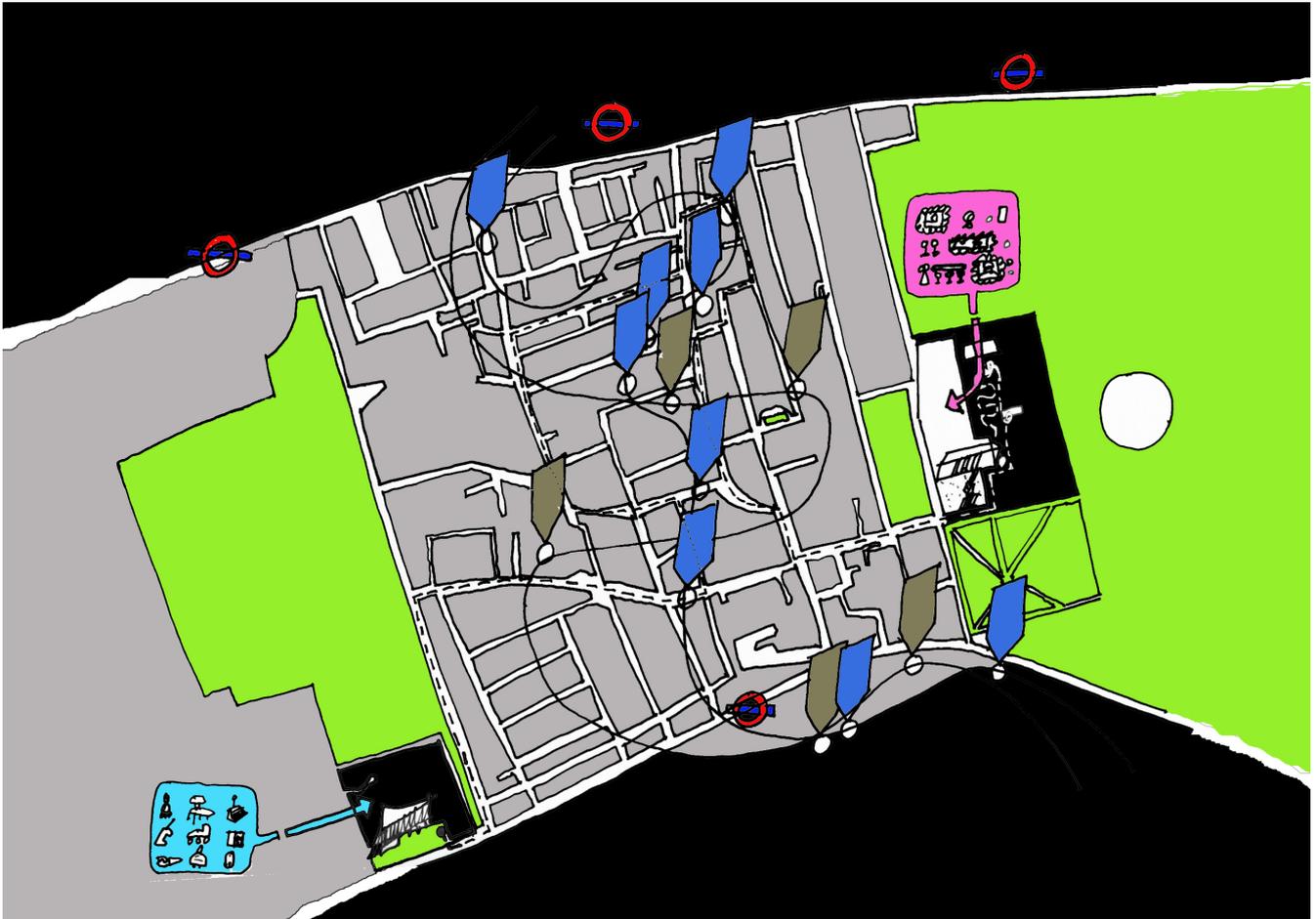
ID	Name	ID	Name
4	Bridge, Frank	78	Lewis, Percy Wyndham
10	Joyce, James	77	Berbohm Sir Max
11	Rambert, Dame Marie	79	Millais, Sir John Everett
12	Macaulay, Thomas Babington, Lord	80	Thackeray, William Makepeace
13	Newbolt, Sir Henry	84	Grahame, Kenneth
14	Ford, Ford Maddox	87	Henry, Sir Edward (1850-1931)
35	Sibelius, Jean	88	Carlile, Wilson, Prebendary
41	Crane, Walter	89	Christie, Dame Agatha (1890-1976)
42	Hall, Radclyffe		
43	Stanford, Sir Charles		
44	Baden-Powell, Robert		
48	Clementi, Muzio		
49	Pound, Ezra		
50	Crompton, Col REM		
51	Eliot, TS.		
56	Simon, Sir John		
57	Burne-Jones, Sir Edward		
76	Maxwell, James Clerk		



Blue Disks in Kensington and Chelsea
March 2015



Kings & Queens to Conran, Discs as Filter
 April 2015



**The Map Evolves, Disc Filters as Chess Pieces,
Content as Context**
May 2015

DESIGNING WEALTH AND POWER

A walk linking Kensington Palace and the Design Museum.

Notting Hill Gate

Holland Park

Queensway

THE GATE

PH

PH

PH

PH

High St Kensington

Design Museum

Kensington Palace

1

2

3

4

5

6

7

8

9

10

11

12

13

14

Name & email

Best find

Introduction

The Commonwealth Institute on Kensington High Street is being reformed to become the new home of London's Design Museum. This presents an opportunity to open a dialogue between Kensington Palace and its new cultural neighbour, each viewing the other through its particular lens, across a territory that has been home to extraordinary risk takers and innovators across international diplomacy and collaboration, politics, the arts and design.

This walk has been created by Touching the City, the Royal Palaces Uncover - Adult Programme and the Design Museums Public Programme as a tool to begin to probe Kensington's cultural and societal values and to pose questions about potential future directions and collaborations. We very much welcome your insights.

How to use this map

The Blue Plaque guide identifies twenty six notable contributors to the arts and society within the square



mile between the future museum and the palace, the metropolitan police crime guide to London describes an area of "risk", whilst the Square Meal guide has recommendations for twenty restaurants.

Walking, map making and map marking offer us a means of assimilating and reflecting upon our discoveries. As the course of a journey unfolds it feels possible for varied narratives to be compared and digested.

This walk and map focus consideration on possible links between the collections at the Palace and at the Design Museum and the products of the extraordinary group of creative people that have lived between the two.

Taken as a set these give valuable insights to the creative energy that has driven power and wealth in the area.

Stories

If creating a building brings voices together would Kensington Palace say that it upholds culture, knowledge, internationalism and good relations with the church and state? And would the Design Museum say that it represents culture, knowledge, internationalism and good

relations with designers and the manufacturing industry?

Viewed as a collection of parts the fabric of the buildings and their content present a wide spectrum of voices that invite comparisons and analysis. Who accesses the places and the collections, and their cafes? Who has the best muffins? What can visitors see? And what do they think they are seeing through? What do they take away, and what do they do with it next?

We might ask ourselves: How is the cultural value of these buildings, symbolic objects and their related lives measured? What do they represent best? How can they act together? Where would we like them to take us?

Overleaf we have created three sets of examples of creativity at Kensington Palace, the Design Museum and in the territory between. We invite you to consider this creativity, to record your own discoveries and ideas on this map, and to share your thoughts.

Oliver Froome-Lewis
June 2015

INTRANSIT

spaces - artists - performance

Power and Wealth: “Eat both cakes and order another”

Posted on [June 18, 2015](#) by [nourfestivalblog](#)

Here's a real treat. A poetic exploration of the relationship between cultural institutions, objects, and power by [Oliver Froome-Lewis](#), one of the two speakers at InTRANSIT Festival's [Power and Wealth](#) tour (one day only – Friday 19 at 10:30am and 2:30pm), with [Kensington Palace](#) and the [Design Museum](#). Read this aloud to yourself for full impact.

Walk Invitation
June 2015

Power and Wealth: "Eat both cakes and order another"

Posted on June 18, 2015 by nourfestivalblog

Here's a real treat. A poetic exploration of the relationship between cultural institutions, objects, and power by [Oliver Froome-Lewis](#), one of the two speakers at [inTRANSIT Festival's Power and Wealth tour](#) (one day only - Friday 19 at 10:30am and 2:30pm), with [Kensington Palace](#) and the [Design Museum](#). Read this aloud to yourself for full impact.



London, Kensington Gardens, Holland Park, Kensington Palace, The Design Museum's emerging home, antique shops, piggy-bank port decanters, a leather Eeyore, startling new pink bedding plants, portraiture, huddling chandeliers prised from Notting Hill ceilings, Vogue, dresses belonging to Elizabeth and Diana, the firm structures of the 60s giving way to full-length Chantilly lace, single estate Darjeeling, orange-scented and currant scones, straw hatted gardeners, curators, plasterers, visitors, Lowchen, Tibetan Mastiff... We recall lightly rubbing the foil, the words Kit Kat taking shape, fingernail daggers, a 'snap'.

The city, cityscape, architecture, groundworks, frame our day-to-day rituals and thoughts as we wander between places, being, drifting - oh for a jeweled turtle! - *flânerie* - Honoré de Balzac described "the gastronomy of the eye". A sequence becoming a narrative, filling the blanks, the opportunities, with the imagination, consolidating finds with photography, a jotted note, a tweet, leaving a footprint. We mould the transient and edge past the permanent, the static, the brittle. The Living and the Dead. A Fringe of Leaves. Patrick White worked at clarification. To hesitate on the edge of life or to plunge in and risk change, or perhaps to be pushed, or tempted... Eat both cakes and order another.

This is the territory of the city walk. It is about using the space of the city to re-think what we relate to through chance encounters. To speculate and to prioritise, to frame our own questions, to bond with the transient, such as we are. Conversations along the way, other imaginations, other back-catalogues of experience; fire, focus, scramble, reform and reform our thoughts. How does this data settle in the broad mudbank of the mind? How does it conform to models of the city that we hope to discover or create?



Kensington Palace, The Queen's Side. View south along the north range added to the Queen's Apartments at Kensington in 1690



Physical presences between Kensington Palace and the new home for the Design Museum punctuate this walk: the winding path, gentle fountains, swaggering statue, ordered brickwork, a

Mount Fuji of meringues, a peephole to Armageddon, blue plaques - the footprints of those who lived, who dared and won, the electric toaster - easier than a fire and telescopic fork, but not without its hazards, awaited the invention of the 'pop-up'. The agility of thinking, speculation, words, ideas, face a severe test in assuming physical presence. Presence can be seen as a measure of the translation of these ideas - determination, perseverance and the support of others. And territory and presences combine in maps. A map, a partial record and a speculation, is a tool for testing our curatorship of place.

Robert Smithson's 'site, non-site' terminology, first deployed in 1967, released the artist's eye from the gallery, the artist's eye within us all, roams everywhere today. Nothing is quite as it seems, still. A constant challenge to close definition. If macro purposes block, privilege and augment our repositories of experience, which of our observations, our discoveries, perhaps made despite ourselves, will survive and percolate upwards to consciousness and action.



[Oliver Froome-Lewis, Touching the City, UCA](#)
June 2015

Don't miss [Power and Wealth tomorrow \(Friday 19 June\)](#) at either 10:30am or 2:30pm for a 2 hour walk. Tickets are £25 and must be [booked in advance](#).



Fancy Disrupted Object
June 2015



Fancy Unifying Objects
June 2015



Diana's Dresses (KP) to Braun Audio (DM), History Pays
June 2015



The Commonwealth Institute becomes the Design Museum
June 2015

Appendix 3: Architectural Research Quarterly, Lea Valley Drift: paths, objects and the creation of urban narratives

Architectural Research Quarterly

<http://journals.cambridge.org/ARQ>



Additional services for **Architectural Research Quarterly**:

Email alerts: [Click here](#)
Subscriptions: [Click here](#)
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Terms of use : [Click here](#)

Lea Valley Drift: paths, objects and the creation of urban narratives

Oliver Froome-Lewis

Architectural Research Quarterly / Volume 18 / Issue 04 / December 2014, pp 377 - 388
DOI: 10.1017/S135913551500010X, Published online: 19 February 2015

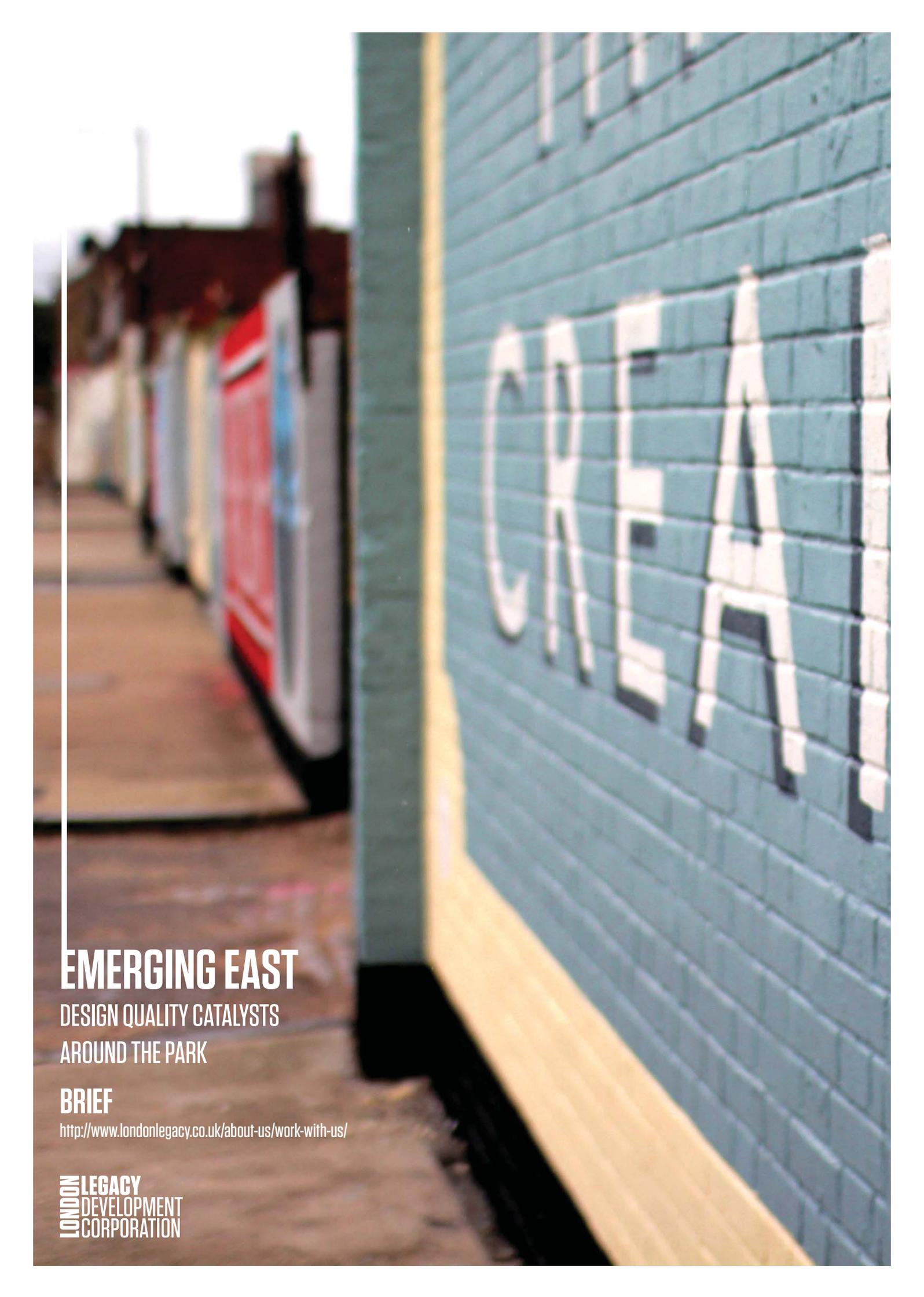
Link to this article: http://journals.cambridge.org/abstract_S135913551500010X

How to cite this article:

Oliver Froome-Lewis (2014). *Lea Valley Drift: paths, objects and the creation of urban narratives*. Architectural Research Quarterly, 18, pp 377-388 doi:10.1017/S135913551500010X

Request Permissions : [Click here](#)

Appendix 4: Brief - Emerging East, Design Quality Catalysts Around the Park, full PDF



EMERGING EAST

DESIGN QUALITY CATALYSTS
AROUND THE PARK

BRIEF

<http://www.londonlegacy.co.uk/about-us/work-with-us/>

LONDON
LEGACY
DEVELOPMENT
CORPORATION

CALL FOR PROPOSALS:**EMERGING EAST: DESIGN QUALITY CATALYSTS AROUND THE PARK**

Opportunity to deliver projects that showcase the role and quality of design within existing communities around the park

1. INTRODUCTION

The London Legacy Development Corporation (LLDC) invites you to submit proposals for the support and funding of emerging and growing design led creative projects and activities in communities adjacent to the Queen Elizabeth Olympic Park (<http://noordinarypark.co.uk/>). The aim is to commission a series of projects with a focus on high quality design which contributes to positive and locally distinctive regeneration; nurturing design led enterprise and encouraging community activity, dialogue and ownership in these areas.

2. BACKGROUND

The LLDC is responsible for the Queen Elizabeth Olympic Park and surrounding areas. Created on the 1st April 2012 it is the first Mayoral Development Corporation. In October 2012, the Corporation will also assume planning powers.

The LLDC's aims are to create:

- A diverse and dynamic community which is well connected with its neighbours and which acts as a catalyst for the economic regeneration of the Lower Lee Valley and east London
- A "must see, must return" destination which celebrates its sporting legacy with world class facilities shared by both elite athletes, members of the local community and visitors
- Unique cultural and leisure attractions and facilities centered around 252 acres of urban parklands and waterways
- The transformation of one of the most deprived areas in the UK into a world class, sustainable and vibrant neighbourhood where people will choose to live, work and enjoy their leisure time
- The development of some 10,000 new homes, many for affordable rent or ownership set within their own communities with schools and health care facilities
- Offices, shops, hotels, leisure and other commercial businesses capable, in time of sustaining many thousands of new jobs
- Significant private sector investment which provides the best value for the significant public sector investment in the Park and its unique assets.

Following the Olympic and Paralympic Games, the site will be handed over to the LLDC and the transformation works will commence. This will entail the completion of the park, the conversion of the legacy venues into permanent facilities for the public and the completion of the connections to and from the park. The LLDC intends that the Park will then open to the public sequentially, with part of the north park opening in summer 2013, the rest of the north park by the end of 2013 and the south park in spring 2014. The stadium will be completed in autumn 2014. In the meantime work is already underway to commence the future development of the site with the Legacy Communities Scheme (LCS) Masterplan which sets out the long term vision for the site and will determine development over the next 5-20 years.

Prior to long term development of the LCS over the next 20 years, the Corporation is looking to manage and determine the best use of the vacant future development sites. This will include a number of interim use functions including both commercial lets and grassroots, 'locally grown' initiatives.

It is vital that the existing communities adjacent to the Park, home to wealth of creative and cultural organisations and individuals feel connected to these new areas after the Games, and there is an ambition to promote and grow this character within the new Park spaces.

The Development Corporation is working with communities that surround the Queen Elizabeth Olympic Park to build a sense of local ownership. Our main objective is to share information about the legacy plans and enable local people to be involved in the transformation of their area and participate in the types of activities that they will be able to do on the future Queen Elizabeth Olympic Park once it re-opens from July 2013. To scope opportunities the Development Corporation has commissioned a design-led team to undertake scoping and feasibility work for 'Dents in the Fence'. This piece of work to report in early November will build on physical and programme (non-physical) projects already in place and to identify additional opportunities that can be delivered by the Development Corporation and partners within the limited timeframe (autumn 2012 to summer 2014). The physical project scoping will include a spatial analysis of 'gateways' into future Queen Elizabeth Olympic Park, existing buildings that could be utilised and the gaps/opportunities for additional facilities around the park.

Please see our website for further information about the Company and our vision.

<http://www.londonlegacy.co.uk/>

3. PROJECT DESCRIPTION

This project is designed to nurture design quality, creative use, dialogue and activity that support local communities and shape design led regeneration and future connectivity with the Queen Elizabeth Olympic Park. Submissions should be flexible enough to respond to opportunities identified in the 'Dents in the Fence' scoping and feasibility work.

Emerging design led practices working in the area or community groups supported by creative expertise are invited to submit proposals that meet the project objectives and showcase quality or change the perception of a place. These projects should showcase design and encourage positive discovery of the area. They should be a catalyst for visible change which is locally owned and supported.

The commission covers areas and communities close to the future Queen Elizabeth Olympic Park and within the LLDC boundary area. It is anticipated that these are short projects of 3 to 6 months but which have a lasting impact. Where appropriate the project concepts should be flexible to fit within the emerging strategic framework provided through the 'Dents in the Fence' work which will be explored through the project workshops. Up to 10 projects will be supported in this process. LLDC will offer support to develop selected projects, arrange a workshop to review projects and connect groups together.

The scale of the project is dependent on the networks and the range of people that your proposal is aiming to target, and should be clearly identified in your submission. There is scope for a limited number of well developed projects, that are larger in scale and ambition and articulate exceptional value to the area to also be commissioned and which will be delivered in up to 12 months.

Projects should consider their potential involvement and inclusion as part of an event which marks reopening of the northern part of the park in July 2013. The ambition for the event is to celebrate the culture and creativity of east London, and Projects should consider how they can have a presence on (or off the Park), and/ or connect to this key milestone in the Park transformation plan.

4. PROJECT OBJECTIVES

- **To showcase the role of quality and design in emerging and locally led regeneration projects**
Supporting multiple small initiatives to build up critical mass, encourage collaboration and attract visitors to raise the profile of design and strengthen the reputation and perception of the area.
- **To expand the remit and support existing organisations who may play a role in physical regeneration of the areas around the park**
To build on existing projects and plans within the LLDC area focusing on communities around the park, and to support the Legacy Corporation corporate objectives. To provide adaptive proposals that can respond to wider initiative and programmes in and around the Park. To connect these communities to larger LLDC events and programmes which will be taking place on the Park – particularly around transformation milestones
- **To help build a sense of local ownership and engagement with the physical environment of the LLDC area**
To strengthen the role of grassroots organisations in place-making and community activity in these areas.

5. REQUIREMENTS AND ELIGIBILITY

We are seeking applications from a range of organisations looking to expand their remit. This could include:

- Expansion of an existing programme or development of new one.
- Physical works to a site, building or space in the area
- Other proposed activity or intervention that can be shown to meet objectives and criteria

Projects must respond to the project specification set out in section 6. Organisations will need to make themselves available for collective workshops or review during the project development stage to connect to other projects being developed in areas around the Park (e.g. Park opening event) and to share ideas and further raise design quality and project ambitions. We will support adaptive programmes that can respond to these workshops and emerging opportunities. LLDC will have sign off of project at agreed project milestones.

You will need to demonstrate how this investment will expand your organisation's remit, and help to sustain your practice into the long-term. Include if your project has a clear output that stretches beyond the length of its delivery. For instance: if you are applying to fund a short program of events it will be necessary to demonstrate how this will help widen your audience or establish new relationships or links to other institutions.

For catalyst projects (£1,000 - £9,000) anticipated delivery period is 3-6 months

Submissions in this category will be accepted by email. Up to 10 projects will be selected by LLDC

For significant projects (£10,000 - £40,000) anticipated delivery period is 6-12 months

Significant submissions will be assessed, and a small number selected by LLDC through our online procurement portal Procure4London (P4L). . <https://www.procure4london.com/>

To be eligible to apply for one of these commissions your organisation needs to be providing access to design led projects and creative uses, working with communities. Being based in the LLDC area (see appendix A) is not however a requirement as long as you are able to demonstrate a clear commitment to working in the area.

6. PROJECT SPECIFICATION

Your submission must include:

1. Name of your organisation and full contact details
2. Type of organisation/ short description of organisation
3. Name and address of the project site/location of the project
4. Project proposal or idea - tell us what you are planning to and how your project supports the project objectives (section 4).
5. Delivery plan including start and end date of the project and major milestones and how you intend to make the project happen
6. Why you want to carry out the project - what is the specific need it is addressing
7. Approximately how many people will benefit from the project
8. Budget breakdown clearly identifying elements for which funding is sought and any match funding that can contribute to the project. Please clearly list out material/capital costs and staff costs.
9. Whether you have landowners permissions to use the space (if applicable to the project) and the status of any other permissions (i.e. planning). Note that it is the responsibility of any successful organisations to obtain any relevant permissions.
10. How this aligns with the project objectives and the long term objectives of LLDC
11. How is your proposal flexible enough to link to other LLDC initiatives and activities, such as July 2013 opening of the Queen Elizabeth Olympic Park and Dents in the Fence Programme
12. What are the outcomes and benefits to your organisation and the local area
13. How will you document and record project outcomes for presentation to LLDC

Catalyst proposals (costing £1,000 to £9,000) delivered in 3-6 months

Please submit all entries in PDF format, **no larger than 5 MB in total** to hannahlambert@londonlegacy.co.uk or Hannah Lambert, London Legacy Development Corporation, Level 10, 1 Stratford Place, Montfichet Road, London, E20 1EJ. Proposals will be marked against the project specification and evaluation criteria set out in this brief.

Length of submission: Up to **4 sides of A4**

In addition you may also include up to **2 sides of A4** relevant project precedents, photographs and references of previous experience

Significant proposals costing (£10,000 to £40,000) delivered in 6-12months

A small number of larger proposals or collective series of design led catalysts delivered over a longer period will also be considered. Please submit **entries via Procure4London**. It is free to register as a supplier. <https://www.procure4london.com/> You will be asked to upload PDF files which respond to the project specification section above. Please divide the PDF into 2 sections: one for your project proposal (methodology) and another that outlines cost breakdown (value for money and flexibility) as you will be asked to upload these separately. Proposals will be marked against the project specification and evaluation criteria set out in this brief.

Length of submission: Up to **20 sides of A4** (note: you will be asked to submit proposal in 2 parts. Section 1: methodology and project detail, Section 2: cost breakdown and demonstrating value for money)
In addition you may also include up to **6 sides of A4** relevant project precedents, photographs and references of previous experience within methodology (section 1)

7. SUBMISSION + TIMESCALES

Brief Launched	w/c 15 th October 2012
Closing date for entries	16th November 12:00pm
Proposals Shortlisted on or before	20 th November 2012
Clarification Interviews for shortlisted proposals + final project selection	21 st to 23 rd November 2012
Project Workshops	w/c 26 th Nov and w/c 10 th December 2012*
Project Completion (Catalyst Proposals)	31 st March 2013
Project Completion (Significant Proposals)	31 st August 2013
North Park Opening	End July 2013

* Workshops and Milestone meetings to be finalised/agreed at commencement of contract

Submit all proposals before 12:00pm on Friday 16th November 2012

You may be called for Interviews 21st / 22nd November. Please ensure that team members will be available for interview.

8. EVALUATION

Your application will be marked on the following areas:

- Understanding of the brief and quality of written and visual response
- Strength of project proposal and alignment with project objectives
- Evidence of design quality, creativity and innovation
- Value of the commission to the longevity or expansion of your organisation or group
- Understanding of local benefit and local links
- Assessment of project cost and value for money
- Organisation and previous experience - including regeneration experience or experience of working within the 4 boroughs around the park
- Deliverability and clear project programme
- Ability to link to initiatives and activities associated with July 2013 opening of the Queen Elizabeth
- Olympic Park and Dents in the Fence Programme

Proposals will be checked to ensure compliance with minimum requirements (project specification).

This is that the submission has arrived on or before the deadline, that it includes all the relevant information (completeness). Agreement of standard LLDC contract terms and conditions will be required. The assessment of the minimum requirements will be carried out in a pass/fail basis. Submissions that do not satisfy the minimum requirements will be excluded from assessment.

The scoring panel will assess the information provided by the project teams on the written tenders. The scoring panel may identify areas for further clarification and develop a series of detailed questions where additional information will be required. Proposals will be shortlisted and may be invited to attend a clarification session on the subject of the Tenderers' Project Approach. The Employer requires that key personnel involved in delivering the project attend this session.

By submitting a quote, you are agreeing to be bound by the terms of this ITQ and the Contract without further negotiation or amendment.

If the terms of the Contract render the proposals in your quote unworkable, you should submit a clarification and the LLDC will consider whether any amendment to the Contract is required. Any amendments shall be published through Procure4London and shall apply to all bidders submitting a quote. Where both the amendment and the original drafting are acceptable and workable to the LLDC, the LLDC shall publish the amendment as an alternative to the original drafting. Those submitting bids should indicate if they prefer the amendment; otherwise the original drafting shall apply. Any amendments which are proposed, but not approved by the LLDC through this process, will not be acceptable and may be construed as a rejection of the terms leading to the disqualification of the quote.

Appendix A: Map of LLDC boundary area.



London Legacy Development Corporation Area