Emotive Terrains

Exploring the emotional geographies of city through walking as art, senses and embodied technologies

Vasileios Psarras

Goldsmiths
UNIVERSITY OF LONDON

Thesis submitted to Goldsmiths University of London for the Degree of Ph.D. in Arts and Computational Technology

2015

Declaration

I declare that the work presented in this thesis is my own. Reference to the work of others has been cited and indicated throughout.

Vasileios Psarras

Acknowledgements

Abstract

Walking has always been the nexus between humans and the city, constituting an expression with artistic, cultural, performative and sensorial implications for an array of artistic and intellectual voices. This thesis investigates the personal and shared emotional geographies of the city (e.g. streets, tube stations) through performative and aesthetic considerations of walking, senses, metaphors and embodied technologies. Three areas primarily inform this thesis and shape its chapters: i) contemporary urban walking theories and artistic spatial practices (e.g. flaneur, psychogeography), ii) sensory/technological aspects of walking and of contemporary city and iii) the investigation of emotional geographies.

The research has opened up new dialogues within the 21st century city by highlighting the sensory and social importance of walking as art and the flaneur in the production and exploration of emotional geographies. Consequently, it proposes a hybrid walking as art method, which is pursued through a trialectic of actions, senses and selected metaphors (e.g. "botanizing", "weaving", "tuning", "orchestrating") amplified by technologies. The core inventive method and methodology is personal or shared walking, shaped by the qualitative sub-methods of talking whilst walking, embodied audiovisual/GPS tools, metaphors and online blogging. These methods contribute to a live reflection and documentation of sensory and emotional attentiveness. Outputs of this research include a series of fully documented walking artworks in London and Athens, presented through audiovisual means and maps.

This thesis argues that the trialectic of actions, senses and metaphors through technologies extends our understanding of walking and flaneur as a hybrid method of production and analysis. Consequently, it re-contextualises the concept of flaneur in the 21st century city by proposing the one of the hybrid flaneur/flaneuse through a merging of artistic, sensorial, sociological and geographical standpoints. Therefore, the thesis offers new and distinctive insights into the practices and theories of walking, regarding interdisciplinary explorations of emotional geographies of the city.

Table of Contents

CHAPTER 4 96

CHAPTER 5 121

CHAPTER 6 172

List of Figures and Diagrams

Diagrams

Figures

Personal Motivation

"?" – A question mark often indicates a potential answer. Walking seems to not only be the answer itself but also a process towards it. In a first attempt to reflect on this thesis's perspective on walking as art and the emotional geographies of the city, it is interesting to discuss the foundations of such a personal interest. There are certainly several indicative factors over the years – my nature as a musician, my childhood appreciation of geography and my later interest in the city and urban experience.

Since the age of seven, my connection to music and the guitar has provided me with the first important channel of emotional expression. This has continued to be my main artistic aspect. While performing live with rock bands over the years, the guitar and music constituted ways of talking through notes, rhythms and textures – in other words ways of socialising and "orchestrating" emotions through sound. This foundational experience in terms of composition and orchestration becomes apparent in this research, although from a different perspective.

During my childhood, I had a large appreciation for geography – opening big maps and lying on them by observing their visual information and shapes. It was an experience that was not only visual but also accessed through touch and smell. The end of my high-school years found me enrolled as an undergraduate student at the Geology Department in the National Kapodistrian University of Athens (2003) with a specific focus on physical geography. It was not so much a personal decision rather than a set of factors that led me there. Studying geology did not last for long as the next year I changed direction towards the arts. However, during that year I had the chance to explore aspects of geological terrains by taking part in walking expeditions across mountains. Interestingly, the earth's juxtaposition of geological layers draws a metaphor itself to the visible and invisible layers of the contemporary city and human body. Thereby I became aware of the interrelations between the walking body, the earth and the senses.

My passing from geology to the arts initiated a development of my interest in urban experience and the city. Roads, zebra crossings, traffic lights, orange street lamps and rooftop antennas constituted influential elements – almost a personal

material and sensorial vocabulary. While studying audiovisual arts in the Ionian University (2004-2009), I developed an interest in the emotional experience of the human figure within the city – experimenting and producing a series of audiovisual works. However, it was not until the final year of my undergraduate degree that I conceived an artwork[1], which explored the boundaries of anger in the city and, in particular, the potential aesthetics of such an emotion as an artistic result. The idea of emotion and the city was further elaborated during my Master degree at the University of the Arts London (2009-2010). There, I developed my interest in urban experience by researching the concept and the poetics of transition in spatial terms, resulting in an installation piece[2]. My experience of living in London while studying opened up new dimensions by the gradual passing from a distant artistic production to a direct experience of the urban through walking. It was a year later that I came across the concept of flaneur, something that contextualised my explorative approach to the city.

Such earlier steps and the resultant experiences have created a constellation that reverberates throughout this thesis. For me, walking has become a gradual channelling of action, a method for unlocking the poetics of such personal and shared emotive terrains. My background in the audiovisual arts has enabled me to integrate such technologies on the move – something that has impacted on the performative character of my walks. It is in the streets that this thesis takes action, namely those everyday places that bring together our urban consciousness. The contemporary walking artist-flaneur/flaneuse acts in the same connecting way. The flaneur resembles the street and vice versa: one informs the other. They both magnify the flora and fauna of the urban moment, thereby acknowledging the heterogeneous character of both city and human.

Before this thesis initiates its exploration, the motivation becomes clearer. The city is the human and the human is a layered geography of experiences, emotions, strengths and weaknesses. Once more, the initial "?" seems to be the main driving force to initiate a walk.

---

[1] *Elevator* - Bill Psarras (BA thesis).

[2] *Nexus* - Bill Psarras (MA thesis).

Related Information

Single quotation marks '…' reference other authors.

Double quotation marks "…" are used for personal metaphors.

Italics are used for artworks, books and film names (also at Appendix 4).

Bold is used for Appendices 1 and 3 available at the end of this thesis.

<u>Underlining</u> is used for glossary terms (also at Appendix 2).

The artworks of this thesis can be viewed at the attached DVD.

Arts & Humanities
Research Council

Bill Psarras

[Photo by Nancy Charitonidou, 2012]

Chapter 1

Introduction: Stepping Stones

First question – first step

What does it mean to walk? This is definitely a question that implies different kinds of answers and is inevitably followed by further questions relating to "why", "where" and "when". The questions of "why" and "where" indicate a connection with a reason and a locus, while the question of "when" is connected to the element of time. Walking is really about moving through space and time. Step by step, one begins to walk, one leg after another, building a rhythm, activating senses and drawing an invisible spatial trace of 'motion that produces emotion' (Bruno, 2001: 6). The history of walking is a thread that extends through the past and is actually something associated with the transformation of the city. The changing character of the city has set it in a rich physical and intangible "ocean" of social, sensorial and technological stimuli, all of which have an emotional impact on the walker. Such rich stimuli, situations and data offer a significant "palette" for artists and are a reason to set themselves in motion on everyday streets. Walking is thus a 'topian' process – to echo Ingold (2007: 79) – and a series of steps and lived experiences woven on the surface of places. Steps become an embodied, sensory and contemporary indication of the very relationship between the walker and the urban environment. However, walking is a notion with open meanings, embedded in our world's subconscious. In other words, walking – 'this most obvious and the most obscure thing in the world' (Solnit, 2001: 3) – has been used to denote physical actions and metaphors across various fields, particularly in philosophy, the arts, literature, religion, science and geography.

This research is practice-based but it is also theoretically driven and seeks to go into a critical reconsideration of flaneur in the 21st century city through hybrid ways; towards a hybrid flaneur/flaneuse. In particular, this thesis investigates walking as an artistic practice in the city, and moves towards explorations of such personal and collective emotional geographies of everyday spaces of transition such as streets and tube stations. My particular interest and selection of such spatial examples has an

anthropocentric colour. Such spaces become the intersections for a range of fellow-citizens – 'an extraordinary agent of social mixing' (Richards & McKenzie, 1988, in Revill, 2013: 55) – which thus harbour emotive potential. In my research walking is used as an artistic, critical, live and poetic method for the artist to come into contact with the emotive potential of the urban. In particular, it explores the hybrid ways in which artists combine media arts practices with the aforementioned aspects of walking as well as exploring the role of these ways in the exploration of emotional geographies of the city as an emerging field of study.

The thesis can be described as an interdisciplinary dissertation, bringing together the conceptual strands of the flaneur, walking as art, senses, emotional geographies, technologies and urban public space (streets and tube stations). In particular, it focuses on the critical reflection of urban-walking theories mainly through the cultural practices of <u>flaneur</u> and <u>psychogeography</u> as aesthetic, critical and metaphorical aspects of approaching the city. It also explores the sensory aspects of walking, the city and their intersections through an investigation of embodied technological extensions relating to the walker and the changing spatial and technological parameters of the urban landscape throughout the 20th and 21st centuries. It also investigates the field of emotional geographies by drawing connections between its socio-spatial interest in emotion and the contemporary public spaces of everyday transition (streets, tube stations) in the city. The investigation into these fields provided me with a theoretical platform, which was further shaped by a series of personal and shared walks in the spaces I have indicated above. Such works have been documented through different media art practices, including audiovisual and locative devices. I will analyse the above fields and their interdisciplinarity in the next subsection.

Themes and questions

Following the tradition of the flaneur and psychogeography, in this thesis the consideration of walking as an art practice ascribes it with a set of methodological features. These features focus on conceptual and discursive considerations of human and non-human elements that impact on the senses. Therefore, this thesis identifies an interconnection between senses and emotions and consequently senses are considered

a core platform in relation to their investigation of and contribution to furthering emotional geographies of the city. The subject – the walker – is regarded as the artist who walks either individually or with another co-walker. As also analysed in Chapter 3 (pp. 50-58; 79-94), there has been a trajectory of cultural and artistic aspects involved in walking in the city. Having selected examples of flanerie and psychogeography (i.e. Walter Benjamin, Situationists International) as a departing platform, this thesis embarks on a critical analysis of contemporary walking art actions in the city towards an exploration of a hybrid artist-flaneur/flaneuse. The dramatic development of technology during the last decades of 20th century has impacted strongly on aspects of everyday life and culture in cities. Cities have been terrains of an ongoing over-stimulation stemming from complex relationships of a spatial, social, economic and technological nature. Such relationships have made possible various considerations of the city as a 'maelstrom of affect' (Thrift, 2004a: 57) and either everyday sensorial constraints or states of 'hyperesthesia' (Howes, 2005: 287).

The urban experience is lived among a complex stratum of everyday mobilities, and those architectural and socio-cultural elements in which technological forms of media become increasingly mobile, public and networked. Looking on the early practices of Benjamin and Situationists, the past urban experience included aesthetic accounts through literary works, photography and maps. Such outputs were created through a meta-process based mainly on an ambulant observation – although Situationists' psychogeographical dérive had been a more radical approach than Benjaminian[3] flanerie. However, since the late 20th century, the development of the audiovisual / locative technologies into increasingly embodied devices has made clearer a technological "turn" on aesthetic walking practices. What is more, the interest of arts and humanities on location (geographical "turn") and lived experience has also showed an interest on shared walking, dialogue and sensory attentiveness. As this thesis seeks to reconsider the concept of the artist-flaneur in the 21st century city, the aforementioned "turns" seem to produce emerging hybrid approaches. Therefore, the research question of this thesis can be expressed as the following:

---

[3] Throughout this thesis, I will be referring to Baudelaire's and Benjamin's accounts of the flaneur as Baudelairian or Benjaminian for reasons of abbreviation.

➢ *How can the concept of flaneur be reconsidered through hybrid ways in the 21st century city towards a hybrid flaneur/flaneuse?*

What is more, the histories of walking in the city have also been approached through metaphors. In particular, metaphors based on the flaneur, walking and the city have been used by a number of theorists, artists and philosophers as an important way to grasp the city. Departing from an array of such metaphors, this research focuses mainly on 'botanizing on the asphalt' (Benjamin, 1973: 36), walking as an action that 'weaves places together' (de Certeau, 1984: 161), 'tuning of the world' (Schafer, 1977), the artist as 'the antenna of the society' (McLuhan, 1964: xi; Pound, 1934) and "orchestrating" (this author). Their particular use and appropriation through walking practice, media forms and writing constitute part of this dissertation's method. As analysed in Chapter 2 (pp. 44-46), metaphor is used as part of this research's methods and in particular as a reflective tool both while walking and writing. What is apparent in the interests of this research is a ternary underlying force. This includes: (i) attentiveness to the senses and emotions of the walker, (ii) a focus on metaphors and (iii) the actual use of audiovisual and locative media forms while walking. This forms the first sub-question of this thesis:

• *How can a merging of senses, embodied technologies and metaphors contribute to a reconsideration of aesthetic walking in the city?*

Departing from this reconsideration of the artist-flaneur in the 21st century city, it is part of this thesis's interests to explore the emotional geographies of the city. Since the 1970s and the Lefebvrian (1991) connection between the social and the spatial, there has been a sustained spatial turn in the arts and humanities. This has made geographical thinking a new interdisciplinary platform. It finds cities in the midst of becoming globalised cells through social, cultural and economic developments. The study of such phenomena from disciplines such as socio-cultural geography entailed a broadening of its horizons into interdisciplinary fields where artists, geographers, sociologists and practitioners meet. Following Massey's (2005) 'geographical imagination', geographical thought has moved closer to being a discourse for potential re-conceptualisations in the arts and humanities. This shift has made apparent voices that have underlined the importance of emotion in geography.

Consequently, an 'emotional turn' (Bondi et al., 2005: 1) has taken place through what was called emotional geography at the beginning of the new millennium. To restate, this thesis is interested in the emotional experience of the artist-flaneur through individual or shared walking actions in the city. Its focus on sensorial, social and spatial elements while walking outlines potential connections to a 'geographical sensibility' that others have called for (Anderson & Smith, 2001). The field of emotional geographies has made clear its interest in direct processes of entering into the emotionality of everyday social life (Anderson & Smith, 2001; Pile, 2010). Keeping the focus on the city, it is at this point that this dissertation is interested in bridging the methodological and artistic perspectives of flaneuring and psychogeography with the exploration of such geographies in the city. This is intended to depart from the traditional ocularcentric and static background of geography and contribute to new perspectives in the field through sensorial attentiveness and examining the performative features of walking. This forms and leads to the second sub-question of this research:

- *In what ways can notions of flaneur and walking contribute to a sensorial consideration of geographical thought and the production of emotional geographies in the city?*

Contribution and interdisciplinary approach

As stated above, this thesis forms an interdisciplinary approach at the intersection of art, technology and the humanities. Regarding its interdisciplinary nature, I will try to delineate it through a metaphor. This research comes to life within a network of disciplines. I define this network as a "constellation" of concepts that imply a "net" of relations between different perspectives, a space where this research is located in between. The more clear and adjustable the relations between disciplines are, the more sustainable will be the net for the research to develop. The sustainability of the latter depends on time as well as on the quality of the relations between fields. This net of related disciplines and the emerging constellation of different concepts, define the interdisciplinarity of this thesis. Such interdisciplinarity is extended across fields of study, crossing boundaries and connecting ideas into emerging sets of

relations. In particular, several significant fields of study (among others) function as the net's pins for this research. These are: (i) contemporary art/media art; (ii) the field of emotional geographies; (iii) the intersecting fields of urban studies and sociology; (iv) the emerging field of sensory studies; and finally (v) the field of locative media/technology. Throughout this research, such fields have been identified as platforms[4] to examine the constellation of concepts (i.e. flaneur, walking, emotional geographies, senses etc.) in this research.
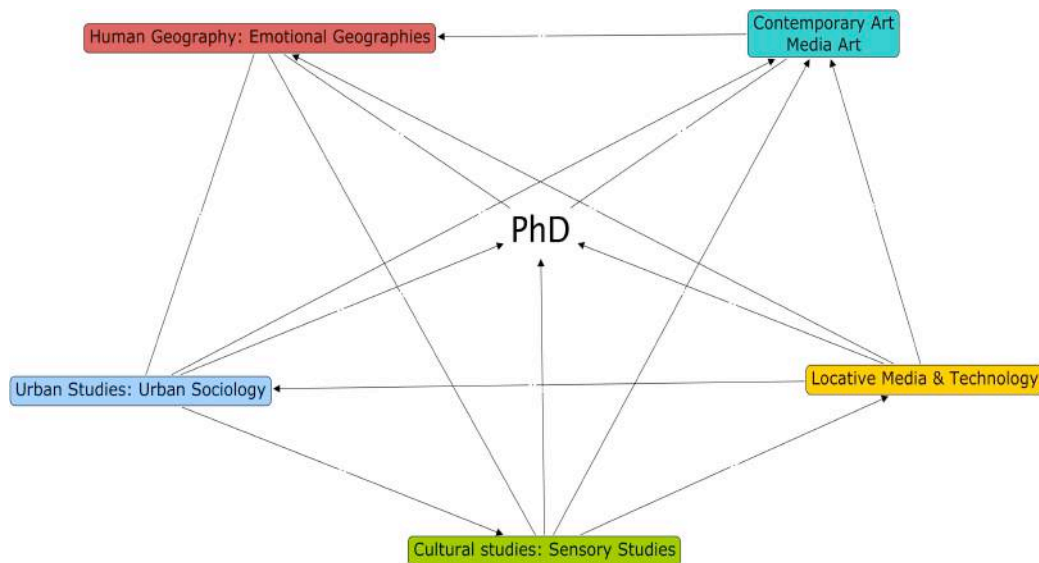
The net of interdisciplinarity

Diagram 1: The net of interdisciplinarity [2014]

This interdisciplinarity impacts on specific fields that will benefit from this thesis. First, this research offers a detailed investigation of the notions of flaneuring and walking and their evolution from the 20th to the 21st century city. The reconsideration of such concepts provides researcher-practitioners with further shareable insights and a body of knowledge regarding the potential of the contemporary flaneur and walking as an art form in the 21st century city. Those who may benefit from this include an emerging platform of artists, cultural geographers,

---

[4] Consequently this thesis is articulated through five main "turns", the geographical, the emotional, the social, the technological and the sensory (see Diagram 2).

social anthropologists, and urbanists. Second, this thesis brings the fields of contemporary art and emotional geographies – an emerging field of the wider discipline of human geography – closer together. In particular, it suggests walking as art as a live and artful methodological perspective on the exploration and production of emotional geographies of the city. In this way, it aims to initiate a creative dialogue between artists and human geographers, thus highlighting emerging issues of common interest concerning the sensory and emotional exploration of the contemporary city. Finally, this thesis proposes an emerging methodological framework derived from my art practice and aims to share it with other artists who use urban walking as part of their practice. In particular, this methodology – named "ambulant trialectic" – merges actions, senses and metaphors through different embodied technological forms. The resultant analysis of this method is articulated through textual and visual means throughout this thesis and is intended to provide a hybrid method available to other artists in any re-consideration of the flaneur in the contemporary city.
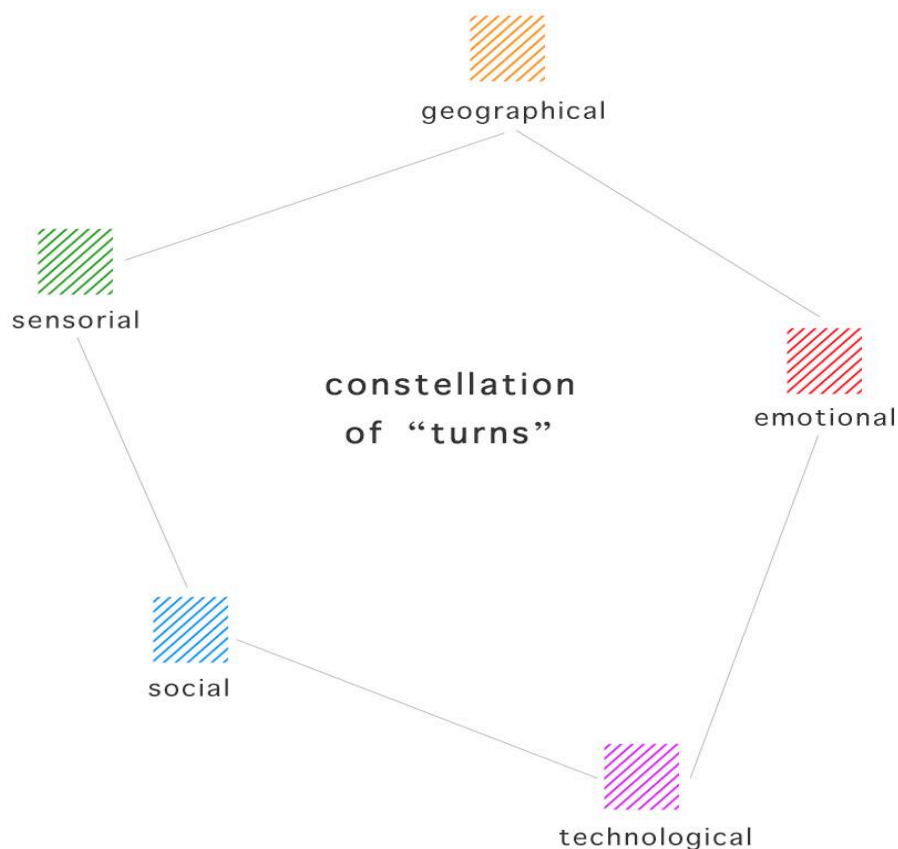
Diagram 2: Constellation of 'turns' [2014]

Histories and beginnings

Throughout the 20th century, walking has been the nexus between human and city, linking the subject to a series of everyday, socio-political and cultural-oriented activities. Walking has constituted a medium by which to insert walkers into the intensities and everyday oscillations of such activities that also have an emotional impact on them. Indeed, Williams (1973: 233) has suggested that human perceptions of new urban qualities have been associated 'from the beginning with a man walking in city's streets'. This research is based on two fundamental fields – walking and the city – and the question has already been raised as to what it means to walk, therefore it is really interesting to also consider what constitutes the contemporary city before returning to walking again.

The city

To introduce the notion of the city is like approaching a "living organism" with a rich past, an intense present, and a challenging future. The latter metaphorical approach actually forms an attempt to answer the previous idea of locus (p. 14). It also makes apparent this thesis's attempt to balance action and metaphor, something analysed in a later subsection of this chapter. The above "living organism" metaphor is linked closely with our actual presence as living and moving organisms in the urban environment. It describes the oscillating harmonies and contradictions of both city and human – something similar to what has been already described metaphorically for the city as 'the landscape of our confusions' (Flanagan, in Lynch, 1960: 119). To extend the latter connection between city and human, cities can be thought of as having identities consisting of geographical, spatial, sensorial and social ingredients. The history of the city extends through millennia; its origins remain obscure (Mumford, 1961) with the very first urban presence thought to be Babylon. However, it is necessary to mention the first conception of the city was introduced in Ancient Athens with the Greek word polis (πόλις). Aristotle argued that polis (the city) is 'the only framework within which man can fully realize his/her spiritual, moral and intellectual capacities' (Kitto, 1951: 36). Hence, the city always had a symbolic dimension (Kitto,

1951), and acquired various characterisations[5] from philosophers, poets, geographers, socio-cultural theorists and more recently architects and planners.

During the 19th and 20th centuries, the emergence of the city as a 'site of incessant rapid change' (Bauman, 2003: 3) and its complex structure has gradually transformed it into a symbol of economic power. The notion of the urban has been elevated to a central axis which influences human experience at multiple levels, in both an everyday and symbolic framework. Echoing Harvey (2000: 7), the 20th century – the period that this research focuses on – has been 'the century of urbanisation'. Cities have become multiparametric, global and interconnected, on both material and immaterial levels. The concept of the city may sound vast, but it still offers us the possibility to read it in numerous and detailed ways. Lewis Mumford (1937: 92) describes it as a 'geographical plexus, an economic organisation, an institutional process, a theater of social action and an aesthetic symbol of collective unity'. Arguably, the multiple facets of the city offer various experiences to walkers, namely by altering their perceptions. Commonalities can be encountered in the bridging of urban experience and the human culture between Mumford (1937) and Williams (1973), with the latter highlighting the impact of walking through it. However, how can we delineate the notion of the contemporary city? What is the experience that the walking subject is exposed to?

There is probably no direct answer to this. Cities can be examined via numerous approaches and fields: from geography and sociology to architecture, planning and the arts. After Mumford's definition of the city in the previous paragraph, it is tempting to be reminded of the simpler description of the leading architect Koolhaas. For him, the city forms 'a plane tarmac with some red hot spots of intensity' (Koolhaas, 1969, [2001]). However, what is the importance of such intensities? Following the simplicity and poetic nature of Koolhaas's description, I will try to delineate the experience in a different manner below. It has been argued that contemporary cities 'are extraordinary agglomerations of flows' (Amin & Thrift, 2002: 42-43). It is interesting to consider the city as a locus of visible and invisible flows and movement, where the convergence of such intensities and everyday practices impacts on a

---

[5] In an attempt to briefly categorize such descriptions, others have considered the city as divine (*City of God*, Augustine of Hippo, 5th century A.D.), ubiquitous (*Generic City*, Koolhaas, 1995; *Global City*, Sassen, 1991) technological (*Data Town*, Maas, 1999; *Informational City*, Castells, 1991; *City of Bits Networked City*, Mitchell, 1995), psychological (*City of Panic*, Virilio, 2005), or even imaginary (*Unreal City*, T.C. Elliot, 1922; *Non-City*, Duque, 2004), among others.

Lefebvrian (1991) production of urban space. In particular, flows of people, automobiles, trains, aviation, economic capital, material goods and information to mention a few items, synthesise a polymorphous urban landscape. What this thesis is interested in focusing on is an exploration of the geographies of one more invisible flow within the city: emotion. Can we assert that this complex landscape develops emotional facets as well? To argue for such a thing, various interactions between people – but also between them and socio-technological and economic assemblages – have to be taken into consideration.

The continuous extension of the contemporary city is described in the words of Soja (2000: 13) as a 'post-metropolis', a type of city that is characterised by the 'future-oriented urbanism of our late capitalist age of globalization'. An experience of Soja's city reveals the new principles of the urban environment; we could mention two exemplary characteristics that the urban individual encounters today. First, the city has become globalised, something which impacts on any experience of it – forming a 'global sense of place' as Massey (1991) has noted. Within such a globalised environment, the city has been based around the international circulation of capital and labour – what Castells identifies as 'space of flows'. The coming of physical (i.e. trains, metro, airports) and virtual (i.e. communication technologies) mobilities had a great impact on the experience of the city's sense of time and space– what Harvey (1989) suggested constituted a 'time-space compression' phenomenon. The "weaving" of everyday life and 'technologies of speed' (May & Thrift, 2001: 7) revealed emerging geographies of temporalities, new affects and sensory overstimulation. Secondly, the global interrelations between cities, states and corporations have created a homogenation of cities in terms of architecture and later of culture. This homogenation is what Relph (1976) has suggested as 'placelessness'. It has been argued that 'placelessness signifies loss of meaning' and also 'erosion of symbols and replacement of diversity with uniformity' (Relph, 1976: 143). However, if take into consideration the aforementioned affective and sensory changes to the city, can it also be suggested that placelessness has also impacted on this? The aforementioned standardisation transforms cities into similar stimuli-sources and impacts on the walker's experience. In relation to this uniformity within the urban environment, it has been argued that there is an ongoing proliferation of spaces that serve only as transitions between locations, so-called 'non-places'. Marc Augé (1995) developed the term using largely anthropological criteria based on the division

between place and space. Like placelessness, non-places constitute a similar spatial concept, which falls in-between semi-public and semi-private categories. In relation to such concepts, this thesis is interested in the sensorial and emotional experience of the subject regarding such spaces in the city – (mainly streets and tube stations) – rather than their architectural dimensions.

On the other hand, there has been an ongoing dialogue which has generated further questions regarding the definition of place as "non", or whether such spaces can reveal new possibilities for the urban subject at the beginning of 21st century. Cities have expanded both horizontally and vertically while their stimulatory potential – their ratio in McLuhan's phrase – has been amplified. However, in an era where the number of connections between locations in the affective urban environment matters more due to economic reasons rather than their quality (Arefi, 2007), what is the importance of walking in the city?

Walking practices

To restate, the experience of a city over many centuries has been realised through walking, and I argue that this is closely associated with cultural issues. Solnit (2001) describes the city as 'a constellation of body, imagination and the world' in the 'sky of human culture' (2001: 290-291). Indeed, the modernisation and the changing face of the city impacted on the very act of everyday walking. During the 19th and 20th century, an array of new possibilities, materialities, stimuli – but also new constraints – has impacted on the urban perceptions of the walker. Everyday walking in the city has contributed to the choreography and social rhythms of everyday life. To some extent, walking has the potential of unpredictability within the ordered space of the city. Echoing de Certeau (1984), walkers compose and perform their own trajectories and spatial stories – paths of lived experience, of different significance and intensity. Yet, walking – this ordinary, almost automatic action – has been further explored through 'discursive' and 'conceptual' ways as Wunderlich (2008) suggests. The multiparametric living organism of the city has been the subject of interest for cultural circles and artists since the middle of 19th century. Examples of this include the

European metropolises of Paris, Berlin and London[6]. The main exploratory method was walking, and in particular the solitary male[7] figure, who wandered through the streets of the city observing the emerging modernity – what Baudelaire (1981, [1863] called 'the flaneur'. The artist-flaneur is 'the collector and connoisseur of detail' and for him the city space 'exists to take the print of time' (Birkerts, 1982: 165). Perhaps I could describe the flaneur as a moving joint between the socio-spatial realities of the city, namely an animated "knot" with intellectual capacities who celebrates a flourishing urbanity. The idea of the flaneur has been highly appreciated and practiced in artistic and intellectual circles throughout the 19th and 20th centuries. Others have argued that the idea of the flaneur can be regarded as 'a cultural icon' (Gluck, 2003: 53) while Amin and Thrift (2002: 11) argue that the flaneur's sensitivity regarding the links between language, city and subjectivity has been important. The cultural significance of flanerie has constituted the main nexus between artists and the city. From Baudelaire (19th) and Benjamin (early 20th) to Debord (1957) and de Certeau (1984) – all of them considered walking as cultural, aesthetic, symbolic, spiritual or even political act in the context of the city.

However, from a sensorial point of view the early flaneur was clearly defined by the centrality of his vision and the distant aesthetic gaze. He was a moving eye, an observer of the city – looking from a distance and collecting urban fragments. The Situationists International (1957) and Guy Debord criticised flanerie for its passive character and sought to practice walking as a way of resistance against the ongoing commodification and spectacle of the city. Their suggestion was a radical walking method, the 'dérive', through which they sought to immerse themselves within the different ambiances of the city in order to extract different emotional intensities. Given their focus on walking as a critical practice and their investigation of urban ambiances and subjective emotional responses, this thesis will synthesise such psychogeographic standpoints and subsequent practices in the following chapters in

---

[6] However, by the late 20th century, the phenomenon of urbanisation had also produced more complex metropolises in America (i.e. New York, Los Angeles) and Asia (i.e. Shanghai, Tokyo).

[7] Throughout this thesis I am mostly use the male pronoun when referring to the flaneur for reasons of historicity. To acknowledge the gender difference of the concept, Wolff (1985) had argued that there was no equivalent – a possible 'flaneuse' – although the notable examples of George Sand and Virginia Woolf, had a wandering presence in the public spaces of the 19th and early 20th century city (also **Appendix 2**, p. 254). However, this thesis accepts both male and female aspects (flaneur and flaneuse) regarding the exploration of contemporary flanerie. This is also apparent in the analysis of female examples from Cardiff, Kubisch, Rueb and Hatoum (pp. 77; 86-88; 91).

order to explore the contemporary city. The concepts of flaneuring and psychogeography have influenced many contemporary art practices, bringing such concepts closer to aspects of performativity and technology. Walking practices have been integrated in the interdisciplinary methods of a number of associated fields in social sciences and geography. Still, as mentioned in the previous section, there is an additional question: can it be asserted that a contemporary artist-flaneur/flaneuse exists in the present-day city? This question will be explored throughout this thesis by examining not only the impact of the flaneur in the contemporary city, but also with a parallel consideration of the aesthetic and performative aspects of walking. In the 20th century timeline of walking practices, the concepts of the flaneur and psychogeography focused on the urban context. However, since 1970 a series of artists at the intersections of Land art and Fluxus were associated with notions of body, space and territory – including Long, Fulton, Acconci or Abramović (Thibauld, 2006) – by revealing different perspectives on walking as an aesthetic, poetic and performative action either in urban or rural settings. The term 'walking as art' coined by Hamish Fulton (in Solnit, 2001: 267) seems to describe a series of aesthetic and performative actions of later artists in the city. In this research, this convergence of flanerie and walking as art in the contemporary city will be central to the consideration of walking as an everyday action through which the modern-day artist can distill the extraordinary into the ordinary – to echo Solnit's (2001) concept. The revival of flanerie and the global shift towards urbanization 'were coincident with the qualitative merger of the social sciences and visual art' (Kramer & Short, 2011: 332). A variety of artists, cultural activists and researchers have given rise to what Lorimer (2011: 19) has called 'new walking studies'. In contemporary practice, the walker can be either a 'politically-savvy activist or an artistically-inclined activist' (Lorimer, 2011: 25). Examples of artists include Simon Pope, Francis Alÿs, Christian Nold, Gordan Savicic, Christina Kubisch and Janet Cardiff, who indicate a type of contemporary hybrid flaneur/flaneuse, who brings together the different aesthetic, sensory, performative, ethnographical and technological "threads" in different platforms and intensities. The personal or shared actions of the above artists will be critically analysed in further detail later on in the thesis.

Senses and technologies

Yet, in the framework of this research a significant aspect of walking is its sensorial liveness. Walking constitutes a multisensory process, which enriches the perception of the walker. The five senses are in dialogue with the surroundings, triggering the walker's perception of the world and contributing to the production of emotions. Yet, coming to the context of the contemporary city, its materialities, and the technologies of everyday life – all have impacted on the walker's sense-ratio and imagination through either a sensory overstimulation and/or constraints. In the 21st century, different technological tools have been developed or have become available to the public. Notable here is the proliferation of mobile phones and other portable/wearable devices and sensors (e.g. iPods or smart devices). In addition, mobile technologies have become a ''worn' personal technology' (Townsend, 2006: 345). What needs to be mentioned here is that technological extensions have not only altered the sense-ratio of the walker but also the ratio of the city. To adopt a metaphor from geology, the stratum of the contemporary city has been characterised by an entire new layer of data, thereby contributing to a gradual 'tuning of [both people and] place' (Coyne, 2010) (see also p.179). Connecting the senses with the notion of the flaneur, in the past the figure was characterised for their ocularcentric character, which was further amplified by the urban spectacle. The changing face of the contemporary city has transformed it into a place of sensory overstimulation and sensory constraints. Thus, if a new contemporary flaneur/flaneuse exists, then what can be his/her sensory perception of the city? The answer seems to be their senses and walking.

Nowadays, artists have initiated a creative blending of the concepts of psychogeography and flanerie with technologies, and performative and sensory awareness. This has resulted in emerging hybrid walking practices, which I will analyse throughout this thesis. There are not only an integrated variety of audiovisual and technological extensions (embodied technologies) to their ambulatory practices but they have also identified ways to interpret and present their personal, shared and lived experiences, and collected data. If we regard walking as a biological and cultural act bound to parameters of location, time, reason or rhythm, then this initiates correlations between the physical and virtual perception of these parameters. Such

augmented explorations regarding the interconnectedness of the city, location and lived experience have been central to an array of contemporary artistic practices since 2000, which have often been described as 'locative media'. Artists such as Christian Nold, Gordan Savicic, Jeremy Wood and Teri Rueb – who I analyse later in this thesis – have made use of such locative technologies by experimenting on the move with aspects of geographical, sensory and social data. Yet, not all such artists can be described as flaneurs and flaneuses. However, this thesis explores the potential sensory and performative implications of the contemporary walking artist who integrates walking, participation and associated technologies and illuminates what these can reveal. Thus, it becomes clear that these 'techno-social systems […] augment space with digital layers of information' (Paraskevopoulou et al., 2008: 3) – something that will be analysed further in this research in terms of offering an opening up of new platforms for the contemporary flaneur.

Departing from the first walking imprints of Richard Long made by steps in grass or stones (1967) – thirty years later – similarly one of the first experimentations of locative media was the augmentation of the walked trace through GPS technologies. This augmentation of the lived experience in sensory and geographical terms has brought forward a performative element. GPS technology has illustrated the spatiality of the walking experience. Echoing the insight of Parks (2001: 211), GPS has been a 'technology of the self', capable of revealing the poetics and politics of positionality. Does this new field of knowledge and perception (locative media) contribute to a re-consideration of the contemporary flaneur-flaneuse/walking artist? As an action, walking can be described as 'a series of opposites in a dynamic dialogue: inner/outer, past/present, the poetic/real' (Lavery, 2011: 51). It has been a symbol of solitude but also of sociality – with the senses being almost a synonymous of the latter, to echo Howes (2003). The extension of the senses through such technological integrations in the potential contemporary flaneur/flaneuse seems possible. With McLuhan's (1964) 'sense-ratio' and Williams' (1977) 'structures of feeling' as departing platforms, the sensory and emotional terrain of the contemporary city has been altered by such affective extensions. As this thesis will reflect, the perspective of the contemporary flaneur/flaneuse has also changed – revealing challenging new platforms of initiatives; consisting of sensory, technological, poetic and social threads. Correlations are tempting, as the erstwhile flaneur – the Baudelairian ([1863], 1981) and Benjaminian connoisseur of urban detail – seems to

have been transformed into a "walking antenna" (to paraphrase McLuhan's and Pound's metaphor) that exists on both a physical and virtual level. Approaching it through a metaphor of hapticity, it is the poetic, sensory and technological intersections of both the city and the flaneur's "skin" that this thesis will explore.

Metaphor and action

This research considers walking as a process consisting of both actual and metaphorical qualities. Such a twofold consideration creates a dynamic dipole between the actual and the poetic. I would like to parallelise this dipole with the two legs of the human body, whose constant collaboration results in a unified movement through time and space. In particular, I consider one leg to be the metaphor and the other one the action. Consequently, both set the body and mind of the artist-flaneur in motion and keep it stable in the in-between, the very present moment. Cardiff (2004) also reflects on this in-between quality of walking via a metaphorical lens. To her, there is an ongoing dialogue between the two legs, which signifies a dialogue between the past and the future. Drawing on this connection between past, future and the present, walking signifies a movement towards potential. Based on this conceptual "thread" between walking and line, Ingold (2007: 72-73) cites Klee's description of walking as 'a condition of change, a primordial movement'. Such a process sets the human body in the present. It is thus apparent that walking is both an action and a metaphor – a continuous gesture with sensory, cultural and emotional implications. Coming a step closer to a cohesive constellation, in this research actions, metaphors – and consequently senses – form a triadic relationship that maintain the continuous dialogue of the artist-flaneur with the city, other people (social) and him/herself (personal).

This dissertation attempts to link metaphor and action in relation to walking in the city. Metaphors could be suggested as conceptual threads or cognitive bridges, transferring our perception and sensation of urban phenomena from an unknowable to a graspable level. Following Lakoff and Johnson (1980: 4), metaphor constitutes a conceptual mapping that is part of our everyday body and experience – in other words 'pervasive in thought and action' with strong imaginative potential. The use of metaphors in the understanding of the constellation of the flaneur, walking, senses and

the city were used extensively throughout the 20th century – a perspective that I examine in depth in Chapter 3. Analysing this constellation reveals a variety of creative and imaginative perspectives. Others have suggested that the flaneur acts as a 'walking daguerreotype' (Fournel, in Forgione, 2005), a 'botanologist of the asphalt' (Benjamin, 1973), a 'reader of the urban text' (de Certeau, 1984) or as 'embodiment of alienation' (Shields, 1994: 77). The city has been suggested as 'language' (de Certeau, 1984), 'an intermesh' (Amin & Thrift, 2002), 'a theater' (Mumford, 1937) or as 'an organism' (Sennett, 1994) among others. Others have reflected on walking as 'a cultural constellation' (Solnit, 2001) or a 'spatial acting out of place' (de Certeau, 1984). What is more, the interrelation between walking body and the city has been described as 'a dialogue' (Ingold, 2004), a 'tuning' (Coyne, 2010) and "weaving" (also de Certeau, 1984). It is thus the use of metaphors that provides the artist-flaneur with the conceptual framework to analyse and reflect on the stimuli and situations his legs expose him to. Can we assert that metaphors trigger actions while walking or is it actually the opposite? The only way to find an answer is to actually walk – and this indicates an action.

To restate, walking has been a symbol of metaphor and action. This forms the reason why this research is strongly engaged with metaphors while situating itself in the midst of walking liveness. In Chapter 2, I analyse the ways in which metaphors constitute part of my method and later chapters engage with how they contribute to my reflection both while walking and writing. Yet there are specific metaphors that will be used throughout this thesis and need to be mentioned here. These include "botanizing", "weaving", "tuning" and "antenna" – stemming from an appropriation of past metaphors from Benjamin (20th century), de Certeau (1984), Schafer (1977) and McLuhan (1964; also Pound, 1934) respectively. The use of and reflection on these metaphors throughout this thesis also results in the personal metaphor of "orchestrating". This constitutes an amplification of the aforementioned metaphors, which brings them into a creative constellation of the actual and the poetic. Examples that illustrate such an interconnection between the poetic and actual can be found in the practices of Francis Alÿs, Simon Pope, Christina Kubisch and Christian Nold, among others, that these connections will be examined in subsequent chapters. In their works, a connection between the actual and the poetic is reflected through their audiovisually/technologically-documented walks, sometimes by focusing on a specific personal action, shared process or a particular object. However, echoing

Lakoff (1993: 208), metaphors do not constitute mere words and descriptions but are 'a matter of thought and reason'. In later chapters, this research uses the above array of metaphors to reflect and further understand walking-based artworks where the integration of technology into such actions generates new metaphors or amplifies earlier ones. The sustainability and the potential of such metaphors become more apparent in analysed artworks when an artistic concept and socio-geographical imagination embraces technological tools or algorithms – something not so apparent in mere technological applications.

To introduce briefly how the above metaphors will shape this dissertation, once more it is walking that sets thinking and action in motion. Walking through and sensing the richness of this flourishing "urban skin" – the city – establishes a direct connection to the notion of Benjaminian "botanizing". A potential reason might be the activation of senses while moving through time and space. Clark (2000: 13) has called for a reflection on this metaphor by underlining the already apparent interrelation. Both the urban flaneur and the naturalist go into the urban system and nature, sensing while moving and experiencing encounters through observation, hearing, touch, smell and even taste. As I suggest throughout this research, a further consideration and attentiveness to metaphors like "botanizing" in the contemporary city – that are described not only physically but virtually as well – that has to be examined.

As actions and metaphors (and consequently senses) define walking in the city in this thesis – it becomes clear that the moving body sets up a dialogue (to echo Ingold) with the surface of the city, or, as Diaconu (2011b: 28) suggests, the urban 'patina'. Upon and through this surface/patina, the walker acts and senses, using it as a site of comment and communication (Couchez, 2012: 113). However, what is the sensorial aspect of such an interrelation? This brings on board Michael Serres' (1985, [2008]) metaphor of skin. Serres described human skin as the meeting point of all the senses. I further extend his metaphor of skin to a potential "urban skin" for the city as a terrain of various stimuli. Therefore, the sensorial understanding of walking and the city seems to pass through the creative dipole of metaphors and actions. Therefore, to gain an understanding of the 21st century city, "botanizing" and the other selected metaphors, have the potential to contribute to explorations of emerging complex geographies comprised of social, sensory and emotional elements.

On emotional geographies

The 21st century city with all its complexities, contradictions, flows and rhythms features emergent socio-cultural intensities that have made it an expanding emotive terrain. This emotive terrain calls for a closer investigation through qualitative and quantitative means, including an attentiveness comprised by actual, metaphorical and sensorial lenses and as amplified by technology. Therefore, what are the emotional geographies of the city? Can it be thought as a mere matter of technology or a distant theoretical reflection? The approach of this research is not articulated by such an objective-subjective dipole. Instead, by initiating an exploration of personal and shared emotional geographies in the city, the approach of this research will be anthropocentric. On the move it will explore, co-produce, "weave" and "orchestrate" personal and shared lived experiences, sensory encounters, words and embodied technologies to achieve a live and hybrid exploration of such geographies. Living and socialising within the polis framework makes us fellow-citizens. These everyday socio-cultural interactions and intensities can be thought of as producing "urban vibrations". Even historically – through the concept of the Benjaminian flaneur – or nowadays, the potential contemporary artist-flaneur/flaneuse is given the opportunity to be more attentive to them. In what ways can such vibrations lead the contemporary artist-flaneur to an exploration and understanding of emotional geographies in the city?

Before delineating these, I would like to introduce the existing field of 'emotional geographies' (Anderson & Smith, 2001), which I also analyse in depth in Chapter 4 (pp. 108-110). Emotional geographies – a subfield of the wider human geography discipline – constitute an emerging field of study devoted to the interconnectedness between place, emotion and the human. Emotion was almost always an excluded aspect in geography – a wider field strongly characterised by a static focus (Cresswell & Merriman, 2011) – and an 'afterthought' regarding things and patterns (Warf & Arias, 2009). Yet, since 1980s, there has been a wider spatial "turn" across the arts, humanities and social sciences. An identified trigger has been Lefebvre's seminal insights during the 1970s on social space, not only as a concrete, objective and material product, but also as a terrain of lived experiences, ideologies and subjectivism. The recent emotional turn seems to draw connections back to

Lefebvre's production of space, as an array of recent geographers have suggested emotional geographies to deal with socio-spatial dimensions and the articulation of emotions. Metaphors exist when conceptualising emotions within the field of emotional geographies. Emotions are perceived as 'relational flows, fluxes or currents' (Bondi et al., 2005: 3) that are articulated between people and social spaces.

Moving to the ways the contemporary artist-flaneur can enter such emotional geographies; I would like to delineate such process by recalling once more my selected metaphors. In particular, walking inserts the artist-flaneur into the everyday city – inside the milieu of possible social vibrations and emotive potential. The contemporary artist-flaneur has the potential of being sensitive and attentive to such richness – thereby resembling the metaphor of McLuhan (1964: xi) regarding the artist as the 'antenna of the society', who mediates and enables 'us to discover social and psychic targets'. Thus, I would like to alter McLuhan's metaphor of antenna to a "walking antenna" for the contemporary flaneur. The array of geographical, emotional, socio-technological and sensorial "turns" that I will explore throughout this thesis has revealed new intersections, hybrid practices and an emerging hybrid flaneur/flaneuse. Regarding the exploration and co-production of emotional geographies in the city, today's flaneur could be approached as someone who "orchestrates" in a performative and attentive way a series of sensory, technological, social and spatial threads. Throughout this thesis I link this with Chris Salter's approach. Salter (2010) mentions these contemporary hybrid practices as 'another type of attentiveness' to the shared feelings, steps and sensory encounters of co-walkers. The liveness and flowing experience of walking between the artist and fellow-citizens elevates its result from a mere story to a kind of 'storying' as Fraser (2012: 103) suggests. The exploration of emotional geographies through the concept of flanerie brings forward one more metaphor – "tuning" – which can indicate the ongoing oscillation of moments of sensory and emotional resonance between the artist and co-walkers, or the artist and the city. The artist's attentiveness to the personal stories of others and urban encounters comes to ascribe him/her with the metaphorical idea of "weaving" – an "ambulatory weaver" of sensory fragments and emotional frequencies of everyday life as I further reflect in Chapters 3, 5 and 6. It is thus apparent that all the aforementioned metaphors are interconnected through the action of walking and they augment their meanings through the use of embodied technologies.

To remind us, the emotional geographies approach of this thesis is exemplified by bringing together sensory encounters, lived experiences and the affective character of the city. Yet, this is achieved through a reconsideration of the body as an 'affective vehicle' that senses, interacts and contributes to the formation of emotional geographies, as Sheller and Urry (2006: 216) have argued. Still, emotion might serve as an invisible variable in the contemporary city, but this does not denote that it is not existent. Two particular metaphors on the emotional potential of the city from Massey et al. (1999b: 51) and Thrift (2004a: 57) that I discuss in later chapters, involve describing cities as 'felt intensities' and a 'maelstrom of affect' respectively. Within this affective environment of multiple intensities, the contemporary artist-flaneur/flaneuse has to take into consideration the increased mobilisation of everyday life. People, objects and information are in constant motion, producing either interconnected or contradictory emotional flows. This is the reason why this research is not static – rather it initiates a walking in the city[8], exploring and co-producing experience on the move – thereby focusing on the intersections of everyday emotional potential: the streets and the tube stations[9]. For the contemporary artist-flaneur the suggestion of this thesis could be to become a new active connoisseur of emotional geographies of the city. A contemporary example regarding the connection between the artist and emotion is offered in the work of Christian Nold, which will be discussed throughout this thesis. However, Nold's reflection on his *Bio Mapping* project (2004-) needs to be mentioned here. He observed that the deeper idea of his artwork was not his anymore, 'but one that he had merely borrowed temporarily from the global unconscious' (Nold, 2009: 4). Indeed, if we think about the potential interconnection between the contemporary flaneur and the emotional geographies of the city – the aesthetic and poetic essence of this artistic approach exists already in the streets and within people. Emotions and senses become the connecting thread, the common terrain or even a process of attunement that bring together the artist, co-walkers and the city. Thus, speaking speculatively, the artist becomes capable of initiating what I could suggest as a "botanizing on the urban unconscious". Therefore, walking seems to function as a catalyst, a linking tactic between the changing

---

[8] The ambulatory approach of this research is similar to Back's and Puwar's (2012) suggestion to take methods and embodied technologies out for a walk.

[9] Sheller's and Urry's (2006: 219) view on mobile methods that observe, walk, sense and are attentive to everyday spaces of transition ('transfer points'), has formed a departing platform for the spatial focus of this research.

geographies of emotion and the everydayness of streets and tube stations. Walking indeed releases the artist into the urban "ocean"[10] – to write, co-write or explore sentences that remain unpredictable. Consequently, it opens up possibilities for personal or shared conceptual schemas with poetic and actual implications – as in the work of Alÿs, Pope, Nold, Savicic, Kubisch among others discussed in this thesis.

Emotional geographies seem to have a potential; that of revealing the things that have been excluded or considered irrational. This seems to be in line with the social, sensory and even geographical sensitivity of the contemporary artist-flaneur. Such sensitivity regards the mundane, personal and subjective as flourishing platforms for emerging currents and vortexes (reminding us of the Situationists' metaphor) of the 21st century city. Thus, this thesis will investigate the potential ways emotional geographies may be further enriched by walking as aesthetic practice (walking as art) and the concept of the flaneur. To briefly delineate this connection, walking forms a spatial practice that 'ensures social continuity and cohesiveness' (Lefebvre, 1991: 33). Walking creates a thin line to the past, present and potential future – in such a way that we encounter both an actual line (a trace on a surface) but also a metaphorical one (a trace of thoughts based on our emotions). This may signify the reason why a personal or shared walking trace may be a significant kind of expression and tool and form the very first emotional geography of co-walkers. On the other hand – as it will be further explained in Chapter 4 – it is not only a visual representation of such emotional geographies but also a performative and non-representational means of articulating them – to echo Thrift (2004a) and McCormack (2003). Still, the link between walking, emotional geographies and line (trace) is tempting for a first consideration of such interconnectedness. Walking can act as a linking process with sensory and emotive inputs and outputs between the artist, the environment and co-walkers. However, can we approach emotional geographies through the intellectual insights of Ingold on the concept of line? The ingredients of the line – the footprints – are not mere rhythmical fragments, but they are 'enplanted along' the line (Ingold, 2007: 93). He elaborates the idea of the line in a challenging, influential way. He suggests the entanglement of people curving lines, as a knot, an

---

[10] Here I consider the city as an "ocean" – a metaphor of fluid nature. However this metaphor connects to Careri (2002: 21) and consequently Surrealists and Situationists, who employed metaphors describing the city as "amniotic fluid" and as an 'urban archipelago' respectively. Yet, my decision to describe the city as an ocean lies on my need to indicate multiple facets of the city and sea through concepts of immensity, life source, danger, change and contradiction.

element that indicates the place. Such a socio-spatial entanglement comes to delineate how emotional geographies might resemble the social and spatial consideration of emotion in the field. Ingold's (2007) knot is linked in this thesis with Salter's (2010) entanglement of people, practices, devices and places. The key linking concept, which will further be investigated in this thesis, is the contemporary artist-flaneur who undertakes a performative "orchestrating" of people, steps, technologies, senses and spaces.

This Introduction established the stepping-stones for the unfolding of this research. Such stepping-stones have been the city, walking, senses and technologies, metaphors and emotional geographies. A critical and interdisciplinary analysis has influenced this dissertation to adopt the personal name *Emotive Terrains*. By this name I indicate the intersections of a flourishing metaphorical and actual terrain – where the contemporary artist-flaneur, emotional geographies and the 21st century city become interweaved, attuned and performed.

Chapter 2

Methods and Methodology

Introducing methods and methodology

In this chapter I will introduce and analyse the methodology and the constellation of methods derived from the former in order to conduct this research. This thesis is practice-based with an anthropocentric approach to the interrelation between walking, the city and emotional geographies. Its ambulant approach alludes to the often guiding role of walking practice. The methodology has in part been shaped by others that have used similar practice-based and interdisciplinary frameworks. In particular, it draws connections to 'mobile methods' (Sheller & Urry, 2006) 'practice as research' (Nelson, 2012), 'practice-led research' (Gray, 1996), 'reflection-in-action' (Schön, 1983) and imbricative moments of practice and theory that inform each other (Bolt, 2007).

In this research, the core method and methodology is the walking itself, although there are a number of discrete technological and conceptual methods that inform the former. The ambulant character of this research situates its methodological character within the wider area of 'mobile methodologies' (Ricketts Hein et al., 2008) developed by an interdisciplinary array[11] of intellectual voices. In the same vein, Cocker (2008) approaches wandering as a method open to the integration of other conventional research methodologies but also characterised by the great potential of the reflective process and performativity. The capacity of this methodological perspective lies in what Rogoff has described as the 'open fluid space of experimental conjunctions' (in Cocker, 2008) or what Moles (2008) further reflected on as a 'new space of epistemology'. In this research, the use of such a multi-method follows the insight of Gray (1996: 15) who speaks up for a 'pluralist approach' of methods 'tailored to the individual project'. This underlines the interdisciplinarity of this

---

[11] The array of mobile methodologies that brings together walking, technologies, participation and interdisciplinarity through socio-cultural, geographical and artistic lenses is evident in a number of perspectives (Solnit, 2000; Wylie, 2002; Ingold, 2004; Lee, 2004; Thrift, 2004; Pinder, 2005; Sheller and Urry, 2006 Pink, 2007; Moles, 2008; Wunderlich, 2008; Middleton, 2010; Lorimer, 2011; Lund, 2012).

research, which has been shaped by a merging of different methodological threads – a creative 'carving' out of existing research tools, as Leavy (2009) also notes.

Therefore, the main method used in this research is what I call "walking actions". Such "walking actions" are individual and shared with co-walkers, taking place in spaces of everyday transition (i.e. the street, tube stations) in the contemporary city. They provide this research with a dialogic framework on the move, which takes into consideration the sensorial dialogue between the body and its surroundings. Such inventiveness through collaboration, movement and situatedness of walking action impacts on a sociality on the move –'the happening of the social' as Lury and Wakeford (2012: 2-7) have suggested. This inventive method of using the performative to bring together different tools, techniques, conceptual ideas and people – what Stewart R. (2007: 127) has called 'bricolage' or Gray (1996: 15) 'multi-media methods of information gathering' – is of great significance in this research's investigation of the contemporary flaneur. I elaborate in depth on these different methods when I merge them together in the following paragraphs.

Walking and talking method

In the case of shared-walks, I use walking and talking as a sub-method following the methodological standpoints of Anderson's 'talking whilst walking' (2004) and Pope's (2003a-present) walking and talking through what he has termed 'ambulant science' (Pope, 2003a). To walk and talk with another person within a specific discursive framework establishes connections to the social method of interviewing. However, I do not consider it as such but as a 'co-performing of subjectivity' (Barber, 2002) and as attentiveness to our senses. The walking and talking method enables the practice of this dissertation to enter into a conversational sharing of lived experiences and sensory encounters. In other words, it 'elicits a trust' and opens up a dialogue on the move, as Pope (2012: 71) observes. Therefore, this ongoing spatial and verbal 'collage of collaboration' (Anderson, 2004: 260) produces emerging constellations of sensorial experiences, emotional expressions and reflections between the artist and the co-walker. This 'joint-negotiation' (Pope, 2009a) of the discussion and steps in relation to the outer stimuli, creates a rich environment for interdisciplinary approaches that enriches creativity, as Nelson

(2013) also suggests. Therefore the core of my practice – the walking – is a 'mobile method' (Sheller & Urry, 2006), a way of being part of the liveness and sensuousness of situations.

The liveness of my method has also been shaped by the 'live methods' of Back and Puwar (2012) and their particular suggestion regarding the embodiment of movement and attentiveness in senses and live words. What is more, the embodiment of movement enables this research to 'tune into' (Buscher & Urry, 2011) the social layer of the city and find ways to initiate and produce 'affects and reactions that reinvent social relations' (Back & Puwar, 2012: 9) that impact on the emotional geographies of the city. Thus, the inventiveness of the walking and talking method situates this research in the midst of things and situations of 'sensory plenitude' (Lucy & Wakeford, 2012: 19). As stated above, there is a methodological potential in the walking and talking method – that of bringing the senses to the front line. The use of the sensory method in this practice-based research has ethnographic commonalities in relation to what others have argued constitutes 'sensory ethnography' (Pink, 2007b). In other words, an interdisciplinary ethnography is made up 'of multimodal and sensuous practices' (O'Dell & Willim, 2013: 316) that initiate a dialogue with art practices.

The audiovisual and locative: Video, sound and GPS

Following Nelson (2013: 28), practice-based research includes different aspects of 'tacit, embodied and performative' knowledge – an insight closely linked to the very nature of walking practice. Thus, how can such different modes of knowledge that stem from an ephemeral action be documented and acknowledged? Regarding this, I use video filming, sound recording, photography and GPS while walking as part of my central method. While walking individually, both audiovisual and locative devices are embodied, while in the case of shared-walks, the devices are operated by others (filming) and myself (GPS, sound recorder). The contribution of this sub-method highlights the aforementioned liveness and multitude of lived experiences in my walks. While the walking inserts me into the field of active experience, the integration of embodied technologies comes to capture this performative entanglement of steps, words, encounters and technologies. In other

words, the combination of walking 'into' spaces and 'with' others (echoing Lee & Ingold, 2006: 67) and amplified by embodied audiovisual and locative technologies provides what Crang (2003) has suggested is a 'felt, touched and embodied constitution of knowledge' (in Bissell, 2010: 56). Drawing on this I follow a series of opinions regarding the potential integration of multi-devices on the move known as 'live methods' (Back & Puwar, 2012), 'mobile ethnography' (Buscher & Urry, 2011) or an emerging 'digital ethnography' (Coover, 2004; Pink, 2007b; O'Dell & Willim, 2013).

In the case of the audiovisual, I integrate video and sound in walking as a means to capture the ongoing flow of sensorial experience – establishing a connection to what Pink (2007a) has suggested forms a 'walking with video' ethnographic method. The audiovisual aspect of this research serves both as a means of the later interpretation of lived encounters and of immediateness regarding the dissemination of the experience and produced knowledge (Pink, 2007b; Ball & Smith, 2001). The use of audiovisual means constituting an ongoing capturing device of different flows of experience. Apart from the aesthetic purposes, the audiovisual footage becomes a repository to elicit actions, feelings and sensory experiences of the walkers for further analysis. What has also to be mentioned is the embodied character of these technologies in this research. Either in personal or shared walking actions, the positionality of the camera and sound remains close or embodied in the lived experience; emphasising the ephemeral and the ordinary. Audiovisual devices may serve as a potential link to what Polanyi (1966) suggested was a bridging between the 'tacit know-how' and the 'explicit know-what' (Nelson, 2013: 46). Thus, the speculative character of my walking central method and its integration with audiovisual and locative tools aims to bring all the encountered human, non-human and sensorial elements together.

In other words, my method interest here is to make the tacit more explicit and to bridge creative practice and academic research through critical reflection. To illustrate such a bridging, this method also uses locative technologies (e.g. GPS) for a parallel recording of spatio-temporal data. While on the move, the embedded device records, logs and delivers sets of numerical data which are then visualised in order to present the exact walked trace in the city in which other audiovisual and verbal data will be merged together in aesthetically entangled results. The use of GPS as an embodied device in this practice-based research is situated in the wider

methodological platform of qualitative methods where the use of location aware technologies has also emerged as a potentially critical tool. Such emergence constitutes part of the wider spatial turn and the return of the importance of location. In particular, the use of GPS as a methodological device is connected to previous methodological suggestions concerning the potential of GPS as a technology that both theorizes phenomena through spatial processes (Kwan & Knigge, 2006) and reveals the poetics and politics of locating the self (Parks, 2001) in the contemporary city. The emerging aesthetics of GPS technology have been addressed by a number of artists[12] and this research echoes and reflects the aesthetic, performative and spatial significance of such embodied technology.

Thus, the methodological aspect of this research emphasises sensory re-consideration through the different technological threads of video, sound, GPS, verbal and walking elements. In other words, the ambulant character of this research investigates the potential of the senses but also uses them to form knowledge. Pink (2009: 3) describes the latter as 'sensory ethnography' – despite the fact that this research does not consider itself ethnographic. To extend my discussion of the above-mentioned methodological tools, the multiple socio-cultural, informational and virtual layers of the contemporary city have impacted on the need for adapting new technological and intellectual lenses (Back & Puwar, 2012). As the aim of this research focuses on the exploration of emotional geographies of the city, the selection of an ambulant method, integrated with audiovisual and locative tools, heightens the artist's capacity for a multiple capturing of affective moments and lived experiences. This also functions as an opportunity to reflect back on the material – a developing capacity of being adjustable and co-handling the threads of both positions – i.e. proximal and distant (Nelson, 2013).

What is more, as this ambulant co-immersion and sociality is documented through embodied devices, there is an emerging performativity of both methods (Law & Urry, 2004) and between artist and co-walker. In Chapters 5 and 6, I focus more on this merged performativity between co-walkers, sensory encounters, embodied technologies, spaces and situations – following Salter's (2010) description of 'entanglement'. It is this artistic and methodological entanglement that I also elaborate on through the adoption of my metaphor of "orchestrating" (Ch. 6). The

---

[12] The examples of Wood, Nold, Savicic and Rueb among others are analysed in Chapter 3 (pp. 89-94).

latter also shows how the different sub-methods of this dissertation (i.e. embodied technologies, metaphors) are interconnected with a methodological constellation – what Leavy (2009) describes as a creative 'carving'.

Online blogging

The interdisciplinarity of this research is a blending of different sub-methods. Consequently, part of my methods is the maintenance of an online blog[13] with a two-fold purpose that I will analyse in the next paragraphs. First, the action of online blogging provides this thesis with an online diary, which presents the background of this research through related artistic and academic processes. Second, the blog consists of personal sections of ongoing textual reflections and audiovisual practices – what Williams and Jacobs (2004: 233) call an 'archiving of captured knowledge'.

Firstly, reflecting on the use of blog as a 'cyber-desk' (Ward, 2006), aspects of my research are categorised on different tabs, including conferences, publications, supervision dates, associated links from my networking and proposal versions of the thesis among others. This use has provided chronologically curated material, thus illustrating the practical issues of my research. Blogging, thereby, has allowed this research to categorise and store such information, contributing to the general idea of a dissertation as an ongoing process – a becoming – and a gathering of various theoretical and practical threads.

Secondly, the use of a blog has functioned as a personal platform of reflection. It has given me the opportunity to distance myself from practice in order to see patterns and intellectual forms emerge as well as reflecting on future steps. It constitutes a virtual tool that motivated this research to express reflections and ideas. In particular, the purpose of such an online diary has allowed me to initiate a process similar to a 'think by writing' that Nardi et al. (2004: 225) suggests, thus entering into a 'reflection on action', as Schön (1983) has argued. The above 'thinking by writing' process brings together the personal process of thinking with the more social one of writing and expressing it in an online public space. Thinking by writing was exemplified through a section entitled *Footnotes* in my blog – as an ongoing juxtaposition of reflections stemming from the intersections of walking practice and

---

[13] http://tinyurl.com/pcp2cka [Accessed: 30 August 2014].

theoretical insights. Drawing a line between methods, there is an emerging methodological resemblance between blogging and walking in this practice-based research. As significant is the think by writing dimension suggested in my online reflection – so also is a kind of "sensing by walking" in the city. Similar to 'thinking by writing' (Nardi et al., 2004) – the walking can be a personal process, however the "sensing by walking" reveals the sociality of the senses and the constant dialogue with the surrounding subjects and objects, which makes it an equivalent method in physical space. Therefore, blogging and walking have been two interrelated processes in the making of new knowledge. To restate, through blogging this research has been enabled to raise questions, extract new meanings and curate chronologically its steps through the 'analytic capacities' of online media (Savage & Burrows, 2007, in Back & Puwar, 2012: 9). Thus, the blogging method has shown the research to be an oscillating process of different intensities and results through time.

Metaphors

The use of metaphors constitutes another aspect of my central method. Metaphors have been described as 'messengers of meaning' as they transfer meanings across different contexts (Busch, in Hartmann, 2004). In the same way, the use of specific metaphors in this research transfer meanings from different disciplines and eras regarding a common platform for reflection and experimentation. In other words, I use metaphor as a cognitive ambulatory device that connects reflection and dialogue. It establishes the framework for new understandings to emerge. In particular, metaphors are used either while walking and talking or in later stages of reflection and artistic expression. Their methodological importance in this thesis follows the seminal work of Lakoff and Johnson (1980) on the conceptual nature and 'pervasive character' of metaphors in everyday actions and thoughts (also Muller, 2008) In this research, the consideration of metaphors as methodological devices initiated through the emerging use of them while walking and talking or writing. This inventive process was further shaped by their ability to construct relations between the artist and the co-walker or the writer and the reader, as others (Cohen, in Lumby & English, 2010) have also suggested. Thus, in this research metaphors act as mediating devices – what I could call "emerging joints" on the move between the artist and the co-walker, the artist and the artwork or the artist and urban encounters.

In particular, this thesis has been influenced by an extensive array of metaphors – referring here to a constellation of flaneur, walking, senses and the city. However, there are selected metaphors of great impact on the development of my research. These are the metaphors expressed by Benjamin, McLuhan, Schafer and de Certeau, which all touched on fruitful descriptions of the artist, the walking and the city. Benjamin (1973) referred to the flaneur as a figure going 'botanizing on the asphalt', while McLuhan (1964: xi) considered the artist as 'the antenna of the society'. Schafer (1977) also spoke about a 'tuning' between the body and the world, while de Certeau (1984) described walking as a spatial practice that 'weaves spaces together'. The 'creative and inventive' features (Swanson, in Lumby & English, 2010) of metaphors influenced this thesis to consider them as sub-methods. Such creativity was channeled through an ongoing elaboration and appropriation of the above metaphors resulting in the metaphors of "botanizing", "tuning", "weaving", "antenna" and the personal one of "orchestrating"[14]. This infusion of old metaphors with new meanings has also been suggested as a process of 'retrofitting metaphors' (Hartmann, 2004). What has to be mentioned here is that the meaning of the above metaphors has not been taken for granted. Their unpacking is being implemented through a continuous reflection and interrogation of their meanings in the 21st century city's reality by altering their meaning through contemporary actions, senses and embodied technologies. The main reason for this is their great imaginative potential to reveal new meanings and insights (Lakoff & Johnson, 1980; Cienki & Muller, 2008), thus contributing to a reconsideration of what a contemporary artist-flaneur/flaneuse is.

In particular, these appropriated metaphors inform my critical approach to the contemporary city's flanerie and its connectedness to emotional geographies. Their use through the interrogation of their sensory implications has resulted in a series of metaphorical entailments – or "threads" – which I use to articulate the relationship between contemporary flaneurs, technology and the emotional geographies of the city. Following Stefik's (1996: x) suggestion of 'multiple metaphors – richer thinking', the use of these selected metaphors and their entailments constitutes an expanding vocabulary – another tool to 'reflect on [and] in action' as Schön (1983) had suggested.

---

[14] *Orchestrating* is a personal metaphor for the contemporary hybrid flaneur/flaneuse of the city, which I elaborate on in Chapters 5 and 6. This metaphor brings together "botanizing", "weaving", "tuning" and "antenna" through an amplification of their meaning – referring thus to a performative entanglement of steps, sensory encounters, technologies and places (see also Salter, 2010).
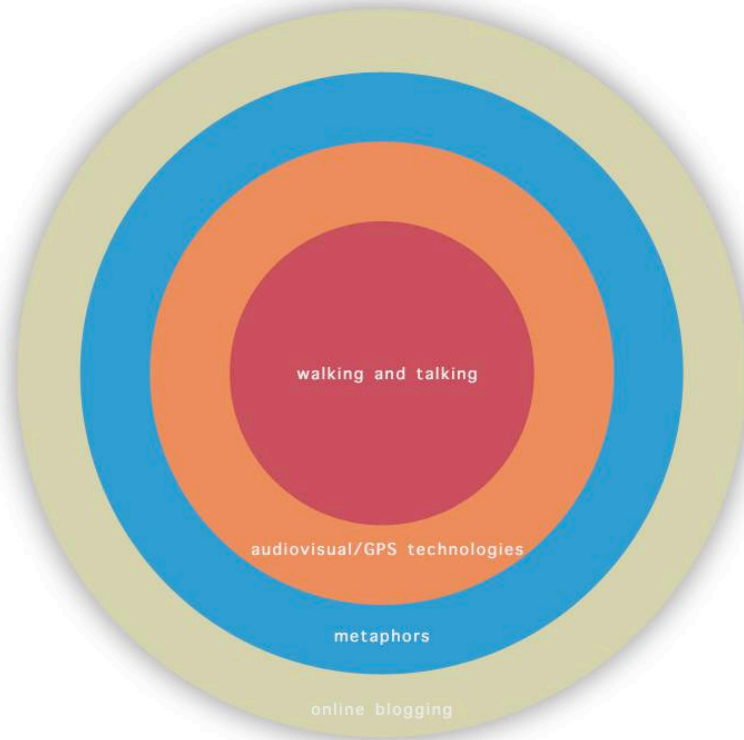
Diagram 3: Sub-methods [2014][15]

A derived methodology

After analysing the methods of this practice-based research, the reader will also find a derived methodology in this text, which utilises all the aforementioned methods to shape a body of new knowledge. This methodology shares commonalities with the wider mobile methods framework that has been used by others from within the social sciences, anthropology and the arts. It can be described more clearly through a speculative methodological framework that I term "ambulant trialectic". This contributes towards a re-consideration of the contemporary flaneur/flaneuse and emotional geographies in the city, by merging and amplifying (i) actions (i.e. walking and talking method), (ii) metaphors (i.e. "botanizing", "weaving", "orchestrating") and (iii) senses (i.e. sensory attentiveness) through embodied technologies (i.e.

---

[15] The diagram begins from the most direct method (*walking*) and then extends to more embodied (*technologies*), cognitive (*metaphors*) and virtual (*blogging*) levels.

audiovisual and GPS tools). I analyse the "ambulant trialectic" in Chapter 5 (pp. 153-155), where I reflect on this trialectic through my artworks *Walking Portraits* (2012) and *Emotive Circle* (2013).

Chapter 3

Walking in the City:
Actions, Metaphors and Senses

One step after another, one foot moving into the future and one in the past.
Did you ever think about that? Our bodies are caught in the middle.
The hard part is staying in the present.
Really being here.

(Cardiff, 2004)

Introduction: A question of walking

What does it mean to walk in the city? Recalling the first pages of the Introduction, the embodied, sensory, social and everyday characters of the walking process render it a process with multiple aspects to be considered. Thus, the current chapter presents a critical evaluation of walking in the city, a core action and field of research for this dissertation. This is achieved through a trajectory of selected concepts and standpoints as different lenses pinpoint the particular focus of this dissertation on walking in the city. In particular, the chapter analysis is articulated through: (i) cultural/aesthetic; (ii) everyday; (iii) sensory, and finally; (iv) artistic ways. This analysis has been developed through a continuous dialogue between the actions and metaphors that have constituted a useful method of investigating walking as both a spatial practice and poetic process. The last section focuses on selected contemporary examples of artists that use walking as part of their art practices. In this way I shed light on connections between such contemporary actions, metaphors, senses and integrated technologies, thereby moving towards an investigation of the contemporary artist-flaneur/flaneuse.

The cultural/aesthetic

Illustrating the trajectory

A considerable number of artists, poets, socio-cultural theorists and art movements have used the method of walking in the city for artistic, critical and aesthetic purposes. There is an array of artistic and intellectual voices, starting in the mid-19th century and extending throughout the 20th and into the 21st century that have engaged in this. To briefly illustrate this trajectory, it includes Baudelairian (mid-19th century) and Benjaminian (early 20th century) accounts of flanerie, Surrealist deambulation (early 20th century), Situationist psychogeographical dérive (1957), Conceptual artists' performative walks (1967–), Stalkers aesthetic walks (1995–), contemporary literary and filmic psychogeographic explorations of cities (i.e. Sinclair, Keiller) and recent locative/technological ambulatory practices. Despite their different theorisations and historical periods, all have contributed to a different conception of urban walking as an aesthetic and cultural practice, what Hamish Fulton termed 'walking as art' in the late 1960s (Solnit, 2001: 267; also Morrison-Bell, 2013: 70).

The evolution of flanerie

In attempting to speak about the experience of walking in the city, the 19th century figure flaneur and the concept of flanerie are a vital part of the discussion. The figure of the flaneur embodied the male walking observer of urban modernity, mainly in the streets of 19th century Paris. In fact, 'Paris created the type of the flaneur' says Benjamin (1999: 417) and indeed Paris constituted an urban platform of exploration for many walkers. The practice of flanerie was a creative response to the changing cultural and social facets of the city as Parkhurst Ferguson (1994) also mentions. This transformed the flaneur into a moving absorbing eye – a 'voyeur of all social strata' as Wiley (2010: 11) describes – and thereby a phenomena with sensory implications, which I will elaborate on in Chapter 6. Numerous meanings have been ascribed to the flaneur, from constituting an intellectually prerogative man, a middle class figure, a consumer to a detective or even an unsettled man whose identity was constantly suppressed by changing metropolitan rhythms (Gluck, 2003: 53). For others (Solnit, 2001), the flaneur's portrait was never fully described due to its

multiple facets, however it was this ambiguous nature of the flaneur that enabled artistic and intellectual voices to give the flaneur multiple interpretations.

Despite various real or imaginary descriptions, the flaneur has become 'a cultural icon' (Gluck, 2003: 53). Yet, it has to be mentioned that it was mainly Walter Benjamin who first elevated the Baudelairian flaneur, recognising him as a significant modern cultural figure. His intellectual insights made the concept reverberate in late 20th century academic circles. In general, Baudelairian and Benjaminian flanerie constituted significant platforms for later theoretical accounts of urban walking and walking itineraries. All have drawn connections to the concept of flanerie, using and altering the methodological elements of the flaneur in order to understand the contemporary city (Vanderbilt, 2007: 199). Flanerie and the city had always been two interrelated concepts. This relationship was challenged on various sensory, affective and cultural levels across different eras due to planning and architectural developments. Looking at 19th century Paris, ongoing transformations in the urban environment were highlighted by Haussmann's reconstruction of the city. The previously dense city was transformed into a 'formal garden', as Solnit (2001: 205) notes. Following her insight, the visual change and rationalisation of public space opened a new chapter in the perception of the city, impacting on an emerging emotional alienation. Regarding this perceptual effect, Simmel and Benjamin touched on the mental life of the metropolitan walking figure, noticing an 'intensification of nervous stimulation' and instrumental reaction – what Simmel termed the 'blasé attitude' (Simmel, 1903, [2010]: 103). The constant spatio-temporal flux of the city became a site of contradictions with sensory and emotional effects impacting on the flaneur. Simmel spoke of the everyday combat between an overexcitement of the nerves (hyperaesthesia)[16] and a parallel overstimulation (anaesthesia), a defining process in the flaneur-city relationship (Frisby, 2001). On the other hand, the element of alienation in urban life came along with a kind of personal freedom, a factor that impacted on the ability of flanerie to thrive.

The flaneur was strongly related to the city's crowds. It was a relationship that defined his persona and the perception of an emerging urban modernity. Related to this, it is tempting to see the flaneur through past metaphors. In his book *The Painter of Modern Life* (1863), Baudelaire officially describes an emerging artist-flaneur of

---

[16] I reflect in depth on the sensory and affective impact of the city on the flaneur in Chapter 6.

the 19th century city. He speaks of 'a passionate spectator […], a crowd lover […], and I with an insatiable appetite for the non-I' (Baudelaire, 1863, [1981]: 400), while Fournel, a 19th century journalist, mentions him as a 'walking daguerreotype who retains the faintest traces of things' (Forgione, 2005: 685). Such a metaphor appears to also have sensory implications. The comparison between the daguerreotype's sensitive surface and the flaneur indicates his sensitivity whilst being an ambulatory observer. Baudelaire's description justifies it by referring to him as 'utterly empty waiting to be filled' (Tester, 1994: 7), a metaphor similar to the literal process of the daguerreotype. Connecting the former metaphor with walking, it is argued that Baudelaire himself sometimes composed his poetry while walking as an artist-flaneur 'who gazes afresh at the urban spectacle' (Benjamin, 1999: 316; Shields, 1994: 64; Clark, 2000: 16). The flaneur became an ambulatory expert on the mundane and the unnoticed within the urban flux. He magnified and made significant the fleeting, that which could not be noticed by ordinary people (also Gluck, 2003). In delineating the portrait of this walking daguerreotype – to echo Fournel's metaphor – the Baudelairian flaneur walked to absorb sensorial information in 'the transient, the fleeting' (Baudelaire, 1863, [1981]: 403) by transforming his experience into a kind of 'urban poetics' (Kramer & Short, 2011: 325).

Another combination of flanerie and literary creativity can be encountered in Walter Benjamin's work. As previously mentioned, it was Benjamin who first recovered flanerie through an examination of the Baudelairian past and his present. Benjamin produced many texts on the cities he walked, thereby illustrating the flaneur as an author. This was shown in his seminal work *The Arcades Project* (1927-1940), which formed an unfinished book of essays on the themes of modernity, commodity and the dreaming phantasmagoria of the city (Gilloch, 2002). Benjamin's walking and writing style acquires a 'hermeneutic intention' whereas at other times he turns into a 'critical allegorist' or an urban archaeologist (Frisby, 1994: 98). The Benjaminian flaneur simultaneously found the city to be a familiar and alienating place; enclosing him as both a landscape and a room might, as Benjamin described (Benjamin, 1999: 10). Flanerie through a Benjaminian lens can be considered as 'a sociability of Ones' (Shields, 1994: 77). It can also be described as a threefold walking activity that contained a metaphorical reading of urban and spatial atmospheres and an observation of 'social constellations' and a production of 'distinctive kind of texts' (Frisby, 1994: 83). Thus the city-flaneur relationship can probably be described through the

metaphor 'of [the] city as text and [the] flaneur as reader' (Gluck, 2003: 70). Benjamin's flanerie shared common features with Surrealists' urban wanderings. What actually connects their works is the element of imagination and dreaming, which played a salient role both in Benjamin's flanerie and Surrealists' walks in the city.

Deambulation was what Surrealists practiced based on the tradition of flanerie by ascribing it with psychological and aesthetic elements. Deambulation can be grasped as a 'spatial navigation, an urban geography, an aimless wandering' (Cocker, 2007: 3), which draws connections to Baudelairian and Benjaminian accounts of flanerie. Opposing opinions highlight its passive engagement with the city (Wiley, 2010). However, a definition, which considers their imaginative aspect, is found in the words of Careri who described it as a means of disorientation, a medium to 'enter into contact with the unconscious part of the territory' (Careri, 2002: 83).

Surrealists' accounts of walking in the city include the works of Andres Breton, Louis Aragon and Brassai among others. Aspects of flanerie are apparent in their works. For example, Brassai was a 'Surrealist observer', an 'eye of Paris' as Henry Miller described him (in Warehime, 1996: 25). He walked and photographed Paris extensively by night as a nocturnal flaneur – a first example of flanerie using a camera as a technological extension while on the move. The visual outputs of his night-time walking were gathered together in a book he designed entitled *Paris by Night* (1933). Almost fifty years later, Rosalind Krauss described the Surrealist nightwalker as 'a shadow that approaching the condition of fluid and impalpable' (Krauss, 1981: 33-8). Other examples include Breton's novel *Nadja* (1928), which for him 'epitomized the wandering soul' (Cocker, 2007: 3). Also, Aragon's novel *Le Paysan de Paris* (1924-1926) was based on a multitude of aimless wanderings around Paris, grasping the urban condition as an imaginative and fluid place. The metaphor of fluidity[17] is not random. Careri (2002) explains that both Surrealists and later Situationists perceived the city as a metaphorical 'amniotic fluid'. This can be found in later S.I. maps where islands and archipelago notions became clearer (Deleuze A., 2009).

The importance of walking in the streets of city had not only aesthetic and cultural intentions but also political purposes (Dobson, 2002: 4). It is Benjamin and

---

[17] I develop similar fluid metaphorical approaches to the city as an urban "ocean" of stimuli, data and situations. See also Chapter 1 (footnote 10, p. 35).

later de Certeau (1984) that – either through flanerie or everyday spatial practices – make us aware of the importance of the feet. It is thus in Benjamin's (1979: 50) words that we have to learn of 'the power it [feet] – commands'. The flaneur was often regarded as synonymous with a 'radical creativity', as modernity 'became an aesthetic text' that needed to be appropriated by the creative flaneur (Gluck, 2003: 77). However, the flaneur's physiognomy is characterised by contradictions. Although Benjaminian flanerie focused on the urban spectacle of 'auras and traces of the far-away', it failed to render him as a figure of socialisation but rather as an 'embodiment of alienation' (Shields, 1994: 77). In a similar way, Lauster questions the Benjaminian cultural approach to the city instead of other, more empirical, ways. She posits the argument that a Benjaminian approach of flanerie to the globalising cities of the 21st century would be problematic in terms of presenting embodied experiences in today's urban spaces. Yet, the introduction of flanerie into the context of the 21st century city forms a significant aspect of this dissertation.

For example in relation to Benjamin, I question whether his metaphor of "botanizing" could be related to contemporary walking actions in the 21st century city. Indeed one of the driving metaphors for this practice-based thesis is this Benjaminian metaphor attached to the flaneur. The walking style of the flaneur was like 'planting his feet', one after another in order to leave 'the seed of uncharted and unexpected experience' (Dobson, 2002: 3). Influentially, Benjamin described the flaneur as someone who was 'going botanizing on the asphalt' (Benjamin, 1973: 36). His metaphorical comparison of the observer of urban life and the naturalist who identifies complexities and species gives us an impression of an evolving landscape. Similar to Benjamin, other writers considered the urban metropolis as a new social wilderness and the flaneur as someone attempting 'to evoke the unruliness of urban experience' (Clark, 2000: 16). The variety of urban rhythms, human encounters and a 'willingness to take risks' (Urry, 1995: 145) might indicate the reason why Benjamin saw connections between the flaneur and botanologists. The notion of "botanizing" assigns flanerie with meanings of urban collection, recording and an investigation of 'images, social interactions, sounds, stories and scraps of quotations' (Frisby, 1994: 92-93). The flaneur who goes botanizing on the asphalt is observable by others but yet is invisible in the midst of things and the urban milieu. The walking feet of the artist-flaneur on the asphalt become a medium that gives him the opportunity to immerse himself into social situations and encounter future potentials. His privileged feet bring

together experiences from a variety of socio-spatial encounters. Therefore, I would like to underline this opportunity to feel privileged to experience the "social vibrations" and place it alongside McLuhan's metaphor on the artist as 'the antenna of the society' (McLuhan, 1964; also Pound, 1934). The connection between the flaneur and the metaphor on the artist as an "antenna" will be used throughout this thesis. The flaneur and his distant observation of the metropolis created intellectual voices who engaged in a radicalisation of walking, mostly through Situationists' psychogeographical dérive.

Psychogeographical dérive and transurbance

The evolution of the cultural/aesthetic aspects of walking in the city was also defined in the Situationist concept of psychogeographical dérive. To understand small differences between flanerie and dérive, the distinction offered by Wunderlich (2008) has to be mentioned at this point. She distinguishes three types of walking: 'the purposive'; 'the discursive'; and 'the conceptual'. While flanerie is described as discursive walking due to it having no specific destination, dérive and late 20th century transurbance are conceptual walking practices as they form a 'creative response to our interpretation of place' (Wunderlich, 2008: 132). Yet, what is dérive and how was it defined?

Guy Debord, a founding member of the Situationists International[18], developed the term in 1958. Debord (1958: online) described dérive as 'a technique of rapid passage through varied ambiances' while walkers applied 'a playful-constructive behavior and awareness of psychogeographical effects'. However, while Situationists introduced one more method to the familiar set of cultural practices in the city, there were also differences between their practice and the antecedent practices employed by Surrealists and the flaneur. Dérive was distinguished 'from [the] mere voyeurism' (Bassett, 2004: 401) of flanerie, thus forming a more critical method of walking in the city and with distinct political implications (Debord, 1958). While dérive constituted a very practical action out in the streets, psychogeography occupied a wider theoretical context. It can be understood as the meeting point of art, geography, psychology and cartography (Janicijevic, 2008: online). In other words, it forms a way to understand and represent the interaction between the self and the city

---

[18] S.I. abbreviation refers to the *Situationists International* (1957-1972).

or, as Bassett (2004: 402) notes, 'a way capable of representing consciousness and feeling'. This particular walking practice aimed to overcome the functional and mundane everyday reality of the city through excitement and a triggering of the body and senses (Sadler, 1999: 80).

Comparing dérive and deambulation, the former was considerably less based on chance in relation to deambulation. However, other opinions considered the richness of chance as a way to interfere with dominant ways of seeing, thereby revealing the potential and the extraordinary in the everyday (also Pinder, 2005). While Surrealists practiced a walking escape from the alienated city towards an imaginary terrain, the Situationists rejected this tension by highlighting the ways in which the geographical environment affected the walker (also Davila, 2002: 30). Walking for Situationists became a radical action. Thus, the aesthetic and political intentions of dérive went far beyond deambulation. It was a walking action that rejected artistic intentions. Rather, it aimed to create a new way of inhabiting the city; something in opposition to the rules of bourgeois society as Careri also argues (2002: 90). Analysing dérive, it was intended to reveal a city of 'distinct psychic atmospheres', characterised by 'psychogeographical contours, constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones' (Debord, 1955; 1958). The lived experience from dérive was mainly depicted through maps, bringing cartography to a new experimental level regarding mappings of the subjective urban experience. A notable example of such a map is Debord's *Naked City* (1959), where lived experience was juxtaposed through a collage of repositioned fragments of a Paris map and with red arrows used as indicators of the spatio-temporal experience. The element of the map as a way of presenting the walking experience is something that echoed through the 20th century, influencing later practices, which I will analyse in this chapter.

Metaphors are also apparent in the Situationist descriptions detailed above. They perceived the city as a vivid, natural environment of currents and vortexes. Their words illustrate a changing environment of flows of different intensities. However, their approach had political implications and a far more active role than flanerie. Situationists brought attention to walking as an everyday resistance to the capitalist spectacle of the city. The playful and conscious character of dérive aimed to disrupt the passive contemplation of life as spectacle and invent a set of 'new aesthetic and revolutionary actions' that challenged social control (Careri, 2002: 106;

Debord, 1959). Dérive can be regarded as an active role of walking, which enables new ways of experiencing and transforming the city, thus the individual creates feelings and thoughts regarding their surroundings (Rendell, 2006: 153). On the other hand, there are also opinions that refute the revolutionary character of Debord and psychogeography. Solnit (2001: 212) considers his ideas on subversion as 'somewhat comic' and dérive as not so radical a method. Similarly, Merrifield (2002: 97) described dérive as 'a dreamy trek' whereas Coverley (2006) and Smith (2010) sought to detach psychogeography from its mere theoretical aspect by questioning their tactics as spectacle. It is thus what Erickson (1992: 36) had suggested as a 'spectacle of the anti-spectacle' which comes to reveal the unavoidably thin line between Situationists' ideological intentions and the ways these were adapted in real circumstances.

Dérive and flanerie reverberated throughout the 20th century, forming methodological and conceptual platforms for later intellectual voices and hybrid artistic initiatives. A contemporaneous hybrid example I would like to analyse is the transurbance walks developed by the Italian group named Stalker, active in Rome, Milan, Paris, Berlin and Greece, among other locations. Stalker's spatial practices can be described as a mixture of flanerie and psychogeographical elements based on more recent social science and ethnology frameworks. For them walking signifies an autonomous work of art and through this the method of transurbance becomes a critical spatial practice. Transurbance becomes an 'evocative mode of expression and a useful instrument of knowledge of the ongoing transformations on the metropolitan territory', states Careri (2002: 178), who is also a member of Stalker. This spatial action was practiced mainly in the urban periphery of leftover spaces, which Stalker termed as 'actual territories'. Their manifesto highlights Situationist dérive as a highly influential concept (Stalker, 2009; Wiley, 2010). What can be suggested here is a common approach between Situationist and Stalker practices, namely to walk into and map emerging socio-spatial changes in the city. Yet, there is a difference between their respective spatial focus. While Situationists walked within the city, exploring squares, neighbourhoods, buildings, the Stalker group focuses its attention on the urban periphery, the neglected areas and maligned communities (Wiley, 2010). The narrative work of Stalker deals with a 'social, geographical and ethical in-between zone' (Wiley, 2010: 23) to bring forward the concept of the periphery and its potential. Careri (2013: 109) notes that such peripheral terrains are developed

'realities outside or against the project of modernity'. Thus, the exploration and co-production of micro-geographies within such 'blind tracts of the State' (Wiley, 2010: 16) comes to clarify the aesthetic and political implications of transurbance. The representational character of Stalker resembles Situationist maps, something apparent in their map *Giro di Roma* (1995-1997)[19]. As it appears from their map, the metaphor of city as 'urban archipelago' (Careri, 2002) constitutes a significant feature of Stalker, while the leftover spaces they walked are represented as the sea.

Having examined dérive and transurbance, they can be considered as more conceptual practices, where an initial idea precedes the performed personal or shared action (also Wunderlich, 2008). Also, the performing of an action within the city or periphery shows an underlying performativity between walkers, actions and places. To conclude on the cultural/aesthetic aspect of urban walking, what the flaneur created as an urban ambulant philosophy was further developed and radicalised by Situationists and Stalker. They questioned – through subversive walking practices – the notion of everyday routine for aesthetic and political reasons. Yet, this opens up the next standpoint of my exploration of everyday walking in the city, a practice embedded in the collective subconscious of everyday life.

The Everyday

Walking also forms an everyday activity that contributes to the rhythmicity and social-cultural patterns of the city. Everyday walking has the potential to form spatio-temporal sentences. Not only can it transfer the body through space by reading the city, but it can also write its own invisible stories. Reflecting on such metaphorical dipoles such as the language-city and walking-reading, these have been used not only for aesthetic/artistic reasons, but also for the understanding of everyday life. Indeed, it has been argued that as human beings, we think through our bodies, and in such a way metaphors become 'means of doing things and not merely ways of saying things' (Jackson, 1983: 138; also Lakoff & Johnson, 1980). The acts of flanerie and dérive took place within the everyday rhythms and flows of the city, however does this make everyday walkers flaneurs and flaneuses? The answer seems to be negative, as everyday spatial stories have very little to do with such discursive and conceptual aspects of walking. In other words, as Amato (2004: 174) argues, the walking style of

---

[19] http://tinyurl.com/pg5nynl [Accessed: 5 July 2014].

the flaneur was of someone who walked 'for himself, his ideas and the arts' (also Edensor, 2000a).

When talking about everyday walking in the city, one of the most important analytical accounts is de Certeau's text *Walking in the City* (1984). De Certeau also articulates his thought through metaphors. He delineates everyday walkers as 'bodies that follow the thicks and thins of an 'urban text' they write without being able to read it' (de Certeau, 1984: 93). For de Certeau these myriads footsteps and walking practices in the city gather together a large portrait of singularities whose walking traces ascribe meaning and 'weave spaces together'[20] (ibid.: 97). The "weaving" of such spaces becomes lived through the connected experiences of the everyday walkers. Indeed, walking in the city can be involved in a number of activities: going to work, for entertainment, promenading, shopping or protesting among others. Consequently, walking generates spaces and trajectories between two points[21], what Wunderlich (2008: 131) terms as 'purposive'. Trajectories of different significance, duration and rhythm, often performed quickly as destination is what matters most. The city becomes a language and a 'repository of possibilities' where 'walking is the act of speaking that language' (Solnit, 2001: 213). Reflecting more on the metaphorical dipoles of walking/speaking and city/language, Bailly (1992) refers to the walking as the 'generative grammar of the legs' (in Solnit, 2001: 213), which generates meaning and keeps the city alive. Within the city, the walker is 'prone to cross all sorts of symbolic ways' (Adams, 2001: 203).

On the other hand, ongoing spatial and planning changes in the 20th century city have brought about restrictions which have to be taken into account. Edensor (2000a) compares the city structure with the design of a museum due to restrictions on the flow of wandering bodies (Edensor, 2000a; Lund, 2012). Likewise, Bailly (1992) argues that the city had been threatened by 'soulless planning and indifference […] to the street' (in Sheringham, 1996: 113). In such an everyday city of pre-planned designs, what can really be the essence of walking? Even walking in such an environment seems to create the potential for stories to be told on foot. It is thus its

---

[20] As mentioned and analysed on Ch. 1 (pp. 29-31) and Ch. 2, this thesis elaborates on de Certeau's metaphor and extends it to what I term throughout this thesis as "weaving", along with the metaphors of "botanizing", "tuning", "antenna" and "orchestrating".

[21] Similarly, Ingold (2007: 101) has distinguished two types of movement, 'the transport' and 'wayfaring'. While 'transport' regards a movement from point A to B, wayfaring implies a living along the way. Therefore, what I suggest is that everyday walking falls in-between the transport and 'wayfaring' modes of Ingold, as it depends on factors of significance, sensory encounters or duration.

enunciative function that constitutes a 'spatial acting-out of the place' (de Certeau, 1984: 97), a potential of walking that allows the walker to invent new tactics to traverse the city. At this point, the difference between the strategies and tactics of de Certeau has to be clarified. These two terms – strategies and tactics – speak of the city-walker relationship from different perspectives. The space of the city is understood through 'strategies' – in other words pre-planned calculations and manipulations of power relationships that establish and rationalise a space. Strategies have a special connection with sight – they provide the opportunity to observe and measure spaces, and to control different forces. On the other hand, the 'tactics' of the everyday walker are 'calculated actions' with an autonomous character, in that they take advantage of any crack in the strategic urban space and extract possibilities. Tactics create changing trajectories full of surprises, something that justifies the potential of walking. Yet, what also shows up here is the interconnectedness between the walker-city and tactics-strategies, and that the existence of such tactics presupposes the existence of a pre-planned, 'imposed terrain' (de Certeau, 1984: 34). In other words, the potential and romantic inventiveness of everyday spatial stories is interdependent in relation to urban restrictions and constraints. This dialogue between tactics and strategies determine a type of everyday walking with political implications (Morris, 2004). The tactic's goal is not to destroy or to take over something, but it constitutes a process that is always on the search for opportunities. On the other hand, it has been suggested that de Certeau's standpoint romanticises and heroicises the everyday pedestrian by overlooking regimes and constraints that are imposed on walkers (Edensor, 1998).

City and streets constitute the terrains for countless simultaneous and temporal footprints according to Massey (in Amin & Thrift, 2002). They have become the extension of the everyday walking, a spatial platform that walkers traverse and incorporate in their everyday trajectories (also Vergunst, 2010). Thus, both the roles of materiality and individual encounters should be conceded. The everyday urban surface that Benjamin chooses to indicate the richness of walking is the asphalt. Van Dijk (1998) and Kurt W. Forster (2003) emphasise the aesthetic and vivid aspect of asphalted streets as terrains of a 'hectic choreography of metropolitan life' (in Zardini, 2005: 254). The issue of materiality[22] comes to be linked with the walker's senses. It

---

[22] A further analysis of the materiality of streets and their sensorial impact is provided in Chapter 6.

is thus through such everyday terrains such as streets that pedestrians try to 'join their perceptions into a coherent picture' (Macauley, 2000: 39). The metaphor of "weaving" could be suggested again regarding a process such as walking, thereby becoming the tool for exploring both the world and the mind (Solnit, 2001). Streets, pavements and other everyday spaces accommodate a large variety of sensorial encounters and it is walking that enables us to 'create worlds and pathways of knowledge' (Anderson, 2004: 260). Thus, everyday walking can be understood as something more than a mere observation, transforming it into 'an analytical instrument' (Sorkin, 2009, in Bairner, 2011: 379).

The fruitful interrelation between walking and the urban surface has to be further explored here. Various writers have considered the asphalt as either a metaphorical or active social and political terrain (de Certeau, 1984; Merrifield, 2002; Solnit, 2001; Bairner, 2011). Solnit (2001: 217) highlights the importance of the street as a space on which walkers 'stamp out the meaning of the day'. Indeed, there is a substantial and ongoing account of historical facts that have been written with the feet of walking citizens (**Appendix 3.1**). Such walking protest actions are closely related with emerging social issues of everyday life, thus coming to identify a relationship between various produced everyday emotional geographies and the streets (also Boudreau et al., 2009).

In the routine of everyday urban life, walkers participate in the production of public space through their movement and consequent sensory behaviour. They are part of an oscillating pattern as streets and the city interact (also Vergunst, 2010). The participation in the production of public space has been illustrated by Lefebvre who argues that 'bodies themselves generate spaces' (Lefebvre, 1991: 216). The summary of such numerous walking acts has characterised the street in different ways. In relation to walking, it has been referred to as a place of temporal spatial practices (Lefebvre, 1991), a place of 'tactics [and] strategies' (de Certeau, 1984), 'a place of rhythms and interactions' (Vergunst, 2010: 378). Vergunst (ibid) suggests that walking in the city can be analysed in two ways, first as an embodied rhythm-oriented activity but also as an act that implies connections to social relations, power and urban form. At this point, the kind of power that is ascribed to the walkers through the process of selection cannot be omitted. Feet entail a kind of power, which makes the evolving movement through the city a kind of developing sentence. Solnit (2001: 222) also reminds us that walkers are able to 'display a collective power': they can make

choices, transform certain 'signifiers of spatial language' and thus 'condemn places to disappearance' or elevate others to central importance (de Certeau, 1984).

While I still elaborate on the walking in the city through a language metaphor, Barthes (1967, [1986]: 89) also argued that 'the city is a discourse and this discourse is truly a language'. Yet, structural-linguistic commonalities are encountered between de Certeau and Barthes in the idea that the walker writes through his tracing of the city (Morris, 2004). However, Barthes tries to bridge the metaphorical and the actual by questioning how to pass from a metaphorical description to an analysis of this linguistic city. Regarding this, he insists on a 'new scientific energy in order to transform these data'[23].

In contrast, de Certeau (1984) suggests that the endless diversity of the everyday realm and its qualities cannot be inserted in Barthes' scientific approach. However, the ongoing privatisation of public space, 'the acceleration of history' (Augé, 1995: 119) and the coming of various 'technologies of speed' (May & Thrift, 2001: 7) due to various mobilities seem to be agents that restrict walking in various ways. Therefore, de Certeau's metaphor of the city as a language seems to be in intellectual danger. Recent voices refer to the possibility of passing into a post-pedestrian city that has (metaphorically) fallen silent or even constitutes a dead language to echo Solnit's metaphor (2001). Everyday life in the city is inflected by personal stories, which we understand as accumulated experiences and emotional trajectories (Boudreau et. al, 2009). The street does not stand only as a site of contestation but as a platform of freedom, sociability, and movement with various imposed restrictions. However, others have argued that such antagonism between the movement of the walker and the various visible and invisible constraints will remain (Edensor, 2008). There is a rhythmic interconnectedness between the everyday walking and the everyday social space. They are both rhythmic because they are characterised by movement and social activity through time and space (Wunderlich, 2008). The mixture of walking rhythm and other everyday socio-temporal patterns renders city spaces as polyrythmical fields of interaction and a 'multilayered dynamic complex' of space and time (Lefebvre, 2004: 16; Buttimer, 1976: 287).

---

[23] Barthes's call for a bridging between metaphors and actions also echoes throughout this dissertation (see Ch. 2, 5, 6) where actions, metaphors, senses and technologies are merged together in hybrid constellations towards a practical and conceptual understanding of the 21st century city and the contemporary flaneur/flaneuse.

According to Lefebvre, the body and everyday space are interdependent as the former 'produces itself in space and it also produces that space' (Lefebvre, 1991: 170). It is thus this mundane everydayness of walking in the city, which contains a flourishing potential. Both Lefebvre and de Certeau focused on the notion of 'everydayness' (*quotidiennete*) by producing theoretical accounts – milestones in the later understanding of the walking process in the city. However, they highlighted different points. Lefebvre believed that everydayness could be perceived as a concept, which 'imposes its monotony' (Lefebvre, 1997: 36). Yet, he saw in this concept the potential to reveal 'the extraordinary in the ordinary' (Lefebvre, 1987: 9). However, he highlighted a more alienating and oppressive aspect of everyday life where – similar to the Situationists – commodification pervaded almost everything.

As I have argued, there are different approaches in evidence, each with a different perspective on how walking, the city and the everyday are understood. De Certeau focuses on walking practices within the structure of the everyday while Lefebvre defines relations of space with a system's power. De Certeau ascribes the everyday walkers with a kind of creative 'walking rhetorics' (de Certeau, 1984), compared to Lefebvre's standpoint. Consequently, he considers the metaphor of choreography in terms of everyday walking as something that opens up unrealised possibilities.

Influenced by the Lefebvrian account, Seamon describes this kind of choreography and changing patterns of the everyday differently, using the phrase 'place-ballet' (Seamon, 1979: 55-57; 1980: 157-159). 'Place-ballet' can be understood as a combination of 'body-ballets [and] time-space routines'. Body-ballets are 'a set of integrated gestures and movements with a particular task' (1979: 55) while 'time-space routines' include more habitual movements and 'extend further in time and space' (Wunderlich, 2008: 135). Therefore, it becomes clear that everyday walking and its qualities are part of a wider framework of social activities and spatio-temporal patterns that are being revealed, extended and recurring through time and space. As mentioned before, everyday walking does not entail something artistic, it is something 'purposive' to echo Wunderlich (2008). Yet the poetics of everydayness have impacted on aesthetic/artistic aspects of walking. However, what has been a significant aspect of walking – either using aesthetic or everyday lenses – is its sensory character, a dynamic analysed in the next section.

The Sensory

Walking is a process bringing together the different sensory threads – it is multisensory. Walking creates an 'attunement of senses' to the world, the city, and produces knowledge (Howes et al., 2013). It constitutes a way to sense and feel the different stimuli emanating from the environment: 'it gives access to bodily knowing' and other abstract forms of knowledge (Jacks, 2007: 270). It has also been argued that senses evoke a 'being-in-the-world' feeling (Csordas, 1994: 10) that connect us with our surroundings. In this way, 'senses are social' (Howes, 2003; Hsu, 2008), they entail a sociality between the walker and subjects or places. In Thoreau's words, one can find a redefinition of the individual's self in it, as walking constitutes a returning to the senses (in Wallace, 1993: 187). Yet, what can be the sensory nature of walking in the city? Walking in the public space opens up sensory impressions and social interactions. Such sensory perceptions of public space are closely interrelated with our felt emotions (Tuan, 1977: 11), thus contributing to the formation of further emotional geographies. Therefore, the complex and evolving interaction between senses and socio-spatial encounters triggers different emotions of different intensities, flowing within different city areas (Rossiter & Gibson, 2003). The trialectic between senses, place and walking flows constantly, while steps initiate a movement through the streets. The latter interconnectedness is shown in the way 'place is sensed, senses are placed and as places make sense, senses make place' (Feld, 1996, in Edensor, 2000a: 121). Senses have also given rise to metaphors that pertain to a way of grasping everyday life – 'a multisensual and multidimensional' reality in the words of Rodaway (1994: 4). For example, Urry (2011) and Hibbitts (1994: 240-241) refer to the examples of vision when we understand something (i.e. 'I see'), or blindness when we fail to comprehend things.

It has been widely considered that one of the ongoing qualities of walking is the potential richness of the next step, an element that can link the walker to a range of sensorial phenomena (Massumi, 2002; de Vega, 2010). The idea of walking as a sensorial becoming with emotional implications can be also identified in a Deleuzian way. As Deleuze and Guattari (1987) note, the movement of walking has a dual nature; it is realised through the body (physical component) and expressed through affect (emotional component). Others have also highlighted the link between walking,

senses and consequently emotions as 'motion produces emotion' and the latter 'contains a movement' (Bruno, 2001: 6). The spatio-temporal character of walking offers the opportunity to walkers to produce rhythms and feelings of contentedness, wholeness, liberation and stronger connections (Lorimer, 2011: 23; Lorimer & Lund, 2008). Therefore, sensation and movement are 'inseparable aspects of experience' and it is argued that senses could be described as an intangible 'aspect of that which is being experienced' (de Vega, 2010: 398-399; also Wylie, 2002). Similarly, walking is considered as a channel of experience and action, and Lorimer (2011: 27) suggests that we then become sensitive to the transience and the durability of experience.

However, how do senses function while walking in the everyday city? The complex rhythmical spatio-temporal atmospheres that the walking body traverses, interacts and co-produces have an almost multisensory character. In public space, walking bodies see, hear, smell and sometimes touch each other. Yet, such sensory qualities tend to be eliminated or constrained by the changing urban condition. Speaking visually, Goffman (1971: 6-14) argued that walking constituted a visual activity, describing the walker's eyes as performing a scanning while directing the body into space. Yet, the question emerges for the other senses in relation to the everyday city. As it has been previously mentioned, Simmel (1903, [2010]) identified the relation between the walker and the street stimuli. He identified the contradictory sensory states of hyperaesthesia and anaesthesia on the walker caused by city stimuli; mentioning a resulting 'blasé attitude' which stems from 'the uninterrupted change of outer and inner stimuli' (ibid.: 103). Simmel's description gives an indication of how walkers gradually changed their sensorial and emotional perception. Thus, while talking about senses and walking in the city – it is also the urban stimuli that affect this ratio. Approaching the latter, metaphors with sensory implications can also be found in prior accounts which have described the city as a 'maelstrom of affect' (Thrift, 2004a: 57) or as a site with a number of 'felt intensities' (Massey et al., 1999b: 51). In order to keep a balance, others have warned that a hyperbolic multisensory experience of this could lead to an over-stimulation. The city is thus a multisensory environment and ideally explored through a multisensory action such as walking. As Sepänmaa (2003: 78) suggests, all the senses are merged together in a kind of sensory symphony.

The significance of the city's texture of sounds, images and smells opens a window of potential affects and emotions for the walker. It is the particular ways the

ambulatory body 'awakens the senses through variations of temperature, height and sound', through variations of pace (Myers, 2010: 65; Lee & Ingold, 2006: 68). Such sensory awakening contributes to different levels of a bodily attunement that impacts on the production of emotional narratives.

On a sensory "tuning"

Keeping the focus on the "tuning', it constitutes the third driving metaphor of this dissertation, a phrase that indicates both a metaphor and an action. Yet, what are the sensory implications of tuning while walking in the city? On the one hand, "tuning" can involve the interrelation between the body and the environment's qualities as Schafer (1977: 6) mentions regarding the inner need to rediscover the "tuning" between the earth and us. However, due to the anthropocentric scope of this dissertation, I examine more socio-technological and sensory aspects of tuning. Elaborating on this anthropocentric aspect, Alfred Schutz had underlined the importance of 'a mutual tuning-in relationship' that entails an instant 'co-performing of subjectivity'[24] (Barber, 2002: online). Using a different approach, Coyne has touched upon the socio-technological aspects of tuning by suggesting its connection to 'the lived experience of temporal and spatial adjustment' (Coyne, 2010: xvi). Reflecting on the walking/city framework, the tuning seems far richer than just acting as a metaphor for Coyne as he examines various micro-tunings between the walker and everyday digital media technologies and devices. It is at this point that we should pose a question and apply this metaphor to the 21st century city, where a sensory tuning might be subject to constraints but a technological tuning might thrive. It is at this point where McLuhan's (1964) extension of the senses due to technology becomes apparent. The fact of technological integration in everyday practices and the extension of the walker's senses is an undeniable fact – yet McLuhan had called for an orchestration of senses and various media. In other words, such an orchestration can be a re-tuning of the ratios between the walker/technologies/city. Sensorially speaking, within the city numerous factors open up or constrain such tunings. Yet, the latter is certainly a question that can be answered only on foot.

---

[24] I elaborate more on the "tuning" metaphor in relation to my own walking actions in Chapter 5.

Sensorial constraints

While examining the sensorial walking within the city, a question arises as to sensorial constraints. It has been widely argued (Calvino, 1988; Sennett, 1994; Urry, 1995; Jarvis, 1997; Edensor, 2000b; Pallasmaa, 2005), that senses have been marked by an 'imperialism of the eye' (Urry, 1992, in Edensor, 2000b: 86). Historically, vision maintains a dominant and hegemonic role in the sensing of city and landscape (McLuhan, 1962; Sepänmaa, 2003; Pallasmaa, 2011). Simmel (1903, [2010]) argued that this shift of urban experience and the marginalisation of other senses due to a privileging of the visual produced feelings of alienation and isolation in the modern individual. Indeed, the visual comprehension of the city has been central during 20th century. This also extends to cultural and aesthetic accounts as in the example of the early flaneur, which is analysed in Chapter 6 of this thesis. In *The Range of Senses* by Skurnik and George (1967, in Rodaway, 1994)[25], vision constitutes a sense that has a wider range whereas gradually hearing, smelling, touching and taste become more intimate ones. Vision and the eye have power; and such visuality has impacted on a number of fields including the arts, social sciences and geography, among others. There is a range of opinions on the significance of vision, which all draw connections to the practice of walking in the city. Pallasmaa (2005) posits that sight separates us from the world while the other senses try to join it. In contrast, Hibbitts (1994: 293) contends that objectivity of sight can offer a distant view on the city, which can be appropriate for planning reasons. Rodaway retains a more descriptive standpoint of the senses, although he also acknowledges the fact of 'a tendency to reduce all sensual experiences to visual terms' (Rodaway, 1994: 116). What McQuire (2008: vii) describes as 'the media-architecture complex' of the city has contributed to an emerging 'visually-oriented culture of consumption' (Cowan & Steward, 2007: 20). During the 20th century, the dominance of vision in the city has also penetrated cultural aspects, what Howes (2005) hints at as an emergence of style, which deals with the right look.

Yet, moving through the city is not only characterised by sight but also of other senses, as for example the smellscapes while walking. Smells have also been considered as an important aspect of a city's experience as they can become identifiable features of a place (Tuan, 1977, in Urry, 2011: 393). In general, a city can

---

[25] Image available at link.

be characterised by smells, which form a continuous dynamic space of currents and flows, according to Diaconu (2011a: 234). Smellscapes contribute to the identity of the city, or as Bohme (2006: 129) describes 'a city without smell is like a man without character'. On the other hand, the standardisation of the city has brought a gradual elimination of smells despite their importance for the human psyche (Lefebvre, 1991; Urry: 2011) and the potential emergence of commodified ones[26], what Illich (1987, in Diaconu, 2011a: 235) described as 'monotonous blandscapes'. Shifting from the olfactory to the auditory, the soundscape of the city has also gradually changed throughout the 20th century, making apparent a 'flatness of environmental sounds' (Sepe, 2004: 8). While walking in the city the ear – and also the eye – are distant senses that perceive places almost through a kind of hapticity (also Schafer, 1977). Other sounds have been eliminated and new ones have been created in a noisier public space. Following the aforementioned dominance of vision, specific sounds have also implicated an emerging 'sound imperialism' (Schafer, 1977: 77). Indeed, the soundscape of the contemporary city has been dominated by mechanical or electronic sounds defined by repetition and loudness. Such soundscapes extend throughout urban space from any direction, impacting more on the receiving ears of the walker rather than the visual stimuli that the eye has the option to focus on (also Carpenter, 1973, in Rodaway, 1994: 114). While such sounds are encountered in the contemporary city, frequently they do not entail a particular identity, thus also contributing to an emerging sonic flatness.

While walking in the city, the sense of tactility has also to be considered. Various intellectual voices have stated that the city itself has become 'a mere function of motion' or a superficial transition between spaces that create 'a tactile sterility' for the walker (Sennett, 1994: 15; also Bauman, 1994: 148) and contributes to a demise of affect (Stephanson, 1989; Howes, 2005). The integration of policing techniques and the spread of CCTV monitoring as part of the everyday backbone of city life have restricted walkers in various ways (Amin & Thrift, 2002; Edensor, 2000b; Lyon, 1994: 192). This type of city challenges a pedestrian physically and emotionally,

---

[26] A potential link can be identified here between a sensory elimination and Relph's (1976) 'placelessness'. If accepting that standardisation and a loss of uniqueness can be identified in the public space of contemporary cities, does this then entail a gradual unification of smellscapes for the walker across global cities? This unification of smells could be linked with what Howes (2004) has characterised as a progressive privatisation of sensation through commodified platforms. See also Ch. 6, footnote 72, p. 184.

making him what Adams (2001: 200) describes as 'an emblem of loneliness'. Tactility forms an intimate sense, one which conveys messages of 'invitation and pleasure' as well as 'rejection and repulsion' (Pallasmaa, 2011: 56). Consequently, the walking feet develop a special relationship with the skin of the city. Yet, it has been argued that the urban surroundings have been extended by 'urban prosthetics' (Boddy, 1992) such as escalators, walkways and pre-designed paths without arousal (Edensor, 2000b; Hillman, 1980). Under these parameters, walking bodies in the city tend to be anaesthetised, 'defensive, passive and performatively inert' (Edensor, 2000b: 85). Recent experiments have shown that experiences of the city through other mobilities (by car or bus) and not by foot 'lessens one's sensitivities to senses which pick up on atmosphere' (Middleton, 2010: 582). The sensory effect of such everyday mobilities on the walker is something analysed further in Chapter 6.

Asphalt: On the terrain of everyday life

Extending the focus on the sensory features of the surface of modern city, it constitutes the central terrain where people are able to walk and expose their senses to various stimuli. Walking in the city activates both body and surroundings, initiating an ongoing dialogue of the senses (Jarviluoma, 2009; Ingold, 2004; Lee, 2004). In the streets, asphalt is a banal, ubiquitous and global material, which forms a terrain for the everyday walker. Asphalt can be understood as the material of urbanism. It is an extending surface of horizontality, which its mundane character can reveal cultural, visual and historical layers among others, as Zardini has also suggested (in Belanger, 2006). Nevertheless, its sensorial and social contributions to the character of the city have elevated it to 'a pervasive element of our urban imaginary' (Zardini, 2005: 240). Yet, the raw character of such a material has entailed various responses, with a number of contradictory opinions since its birth. Others have seen the asphalted street as 'a channel of civilization' and 'a meeting-place of democracy' (Larrañaga, 1926, in Schnapp, 2003: 12). In contrast, others have described it metaphorically as a 'techno-primitive' surface, which indicates both an archaic tyranny and a glorious future (Schnapp, 2003: 16; also Burnett, 1949). Asphalt constitutes the skin of the city inscribed by the everyday with fissures, traces, signs, colours or dirt. Yet such inscribed signs imply the element of time and the liveness of everyday life, which both impact on the formation of a resembling urban geology (also Diaconu, 2011b).

The everyday multiple interactions manifested upon the asphalted street draw a metaphorical connection to the human skin. This brings forward what I have also mentioned in Chapters 1 and 6 regarding the metaphor used by Serres (1985, [2008]). Serres described skin as the common platform with which senses are entangled. This metaphor establishes a fruitful interconnection between the urban surface and human skin, which will be used for further elaboration regarding the flaneur in the next chapters.

Shifting ratios

- *Mixing and commodifying senses*

During the 20th century, while everyday urban walkers were exposed to more options of mobility and commercial stimuli, this also entailed more constraints and obligations. Even since 19th century Paris, its growing 'plethora of desires' was stemming from the movement through urban space, texture, fantasy and memory (Urry, 2007: 70). Following Massey (1991) and Sennett (1994), as the city became a multicultural and globalised environment, the sensory experience of moving within the city was also affected. Within such a city (e.g. London, New York), these different stimuli stem from zones of different ethnic and socio-cultural qualities (also Low, 2013). Edward Hall also suggested the possibility for people from different cultures to 'inhabit different sensory worlds' (Hall, 1966: 2). This opinion comes into discourse if one questions sensorial walking within a globalised city, where multiculturalism and commodification prevail. Consequently, walkers can sense various socio-cultural atmospheres and commodity structures as they move – different 'sensescapes' according to Urry (2007). It is this differentiation and their varying intensities that the walker not only traverses but also contributes to. In other words, this fusing of sensescapes forms an element of shifting the ratio of senses while walking in the city. The sensory side of walking is also informed by the multiple technologies and social regulations the walker encounters, which makes urban walking 'a socio-technical assemblage' with strong sensorial implications (Middleton, 2010: 576; Pope, 2000). Walking through the various everyday sensescapes, the constant change of space provides the walker with a potential for an enrichment of experiences. Indeed, the factors of materiality, time and culture play an important role in the ways senses will be revealed (Zardini, 2005: 22). Later on during the 20th century, McLuhan (1960)

also identified a similar kind of disturbance as he debated that media technology violently impacts on ratio among other human's senses. The array of voices on such issues has been featured in the work of artists, architects, cultural theorists and sociologists, who have all addressed significant opinions highlighting the influence of socio-cultural factors in the production, understanding and commodification of our senses in the city (Benjamin, 1936 [2008]; Debord 1957; Merleau-Ponty, 2004; Howes, 2004; Pallasmaa, 2005).

Yet, what makes the city such an over-stimulating space? The cause can be attributed to the commodification of everyday life, which has also been extended on a sensorial level. Howes (2005: 287) contends that walking through the streets, shopping malls and thematised locations has been transformed into an experience of a 'visual jungle of logos, billboards and neon-signs'. Consequently, the latter has brought the consumer-walker into 'a state of hyperaesthesia', drawing connections to the sensory neurosis that Simmel ([1903], 2010) had also identified. However, in a city of proliferating and thematised sites, and privatised spaces of consumption, can such privatisation also be asserted to impact on sensation? Following Howes (2005), the answer seems to be positive, as the senses have not only undergone deprivation and constraint – as I described in the previous section – but they have also become commodified. Regarding this, it is the very action of walking in the city that can make the walker aware of how senses have been commodified and privatised through semi-private spaces that for others (Augé, 1995) are based on consumption and mobility. In other words, senses while moving through the city have become a passport to experiencing various commodified sensescapes. The sensorial interconnectedness between the walker and the city is once more apparent. Both constitute "sensorial mirrors" through which walkers become aware of both themselves and the city through embodied experience (Pallasmaa, 2005: 40).

Thus, what has been shown here is that walking exposes the subject to a combination of material and immaterial layers of the city through varying atmospheres of socio-cultural, sensory and technological character. Such atmospheres[27] not only constitute a significant factor for the senses of the walking

---

[27] The notion of atmosphere has been ascribed with different meanings – from an impersonal or trans-personal intensity (Stewart, 2007) to a transmission of the other's feeling (Brennan, 2004) and a sense of place (Rodaway, 1994), among others.

body to be activated but they can also be formatted or de-formatted by the walking body within the city (Anderson, 2009).

- *Extending and augmenting senses*

Moving to the next section, the impact of technology on the senses of the walker has also to be considered. How is the sensory dialogue between senses and the city mediated? The technological progress and its integration into everyday public spaces or ways of life, has made the city and its experience a field for new forms of practice and research. Senses have not only been extended but such experience has also been augmented. Mobile phones, music and wireless networks permeate a variety of locations and a variety of sensors (i.e. locative, bio), which have been integrated into the everyday pedestrian. The pervasiveness and interconnectedness of various wireless media across the city and the subject has created various data clouds, which impact on the experience of the walker (also Coyne, 2010). The array of technological manifestations extends from mobile phones and laptops to GPS technologies, text messages and embodied audiovisual devices, among others. While walking in the city, their everyday use extends the sensorial perception of the walkers, creating a wider oscillating "tuning" between their senses and city, to echo Coyne's metaphor. Others, like Kellerman (2006), have named such devices as 'space-transcending technologies'. Urry (2006: 362) argues that walking has become interdependent with a variety of technologies and notices an augmentation of the senses through these. While walking in the city, our awareness of location and movement has been altered by GPS receivers and other locative applications featured in mobile phones (Thrift, 2004b: 585).

Similarly, over the last decade, it has been argued that geo-location systems and their embeddedness in mobile phones have shaped 'profound transformations in human sense perception' as well as exerting an impact on everyday life (Bassett, 2006: 200-1). Walkers are able to interact not only in tangible ways, but also through a number of technologies. Thinking about walking in this way, the integration of such technologies and the online sharing of these experiences has created a constant movement between the 'virtual and the actual space' (Dekker, 2009). On this, Souza e Silva (2004: 13) speaks of them as 'nomadic technologies', which have been integrated into our everyday movement in the city by augmenting our perception and

providing us with contemplative bodily and spatial experiences (also Dekker, 2009). On the other hand, the overuse of such technologies ignores the fact that the concept of location is 'not a set of coordinates' (Ota, 2008: 361) but also a combination of 'materiality, meaning and practice' (Cresswell, 2009: 169). There has been a debate indicating the multi-consideration of experience and perception of location. On the one hand it is argued that such technologies on the daily move can strengthen users connection to their surroundings (Souza e Silva, 2004) while on the other it is the individual or collective acts that ascribe significance to the location and not the geo-data (Makela, 2008: 315). Indeed, it is argued that although one's actual walking takes place in a particular location in the city, s/he is also able to sense both local and distant situations and stimuli through online presence (Meyrowitz, 2005). Nonetheless, material and immaterial layers have shaped the city, making it 'an articulation and synergy' (Graham, 1998: 172), between the physical and the virtual, where such technologies and data clouds have been interwoven in the sensing and production of everyday experience.

Thus, the sensory experience while walking and interacting in the city has become augmented – creating a ubiquitous existence and experience. But how has this impacted on the walker's sense of place in the city? It cannot be omitted that our very sensory experience in the city is local and situated, yet also extended by the aforementioned embodied technologies of the everyday life. Such hybrid experience has become common in a city that has been globalised. Therefore, while our senses, everyday practices and surrounding urban space have become extended and augmented through an emerging interconnectedness with the elsewhere; our perception of the very sense of place has also been altered. In other words, it is what Meyrowitz (2005: 23) described as an emerging 'glocality' – a state of living, socialising and sensing between hybrid constellations of the local and the global (also Massey, 1991).

Even in such a mediated, global city, walking is still a significant way of co-producing the urban experience and facilitating everyday interactions, an element that sets the globalised city in motion (de Certeau, 1984; Jensen, 2006: 144). Such embodied technologies offer walkers a number of ways to extend or augment their experience on the move. Yet, it has to be reminded that the "ratios" have shifted, thus underlining the need for new ways of experiencing the urban. As previously stated, an overuse of such technologies within an already hyper-stimulating city could also

block walker's senses from coming into contact with the city, offering only an 'online participation in the illusion of an electronic world' through mobile devices and virtual maps[28] (Nguyen & Alexander, 1996, in Graham, 1998: 170).

Having shown that the walker's senses have been extended and augmented through technological devices, McLuhan's (1956: 10-17) call for the 'orchestration of media and the senses' comes to mind again. Establishing connections to this, Howes (2005: 7) has linked the notions of sensation and spatial practice by introducing a new concept, that of 'emplacement'. This concept pertains to 'a sensuous interrelationship of body, mind and environment' and it considers the former as social and physical. The potential blending of 'emplacement' with what Souza e Silva (2004) has suggested constitutes the hybrid aspect of walking and the environment through technology may illustrate the potential 'orchestration' that McLuhan (1956) argued for. It is thus clear that the various shifting ratios examined above impact on senses while walking in the city and contributing to the formation of new emerging lived geographies. Therefore, it is the emerging "orchestrations" and "re-tunings" that the current practice-based research seeks to maintain at an artistic level and between the artist-flaneur and the city. Once more walking should be a way to pass from the metaphorical to the actual terrain.

The artistic

Merging eras: Different itineraries of walking

Having analysed the aesthetic/cultural roots of urban walking through the main concepts of flaneur and psychogeography, this last section will extend such

---

[28] Reflecting on the potential blocking of senses through a prevalence of screen-based embodied devices, I could link such prevalence to what I have cited elsewhere as the hegemony of vision (Jay, 1994). As vision was understood as the sense of the real, in the same way the screen has set as 'non-existent whatever is outside its frame' (Manovich, 2001: 96).

aspects into, and reflect on, selected contemporary artistic examples. What needs to be mentioned here is that contemporary walking-based artworks do not constitute orthodox continuities of flanerie and psychogeography. Rather, they form hybrid constellations that refract elements from flanerie, psychogeography, Fluxus and Land Art performative actions, all infused with social research methods, geographical imagination and integrated technologies. What requires clarification at this point is that there are many differences between the concept of the Benjaminian flaneur in the city and what Fulton named 'walking as art' (Solnit, 2001) during the Land Art era. In other words, there is no direct link between them – except for walking. On the other hand, common aesthetic features can be encountered between walking-oriented Land artists and the actions of Dadaists or Situationists. Yet, by analysing contemporary artists, the aim of this chapter is to investigate how such contemporary hybrid actions can identify what I term throughout this dissertation as a contemporary hybrid flaneur/flaneuse (or a hybrid walking as art). In this way, attempts will also be made to merge together the different concepts of the flaneur and walking artist.

Walking as an art practice: Connecting the dots of the past

As Pope (2014: 14) also notes, various contemporary walking art practices 'owe much to a previous generation' of intellectual and artistic initiatives concerned with conceptualisations of place and space. Indeed, the late 1960s was the era of walking both in England and the US. Part of the wider Land Art movement; walking became an emergent practice of a 'symbolic transformation of the territory' as Careri (2002: 134) argues. Although there were different aesthetic depictions, artists had a common interest in the bodily experience, intervention and poetics of space, surface and territory (Thibault, 2006). Such practices were not only manifested in the city but primarily in nature and empty territories[29].

Artists like Robert Smithson and Denis Oppenheim used walking to experience space or intervene with permanent sculptures. Robert Smithson (*A Tour of the Monuments of Passaic*, 1967) conducted explorations of abandoned sites in the urban periphery. A central aspect of his seminal work was the investigation of the potential of such peripheral places, what he called 'territories of forgetting' (1967:

---

[29] All mentioned artworks in *italics* are available through links – see **Appendix 4** (pp. 260-264).

166) Similarities can be identified here between the different eras of the 20th century. Smithson's (1967) interest in abandoned urban spaces resembles the actions of Dadaists (1920) regarding urban voids (terrain vague)[30] and the later focus of the Stalker (1995) group on the urban periphery. Denis Oppenheim (*Ground Mutations – Shoe Prints*, 1969) walked the streets of New York and New Jersey for three months with modified shoes which left footprints on the ground. Leaving aside examples of American artists, it is also important to mention two early British examples that have influenced this thesis: Richard Long and Hamish Fulton. Richard Long's *A Line Made by Walking* (1967) set out the foundations for what was described by Hamish Fulton as 'walking as art' (Solnit, 2001: 267). He walked a straight line in the grass; this became a documented 'continuous folding-in of space and sensation' (Edensor, 2010: 74), or in other words a medium through which 'to [seek] the immediacy of experience' (Jacks, 2007: 276). Long's sculpted line on the grassy terrain was a radical merging of two different elements as Careri (2002: 144) also notes, namely the sculpture (line) and walking (action). Such a simple and sensory action is what Long has also argued for in his art as a returning to the senses (Long & Cork, 1988, in Rodaway, 1994). This persistence of Long regarding the aesthetic side of such immediate and sensuous experience can be identified in relation to the absence of other human elements in the landscapes he chooses. Stones, lines, circles, branches and soil materials all become a palette for Long. His walks take place in natural, almost empty 'primordial landscapes' with strong symbolic and aesthetic implications (also Careri, 2002). McKee contests that Long uses the terrain as 'a politically neutral surface', a perspective which leaves outside the frame any 'postcolonial histories inscribed into these landscapes' (McKee, 2010: 33). Yet, there is a critique on the underlying colonial implications of Long's walking in the remote places of other countries (also Tawardos, 2003; 2004). Consequently, although Long's walking experience is multisensory, symbolic and aesthetic, his inscribed visual traces and lines in such remote landscapes may also still remind us of the dominance of vision. Solnit distinguishes Long from Fulton, as Fulton's walks are characterised by their more 'spiritual-emotional side' (Solnit, 2001: 272), highlighting feelings of meditative experience. Fulton also walks in natural settings, focusing on the poetic

---

[30] Terrain vague (**Appendix 2**, p. 256) denotes the leftover and unproductive spaces within the city. It has formed – what I could call a space of metaphors and reflection – for an array of interdisciplinary intellectual voices.

and sensory relationship with nature. His documentation varies from photographs and texts to other details of location and time; all composed together in a kind of visual poem, or what Careri (2002) describes as a 'geographical poetry'. If we compare Fulton and Long's practices, we encounter representational and bodily differences. Regarding this, while for Fulton walking becomes an 'instrument of perception', for Long it becomes a 'tool for drawing' (Careri, 2002: 148). Regarding the representational aspect of their work, Long leaves sculpted traces and marks upon the earth, photographing them or using cartography to depict or pre-plan walks. In other works, he excavates stones and land layers as material forms of experience. On the other hand, Fulton leaves no trace on the surface of the earth. He makes no use of cartographic elements. His walks have a transient tactility with the ground, or what he has described as 'clouds [that] come and go' (Careri, 2002: 155). Yet, both artists are characterised by a performative quality, which contributes to the aesthetic aspects of their work. However, Careri's distinction that their walking acts as an instrument of perception or drawing is echoed in later artists in urban settings where their works are either conceptual, performative or playful/technologically explorative.

Since the 1970s, walking was also incorporated by a number of artists (male and female) as an element for structuring experience, shaping space (O'Rourke, 2013) and making footsteps political. Berman (1982) notes that during the 1970s, streets were considered as everyday political terrains for public dialogue through a number of practices and Fluxus-oriented happenings. There are some notable actions characterised by performative, aesthetic, political and social qualities. On this aesthetic experience of everyday life, the walking performances of Vito Acconci (*Following Piece*, 1969) and Sophie Calle (*Suite Venitienne*, 1980) followed and photographed strangers in the city, thus constituting documented actions that were dependent on the random trajectories of strangers. Also, Joseph Beuys (*La Rivoluzione Siamo Noi*, 1972) and the street performance of Mona Hatoum (*Roadworks*, 1985) where she stencilled her footprints with the word 'unemployed' in British streets, gave walking practice a critical and political dimension. Stanley Brouwn (*This Way Brouwn*, 1961) walks, talks and interacts with random passers-by in the city by asking them to draw directions for points in the city. His work forms a Fluxus-oriented action, not only poetic but one that reveals the sociality of walking. On this sociality, the shared walking artworks of Stephen Willats (*Walking Together For The First Time,* 1993), who uses walking 'as both a method and a metaphor for

becoming social' (Pope, 2005b: 3) and Michelangelo Pistoletto (*Walking Sculpture*, 1967), who combined walking and a ball made of newspapers as an object-oriented way of engaging with the world out in the streets (also O'Rourke, 2013: 20). What is apparent here; is that such social qualities in walking-based artworks – that are extracted through objects, talking or technologies – can be seen in the later artists I analyse in this dissertation, including Alÿs and Pope, among others. Passing on to other works, walking has been used as a symbolic and emotional mode, one that has powerful and dramatic implications. For example, the performances of Marina Abramović and Ulay (*Great Wall Walk*, 1988), where they walked from the two opposite ends of the Chinese Great Wall in order to meet each other and say goodbye in the middle of the Wall after three months. This emotional walking performance was documented through film but the artists exhibited sections of photographs, text-pieces and various sculptures (*Shoes for Departure*, 1995) that reflected their long experience (Solnit, 2001: 275). Symbolic and poetic implications can be also encountered in the audiovisual performance of Walter de Maria (*Two Lines, Three Circles on the Dessert*, 1969), where the artist experimented with walking, the territory and the elements of line and circle. In addition, the performance of Tehching Hsieh (*One Year Performance*, 1981-1982), where the artist walked around New York City for one year without entering a shelter.

During the decades of the 1980s and 1990s, the traditions of flanerie and psychogeography impacted on numerous ways literary and filmic approaches of various academics, writers and cultural practitioners. Walking continued being an aesthetic, symbolic practice and critical tool within the city (Pinder, 2005: 387). Significantly, the writings of contemporary authors such as Ian Sinclair (*Lights Out For The Territory*, 1997; *Continuous Sky*, 2009) Peter Ackroyd (*London: The Biography*, 2000), J.G. Ballard (*Concrete Island*, 1974) and the essayistic and psychogeographic films of Patrick Keiller (*London*, 1994; *Robinson in Space*, 1997) set the foundations for the concepts of psychogeography and flanerie to be introduced to wider audiences. There are also a series of festivals[31], conferences and platforms dedicated to walking practices and which constitute a meeting point for emerging artists and cultural practitioners. As Pinder (2001, 2005) also notes, walking still

---

[31] *Conflux* (New York), *Walking Artists Network* (online), *Mythogeography* (Phil Smith), *W.A.L.K.* (University of Sunderland), *Walking into Art – Banff Centre* (Canada), *Walk On* Exhibition (UK, 2013-2015), *Still Walking* (UK) and *Global Performance Art Walks* collective project among others (see **Appendix 4**, pp. 260-264).

reverberates through practices, with the branches of flanerie and psychogeography extending into various fields. Various contemporary artists have also incorporated spatial practices in their works, mainly with an urban focus. A recent example is the field of 'locative media' which has emerged since 2000 and which combine locative devices, biosensors and mobile digital media with walking and social practices in the city (also Hemment, 2006).

While attempting to connect the "dots" of walking as art since the mid-1960s, it seems that walking continued to be part of various art practices over the decades. It became a symbolic, performative, social and sensory practice in both urban and natural settings. Its experience was documented through an array of media ranging from the sculpting of stones and branches to photography, video, film, sound, writing, cartography and locative media embodied technologies. Yet, the very ingredient of walking – steps – has remained the same. Also, from stones to GPS, the need to sense, share and draw a line seems to be the same. Given the interest of this dissertation in walking in the city, the question emerges again at this point: How can a contemporary walking artist-flaneur/flaneuse be identified and described? This reminds us of what Trainor (2003: 83) has suggested regarding the contemporary artist as a definitively 'urban creature' immersed in the new globalised urban wilderness. In the final sub-section of this chapter, I will elaborate on selected examples of contemporary artists that use embodied technologies and walking in the city as part of their practices. As mentioned at the beginning of this chapter, my analysis will be informed by a dialogue between actions, past metaphors, senses and embodied technologies. The latter approach will be used to articulate the potential connections and evolutions of a contemporary (hybrid) artist-flaneur/flaneuse.

Identifying the contemporary walking artist-flaneur/flaneuse

I have previously suggested (pp. 21-24; 67-69; 70-74) that during the 20th century, the city changed on spatial, technological and sensorial levels. The late 20th and 21st century city has been globalised and is developing constantly in material and immaterial layers. Such shifting socio-cultural and technological ratios have entailed new sensoriums and proliferating surveillance systems (Koskela, 2000). This has also revealed emerging poetics for contemporary artists to engage with. What is the future

of the contemporary artist-flaneur? Opinions differ, as some believe that the various constraints of the city will remain (Edensor, 2008), while others seems to overlook such a 'postmodern loss of space, time and embodiment' (Solnit, 2001: 267) and believe that artists and countercultures will continue to walk resistively. Thus, it seems that the potential of walking to intervene in the contemporary city has become weakened or a romanticised tool – yet others have also argued that this kind of 'vulnerability of it' regarding the expanding contemporary city 'turns [out] to be the [walker's] greatest strength' (Davila, 2002: 79). On the remaining potentiality of walking, Bassett (2004: 409) argues that new ways have to be explored by contemporary artists through the traditions of the flaneur and dérive in order to 'subvert the [new] society of spectacle' Thus, this leads to a consideration of what Rossiter & Gibson (2003) have put forward. For them, the key approach is the poetics of walking through, thereby the artist 'can unsettle grand stories' and thus becomes powerful and meaningful in new ways (Pinder, 2005: 401; also Rossiter & Gibson, 2003). On the other hand, Amin and Thrift (2002: 14) have also stressed some problematics regarding the flaneur's poetic approach in the city and they call for the integration of other means as well. Consequently, my insight is to integrate elements of technology, senses, performativity and sociality, both through an analysis of contemporary examples and through my art practice. In the next paragraphs, I will elaborate on those contemporary artists using schema including the actual, poetic and sensory qualities of walking.

Altering metaphors I: The use of video, sound and photography

While exploring a series of selected contemporary artists through a critical reflection on the metaphors of "botanizing", "weaving" and "tuning", an interest is also identified concerning the technologies of documentation. While the focus of this thesis and my art practice is on a combination of audiovisual and GPS-embodied technologies, this categorisation will also inform the relevant artistic examples. A number of artists have documented their actions through video, sound and photography. Cameras and sound recorders have either been used as embodied devices or as what I could describe as "following extensions" on the artist's performed action and as moderated by others. While walking as art can be described

as a field based on the temporality of experience, such technologies can not only document but also enrich the aesthetic outputs. On a sensory level, audiovisual means have the ability to capture tacit temporalities and encounters, what Bates (2013: 32) calls the 'elusiveness of the body'.

- *Francis Alÿs*

Belgian artist Francis Alÿs forms my first analytical example. His walks are an example of contemporary flanerie, as they take place 'at the heart of urban contexts' (Davila, 2001: 48). While walking, Alÿs' approach can be described as poetic, articulating ways 'to address urgent political' realities of contemporary life (Godfrey, 2010: 9). In this way, his actions place him in the fluidity of the urban terrain. The artist himself prefers to call these walks 'fables', actions that 'index the vastness' of the city (Trainor, 2003: 84-85). Such descriptions indicate how metaphor and action coexist in Alÿs' artistic works. Others have highlighted his walking work as a critique and subversion of social situations (Edensor, 2010: 76). Although flanerie elements are apparent in Alÿs's works, according to Heiser (2002) we encounter a potential yet interesting paradox. In contrast to Benjamin's flaneur (1999: 21), Alÿs walks, performs actions and ends up offering himself to the crowd as a 'phantasmagoria or rather a sort of conceptual alien'. Yet, as the intention is not to just verify past fixed standpoints on contemporary actions, this reversed performativity may constitute a potential new feature of the contemporary artist-flaneur. Alÿs considers walking as a transformative process of everyday space, something that draws connections to past intellectual voices, such as de Certeau's accounts (also Smith Townsend, 2011: 58). Alÿs states that 'my work is a series of notes and guidebooks – the invention of language goes hand in hand with the invention of the city'[32]. De Certeau's metaphor of language is also apparent in Alÿs's words. Reflecting on his walks and words, Alÿs seems to constitute an exemplary contemporary walking artist-flaneur, who balances the poetic metaphor with a pure action out in the streets.

In particular, in his works *The Collector* (1991-92) and *Magnetic Shoes* (1994) both his shoes and a metallic toy served as 'an archival tool, a memory aid' by collecting random metallic bits (Davila, 2001: 52). The artist highlights the use of an

---

[32] Alÿs (Mexico City, 1993). Also: http://tinyurl.com/paejxfn [Accessed: 20 June 2014].

object while walking – he takes an object out for a walk – an action that draws connections to the aforementioned example of Pistoletto (*Walking Sculpture*, 1967). Yet, what emerges from the above works is a fruitful connection with the Benjaminian flaneur. Davila (2001: 52) also points out a connection between Alÿs's works and the Benjaminian flaneur as such actions embody 'both mobility and temporality of urban drifting'. However, I would like to draw further connections between these walks and the metaphor of 'botanizing on the asphalt' (Benjamin, 1973: 36). Alÿs steps into the city to reveal a flaneur, 'an ambulatory collector', who goes botanizing on the urban tissue, treating materiality 'as sensors and vectors' (Davila, 2001: 54). Metaphors can be encountered in his other works and concepts as in Alÿs' work *Paradox of Praxis* (1997) where the artist walked for hours in the city pushing a big piece of ice until it melted. This poetic process formed a way of questioning the essence of action within the city or as Alÿs later commented 'sometimes doing something leads to nothing' (Trainor, 2003: 85). Such playful and performative action draws connections to predecessors like Situationist and Fluxus practices, highlighting its temporal and mobile character, in other words, what Wittneven (2004: 3) mentioned as a walking art felt the moment that it was being made.

Alÿs turns the metaphor into action in two more works *Railings* (2004) and *The Green Line* (2004), where a harmonised symbiosis of poetic and political intentions takes place. In *Railings* he produces a series of audiovisual works in which he walks through central London dragging a stick along the railings of public spaces. His action is transformed into a rhythmical audiovisual piece where Alÿs comments that 'the motion of the walker creates a melody that records the architecture' (Robecchi & Alÿs, 2005, in Edensor, 2010: 76). What could be suggested here is that his action is not only based on a vision but triggers the sense of hearing, almost revealing a kind of tactility for the viewer. As in previous works, in this piece Alÿs makes use of video and sound as a significant medium to capture the sensory elements of lived experience, to echo Pink et al, (2010: 245). Once more, the artist performs a walking action in the city by using an object, almost as an extension of his poetic intentions and senses. A connection with de Certeau's metaphor of "weaving" can be suggested at this point. By dragging the stick against any encountered surface, Alÿs initiates a kind of weaving by bringing everyday spaces together, not only through his steps but also through his senses. On this everydayness, Middleton (2011: 96)

considers *Railings* 'a study of everyday rituals and habits'. Yet others like Edensor notice that this performed action shows a deeper meaning in which the railings indicate the presence of capital and privatised space in the city. Thus, Alÿs's action intrudes into the existing norms and extends the body beyond his feet by showing the presence of his gesture through sound (Edensor, 2010: 76). In his work *The Green Line* (2004) he walked with a paint-can dripping colour towards the same line that was drawn in 1949 after the Arab-Israeli war. It is a work with strong poetic and political implications. Yet, what I might suggest is that the nature of the object has been transformed into a liquid colour, which signifies the thread, while the artist becomes an "ambulatory shuttle". Their combination through time and space creates the poetics of such a walking action. Alÿs comments characteristically, 'sometimes doing something poetic can become political, and sometimes doing something political can become poetic' (Alÿs, 2007). *The Green Line* brings forward again the metaphor of "weaving", where Alÿs's action connects metaphorically with this in that what is presented is also divided.

- *Simon Pope*

The British artist Simon Pope is another, more contemporary example of someone who incorporates walking as part of his practice. Pope has considered his walking practice as a way of 'sensing place' (Firth, 2006) and a process of sociality between the artist and co-walkers. For Pope, walking forms 'a speculative tool' (Firth, 2006) that has enabled the artist to find ways towards what he calls 'a tactical ambulant science', thereby helping to understand the city (Pope, in Posey, 2003b). Yet, what needs to be mentioned is that Pope considers walking both as a literal process and a metaphorical heuristic approach of investigation (Firth, 2006). One more emergent feature for the contemporary walking artist-flaneur becomes apparent in Pope's approach. Pope does not walk alone – instead his works have a largely shared character, often exemplified through an ongoing dialogue while walking. The sociality of Pope's ambulatory method is quite relevant to what Anderson (2004: 258) has suggested as 'talking whilst walking' – a method that highlights evolving interconnections between co-walkers and place. Reflecting more on this method, words trigger thoughts, steps trigger senses and their durable combination reveals emotional articulations through time. Others have also acknowledged the potential of

the walking and talking approach as a 'midway of thought' (de Botton, 2002) or a rhythmical interconnection between walking and thinking and landscape and mind (Solnit, 2001: 5).

An example of such a shared walking work is Pope's audiovisually documented *Memory Marathon* (2010). The artist and a large number of participants walked and talked one entire day through the locations of East London that had been regenerated for the Olympic Games 2012. The 'co-production of knowledge through collaborative and connected encounters' (Myers, 2010: 60) between Pope and co-walkers created 'a conversational, geographical and informational pathway' (Anderson, 2004: 260). Reflecting on Pope's work, the participation through shared steps, talking and sensory encounters comes to reveal a kind of ongoing oscillating "tuning" – to echo Schafer's (1977) metaphor – between the artist and the co-walkers (Psarras, 2013: 417). Such tuning is a result of the stemming sociality of the walk, where the artist does not only 'walk into' the social realities of the city but also 'walks with' others – to recall Lee and Ingold (2006: 67). In other words, Pope's work signifies what Myers (2010) describes as a 'sharing of viewpoints and earpoints' – a description that indicates the convergence of senses from both sides. Apart from "tuning" – metaphors of "botanizing" and "weaving" also become relevant to his work. The invisible and constant spatial enunciation of walking 'interweaves different voices' (Myers, 2010: 59), stories and footsteps – something also present in *Memory Marathon* (2010). Through such a process, I could ascribe to Simon Pope the meaning of an "ambulatory weaver". He goes "weaving" different stories, memories, sensory encounters, geographical imaginations and areas of the city. This is also extended through the ongoing use of audiovisual means.

Yet, can we assert that flanerie exists in Pope's *Memory Marathon*? Likewise, as with the Benjaminian flaneur, in Pope's walks 'sensory data [is] taking shape before his eyes' (Benjamin, 1999: 880). However the difference may be that Pope – the potential contemporary waking artist-flaneur – co-produces the lived experience through a process of sociality. This sociality makes him a walking artist who goes "botanizing" on personal stories and memories of citizens, making him a potential contemporary flaneur characterised by sociality and not by alienation. It is thus what Williams (1997: 821) has argued to be the potential "turn" of contemporary flaneur to become someone who would 'relinquished self-absorption and taken into account the tales of fellow-flaneurs'. What we also encounter in his work is the extensive use of

video and sound, elements of a potential 'filmic flanerie'. This integration of the audiovisual not only extends the senses of sight and hearing but it also provides a phenomenological account of East London's traversed places, atmospheres and streets. It is an audiovisual portrait, which also ascribes a documentation of the city's 'changed topography' (Fisher, 2005: 478).

- *Sohei Nishino*

The notion of "botanizing" characterises at a slightly different level the work of the Japanese artist Sohei Nishino. He makes extensive use of walking as a process of immersion in various cities around the world, conducting a global botanizing on the visible. He captures thousands of photographs from streets, buildings, skies, bridges and locations to create huge maps through physical collages, what he calls *Dioramas* (2010). Nishino's *Dioramas* seem to draw connections to the wandering photographers of the early 20th century, such as the Surrealists Atget and Braissai. Nishino could be suggested as a contemporary flaneur but others have clarified that his walks do not seek an experience of the city but instead seek out a re-mapping and re-imagination of a city that is 'both real and unreal' (O'Haggan, 2011: online). It is also notable that Nishino focuses entirely on the sense of vision, something apparent both in his artistic medium (photography) but also in the final output (map). The view of the artist in the final map implies a voyeuristic position, making significant connections to what his precursor de Certeau (1984) has termed the 'panoramic' or 'fiction of knowledge'. As described before, the visual approach of the city has been connected mainly with the early flaneur. However, it cannot be fully ascribed in the case of Nishino, as for others (Roberts, 2012: 6) his maps also maintain several psychogeographical relations. Through his maps and a process of 'urban bricolage' he presents the 're-imaginative potential' of the city. Thus, *Dioramas* as a series of works reveal fruitful connections between maps and art, presenting an example of what Massey (2005) calls the 'geographical imagination' but still emphasises a sensorial point of view in that they are works bounded on the visual tradition of geography[33].

---

[33] I also elaborate on the visual tradition and sensorial implications of geography in Chapter 4.

- *Janet Cardiff*

Departing from the visual aspect, the work of Canadian Janet Cardiff illustrates a sonic flanerie in the city with a particular focus on the immersion of the participant walker. As with other contemporary female artists that use walking in the city, Cardiff comes to remind us of the principally male past of the flaneur – thus showing traces of the existence of the contemporary walking artist-flaneuse. In the work analysed here – *This Missing Voice: Case Study B* (1999) – her words 'I want you to walk with me' welcome the walker to a kind of shared experience, to a common feeling while walking without her in the same streets. Her audio walk is listened to through headphones while the participant walks in the same locations and streets in which the artist's narration takes place. Cardiff's concept involves a kind of performativity stemming both from the artist and the participants. In the same vein, Pinder (2001: 2) observes this kind of co-performativity and argues that the steps of this walk are 'simultaneously real and imagined'. The narrating voice of Cardiff 'is not constant' says Pinder (2001: 5) and the fragmentary stories and thoughts shift in such a way that the walker's 'senses are heightened'. *This Missing Voice: Case Study B* takes place in the streets of East London, crossing areas of social and cultural richness such as Liverpool Street, Brick Lane and Whitechapel. The work seems to have psychogeographical similarities with the way Ian Sinclair walks, narrates and immerses himself in the 'ambiances and atmospheres' of East London (Pinder, 2001: 11). Again, Pinder (2001) argues that although walking in the city has political and intervening qualities, in the case of Cardiff, her audio-walks are solitary dream-ones that strive for an unconscious attachment to the city.

Yet, analysing the actual work, the convergence of sounds, footsteps, voices and rhythms of the location open up the idea of a city with historical layers and multiple narratives and identities (Pinder, 2001: 8). Thus, I could ascribe a "weaving" and "tuning" quality to Cardiff's work. In particular, she not only 'interweaves fragments' (Tubridy, 2007: 6) of words and ambient sounds but also takes the walker through a pre-delineated trajectory; seeking to achieve a kind of tuning between her and participants' experience. Chambers (1994: 52) mentions the possibility of creating 'a micro-narrative, a customized story or even a soundtrack' for the crossed space while walking with a Walkman in the city. Cardiff's walks are produced in a binaural technique in order to give a three dimensional aesthesis of sound

(Nedelkopoulou, 2011: 117) and a sense of spatial intimacy (Tubridy, 2007). Therefore, it is again what Myers (2010) described as a sharing of sensory encounters while taking a walk with a co-walker. This comes to be linked with what the artist and the co-walker/listener are sharing. In other words, Cardiff is there and absent at the same time. She shares the walk with the co-walker but in a different time framework as well as in a different sense – a sonic sense.

Altering metaphors II: The use of locative media and sensors

Since 2000, the emergence of locative media has enabled artists to bring together embodied technologies and psychogeographical traditions of walking in the city. The coming of locative media can be associated with the wider 'spatial turn', which not only influenced humanities but sciences as well through emerging technologies of GPS and Google Earth (also Warf & Arias, 2009). Similarly, Simon Pope (2005a) contended that a decade ago 'there have been a search for the next new media' and there had been an emergence of location-based technologies in the market. But how is it related to arts sector? Locative media (also Hemment, 2006) can be identified as 'those media, which create a kind of geo-spatial experience' whose aesthetics draw connections to a range of concepts from the everyday life to 'weighty semantics of lived experience' (Bleecker & Knowlton, 2006). Since the very first earth mappings of Long and Oppenheim, the performative, aesthetic and social qualities of walking have been undergone great changes. The line of the walk has been both physical and virtual – allowing entanglements in both levels – to paraphrase Ingold (2007). In other words, the recent locative turn has taken the documentation, mapping and augmentation of the experience into a different level, both in physical and virtual layers. Yet, in this mapping of experience a helpful distinction comes from Tuters and Varnelis (2006: 359) who recommend two types of mapping: i) the tracing and ii) annotative. The first one refers to a phenomenological tracing of the walker's movement in space and the second one to a virtual tagging of the world. Different aspects of locative media through contemporary artists will be articulated in the next paragraphs.

- *Christina Kubisch*

In the case of the German artist Christina Kubisch, a contemporary flaneuse is encountered who integrates embodied technologies in her work. Her wanderings in the city are detailed in a series of *Electrical Walks* (2003). In particular, she uses special, sensitive headphones that capture the electrical fields of the urban environment. As Cox (2006: 1) writes, Kubisch walks and 'maps a given territory, noting hot-spots' like ATM machines, subway and security systems or even walls, various neon surfaces and antennae along her way. It is a territory of electromagnetic waves – what Kekou and Marangoni (2010: 152) describe as 'manifestations of power distribution' within the city. *Electrical Walks* have been conducted both on a personal and shared level in cities across the world. This work also recalls the Situationists' dérive, however in *Electrical Walks* the walker experiences a psychogeography of the invisible (also Cox, 2006). In relation to sound walking, Drever has pointed out a process of 're-sensitisation' (Drever, 2009: 166) in order to catch the invisible in the everyday. It is really about a process of "botanizing" and Kubisch's example delineates fully the Benjaminian metaphor of "botanizing". Her personal and shared sound walking practices, including listening and collecting sounds or frequencies from city, draw connections to the metaphors of Benjaminian botanizing and McLuhan's antenna. It could be suggested that it is not only the artist but also the co-walkers that enact a sensory relationship with the city on both material and immaterial levels. *Electrical Walks* becomes a walking-based work that heightens the senses, not only at a sonic level but also in the kind of tactility that the artist develops towards surfaces. Kubisch's work draws connections to what Schafer (1977) has argued regarding the interconnectedness between the lower frequencies of sound and a sense of tactile vibration. Thus, it is the street that leads the artist and participants within the city, however the embodied technologies extend the "antenna" metaphor to a sensory level, articulating various tunings between the body and the city. Her attentiveness to the invisible layers of the city echoes Benjamin's urban botanologist as a potential "botanologist of urban data". In this we might consider what she comments on regarding urban sonic characteristics. She gradually indexes cities by their distinctive sounds, thereby 'discovering a particular kind of genius loci' for each one (Kekou & Marangoni, 2010: 152).

- *Gordan Savicic*

The work of the Austrian artist Gordan Savicic focuses also on the richness of the invisible layers of contemporary city. Similarities occur in the intangible aspects that Savicic and Kubisch are interested to experience, collect and map in their walks. Savicic's *Constraint City: The Pain of Everyday Life* (2008-2010) is a digital art walking performance conducted in the streets of various cities by wearing a metallic corset with <u>GPS</u> and Wi-Fi sensors sensitive to wireless signals coming from the encrypted networks of locations. Its particularity lies in the fact that the stronger the wireless signal, the tighter the corset on Savicic's body becomes by inscribing scars on it. As Savicic notes, 'by wearing this corset and walk, the artist not only writes but is at once also able to read the city code' (Savicic, 2008: online). Hence, following Savicic's work, the palette for the contemporary walking artist-flaneur becomes the city's 'restriction and its augmented invisibility' (Savicic, 2008; Edensor, 2000b).

Constraint City constitutes one more hybrid approach to contemporary walking as art. The references of *Constraint City* to the Baudelairian and Benjaminian flaneur as well as Situationists' psychogeography are obvious both in practice and given the artist's statement, as he argues for a new kind of invisible pain and constraint 'in the contemporary Arcades sans fil' (Savicic, 2008: online). What I could suggest is that Savicic produces pain maps of every city he goes botanizing on in terms of the invisible data by "tuning" his body in real time with the pulsating city. Reflecting on his work, I could recall and alter Fournel's (19th century) metaphor of the daguerreotype. Savicic heightens his capacities by becoming a walking daguerreotype – a collector of the intangible whose body is transformed into a map of scars, where the scars signify the lived experience (Psarras, 2013: 418). While describing dérive Debord (1957: online) referred to a 'technique of rapid passage through various ambiances'. Consequently, I could draw a line between Debord and what Savicic and Kubisch practice through the use of ubiquitous urban data. Such interconnections become tempting at this point. What Situationists referred to as ambiance, has become the ubiquitous data and such artists extend their rapid passage through an augmentation of their senses. By doing this, both artists challenge the words of de Certeau (1984) regarding the inability of walkers to read their produced 'urban text'. In contrast, both in Savicic's and Kubisch's walking practices, they are able to write and read their traces at once. In this prior comparison between

Situationists, de Certeau and these artists, we have to recall Barthes' ([1967], 1986: 89) opinion, which argued for a 'new scientific energy in order to transform these data'. Could such hybrid entanglements of walking practices and locative tools be considered as a potential answer to Barthes's call? This forms a question, which I will attempt to answer throughout this thesis.

- *Jeremy Wood*

On the other hand, the example of the British artist Jeremy Wood offers us another aspect of contemporary walking as art in the city. Wood walks in various locations focusing mainly on the performative and aesthetic aspect of walking through an extensive use of GPS. Regarding his performativity, Hemment (2006: 349-350) taxonomises Wood's GPS drawings as 'figurative, expressive, and performative'. Wood conducts GPS-documented walks in large areas of the city, usually by walking and thus drawing with his geospatial traces animals, symbols and words. For example, in his works *Meridians* (2005) and *My Ghost* (2009) he uses his body more as a drawing tool rather than making a political or poetic statement (Hyland, 2005: 2). Others comment that GPS has enabled artists like Wood to enact a playful and poetic relationship with the 'physical and psychological space' (McDonald, 2005: online). Wood is more interested in sharing GPS technology with participants in order to turn the walk in the city into a creative tool. Thus, his approach makes apparent an emerging sociality created through a combination of walking and technology. What I could identify at this point is a potential connection between Wood's GPS traces and Long's inscribed lines. His GPS drawings transform the moving body to a creative pencil and the city into an 'immense aesthetic territory' (Careri, 2002: 150), in the same way that Long perceived walking as a 'tool for drawing' (Careri, 2002: 148). While Richard Long's tools were stones and earth materials, in the case of Wood, GPS becomes his 'cartographic rendering tool' (Lauriault, 2009: 360), which augments the walked line of experience into the virtual space of Google Earth, thus weaving both physical and virtual spaces together (also Featherstone, 1998).

- *Teri Rueb*

Such technological focus and performativity relating to walking bring forward the work of another pioneering artist in the field of locative media: Rueb's *The Choreography of Everyday Movement* (2001). Rueb inscribes the spatial trace of the moving body in everyday urban settings, thus revealing 'socio-political and poetic patterns of traffic flow through the urban body' (Rueb, n.d.: online). Rueb enacts a performative participatory walking-based artwork, in which her or other participants' walks are tracked in real-time through the Internet. Her work also highlights a connection between walking, technology and sociality as manifested through performativity. This quality becomes a common platform between the artist and the participants, thus establishing connections to the playful situations of Fluxus. Like Wood – Rueb argues that the GPS receiver 'is subverted into a kind of giant pencil' (Rueb, n.d.: online), thereby altering the moving body into a moving dot. What can be suggested at this point is that the dripping line of colour on Alÿs's *The Green Line* has commonalities with Rueb's computational one in the virtual space. Both have political and poetic implications as they are constantly evolving within the dynamic terrains of city or its borders. Either using colour or data, both try to reveal the very intervening character of walking across pre-designed spaces. Thus, in Rueb's work, the tracked walking trails do not become mere representations of the moving body, but are altered into aesthetic and minimal trajectories in a constantly evolving way. What is more noticeable is the correlation between Wood's GPS drawings, Rueb's choreographic drawings and de Certeau's (1984) insight on the invisible spatial stories in the everyday city. Unlike de Certeau's metaphorical approach, the artists walk and write their urban text in an everyday space, yet leaving a visible trace of their trajectories. Rueb's work initiates a similar "weaving" to Wood's between the real and the virtual, reminding us in a playful way that the earth or the city is a 'geography of which we had forgotten that we ourselves are the authors' (Perec, in Labelle, 2003: 224).

- *Christian Nold*

My last example discusses British artist Christian Nold, whose work has significant connections to the interests of this dissertation regarding the potential

relations between the contemporary flaneur and the emotional geographies[34] of the city. Nold is a contemporary artist who involves walking in his practice within the city. In particular, in his work *Bio Mapping – Emotion Mapping* (2004-) he establishes 'a revolutionary methodology and tool for visualising people's reactions to the external world' (Nold, 2004: online). Nold works collaboratively with communities across various cities, and through collective walks he records their Galvanic Skin Response (GSR) in relation to their geographical location through a specially designed device. The outputs of such walking-based participatory actions include a visualisation of emotion in digital or printed maps and the annotation of personal comments and thoughts on them. Over the years, the artist has produced emotional maps of various cities across the world, including San Francisco, eastern Paris and Greenwich (London) among others. In each city, Nold delves into their social realities and communities by depicting the hidden emotional dimensions of each city through the co-walkers' bodily experiences, visualisations, words and arrows. Towards this mapping of subjective experiences, Nold brings together a number of elements, from computational bio-data to words, images and symbols. The variety of such representational means ascribes to the mapping process the potential to make new realities emerge (Corner, 1999). Nold constitutes an artist, who apart from walking and technologies has also integrated the cartographic element and social sciences methods in his artistic actions. As in the cases of Long, Kubisch, Wood and Pope among others, Nold's example also thrives on the emerging intersections of art, geography and technology. Regarding these intersections, Nold walks with other people by being attentive to physiological trajectories and emotions. The importance of focusing on the social realities and felt experiences of others while walking in the city reveals a kind of 'politics in motion' in such socially-oriented art practices (Toscano, 2006, in Hawkins, 2013). As seen from my previous selected examples, maps form a common aesthetic output in most cases, yet with differences concerning their creation, which range between meta-processes, participatory creations or technologically driven ones. Nold constitutes one more example of a contemporary artist in that the walking element of his method has turned out to be social. The sociality of *Bio Mapping – Emotion Mapping* is not only reflected in the very action

---

[34] Further elaboration on his cartography and the field of emotional geographies in Ch. 4 (p. 115)

of a "walking together with" – as in the case of Pope – but also on the wider collaboration of the artist with them in a later co-production of subjective maps.

Yet, how can Nold's *Bio Mapping – Emotion Mapping* illustrate aspects of a contemporary walking artist-flaneur? There may be no straight answer to this, but the hybrid emerging character of such ambulatory works has to be acknowledged and analysed further. Nold's work reflects and brings together what I could call a flaneurial sensitivity with psychogeographical intervention, by shaping them through embodied technologies and cartographic methods. Nold integrates walking as a method that inserts him into the social and emotional realities of cities, by extending it through embodied technologies. To alter the Benjaminian botanizing, I could suggest Nold as an artist who goes "botanizing on the collective emotion" of the 21st century city. His shared character of walks resembles the practice of Pope and – as previously mentioned – both of them take into account 'the tales of fellow-flaneurs' (Williams, 1997: 821). Yet, what I might mention is that the attentiveness of Nold is further extended by what he has called the 'technologies of the self' (Nold, 2009: 3). Thus, he not only takes into account the tales of co-walkers but also their felt and sensory data. Furthermore, the emotional maps of Nold through walking come to underline the emerging link between art and geography (Hawkins, 2013) in more performative and lived ways[35] (also McCormack, 2003; Thrift, 2004a) rather than a static observation and visual articulation of relations. This contrasts with the traditional link between geography and the visual arts (Meinig, 1983), which has contributed to the already ocularcentric past of geography. In his maps Nold generates a new kind of knowledge, which also has psychogeographical implications and a hybrid character. In particular, he weaves objective and subjective agents, both characterised by their liveness while walking or talking. He merges the objectivity of recorded data (i.e. GPS, bio) with the subjective verbal expressions and stories of people, creating 'a new kind of psychogeography' (Nold, 2009: 5). It is also notable that Nold expresses his attentiveness on the emotional nature of social realities not only in his city, but also across the world. Thus, the practice of *Bio Mapping – Emotion Mapping* across different cities in different countries shows a potential connection to what Kramer and Short (2011: 337) suggest constitutes a new kind of 'global/nomad flaneur'. They characterise him as a flaneur who moves around global networks and from city to

---

[35] For an analysis on the performative / non-representational links between art and geography, see Ch. 4 (pp. 116-119).

city. This illustrates how Nold's work develops and an approach that could alter the metaphor of "botanizing" from a local to a 'glocal' level, to echo Meyrowitz's (2005) portmanteau.

Outro: Reconsidering walking

What this chapter has developed is a reconsideration of walking in the city through an articulation of cultural, everyday, sensorial and artistic "threads". Different concepts have been examined with particular connections to walking in the city. Each concept was reflected through artists and theorists, or in particular through their metaphors and actions. In addition, the ratio of the walking-city and consequently between the artist (walker) and the city has been affected, extended or even augmented during the 20th century. Thus, the reconsideration of walking implies a reconsideration of the city on material, sensorial and immaterial levels – something that went hand in hand in this chapter. Walking has been a way of touching the urban on different levels. I can suggest it as a process to come to our senses, to be socialised, to be immersed in socio-cultural realities, to enunciate spatial stories that co-produce emotional geographies. All the previous aspects – what I could call the flourishing geology of the everyday city – have constituted a significant "palette" when it comes to viewing the artistic aspect of walking.

Discussing walking as art, the array of contributions and perspectives has been not only long but also characterised by an intermedia approach. From the early accounts of the flaneur, dérive and everyday conceptualisations of walking to the performative initiatives of 1970s artists and a new generation of interdisciplinary artists, there has been an evolution in the consideration of walking as art in the city. As it has been shown, various art practices have been accompanied and characterised by an object (e.g. Alÿs, Pistoletto, Savicic, Wood, Kubisch), a social-engaged intention (e.g. Long, Pope, Kubisch, Nold), a repetition (e.g. Long, Pistoletto, Alÿs, Calle, Acconci) or with poetic/political implications (e.g. Calle, Hatoum, Alÿs, Nold). What this chapter identified is that the emerging 'entanglement' (Salter, 2010) of bodies; objects, places and technologies has ascribed a performative and oscillating character to the walking artwork. Therefore, it forms an element that may also

characterise the potential contemporary walking artist-flaneur in the context of the globalised city.

While the interest of this dissertation is focused on the exploration of the contemporary walking artist-flaneur, it has been clarified that these two concepts were not interconnected in the past. Their only common element was the very action of walking. Yet, what this chapter aimed to discover is possible links between the Benjaminian flaneur and the performative intermedia approach of mid-20th century walking artists. Thus, if a contemporary walking artist-flaneur/flaneuse can be identified, then the main element is its hybridity. As my analysis of selected artistic examples showed I could describe the hybrid flaneur/flaneuse as the result of mixing: (i) the aesthetic romanticised view of flaneur, with (ii) the intervening political character of psychogeography and (iii) the performative elements of Fluxus/Land Art. Their connection has also been conceptualised through geographical sensitivities and integrated social (mobile) methods and embodied technologies.

Walking during the 20th century was aestheticised, romanticised and radicalised, making it a dynamic process with potential. The art it generates re-approaches the world, re-negotiating terrains (Solnit, 2001; Pope, 2009b) as well as "botanizing", "weaving" and "tuning" a variety of social, sensory and everyday encounters. The aforementioned examples have shown a re-consideration of the flaneur through a number of performative "turns"[36] to: (i) sociality; (ii) senses; (iii) technologies and (iv) the everyday. Linked with the wider spatial "turn" and the growing interest in interdisciplinary and live approaches within the arts and humanities, walking has constituted part of an ongoing discussion among cultural researchers, academics and artists.

---

[36] I have previously mentioned such "turns" (pp. 19-20), but see also elaboration in Chapters 4, 6 and 5 (personal art practice).

Chapter 4

The Geographical Turn:
Emotional geographies and its histories

Emotions are a recognition of the self's entanglement with the world.

(Smith et al., 2009)

Introduction: A question of geography

In accordance with this thesis' interest in linking the contemporary walking artist-flaneur/flaneuse and emotional geographies of the city, a first question of this chapter concerns geography. How does geography really connect to this thesis? The latter question entails an understanding of three things through an articulation of my argument. First, what is the meaning of the discipline of geography and geography's discipline? Second, what is the importance of a social and cultural perspective? Finally, why would the emotional matter to geography? While articulating such thoughts, my approach will be implemented mainly through a mapping of the geographical "turn", which is encountered at the intersections of the arts, humanities and social sciences. Consequently, the focus will pass from the wider geographical (spatial) "turn" to the recent emotional "turn" that has established the field of emotional geographies. Thus a reflection on the potential interrelations between such emotional 'turns' and the concept of the contemporary walking artist-flaneur in the city will be implemented, using the arguments of Chapter 3 (pp. 94-95) as a foundation.

The discipline of geography and geography's discipline

Geography seems to resist a bounded definition, although it is regarded as a bounded discipline. Livingstone observes a variety of meanings relating to different people and places (in Hubbard et al., 2004). In an attempt to define the field, it can be argued that it constitutes a spatial science concerned with the study of various physical processes, human patterns and their interrelations on earthly surfaces. From geological formations and climate rhythms to socio-cultural patterns, geography has been called 'integrative science' as it relies on other disciplines to come to an understanding of phenomena (Ritter, 2006: online). As it extends through the centuries, it has formed a field open to political and technological transformations and developments. Of great importance is the changing character of geography from a navigational framework to an explorative one (Heffernan, 2003). The historical trajectory of the discipline makes apparent ongoing discourses around the relation between knowledge, power, representation and social constitution within the field (Livingston, 2000: 307). All of these are bounded in the very core focus of geography. In particular, geography brings together physical, human and social aspects of the world. This is apparent in the main division of the discipline into two main fields: human and physical geography, which intersects with other disciplines. However, the question of a deeper essence remains. What can the explorative nature of geography say to us?

Following Rogoff's (2000) metaphor, geography can be 'an arena of discourse' for the different objective, subjective, material and socio-cultural aspects of everyday life. According to a dictionary definition, geography can be understood as an 'arrangement of features of any complex entity' (Random House Dictionary, 1999). A clearer approach is offered by Seto (in Journel, 2006: online). She describes geography as the interconnectedness between 'the what, the where and the why'[37]. The nature of the geographer is to make dynamic interrelations between different fields which implies a celebration of the interdisciplinarity of the world. The need to understand and to bring together makes him a moving explorer (Matthews & Herbert, 2008), a "weaver" of geo-human rhythms and formations into a cohesive image. It is

---

[37] Her particular description of geography resembles my approach to walking (p. 14), as both articulate a relationship between location, reason and time.

thus a 'geographical imagination' as Massey (2005) has argued, that makes geography a field with not only an epistemological potential, but also a surface to reflect subjective conceptualisations of space and place. We must not omit that geography as a field has oscillated between periods of playing a pivotal role and of marginalisation. During such periods, many have agreed on a re-discovery of 'geo' and the imagination of the geographer (Taylor, 1993, in Bonnett, 2003: 56).

To restate the case, 'geography matters'. This was apparent in the wider 'spatial turn' that brought together the human, the socio-cultural and even the political through geographical thought as a vehicle with which to approach emerging issues (Massey et al., 1999a: 6). While the discipline of geography was touched on, what was geography's discipline? The latter actually reveals something else, namely the potential restrictions of geography, which will be illustrated further in the next pages. Following Livingstone's (2000: 304) insight, geography's double character as both a discourse and a discipline create fruitful interrelations. Consequently, the purpose of the discipline could potentially be to 'discipline the discourse'. This implies the wider potential of geography to be considered in various perspectives, as a field of taxonomy, a platform of discourse or a shifting terrain of interaction. Still – materially speaking – the Lefebvrian social construction and production of space in cities and its association with geography opened new social and cultural channels for the geographical mind, which is analysed in the next subsection.

Socio-cultural perspectives

An emerging branch of human geography – social geography – emerged during the 1960s with a specific focus on social issues (e.g. inequality, community, poverty). This field explores the particular ways social relations; identities and inequalities are produced in relation to spatial forms and policies (also Pain et al., 2001: 1). The social, cultural, political and the economic, among other factors, all constitute entangled threads of a wider human geography and its holistic character. However, despite this, others have argued for maintaining these sub-disciplines as they 'identify particular foci' for further intellectual processes (Hamnett, 1996, in Pain et al., 2001). So, where is the importance of social geography identified? The answer lies in the way the field focuses on the everyday interrelations between society

and space. Space is of great importance, as it forms a geographical and social platform where such constellations interact, are re-organised or indeed come into conflict. In other words, social geography concentrates on issues of power, repression and oppression that are reflected and constructed in socio-spatial activities (Smith, 1999, in Pain et al., 2001). Here, two things need to be mentioned. First, this focus on the repressed and oppressed aspect of human/social relations (e.g. gender, identity, communities) seems to form the initial platform for the later emergence of emotional geographies. Second, the interest of social geography in various interrelated 'power geometries' (Massey, 1994) between different social groups underline its political attentiveness. In other words, the spatial entails the political – and this is something that has been acknowledged and accepted from theorists and key-geographers (Thrift, 2004a, 2008; Massey, 1994, 2005; de Certeau, 1984; Lefebvre, 1991). The emerging social issues and spatial complexities – mostly found within an urbanised world – have elevated the social aspect of geography over the years. Thus, the capacity of such a sub-discipline 'to address longstanding social differences' ascribes it with the potential to be in constant contact with the human and social layers of everyday life (del Casino Jr. et al., 2011: 5). The latter not only re-vivifies geographical thinking but also provides the platform necessary for bridging tensions between the material and immaterial, the social and the cultural (Crang, 2010, in Jackson P., 2012). However, an emerging cultural focus impacted on the field of social and wider human geography.

In particular, human geography was characterised by a period of transformation during the decades of 1980s and 1990s, what has been called the 'cultural turn' (Pain et al., 2001; Scott, 2004; Jackson P., 2012). The emerging field of cultural geography aimed to 'break the boundaries of geography' (Cook et al., 2000 xi) by extending the discourse across various fields. Thus, its description focuses on the spatial character of social groups and their interaction within a series of cultural phenomena. The cultural perspective "weaves" connections across fields such as sociology, mobilities, urban studies, geography and architecture, among others. The interrelations between social and cultural geography have resulted in them being mentioned together. Since the mid-1990s, socio-cultural geography has been enriched by such cultural constellations, which also informed social sciences and humanities through the 'widely acknowledged spatial turn' of the 1980s (Cosgrove, 1999, in Warf & Arias, 2009: 1). Following Lefebvre's (1991) socio-spatial connection, this

spatial turn has been acknowledged by a number of key-geographers with great intellectual importance for its new insights into the social relations of everyday life (Soja, 1999; Massey, 1994; Harvey, 1990). Indeed, the significance of the social in geography was further boosted through a consideration of cultural phenomena, given that it encompasses social groups and permeates all relations. The integration of geographical thinking in collaborative constellations of social sciences, human geographers and the arts has brought forward an ongoing sensitivity to research various aspects of contemporary globalised cities. This kind of sensitivity has resulted in various tensions among the geographies of mobilities, media and visual culture, architecture, gender or fear, among others (Jackson P., 2012). This tension in geography regarding diverse phenomena can be described as a search for 'hybrid geography', to echo Whatmore (2002). In other words, this is a geography that thinks both spatially and bodily regarding the 'heterogeneous entanglements of social life' (ibid.: 3).

Social and cultural geography underlines its significance for current issues through its methodological contributions, which have formed bridges for critical reflection and active engagement with the contemporary word (Featherstone & Lash, in Scott, 2004: 31). The development of thinking through these multiple lenses has extended into insights such as 'non-representational theory' (Thrift, 2008). This has resulted in an array of performative, participatory and affective approaches that can describe the liveness and the complexities of heterogeneous interrelations in the contemporary globalised world. Without doubt, the open character of non-representational geographies can be considered radical (also Cadman, 2009: 456). This is because geography's core is to describe the world, which has also made it a rational discipline influenced by a Westernised 'formal and quantitative' grasp of space, to recall Lefebvre (1991: 49). The above indicates that the geographical turn and the emerging interdisciplinarity have impacted on an interest in the subjective, the affective and the emotional layers of society. It is this interest in such layers that brings me to the next step.

The importance of emotion in geography

Recognising emotion in geography has been something that challenges the fixed ideas of the discipline. Following Livingstone (in Smith et al., 2009: 5), geography's 'eternal core' – that is being independent of historical and cultural transformations – has to be questioned. In the past, geography's main focus was on presenting and interpreting a world, one ordered by rational forms of techno-political logic (Anderson & Smith, 2001)[38]. On the other hand, a number of geographers (Tuan, 1974; Relph, 1976; Casey, 1993) have addressed an emotional link between place and human experience. But, if human geography studies the social and cultural patterns that pertain to everyday life (Johnston R., 2000), then a marginalisation of emotion 'leaves a gaping void' in the ways people can understand and intervene in that everyday realm (Anderson & Smith, 2001: 2).

However, since the beginning of the 21st century there has been an ongoing 'emotional turn' (Bondi et al., 2005) in geography, which is most apparent in the socio-cultural "foothills" of human geography formation. It can be seen as derivative of the wider spatial and cultural turns, which have given rise to various transformations of geographical thinking (Hubbard et al., 2004: 3). In other words, if it is a matter of acknowledging the interconnectedness of contemporary socio-cultural phenomena, then the latter also entails a reconsideration of the subjective, the affective and the emotional as integral ingredients of everyday life. The above raise the question: why does the emotional matter in geography? I will try to articulate my thoughts in a threefold fashion.

First, following similar shifts of geographical thinking in the past (i.e. geographies of mobilities, gender, race, visual culture), it also seems that the impregnating of geographical thinking with attentiveness to emotional and affective layers alters geography from being 'a silent bystander' (Anderson & Smith, 2001: 5) to a more critical player. While there is an apprehension of the subjective, a consideration of emotion in geography entails not only a 'geographical imagination' but also a 'geographical sensitivity' (ibid).

---

[38] See also Bondi et al., 2005; Thrift, 2004; Wood & Smith, 2004; Davidson & Milligan, 2004; Parr, 2005 and Smith et al., 2009.

Second, emotions are significant in the constellations of everyday social life. They are part of the ingredients of human experience that impacts on the way people experience their past, present and future (Bondi et al., 2005: 1). As social geography has already focused on the significance of socio-spatial relations (Pain et al., 2001), it has been argued that a similar focus has to be given to the emotional tensions between them (Bondi et al., 2005). Therefore, emotions are closely connected to our understanding of surroundings because places have to be 'felt to make sense' (Davidson & Milligan, 2004: 524). In this way, the emotional shift will infuse geography with more directness and criticality by bringing the discipline into the arena of contemporary socio-cultural issues within cities. This shifting quality brings my thoughts to a third step.

Third, the idea of being settled is something undergoing rejection in the social and geographical sciences (Massey, 2006: 40). Geography exists in order to change and a focus on emotion contributes to such a shift. In an attempt to delineate what I mean in human geography terms, I will make a comparison with its twin field: physical geography. Consequently, I could argue that nothing is fixed in physical terms, as even different geological formations and tectonic plates move, merge and reveal the new underlying tensions, parameters, connections and disconnections of the perceived landscape. Following Massey's emphasis on constant movement and flow, rather than on territory and stabilisation, the geographical space turns out to be an entanglement of interwoven temporalities and 'generative activities' (Bender, in Massey, 2006: 43). Having the latter as a thinking platform, I suggest that emotions are part of entangled temporalities and activities. Consequently, thinking metaphorically of the geographical discipline as soil and emotions as 'flows, fluxes and currents' (Bondi et al., 2005), it could be also suggested that emotions could renew the soil of the discipline of geography, making it fertile and engaging in a socio-spatial understanding of emotional tensions in the everyday life within cities.

To restate, 'emotions matter' (Spencer et al., 2012; Davidson & Milligan, 2004), an opinion that this thesis also echoes. Emotions' significance lies in their nature as 'events that reverberate through the real world' (Smith et al., 2009: 2). They also contribute to our geographical imagination and the production of new emerging hybrid geographies of social, political and cultural significance in a globalised world (also Whatmore, 2002).

Trajectories of geographical understanding

Until now, I have elaborated on the essence of the geographical discipline with a particular focus on the importance of socio-cultural and emotional aspects. However, the excluded aspect of emotion in geography generates a number of questions (also Anderson & Smith, 2001). These questions refer to the ways geography has been comprehended, utilised and categorised as a discipline until now.

Historically, geography has been understood as an explorative discipline, but also closely bounded to scientific thought and ocularcentrism. Reflecting on this, it is a visually dominated field informed by the 'logic of objectively classifying and comparing' physical and socio-spatial elements (Bonnett, 2003: 57). Such a description was further rooted during its modern development in the late 18th century (Gregory, 1994, in Bonnett, 2003: 57). The rational understanding of space and time after the Enlightenment impacted deeply on the ways society and scientific disciplines were shaped. What is more, the change from a navigational to an explorative perspective aligned with the institutional spirit, which began to combine exploration, colonialism and geographical discovery (Heffernan, 2003: 7-10). Something that emanated from the latter is the dominance of the gaze, which resulted in an underlying visual conceit encompassing the whole.

Indeed, the latter constitutes something that can be linked to a wider Western modernisation and colonialism. Geographical understanding has been grounded in the sense of vision and in this way the discipline's ocular-centric perspective is exemplified through its logic of framing 'the big picture' of the world (Bonnett, 2003: 57). Others have attributed it to the visual implications that various concepts and techniques of mapping and landscape contribute to our geographical understanding (Cosgrove, 1984, in Rodaway, 1994). Such visual conceit and colonialism draw on fruitful connections to what this thesis has also contended elsewhere (pp. 67-69) regarding sight as the dominant sense in Western culture (McLuhan, 1962; Urry, 1995; Jay, 1994). Such parallelism is fruitful and it is articulated in the penetration of empires into other worlds through geographical, cartographic tools and techniques, and a hegemonic vision as a touching through distance (Rodaway, 1994). Thus, the emerging question here – which also forms the second sub-question of this thesis (p.18) – is how can a reconsideration of the discipline of geography re-encompass

sensorial and emotional aspects regarding a critical perspective? Such connections will be further apparent within this chapter.

The 20th century was characterised by the 'Quantitative Revolution' (Bird, 1989, in Hubbard et al, 2004) that emerged during the 1950s, when a series of disciplines (including geography) turned to statistical analyses, quantification and scientific conceptualisations of space as a surface for measuring elements. Space and time in scientific thought were associated with Newtonian mechanics and Cartesian coordinates. It was an era of transformations in sciences, economy and the world, which also impacted on the identity of geographers. It is noteworthy that Harvey (1969) described geographers as 'spatial scientists' and placed them on a wider scientific spectrum. His description of them as 'methodologists of geography' (ibid.: 6) illustrated an interest in the justification of things rather than philosophical concerns. Space became a separate notion from geography, and synonymous with knowledge, objectivism, symbols and wealth. Lefebvre (1991: 49) suggested this was abstract space, a space with a 'formal and quantitative' character, defined by logical functions, 'homogenization and commodification'. Geography turned to mathematical and technical considerations of space, something that went hand in hand with a further rationalisation of thought and society. However, it has to be stated here that such complex transformations on local and global levels took place not only in scientific and economic but also in socio-cultural realms. As mentioned before, social, political and cultural factors led to a consideration of the space/place dipole in the new disciplines of geography and sociology.

Geographical thinking and spatiality influenced the ongoing discourse on the urbanisation of capitalist society in cities. The 1970s produced a voice that reacted to the quantitative/positivist geography, which in contrast was termed 'critical geography'. Critical geography featured several manifestations. First, it included human geography, which infused the understanding of the discipline by drawing connections to behavioral and psychological perspectives (e.g. Tuan, Relph, Buttimer). Their perspective of experiential and emotional attachment to place aimed to challenge the 'people-less geography' (Hubbard et al., 2004: 5) that the quantitative revolution had ascribed to geography. In addition, critical approaches included

Marxist and Feminist geographies[39]. The first focused on an understanding of geography through Marxist social theories (e.g. Harvey), which acknowledged interrelations between social and class inequalities and spatial elements. On the other hand, Feminist geographies (e.g. Massey, Rose) underlined the connection between gender inequalities and space. The most recent approach is postmodern geographies (e.g. Soja, Harvey, Dear), which bring together postmodern ideas and the socio-spatial relations of contemporary life. The variety of human geographical perspectives towards society, cities, culture, gender, globalisation, economy, technology, politics, among others, provide the potential for new emerging and hybrid geographies to be explored.

The late 20th century revealed a turning to more embodied and mobile approaches within cities. This has also been highlighted by geographical methods in the social sciences, which have shown a shift in the understanding of the flow and liveness[40] of situations, rather than models of thought and action (Thrift, 2000b: 556). Regarding this, the rise of 'non-representational theory' (Thrift, 2008) – mentioned already – has functioned as an 'umbrella term' (Lorimer, in Jackson P., 2012) that has shifted the understanding of embodied, temporal and multi-sensual geographies and practices. Here, the matter of representation in geography has to be recalled. As mentioned earlier, geographical understanding has been traditionally based on the logic of visual representation. However, non-representational theory challenges this logic by suggesting the potential impact of bodily encounters and multi-sensory experience of places to geographical understanding. Such mobile practices have shifted the meaning of contemporary human geography towards a more performative level. It is in this overlapping terrain of phenomenological, embodied, feminist and non-representational approaches that the recent turn to emotional geographies and affect has taken place.

Although it has already been implied, I will continue by mentioning more clearly why emotion has not been considered as an aspect of geography. Recent geographers have also expressed concerns on the problematic relationship between the discipline of geography and emotion (Bondi et al., 2005: 1). However, the foundations of this problem are rooted in a long-standing discourse between the

---

[39] Although all were described as parts of the wider critical "turn" in geography, Marxist and Feminist geographies also tend to be categorised as part of human geography.

[40] An analysis of the ways these live methods connect to this thesis can be found in Ch. 2 (pp. 38-40).

rational and the emotional. The post-Enlightenment rationalisation of thought came to establish an illustrative metaphor of reason and emotion: 'the metaphor of master and slave' respectively (Solomon, 2008: 3). Accordingly, senses and emotions were not considered as proper aspects of geographical science in a given society, which had also been subject to processes of rationalisation (Lupton, 1998) and commodification (Anderson & Smith, 2001).

Yet, it is also of great interest to an understanding of the changing foundations of the contemporary world, as they impact on geographical thinking as well. Since McLuhan's metaphor of the global village, technological, economical and political transformations have impacted on a shrinkage of time and space. This is what Harvey (1989: 240; 1990: 426) described as 'time-space compression' – a phenomenon that infuences our spatio-temporal understanding and has re-organised human and social relations on a spatial level. Such compressions have also impacted on an accelerated pace of life, which have in turn produced 'geographies of temporality' (May & Thrift, 2001). Yet, where could these geographies take place? This temporality constitutes a significant part of contemporaneous everyday life, producing various physical and virtual terminals for its manifestation. Still, place/space division constitutes a basic agent in geographical thinking concerned with everyday and global geographies. On the one hand, such temporality has been approached through anthropological criteria, suggesting that the overabundance of signs, commodification and the 'acceleration of history' diminish human communication, thereby making such spaces 'non-places' (Augé, 1995). However, following Harvey's (1989) 'time-space compression', it has to be restated that an exploration of such socio-cultural geographies may have multiple levels, levels that extend from the physical to the virtual world of information. The geographies of this interconnected global society in cities as defined by informational and economical agents, is what Castells (1996) has named as the 'space of flows'. This kind of hybrid approach to space/place divisions provides the potential for new geographical thinking channels that consider places as 'porous networks of social relations' what also Massey named 'power geometries' (in Hubbard et al., 2004: 221).

Thus, it is outlined how the transformation of cities and society into globalised cells has also altered the meaning of geography by bringing new and emerging tensions to the surface. The global character of contemporary urban societies has made them part of a wider global 'space of flows' (Castells, 1996), where emotion

seems to be difficult to fit into such flows. Thrift (2004a: 57-58) has attributed such irrationality of affect in urban settings to the prevalence of a 'cultural Cartesianism', which does not consider emotion as a proper aspect of our understanding of the city. But do all these mean we have reached a way of life felt through rationality, or, as Mestrovic (1997: xvi) suggests, a 'postemotional society'? Meanwhile, a number of voices have called for a closer investigation of the emotional and affective in geography, what also has been called 'emotional geography'.

Emotional geographies and their social significance

What are emotional geographies exactly and what makes such a field important? According to the *Dictionary of Human Geography,* emotional geography deals with the relationship between people, emotions and place (Gregory, 2011). Anderson & Smith (2001) first argued for an emotional geography that focused on the socio-spatial dimensions of emotion. For a number of geographers emotional geographies should function – not as another scientific field that goes into quantitative visualisations of emotion – but as an approach that seeks to understand how emotion has been suppressed and restrained (Anderson & Smith, 2001; Bondi et al., 2005; Smith et al., 2009). Indeed, there has been an ongoing 'emotional turn' in geography (Bondi et al., 2005), most apparent in the socio-cultural and human terrains of the field. Such a "turn" has been seen and disseminated through publications and conferences (ibid.: 1), among other emerging interdisciplinary activities[41].

Emotions constitute a significant constellation in the human and social map of everyday life. An emerging question, which possibly deserves attention, is how people feel about changes at different levels of everyday life? Yet, the scope of the question does not refer to a pinning down of specific emotions, following the interest of emotional geographies, which is not positioned to conduct an objectification of emotions. In contrast, it has been argued that emotional geographies tend to see emotions as 'relational flows, fluxes or currents' between humans and places (Bondi et al., 2005: 3). However, for others such fluidity of emotions has to be re-considered, as it renders them 'unstable and uncertain' (Pile, 2010: 7).

---

[41] For example, the *International and Interdisciplinary conference on Emotional Geographies* (2002-present), the journal *Emotion, Space and Society* and the *Society for the Study of Emotion, Affect and Space*.

In contrast with more conventional geographies, emotional geographies develop an interest on various representational and reflective processes. In particular, they are interested in the 'direct experience' or other processes of entering into 'felt worlds' (Anderson & Smith, 2001: 9; Pile, 2010: 6). This can be grasped as a cultivation of an attentiveness to emotions as 'ways of knowing, being and doing' (Anderson & Smith, 2001: 9). Considering emotions as channels of direct experience is something that ascribes emotional geography with potential and significance. The significance of this can be thought of in terms of emotions as an interpersonal way of understanding the dynamic socio-cultural terrains of everyday urban life.

As previously mentioned, emotional geographies also focus on the sociality of emotion and the ways they move through bodies and places. In other words, it is the 'transactions of bodies, spaces, minds and feelings' (Jones, 2005: 206) that delineate the "becoming" character of these everyday geographies. Reflecting on the production and circulation of emotions in the everyday life, a link between people and places is clear. To recall this thesis's interest in the metaphor of "weaving", people are emotionally attached with, and bounded to, places and social affects. They are both "weaving" and "woven" in places and situations. In other words, emotions can be described not as something subjective, but as a sign of someone's 'entanglement with the world' (Smith et al., 2009: 11). This interconnectedness becomes a dynamic and evolving knot, to use Ingold's (2007) metaphor. To unpack the qualities of such an entanglement, Massey's (2006) conception of space can be recalled. Massey argues for a space that is neither abstract nor stabilised (place), but rather is an ever-changing result of intertwining situations, social activities and time. In her words, the flow of events in the production of space draws connections with the consideration of emotions as flows in emotional geography. Their combination illustrates them as a "woven" result of various intensities and temporalities. The woven, the knot and the entanglement – could all these metaphors illustrate a process resulting from social interactions?

To stay with this, emotions have been seen as part of social transactions or at the 'heart of social discourse' (Barbalet, 1998; Finkelstein, 1980, in Lupton, 1998). Others have also described emotions as 'produced effects of circulation' between subjects and objects (Ahmed, 2004, in Spencer et al., 2012: 8), or as social and cultural practices (Ahmed, 2004; White, 1993: 29; Collins, 1990: 27; Katz, 1999: 2, Lupton, 1998: 2). Yet, others have seen emotions in a slightly different way. They

have suggested them as 'situated self-feelings' (Wood & Smith, 2004: 534) that locate humans in a network of human and non-human relations (Lupton, 1998). But, what is a 'self-feeling'? Denzin (1984: vii) contended that 'self-feelings' are at the core of emotional experience in a phenomenological sense. However, while his articulation seems to place the self above the social, he also acknowledges emotions as social processes which circulate between bodies, objects and situations.

The nature of such emotional circulation is better described through what Wood and Smith (2004: 534) suggest as a negotiation of emotions in the context of situations and environments. Negotiation ascribes emotions with a "weaving" quality that brings together human psyche and place (Davidson & Milligan, 2004). However, it is not about such a bringing together, but also of the social implications and performativity of this process. The first could be illustrated in what Collins (1990: 27) has contended regarding emotion as something that 'holds or binds the social body together'. Secondly, the issue of performance in everyday places (i.e. streets) and its impact on emotional production has been also suggested (Small, 1998, in Wood & Smith, 2004). To restate, emotional geography seeks to understand emotion in socio-spatial terms by focusing on the emotional relationality between social situations and people. Consequently, the question is now: what impacts on the shaping and construction of such social situations and environments?

Emotion and consumer culture: Structures of "-ations", "-lessness" [42] and affect

In light of this thesis's urban perspective, the nature of these social situations and environments is closely connected to the cultural, technological and even political changes in the 20th and 21st century city. As mentioned previously, the "wave" of rationalisation in thought and society has made emotion irrational and disruptive. What has been called the Cartesian divide between mind and body seems to form a basic element of the modern state's foundations (Handelman, 2007). Yet, it is ironic how emotion has not been erased in contemporary consumer culture. On the contrary,

---

[42] I am inspired by Williams' (1977) concept of 'structures of feeling', which contributes to the articulation of my thought. See **Appendix 4.1**.

emotion has been 'pre-packaged' (Mestrovic, 1998: x), co-shaped or even 'rationally manufactured' (Williams, 2001: 3).

Consumer culture has penetrated society's emotional membrane through complex media processes by giving birth to a manufactured aspect of emotion in everyday life. This manufactured aspect of emotion takes place within a city of 'a distinctive nexus' of urban, architectural, social and media rhythms, and hybrid practices (McQuire, 2008: vii). The latter seems to produce a distilled 'fluid spectacle' stemming from a 'liquid modernity' (Bauman, 2000), which has often been described as constituting the 'Disneyfication' (Zukin, 1995), the 'McDonaldization' (Ritzer, 1993) or even the 'Museumisation/Futurisation' (Relph, 1976: 101-104) of contemporary society. The rationalisation of thought in everyday urban life on one hand, and the production of global stylised emotional habits and profiles on the other, have possibly revealed what Mestrovic (1998: xv) called an 'indolent mindlessness' – a condition that potentially resembles what has been suggested in spatial terms as 'placelessness' (Relph, 1976). However, what is notable here is a preceding rationally-designed process behind the branded emotional experience (de Waal Malefyt, 2007: 324). It is thus clear to say that emotions and sensations in contemporary culture and society have entered progressively into what Howes (2004: 287) has termed a 'privatization of sensation' where the embodiment has become a new consumer target (de Waal Malefyt, 2007: 336). What is apparent is the global character that such processes assume (Bookman, 2012: 240), which potentially gives rise to a new range of global/cosmopolitan consumer-oriented emotions. Emotional geographies' constellations are within this wider socio-cultural system that dictates rules and policies. Thus, the aforementioned manipulation of emotion in terms of the consumer could also generate further questions. Who and how dictates the qualities of the social, cultural and spatial terrains in which emotional geographies are enunciated?

One of the key aspects that define the former is 'affect'. Although the aim here is not to go into an in-depth analysis of the concept, it is necessary for this thesis's scope to briefly touch on the politics of affect as it plays a pivotal role in the everyday life of cities. Affect is commonly associated with emotion and feeling, but a distinction needs to be made. Following Anderson (2006: 735), affect, feeling and emotion can be described as 'non-cognitive', 'pre-cognitive' and 'cognitive' respectively. Focusing on affect, many have touched on its nature by describing it as a

'pre-personal intensity […], an ability to affect' (Massumi, 1987: xvi), 'a set of embodied practices' […] an 'indirect and non-reflective form of thinking' (Thrift, 2008: 175) or a 'quality of life that is beyond cognition and interpersonal' (Pile, 2010: 8). Considering these definitions, affect could be described as a 'non-conscious experience of intensity' (Shouse, 2005: online). Bringing affect into the everyday socio-spatial framework of emotional geographies makes its importance clearer in a human context. Others have argued that affect constitutes a 'new texture in the social moment', which is attached on subjects, objects, actions, institutions, situations, sensations (Sedgwick, 1993, in Thrift, 2008: 177). The social interactions that emanate from the interrelations between humans and social, cultural and spatial formations make affect a developing quality. Yet, the manipulation of affect in contemporary cities is being implemented through new sets of knowledges and practices that are often subconsciously 'imposed' by powerful institutions, including media, technological or social groups (Thrift, 2008: 173).

Drawing on the commodification and frequent thematisation of contemporary urban life, it could be said that the aforementioned examples of "–ation" have resulted and also impacted on an ongoing "–lessness" in spatial, social and sensorial terms. The politics of such affective environments become apparent when are designed to invoke specific affective tonalities (Thrift, 2004a). These "structures of –ation and –lessness"[43] connect to what Williams (1977: 132) called 'structures of feeling'. Williams aimed to address the ways and situations in which people's personal feelings and experiences were simultaneously informed, influenced and shaped by wider collective institutions, expectations or laws. Such personal feelings in a first instance then become collective by being extended through various historical periods (Best, 2012). Therefore, I am making a connection here between emotional geographies and Williams' ideas. In particular, his concept of structures of feeling constitutes the initial platform of my thought regarding what I called earlier "structures of –ation and –lessness". Such affective pre-structures have shaped affect in cities and everyday life, while influencing people's emotional experiences, sensory encounters and possibly wider emotional geographies (also pp. 180-189).

Affect is being examined through a number of different lenses. For example, a sociology of emotions considers affect as related to the human body whereas affect

---

[43] My coinage – For further analysis see **Appendix 4.1**

studies understand it as something made up of an interaction between human, social, artificial and imaginary bodies (Seyfert, 2012: 28). It is in this socio-spatial and affective framework that emotional geography is examined in this thesis. However, there are implications that such emotional geographies in the city might not be so authentic or genuine. From a psychological perspective, Tomkins (1962, in Oatley & Jenkins, 1996) gave affect a central position by considering emotions as the 'amplifiers of drives'. If we consider Williams's (1977) structures of feeling, then a question regarding the originality of emotions arises. Discussing this, Pile (2010: 12) adopts a rather in-between position by also acknowledging both internal and external agents. However, Thrift (2004a, 2008) is suspicious about the extent that emotions are personal as they appear, as their character and expression have been influenced by the wider affective agents of the city. It is this ambiguity which leads Pile (2010) to suggest a consideration of 'affectual geographies' as distinct from emotional ones. However, others have provided differing and extended reflections (Thien, 2005: 452-53), which provide important insights for this thesis. They have observed the potential dangers of emotional geography 'to be out of tune' with the real world's social circumstances, manipulations or 'potential political interventions' in those manipulations (Pile, 2010: 12).

On the contrary, Anderson and Smith (2001) and Smith et al. (2009: 13) have argued that emotional geographies' potential is 'to critique and re-construct almost everything' that geography has taken for granted. However, a gap becomes clearer between affectual and emotional geographies (Pile, 2010). First, affectual geographies focus on the affective elements that pre-exist emotions. Second, emotional geographies emphasise the flow and circulation of emotion between subjects and objects in everyday life. Thus, a question arises which also pushes this discussion to another level. How can emotional geography become attentive not only to emotions but also to the affectual elements that envelope them? To approach this question, it is at this point that the current thesis proposes the concept of a hybrid artist-flaneur/flaneuse as the potential link that bridges the gap between the emotional and the affective. I will elaborate on this in the next paragraphs.

The flaneur/flaneuse goes into emotional geographies

Geographers have recently questioned those aspects that emotional geography will focus on in future research (Lipman, 2006: 622; Jackson P., 2012: 2). Thus, in this section I will elaborate on the ways aesthetic walking (and flanerie) can add to the field of emotional geographies in an urban context. On an attempt to bring art and geography together, it is understood that geography has already collaborated with visual art (Meinig, 1983), but almost not at all with the performing arts (McCormack, 2008b). It also has to be restated that the geographical discipline had always been grounded in visualism (Cosgrove, 1984, in Rodaway, 1994: 115). Walking performance can be understood here as something of little prominence in geographical discourses, apart from recent geographical voices that have acknowledged embodied practices and senses (Thrift, 2000a; McCormack, 2003; Anderson, 2004). Consequently, the same question emerges again in this chapter (also pp. 104-105). Can walking bring to geography a re-consideration of senses concerned with an emotional perspective? Is it possible for contemporary art and experimental geographies to find common ground? The intersections between art and geography will be deployed throughout this section by exploring the potential contributions of walking as art in the field of emotional geography.

Rogoff (2000: 20-1) characterises geography as a 'concept, sign system and order of knowledge' formed by agents of power (**Appendix 4.2**). In line with Anderson and Smith (2001), she argues that by bringing the subjective and the critical into the field, geography is being shifted into new and interdisciplinary terrains of knowledge. Is it possible that such shift is the answer to more critical paths? It is at this point that I speculate that walking as art will enrich emotional geography by bringing the "ambulatory geographer"[44] into the emotional liveness of the urban subjects and the core of everyday affective structures.

Walking constitutes a spatio-temporal act that – even if it is conducted in individual or shared ways (Pope, 2005b) – is closely bounded with emotional arousal (Bruno, 2001). While I am proposing interconnections between walking as art and emotional geographies, the concept of walking and flanerie through cultural and artistic lenses has been analysed in detail in Chapter 3. Yet, what I can highlight in the

---

[44] The artist-flaneur/flaneuse in this thesis's context.

current chapter is that the emotional experience of the early flaneur might be always present but is perhaps often neglected in the light of distant aesthetic observations. It was not until the very end of the 1950s that Situationists made urban emotional experience their central motif through their method of dérive. Later, the hybrid walking practices of contemporary artists in urban settings have highlighted emotional aspects[45] through various attached methodologies, which were based on repetition, objects, sociality and conceptual and technological devices. Yet, as analysed previously (pp. 91-94) the case of Christian Nold and his *Bio Mapping – Emotion Mapping* (2004-) project stands out as a clear example of a contemporary emotional cartography of the city conducted through bio-locative technologies.

However, a question is being raised here: could such art practice be linked to emotional geography's sub-discipline? On the one hand, it could be suggested that the emotional visualisations of Nold can be contrasted with how emotional geography has been defined (Anderson & Smith, 2001; Smith et al., 2009). For them, the field should resist any attempt at mere scientific characterisations, such as conducting emotional visualisations of specific emotions, demographics or attempts to use emotion as an 'object of quantification, comparison and manipulation' (Smith et al., 2009: 6). However, the aim is not to strictly define the boundaries of such a term. On the other hand, Nold's work is based on collective walking and seems to produce a new kind of psychogeographic mapping that combines both objective bio-geographical data with subjective responses from people (Nold, 2009). In relation to this, various other attempts to map the feelings of the city through cognitive and affective mapping have been undertaken by geographers in the past. However, these methods or cartographic results had struggled with the demands of representation. Therefore, it is clear that Nold's approach on the intersections of art, technology and geographical science entails a potential which is enriched by interdisciplinarity. Emotional geography still struggles to represent emotion, which for some (Bondi et al., 2005) has to be further examined, while for others (Nash, 2000; McCormack, 2003; Probyn, 2003; Thrift, 2004a) it should pass through the performative and non-representational filters that I have mentioned earlier. Should emotional geography be enriched by art practices by

---

[45] I elaborate in depth on the sensory, performative and emotional aspects of such artworks in Ch. 3 (pp. 81-94) but most importantly on the connections between emotional geographies and my walking art practice in Chapter 5 (pp. 138-153).

being more open to the new hybrid performative approaches of liveness, embodied practices and technologies?

Indeed, as I will describe through my art practice in Chapter 5, I argue that walking constitutes a way of enriching emotional geographies. The reason is that its steps through the city always entail a potential of sensory and emotional experience – what de Certeau (1984) has also described as a "weaving" of places together. What is worth mentioning is that both walking and emotion share a connecting quality as the 'missing links' that bring together and bind the self with the world and the society respectively (Scheper-Hughes & Lock, in Lupton, 1998: 5). As analysed in Chapter 3 (pp. 81-94), the contemporary walking artist-flaneur/flaneuse seems to be characterised by a number of "turns" (i.e. sensory, social, technological). These turns have been enriched by interdisciplinary practices and methodologies with performative and poetic implications (also Kramer & Short, 2011). This probably sets up him/her as a key agent regarding the exploration and co-production of emerging emotional geographies in the city. Yet, what really matters – what is being proposed here – is walking as a critical, poetic and subjective method of entering the liveness of such everyday geographies. In particular, methods that accompany walking and that also entail a potential for emotional geographies include 'talking whilst walking' (Anderson, 2004; Pope, 2012: 74), or what Myers (2010: 59) calls 'conversational walking'. Both form a spatio-temporal action of sociality and entail live encounters with sensory and emotional implications. Can we thus assert that walking as art and its performativity are the potential answer to the call of Anderson and Smith (2001: 5) for an adoption of 'non-constructivist' and 'direct approaches' towards emotional geographies? The co-production of shared sensory and emotional experiences (Myers, 2010) renders the artist's walking in the city a critical method to engage with the emotional stories of other people. Therefore, through performative and interdisciplinary means walking as art, the body and geography have the potential of coming together on a common radical terrain. This proposed ambulant turn to emotion possibly points to what has also been observed in emotional geographies to constitute a kind of 'post-rationalist geographies' (Anderson & Smith, 2001).

While implying a connection between shared walking in the city and emotional geographies, the entailed issues of interaction and sociality have also to be mentioned. Regarding this, I bring together two contemporary opinions that seem to also reverberate in several contemporary art practices. Collins' theory of 'interaction

ritual' (2004, in Spencer et al. 2012: 12) is based on the 'mutual flows of attention' that the participants developed in relation to each other's emotions and bodily rhythms through an activity or use of a common object. However, similarities emerge at this point. What Collins (2004) terms 'flows of attention', Lee and Ingold (2006) argue are attentiveness to rhythms, senses and emotions. Hence, interaction ritual theory suggests that the sharing of an activity has to take place in the same place and between specific people (no outsiders). Bringing these two "threads" together, the purpose of interaction rituals shares commonalities with how contemporary walking artworks have been practiced in the contemporary city by walking together and through the space. What is also of great interest is the parallel between Collins' use of a common object and the actions of Alÿs, Pope, Pistoletto, Kubisch that are practiced through repetitive or performative uses of objects or conceptual frameworks (see Ch. 3, p. 94) thereby revealing sensory and emotional expressions. For the contemporary flaneur, to walk with another person means to be exposed, both bodily and emotionally, to the complex spatio-temporal patterns of the urban. The sharing of sensory encounters while walking and talking makes emotions circulate between bodies (Ahmed, 2004). In addition, the durable and repetitive character of the aforementioned art practices impacts on the production of emotions (see Ch. 5, pp. 131-132; 151-153). Thus, commonalities of ritual character can be found between Collin's theory and contemporary hybrid flanerie. In other words, hybrid flaneur/flaneuse is not dazed or fueled by visualism and uncritical receptivity towards the 21st city but ritually crafts – "orchestrates" – an artful attentiveness to the liveness of senses, embodied technologies, produced emotions and sociality.

However, while combining the contemporary flaneur/flaneuse and emotional geographies through sensory, performative and technological threads – the relationship between emotion and the city also has to be positioned. On this, Ahmed (2004) suggests that emotions are related to attachments – they hold us in place by contributing to our experience. Thus, it is the experience of surroundings, situations and atmospheres while walking that connects us to place. Sensorially speaking, emotional attachments with places often derive from their 'visual consumption' (Urry, 2005). However, for others it is not only vision that contributes to the emotional experience of place, but also the sense of sound (Myers, 2010), the sense of touch (Rodaway, 1994: 44), smell, and even taste (Tuan, 1977; Roadway, 1994). Although these are two different aspects, from a behavioral point of view it has been suggested

that sensory and emotional geographies are closely linked (Tuan, 1974, 1977). Yet, there has been a debate over the years regarding the potential interrelation between emotions, senses and cognition (Ahmed, 2004). On the one hand, emotions have been considered as the feelings of bodily changes (James, 1890: 449; Ahmed, 2004), while on the other there is an Aristotelian approach which suggests emotions as cognitively based ones (Oatley & Jenkins, 1996).

However, sensorial experiences can still emerge from walking bodies becoming exposed to 'roiling maelstroms of affect' in the contemporary city (Thrift, 2008: 171). To comprehend the emotional – the sensorial experience is a crucial part of such a process – is in line with this thesis's approach. More recently, Wood and Smith (2004: 534) also underline the challenge of understanding emotional geographies through sensorial engagements. The activation of the senses and encountered situations can be better achieved through walking. What has also been proposed earlier, is that such shared walking can be enriched, not only by talking, but also from embodied technologies (e.g. video, sound, GPS) that contribute to a real-time documentation of encounters (e.g. visual, aural, tactile) and lived moments. Thus, what seems to matter for a further exploration of emotional geographies is the liveness of walking together in the city. In other words, it is a 'co-present immersion' (Buscher & Urry, 2009: 105) that the artist-flaneur/flaneuse (the "ambulatory geographer") can explore and thereby co-produce emotional trajectories. Thus, in walking terms, it is its sociality, negotiability[46] and temporality generated by creating encounters between bodies that consequently makes affect emerge (Seyfert, 2012: 29).

The multiparametric character of everyday life in the city makes emotional geographies bring forth trajectories of either temporal or durable character. Walking comes to locate the artist's body in such everyday terrains, as an 'unfolding method […] through constant r-evolution' (Cocker, 2008: 5) that co-creates and co-performs knowledge and experience. Such a shared walking performance can be described as a 'geographical act' with a further emphasis on the produced emotions (Wood & Smith, 2004: 535). It is thus becoming clear that a connection is emerging between walking and geography, particularly in the last two decades when the field became 'more embodied' (McCormack, 2008a) through performative or non-representational means

---

[46] On issues of negotiation/sociality while walking, see Chapters 3 (pp.83-85; 88-94), 5 (p. 141) and 6 (pp.191-203).

(Nash, 2000; McCormack, 2003; Probyn, 2003; Thrift, 2004a). Therefore, walking as a method of exploring emotional geographies shares a variety of features with performance (e.g. active, sensory engagement), what in geographical terms has been termed 'non-representational geography' (Thrift, 2000b: 556). Thus, it could be suggested that walking bodies not only generate spaces in Lefebvrian (1991) lenses, but also impact on the 'affective and social qualities' of place (McCormack, 2008b: 1823) – a process that underlines why this thesis proposes connections between walking art and emotional geographies. Consequently, walking has been suggested as something that can expose the 'affective content' (Wood & Smith, 2004) of the interaction between the walkers and places them within the open field of social, sensorial and cultural affective encounters. The former affect impacts both bodies (i.e. kinds of actions) and minds (i.e. interrelations between ideas) (also Thrift, 2008). This is something that the current thesis explores on foot and which is analysed in the next chapter.

Outro: The emotional turn on foot

To conclude, I am arguing that the issue of interdisciplinarity as a method becomes clearer when we speak of emotional geographies. Meinig (1983) had made the connection between geography, visual arts and the humanities as the fundamental element for a re-consideration of the qualities of place (**Appendix 4.3**). Yet, contemporary geographers have argued for a connection of art and geography (**Appendix 4.4**) through more embodied practices (Hawkins, 2013) and performative ways (McCormack, 2003; Thrift, 2004b). Contemporary art, geography, social methods and technological forms make clearer the potential for common ground. Regarding this, intermedia and performative approaches of art and technology (i.e. walking) can enrich the emerging and interdisciplinary geographies of the 21st century city. However, the walking and performative approach can also provide a sensorial reconsideration of geographical thought, which had been traditionally grounded in visualism.

As stated before (Ch. 1) and also articulated in the current chapter, it is this thesis's interest to draw connections between walking as art/flanerie and the emotional geographies of the city. Thus, first, walking can be suggested as a method

of inserting the artist in the social milieu and consequently as a process that brings people together, thereby exposing them to the affective and sensorial qualities of the everyday city. This relates to what I have already mentioned as a combination of walking 'into' and 'with' other people (also Lee & Ingold, 2006: 69). Second, the concepts of the flaneur, psychogeography and walking as art, are considered as aesthetic, critical and performative lenses which facilitate an understanding of such a process. Such an understanding not only focuses on revealing emotional stories on the move, but also stresses a critical understanding and intervention regarding the affective character of the surrounding urban space that pre-shapes emotional reactions and trajectories – what Williams (1977) called 'structures of feeling'. As a result, such consideration comes to highlight a link between emotional geographies (Anderson & Smith, 2001; and others) and affectual geographies (Thrift, 2004a, 2008; Thien, 2005; Pile, 2010). In other words – being on move – the aim is not to divide the emotional essence into sub-fields but to bring together the "threads" of affect, senses and emotion while walking towards an exploration of such geographies in the 21st century city.

In light of these two issues, the integration of walking with different embodied artistic and technological forms (i.e. audiovisual documentation, geographical data, written and online notes, collected textured-materials) restate the hybrid character of walking that this thesis has suggested. Emotions matter and their affective character shape the wider socio-cultural geographies of the everyday city. The 21st century city is indeed undergoing constant movement and change, processes that reveal a potential 'new sensorium' (Thrift, 2008: 101) and affective structures. Thus, the contemporary walking artist-flaneur/flaneuse – or what I might call an emotional "turn" on foot – aims to initiate and "orchestrate" live, performative and poetic entanglements whereby all the different elements emphasise the importance of senses, which will in turn impact on the production of emotions.

Chapter 5

'Walking Portraits: Performing Asphalts' (2012) and 'Emotive Circle' (2013)

The magic of the street is the mingling of the errand and the epiphany.

(Solnit, 2001)

Introduction: A trajectory of steps and shifts

This chapter analyses some of the practical steps of this dissertation, realised between the October 2011 and February 2013. Such ambulatory experimentations out in the streets resulted in two documented main artworks, *Walking Portraits: Performing Asphalts* (London, 2012) and *Emotive Circle* (Athens, 2012-2013). Both focused on tube stations and streets respectively – spaces of everyday transition that this thesis develops as a special interest. Through an articulation of these works, a shift of my personal art practice from walking alone to a walking with a co-walker will be also presented. The chapter emphasises the sensory and performative aspects of each walk, the ways these can contribute to the exploration of emotional geographies as well as how each action has been documented through audiovisual, locative and printed means. The reflection of both works will be exemplified through the critical merging of actions, senses, metaphors (e.g. "botanizing", "weaving", "tuning") and technologies in order to show how such dynamic and hybrid entanglements lead to a reconsideration of the 21st century city artist-flaneur/flaneuse. The overall aim of this chapter is to relate this dissertation to the actual practice of walking as well as connecting to previous conceptualisations of walking in the city, flanerie, senses, technologies and emotional geographies.

Starting points

My walking actions in this thesis can be situated in a lineage of artists who have used walking as an aesthetic practice and creative tactic, which I have already elaborated on in Chapter 3. For instance, my works as analysed in the current chapter draw on performative, aesthetic, poetic and technological connections to the contemporary art practices of Alÿs, Pope, Nold, Cardiff, Kubisch and Savicic, to mention a few. However, wider connections to the cultural traditions of Benjaminian flaneur, psychogeography and Stalker's transurbance can also be identified. All have provided me with a range of methods and approaches from which my own walking art practice can be interpreted. Speaking of methods (Ch. 2 pp. 37-47), my walking practice has been shaped by a creative blending of different methods, including walking and talking, embodied audiovisual/GPS devices, and the use of specific metaphors. As will be shown throughout this chapter, metaphors here constitute a conceptual nexus between walking and senses. The main metaphors, which I will use and reflect on here, are those of "botanizing", "weaving", "tuning" and "orchestrating"[47]. Such metaphors pertain to both the walking and meta-critical reflection/elaboration on the material.

I started by walking in the streets of London, with a special interest in areas of mobility. My wanderings and observations were documented through filming and taking notes on everyday London transport hubs, such as tube and train stations. London Underground (the Tube) has existed in the British capital for almost 150 years, constituting a significant everyday meshwork of veins on the city's skin. Thus, the geographical, social and cultural identity of London has been defined and interwoven with that of London Underground (also Pike, 2002: 103). The majority of such reflections have been documented in my online research blog *Emotive Terrains* (**Appendix 5.1**). My initial focus on London tube stations resulted in the creation of a website as an online shared space for each station, and as a platform for a "botanizing" of such responses. The passengers could submit a word or short sentence that would indicate their instant emotive condition whilst at the station. However, elaborating on the idea of an online submission of someone's emotive condition, I

---

[47] Explanations are provided on Chapters 1 (pp. 29-31), 2 (pp. 44-46 and footnote 14) whereas critical reflections can be found on Chapters 3 (pp. 81-94) and 6 (pp. 191-203).

chose not to continue with this work, as the very idea of walking contrasted with the potential danger of no actual communication and no sharing of senses between us. Yet, the conceptual implications of this idea provided me with a first alteration of a Benjaminian "botanizing", becoming instead what I call a "botanizing of the urban data". The connection of botanizing with various kinds of urban data is clearly shown in similar technological-oriented actions in the city such as those developed by Savicic and Kubisch (**Appendix 5.2**).

Other ambulatory experimentations included a shared walk in the Southbank area of London, which involved walking and talking with a co-walker during our sensory encounters on both the north and south banks of the area. This walk functioned as a starting platform to consider two emerging issues. Firstly, this included the ways in which my body interacts with the surroundings or the co-walker, and secondly, the potential audiovisual/computational ways that the lived experience could be documented. The elaboration of gathered material (e.g. sound, GPS data) resulted in a map[48]. For the first time the embodied tool of GPS was added to this walk. Its integration was intended to function, not as a way-finding tool but as a collaboration between the body and the digital medium (Hylard, 2005), which would provide the track-log[49] of the walk. Focusing on its aesthetic potential, such an imprint would then constitute the actual line where all sensorial encounters and words from the discussion could be "weaved" together. In other words, this initial walking practice did not consider GPS as a mere technological embedded tool but as a "virtual signifier" of a shared path of flowing lived experience[50] (**Appendix 5.3**). This consideration of GPS as a metaphorical virtual signifier, which weaves lived moments while walking, is something that I will refer to again in the following works *Walking Portraits* (London) and *Emotive Circle* (Athens).

---

[48] Further reflection at: http://tinyurl.com/p3jr9h6 [Accessed: 10 May 2014].

[49] Connections can be suggested between GPS track logging function and "botanizing", as both share the mutual element of recording time and space. This alters botanizing by introducing the field of technology. However, a significant difference has to be acknowledged between a living subject (the flaneur), which is associated with senses and feelings, and the mechanised function of the device which tracks sets of numbers.

[50] This kind of flowing lived experience is related to what Ingold (2007: 101) has suggested as linearity as flow and in particular as 'wayfaring'. Wayfaring suggests moving, which implies living along the way, an element that differentiates it from a connotation of transport.

Walking Portraits: Performing Asphalts (London, 2012)

By elaborating the idea of Benjaminian "botanizing", I initiated a series of personal walks, around and inside the stations of London Bridge, Waterloo, Canary Wharf, Paddington and King's Cross-St Pancras (22-26 May). The character of my walk was a performative conceptual action, manifested within the very milieu of London's everyday life. I repetitively walked and sensed such spaces by exposing myself to the various stimuli there. The performative action was documented through embodied audiovisual tools and GPS technology. Reflecting on these tube stations, it has to be mentioned that they cannot be fully defined as non-places – they are part of the everyday public space. However, the security measures, checkpoints and pre-determined flows of people render them as semi-privatised spaces. Thus, their character clearly impacted on my walking approach by the necessity to develop live tactics on the move – focusing on my legs by fixing the camera to my body looking downwards while traversing the different surfaces. Such repetitive tactics allowed me to penetrate the restrictions and constraints of each station – drawing conceptual connections to de Certeau's (1984) everyday tactics. Yet, it also highlighted the difficulties of overcoming a number of everyday constraints that others have also pointed out (Edensor, 1998) and on which I have elaborated on in Chapter 3 (pp. 67-69).
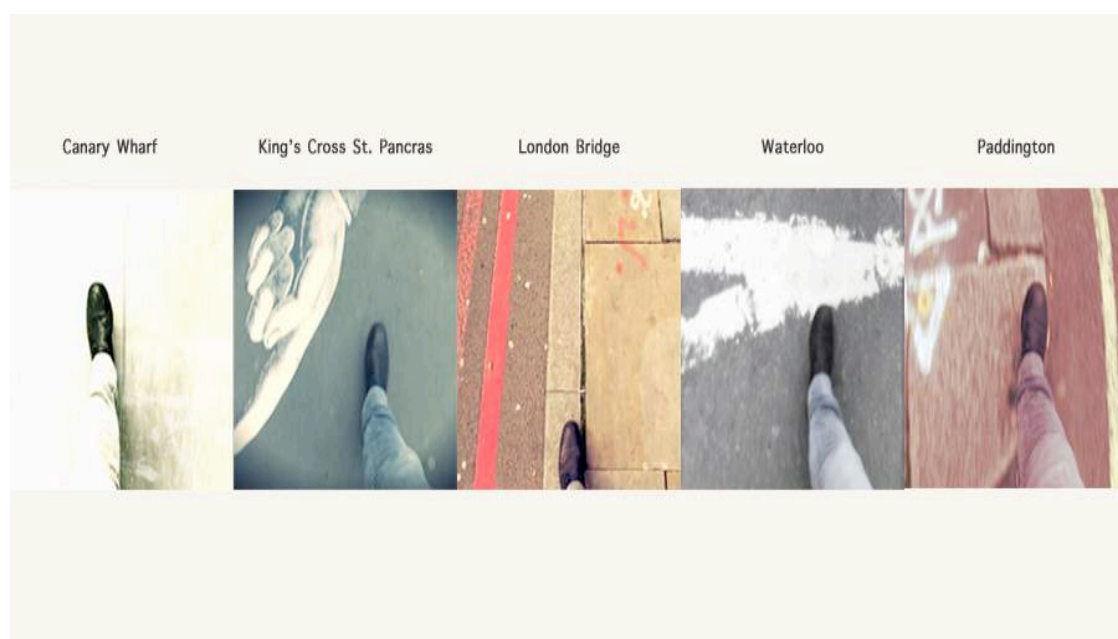
Figure 1: Stills from *Walking Portraits: Performing Asphalts* [2012]

Performing the mundane: Sensory geographies on foot

In all five stations, my walking was conducted by continuously following sudden changes to the ground; changes which indicated a shift from the exterior to the interior or vice versa. Such terrains included various surfaces of stations which featured different colours, patterns, lines and imprinted signs, roads and pavements. To analyse my walking tactics further, two points allowed me to open small "fissures" in the understanding of these stations. These were the elements of duration and the repetition of following different lines, textures and colours. Such repetitive action through time developed in me a kind of attentiveness to these mundane terrains inside and outside crowded stations. In other words, I was performing the mundane – enacting sensory geographies on foot. Therefore, such performative action allowed my body to enter the sensorial flow of these areas, initiating a dialogue with encounters inside and outside of stations. Regarding this experience of inside/outside, I follow Grosz's (2001: 64) concept of it as a 'boundary to be traversed' and not as 'a limit to be transgressed'. In practice, the latter was exemplified through the live action of walking.

In particular, the sense of being inside all five stations was grasped mostly by a sense of temporality, yet of differing intensities. However, a noticeable difference was the blurred boundaries between mobility and consumption in both King's Cross St. Pancras and Canary Wharf stations, which made them behave more like airport terminals rather than stations within the city. These stations revealed what Thrift (2008) has described as a 'new sensorium'. I argue that such a sensorium is based on an affective temporality of spatial, technological and commodified flows. Such spaces of commodification, mobility and sensory privatisation (Howes, 2004) reveal connections to the early Benjaminian Arcades – however they are also characterised by a new urban cosmopolitan atmosphere as Jensen (2008: 15) also suggests. Yet, my walking was not restrained to a passive observation but to an intervening in such spaces and encounters. This had an impact on my sensorial understanding while walking. On certain levels senses were shifted due to extensive visual stimuli, repetitive sonic announcements, commodified smellscapes as well as specific paths and surfaces. On the other hand, the interiors of London Bridge, Waterloo and

Paddington stations[51] were characterised by more sounds and local smells, something that ascribed to them a more intimate and everyday character. Indeed, to echo Lefebvre (1991: 197), smells contribute to an intimacy between the walker and the place. If I can reflect on such intimacy in my walks – the commodified character of smells in Canary Wharf and King's Cross revealed olfactory bonds based on brands and globalised aromas. This implicated what I can describe as a sensory placelessness – something I have referred to elsewhere (also footnote 72). On the other hand, walking in and around London Bridge, Waterloo and Paddington stations, the olfactory experience was based more on the smell encounters of the station, food and local shops – thus entailing an everyday intimacy and a stronger sense of place.

Returning to my tactic, the repetitive following of surface patterns and lines functioned as a temporary sensory pattern for my body to be exposed to various sensory encounters. In other words, vision constituted a driving sense – it triggered the following of terrains, a process that in addition activated other senses as well. While walking inside stations, the sensescapes – to borrow Urry's (2007) term – were not pre-designed but rather a constant entanglement of different intensities and constraints. My body did not only traverse such sensescapes but also contributed with its performative spatio-temporal presence to these temporal geographies made of bodies, materiality and constraints. What was observed is the changing character of atmospheres[52], mostly in the intersecting spaces of entrances/exits. The "friction" of departing and arriving bodies created what Anderson (2009: 79) has labelled a 'forming and deforming' of atmospheres – which made them sensorially potent. Walking through such spaces and atmospheres allowed me to enter the affective liveness of such everyday terrains. It exemplified a means of a 'corporeal presence in situ' to echo Bohme (2006: 110). The process of being inside stations needs to be further analysed. Experience and immersion have been closely associated with being inside something (Grosz, 2001: xiv), which in my case was further enriched by my walking. However, other standpoints (Relph, 1976) suggest that such levels of

---

[51] Detailed sensory observations are available in **Appendix 5.4**.

[52] Atmosphere can be understood as a spatially developing as a result of wider affect. However, others have described it as a 'transpersonal intensity' (McCormack, 2008a), a 'qualified aura' (Bohme, 2006), a 'pervasive mood of place' (Diaconu, 2011a) or a 'sense of place' (Rodaway, 1994).

insideness and outsideness[53] result from different qualities of ambiance. While experiencing these stations, the different sensory encounters I mentioned above produced various levels of attachment (i.e. London Bridge, Waterloo, Paddington) or detachment (i.e. King's Cross, Canary Wharf). My experience was not based only on a vision and its objectivity as a vantage point, as others have argued (Hibbitts, 1994: 293). On the contrary, walking along with other people exposed the body and consequently produced a wider range of sensorial experiences. Such a comparison between general knowledge and experience can be summarised as constituting the very core of Benjaminian flanerie. For Benjamin, the flaneur is 'in search of experience and not knowledge' (in White, 2001: 47).

Experiencing stations from outside, my actions followed the same tactic of walking through the rhythms and patterns of the street. Sensorial encounters were based mostly on different repetitive intensities of arriving and departing walkers in all stations, temporal intense traffic-sounds and smells (i.e. London Bridge, Waterloo, King's Cross) or predesigned paths and surveillance (i.e. Canary Wharf, King's Cross). However, the common element in all stations was the intense activity close to them. This revealed a choreography of stations, where 'machine ensembles' (Schivelbusch, 1986: 16) and people's flows produced evolving 'place-ballets', to borrow Seamon's concept (1980: 159). My walking tactic allowed my body not only to contribute in the production of stations' rhythms by following such flows of movement, but also by intervening in such flows through the enunciation of my own walking rhythmicity. As mentioned elsewhere, this was exemplified on foot through a "botanizing" of different asphalted patterns and lines. The experience of walking outside (and around) stations revealed one more aspect that ascribes such spaces of mobility with a sensory, emotional and artistic potential. Such potential was the richness of their everydayness, which is articulated through a variety of freedoms, constraints that walking can "orchestrate" through performative ways. In other words, it is what Gardiner (2000, in Edensor, 2011: 201) describes as the 'transgressive, sensual and incandescent qualities' of everyday life.

Being outside and sensing the contours of stations' areas offered me a platform for the critical evaluation of things (also Grosz, 2001: xiv). As mentioned

---

[53] Following Relph (1976), I am referring here to variations of attachment and alienation. Other potential factors that impacted on this were the varying levels of my intimacy with each station and the duration of my walk.

earlier, the following of exterior pavement patterns and road lines constituted a driving method for the activation of the senses. Regarding this, my changing walking pace entailed shifting sensory intensities due to constraints, traffic lights or unexpected encounters. The dense materiality of each station's surrounding area impacted on my sensorial experience while walking (**Appendix 5.5**). Various sensorial behaviors were developed with the most constant being the one between the surface and my feet[54]. This ongoing tactile dialogue was also apparent through the filmic frame; via which a kind of spatio-temporal collaboration was highlighted. It is, in other words, the duality of tactility that Boutin (2012: 126) reminds us of, which makes the surfaces and my feet two interdependent elements for the articulation of flanerie. Such dialogue unfolded through and around stations, becoming spatial prepositions which indicate both an enunciated "botanizing" and "weaving" of inside and outside featured in *Walking Portraits: Performing Asphalts.*

The "weaving" metaphor describes a third position while walking in this work – that of the in-between as a result of the continuous transition between inside and outside. The following of asphalted patterns formed a found object ("a site-specific thread"), which I wove through my performative action of walking ("ambulatory shuttle")[55]. To walk also along the Baudelairian (1863, [1981]: 403) 'transient [and] the fleeting' of London stations constituted a prominent position to experience various "tunings" between the external and internal stimuli. The concept of following lines, signs and colours of the terrains below my feet provided a conceptual "vehicle" for my actual walking to take place inside and outside; and thus constituted a conceptual "weaving" tool for my actual senses. Thus, it could be added that such a tactic of performing the outside and the inside transformed my body into a sensuous moving terrain; 'always situated between arrival and departure poles' (Psarras, 2013: 420).

---

[54] The issue of footwear mediation as 'socio-technical assemblages' has also been mentioned by: Ingold (2004: 330); Middleton (2010: 576); Pope (2000: 178-182); and Knowles (2011). It has been also developed through the works of Alÿs (1994) and Oppenheim (1969), analysed in Chapters 3 (pp. 76; 81-83) and 6 (pp. 195-197).

[55] I have also used this interrelationship of object/"thread" and the artist/"shuttle" (the device that passes the weft through the warp) in my analysis of Alÿs's practice (pp. 81-83)

"Botanizing", "weaving" and the poetics of spontaneous tactics

During *Walking Portraits*, I gradually started to consider the metaphors I was using when coming into contact with the city as parts of my methods. Both actions and metaphors were informing and informed by sensorial behavior while walking[56]. My spontaneous tactic provided an initial purpose to inscribe myself in the crowded surfaces of stations. As mentioned in the previous sub-section, it was sight that was mainly involved in the following of asphalt patterns but it also opened up new itineraries for other senses to be activated.

While walking, the metaphor of "botanizing" was performed both literally and metaphorically. First, it was conducted during the sensory encounters I had. Secondly, my body was going botanizing on the different surfaces in a literal way, as collecting through the audiovisual medium not only encountered patterns, but also my body's rhythm. It was a performing of a metaphor through time and space. Reflecting on this, botanizing is ascribed with qualities of sensing and moving through time and space. However, while in the case of the Benjaminian flaneur, the metaphor is used in terms of a reading of professions, origins and characters (Benjamin, 1999), thereby setting up a 'visual interpretation of his excursions' (Gleber, 1999: 55), in *Walking Portraits* the metaphor is considered as a conceptual mediator between my senses and the surrounding stimuli. Consequently, the notion of 'botanizing' on my walk acquired a dual role – that of describing an investigation of the material (asphalted patterns) and the immaterial (sensory encounters) aspect of the walking.

Also, there is a potential performativity of metaphor in my literal walking action. This is not only through the thematology of filming but in the downward way the camera has been adjusted in relation to my body. Thus, I can argue that the latter provides a correlation between the artist's embodied technologies and the way botanologists stoop and scrutinise plants' details before their eyes. Others (Clark, 2000: 17) have also identified a correlation between scientific explorers and wandering aesthetes. Yet, the difference between scientific knowledge and a flaneur's experience has to be mentioned again here. What I would like to point out is the disorientation in familiar settings, which Benjamin mentions, which has something in common with *Walking Portraits*. Indeed, my selection of these five stations was

---

[56] This is something initiated during this work (2012) but further developed in *Emotive Circle* (2013).

intended to experience unnoticed and mundane details through walking. Drawing on this, it was the spontaneous action of "botanizing" through duration and repetition regarding the mundane details of such familiar environs that revealed a kind of poetics.

Situating *Walking Portraits* in the broader field of walking artists, there are connections with Alÿs's poetic actions. The particular focus falls on Alÿs as his works bring together the concepts of flaneur and the mundane character of the everyday city. Reflecting on the common elements – i) repetition and ii) duration – in the *Paradox of Praxis* (1997), Alÿs's absurd and repetitive action of pushing a block of ice through the city ascribes a poetic character to the final result. It exemplifies an action that inserts him into the urban tissue, in a similar way as my spontaneous tactic of following lines inserted me in the flow of tube stations. His walking action becomes repetitive and durable by exploring an emerging poetics, yet, with no intention of resolution (Ferguson, 2007). In *Walking Portraits,* I perform a similar repetitive action of following micro-topographies of the urban surface for hours during the five days of my walk. The repetitive exposes me to sensory encounters within the semi-privatised spaces of tube stations. But it is in combination with duration that both also ascribe to the action a kind of power to be conducted through such everyday spaces of movement and surveillance. Thus, through Deleuzian lenses – as used both in Alÿs's and my work – the repetition delineates the emerging (or at least temporal) power of the artist, superior of established strategies of the everyday urban space (also Deleuze, 1994; de Certeau, 1984). In other words, the repetition of Alÿs's walks rejects conclusions in favour of highlighting the oscillation between failure and success, of practicing through doing. In the same way, in my walking action such repetition and sensory attentiveness rejects a distant Benjaminian observation by focusing on a creative enunciation of everyday terrains. Reflecting on the similarities of "botanizing" between my walking and Alÿs's, it is much more apparent in *The Collector* (1991-92) and *Magnetic Shoes* (1994), which I have analysed in Chapter 3 (pp. 81-83). Such durational walks illustrate a "botanizing" on the urban materiality, which gradually negotiates the path of the artist. This resembles the way in which my walking tactic was "botanizing" the asphalted terrains – a process that impacted on my path and sensory encounters. In other words, what links my practice with Alÿs' is both the action of everyday walking, which makes the action accessible, and also 'the use of an unusual object' that alters the nature of the walk in a poetic way (Johnston

C., 2010: 5). Elaborating on the former, Alÿs uses magnetic shoes and toys while walking, gradually inserting his action in the spatio-temporal rhythms of the city. This is akin to my walking action, although the unusual object becomes the readymade imprint of the street – in other words the forgotten potential of asphalt.

A further metaphor that describes *Walking Portraits* is "weaving" (**Appendix 5.6**). My walking tactic triggered the start of a weaving process – an interlacing of stations' interior and exterior stimuli. A potential link between "botanizing" and "weaving" emerges at this point. At the same time botanizing on asphalted terrains was exposing my body to stimuli – an almost parallel weaving was taking place between the surroundings and my sensorial behavior. Consequently, both metaphors are interconnected in the same axis: movement. However, what are the sensory qualities of "weaving"? Actual weaving includes both touch and vision and it is practiced through a straightforward process, as others have debated (Scheid & Svenbro, 1996: 10). In my practice, the metaphor indicates the merging of different intensities of senses and exterior stimuli, thus trying to produce a similar cohesive fabric of lived experience – what I term here as a "walking portrait". Thus, "weaving" in my walking performance is interconnected with my kinesis, mainly through a tactile relationship with surfaces. As with "botanizing", "weaving" also becomes a performative metaphor that is not only extended through duration but also amplified by the use of embodied audiovisual and GPS technologies. The enunciation of spaces and senses is also woven in virtual terms through GPS trace – something that resembles the "weaving" of physical and virtual levels in the walking actions of Rueb and Wood (also Ch. 3, pp. 90-91).

The implications of "weaving" can be encountered in Simon Pope's *Memory Marathon* (2010), a shared walk of 26 miles within East London and conducted over 12 hours. While I have already elaborated on some of the details of this work in Chapter 3, what I would like to stress here is the way Pope functions as a connector. The artist's intention to initiate a sharing of steps and words provided the platform for different stories to be expressed. Pope's attentiveness to the former elements can potentially ascribe to him the meaning of an "ambulatory weaver" who goes on to activate his fellow-citizens. The ascribed metaphor of ambulant weaver in relation to Pope's walk seems to be differentiated in my *Walking Portraits*. My action in tube stations rendered me an "ambulatory weaver" of sensory fragments both from inside/outside of stations. Making a comparison between *Memory Marathon* (2010)

and my *Walking Portraits* (2012), the sharing character of Pope's walk "weaves" every co-walker's contribution by making an ambulatory fabric of collective reflection. In contrast, my personal walks "wove" a dialogue of my senses with non-human agents (e.g. asphalt, lines, roads). If I can describe both works as contemporary hybrid flanerie then, despite their differences, both alter the meaning of what it means to be a flaneur in the 21st century city. The metaphor of "weaving" is extended in both works through audiovisual and GPS documentation, both technologies that give an important indication of the sensorial authenticity of the moment. Elaborating on such authenticity, others have also highlighted the sensory qualities of the walking body as well as the potential of the audiovisual medium in terms of the "weaving" of walkers' visual, oral and haptic flowing experiences (Lund, 2006: 41; Pink, 2007: 243). Bringing together Pope's and my practice, a difference can be identified between the pre-designed character of *Memory Marathon* and the spontaneous performative tactic of *Walking Portraits*. However, the focus falls on the weaving qualities of both final audiovisual pieces, which preserve and merge aesthetically the dynamics of such conceptual and sensory initiatives within the city.

The direct or indirect connection of my walking with the metaphors of "botanizing" and "weaving" suggests a kind of live performing. The use of such a verb in my walking indicates a kind of reflection between metaphors, real-time sensing and actual walking in the city. This impacts on my walking actions, lending them a 'hybrid' character[57]. Yet, there is a performative dimension of metaphors that exists during the post-production of the material, which I analyse in the next section.

Towards an audiovisual portrait

Part of the post-production process of the audiovisual material was also the experimentation with the gathered GPS data. As I mentioned at the beginning of this chapter (**Appendix 5.3**), my consideration of the GPS trace as a "virtual signifier" of lived moments was developed more during the *Walking Portraits* process. Through a series of steps and obtained knowledge, I visualised GPS data through creative computational methods, thereby creating different visualisations. On the first version (Fig. 2), the data was categorised and then visualised through an online application,

---

[57] The hybrid character in my walk illustrates my approach of bringing together actions, metaphors and senses through technologies. See also Ch. 2, p. 46-47.

specific for geographical visualisations. The output does not have aesthetic implications; rather it exemplified a way for further reflection on the relationship of my path and the spatial settings of each station area. On the second version (Fig. 3), after digital elaboration the GPS traces were exported as individual images in order to experiment with their aesthetic potential. In the resulting map, the city has been removed. Instead, it presents the tracked traces on each station juxtaposed on the phenomenologically abstract surface of asphalt. However, such intention had sensory implications regarding an exploration of a 'geographical imagination' (Massey, 2005) of lived traces and the dominant sensory materiality in my walks: the asphalt. The third visualisation (Fig. 4) was clearly based on computational methods by experimenting with GPS data through creative programming[58] (in *Processing*). The final outputs are visualisations in the constant loop of each walk in different colours. All the above data visualisations made apparent an aesthetic potential of the walked line, which is transformed from a track-log data to what Jeremy Wood (in Lauriault, 2009) calls a 'personal cartography'. Wood's description of GPS resembles my characterisation of such technology as a "virtual signifier" of lived moments.
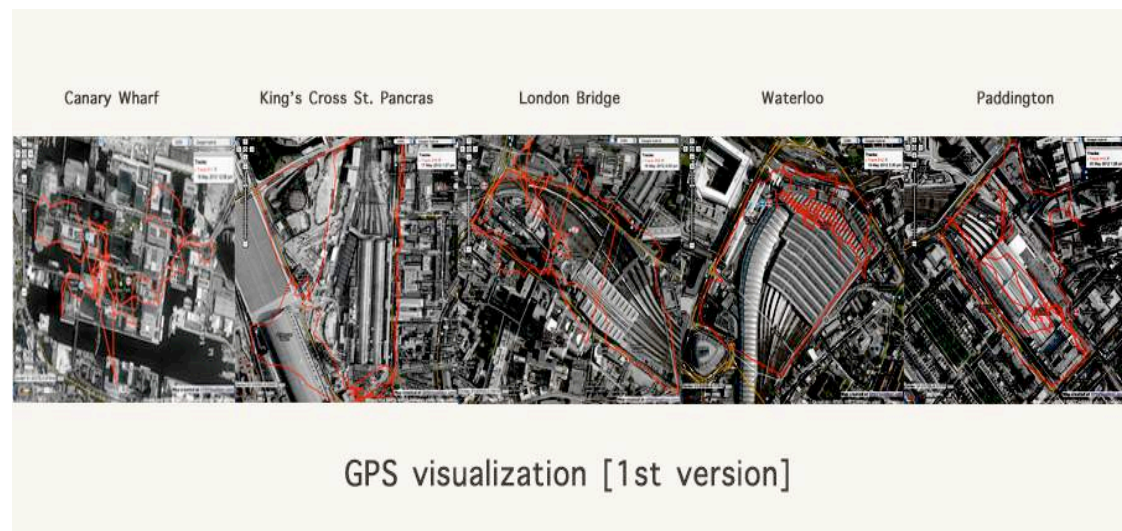
Figure 2: 1ˢᵗ GPS visualisation [May 2012]

---

[58] The 3rd visualisation was produced during the *Programming for Artists* short course. See outputs here: link 1, link 2, link 3, link 4 and link 5 (Also: **attached DVD**).

Figure 3: 2nd GPS visualisation [June 2012]

London Bridge

King's Cross St. Pancras

Canary Wharf

Waterloo

Paddington
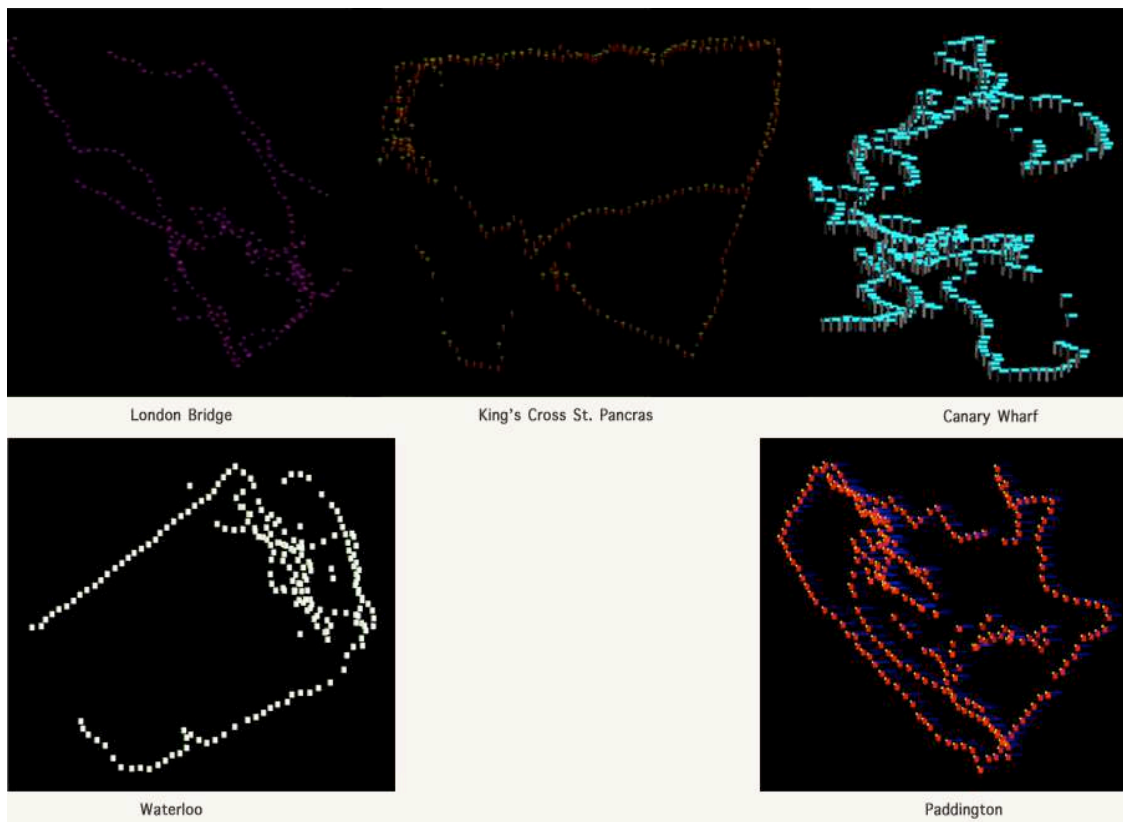
Figure 4: 3rd GPS visualisation [July 2012]

The aforementioned metaphors of "botanizing" and "weaving" do not only characterise my actual walking, but also the post-production process. While walking, "botanizing" implications were also revealed in the footage while unpacking the audiovisual archive. It was a kind of "meta-botanizing" of the archive, which resembles the way Nishino (p. 85) works with his gathered visual material from his walks.
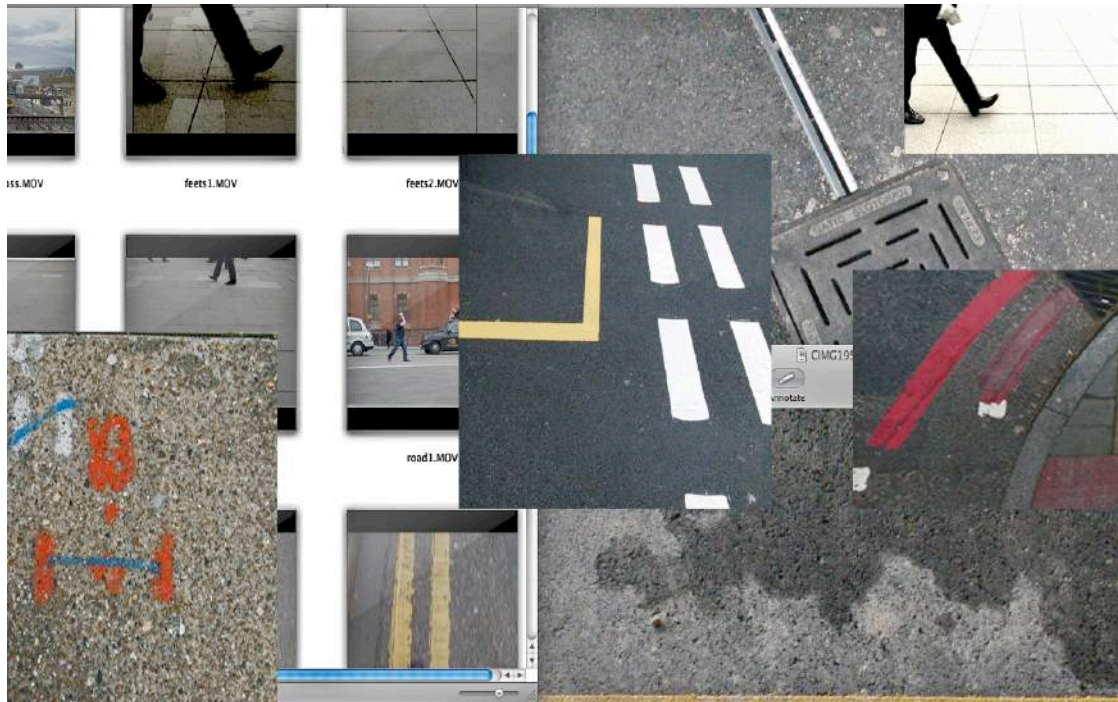
Figure 5: "Botanizing" on the audiovisual archives [2012]

The process of relating and categorising formed the "meta-botanizing" on both the selection and montage process of the material. During the production of the work, the timeline of the software indicated a temporal canvas where each individual episode of walk-footage was elaborated in terms of duration, colour and sound. This ordering and re-ordering of footage indicates a process of negotiation similar to the one Pope (2009a) identifies between walkers or walkers and places. The assembly of audio and video in the editing software constituted a process of experimentation, where the editing process also pertained to a kind of performativity – similar to the one of walking action. "Weaving" implications can also be found in my editing approach, as it aimed at the creation of a unified, aesthetically cohesive portrait. In particular, the different asphalted coloured surfaces, signs, sounds and walking legs,

136

which had been documented on camera constituted the main qualities for such weaving to take place. The duration, selection and "weaving" of frames from each station-walk in the final timeline created both a visual and sonic composition. Such a composition oscillated between various recorded rhythms, surfaces, sounds and silences from each station. The performing of such metaphors on a post-production level initiated a series of correlations between my actual walking and an "audiovisual walking" through the timeline of the software towards the creation of a portrait. To explain, a time-based "botanizing" both in stations and in the material resulted in a weaving of the experience through digital means. Following Pink (2007) on the potential of the audiovisual medium, the use of these two metaphors both in actual walking and post-production might illustrate different levels of the critical and sensorial distance of the artist while walking and while elaborating on the material. The final outcome synthesises an audiovisual performative work, which draws connections with what has been termed as an 'audiovisual letter' or subjective filmic 'self-portrait' by Rascaroli (2009: 2).
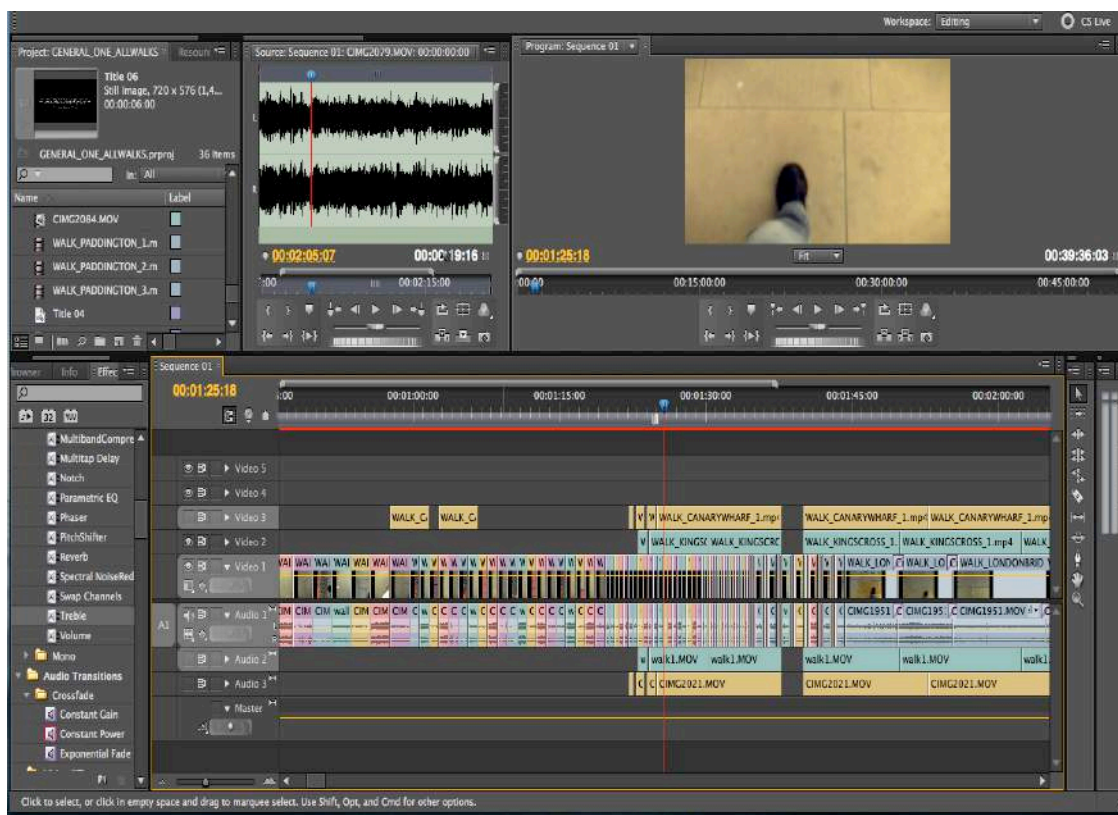
Figure 6: A post-"botanizing/weaving" through montage [2012]

137

Emotive Circle (Athens, 2013)

Passing from *Walking Portraits* to my next work *Emotive Circle*, my research went through several changes. *Emotive Circle* was realised during October 2012–January 2013 and this work followed a three-fold shift of my walking approach. Firstly, I altered the spatial focus from tube stations to another everyday space of transition: the street. Secondly, I decided to extend my walking explorations on one more city apart from London – selecting Athens for reasons of intimacy and origination. Thirdly, I decided to conduct a shared walk in order to explore the sensory and emotional aspect of walking in a more social framework (**Appendix 5.7**). Therefore, what became apparent through *Emotive Circle* – and will be analysed here – is a series of "turns" in sensory, emotional, social and technological terms on my walking action. These "turns" that I also analyse and conceptualise throughout this dissertation identify the ways that the contemporary walking artist-flaneur/flaneuse has changed since 19th and 20th centuries. In *Emotive Circle*, performativity extends between the co-walker and myself. Consequently, through senses, talking, duration (8 hours) and technologies, it seeks to explore a shared and co-produced emotional geography in the Athenian streets – by walking a circle together.

Concept, location and the circle as a tactic

Figure 7: Initial sketch [2012]

Figure 8: GPS trace of *Emotive Circle* [2012]

Figure 9: View from Lycabettus (Photo by N. Grigoriou) [2012]

The concept of *Emotive Circle* was based on the realisation of a cyclical shared walking action whilst talking around the mount Lycabettus area at the centre of Athens. While I was aiming for an exploration of emotional geographies in my walk, the ongoing discussion with the co-walker was based on a pre-established idea

between the social (the city) and the personal (the self) crisis in Athens. Based on such a framework, the general aim of the walk was to function as a "weaving" process of both emotional confessions and sensory encounters between the co-walker and myself. While reflecting on a number of city locations, I chose a very central area of Athens – mount Lycabettus – for reasons of symbolism and location. My selection went hand in hand with my idea to base my walk on the shape of a circle. This intention to walk a circle constituted a tactic which resembles the one I used in *Walking Portraits* or also of other artists' use of objects and repetitive actions, which I have analysed in Chapter 3 (pp. 94-95). The centrality and everyday character of the location generated a number of symbolic factors for me, which impacted on my decision to walk a big circle. In particular, the circular[59] shape in the centre of the city denoted a poetic action through which I aimed to highlight the 360° degree direction of our bodies "towards" the entire city. The preposition "towards" also indicated the liveness of our walk in the streets, as well as its performativity while co-producing a merged emotional geography (**Appendix 5.8**). Such co-production and co-performing comes to shift the contemporary flaneur into a more social being, i.e. as an initiator of situations that involve the poetics and politics of embodied experience (also Edensor, 2000a). Concerning documentation issues, the level of difficulty while documenting the walk also changed from London to Athens. In *Emotive Circle*, it changed into a sharing of embodied technologies between two more operators and myself. The ongoing talking while walking method impacted on which tools could be attached to the body and which tools other people would handle (**Appendix 5.9**). However, speaking on the shared character of this work, in the next sub-section I will stress what it means to share a walk.

---

[59] The circle in Euclidean geometry constitutes a set of points of the same distance from a fixed centre. The final lived trace of the walk did not follow exactly the pre-designed circle, revealing tunings and de-tunings between the ideal and the experiences. The fixed point in *Emotive Circle* became the mount itself, signifying the bounded character of place, while our meandering line around it signified the flowing character of our sensory encounters and emotional expressions.

Sharing a walk

In Athens, I invited one more person[60] to walk and talk with me. His name was Spyros; a middle-aged male lawyer, native born Athenian and a family friend. He is a keen everyday walker with an interest on the social and historical aspects of Athens. Therefore, the level of intimacy between us and also between Athens and himself constituted a driving "thread" to walk together. The sociality of walking together in this work revealed qualities of contemporary walking as art/flanerie to share senses and feelings, what I might call an invitation to taste the streets together on foot. As mentioned in the *Emotive Circle* film (0:13:14'- 0:13:44'), it was the first time for both of us to walk and sense such familiar settings in this way. However, a comparison emerges if I reflect on the experienced intimacy between the London and Athens actions. Intimacy in both works was a varying element, ranging between levels of 'insideness and outsideness', to echo Relph's (1976: 49) insight. In London, the intimacy of living there for some years entailed an attentiveness to the mundane details of those everyday spaces of public transport and my experience of using them. However, in Athens, while being Greek, the intimacy was different and deeper, impacting on a real-time shared reflection between our personal sensory state and the social one we encountered. Thus, while in London my performative action constituted a way of entering into the British urban fabric, enunciating a spatial story as an outsider – in Athens the shared ambulatory discussion can be described as a reconsideration of the familiar to reveal emotional geographies. In contrast with the pre-designed circular intention, the actual instantaneous sharing of path was negotiated in various ways between the co-walker and myself through words, silences or encountered constraints. The liveness of verbal feelings and sensory encounters created a dialogue between our feet and minds, which could be best illustrated as an oscillation between moments of "tuning" and "detuning". The result of such oscillation and shared moments entailed the socialisation of our emotions. Therefore, the articulated emotional geography between the co-walker and me was a result of a number of elements through duration. The circle intention triggered a negotiation and sharing of words, senses and encounters while walking for hours. The combination of all this in relation to duration gradually entailed a kind of ambulatory attentiveness to

---

[60] Prior to our walk, a brief description informed the co-walker of the conceptual/ethical intentions of the work.

our psychic state. The emerging sociality in *Emotive Circle* establishes connections to an interdisciplinary body of approaches; including the art practices of Pope (2003-present), the conceptual methodologies of Willats (2004), as well as the insights of the geographer Anderson (2004). This emerging sociality in walking either through talking or performing a common activity highlights the collaboration between co-walkers, what Willats (2004) has described as 'a meeting of minds'. The latter, in my case, becomes a meeting of steps, senses and emotions and is analysed further in the next section.

Activating the senses

Figure 10: *Emotive Circle*: Kolonaki – Negotiating the pace [2013]

The walk around the four main areas of mount Lycabettus – Kolonaki, Evangelismos, Alexandras and Exarchia (**Appendix 5.10**) – revealed a variety of rhythms and sensory encounters. In relation to our ongoing talking, the former also impacted on the production of feelings. The sense of hearing stemmed both from our talking and environmental sounds, thus producing an ever-changing sonic fabric. I will provide a brief description of our sensory trajectory through each area[61]. While

---

[61] Also: http://tinyurl.com/o7mjkwk [Accessed: 8 May 2014].

walking in the streets of Kolonaki, the quiet character of place, the upper class buildings and the shops closed due to the crisis made apparent the sonic contrast with the distant noisy ambiance of the centre of Athens. To echo Rodaway (1994), the sonic experience was not linear but multidirectional – an evolving composition that our bodies also contributed to. This experience not only incorporated our bodies and words, but also indicated a varying tactile understanding of the surroundings. In other words, the ear became the invisible hand that sought to touch surrounding or distant sounds, to paraphrase Shafer (1977: 11). Our smell encounters were mostly pale and nice, something that impacted on temporal attachments with the surrounding places. The materiality of traversed streets (e.g. architecture, monuments) constituted on many occasions a visual trigger for our discussion, thereby acknowledging on foot the past aristocratic reverberations of the area. The sudden inclinations of streets impacted on the pace of our walk as well as on the rhythm of our discussion, revealing moments of tactile attentiveness.

The passing to Evangelismos initiated a walking into various rhythms and constraints. The engagement with the constant flow of traffic and pedestrians made the walking pace varied and our talking intermittent. The intermesh of streets, crowded pavements, shops and traffic revealed a choreographic 'place-ballet' of such traversed places, to echo Seamon (1980: 157-159). These encounters uncovered a parallel intermesh of our sensory experiences, creating a reverberating interrelationship between street-rhythms and our bodies that not only impacted on our discussion but also on senses and expressed emotions. If reflecting on such sensory immersion while walking, it may have various answers. While the Lefebvrian rhythmanalysis (2004: 41) argued for a call on the senses and lived temporality, Howes (2005: 6) mentions the hesitation of others towards emphatic sensation due to the potential loss of critical awareness. However, I contest that the interconnectedness between a walking together through, a talking on, and a sensing of, the surrounding materiality, sites of historical interest and temporalities also functioned spontaneously as triggering elements for our emotional expression (**Appendix 5.11**).

Figure 11: *Emotive Circle*: Evangelismos – Sensory thresholds [2013].

Moreover, the rhythms of walking, discussion and sensation were also marked by sudden stops. An example can be recalled from the adjacent area of Alexandras, when the filming of the work was temporally stopped due to security restrictions concerning the American embassy. The sensorial implications of such a disruption are apparent as we were allowed to traverse that street only by having the camera lens looking down. Despite the imposed constraint on sight, our walking initiated an instant focus on sound, talking while passing near embassies and authorities. The ratio of senses constantly sought ways to be re-adapted. Indeed, echoing Gibson (1968: 48), senses are active systems, always undergoing constant change of intensities. Drawing from this experience, I could also suggest that senses are able to develop tactics of adaptation and re-adaption to the encountered constraints of the streets. This might resemble what I have already analysed elsewhere (Ch. 3, pp. 59-60) on de Certeau's (1984) adaption of 'tactics' against the spatial regulations of the city. Consequently, through such correlation I could underline my own reflection regarding a consideration of "sensing tactics" on the part of the contemporary walking artist-flaneur/flaneuse. By "sensing tactics", I describe a set of conscious or subconscious ways – also extended through technologies – in which the walker's senses are activated in such a way as to overcome encountered constraints.

144

Figure 12: *Emotive Circle*: Alexandras area – Sensory intensities [2013]

Throughout the Alexandras area, our walking was conducted in quiet neighborhood market and streets. Visual and sonic stimuli were reduced but the sense of smell became stronger. Such sensorial changes impacted on our talking, which was also followed by moments of silence. Silence did not signify the end of discussion; rather it enriched our co-produced emotional geography through an oscillation. The sense of felt intimacy felt by both the co-walker and me can be also mentioned. Such intimacy was connected with the encountered smellscapes. This follows what Lefebvre (1991: 197) has labelled the strong olfactory connection between 'subject' and 'object' when experiencing place. The sudden pass from the ambiance of quiet streets to a crowded market highlighted the place's changing rhythm through various sounds and smells. Yet, these sensory and social encounters provided the opportunity for a real-time engagement and connection with this in our discussion. In addition, the continuous audiovisual documentation of our sensory performativity on the move and the produced feelings through our discussion highlight a shift in the consideration of senses as tools in the wider emotional geographies of the everyday city (also Zardini, 2005).

Figure 13: *Emotive Circle*: Exarchia area – Parallel confessions [2013]

Our walk towards the Exarchia area encountered a dense architecture, an overabundance of stimuli and a 'misapplied urbanism' of previous decades (Salingaros, 2005: 268). Thus our experience was mostly ascribed with a feeling of detachment and reflective moments. Encountered stimuli included a material and rhythmical entanglement of buildings, different surfaces, graffiti, posters, traffic, bins and cars – an intense conglomeration filled with social and sensorial implications. However, this detachment did not render us passive but impacted interestingly on our discussion. This interweaving of words and streets through a different pace revealed our ongoing performing of places. Such a durational performativity of encounters shaped the articulation of our interlacing emotional geographies. In other words, I could argue that even such feelings of detachment contributed to our discussion by showing correlations with current social problems. The discussion and path was leading us to a gradual ascension of the hill. While ascending, the sonic reverberation of a beautiful noise was emerging from the foothills, revealing the liveness of the city. The inclination and vistas made our gait slower. The geological layers of the mount indicated different historical facts, revealing the city's urban geology. The process of ascending the hill together was a shared sensuous and reflective process. It was

signifying the end of our action by progressively "weaving" all the gained experience, shared knowledge and felt emotions (also Wylie, 2002).

Figure 14: *Emotive Circle*: Ascending Lycabettus [2013]

The end of the ascension found us at the top of the hill, where a final shared reflection took place. Such reflection not only brought together, but also extended, our felt and sensuous experience of the 8 hours of walking. As correlations with de Certeau's (1984: 93) 'distant voyeur' are tempting, I content that the shared reflection was not passive and detached from the surrounding city. Our vantage point of reflection entailed a connection with a critical distance in front of the city but not with a mastery over it. Thus, it cannot be compared with de Certeau's voyeuristic 'reading' from above, as it would entail a sensorial flattening of other senses. Instead, we were enabled to recall our lived experience in a way of sensing from above, which was accompanied by talking. Subjectivities and meaning emerged in front of the city and camera, initiating once more a shared performativity. Echoing Lee and Ingold (2006), our walking experiences and felt emotions became a bodily expression of ourselves and the city – leading us through a circular and gradual ascension of the very milieu of Athens, 277 meters above it. Lycabettus is a woven mount at the centre of the city, with rich historical and 'mythopoetic' (Wylie, 2002) implications. Yet, the fixity of

place functioned as a stable platform for our dynamic emotional geographies to unfold. Our elevated position can draw connections to the Baudelairian (1864, [1981]: 401) sentiment the one can be 'at the centre of the world, and yet remain hidden' – but still without connotations of passivity. The discussion and co-reflection ended up as an "emotional confession" in front of the city, what I could suggest as an "urban mirror" of our psychic behavior.

Figure 15: *Emotive Circle*: Confessions in front of Athens [2013]

"Tuning", "weaving" and "orchestrating" an emotional geography

What was initiated while walking in London stations, concerned a linking of actions, metaphors and senses, which was mainly established in the Athenian streets. The latter set the foundations to draw bolder connections with the senses concerning an exploration of co-produced emotional geographies. In *Walking Portraits*, I analysed the metaphors of "botanizing" and "weaving", but, in the case of *Emotive Circle*, I consider in more detail "tuning", "weaving" and "orchestrating". The use of the "weaving" metaphor implies touch and vision, while of "tuning" is connected with hearing and sensing. Yet, it is the third metaphor of "orchestrating" (footnote 14, p.

45) which indicates the artist's overall ambulatory approach of triggering and handling such a shared action out in the streets. However, what is the reason for such metaphors?

To restate, metaphors have been used by a number of artists and theorists across different eras in order to create an understanding of the urban experience. Yet there is a sensory potential in metaphors. In Chapters 3 and 4, I argued that vision has been a dominant way of understanding in both the arts/humanities and sciences (geography) in Western culture. In this way, the sensuous character of walking can be reduced to a coldness of the eye, which in Simmel's words the vision 'enables possess and property' (in Urry, 2011: 389). In artistic terms, such visual possession can be speculated on regarding the documentation of Long and Nishino's works (pp. 76-77; 86), but without denying their personal sensory experiences. Despite the aesthetic dimension, there is a sense of the walker as master of the terrain, who goes tracing, investigating or gathering material evidence. Consequently, what can be asserted is that such visual dominance may entail a "detuning" rather than collaboration between the senses. Hence, I argue that the sensorial implications of "botanizing", "weaving" and "tuning" bring forward again the other senses, thus resulting in a re-tuning of the walking body and environment while transforming the artist into a "walking antenna" (also McLuhan, 1964; Coyne, 2010).

Here, I use the metaphor of "tuning" for two reasons. Firstly, it indicates an oscillating and potentially emotional tuning between both interlocutors. Secondly, it illustrates a sensorial tuning of our bodies with the urban settings. The latter "tuning" resembles Benjamin's (1999: 416) opinion on the resonance between the flaneur's steps and the asphalt. In Benjamin's correlation, there is a tactile quality in the materiality of asphalt – something further extended in my work. Reflecting on "tuning" in spatio-sensorial terms, I synthesise my approach through the opinions of Coyne (2010: xvi) and Myers (2010: 60). Consequently, tuning in this work can be understood as a process of arriving at a mutual alignment. During it, the feelings or sensations of each walker are in an interdependent negotiation and becoming, which come to be woven into the wider spatio-temporal rhythms of the streets. Thus, "tuning" seems to extend from a bodily interrelationship to a wider dynamic of interconnectedness with the traversed city. During this 8 hour walk, "tuning" can be analysed in the variation of tunings and de-tunings between embodied technologies, the surrounding urban materialities, and ourselves.

Passing to the "weaving" metaphor, it initially framed my intention of connecting a city and a human metaphorically in a time of emerging social issues. It exemplified a "weaving" of the four areas around mount Lycabettus – areas of different spatial, social, architectural and historical qualities. An emerging correlation of such weaving with the Ancient Greek philosopher Plato and de Certeau can be identified here, in particular, with Plato's (Annas & Waterfield, 1995: 81-85) metaphor on social cohesion and de Certeau's (1984) "weaving" of spaces in the city. Plato's weaving emphasises statesmanship, referring to a social dimension of the metaphor. Following on from this point, my "weaving" intention is to merge places, felt emotions and shared experiences, thereby drawing potential connections to Plato's socio-political dimension of the metaphor. Yet, statesmanship is ascribed with a kind of power, something contrary to the nature of the traditional artist-flaneur. However, as with *Emotive Circle*, there have also been other contemporary walking art practices, which have shifted the potential of walking through, social, sensory, technological and performative "turns" (also Chapter 3). For example, works by Pope, Alÿs, Nold, Savicic and Kubisch among others are hybrid. They combine the aesthetic of the flaneur, the interventions of Situationists and the performativity of the Conceptual movement through technologies. Consequently, the correlation between the statesman and the contemporary walking artist-flaneur could be identified potentially with a kind of power on foot (see also Benjamin, 1979). This seeks to unlock and reveal emerging geographies of the everyday. In other words, I speculate that it is the artist's intention to be actively engaged with co-walkers within the pulsating city terrains – not observing but co-producing affective and emotional geographies with them through poetic methods and inventive devices (also Back & Puwar, 2012). On the other hand, correlations also exist with de Certeau, who considered walking as an action that weaves spaces together. His words implicate a tactile quality of walking to merge spaces through meaningful spatial stories – something also exemplified on foot in *Emotive Circle*. Yet, what needs to be mentioned is the extension of "weaving" in my walk through the use of audiovisual and GPS technologies. As with *Walking Portraits*, in this work the technologies of documentation captured our produced lived experience, thus extending the visual and sonic encounters. However, once more it was the GPS trace that weaved the experience, not metaphorically but in practice, revealing the poetics of cohesiveness not only in the streets but in virtual layers as well.

To delineate the overall experience, I will bring the aforementioned metaphors together through a last personal metaphor of "orchestrating". "Orchestrating" constitutes a metaphor that does not deny the previous metaphors. Yet, as I will argue elsewhere (Ch. 6), it is something more than Benjamin's (1973) botanologist of the asphalt, de Certeau's (1984) weaving of spaces, Schafer's (1977) body-world tuning and also more than McLuhan's (1964) metaphor of the artist as the antenna of the society. Instead, "orchestrating" incorporates all these metaphors and amplifies their meaning through a performative constellation of shared walking, senses, situations and embodied technologies. "Orchestrating" then describes the overall action of *Emotive Circle* by bringing in a common platform of issues such as sociality, senses, technology and conceptual intentions. In other words, it incorporates all the potential "turns" (e.g. sensory, social, technological, emotional, geographical) of the contemporary walking artist-flaneur and their contributions, while exploring the city's personal and largely shared emotional geographies. Drawing from *Emotive Circle* experience, "orchestrating" entails a simultaneous attentiveness of the artist at various levels towards the unrolling of the experience[62]. Yet, it has to be clarified that "orchestrating" does not imply that the artist imposes or dominates the rhythms and directions that his/her co-walkers take. Instead, there is a compositional flow that is constantly negotiated between the various participants.

Duration and performativity

Duration and performativity can be identified as two significant elements in *Emotive Circle* – similar to *Walking Portraits*. Starting with the factor of duration, one of the initial intentions of my walk was to what I might term "walk our emotion"[63]. In practice, while walking a circle around Lycabettus, talking constituted a way to express our sensory encounters and socialise our emotions in the streets. Such a verbal and spatial action regarding an emotional expression was not automatically revealed, but it was a result of duration. Walking for 8 hours was of great importance. It was defined by multiple moments of talking, silence and attentiveness to our surroundings. Thus, it impacted on our gradual sharing of our

---

[62] Connections can be made with musical orchestration, which describes the ways instruments are combined to produce a melody.

[63] I use this following Lippard's (1983) description of the Eskimo's tradition (**Appendix 5.12**).

sensory encounters and expression of emotions. Reflecting on the duration of *Emotive Circle*, Forgione (2005) also brings on board the insight of Bergson's (1913, [2005]) term 'durée'. Indeed, following Bergson's insight, duration in movement is a qualitative process, associated with the freedom of mobility, which respectively entails the emergence of 'the true self' (Forgione, 2005). Solnit (2001: 268) has also identified links between duration and the unfolding of verbal expressions, sensory experiences and feelings. As Lee and Ingold (2006) have suggested, the continuity of walking in spatial terms implies a connection with time. Thus, duration seems to "weave" together the processes of walking, sensing, thinking and feeling, something that was clear in our shared walk. Time provided a qualitative platform upon which the ingredients of our experience (i.e. senses, feelings, talking, silences) were allowed to be unfolded. Hence, the articulation of our emotional geography was performed through city streets, but it was enriched mostly through duration.

Performativity has been also further extended during this work. My walking in London stations was performative, based on a repetitive action within and through the everydayness of those places. However, the shared walk in Athens shifted the meaning of performativity to a co-performative relationship between bodies, streets, emotions and technologies. In particular, aspects of *Emotive Circle* can be identified as both a sharing of sensorial points (Myers, 2010:67) as well as an ongoing negotiation of our talk and path, similar to Pope's *Memory Marathon* (2010). What seems to link both is the performative fusion of our bodies, steps, encounters, senses, feelings and embodied technologies, which is better illustrated through Salter's (2010: 252) 'entanglement'. Reflecting further, Salter's insight describes a resulting performativity from a set of merged processes. I could suggest that his performative 'entanglement' resides in what I suggest in this thesis as the "orchestrating" analysed earlier. In other words, Salter's (2010) performative entanglement equals an "orchestrating" process through a real time "botanizing", "weaving" and "tuning" of and through humans, non-humans, concepts, sensory encounters and embodied devices. Such devices provided a real-time imprint in camera, the recorded sound encounters in device and the gathering of the GPS trail. Yet, the tactile element was mostly associated with our feet and shoes – mundane but also poetic extensions – what Middleton (2010: 576) describes as everyday 'socio-technical assemblage' (also Knowles, 2011). To underline my argument, in *Emotive Circle*, performativity was extended between the co-walker and myself, by enunciating an evolving negotiated

spatial story with emotional implications. The tactic of walking a circle together in relation to the used method of 'talking whilst walking' (Anderson, 2004), revealed performative elements, which were fused with the everyday rhythms and social practices of Athenian streets. We were performing both our sensory and felt experiences in front of the camera and the city, mostly expressed through a constant verbal expression. Thus, based on art practice and reflection, I can suggest that such performative orchestrations during *Emotive Circle* connects with the call of certain geographers (Nash, 2000; McCormack, 2003; Thrift, 2004a) for performative ways regarding the exploration of emotional geographies (see Ch. 4, pp. 115-117). In other words, contemporary flaneur and walking as art seem to be the linking element between performativity and emotional geographies. Our shared walking action was defined by hybridity – bringing together the aesthetic attentiveness of the flaneur, performativity and a psychogeographical sensibility around Lycabettus. On such a performative action, senses and the sensory potential of streets contributed to the articulation of our emotional geography.

On an "ambulant trialectic"

The constellation between actions, metaphors and senses – all extended by embodied technologies initiated during *Walking Portraits* – was developed further in *Emotive Circle*. This condition is what I propose as an "ambulant trialectic". In other words, the derived personal methodology to define my walking art practices in the 21st century city towards explorations of emotional geographies (also Ch. 2). In this subsection, I will elaborate how this methodology is reflected in my art practice.

Actions are defined as the actual practice of walking in the city. They consist of: (i) variations of movement (i.e. onwards, backwards); (ii) rhythms (i.e. slow, fast); (iii) type of walking (i.e. shared, personal or performative)[64]; and (iv) driving tactics/intentions (i.e. objects, sociality, repetition or poetic/political [also Ch. 3, pp. 94-95]). Metaphors are used as cognitive ambulatory devices, which either contribute to the understanding of urban encounters or are used as reflective lenses in my walking. I consider and focus on the selected metaphors of "botanizing", "weaving", "tuning", "antenna" and "orchestrating", on which I have already suggested potential

---

[64] The type of walking is also connected to Wunderlich's (2008) discursive and conceptual approaches as well as to Ingold's (2007: 101) 'wayfaring'. See Ch. 3 (p. 59)

interrelations with senses throughout Chapter 5. Senses denote the ongoing sensing of the moving body. They are social as they are linking intensities between the walker and the city. While walking, their activation is interdependent in relation to the surrounding stimuli, which stems from heterogeneous spatio-temporal entanglements between: (i) subjects (people); (ii) objects (material); (iii) situations (socio-cultural); and (iv) technological manifestations (immaterial) in the city. The fourth element of technology relates to this triangular constellation showing how embodied devices of video, sound, GPS among others also extend and augment the "becoming" of such a trialectic while walking. Through this analysis of the trialectic, the "turns" of the contemporary walking artist-flaneur/flaneuse are once more apparent, thereby illustrating the sensory, social, technological and performative interests of the artists concerned.

As seen below (Fig. 16), each side of this equilateral triangle indicates one of the previous elements (actions, senses, metaphors), although they are not regarded as separate closed systems. This ongoing triangular constellation is on a constant becoming as long as the body is on the move, thus changing through time (duration) and space (city). As every corner interacts with the other, a difference in action entails a sensory activation and a potential change of metaphor to illustrate such a change. A descriptive example can be found in **Appendix 5.13**. The intensities of these three sides are not equal but vary over the passage of time. The sensorial attentiveness and gradual emotional expression while walking in Athens constituted the main "palette". *Emotive Circle* action revealed the poetics of walking together through such familiar settings – what I might call a walk back to the basics. Following on from this, a comparison of the walk with the use of primary colours emerged. This is also illustrated in the trialectic diagram below, in which every side corresponds to a primary colour. The use of secondary colours in the arrows indicates the range of change of each element while moving for an amount of time.
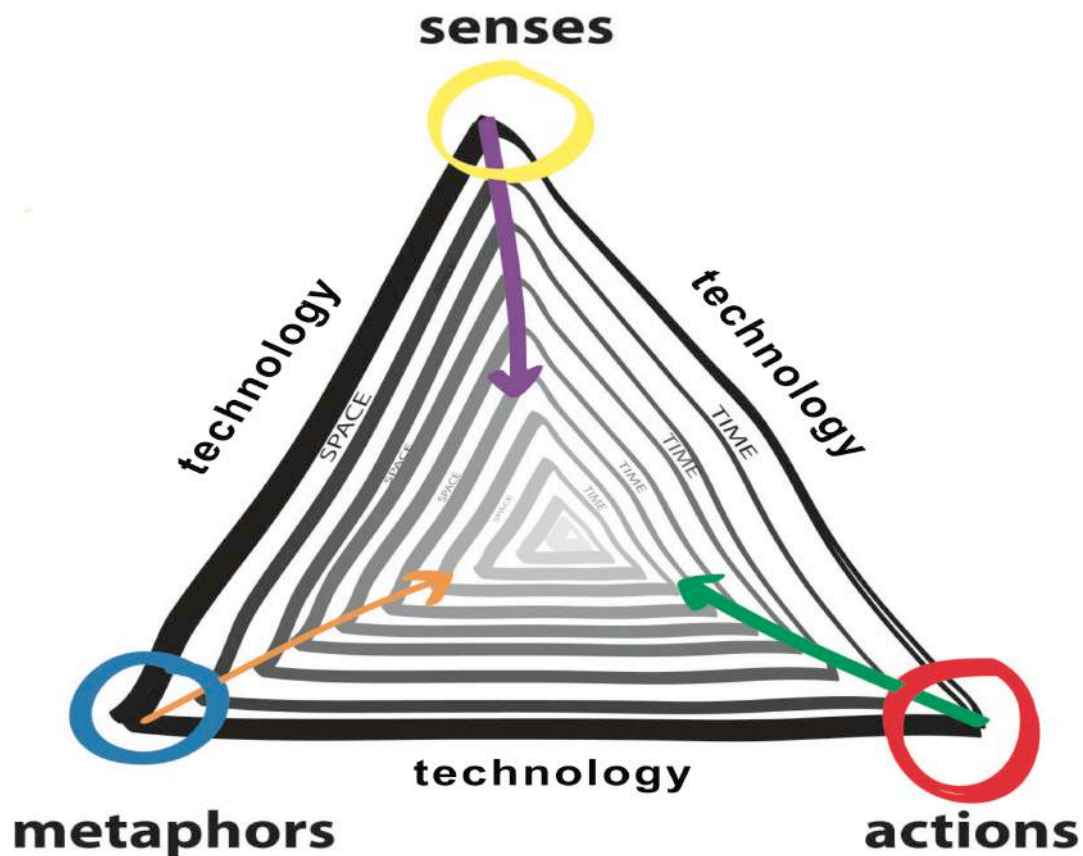
Figure 16: On an "ambulant trialectic" for the flaneur [2013]

Walking artwork: Presenting experiences

A walking artwork is strongly associated with the temporality of experience. However, walking artists have used a number of presentation media (i.e. audiovisual, maps, GPS, sculpture) in various creative ways over the years based on what O'Rourke (2013: 47) calls 'a walking protocol'. Such presentation media – what I have called elsewhere "following extensions" (p. 80) – have allowed the sensuous walking temporality to be aesthetically presented. However, the presentation of the walking experience may reveal its sensory richness and felt experiences through either direct or indirect ways. For example, Long presents either visual documentations or sculpted aspects of his walks, providing a more direct sense to the viewer in contrast with Fulton, who creates representations through words, poems and lines. Others – like Pope and Alÿs – create audiovisual presentations or present

artefacts that synopsise the walk. Abramović used what she called 'transitory objects' (O'Rourke, 2013) to indicate, directly or indirectly, aspects of her walking experience in *Great Wall Walk* (1988) (also p. 78). More recently, artists like Nold, Savicic, Rueb and Cardiff augment such experience by presenting real-time visualisations, maps, soundscapes or digital performances. Returning to the case of *Emotive Circle*, the audiovisual documentation and GPS data were considered as different indicators of the sensuous, social and emotional aspects of our walking. Thus a number of different outputs were created to present the multiple richness of experience – aiming to see emotional geographies both through performative/aesthetic (walk) and artistic (presentation) lenses.

- *Documentation material*

As also featured in *Walking Portraits*, in this work an initial "botanizing" on the gathered audiovisual material helped me to come to terms with what had been recorded. It formed a challenging process, as I had to identify the proper ways to present different aspects of the overall lived experience. I decided to use audiovisual material from our final discussion at the top of the hill as well as filmed moments from our walk. By focusing on the sound and rhythmicity of the discussion I was able to convey sensorial experiences and "emotional confessions" in a way that resembled the walking. The discussion took place during twilight, and this element was used to denote the passing time, which created a gradual shift of our emotional articulation from the visual to the sonic (our discussion). The interweaving of discussion, moments of walking and the changing face of Athens in the background constituted the main feature of the film.

Figure 17: Categorising material [2013]
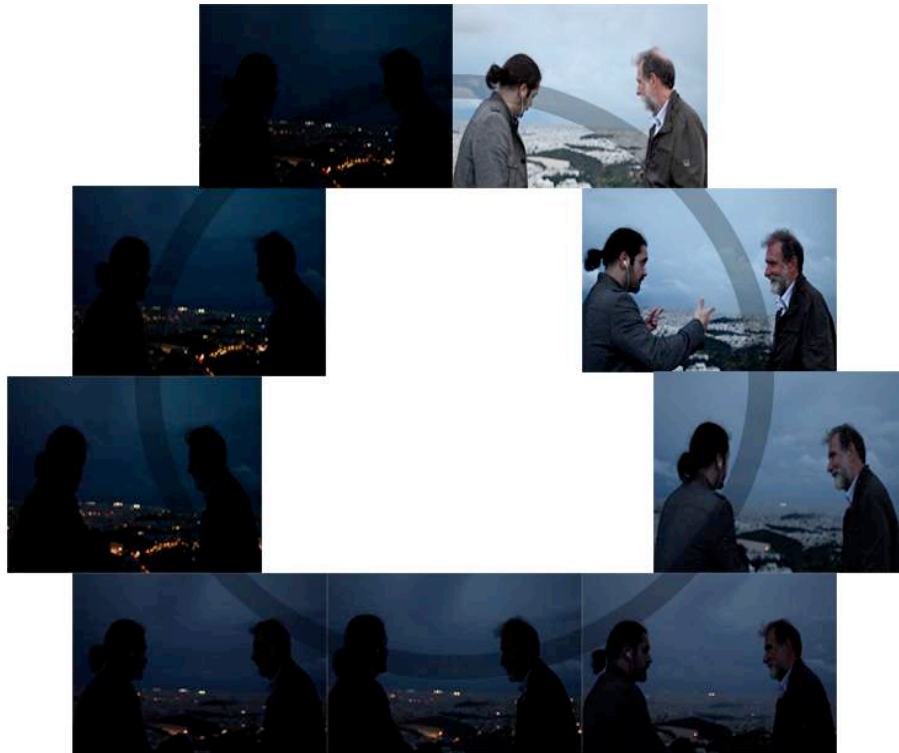
Figure 18: Time element and light variation [2013]

- *Film: Performing together the subjective*

The editing process made apparent a kind of poetics. The latter resulted from a creative entanglement of discussion's rhythm, the intermediating moments of silence, the emotional articulations and the impact of the changing background of the city. As Solnit (2001) has already drawn a line between walking, thinking and talking, I could draw a parallel with our discussion as a verbal walking, which took place right after the actual walk. Following de Certeau's (1984) metaphor of city as language, the changing scenery in the background of our "verbal walk"[65] functioned as linking visual indicators which impacted on the continuation of the discussion. I used such filmed shots as intermediating links in the montage process, but the main backbone was shaped by the interrelationship between our discussion and moments of walking.

There might be an indication that our vantage point on the city resembles de Certeau's voyeuristic position of 'seeing the whole' (1984: 92) and geography's traditional focus on 'the big picture' (Bonnett, 2003). However, the film has no such intentions as it was originated by a live documentation of our action that ended up at the top of Lycabettus. Our verbal experience was active through an active listening, both to each other and to the sonic ambiances of the city. The process of listening has the potential to be a practice and a metaphor of 'openness to the world' (Back, in Ruiz, 2012). In this work, our listening to the city and ourselves is apparent in the film through moments of talking and silence. The post-production made clearer the changing character of interlocution, which consequently impacted on the final piece. By the end of the piece, the initial reflection on lived experiences gradually changes to an "emotional confession" in front of the camera. Such gradual change connects to the impact of duration on the co-production of our emotional geography, both while walking or talking.

However, this filmic presentation of our sensorial experiences contrast with what Barthes (1981: 11-12) observed as a creation of another body in front of the camera, namely the transformation from a subject to an object. It has been suggested (Daney, 1979, in Jay, 1994: 470) that cinematic presentation is bound up mostly with

---

[65] Yet, the impact of Non-Representational Theory on the emotions has to be acknowledged. Not everything emotional can be captured through words more than a direct action such as laughing or crying, which highlights more the emotion (also Smith et al., 2009). Such non-representational implications are also part of *Emotive Circle*.

vision. However, I intended to synthesise the audiovisual threads in such a way in order to highlight the hearing of the experience. This sonic attentiveness aimed for a more tactile engagement with the viewer, following Shafer's (1977: 11) suggestion on the interrelation between hearing and touching. The *Emotive Circle* film duration is 40 minutes, a length of time that allowed the articulation of experience. The film balances between presentational and re-presentational moments. Its character resembles an intertwining of walking moments bound up with listening experiences, which does not intend to present a story, but a kind of audiovisual 'storying' to borrow Fraser's (2012: 103) concept. In other words, the final result draws connections to <u>essay film</u>, which presents an evolution of our actual and psychological experience while walking, yet without cinematic intentions. Following Rascaroli (2009: 3), I draw connections to it as it combines an aesthetic articulation of experience through a merging of non-fictional, fictional and experimental modes.

Likewise, *Emotive Circle* could be described as a co-reflective, aesthetic and non-fictional piece. It presents aspects of a performative ambulatory action of what was experienced in terms of a co-produced emotional geography. Throughout this experience both bodies and voices do not have narrating intentions; rather they oscillate between variations of a 'co-performing of subjectivity', to echo the phenomenologist Alfred Schutz (in Barber, 2002). This 'co-performing' was enacted in the streets and "woven" around a conceptual/poetic intention and was extended through duration and technologies. Such real-time dynamism and the ongoing co-engagement ascribed to our action a performative polyphony and not a silent reflection. In other words, the performativity of our bodies and emotions was interlaced with a wider socio-spatial performativity of the traversed places. The changing character of both could bring together Deleuzian (1987) and Massey's (2006) insights. In particular, the performative becoming of our action could potentially draw connections to a performative constant change of the traversed places and materialities. Such co-performing of senses, emotions and places on foot constitutes a "turn" of the contemporary flaneur, which I have elaborated on elsewhere (Ch. 3, 6). Still, the richness of the sensorial experience made me go into further presentational forms and mediums – discussed in the following pages.

Figure 19: Stills from *Emotive Circle* [2013]

• *Related contexts: Hybrid poetics*

In situating *Emotive Circle* in contemporary contexts, connections exist with Pope's *Memory Marathon* (2010), which I have analysed elsewhere (pp. 83-85; 132-133; 192-195). Apart from the commonalities in the shared character of the walk and the co-production of lived sensorial experience that indicate what Pope (2003a: 2) describes as 'a coming to an understanding', my work also draws connections with the presentation of the walk through a continuous audiovisual documentation, which entailed an audiovisual storying. The walk and resulting film also has psychogeographic implications similar to the ones in Patrick Keiller's *London* (1994). In particular, during *Emotive Circle* an influential element was the social and architectural qualities of each location around Lycabettus – poetic qualities also apparent in Keiller's film. However, while Keiller's narrator is visually absent, in my work the walking and interlocution take place in front of the camera, indicating the liveness of the action. Commonalities also exist with Willats's *Data Stream Portrait of London* (2012) and *Street Talk: Amsterdam* (2011) in terms of the poetic and essayistic character of the filming as well as on the emerging sociality through a walking together. Such sociability through the walking and talking illustrates 'the

fluidity and transience' of language on the move, in the words of Willats (2011). Yet, what also constitutes a shared element between my work and Willats (2004) is an evolving 'meeting of minds', a live negotiation of the path and sensory encounters that fuses subjectivities into a kind of an ambulant poetics in the city. Therefore, what is clear is that my work is ascribed with a poetic and technological hybridity, one that brings together sensory, emotional, technological and psychogeographical qualities "orchestrated" in a performative manner.

- *'Weaving Footsteps and Confessions': Emerging rhythmicities*

The further experimentation with the material of *Emotive Circle* film resulted in a second audiovisual piece entitled *Weaving Footsteps and Confessions* (2013). The piece lasts sixteen minutes; with all video and audio clips creating a mapped assemblage of the shared experience. In this work, all visual, sonic and textual elements were bound up with the element of time, revealing emerging rhythmicities. The consideration of screen as a map surface made me link each video to its corresponding location by using the GPS trace as a driving thread. The function of GPS trace as a "virtual signifier" of flowing lived experience, brings the "weaving" metaphor once again to the forefront. In this work, GPS functioned as a metaphorical "shuttle" on which each filmed moment was placed as an indicative visual pixel of the experience. Consequently, each clip acts out itself in time before it freezes as an imprint of grey colour.

Figure 20: Still from montage process [2013]

The visual and sound editing was a detailed process. The majority of selected clips had not been integrated in the first piece, thereby revealing different aspects of the walking action. The interlocution was not used as it was on film. I elaborated on the dialogue extracting the most reflective parts of it. For aesthetic and sensorial reasons, the elaborated dialogue was integrated in the screen, an action which entailed not only a manifestation of our discussion on a sonic level but also on a visual one.

Time constituted an important aspect in this work. In particular, I managed to make audible a layer of regular time (60 bpm[66]) through the sound of metronome. The elaborated excerpts from the discussion were then placed in-between regular time beats, in different time slots. The entanglement of different sonic rhythms resembled a music score. Reflecting more on my action to incorporate the metronome, two things can be suggested. Firstly, the use of metronome gradually formed a "sonic shuttle", which wove the "sonic threads" derived from both interlocutors and the environment. Hence, I argue that in this work the metaphor of "weaving" was not only grasped in visual/tactile terms but also in sonic ones. Secondly, the metronome beat depicted a relation between a strict presence of time and the varied rhythms of words. However, this relationship was intended to depict variations in "tuning" between both discussants rather than a synchronisation of sounds. Consequently, while a human contingency can be ascribed to the 'tuning' – synchronisation entails 'mechanical' implications, to mention Coyne (2010: xvi).

In this work, the initial empty surface dominates the screen; it is the potential to be revealed. Time allows the viewer to grasp the shape and emotional expression of the walk. Consequently, the rhythmic relationship of elements is important. However, my position in *Weaving Footsteps and Confessions* as a "weaver" or a rhythm-maker draws connections with my position as an insider and outsider. In particular, the process of "weaving" visual, sonic and textual threads in rhythms during post-production has implications of outsideness although I have been involved already in this walk as an insider. Echoing Lefebvre (2004: 27) and Pink (2008: 193), the engagement with rhythms and sensorial entanglement with humans seems to imply an insider position in my work. Others have criticised this closeness, calling for a more outsider position. However, due to the qualitative character of this thesis, I was oscillating between an insideness and outsideness – as others (Dwyer & Buckle, 2009:

---

[66] Beats per minute.

60) suggest – a process which enabled me to create this map of lived experience and not of objective knowledge. The sonic excerpts of discussion in relation to the metronome created a developing line of "emotional confessions"[67], which was interdependent in relation to the element of time.
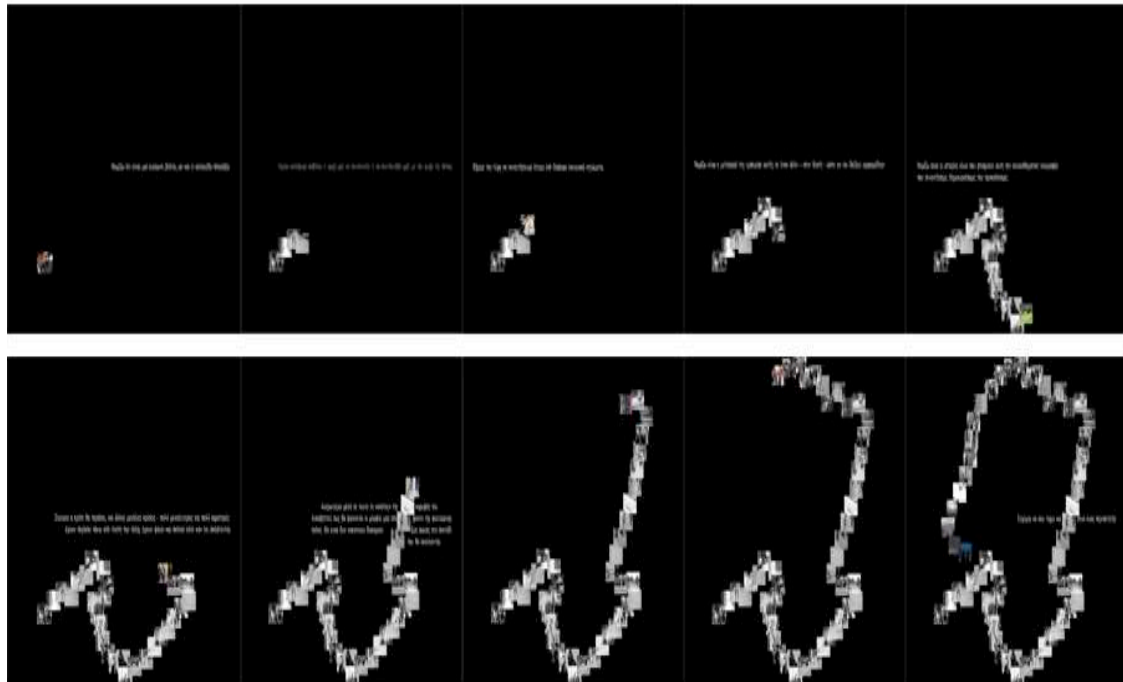
Figure 21: Stills from *Weaving Footsteps and Confessions* [2013]

- ***Mapping senses and emotions***

As a further representation, I also created a series of four maps, which consisted of GPS trace, personal text, graphics and texture photographs. In particular, I attempted to represent sensorial and emotional experience by placing words and graphic elements in each specific location (Fig. 23 *GPS poem*), or using sonic and visual material (e.g. notes, sound data) that indicated sensorial encounters of vision, sound, smell and tactility (Fig. 24 *Antenna poem,* Fig. 26 *Asphalt*, Fig. 25 *Polis*). A detailed analysis can be found in the relevant blog post with these maps in high

---

[67] I use the emotional in confessions instead of feeling, following Massumi (1987), Shouse (2005) and Thoits (1989), who argued for feelings to be viewed as personal and emotions as social projections of the former.

definition[68], but they can also be seen at the end of this subsection. While, in these maps the experience was represented in printed form using visual elements – my mapping approach also intended to use elements in a way that other senses become apparent (**Appendix 5.14**). Still, some questions emerge from attempting to represent sensorial experience. On this, Howes (2005: 323) suggests to move beyond the visuality of experience into 'multiple sensory modalities'. Nevertheless, I assert it is not a question of limiting the vision but rather the acknowledgement of other senses through different aspects of the walking artwork. In other words, I could suggest it as a "botanizing" on the different "sensory threads", the "tuning" between them and the walker's body and the final "weaving" into a cohesive result of sensory threads. What meaning could such "sensory threads" imply in the 21st century? A potential answer could be situated between Western intellectuals' ocularcentric world of the hegemonic vision and a parallel 'denigration of vision' (Jay, 1994) during the 20th century. The answer may reside in McLuhan's (1955) call for a re-tuning of all senses. Hence, such a balance could potentially entail a re-tuning of the walker and the city, to paraphrase Schafer (1977).
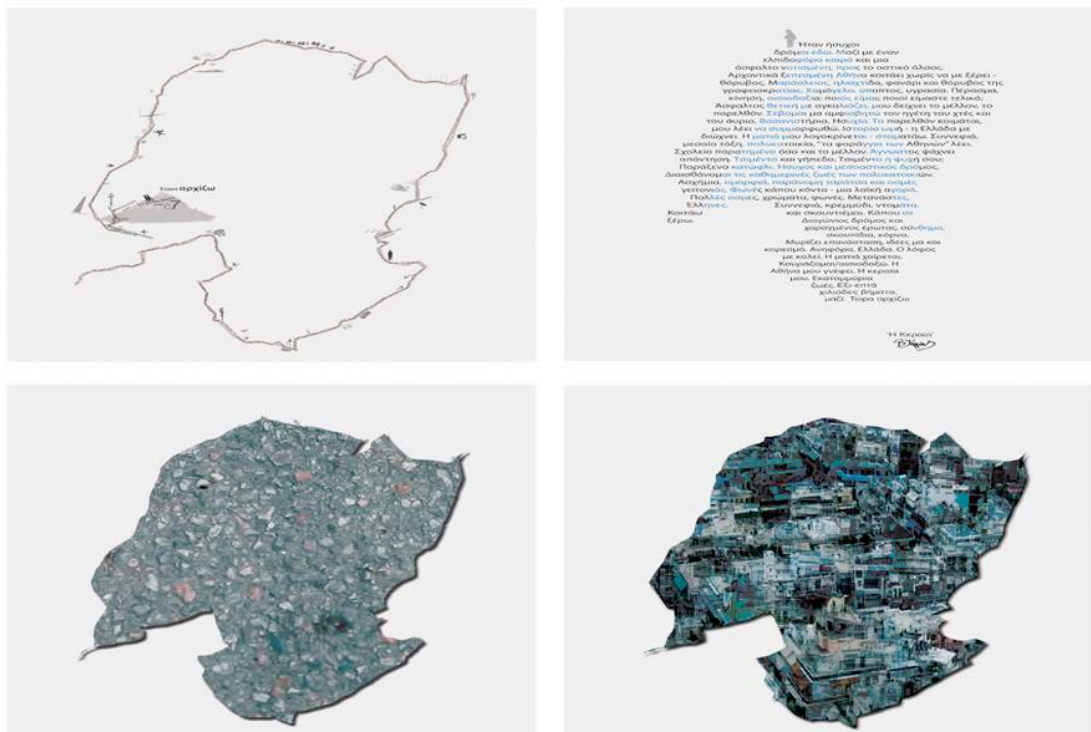
Figure 22: *Emotive Circle* printed maps [2013]

---

[68] http://tinyurl.com/oawqlts [Accessed: 9 June 2014].

Returning to mapping, it constituted a process of reworking, assembling and aligning sensory encounters. Such maps reveal a lived experience of walking, which – to follow Corner (1999) – uncovers new worlds previously unimagined in such everyday spaces of the city (also Bruno, 2002: 273). The process of making such maps was characterised by an experimentation and reflection with the documentation footage. They are subjective projections of our experience, which do not reveal anything about the city but only about our trajectory. This renders them as maps and not traces – to repeat Deleuze and Guattari's (1987: 12) declaration: 'make a map, not a tracing!'. Cosgrove (2005) has countered that only a map acts as the correct medium for a visual coherence of the city experience. However, the multi-sensorial nature of walking points out to a potentially more diverse mapping. Its ambulatory quality may be able to free itself from the constraints of media. What these maps show is an exploration and presentation of our diverse experiences through walking, thus drawing a connection to what Corner (1999: 225) has argued regarding the cartographer as a nomadic subject who 'detours around the obvious' in order to reveal the hidden. Reflecting on Corner's insight, this attentiveness on the part of the cartographer – in my case the walking artist-flaneur/flaneuse – regarding the hidden sensory and emotional poetics of the familiar draws connections to a Benjaminian "botanizing" that I have mentioned throughout this thesis. In other words, in my work the focus is on a cartographic "botanizing" with sensory implications and not a mere ocularcentrism that has defined the discipline of geography in the past (Ch. 4, p. 104). My perspective shifts from a traditional cartography, which has been static and detached, to a performative and shared action imprinted in these maps.

Drawing on the aforementioned walking presentations (e.g. video, sound, maps, notes, installation[69]), it could be suggested that such openness in the presentation of walking experience draws connections to the concept of 'intermedia' as coined by Higgins (1966). This concept describes the tendency to fuse the boundaries between fields of art and media, resulting in interdisciplinary approaches. I thus speculate as to whether there is a potential connection between intermedia and the multi-sensory experiences of walking, a connection that could enhance other senses through further presentational channels. Such intermedia implications exist in

---

[69] *Emotive Circle* was exhibited as an installation at the exhibition ROOMS2013 (link).

other contemporary walking artists, which I mentioned in the previous 'Walking artwork: Presenting experiences' section (p. 155).
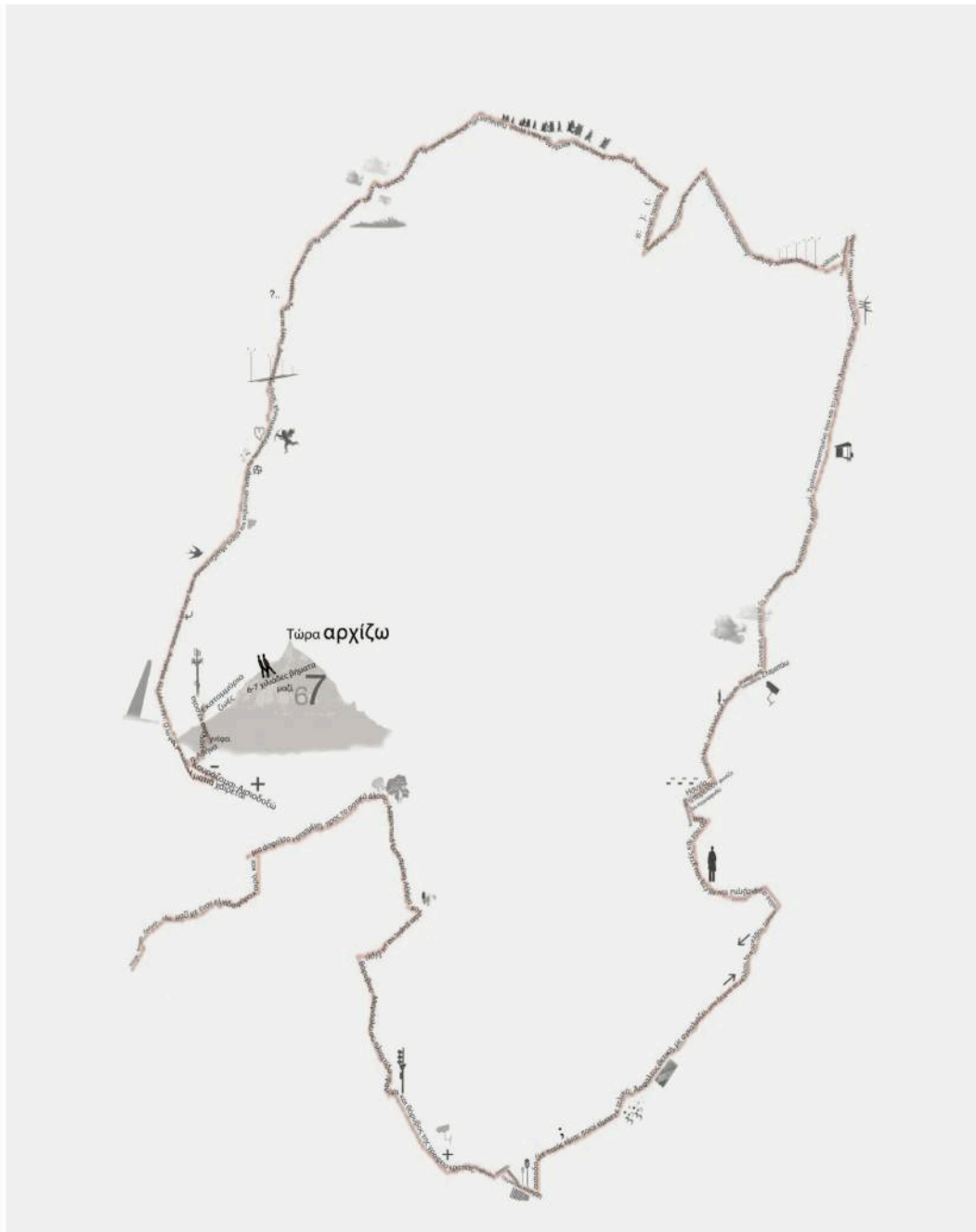
Figure 23: *GPS Poem* [2013]

Ήταν ήσυχοι
δρόμοι εδώ. Μαζί με έναν
ελπιδοφόρο καιρό και μια
άσφαλτο νοτισμένη, προς το αστικό άλσος.
Αρχοντικά ξεπεσμένη Αθήνα κοιτάει χωρίς να με ξέρει -
θόρυβος, Μαράσλειος, ηλιαχτίδα, φανάρι και θόρυβος της
γραφειοκρατίας. Χαμόγελο, ύποπτος, υγρασία. Πέρασμα,
κίνηση, αισιοδοξία: ποιός είμαι; ποιοί είμαστε τελικά;
Άσφαλτος θετική με αγκαλιάζει, μου δείχνει το μέλλον, το
παρελθόν. Σέβομαι μα αμφισβητώ τον ηγέτη του χτές και
του αύριο. Βασανιστήρια. Ησυχία. Το παρελθόν κοιμάται,
μου λέει να συμμορφωθώ. Ιστορία ωμή - η Ελλάδα με
διώχνει. Η ματιά μου λογοκρίνεται - σταματάω. Συννεφιά,
μεσαία τάξη, πολυκατοικία, "τα φαράγγια των Αθηνών" λέει.
Σχολείο παρατημένο όσο και το μέλλον. Άγνωστος ψάχνει
απάντηση. Τσιμέντο και γήπεδο. Τσιμέντο η ψυχή σου;
Παράξενο κατώφλι. Ήσυχος και μεσοαστικός δρόμος.
Διαισθάνομαι τις καθημερινές ζωές των πολυκατοικιών.
Ασχήμια, ομορφιά, παράνομη ταράτσα και οσμές
γειτονιάς. Φωνές κάπου κοντά - μια λαϊκή αγορά.
Πολλές οσμές, χρώματα, φωνές. Μετανάστες,
Έλληνες.   Συννεφιά, κρεμμύδι, ντομάτα.
Κοιτάω   και σκουντιέμαι. Κάπου σε
ξέρω.   Διαγώνιος δρόμος και
                  χαραγμένος έρωτας, σύνθημα,
                  σκουπίδια, κόρνα.
                  Μυρίζει επανάσταση, ιδέες μα και
                  κορεσμό. Ανηφόρα, Ελλάδα. Ο λόφος
                  με καλεί. Η ματιά χαίρεται.
                  Κουράζομαι/αισιοδοξώ. Η
                  Αθήνα μου γνέφει. Η κεραία
                  μου. Εκατομμύρια
                  ζωές. Εξι-επτά
                  χιλιάδες βήματα,
                  μαζί. Τώρα αρχίζω.

'Η Κεραία'

Figure 24: *Antenna Poem* [2013]
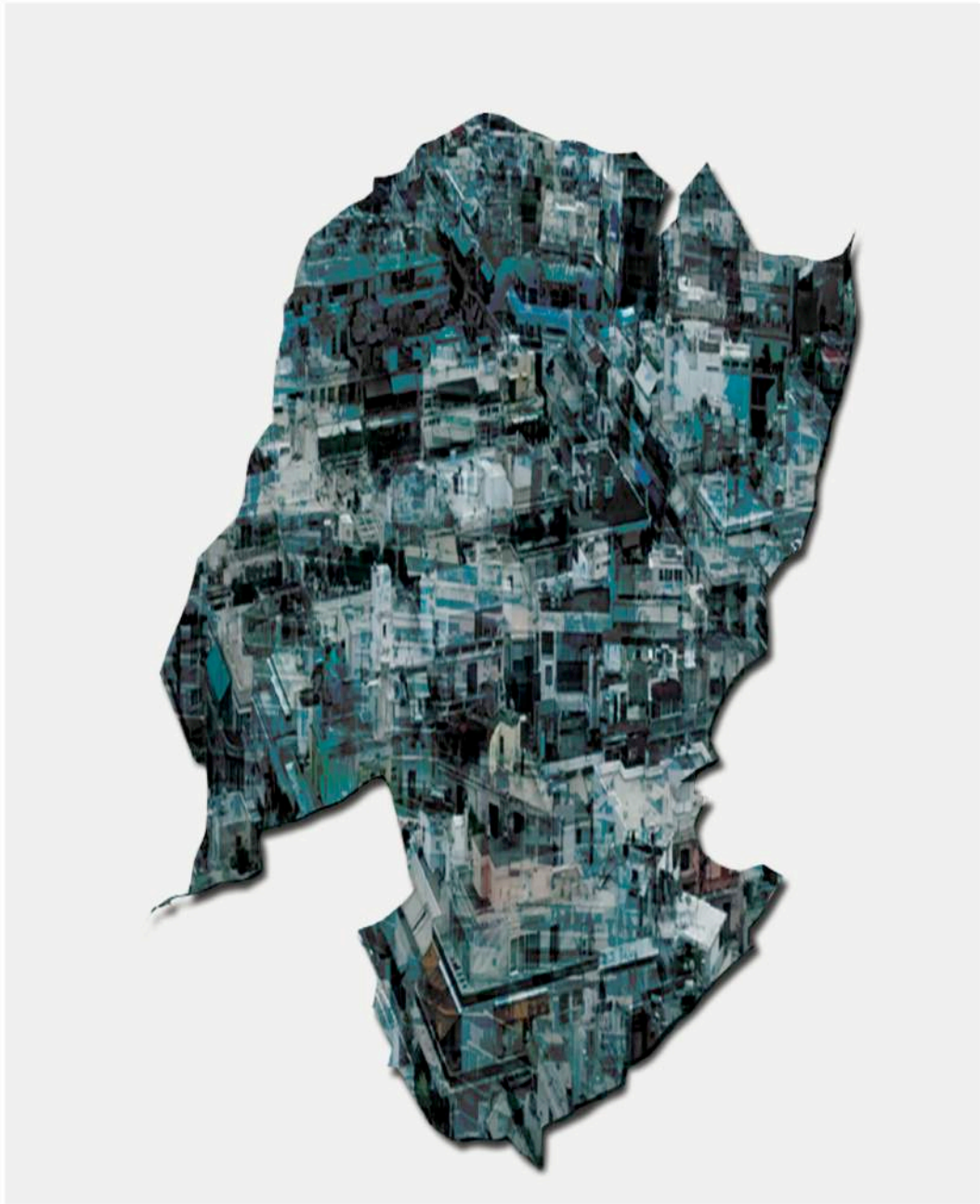
Figure 25: *Polis* [2013]

Figure 26: *Asphalt* [2013]

Outro: An echo of experiences

This chapter presented and reflected on the trajectory of my art practices. Until now, location and duration qualities have been significant impacting factors on my main walks in London and Athens. Still, a question might be which one of them is of greatest importance. The answer is both, as I could argue that my work was based on a creative entanglement of both spatial and durational qualities that impacted on the articulation of sensory and emotional experiences. Accordingly, the variety of presentation media, ranging from video and sound to GPS and maps, reflects the former. This intermedia approach attempted to gather sensory qualities that are bounded in the time/space framework. I underline the interconnectedness between location and duration by mentioning that in both walks, the encountered stimuli and situations not only stemmed from traversed London stations areas or Athenian streets. Instead, it was the personal or shared time (duration) through such spaces – enriched with repetitive or conceptual tactics – that opened up the potential for sensorial and emotional engagements. Such performativity in both works was fused with the performative character of such everyday places.

Thus – both in London and Athens – the walking had performative implications based on repetition, duration and emerging sensing tactics. However, what these practices have also shown is the shifting character from stations to streets. The personal performing of the mundane in London was altered to a shared performance of our subjective (Barber, 2002) in Athens. This shift entailed a more focused "turn" based on senses, sociality, emotion and embodied technologies, and which were realised through an emerging "orchestration". This shaped further my personal methodology of "ambulant trialectic" in the creative blending of actions, metaphors, senses and technologies. As I have speculated, this "orchestrating" attitude in the contemporary hybrid artist-flaneur/flaneuse entails a simultaneous performative attentiveness of the artist on different levels (e.g. senses, technologies, concept). Thus, such performative "orchestrations" on foot can possibly constitute a new path for the exploration of the emotional geographies of the city through performative and live methods that non-representational geographers have also called for (see McCormack, 2003; Thrift, 2004a). Apart from performativity, the ongoing focus on the senses constituted a 'perception path' (Gibson, 1979, in Ingold, 2004) towards the emerging

subjective geographies. A particular interest was identified in the tactility both in London and Athens, which not only included a 'reach-touch' in spatial terms but also a 'global-touch' in social terms, as Rodaway (1994: 48-51) argues. Thus, I could speculate that it is not only about a returning to all senses (McLuhan, 1955) while walking in the city but also a re-consideration of "sensing tactics" open to duration and negotiation. Drawing from my art practice and other contemporary artistic works I have mentioned previously the interconnected nature of sensory, social and technological "turns" will be analysed in Chapter 6.

Figure 27: *Emotive Circle* – Trailer still [2013]

Chapter 6

The Sensorial Turn:
"Orchestrating" senses and technologies

The senses mediate between mind and body – idea and object – self and environment.
The senses are everywhere. (Howes, 2005)

Introduction: A question of senses

This chapter engages more deeply in the creative discourse between the senses and the flaneur. As previously argued (pp. 15-16), the focus on the senses is closely connected to the exploration and production of emotional geographies. Therefore, the main scope of this chapter lies in the sensorial understanding of a contemporary walking artist-flaneur/flaneuse, one that comes to life in the intersections of senses, technological practices and the city.

First, the chapter will begin with a closer investigation of past sensorial aspects and the constraints imposed on both the early flaneur and the city. This will use a number of ideas drawn from Benjamin and Baudelaire, Simmel and Debord in order to extract a sensorial profile of walking in the city. These critical approaches will be used as a foundation for later parts of this chapter.

Later, the chapter will explore how the senses of the contemporary flaneur/flaneuse in the contemporary city have been either extended or restricted in terms of urban experience. Here, my thoughts will use as tools the insights of McLuhan (1964) on 'sense-ratio', Howes (2004) on 'hyperaesthesia', and a range of contemporaneous contributors on various sensescapes, socio-technical assemblages and technological extensions (known as locative media) that impact on the contemporary walking artist-flaneur/flaneuse.

Throughout this text, the discussion will be accompanied by critical reflection on selected contemporary walking works that highlight or augment different combinations of senses through the use of various technological media. Related to this, the personal metaphor of "orchestrating" (foot. 14, p. 45 and p. 151) will be ascribed to the contemporary artist in order to reflect on the ways emergent performative entanglements of actions, senses, technologies and people are being encountered in contemporary works. The latter is expected to extract the potential ways in which the production of sensorial encounters – through walking – impacts on the exploration of emotional geographies.

Initial reminders

The opening of this chapter is a reminder of two key ideas: the flaneur and walking. First, the notion of the flaneur in the city has been associated with the dominance of vision in terms of the understanding of urban experience. The flaneur's perambulations have been fuelled mainly by the need to observe from a distance – what others have described as a 'voyeur of the social strata' (Wiley, 2010: 11). Yet, this distanced observation of the flaneur can be regarded as part of a wider debate. As mentioned in Chapters 3 and 4, the established dominance of vision in arts and scientific disciplines during the 19th and 20th centuries resulted in an intellectual debate that ended in a denigrating vision (Jay, 1994). City and urban experience became an ever-changing and multilayered terrain, where an ocularcentric approach was the dominant way of experiencing it.

Second, walking and every step enclose a potential richness of sensorial encounters. Such encounters draw connections to further emotional and social experiences. Perhaps what has to be restated here is the further implications of walking, which are extended far beyond the consideration of it as an automatic process. Following Solnit (2001: 5), this potential might be described as an 'alignment' – or even a negotiated "tuning" – of the walking body, the mind and the city. As mentioned in Chapter 3, senses and walking are closely connected by initiating a dialogue between the walker and the external stimuli. Yet, what I will explore in this chapter is the ways the above two notions of the flaneur and walking can be approached through a sensorial focus. Regarding such "orchestration", the

sensory implications of the contemporary flaneur and city have to be further examined.

Senses and the early flaneur: Ocularcentric tactics

The flaneur and the city have been two interrelated notions throughout the 19th and 20th centuries. Historical trajectories regarding the evolution of flanerie and psychogeography have been made clear elsewhere (pp. 50-58). Yet, just as the flaneur epitomised the urban walker, the senses set the main channel of coming to grips with urban stimuli. In the words of Jenks (1995: 146), the concept of the flaneur formed 'a metaphor for method', a way to view modernity. However, at this point there is a paradox with a dual character, to which I have referred in the above previous section of 'Initial reminders'. First, the flaneur was defined by a centrality of vision and also at the same moment his method – the walking – which is characterised by the mingling of all senses. So, what is it that mostly renders the flaneur an ocularcentric city figure? Does this implicate a "de-tuning" between his senses and walking?

The concept of the Baudelairian flaneur was defined by a relationship between his gaze and the urban reality. The city was feeding his vision, thereby acting as an antidote to the incompleteness of his identity. Yet, there are sensorial hints at this point. If the identity of the Baudelairian flaneur is recalled, the artist-flaneur was the man 'of' – rather than 'in' – the crowd (Tester, 1994: 3; Benjamin, 1973: 48). Such positionality sets the flaneur at the centre of a network of social flows and urban atmospheres. Although the flaneur has a detached attitude, his ambulant persona constantly adjusts the connecting "threads" to the surrounding stimuli, but only through vision. Vision becomes a penetrating sense that allows him to collect fleeting images of the transitory urban flux. His ocularcentric character can (possibly) be justified as a sensorial behaviour that provided him with the confidence to observe from a distance. His steps were constantly triggered by vision – a combination that formed a 'raison d'être' in the words of Benjamin (in Shields, 1994: 65). The spectacle of the city flaneur is part of illustrating the paradoxical and contradictory nature of modern life (Berman, 1982: 13-15), thus becoming both an ideal and condemned situation for him. In other words, a spatio-temporal ocean of pleasure and desire also contributes significantly to the flaneur's alienation from the crowd. When

Baudelaire (1863, [1981]: 403) speaks of the 'transient [and] the fleeting', the exegesis of this phrase in terms of continuous visual data for his walker brings forward what he terms the heroism of modern life. However, while analysing such an expression, can it be altered to the flaneur's "sensory heroism"?

By adopting the expression "sensory heroism", I question whether the flaneur can be considered as a hero of the senses within the hectic rhythms of the city. Simmel (1903, [2010]) had a similar idea, that of the 'blasé attitude'. He analysed it as a behavioural shield concerning urban overstimulation, while also accepting its consequences regarding individualism and anonymity. Although the flaneur and the metropolitan figure seem to have commonalities through walking, which expose them to similar range of stimuli, they cannot be fully compared by the blasé attitude. In fact, such thinking is open to more than one definition. For example, Shields (1994: 73) recognises the fact that the flaneur seeks desperately to be immersed in being overstimulated – something that can be contrasted with the blasé attitude of Simmel. This need for stimuli and certain situations is also highlighted in the Baudelairian remarks that the flaneur needs 'to take a bath of multitude' (Baudelaire, 1970, [1869]: 20) – an expression with possible sensorial implications. The latter brings forward a sensorial metaphor I have used elsewhere (footnote 10, p. 35) – that of city as an "ocean". Unpacking Baudelaire's words, the flaneur seeks to be immersed in the sensorial fluidity of the city and to also be affected by various visual, aural, olfactory and tactile stimuli while walking in the commodified streets.

Based on the above, it can be suggested that Simmel's blasé attitude refers mostly to the everyday metropolitan figure, whereas the flaneur and his spatial practice tends to be completed by the intensities of the sensory multitude. Therefore, to some extent, this need can possibly entail a kind of "sensory heroism" to paraphrase Baudelaire. To explain this heroism, we may have to be reminded of what Urry (1995) has also suggested regarding flanerie as an eagerness to undertake risks or – as I might also suggest – situations that challenge the senses. However, the question that emerges is whether or not the Baudelairian and Benjaminian flaneur can be described as a sensory hero without doubt. The reason I retain a critical distance from such a description lies in the figure's methodological aspect. The flaneur searches for stimulating intensities but his method is then limited to consuming them only through vision – what others have sensorially described as a 'gastronomy of the eye' (Balzac, in Parkhurst Ferguson, 1994: 35).

On the other hand, when Benjamin walked, observed and wrote about the Baudelairian flaneur – the urban scenery had already dramatically changed. The late 19th century effects of Haussmannization in Paris significantly changed the surrounding materiality and the perception of the city. These changes also opened a road for the auras of commodification to penetrate and define everyday life in the city. In the Parisian arcades Benjamin saw the birth of consumerist culture, where the phantasmagoria of display began to establish itself – preparing what Buck-Morss (1993) delineates as 'a dream world of mass culture'. Streets became the 'intérieur' for the flaneur to act as 'a roving soul in search of a body' (Baudelaire, 1869, in Benjamin, 1973: 55). The previously mysterious urban maze was transformed into a commodified and asphalted new labyrinth which – according to Benjamin – signified a possible decline of the flaneur. He writes that the early 20th century flaneur is 'someone abandoned in the crowd' (1973: 55). More critically, what is noticeable in his words is a hint of an inner qualitative decline, a lack of confidence towards previously enjoyable spatial practices. Frisby (1994: 86) attributes this feeling of decline to the thick veil of commodities and the intense urban masses, which had intoxicated the flaneur, thus making him passive. Despite the impact of such changes on the flaneur, the act of flanerie had already entered into a challenging new sensorial domain. The early 20th century city was defined by modern pleasurable shocks, evolving constraints and material/technological advantages – elements that possibly challenged the flaneur's identity.

Simmel (1921: 356-60) in his *Sociology of the Senses* argued that the changing face of modern urban life – for example railroads, streets and commodities – had an impact on the growth of vision. The position of the flaneur entailed a 'triumphant […] joy of watching' (Benjamin, 1973: 62). The spectacle of social life triggered a series of sensorial and emotional shocks for him. Despite the fact of visual consumption, both Baudelaire and Benjamin generally acknowledged the role of the senses in an understanding of the urban experience. Others have suggested that the Baudelairian flaneur was more open to the five senses (Kramer & Short, 2011) in contrast to the Benjaminian flaneur that linked flanerie with vision and spectacle in a more negative context (Gluck, 2003: 69). However, for the flaneur of the early 20th century city, the observation and consumption of spectacles and materialities constituted his main terrain.

As I have previously contested, (p. 164) it is not this thesis's intention to denigrate vision but to reconsider all the senses and articulate what I have suggested as "sensing tactics" (p. 144). Therefore, the sort of tactics I refer to entail a reconsideration of the flaneur's sensorial positionality. At this point, Benjamin delineated in a similar way a tactic in the light of the glowing face of the commodified city, through a critical 'appropriation of phantasmagoria' (Kramer & Short, 2010: 328). In particular, and as others have already described (Buck-Morss, 1993), the early 20th century city was already in a process of constant urban and industrial rationalisation – part of the wider Western rationalisation of space and time (also pp. 104-108) – transforming urban life into a dreamy and dazzled state. Part of Benjamin's tactic (appropriation) is evident in his *Arcades Project*, where the dialectics of seeing, he suggests, form a way of transgressing the narcotic layer of spectacle. On the other hand, it could be suggested that to adopt the appropriative attitude that Benjamin suggests possibly presupposes intellectual and embodied capacities. In other words, I suggest, it needs a negotiating style, a constant re-evaluation of positionality – an attitude that handles creatively through time the dynamic "threads" of the flaneur's sensorial reactions and also the intensities of spectacle. In this way, the latter negotiating attitude does not refer to a passive acceptance, but to an acknowledgement of shifting intensities that can define the next steps of flaneur.

After elaborating on Benjamin's appropriation, it has to be mentioned that others – such as Bauman (1994: 153-6) – have been more sceptical whether the flaneur (earlier or later) is sensorially and intellectually able to resist 'the tremendous cosmos' of the urban spectacle. What is noticeable here is a variation of opinion among intellectual voices. While Simmel (1903, [2010]) and Benjamin (1973) suggest appropriating mechanisms/practices for the flaneur, Bauman (1994: 156) is more radical on behalf of the contemporary flaneur, who would actually 'refuse being a flaneur' within the urban consumerist flux. Here, Bauman's refusal can be further analysed. The inherent paradoxes of modernism (Berman, 1982) in spatial and temporal terms created a contradictory urban experience that Bauman (2000) entitles metaphorically as 'liquid' in nature. In this melted modernity, Bauman's radical thought is to distinguish the flaneur from being a customer who comes to suggest a kind of resistance, to one who is closer to the Situationists' radical ideas. He applies

this resistant character to a flaneur, who initiates playful ways towards creating an 'affective interaction' with the city (Kramer & Short, 2011: 331).

Speaking of this kind of recalcitrant figure, writers such as Debord (1957) appropriated the icon of the flaneur to provide a model of resistance. As analysed elsewhere (pp. 55-58), the visuality of the spectacle and its political dimensions became for the Situationists a terrain on which they sought to establish a radical critique. The commodification of everyday life made the city thrive in terms of stimuli, intensities and rhythms to such an extent that Debord (1995: 29) metaphorically described social space as 'blanketed by stratum after stratum of commodities'. Unpacking the latter, Debord's description seems to indicate a geological understanding of urban spectacle. Therefore, what he mentions as the strata of commodity could be extended to a complex formation of material, cultural, economic and technological layers, all of which have impacted on the formation of affective structures within the 20th century city. From an emotional point of view, the latter connects to William's (1977) 'structures of feeling' and the ways they impacted on the formation of new affects on social and cultural levels. This is something I have analysed in Chapter 4 (pp. 110-113).

Although Situationists walking can be grasped as a quite altered version of flanerie, it is of great interest here that their intention is to elevate the significance of senses and emotions by paying attention to the emotional impact that the ambiances had upon them. Bringing back the issue of tactics, can we think of senses and emotions as the flaneur's means of resistance? In an attempt to portray the flaneur through a sensory filter, the active character of the psychogeographical dérive as well as its sociality may provide some useful indications at this point. Unintended wandering through the city, driven by the multiple sensory ambiances – as well as the Situationist intention to enhance such situations – ascribes dérive with what Sadler (1998: 94) describes as a 'transgressive quality'. This sort of ambulant transgression within the city – which was not only walked actively through and driven by unities of ambiance while also trying not to consume – was something that the Benjaminian flaneur did. This transgression has sensory implications when Sadler describes dérive influenced by Rimbaud as a walking tactic that can provide a 'rational disordering of the senses' (in Sadler, 1998: 94). What is also of interest here is the difference between the in-betweeness of the flaneur's aesthetic distance and the passionate – almost violent – emotiveness of dérive in the streets. Could such disordering of the

senses through dérive be a creative fusion for the flaneur? To recall the previous question, it could be suggested that senses and emotions can be a creative shield for the flaneur, and dynamic threads can contribute to socialisation and not to alienation, as observed in the past. Yet, the question mark is now appropriate for the city's sensory stimuli, which I will touch on in the next sub-section.

A changing urban sensorium

Departing from the sensory standpoint of the flaneur, in this section I analyse the changing sensorium of the city, passing from the early 20th century city to a contemporary one. This sensorium is enunciated through the materialities and immaterialities of everyday life as well as the intersections between them. Practically, this section will prepare the background for the subsequent discussion of contemporary the flaneur and senses. Since the discussion of urban stimuli is a long one, I have chosen to analyse selected spatial and social elements in the 20th century city that have had a direct sensory impact on the walker. In particular, the focus here is on a trajectory of changes on: (i) the materialities of streets; (ii) the coming of everyday spatial mobilities; as well as (iii) the technologies of the everyday. While I have discussed previously (pp. 44-46) how metaphors enhance my understanding and reflection, metaphors with sensory implications on the city will be also used.

Materialities of streets

The walker and the city is a bidirectional relationship if we think that sensing presupposes the existence of outer stimuli. As urban materiality developed over time, including its surfaces, architecture, spatial mobilities, technologies, its sensory nature was either extended or constrained in various ways, thereby impacting on the senses of the flaneur. I will start my reflection by focusing on the spatial element of the street for two reasons. First, flanerie forms a process manifested on the streets. Second, the street is an everyday space of transition, where my walking practice in this thesis has also been focused on earlier (Chapter 5) As mentioned previously (pp. 69-70), streets are part of the "urban skin", an everyday space that ideally holds a multi-sensory potential. They are ubiquitous and 'tattooed with people's lives' as Passmore (2000: 238) poetically describes. The materiality of asphalt impacted on the senses and ideas

180

of the imaginary in a manner that streets became surfaces for movement, sale and display, as Schnapp (2003) observes. Thus, the sensory and imaginative implications of the asphalted streets offer a different surface for flanerie to be enunciated. The electrification of streets and the shining asphalted surfaces created a changing perception of city streets for the flaneur. Such materiality indicated a flat road, one that was at the same time mobile and fixed or raw, archaic but also with future potential (ibid).

The asphalted and fissured surface, the signage as well as the temporal layers of rhythmicity – enunciated from intertwined arrays of pedestrians and traffic – create a sensory "urban partiture" of variable intensities. In this metaphorical partiture, it is tempting to think of the flaneur as a performer of these "urban frequencies", while his senses become the instruments. The musical implications of streets bring forward Lefebvre's (2004) rhythmanalysis and in particular their understanding as spaces oscillating between harmonious time units of 'eurhythmia' and disrupting 'arrhythmia'. Therefore, the development of streets made them a "changing partiture" of material notes and social rhythms, spaces that gather and produce stimuli. Streets can provide a "weaving" and production of materialities, social life and rhythms. They could be compared to what Ingold (2007: 100) describes as a 'knot of entangled' lines that create 'a meshwork'. While I have accepted Ingold's metaphor before (Chapters 1, 3), the element of passing time, which provides a sort of archaeology of the street, is not fully accessible at this point. Thus, I slightly alter it by suggesting a geological "weaving" of such material, including social and rhythmical layers. The potentiality of bringing together different agents could render streets and their surfaces as the counterpart of human skin. In this metaphorical correlation – as argued elsewhere (Ch.1, p. 31) – Serres (1985, [2008]: 3) considers skin as 'a variety of our mingled senses', a description that could delineate how the streets are spaces of intersecting stimuli for the walker. The very core of everyday life and sensorium is being met on the streets of the city, a space that – to use Serres's skin metaphor – is the 'mutable milieu of the changing, shimmering, fleeting soul' (ibid.: 5).

The changing of streets and pavements belonged to a wider transformation of urban reality. Since the mid-18th century, the construction of pavements and streets offered people a clean, smooth and uniform experience while walking (Ogborn, 1998, in Ingold, 2011: 42). McQuire (2008: 40) observes that the changing character of streets shifted from a spatial means of linking places to a space of experiencing flows

of people and commodities. However, can we think of the otherwise fascinating and increasing sensory pulse of streets as something that has been designed and regulated? Vidler (1978: 30) has argued that streets were gradually 'reduced to corridors for public procession'; an element that shows how such everyday spaces became 'instruments for urban control', as in the Haussmannization of Paris. Gradually, electricity transformed streets into a visual space of ephemerality, where the fusion of light and surfaces elevated them in the public imaginary to something electric and oneiric, to paraphrase McQuire (2008: 121-122). Considering the other senses, Thibaud (2011: online) mentions that sound is not a 'property of a thing but the result of an action'. In other words, the soundscape of the street has been transformed over the 20th century, as a result of new materialities and social practices. Yet, the global character of everyday life signifies not only an elimination of past sounds but also the proliferation of new ones that have implicated an imperialism, to follow Schafer (1977). Regarding the olfaction, the sense of smell in a street signifies an important aspect of its character. The latter follows what Bohme (in Diaconu, 2011a: 223) has metaphorically described as 'a city without smell, a man without character'. On the other hand, Rodaway (1994: 151-152) has argued that there has been an increasing change or elimination of smells in the city, which is related to social practices or economic factors. However, in a world that has become globally interconnected, multicultural cities have impacted on their streets on a sensory level. What can be suggested is that the diversity of the previous agents in a street, installed new smells that contribute to a hybridisation of its smellscapes. Therefore such claims can be imagined for all the senses. In other words, as the city developed multi-parametrically over the 20th century, its streets became manifestations of the global at a local level[70]. The diversity and interconnection of materialities, socio-cultural practices, everyday technologies and people as well as the pre-designed regulations and policies (i.e. surveillance, sanitisation) altered the sensescapes of the street.

---

[70] Here I draw connections from the portmanteau of 'glocalisation', a process of the intersections of the local and global, which signifies a 'progressive and competitive relationship' (Takeuchi, 2005: 208).

Everyday spatial mobilities: Tubes, trains and terminals

The ongoing globalised city was characterised by a developing pulse. This was the resulting nexus of human, socio-cultural, technological, economic and political vectors and regulations, which rendered movement a vital ingredient of everyday life. To define such mobility, it is something that harbours diverse meanings, as researched previously by others (Urry, 2007; Cresswell, 2001). As Kaufmann (2011: 23) also mentions, mobility has different implications for the geographer, the sociologist or the traffic planner, mostly grasped as a movement, a social change or a flow, respectively. However, I focus here on everyday spatial mobility in the city, mainly manifested through the use of transportation means (e.g. trains, metro, escalators, terminals). Maintaining the sensory interest, the emerging question is on how everyday mobilities changed the sensory behaviour of the urban walker. Did it open new sensory vistas or constrain stimuli and senses?

The impact of technology and science on the fields of transportation and urban planning gave birth to a series of developments, both in infrastructure and telecommunication technologies (Kaufmann, 2011). The option of moving in the city, not only by foot but also by transportation means, altered the perception of the walker. What I have cited elsewhere (Ch.4, p. 107) as 'time-space compression' (Harvey, 1989: 240) is also manifested in such everyday mobilities, which shift the ways in which the city can be traversed. Everyday spatial mobilities could be suggested as a sort of new Benjaminian Arcade where, while being on the move, new sensory geographies of constraint are emerging. Urry (2007: 37) has argued that these different forms of everyday travel involve different embodied performances, something that possibly impacts on the experience. Arriving at the point of sensory constraints, the proliferation of various mobilities has entailed a public space measured in terms of speed. Sennett (1994: 17-21) has argued that such everyday 'technologies of motion' have induced a less stimulating public space for the walker. The latter results in a de-sensation in which the walker is restricted from touching the city. Such constraints are often associated with a protective policy shielding the walker-customer from exterior disturbances. Yet, such flatness of experience, driven by compressed and hyperreal commodities have made the walker an escapist from both physical and social elements. Speaking of such everyday techno-materialities,

sensory implications are apparent in how Boddy (1992: 123-4) described such changes. What he calls 'new urban prosthetics' can be found in the examples of tube stations, walkways, escalators, footbridges and terminals. What can be observed here is an extension of the city into surfaces that make mobility undisruptive but sensorially deprived. Thus, the ongoing privatisation and commodification of public space created an interrupted experience of different phases for the walker. Such an experience could include periods of walking on walkways and platforms, riding the train, queuing and being static on a mall or tube[71] escalator before exiting via a pre-designed corridor or street surface. The integration of such mobilities and associated surfaces – namely the train, the metro – with a proliferating net of surveillance also impacts on the spontaneity of the walker's reactions. Koskela (2000: 245-255) suggests that such protection surveillance also indicates a 'patriarchal form of power'.

As this text is focused on the walker, it becomes noticeable – as Howes and Classen (2014) argue – that the ways the senses are used and understood are shaped mainly by socio-cultural factors like spatial mobilities. The constant urban movement and multiparametricity of things have possibly brought a hybridisation of stimuli and affects, what Thrift (2008: 101) in a similar manner calls a 'new sensorium'. At this point, it is important to recall Relph's (1976) placelessness and to examine possible extensions (Ch.4, pp. 111-112). The global uniformity of cities through a series of socio-cultural, economic factors and constraints has been often described as placelessness. However, Relph (1976: 80) also argues that while it is tempting and easy to consider almost everything contemporaneous as placelessness, this would be a mistake. To him, what is significant is to recognise that 'placelessness is an attitude' – something similar to what I have described in Chapter 4 as "structures of -ations and -lessness". While experience plays a crucial role in the experience of a place, the question is whether such placelessness can possibly entail a standarisation of sensorial stimuli? Departing from placelessness, I could also elaborate on its sensory implications by suggesting a kind of "senselessness"[72]. To restate, everyday spatial mobilities have served as an extension for the walker – thus altering the ratio of his senses – through new hybrid sets of constraints and stimuli. As the city became a

---

[71] On the sensory experience and potential tactics in tube stations, see Psarras (2013: 415-422).

[72] I propose the term "senselessness" to describe Relph's (1976) 'placelessness' and its standardisation, commodification and globalisation on a sensory level. Thus, I argue that a focus on the sensory experience in spaces of mobility and transition can provide an in-depth understanding of similar concepts such as 'non-places' and 'placelessness', rather than acting as a merely spatial consideration.

meeting of densities and diversities (Kaufmann, 2011: 49) in a material and immaterial level – what was the impact of everyday technologies in the continuation of the flaneur?

Technologies of the everyday

During the 20th century, the city became a theatre of technological manifestations and integrations. Part of those everyday technologies was the changing nature of street materialities and the coming of spatial mobilities. However, in this section I would like to touch on a more personal and embodied technological discussion of the walker through video, sound devices, mobile screens and various sensors. As cities were enlarged geographically, socially and culturally, the concurrent emergence of everyday technological extensions formed an extra tool regarding the understanding of urban experience. Such technologies had an impact on the urban sensorium through gradual reorganisations, constraints or even eliminations of stimuli. In this spectacle of multiple changes, the citizen gradually became part of it and extended within it, to paraphrase Lynch (1960: 2).

During the second half of the 20th century, innovations in the fields of communication technologies provided extensions for the human body. It was McLuhan (1964) who first mentioned an extension of the senses through various media technologies. To him, while such an extension is based on skin, feet or hands, there is always a socio-psychic impact on the body. The range of extensions is variable, ranging from the outer city to our very skin, following Mumford's (1961) argument regarding the city's walls as skin extensions. As feet constitute an important tool for flanerie, I echo what Middleton (2010) has suggested, which is that walking is a 'socio-technical assemblage' of embodied, material and technological elements. Shoes and other clothing materialities constitute what she calls 'mediating mundane technologies' (Michael, 2000), mediating between the body and urban surfaces. In the friction between the shoe and the surface, 'the footwork of our dwelling' is encased (Ingold, 2004: 329). Indeed, it is not only surfaces that have been extended but also the body of the urban walker through such wearable technologies. Therefore, these alterations in both the environment and the body have not only altered the outer stimuli but also the ratio of the senses, revealing 'new ratios and equilibriums' (McLuhan, 1964: 49). Yet, the incorporation of everyday technologies became so

ubiquitous as to become interwoven in everyday life 'until they are indistinguishable from it' (Weiser, 1991, in Galloway, 2004: 384). The 'time-space compression' (Harvey, 1989) through communication systems, mobilities and infrastructures transformed the urban walker into a moving "orchestrator". It could be suggested that he became an "ambulatory weaver" of surrounding and distant stimuli through technological extensions. The latter delineates a kind of sensory level that encompasses the entire world as a skin, to paraphrase McLuhan (1964: 52).

Indeed, everyday technologies extend the reach of our senses. They not only change the perception of the walker concerning his body but also of his position in the world. Portable cameras, mobile screens, sound recorders, music players, mobile phones and location-based sensors are some examples, among others. In particular, there has been a sensory extension as portable cameras and sound devices have impacted on vision and sound, while the wearable and locative technologies (e.g. shoes, phones, GPS) became either extensions of skin or augmented the perception of the city. Thus, the sensory extension of such technologies also results in a creation of extra data in order to further sense (e.g. audiovisual multiple views, audio augmentation, 2D photography). Recently, the plethora of locative technologies in everyday life through the deployment of GPS and geotagging has become another extension of the walker's body. They have rendered him ubiquitous, with an 'everywhere' virtual presence, something that has had an impact on social and cognitive levels. Opinions on the rise of such embodied technologies are diverse, especially in their latest locative manifestation (after 2000) and where the pros and cons in terms of everyday experience are still being debated (Dekker, 2009).

By the end of 20th century, cities had become much more complex systems and urbanism constituted a way of life. Such everyday material and digital technologies developed into further hybrid forms, releasing new energy amidst the ratio of the senses (McLuhan, 1964). Thus, such embodied devices in a globalised city 'nerve the senses' of the walker 'in a global embrace' (ibid.: 86), thereby elevating his experience. To restate, everyday life in the city became a complex sensory experience comprised of new stimuli, constraints and extensions. I have mentioned before the nature of sensory constraints in the city, however an imbalance of the senses – a result of media extensions – can also have a depriving effect on the subject or society. It is at this point that I bring into play Schafer's (1977) metaphor by paraphrasing it as a

're-tuning'[73] of the senses and extensions. Therefore, what could be the sensory tactic of the contemporary artist-flaneur? What is the potential of embodied extensions for flanerie? I will explore the contemporary flaneur in the next section by extracting the sensory aspects of contemporary artists' walking-based works in the city.

Metaphors for thought and the affective change

The aforementioned urban changes in material, social and technological levels made the city a landscape of flows, intensities and conflicts, all interconnected within a global net. This challenging and affective landscape calls once more for a revival of flanerie. Regarding this, McDonough (2002: 115-120) has argued that the dynamics of the flaneur are much more apparent during transitional periods of social and sensory changes. In other words, flanerie seems to be an emerging social apparatus for recording ambivalences of time, recalling McLuhan's (1964) antenna metaphor. These qualities of the flaneur bring into discussion the potential of the figure to act as what I could term a "weaver of emotions", an "orchestrator of situations" – or in other words a "hybrid glue" between the streets and our consciousness. Can it be assumed that all these metaphors reflect media extensions of the flaneur today? Changes in the recording of the flaneur's experience are associated with various media extensions such as writing, photography, audiovisual documentation and – more recently – the integration of data-sensors or virtual elements. These integrations have facilitated the emergence of an 'electronic flanerie' (Featherstone, 1998), one situated in-between physical and virtual terrains.

On the other hand, it has been argued that the sense-ratio can be 'violently disturbed by media technology' (McLuhan, 1960: 9). To speak of the senses of the contemporary flaneur in the late-20th and 21st century city has several aspects. The practices of flanerie as well as the affective intensities of public space have undergone great changes. It is not only sensory deprivation or what Jameson (1991: 16) calls 'the waning of affect' caused by global consumerism, but also a privatisation of the senses. As mentioned in Chapter 4 (p. 113), it is the socio-spatial nature of affect that this thesis is interested in, an element that is linked with the actions of the flaneur.

---

[73] What I elaborate on as a 're-tuning' of the extended senses – echoing Schafer (1977) and McLuhan (1964) – seems to contribute to what has been called a 'democracy of the senses' (Berendt, 1985, in Bull & Back, 2003: 2).

Thus, the 'new sensorium' and affective mechanisms (Thrift, 2008: 101) have impacted on the ratio of the flaneur/city, to use McLuhan's expression. What I suggest is that the ambulant nature of the flaneur has inserted him in a landscape of affective 'plateaus', what Deleuze and Guattari (1987: 22) described as 'self-vibrating regions of intensities'. The transformation of the contemporary city into a globalised one comes to alter the quality of affective environments, thereby influencing the practice of flanerie. Following on from Massumi's approach, Clough (2010: 220-1) contends that the global burst of commodification and media processes have entailed multiple intensifications of affect. In other words, the emergence, commodification – or even manipulation – of new affects has given birth to new 'structures of feeling' (Williams, 1977). For the contemporary flaneur, such structures have created various social or spatial affective layers, what I have previously referred to as "structures of - ations and lessness" (pp. 110-112 and **Appendix 4.1**). In such an environment of complex socio-cultural norms, the ability of the flaneur to act or not may not be related only to a trajectory of steps but also to the poetics, intentions and interventions that his walking produces. These poetics and intentions are influenced by the constant interaction of the flaneur with changing constellations made up of other people, encountered materialities, artificial technologies or social atmospheres. In a Deleuzian sense, the interaction of the flaneur with these changing constellations while walking in the city delineates the overall affective becoming that he is also part of. This affective loop of everyday life seems to shape the contemporary flaneur, thus impacting on his sensory and cognitive behaviour. The concurrent mediatisation of cities and everyday life finds the flaneur at a potential turning point. It is not only the aforementioned extrinsic factors, but also a number of embodied technologies, that alter the nature of affect. The flaneur has been in a state of becoming and thereby able to sense the micro-geographies of both his body and the surrounding social space (also Thrift, 2004a). Thus, given such affective changes, the aforementioned metaphors ascribed to the flaneur – as an "orchestrator" and "weaver" of situated experiences through his senses, technology and other tools – come to delineate a potential tactic I will analyse in the next section. Yet, as I have previously reflected on (p.110), the concurrent elimination and commodification of emotion in contemporary society means it is interesting to ascertain how the senses have been subject to a similar process. On the one hand, senses have been denigrated in favour of vision, thus creating imbalanced sensescapes. On the other hand, we encounter a

'technocracy of sensuality' (Haug, 1986, in Howes, 2005), where senses have been privatised, incorporated and extended within the consumerist city, thereby bringing the flaneur into a state of 'hyperesthesia' (Howes, 2005).

If accepting such hyperesthesia for the contemporary flaneur, the overstimulation does not only stem from the environment but also from technological devices. The metaphor of orchestration comes forward again if we think of the sensory intensities stemming from both the city and embodied devices (e.g. mobile phones, cameras, sensors). What might be suggested is that the experienced roving eye of the earlier flaneur turns out to have evolved into an experienced "sensory orchestrator" of various stimuli, whether consciously received or unconsciously attached on his moving body.

Sensing the contemporary flaneur: Socio-technological "turns"

As others have also argued, there is an interdisciplinary revival of flaneur/flaneuse at the beginning of 21st century (Kramer & Short, 2011: 332), which has ascribed urban walking with aesthetic, social and geographical sensitivities. The global dimensions of urbanisation and the technological extensions of everyday life have opened up new vistas and terrains for contemporary flanerie and its actions. This interdisciplinarity has infused flanerie with new descriptions such as 'walking practices' (Bassett, 2004), which are described as hybrid forms of flanerie, psychogeography and ethnography[74]. Following recent insights, nowadays flanerie can be considered as a new discipline, with blurred boundaries (Kramer & Short, 2011). To define its newness, there are differences to be identified, mainly relating to flanerie's: (i) the type, and (ii) the technology used[75]. Such alterations have opened up new ways regarding a more sensory approach on the part of the contemporary flaneur.

---

[74] In this thesis, I choose to keep flanerie/flaneur as my main description for reasons of historical continuity. Thus, I use 'contemporary flanerie' when I refer to contemporary examples and not 'walking practices' (Bassett, 2004). To avoid confusion, I also use a more sophisticated description (see ambulant trialectic, pp. 46-47; 153-155) as something that stems from my art-practice and which pays attention to the actual, metaphorical and sensory aspects of the flaneur.
[75] The positionality of this research considers contemporary flaneur as an artist. However, as part of its artistic nature, this thesis also acknowledges geographical imagination, sociological sensitivity and sensory attentiveness.

Regarding the type – the way flanerie is conducted – there has been also a social "turn" into more shared practices as distinct from solitary walking. The urban and socio-cultural interest of art has played an important role in this, particularly given the insertion of methods and social approaches from other disciplines. In particular, the social transformations of the global city have made artists; social scientists and cultural geographers develop a growing sensitivity in similar methodological ways. This includes a list of common methodological concepts concerning the liveness of walking and sharing experiences, which I have analysed in Chapter 2. Therefore, it could be added that such a "turn" comes to justify what Williams (1997) has suggested for contemporary flaneur, which is to also take into account the stories of fellow urban walkers. The shared-walking discussed in contemporary examples seems not only to indicate the artist's attentiveness to the social fabric but also to its very special ingredient: the human. Yet, the positionality of the artist is always an underlying issue, as the early 20th century flaneur was more of an example of alienation (Shields, 1994: 77) rather than a participatory concept. What could also be suggested is that the exclusiveness of the artist as the 'antenna of the society' (McLuhan, 1964) seems to have slightly changed its meaning. While the contemporaneous flaneur's participatory nature seems to have at stake the romantic uniqueness of the solitary figure, Bishop argues that it is still the artist that provides the work with an identity as 'motivator and facilitator' (in Barok, 2009: 3). Her words come to delineate the positionality of the contemporary flaneur as an "orchestrator" of a set of elements.

Regarding the use of technology, contemporary artists have made use of a variety of media, ranging from audiovisual to locative technologies. As previously stated, the city and the flaneur formed two interrelated positions. While the city extended in physical and virtual terms, the contemporary flaneur's senses and intellectual capabilities developed in parallel. The resemblances in method between art and the social sciences ensured the latter developed an interest in digital technologies. The methods of 'walking with video' (Pink, 2007) and 'live investigation' (Back & Puwar, 2012: 7), among others, signify methodological frameworks related to contemporary flanerie. Such embodied devices have augmented the body of the flaneur, thereby extending his senses by "weaving" them into the urban sensorium. Bringing forward McLuhan's metaphor of the antenna, it could be added that this metaphor does not only refer to the positionality of the artist, but also

to the detailed digital attentiveness of his/her embodied technological extensions. The contemporary flaneur/flaneuse consists of various attached micro-antennas; electronic mediators not only existing between the social and the personal but also between outer stimuli and the artist's body.

Both alterations on the type and used technology of flanerie have also a performative "turn", involving an entanglement of sensory experiences, shared steps and technological embodiment (also Salter, 2010). In the following pages, I will analyse the potential of the contemporary flaneur/flaneuse as an "orchestrator" of senses, technologies and the city.

The flaneur/flaneuse as "orchestrator": Steps, humans, situations and data

In an attempt to arrive at a definition, the contemporary flanerie could constitute a developing 'knot', to echo Ingold's (2007) metaphor, namely a 'knot' of various disciplines, sensitivities and methodological stances. Without doubt, there is also the prominent presence of technology, which either extends or records the lived experience on many levels. In addition, flanerie has moved from the option of ambulant solitude to a more socialised consideration. From a dizzy receptor of spectacle, the contemporary flaneur/flaneuse has become a sort of 'urban curator' (Lavrinec, 2011: 57) – conscious and sensitive to the urban pulse – something that renders him/her an initiator[76] of poetic actions.

Yet, it is the sensory nature of the contemporary flaneur/flaneuse that needs to be examined further. The body of the flaneur is the very first "antenna" that sets things in motion. Following Pallasmaa (2007: 770) on the significance of our senses, he brings to the debate a discussion of Bachelard's thoughts on the imagination of the hand, which contributes to our understanding of the essence of matter. Considering this Bachelardian example, could we argue for an imagination of the feet? Feet do not only bring the walker into contact with the materiality of surfaces but also inserts him

---

[76] Willats (2010) uses a similar description on the artist as an 'instigator of social cognition' in performative social-engaged actions. This resembles to walking actions of contemporary artists like Pope, Alÿs, Kubisch and Nold, who initiate situations with poetic and political implications through different conceptual models and technologies. (See pp. 80-94; also Ch.5)

into the potential of actual and imaginary encounters. To recall McLuhan (1964), this significance passes from the feet to their everyday ubiquitous extension: the shoes. Such materialities can be thought of as a form of silent haptic company for the walker, what Knowles (2011: 145) had described as the tellers of stories and paths 'with an untapped methodological potential in revealing the social' and sensory worlds. Related artworks on the potential of shoes and foot are the *Magnetic Shoes* (1994) of Alÿs and Oppenheim's *Ground Mutations* (1969), which have been analysed in Chapter 3. In both of them, the potential of the shoe and integrated magnets open up new material stories and sensory paths. Shoes and feet constitute the locomotive element of the flaneur regarding the social but they do not entail sociality. Following the anthropological insights of Howes (2003) on the senses, as they are socially made they form 'openings to the world' (in Hsu, 2008: 434). The very essence of sociality resides in the body of the walker given the mingling of the senses with the surrounding subjects and objects. Thus, it seems that such sensory mingling is closely related to the social 'turn' the flaneur has gone through.

Simon Pope: "Orchestrating" words and steps

De Certeau (1984) spoke of everyday pedestrians whose walking enunciates stories they are unable to see. While the artist-flaneur does not fall into this category, his walking still takes place within the everyday. However, the "turn" of the contemporary flaneur towards his fellow walkers seems to be a way of revealing such walked 'texts', to follow de Certeau's metaphor. An example to which I keep referring to throughout this thesis (Chapters 3, 5) is Pope's artistic walks *Memory Marathon* (2009) and *Charade* (2005). In *Memory Marathon* the artist walked and talked for one day with 104 participants. This audiovisually documented artwork constituted a process of collaboration. To recall Bishop's insight (in Barok, 2009: 3), 'participants are subject to the parameters of the artist' and what is apparent is the position of the artist as an "orchestrator" on the move. I have described Pope elsewhere (p. 84) as an "ambulatory weaver" of stories and lived sensory experiences. While I do not deny such a metaphor, I also suggest "orchestrator" as an alternative at this point. Their difference lies on the aspects of sociality and participation that are reflected through the "orchestrating", while the metaphor of "weaving" reflects a more personal action on the part of the artist.

Following Myers (2010: 59) and her 'sharing of viewpoints and earpoints', the walking artwork becomes a process of sensory exchange between the artist and co-walkers. The sharing of sensory encounters implies a developing sociality between them, one shaped by a negotiated rhythmicity of the walk, to echo Lee and Ingold (2006: 80). Yet, sociality and sensory sharing is strengthened by the artist's approach, namely that of 'talking whilst walking' (Anderson, 2004). The integration of talking while walking transforms flanerie. The oral expression of words and the oscillating moments between conversation and silence are interwoven in the array of steps. Words and steps become interwoven, resulting in variations of sensory communication and degrees of sociality. From an introverted receptor of things, the flaneur turns out to be an "orchestrator" of collective sensory, emotional and geographical sensitivities. In *Memory Marathon*, the walking and talking brings the artist-flaneur and the co-walkers to a common place, the street. If considering this work as a contemporary flanerie, then a zooming in on the very core of the process would reveal a series of "walking ingredients". In particular, a series of steps and words, moments of silence, moments of eye-contact or ground-looking, accompanying hand gestures, surrounding stimuli and the sound of the artist's and co-walker's breathing, all compose the aforementioned ingredients. The performative "bringing together" of the above needs an orchestration on the part of the artist – in other words an ability to handle the intensities of all these while walking. Such merging constitutes the methodological backbone of *Memory Marathon* – something resembling to what Lury and Wakeford (2012: 4) have described as an 'inventiveness of methods'. By setting the concept and initiating a situation, in this work Pope demonstrates a potential feature of contemporary flanerie. It delineates an attentiveness to the social and personal fabric, to echo Back and Puwar (2012).

Through Pope's work, the "orchestration" of words and steps – in sensorial terms sound and touch – portrays another sensory initiative that the contemporary flaneur adopts. In the words of McLuhan (in Bull & Back, 2003: 7) 'the world became increasingly silent' with the dominance of vision. However, talking and walking re-inserts the power of the ear into the methodological approach of the flaneur. In other words, the ear becomes part of the orchestration, an antenna of the artist's skin to listen to social vibrations. Still, I would like to link the words with the walked urban space. Echoing Sennett, Bauman (1994: 148-9) argues that the street has been a 'dead space – only a means of passage to the interior'. This reference is

fruitful when it comes to looking at the example of *Memory Marathon*. The one-day walk took place across East London and was intended to extract stories and paths through the streets and local areas under regeneration for the 2012 Olympics. Whereas such regeneration projects regulatory and planning policies on the surface of the streets – the artist walked and talked in the streets – producing almost a resistive enunciation of the Olympic memories of people in the regenerated areas. It indicates a poetic participatory action – a trajectory of 'aural postcards' (Tonkiss, 2003: 303-9) – that show a developing orchestration of the shifting plateaus of the social, the spatial and the emotional.

Continuing the reflection on orchestrating, I would like to mention another work of Pope, the *Charade* (2005). It constitutes a participatory artwork, which invited volunteers to 'become a media asset of their choice' (Pope, 2007: 1). Interestingly, the artist provided the initial concept, a meeting platform for the social to happen, or similarly, a motif awaiting further orchestration. Inspired by a scene from the film *Fahrenheit 451* (dir. Truffaut, 1966), the participants walked in the city by remembering and narrating a memorised piece of their selection (e.g. book, film scene, or song) in the streets. Once more, there is a sensory and social interest in this work, as the participants activated not only the feet but also the ears. However, following Schafer (1977: 11), there is also an interconnection between touch and sound, where the lower sound frequencies become tactile vibrations. Interestingly, de Certeau's (1984) metaphor of walked text is once more illustrated here, with Pope mentioning that 'they are becoming the text' (in Asante, 2007: 58). As the contemporary flaneur has the potential to be a "walking antenna", his concept and orchestration provided participants with the opportunity to act as "moving reflectors" of bodily knowledge. As participants formed small groups – by 'distributing ownership' as Pope (2007) adds – they became sonic sources, an action with implications of resistance.

Here, the intentions of the artist to initiate 'specific publics' (Pope, 2007) entail sensory and social potential for the participants, to follow Howes (2005). In particular, a potential sensory production by Pope's publics is the temporal polyphonies stemming from the convergence of narrations and city sounds, what Thibaud (2003: 335) calls urban 'interphonic knots'. Departing from Ingold's (2007) metaphor, here the production of such knots can be regarded as one more element of the contemporary flanerie. The production of situations and various interventions

render such knots synonymous with Lefebvre's social – and sensory – production of space (Lefebvre, 2004: 41). What also emerges from the latter is a convergence of metaphors, just as the "ambulatory weaver" and "orchestrator" become interrelated. In particular, it is the orchestration of such a series of intended 'specific publics' (Pope, 2007), which will provide the stepping-stones for the flaneur to "weave" the shared experience. This orchestration and "meta-weaving" is also related with the audiovisual means that these two works have been documented. The video camera, the sound recorder, the diaries, the printed material and the project's assistants are threads that the artist in contemporary walking artworks handles together. It is a process of engagement as Pope (2012: 73) also mentions, with negotiation playing an important role. This possibly creates a network of shifting threads between subjects, objects and encounters, all ready for the flaneur to orchestrate. However, the stage for the flaneur and his ambulant orchestrations is still the street. Between these two tectonic plates there is an urbanised relationship of both erotic and violent frictions. Pope's *Charade* and the orchestration of his 'specific publics' (Pope, 2007) bring to the surface a relevant notion – that of situation.

Francis Alÿs: "Orchestrating" a situation

Having introduced the main features of "orchestrating", I will reflect on how the metaphor applies to Alÿs' *The Modern Procession* (2002). I have reflected on the work of Alÿs (Chapters 3, 5) and covered the personal aspect of his walks. However, in other artworks Alÿs engages with more social aspects of walking and acting in urban settings. Indeed, as also shown in the case of Pope, there is a 'choreographic turn' as Patrick (2011: 66) notices in various contemporary artists, as they perform, stage and orchestrate bodily and participatory activities. In 2002, Alÿs created a collective artwork based on walking by staging *The Modern Procession*. Many people carried palanquins, with replicas of Picasso and Duchamp's iconic works from MoMA's collection accompanying the walking procession through the streets of New York City. The music from a Peruvian band and the slow pace of the walkers created collectiveness and a celebratory series of moments, which had an almost religious atmosphere. Here, Alÿs – the lonely walker in previous works – orchestrates a situation, by staging people, objects, stimuli and spatial parameters. He is the initiator

of a participatory action related to Fluxus ones – a process liberated from site, yet characterised by the fluidity of a collective walk as Kwon (1997: 109) has argued. The sharing of street, the common destination of the procession and the exchange of sights among walkers indicate sensory implications. As in Pope's work, in Alÿs's *The Modern Procession* the potential exchange of sights among walkers shapes the ritual and the social character of the work. This brings forward what Simmel (1921: 359) has suggested is the sociological significance of the power of the eye, a sense that entails a 'union and interaction of individuals'. In the same vein, Alÿs seems to be an instigator of the senses and of the sociality that characterises them, to recall Howes (2003). It is an unrolling of a developing situation, one that penetrates the flow of the everyday. The artist-flaneur seems to fuel a situation before it evolves through time, becoming self-powered – almost a kaleidoscopic experience. Interestingly, Alÿs mentions how the evolving dynamics of the procession absorbed him, rendering him just another walker in the crowd (Platt, 2010). These dynamics and the richness of the modern procession have a transformative character (also Montgomery, 2002).

Thus, how could we define these transformative qualities within a conceptual context? First, if we describe *The Modern Procession* as an orchestrated situation, there are potential similarities with the Situationists. Debord (1957) blamed non-intervention and linked it with the human's state of alienation. However, he contended that a creation of situations defined by 'collective ambiances' had to 'be lived by its constructors' (in Sadler, 1998: 106). Thus, collectivity in this artwork and the making of a particular action in the streets establishes connections to Debord's construction of situations. This work of the artist seems to resemble more S.I. rather than flanerie as his previous ones. It is thus interesting how Alÿs illustrates the contemporary flaneur, as he brings together elements of flaneur, psychogeography, social science and technology. Alÿs's procession and the flow of people in the streets seem to have the S.I. interventionist character of an urban pilgrimage. Thus, if we accept the Situationist implications, in *The Modern Procession* a paradox becomes clear. Reflecting on this, the performative character of the work in the streets might aim to resemble the S.I. interventional transgression of the everyday urban spectacle, but might also have resulted in what Erickson (1992: 36) has described as 'the spectacle of the anti-spectacle'. The reason why I am teasing out such a perspective is the institutionalised character of the work, which resulted in the celebratory marking of MoMA's move to another part of New York.

Second, the way *The Modern Procession* was developed and its connection with the museum's change of location ascribes a ritual character to the artwork. The collective following of a set of objects, accompanied by certain musical pieces, the coloured flags and the roses the walkers strewed across the asphalt constituted what Turner (1969, [2008]: 94-96) has defined as a ritual process. This ritualistic character is based on a stereotyped set of activities, which involved a slow walking pace, the carrying of certain objects, and music – sensory elements that contributed to the performative and non-fixed character of the artwork. While in this work Alÿs focuses on the poetics of collective walking, he still maintains an interest in repetitive action and engagement with objects, as in his personal walks that I have mentioned elsewhere (Johnston C., 2010: 5; also Ch. 5 p. 131). "Orchestrating" this situation, Alÿs demarcates poetically the actual moment of change. His participatory situation and its 'sensory emissions' contribute to the temporal fabric of the city. This reminds us of Diaconu's (2010b: 27) description of the 'beat of the city' which for her becomes an 'interweaving' of the bodily energies of the walkers. As in other walking-based works, *The Modern Procession* is a spatio-temporal experience which took place elsewhere. However, the artist presents the documentation of this staged collective action through various evidences, which range from a series of drawings and photographs to maps and an audiovisual portrait of the performance.

Christian Nold / Gordan Savicic: "Orchestrating" humans and data

Departing from the above, I will shift the focus of "orchestration" to more technological ways. This will be based on the examples of Nold and Savicic, two artists I have analysed elsewhere (pp. 89-90; 91-94). Nold and Savicic have explored sensory constraints, emotional experience and social issues in the 21st century city by infusing walking with various sensory locative technologies. In both Nold's *Bio Mapping – Emotion Mapping* (2004-) and Savicic's *Constraint City* (2008-2010), the artists conduct a "botanizing" on the invisible geographies of the urban experience.

First, Nold delves into the fabric of local communities and shared walks as an initiator of things, which is also analysed in previous examples developed in this chapter. However, the focus here is on his ability to augment such participatory experiences through a continuous data-collection of embodied devices. Nold records

the physiological changes of walkers' bodies as well as their geographical position using GSR and GPS sensors customised embodied devices. The artist becomes attentive to his fellow-citizens, "orchestrating" a set of workshops and walks to elicit their sensory/emotional experience on the move – indicating hybrid interventional methods for a contemporary flanerie. Nold (2009: 5) goes into a "weaving" of an objectiveness and subjectiveness stemming from biometric data and personal stories and individuals' thoughts. Yet, in the intersections of these two terms, a fruitful friction takes place. Biometric data and locative technologies become two main extensions – to recall McLuhan (1964) – of the bodies of co-walkers. By that means, the artist becomes an orchestrator at various levels, and not only during the staging of participatory action but also during the interplay between such embodied technologies. Following my metaphor of a "walking antenna" it is interesting to extend its meaning to participatory aesthetics. In the wake of Bishop's insights (in Barok, 2009), it could be argued that the co-walkers are not only engaged participants but are also transformed into multiple "sensory antennas" for the artist, contributing to an emotional mapping of the areas concerned.

The recording and collection of data indicates an orchestration of numbers, bits and responses that comprise the lived experience. Following Pallasmaa (2011: 56) 'touch is the unconsciousness of vision', something related to the contemporary flaneur. The artist touches the urban experience with geological attention, entering strata by strata, from city to the streets, and from communities to bodies (**Appendix 6.1**). Here I can bring together Benjamin and McLuhan in the thirdspace of contemporary flanerie. The artist conducts a "botanizing" on the bodies of the participants through sensing technological extensions and becomes the mediator for the collective pulse to be expressed. However, Nold (2009: 7) clarifies his intentions when he implicates a democratisation of public space through such a process. He questions the possibility of blending emotional experiences regarding a 'shared vision of place' – something that results practically from the orchestration of people and gathered data on streets or in maps.

In *Bio Mapping*, the participants are entangled, performative subjects of steps, embodied sensing technologies and words, following Salter (2010). They constitute living vocabularies of emotions waiting to be activated, to make a connection with de Certeau (1984). In fact, it could be suggested that cities are living geographies whereas in the case of Nold participants' data and stories become the ingredients of

after-maps. The orchestration of senses and technologies can be seen through the co-walkers' tactile experience. They re-read the urban space through 'fingers, palms, elbows, arms or feet' (Vitruv, 2008, in Diaconu, 2011b: 25), while the embodied extension of the artist records and translates it to data. While walking, the exaltation of their senses becomes another palpable vibration for the contemporary flaneur and his encounter with the emotional unconscious of the city.

Second, in the case of Savicic's *Constraint City*, the artist becomes an orchestrator of the invisible electromagnetic data in the city. He conducts public walking performances by wearing a metallic chest strap with Wi-Fi sensors, which immediately reacts in high wireless signal areas. As mentioned before (pp. 89-90), the artist blends creatively the features of flanerie, psychogeography and Fluxus happenings, thereby creating what Savicic (2008: online) describes as a 'schizogeographic pain-map'. Resembling Baudelairian flanerie and Benjamin's "botanizing", in *Constraint City* the artist walks and extends his body through sensors. McLuhan's metaphor of antenna comes forward again, as the artist is a receiver of unknown temporal layers. He walks through the invisible ocean to reveal geographies of the immaterial by orchestrating a dialogue between the data and his body. To some extent, the 'invisible becomes visible' (Altaio, 2011: 6) through technological tools or technological metaphors. The attentiveness of Savicic to ubiquitous wireless signals alters Fournel's 19th century daguerreotype metaphor through the scars on his body and generated maps.

While walking and performing in front of a following crowd in the streets, Savicic "orchestrates" a happening with sensory implications. The audience becomes aware of a whole new spectrum of immaterial geographies of the city. The pain on the artist's body becomes a reflector of everyday immaterial torture – a 'hysterical drift' (Cramer, 2007) – or almost a theatrical allegory of the artist's sacrifice in front of the audience and city. Savicic's conceptual and actual interpretations of wireless signals reveal new aesthetics and social dynamics for the 21st century flaneur. The Benjaminian flaneur's sidewalk has been augmented into a space, not only of asphalt, but also of signals, where the contemporary flaneur must learn to be attentive to various aspects of urban frequencies (Greenfield, 2011). Therefore, can it be argued that Savicic alters the discipline of geography by presenting an alternative viewpoint to Massey's (2005) 'geographical imagination' while exploring the invisible? Savicic not only orchestrates his body and data, but also the city's spatio-temporal wireless

signals. Within the scope of his orchestration, once again the city has changed dramatically. Urban experience for the flaneur is not only coping with the 'unending rainfall of images' (Calvino, 1988: 57), but something beyond. After almost two centuries, the romantic 19th century smog of Baudelaire's city has turned into an electromagnetic[77] one, a transformation which has colonised the 21st century city. The new technological smog becomes part of the wider experience, reminding us of Benjamin's (1999: 390) description of technology as 'a new configuration of nature'. Therefore, this new smog has resulted in a series of emerging geographies that highlight layers of an invisible and affective urban geology to be defined in the future.

Wilfried Houjebek: "Orchestrating" algorithms and steps

Continuing with the same triptych of walking, senses and technologies, my last example focuses on Houjebek and his artwork *dot walk* (2004). Houjebek intended to combine walking and algorithms in order to be immersed into the city, thus bringing computer logic into the everyday life of the street. The artist provided simple algorithms written in pseudo-computer language, for example: '{1[st] street=Left, 2nd street=Right, 2nd street=Left}' (Houjebek, 2010: online). Even if I have mainly considered the contemporary flaneur, this work is strongly influenced by the psychogeographical tradition. However, the reason for my selection is intended to touch on the combination of algorithms, walking and participants, as they constitute a fruitful conceptual platform. The latter implicates how flanerie, psychogeography and technology in a social context create hybrid evolutions. However, an orchestrating metaphor comes into the frame given the way the artist provides co-walkers with a whole new logic to walk in the city. Houjebek provides the algorithms to the participants; thereby letting them exchange codes when their paths intersect in the streets.

While participants are considered as small individual applets within a shifting network of relations (O'Rourke, 2013) Houjebek becomes both an "orchestrator" and a "weaver" in two steps. First, he is an "orchestrator" of a playful situation that is comprised of humans and code-based rules. Second, he becomes a "weaver" of a web

---

[77] Paradoxically, this electromagnetic smog proliferates in a city which has been sanitised and sensorially deprived through the denigrations of smells and sounds (also Zardini, 2012: 22 and Ch. 3, pp. 67-69).

of playful and sensory encounters for individuals. Yet, it is the code that exposes them to the urban stimuli, thus becoming the medium to insert them in the city. The former resembles the way Alÿs and Pope use objects and walking/talking method as ways of inscribing themselves on the urban fabric. However, in this work the method becomes the artist's algorithms. If it is accepted that everyday life is articulated through a changing network of socio-cultural patterns and rhythms, then such algorithmic walks also imply a fruitful convergence of computer logic in the socio-spatial practices and rhythms of Lefebvre. Lefebvre (1991: 405) argued 'the whole of social space proceeds from the body'. However, the aforementioned speculation regarding using computer logic to wander in the city alters Lefebvrian thought, resembling what Thrift and French (2005: 153) also identified as an 'automatic production of space'. In their account, there is an ongoing intrusion of codes, software and algorithms in the production of social space. Similarly, the concept of *dot walk* is based on an automatic generation of paths that impacts on the wandering of participants and thus on their production of space. The sensory encounters are almost predefined – decreasing the factor of chance – something similar to the Situationists' dérive. Reflecting on the interrelation between the artist and participants, Houjebek's orchestration of bodies through algorithms inverts de Certeau's insight. The artist triggers the participants to walk in the urban grid by providing them with the 'tactic'. In contrast, de Certeau (1984) remarked that it is the everyday pedestrians who invent such 'tactics'. At this point, there is – from a theorist's perspective – an interesting relation in how an artist intervenes. The experimentation and the production of knowledge in *dot walk* come to challenge the theorist's perspective, who reflects and draw conclusions on that produced knowledge. Thus, Houjebek uses the urban grid as the backbone of algorithm. In other words, his intention seems to resemble a hacking of the city's grid by using similar playful rules to intervene in its rhythms and to produce psychogeographic situations.

The algorithm creates a dialogue between the city and the code – also revealing a performativity of the latter as Houjebek notices (in O'Rourke, 2013: 91). Indeed, following Austin's (1962: 6-13) description of performativity, the 'utterance as the performing of an action' – which is something clearly exemplified in the case of *dot walk* – can be identified. Therefore, while drawing a line that connects the aforementioned artists and Houjebek, a trajectory of an evolution of performativity in the contemporary walking artworks is visibly and materially apparent. It is the

performative element that is made up of shared paths, sensory interactions, words, stimuli, socio-technical assemblages and embodied technologies. This diverse entanglement (Salter, 2010) creates a meshwork, recalling the insights of Ingold (2007), which I previously examined through interwoven experiences and emerging geographies.

Christina Kubisch / Janet Cardiff: "Orchestrating" the ears

I have previously analysed the works of Kubisch and Cardiff, however the focus here is on the framework of their approach. In *Electrical Walks* (2003) (also p.88), Kubisch conducts personal or shared walks in various cities by exploring the invisible potential of the urban materiality. Her intention to share a walk becomes an invitation to share the experience of the invisible layers of the city. Her work can be seen as a hybrid one, which brings together elements of psychogeography, performance and flanerie. She provides the conceptual and technological framework for walkers to experience it in their own ways. Yet, the attentiveness of the work in the electromagnetic fields of the city highlights the sense of hearing. It could be argued that Kubisch "orchestrates" subjects, frequencies and technologies. In other words, she enacts an ambulatory attentiveness on the invisible layer – transforming it through embodied headphones into graspable frequencies. The constant seeking of electromagnetism allows her particular tactic to be immersed in the city and to write – together with others – various stories, recalling de Certeau (1984). While the sensitive headphones augment the walkers' senses, their bodies write their own spatial story by hearing and touching the city. The duration of the walks and the performing of urban surfaces and materials reveal an unfolding electromagnetic composition. Such a walk not only develops a kind of sociality among co-walkers and the artist, but it also initiates a sonic/tactile psychogeography. While eavesdropping on the ubiquitous electromagnetic fields, senses are heightened through walking and wearing headphones. Kubisch's "orchestration" constitutes the platform for a series of sonic micro-geographies around each city, where senses and technologies become the threads of her orchestration.

This orchestration of the ears can be identified in the work of Cardiff *This Missing Voice: Case Study B* (1999). As previously analysed (pp. 86-87), Cardiff

presents a 50 minute audio walk framed on the streets of Whitechapel and East London. Her intention to invite the walkers/listeners for a walk resembles Kubisch's work. Yet, it does not take place in real time: the participants walk on their own with her voice accompanying them through the same streets. Cardiff pre-orchestrates a sonic spatial story for the walkers to experience. However, such orchestration becomes a hybrid walking work; comprised of flanerie, psychogeography and Fluxus elements. The "orchestration" of the ears becomes a performative action for the walkers, whose steps and feelings are interwoven with the voice of the artist and the visual, sonic and olfactory encounters of the streets. In other words, Cardiff's work becomes an "orchestration" of the past and the present, manifested mainly through the embodied headphones and binaural technology.

Kubisch and Cardiff among other contemporary examples could also highlight the female aspect of a contemporary artist-flaneuse. This forms a gender-based "turn" that distances itself from the male tradition of the early 19th and 20th century flaneur (footnote 7, p. 25). It is thus clear that through such contemporary examples the metaphor of the "orchestrator" describes the interdisciplinarity and sociality of such walking actions. The latter merges different technological forms and sensory encounters with a shared performativity between the artist, the co-walkers and the city.

Outro: On a sensorial flaneur/flaneuse

This chapter has explored the sensorial "turn" by placing the concepts of the flaneur, city and emerging technologies under sensory lenses. What has been significant is the link between the sensorial and the social (Howes, 2005). This has formed an important vector while exploring two parallel changes, regarding the social and technological "turns" of the contemporary flaneur regarding participatory actions. The participatory framework infused with technological capabilities thus brings about the personal metaphor of "orchestrator", a phrase that encapsulates social and sensory qualities. While trying to identify what it is to be a contemporary flaneur/flaneuse, it has been shown that a possible definition comes up in the critical exploration of walking, senses and embodied technological extensions.

The ebb and flow of the street still forms a fruitful space for the contemporary flaneur/flaneuse to conduct new hybrid "botanizings" of the pulse of the urban and social fabric. Streets have also been augmented with 'virtual membranes' (Bullivant, 2000) through data clouds. However, as has been shown through the trajectory of contemporary artists' "orchestrations", each artwork presented different aspects of emerging geographies. From Pope's ambulant sharing of experiences and the post-Fluxus walking actions of Alÿs, the focus has also shifted to the technological extensions that artists have used with their co-walkers. The sensorial "turn" of the contemporary flanerie seems to have been related to social and technological aspects through shared and embodied experiences. Their respective works identify new emerging geographies that are now extended beyond the visible, geographies that alter the stratification of urban experience in the 21st century city. It is possible for the contemporary walking artist-flaneur/flaneuse to become a connoisseur of an urban material and immaterial geology, thereby resembling the Benjaminian archaeologist of a century ago.

Chapter 7

Conclusions:
Reflections on a 21ˢᵗ century walking as art

'[…] You advance always with your head turned back?' (Calvino, 1974 [1997])

Introduction: Concluding

Reaching the end of this research, I realise that the trajectory of steps undertaken both in chapters and streets do not necessarily mean an end. Rather they indicate a temporal full stop or – even in spatial terms – a crossroads of further continuation in the future. As this chapter forms the final stage of this walking-based dissertation, it is structured in four main parts; better described as four steps. Firstly, it provides an outline of the significance and main points this research explored. Secondly, it refers to its theoretical, practical and methodological contributions. Thirdly, it speaks of the framework of my research. Finally, it reflects on the future of what this thesis proposes as a hybrid flaneur/flaneuse.

First step

Significance

This practice-based thesis is concerned mainly with the reconsideration of flanerie in the 21ˢᵗ century city as an artistic and methodological apparatus to the exploration and production of emotional geographies. During the 19ᵗʰ and 20ᵗʰ centuries, cities developed dramatically, constituting an urban burst of spatial, cultural

and socio-technological diversity. Such – often-contrasting – processes have made the city an emerging emotive terrain that calls for closer investigation. This is identified as the significance of this research, which lies in an anthropocentric approach to emotional experience in the city, articulated through a hybrid constellation of walking, senses and technologies. On the other hand, this is not to deny the growing interest of techno-scientific fields in the urbanisation of everyday life, which has touched on socio-technological tensions in cities through data visualisations. However, the former does not form an approach of interest here as this research is connected to live and sensory ways of engaging with the city. The ongoing privatisation and mediatisation of public space has altered the urban experience, with a resultant impact on sensorial and emotional levels. Considering the city as a terrain of anthropo-social tensions constantly in progress, this thesis has recognised streets and tube stations as an important site for such geographies to be unfolded. The reason lies in their extension throughout the city – an extension spanning a wide range of people, stimuli and situations. It is this challenge that this dissertation undertakes by walking 'into' such spaces of social activity – and to explore 'with' other people both personal and shared emotional geographies of everyday life. In relation to this, this thesis's significance also relates to the reconsideration of the flaneur/flaneuse in the 21st century city as a hybrid one – an "orchestrator" of emotional geographies of the city – defined by a dynamic synthesis of walking, senses and technologies.

Overview of the research

When I started this research (Sept. 2011), I was motivated by the emotional experience of the city in terms of spaces of everyday transition, such as streets and tube stations. In particular, this research focused on the personal and shared emotional geographies in such spaces, as explored through a creative combination of artistic walking in the tradition of the flaneur and embodied technological practices. The main research question that drove this interest is:

How can the concept of flaneur be reconsidered through hybrid ways in the 21st century city towards a hybrid flaneur/flaneuse?

- *Methods*

While attempting to answer the above question, what was initially considered was my dual nature as both a practitioner and researcher. Both determined my methodological scope during this research. The practical and theoretical investigation of walking as well as its very nature impacted on the shape of the methods used. Thus, different methods were brought together – initiated by similar practice-led methodological frameworks (Nelson, 2012; Gray, 1996) that support either a 'reflection-in-action' (Schön, 1983) or a continuous informing between practice and theory. The interdisciplinary character and anthropocentric approach of this research resulted in a creative blending of: (i) walking actions; (ii) social methods; (iii) audiovisual/locative technologies; (iv) blogging; and (v) metaphors. The use of walking either alone or talking with a co-walker followed similar methodological lenses (Anderson, 2004; Pope, 2005; Back & Puwar, 2012), aiming to extract sensory and social qualities from its liveness. The use of technologies demonstrated an alteration of contemporary flanerie through means that extend not only the senses, but also geographical and social qualities. Thus, the integration of embodied audiovisual and locative technologies served as extensions and magnifiers of the encountered urban stimuli and lived experiences. Such tools contributed not only in the documentation of actions but also on a performative aspect of these walks that "weaved" together lived experiences with aesthetic, technological and geographical layers. Blogging accompanied my methods as an online diary of various documentation and reflecting sections. The need of this research to bring different fields together in a common platform was further enhanced through the use of metaphors. In particular, the specific metaphors of "botanizing", "weaving", "antenna", "tuning" and "orchestrating" were derived from Benjamin (1973), de Certeau (1984), McLuhan (1964), Schafer (1977) and myself respectively. These metaphors constituted cognitive devices of reflection, enabling me to transfer and alter meanings across different fields and eras. The inventiveness of such methods supported the different aspects of walking (e.g. aesthetic, sensorial, technological) and resulted in a personal methodology of actions, senses and metaphors. Such methods were amplified and used throughout each step and chapter.

- *Trajectories of walking*

While attempting to answer the above main research question, an initial step was to position its central enquiry – walking in the city – within the existing literature. First, the analysis in Chapter 3 provided an evolution of urban walking (mainly during 20th century) by presenting a trajectory of: (i) cultural; (ii) everyday; (iii) sensorial; and (iv) artistic standpoints. The elaboration on urban walking was made through actual and metaphorical lenses, mainly through the metaphors of "botanizing", "weaving" and "tuning" mentioned above. These two perspectives allowed me to adopt a critical approach to walking, not only as a spatial practice, but also as a poetic process. Given this elaboration, the cultural approach presented a trajectory of walking in the tradition of the flaneur and psychogeographical dérive. This was followed by an analysis of the ways everyday walking is associated with the production of social space as well as the sensory profile of the walker, which has been gradually constrained or affected by urban materiality and mobile technologies. The investigation of walking in the city through these multiple lenses provided a solid ground to reflect on the contemporary walking artist. Thus, the artistic aspect of walking was reviewed through a number of selected contemporary artists that use walking as part of their practice. It reflected on their actions through a creative entanglement of selected past metaphors, senses and various embodied technologies.

What these reviews showed is that the notions of the flaneur and the city have always been interconnected, oscillating between historical periods and socio-spatial changes. Despite the fact that the 19th century concept of the flaneur declined in the 20th century city, the impact of late 20th century globalisation on cities through spatial and socio-technological alterations revived the walking practice. This revival as reflected in my research has shown the emergence of a hybrid flaneur/flaneuse – one that is defined by the performative merging of flanerie, psychogeography, senses, metaphors and technologies. Linking walking with emotional experience, it was found that it was the psychogeographical dérive, which mainly established the foundations of further understanding. However, little artistic attention was identified when examining walking and emotional experience given the framework of the 21st century city as seen through the lenses of flaneur. Thus, it was found that the changing face of the city in socio-spatial, sensorial and technological terms calls for hybrid ways of approaching the emotional experience contained within it. Thus, what was identified

was a socio-spatial interconnectedness between sensory and emotional experience, as both are under a constant becoming while walking. Such diverse spatial, sensorial, social and technological elements impacting on the emotional experience of walking defined my investigation through a series of "turns". The latter reveals the interdisciplinary character of this research. In particular, it brings together the different fields of contemporary art practice, the social sciences, cultural geography, and urban and sensory studies. Through a shifting view of those "turns" that have defined the above fields, this has used five specific ones: (i) the geographical, (ii) the emotional, (iii-iv) the socio-technological and (v) the sensorial, as platforms to describe how the constellation of the flaneur, walking as art, emotional geographies, senses and technologies, are merged together through different perspectives. The aforementioned 'turns' constitute the chapter structure of this thesis.

- *Geographical and emotional "turns"*

In line with these "turns", this thesis has investigated how emotional geography connects to this practice-based research. In order to examine the emotional in geography, it provided a step-by-step exploration of the discipline of geography, its cultural, social, and affective aspects. It delineated how geographical thinking was gradually extended from a quantitative and scientific approach to a more humanistic one – illustrating a spatial "turn" that had influenced the arts and humanities by the late 20th century. The trajectory of geography's evolution was then used as a foundation to illustrate two things. First, this includes the reasons why the emotional was excluded from the field in the past and why it also matters, by reflecting on the most recent turn of emotional geographies. The aspect of emotion was also critically examined within the consumerist framework of the contemporary city by touching on issues of affect – underlining the more social and sensorial approach of emotional geographies. What was also aimed for was a critical reflection on the potential intersections of the flaneur and emotional geographies through more live and performative means.

What this analysis of geographical and emotional "turns" has shown is that the discipline of geography has been bounded by scientific conceptualisations of both space and ocularcentrism. However, the importance of the emotional in geography has been identified as a significant aspect in terms of a socio-spatial understanding of

human engagement with the various layers of everyday life in the city. As this thesis sought to find the ways the contemporary artist-flaneur/flaneuse engages with the emotional layers of everyday life, it was demonstrated that walking itself provides a live platform for sensorial, social and aesthetic considerations of the former. The sensory liveness of the walking was found to be a significant ingredient towards the socio-spatial approach of emotional geographies – contributing more to the already expressed opinion on non-representational and performative approaches to these geographies (McCormack, 2003). Thus, the performative aspects of walking and flanerie can be the answer to Anderson & Smith's (2001) call for direct ways into felt worlds. As a result, the research found that the reconsideration of the senses through walking in emotional geographies moves the understanding of geographical thinking from an ocularcentric to a sensorial level.

- *Sensorial and socio-technological "turns"*

The sensory and socio-spatial approach of the emotional turn in geography resulted in this thesis also investigating the sensorial and socio-technological "turn" of the contemporary flaneur. A critical reflection was made on the sensory profile of the Baudelairian and Benjaminian flaneur by examining the reasons for its ocularcentric character. Based on the aforementioned findings (pp. 209-210) on the interconnectedness between flaneur and city, the changing face of the 20th century city and its affective impact on the flaneur were also examined in sensory terms. The examined impact of technology on both constituted the foundation on which to reflect on a series of changes regarding the methodological nature of the flaneur – what I called the socio-technological "turn" of the flaneur. In relation to this, a critical reflection was made on selected contemporary walking-based artworks in order to identify emerging constellations of actions, senses and technologies that either explore or produce emotional geographies in the city.

The analysis of these turns found that the sensory and methodological aspects of flanerie gradually changed during the 20th century. A significant factor was identified in the emergence of embodied and exterior technologies that both altered the sense-ratio of the walker. Yet, this technological impact – of both embodied and exterior ones – on the senses has a double-edged nature. One the one hand, the urban experience has been transformed, facilitated and interconnected through everyday

spatial mobilities, extended surfaces and terminals. However, what this thesis also acknowledges is a parallel demise and flattening of sensory experience with emotional implications resulting from such technologies (see also pp. 67-69; 70-74). Regarding the embodied audiovisual and locative technologies, while this thesis has argued that such embodiment has enhanced flaneur's sensory experience through an augmentation of live encounters – it is important to acknowledge that an overuse of such technologies can constraint the attentiveness of flaneur. While such technologies can extend the senses – they cannot substitute them. Therefore, it is also possible that the evolving potential of an extension of the attentiveness can lead to an overstimulation - in other words an anaesthesia for the 21st century flaneur with intellectual implications. It is thus the "orchestrating" perspective for the flaneur that this thesis proposes, through which the contemporary flaneur can gradually learn to find the balance between the intellectual, the technological and the social threads. The methodological nature of the contemporary flaneur has been enriched with a sociality through shared walking, talking and embodied technologies. The integration of these sub-methods has illustrated the performative nature of flanerie through entanglements of actions, senses and technologies. Thus, this research has also identified the idea of a contemporary flaneur as an "orchestrator" of such entanglements, moving towards the exploration of emotional geographies in the city.

- *Personal walking actions*

A significant part of this research was my own walking practices, resulting in two main walking-based works in London and Athens. Both of them focused on tube stations and streets. While in *Walking Portraits* (London, 2012) I explored the personal and sensory aspect of flanerie focused on the tube stations, in *Emotive Circle* (Athens, 2013) I explored the emotional nature of a shared walk through ongoing talking in the streets. What emerges from both works is a performative aspect, which is comprised of walking actions, embodied technologies and sensory attentiveness to both co-walker and the environment. Walking in both works provided this research with a reflective approach and experience on foot, either alone or with a co-walker. Thus, for example in *Walking Portraits*, a finding that emerged was the developing of a live repetitive tactic to penetrate constraints in the semi-private spaces of tube stations. This finding was further developed in *Emotive Circle* in what I suggested as

"sensing tactics" – an attentiveness through physical and digital means regarding the re-adaption of senses and the negotiation and sharing of sensory encounters with the co-walker through words and duration. In particular, *Emotive Circle* contributed more to an understanding of the flaneur and the emotional geographies of the city. The sociality of shared sensory encounters on the move, together with the multilayered everyday nature of streets, demonstrated a close association between sensory and emotional behaviour. In both works, the embodied audiovisual and GPS technologies contributed to the performative aspect of flanerie. In *Walking Portraits* the performative aspect draws connections to the personal aesthetic and repetitive actions of Alÿs. However, in *Emotive Circle* the performativity lies in my orchestration of the actions, the technologies and the talking – something in line with the works of Pope. In both works, performativity is articulated through a constellation of agents including the co-walker, the technologies, the environment and myself.

Taken together, this body of practice suggests a creative connection between the walking as art and the exploration of personal or shared emotional geographies. In Salter's words (2010), this has been shaped through a performative entanglement of shared steps, sensory attentiveness, talking and technologies. It was found that the impact of embodied audiovisual and locative technologies in practice can contribute on the documentation and representation of emotional geographies. While audiovisual means showed a focus on a durational and phenomenological documentation of the lived experience, the locative technologies provided a lived aspect of geographical data for further reflection and experimentation.

Second step

Theoretical contributions

The first theoretical contribution of this dissertation is the investigation of urban walking through a creative adoption and alteration of past metaphors on flaneur and city. Metaphorical conceptualisations of walking and the city have already shown a common way of understanding shared across artists and cultural theorists of different periods. However, this is the first study that extends our knowledge on the use of metaphors of "botanizing", "weaving", "tuning", "antenna" and "orchestrating" by altering their meaning in an investigation of a 21st century city flaneur. The

personal metaphor of "orchestrating" brings together all the aforementioned metaphors by amplifying their meaning through performative ways. The integration of technologies as an element of contemporary flanerie has been identified as a key element that alters the conceptual and practical use of the above metaphors. Therefore, based on the pervasiveness and imaginative potential of metaphors (Lakoff & Johnson, 1980), this research contributes to the understanding that these metaphors can make, in turn making coherent the contemporary actions of the flaneur as articulated through the merging of audiovisual/locative technologies as well as the sensory and social realities encountered. Therefore, the identified significance and amplification of these metaphors – for example Benjaminian "botanizing" in the 21st century city – through performative and technological lenses can provide new approaches to a number of fields, such as urban sociology and cultural geography.

A second contribution is the dissertation's approach to the 21st century flaneur through a consideration of senses, shared actions and technologies. Such a consideration acknowledges the socio-cultural, spatial and technological changes of the 21st century city and therefore determines the contemporary flaneur's standpoint. Thus, the use of shared walking and the sociality of the senses have turned the contemporary flaneur into a more social "walking antenna" moving towards emerging social realities. The integration of audiovisual/locative technologies contributes to this turn of the flaneur by augmenting sensorially and geographically the encountered situations. Thus, the "orchestration" of shared walks, embodied technologies and the social nature of the senses, constitutes a developing "sensing tactic" – a significant thread facilitating the flaneur to be in direct contact with fellow-walkers and the city.

A third contribution is bringing the flaneur and walking as art into the existing field of emotional geographies, underlining their status as significant elements concerning the exploration and production of such geographies. This contribution is threefold. First, the social and sensorial liveness of walking enhances our knowledge of the field of emotional geographies by contributing to the socio-spatial dimension of emotion that the field has already focused on in the past. Second, the artistic and technological aspects of the contemporary flaneur enrich the performative character of such geographies as well as providing various aesthetic/technological representations. Third, introducing the sensorial flaneur and walking into emotional geographies contributes to a re-consideration of senses in the traditionally ocularcentric field of geography.

Practical contributions

The adoption of walking itself in relation to embodied technologies contributes to the practice-based element in the research. This is reflected in the main research question, which investigates walking, senses and technologies of the contemporary artist in the city. Through a contextualisation of personal practice and other contemporary artworks, walking has emerged as both an actual and poetic element. This has made it a practical process to explore both streets and tube stations as everyday spaces of transition. The practicality of walking is defined by liveness and directedness, and is open, not only to reflection, but also to the attached technologies of recording and data collection derived from urban encounters. The performative, sensory, poetic, aesthetic and social facets of walking determine it as a live method that can be adopted by an array of interconnected fields drawn from the arts, humanities and social sciences, thus moving towards an investigation of the sensory, technological and emotional layers of the city.

Methodological contributions

The previous section discussed the methodological contribution of this thesis. This contribution is based on the creative blending of methodological standpoints from previous researchers and practitioners at the intersection of the arts and social sciences. Given its practice-based character, this thesis has brought together different methodological threads to create a creative entanglement as developed both on the move and through reflection, and as characterised by walking, talking, technologies, metaphors and blogging. The creative use of these methods on different combinations and intensities contributes with a derived methodological framework, the "ambulant trialectic". The "ambulant trialectic" contributes on a creative merging of walking actions, senses and metaphors – all amplified by embodied technologies. As described on (ii), this derived methodology can form a methodological tool not only for walking artists but also for other related researchers (e.g. urban sociologists, cultural geographers) towards sensory and emotional explorations of the everyday urban life.

Third step

Research frameworks

The current research has provided a focused theoretical and practical body of work. The concepts of the flaneur and non-places constituted the foundations that shifted both my research and practice. First, the identification of flanerie through metaphors (in research) and senses (in practice) formed my understanding of walking as both an actual and poetic device. Second, the theoretical investigation of urban non-places in relation to the emotional experience led the research towards a more anthropocentric approach to everyday spaces of transition. This impacted on my decision to focus on the spatial examples of the street and tube stations. The personal and shared walking practices in streets (Athens) and stations (London) in search of an emotional understanding of such spaces raised the research to a next level by concentrating on the emerging field of emotional geographies. Bringing such practice and research steps together has formed a trajectory of gained knowledge and experience.

Regarding the theoretical framework, it is well accepted (Solnit, 2001; Ingold 2004) that the cultural history of walking extends beyond the framework that I have established for this research. The identification of walking has focused on the city, and through multiple lenses (Ch. 3) has tried to cover the evolution of flanerie mainly from the mid-19th to 20th centuries. Second, this thesis has referred to selected contemporary artists (Alÿs, Cardiff, Kubisch, Nold, Pope, Savicic) that have had a particular impact on my reflection and exploration of a 21st century walking artist-flaneur/flaneuse. However, it has to be acknowledged that similar explorations are still emerging in the wider contemporary field of poetic and performative aspects of walking from an array of practitioners and theorists (foot. 31, p. 78). However, the considered array of artists in this dissertation establishes the framework of this research by covering poetic, performative and technological aspects of contemporary flanerie.

In respect of the methodological and technological frameworks, this research has explored personal and shared emotional geographies in streets and tube stations through two works, *Walking Portraits* (2012) and *Emotive Circle* (2013). Limitations concerning the number and variety of samples can be identified. I recognise that in the

future I can push this further and develop projects with people from different social and ethnic backgrounds. However, the qualitative character of this particular thesis made these examples appropriate for fruitful reflection on the ways the contemporary flaneur and emotional geographies are connected through sensory, technological and performative means that are exemplified in my practice thus far. The technological framework can be also identified in the use of specific technologies. While such combinations of audiovisual and GPS technologies worked for the current practice, further technological experimentation with other embodied sensors has been considered for future steps.

Fourth step

Towards a hybrid flaneur/flaneuse

Since 2011, the number of conference talks, papers, exhibitions and networking encounters (also **Appendix 3**) with other researchers and art platforms in the field has opened up a number of future directions for further work. Looking ahead, some of the theoretical, practical and methodological outputs of this thesis can be taken forward at postdoctoral level as they have been beyond the scope of the present project. Interdisciplinary research is always complex and needs to continue the investigation by deepening the threads that link the walking artist to the emotional geographies of the city.

It is almost 100 years since Benjamin's early flaneur; however flanerie and walking still constitute an attentive method to feel and understand the richness of the 21st century city. This thesis has mainly focused on the reconsideration of flaneur in the 21st century city by proposing the emergence of a hybrid flaneur/flaneuse. Flaneur and city have been two concepts; always interconnected into an oscillating relationship with aesthetic, sensory, social, emotional and political implications. The changing urban experience of the 20th century triggered an evolution of spatial practices. Having walking as a common "thread", various perspectives were expressed through aesthetic lenses (flanerie), experimental practices (deambulation, Dada), radical tactics (psychogeography), performative/playful actions (Land art, Fluxus) or late 20th century interdisciplinary walking practices through different technologies (transurbance and individual artists). Yet, the question remains: can we

argue for a hybrid flaneur/flaneuse in the 21st century multimedia city? At this point, it is necessary to be reminded of the qualities and dimensions of hybrid flaneur/flaneuse, which were revealed through the critical reflections I made on selected artists (Ch. 3, 5, 6) and my personal artworks (Ch. 5). Hybrid flaneur/flaneuse has gone through a number of "turns" (i.e. sensory, social, technological, emotional and geographical); all exemplified through a performative approach. The reflection on personal and other selected works throughout this thesis has revealed a hybrid flaneur/flaneuse who has altered nature of the distant Benjaminian botanizing to a new "botanizing" on the material and immaterial levels of urban experience – a geological approach and technologically-mediated attentiveness on the sensory, social and emotional layers of 21st century city. Through his/her sensory and socio-technological "turns", the walking of the hybrid flaneur/flaneuse does not only "weave" spaces together but goes further into a "weaving" of shared sensory and emotional encounters with the co-walkers, which has been augmented through locative technologies. Such technological filter has made "weaving" process apparent both in physical and virtual levels. The emerging sociality, attentiveness and embodied technologies of the hybrid flaneur/flaneuse have also made clearer a wider dynamic "tuning" on the move, both between bodies and the city. As with the early 20th century flaneur – the 21st century changing city also seems to be a challenging environment for the hybrid flaneur – yet not only on material but also on immaterial levels. The challenge can be identified on the dynamic balance that the artist has to find in order to bring together the poetic with the technological. In other words, it is an alteration of McLuhan's antenna metaphor into an enlivened "walking antenna" that is attentive to emerging sensorial and emotional geographies. As mentioned previously (p. 187), hybrid flaneur/flaneuse can be described as the ambulant "weaver" that seeks to bring together the sensory and emotional "threads" of co-citizens into emerging geographical fabrics with poetic and political implications. Thus, by bringing together the qualities of the aforementioned metaphors they illustrate a flaneur/flaneuse who has become a performative "orchestrator" of steps and technologies – of sensory and emotional encounters. It is this oscillation between the poetic, the socio-technological, the geographical and the emotional that shifts the meaning of flanerie and walking in the 21st century city. Hybrid flaneur/flaneuse can also be described in line with the cultural and aesthetic trajectories of the 20th century walking practices. Specifically, I argue that it is a

creative merging of the romanticised view of early flaneur, the radical tactics and political implications of psychogeography and the performative/playful elements of Fluxus and Land Art – all considered through embodied technologies, social and geographical sensitivities.

Keeping the dialogue with the early flaneur alive, the 21st century artist-flaneur/flaneuse has brought together tactics, technologies and practices that render him/her a hybrid persona. Such walking-oriented practices have been informed by psychogeographic, performative and playful qualities that indicate a hybridity for the artist. This illustrates a hybrid flaneur/flaneuse whose walking does not stay into a spatial consumption of the city. On the contrary, it goes through a poetic and practical "orchestration" of subjects, technologies and places – rendering him/her the initiator of hybrid poetics within the urban fabric. This shows that the 21st century city of multiple stimuli and constraints is still a terrain of emotional and sensory potential. On this, the sensory attentiveness of hybrid flaneur/flaneuse seems to constitute a political and poetic tactic to overcome constraints in order to activate emerging hybrid geographies.

Reaching the end of this research, I argue that the contemporary artist-flaneur/flaneuse is not an alienated urban persona. What has changed is his/her openness to the performative entanglement of social, technological, sensorial and poetic features, which has revealed an emerging hybrid flaneur/flaneuse. These have formed new hybrid walking practices that inform and extend more dynamic explorations of emotional geographies of the city – what this thesis calls *Emotive Terrains*.

Bibliography

Adams, P. (2001). Peripatetic imagery and peripatetic sense of place, In Adams, P., Hoelscher, S. and Till, K. (eds.) *Textures of Place: Exploring Humanist Geographies*, Minneapolis: University of Minnesota Press, pp. 186–206.

Ahmed, S. (2004). *The Cultural Politics of Emotion*. New York: Routledge.

Altaio, V. (2011). Making the Invisible Visible. In De Vicente, J.L., Harger, H, and Perello, J. (eds.) *Invisible Fields: Geographies of Radio Waves*, Barcelona; New York: Actar, pp. 6-7.

Amato, J.A. (2004). *On Foot: A History of Walking*, New York: New York University Press.

Amin, A. and Thrift, N. (2002). *Cities: Reimagining the Urban*. Cambridge: Polity.

Anderson, B. (2006). 'Becoming and being hopeful: Towards a theory of affect' *Environment and Planning D: Society and Space*, 24, pp. 733-752.

Anderson, B. (2009). 'Affective atmospheres' *Emotion, Space and Society*, 2, pp. 77-81.

Anderson, J. (2004). 'Talking whilst walking: A geographical archaeology of knowledge' *Area*, 36(3), pp. 254-261.

Anderson, K. and Smith, S. (2001). 'Emotional geographies' *Transactions of the Institute of British Geographers*, 26, pp. 7–10.

Aravot, L. (2002). 'Back to phenomenological placemaking' *Journal of Urban Design*, 7(2), pp. 201-212.

Asante, B. (2007). Simon Pope: *Charade*. In Butler, D., Reiss, V., Abdu'Allah, F. and Asante, B. (eds.) *Art of Negotiation*, Manchester: Cornerhouse Publications, pp. 57-91.

Augé, M. (1995). *Non-Places: An Introduction to an Anthropology of Supermodernity*. London: Verso.

Austin, J. L. (1962). *How To Do Things With Words*. Oxford: Oxford University Press.

Back, L. and Puwar, N. (2012). A manifesto for live methods: Provocations and capacities. In Back, L. and Puwar, N. (eds.) *Live Methods*. Oxford, New York: Wiley-Blackwell, pp. 6-18.

Bairner, A. (2011). 'Urban walking and the pedagogies of the street' *Sport, Education and Society*, 16(3), pp. 371-384.

Ball, M. and Smith, G. (2001). Technologies of Realism? Ethnographic Uses of Photography and Film. In Atkinson, P., Coffey, A., Delamont, S., Lofland, J. and Lofland, L. (eds.) *Handbook of Ethnography*, London: Sage, pp. 302-319.

Barbalet, J.M. (1998). Emotion in Social Life and Social Theory. In *Emotion, Social Theory and Structure.* Cambridge; New York: Cambridge University Press, pp. 8-28.

Barber, M. (2002). 'Alfred Schutz' *The Stanford Encyclopedia of Philosophy Online.* Zalta, E.D. (ed.) http://tinyurl.com/ybexv2w [Accessed: 20 March 2013].

Barja, J., Duque, F. and Gallego, J. (eds.) (2004). *Non-City*. Revista Sileno nº14-15. Madrid: Abada Editores.

Barok, D. (2009). 'On Participatory Art': Interview with Claire Bishop. Available at: http://tinyurl.com/p8btmqh [Accessed: 23 November 2013].

Barthes, R. (1986). Semiology and the Urban, In Gottdiener, M. and Lagopoulos, A. (eds.) *The City and the Sign: An Introduction to Urban Semiotics*, New York: Columbia University Press, p. 87-98.

Barthes, R. (1981). *Camera Lucida*. New York: Hill and Wang.

Bates, C. (2013). 'Video diaries: audio-visual research methods and the elusive body' *Visual Studies* 28(1), pp. 29-37.

Baudelaire, C. (1965). *Art in Paris, 1845–1862*, trans. Mayne, J., Oxford: Phaidon.

Baudelaire, C. (1981) [1863]. *Baudelaire: Selected writings on art and artists*, trans. Charvet, P.E., Cambridge: University of Cambridge.

Baudelaire, C. (1970) [1869]. *Paris Spleen*, trans. by Varèse, L. New York: New Directions.

Bauman, Z. (1994). Desert spectacular. In Tester, K. (ed.) *The Flâneur*, London; New York: Routledge, pp. 138-157.

Bauman, Z. (2000). *Liquid Modernity*. Cambridge: Polity.

Bauman, Z. (2003). 'City of fears, city of hopes' *Centre of Urban and Community Research*, London: Goldsmiths University of London.

Bassett, C. (2006). Remote Sensing. In Jones, C.A. (ed.) *Sensorium: embodied experience, technology, and contemporary art*, Cambridge, Massachusetts: MIT Press, pp. 200-201.

Bassett, K. (2004). 'Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments' *Journal of Geography in Higher Education*, 28(3), pp. 397-410.

Belanger, P. (2006). Synthetic Surfaces. In Waldheim, C. (ed.) *The Landscape Urbanism Reader*, New York: Princeton Architectural Press, pp. 239-267.

Benjamin, W. (1999). *The Arcades Project*, trans. Eiland, H. and McLaughlin, K., Cambridge, MA: Belknap Press of Harvard University Press.

Benjamin, W. (1973). *Walter Benjamin: Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Zohn H., London; New York: Verso.

Benjamin, W. (1979). *One-Way Street and Other Writings*, trans. Jephcott, E. and Shorter, K., London: Verso.

Benjamin, W. (1936) [2008]. *The Work in the Age of Mechanical Reproduction*, trans. Underwood, J.A., London: Penguin Group.

Bergson, H. (1913) [2005]. The Idea of Duration. In *Time and Free Will*, trans. F.L. Pogson, London; New York: The Macmillan Company, pp. 75-139.

Berman, M. (1982). *All That Is Solid Melts Into Air*. New York: Penguin Books.

Best, B. (2012). 'Raymond Williams and the Structure of Feeling of Reality TV' *International Journal of Humanities and Social Science*, 2(7), pp. 192-201.

Birkerts, S. (1982). 'Walter Benjamin, Flaneur: A Flanerie' *The Iowa Review* 13(3), pp.164-179.

Bissell, D. (2010). Narrating Mobile Methodologies: Active and Passive Empiricisms. In Fincham, B., McGuinness, M. and Murray, L. (eds.) *Mobile Methodologies*, New York: Palgrave Macmillan, pp. 53-69.

Bleecker, J. and Knowlton, J. (2006). 'Locative media: A brief bibliography and taxonomy of GPS enabled locative media' *Leonardo Electronic Almanac*, 14(3), Available at: http://tinyurl.com/po3kv8r [Accessed: 3 February 2013].

Boddy, T. (1992). Underground and Overhead: Building the Analogous City. In Sorkin, M. (ed.) *Variations on a Theme Park*, New York: Hill and Wang, pp. 123-154.

Bohme, G. (2006). Atmosphere as the subject matter of architecture. In Ursprung, P. (ed.), *Herzog and Meuron: Natural History*. London: Lars Muller Publishers, pp. 398–407.

Bolt, B. (2007). The magic is in handling. In Barrett, E. and Bolt, B. (eds.) *Practice as Research: Approaches to Creative Arts Enquiry*, London; New York: I.B. Tauris & Co Ltd, pp. 27-35.

Bondi, L. Davidson, J. and Smith, M. (eds.) (2005). Introduction: Geography's Emotional Turn. In *Emotional Geographies*, London: Ashgate, pp. 1-16.

Bonnett, A. (2003). 'Geography as the world discipline: Connecting popular and academic geographical imaginations' *Area*, 35 (1), pp. 55-63.

Bookman, S. (2012). Feeling cosmopolitan: Experiential brands and urban cosmopolitan sensibilities. In Spencer, D., Walby, K. and Hunt, A. (eds.) *Emotions Matter*, Toronto: University of Toronto Press, pp. 240-260.

Boudreau, J.A., Boucher, N. and Liguori, M. (2009). 'Taking the bus daily and demonstrating on Sunday: Reflections on the formation of political subjectivity in an urban world' *City: analysis of urban trends, culture, theory, policy, action*, 13(2-3), pp. 336-346.

Boutin, A. (2012). 'Rethinking the flaneur: Flanerie and the senses' *Dix-Neuf*, 16(2), pp. 124-132.

Brennan, T. (2004). *The Transmission of Affect*. Ithaca; London: Cornell University Press.

Bruno, G. (2001). *Atlas of Emotion: Journeys in Art, Architecture and Film*. New York: Verso.

Buck-Morss, S. (1993). Dream world of mass culture: Walter Benjamin's theory of modernity and the dialectics of seeing. In Levin, D.M. (ed.) *Modernity and the Hegemony of Vision*, Los Angeles; London: University of California Press, pp. 309-339.

Bullivant, L. (2000). The Street. In Ireson, A. and Barley, N. (eds.) *City Levels*, Basel; Berlin: Birkhauser, pp. 66-92.

Bull, M. and Back, L. (eds.) (2003). *The Auditory Culture Reader*. Oxford; New York: Berg.

Burnett, W.R. (1949). *The Asphalt Jungle*. New York: A. Knopf.

Buscher, M. and Urry, J. (2009). 'Mobile Methods and the Empirical' *European Journal of Social Theory,* 12(1), pp. 99-116.

Buscher, M., Urry, J. and Witchger, K. (2011). *Mobile Methods*. Oxon; New York: Routledge.

Buttimer, A. (1976). 'Grasping the dynamism of lifeworld' *Annals of the Association of American Geographers*, 66(2), pp. 277-292.

Cadman, L. (2009). 'Non-representational theory/Non-representational geographies' In Kitchin, R. and Thrift, N. (eds.) *International Encyclopedia of Human Geography*, Amsterdam: Elsevier, pp. 456-463.

Calvino, I. (1974) [1997]. *Invisible Cities*. London: Vintage.

Calvino, I. (1988). *Six Memos for the Next Millennium*. New York: Vintage.

Careri, F. (2002). *Walkscapes: Walking as an Aesthetic Practice*. Barcelona: Gustavo Gili.

Careri, F. (2014). Transurbance. In Barron, P. and Mariani, M. (eds.) *Terrain vague: Interstices at the Edge of the Pale*, London: Routledge, pp. 107-114.

Cardiff, J. (2004). 'Her Long Black Hair' In Cardiff, J. and Bures Miller, G. Official

Website, Available at: http://tinyurl.com/obnzydg [Accessed: 5 January 2013].

Casey, E. (1993). *Getting back into Place: Towards a renewed understanding of the place-world*. Bloomington and Indianapolis: Indiana University Press.

Castells, M. (1991). *The Informational City*. Oxford: Blackwell Publishers.

Chambers, I. (1994). The aural walk. In Chambers, I. *Migrancy, Culture, Identity*, London: Routledge, pp. 49-54.

Cienki, A. and Muller, C. (2008). *Metaphor and Gesture*. Amsterdam: John Benjamins Publishing.

Clark, N. (2000). ' 'Botanizing on the Asphalt?' The Complex Life of Cosmopolitan Bodies' *Body and Society*, 6(3-4), pp. 12-33.

Clough, P. (2010). The Affective turn: Political economy, biomedia and bodies. In Gregg, M. and Seigworth, G. (eds.) *The Affect Theory Reader*, Durham; London: Duke University Press, pp. 206-225.

Cocker, E. (2007). 'Desiring to be led astray' *Papers of Surrealism*, 6, Autumn, pp. 1-30, Available at: http://tinyurl.com/pd4jbzg [Accessed: 14 April 2013]

Cocker, E. (2008). 'Wandering: Straying from the Disciplinary path' *Interrogations Workshop: 'Creative Interdisciplinarity in Art and design research'*, De Montfort University - Faculty of Art and Design and Loughborough University School of Art and Design, 21st January 2008, pp. 1-11, Available at: http://tinyurl.com/p87ucrt [Accessed: 19 July 2013].

Collins, R. (1990). Stratification, Emotional Energy and the Transient Emotions. In Kemper, T.D. (ed.) *Research Agendas in the Sociology of Emotions*, Albany: SUNY Press, pp. 27-58.

Cook, I., Crouch, D., Naylor, S. and Ryan, J. (eds.) (2000). *Cultural Turns/Geographical Turns*. Harlow: Prentice Hall.

Corner, J. (1999). The Agency of Mapping: Speculation, Critique and Invention. In Cosgrove, D. (ed.) *Mappings*, London: Reaktion Books, pp. 213-252.

Cosgrove, D. (2005). Carto-City. In Abrams, J. and Hall, P. (eds.) *Else/Where: Mapping New Cartographies of Networks and Territories*, Minneapolis: University of Minnesota Press, pp. 148-157.

Coverley, M. (2006). *Psychogeography*. Harpenden: Pocket Essentials.

Couchez, E. (2012). 'A line going out for a walk' *Image & Narrative*, 13(3), pp. 101-114.

Cox, C. (2006). 'Invisible cities: An interview with Christina Kubisch' *Cabinet Magazine*, 'Electricity', 21, Spring [online] Available at: http://tinyurl.com/ljqggzm [Accessed: 15 November 2012].

Coyne, R. (2010). *The Tuning of Place: Sociable Spaces and Pervasive Digital Media*. MA: Cambridge; London: The MIT Press.

Cowan, A. and Steward, J. (eds.) (2007). *The City and the Senses: Urban Culture since 1500*. UK: Hampshire; US: Burlington: Ashgate Publishing Company.

Cramer, F. (2007). 'Hysterical Drift'. In Savicic, G. (ed.) *Constraint City: The Pain of Everyday Life*, Available at: http://tinyurl.com/nzpns43 [Accessed: 15 November 2012].

Cresswell, T. (2009). 'Place'. In Thrift, N. and Kitchen, R. (eds.) *International Encyclopedia of Human Geography*, 8, Oxford: Elsevier, pp. 169-177.

Cresswell, T. (2001). 'The production of mobilities', *New Formations*, 43, pp. 11–25.

Cresswell, T. and Merriman, P. (2011). Introduction. In Cresswell. T. and Merriman, P. (eds.) *Geographies of Mobilities: Practices, Spaces, Subjects*, Farnham: Ashgate Publishing Limited, pp. 1-19.

Cryptoforestry (2010). 'The technology will find uses for the streets on it's own' *Cryptoforestry*, 1 November [online], Available at: http://tinyurl.com/oy3odds [Accessed: 5 March 2014].

Csordas, T. (ed.) (1994). *Embodiment and Experience*. Cambridge: Cambridge University Press.

Danto, A. (2006). Weaving as a metaphor. In N. Stritzler-Levin, Danto, A. & Simon, J. (eds.) *Sheila Hicks: Weaving as metaphor*, New Haven; London: Yale University Press, pp. 22-40.

Davila, T. (2002). *Marcher, créer: Déplacements, flâneuries, dérives dans l'art de la fin du XXè siècle*. Paris: Editions du Regard.

Davila, T. (2001). Fables/Insertions. In Davila, T. & Fréchuret, M. (eds.) *Francis Alÿs*, Paris: Seuil, pp. 37-77.

Dear, M., Ketchum, J., Luria, S. and Richardson, D. (eds.) (2011). *Geohumanities: Art, History, Text at the Edge of Place*. New York: Routledge.

Debord, G. (1955). Introduction to a Critique of Urban Geography. Available at: http://tinyurl.com/7qrq6ex [Accessed: 3 December 2012].

Debord, G. (1958). Theory of the Dérive. Available at: http://tinyurl.com/49ywp [Accessed: 3 December 2012].

Debord, G. (1957). 'Report on the Construction of Situations and the International Situationist Tendency's Condition of Organization and Action'. Available at: http://tinyurl.com/23o7b7j [Accessed: 3 December 2012].

Debord, G. (1995). *The Society of the Spectacle*. New York: Zone Books.

De Botton, A. (2002). *The Art of Travel*. London: Hamish Hamilton.

De Certeau, M. (1984). *The Practice of Everyday Life*. Berkeley: University of California.

Dekker, A. (2009). City Views From The Artist's Perspective: The Impact of Technology on the Experience of the City. In Mc Quire, S., Martin, M. and Niederer, S. (eds.) *Urban Screens Reader*, Amsterdam: Institute of Networked Cultures, pp. 221-231.

Del Casino Jr, V., Thomas, M. E., Cloke P. and Panelli, R. (2011). *Companion to Social Geography*. Oxford: Blackwell Publishing Ltd.

Deleuze, A. (2009). As long as I am walking. In Deleuze, A., Lackey, S. and Lomas, D. (eds.) *Subversive Spaces: Surrealism and Contemporary Art* catalogue, Manchester: Whitworth Art Gallery, pp. 65-97.

Deleuze, G. (1994). Introduction: Repetition and Difference. In *Difference and Repetition*, trans. Patton, P., New York: Columbia University Press, pp. 1-27.

Deleuze, G. and Guattari, F. (1987). *A Thousand Plateaus*, trans. Massumi, B., Minneapolis: University of Minnesota Press.

Denzin, N. (1984). *On Understanding Emotion*. San Francisco: Jossey-Bass.

Derek, G. (2011). *The Dictionary of Human Geography*. John Wiley & Sons.

De Solà-Morales, I. (1995). Terrain Vague. In Davidson, C. (ed.) *Anyplace*, Cambridge: The MIT Press, p.119.

De Vega, E. P. (2010). 'Experiencing Built Space: Affect and Movement' In Bertinetto, A., Dorsch, F. and Todd, C. (eds.) *Proceedings of the European Society for Aesthetics – Volume 2*. Fribourg: The European Society for Aesthetics, pp. 386-409.

De Waal Malefyt, T. (2007). From Rational Calculation to Sensual Experience. In Wuff, H. (ed.) *The Emotions: A Cultural Reader*, Oxford; New York: Berg, pp. 321-338.

Diaconu, M. (2011a). Mapping Urban Smellscapes. In Diaconu, M., Heuberger, E., Berr-Mateus, R. and Vosicky Marcel, L. (eds.) *Senses and the city: An interdisciplinary approach to urban sensescapes*, Munich; Vienna: Lit Verlag, pp. 223-239.

Diaconu, M. (2011b). Matter, Movement, Memory: Footnotes to an urban tactile design. In Diaconu, M., Heuberger, E., Berr-Mateus, R. and Vosicky Marcel, L. (eds.) *Senses and the city: An interdisciplinary approach to urban sensescapes*, Munich; Vienna: Lit Verlag, pp. 13-33.

Dobson, S. (2002). 'The urban pedagogy of Walter Benjamin: Lessons for the 21st century' London: Centre for Urban and Community Research; Goldsmiths University

of London, pp. 1-41, Available at: http://tinyurl.com/lqo9bmp [Accessed: 3 December 2012].

Drever, J. L. (2009). Soundwalking: Aural excursions into the everyday. In Saunders, J. (ed.) *The Ashgate Research Companion to Experimental Music*, Aldershot: Ashgate, pp. 163-193.

Dwyer, S.C. and Buckle, J. L. (2009). 'The space between: On being an insider-outsider in qualitative research' *International Journal of Qualitative Methods*, 8(1), pp. 54-63.

Edensor, T. (1998). The Culture of the Indian Street. In Fyfe, N. (ed.) *The Image of the Street*, London: Routledge, pp. 205-225.

Edensor, T. (2000a). Moving through the city. In Bell, D. and Haddour, A. (eds.) *City Visions*, Harlow: Pearsons Education Limited, pp. 121-140.

Edensor, T. (2000b). 'Walking in the British countryside: Reflexivity, embodied practices and ways to escape' *Body and Society*, 6 (3), pp. 81-106.

Edensor, T. (2008). Walking through ruins. In Ingold, T. and Vergunst, J. L. (eds.) *Ways of Walking: Ethnography and Practice on Foot*, Aldershot: Ashgate Publishing Limited, pp. 123-143.

Edensor, T. (2010). 'Walking in rhythms: place, regulation, style and the flow of experience' *Visual Studies*, 25(1), pp. 69-79.

Edensor, T. (2011). Commuter: Mobility, rhythm and commuting. In Cresswell, T. and Merriman, P. (eds.) *Geographies of Mobilities: Practices, Spaces, Subjects*, Farnham: Ashgate Publishing Limited, pp. 189-203.

Eliot, T.S. (1922). *The Waste Land.* New York: Horace Liveright.

Erickson, J. (1992). 'The Spectacle of the Anti-Spectacle: Happenings and the Situationist International' *Discourse*, 14(2), pp. 36-58.

Featherstone, M. (1998). 'The flaneur, the city and virtual public life' *Urban Studies*, 35(5-6), pp. 909-925.

Ferguson, P. (1994). The flaneur on and off the streets of Paris. In Tester, K. (ed.) *The Flâneur*, London and New York: Routledge, pp. 22-42.

Ferguson, R. (2007). Russell Ferguson in conversation with Francis Alÿs. In Medina, C., Ferguson, R. and Fisher, J. (eds.) *Francis Alÿs*, London: Phaidon, pp. 109-121.

Firth, H. (2006). Simon Pope, *Axisweb* [online], Available at: http://tinyurl.com/4xln3le [Accessed: 1 December 2012].

Fisher, J. (2005). 'Wandering in/to rubble-film: Filmic flanerie and the exploded panorama after 1945' *The German Quarterly*, 78(4), 'Focus on Film', pp. 461-480.

Forgione, N. (2005). 'Everyday life in motion: the art of walking in late-nineteenth century Paris' *Art Bulletin*, 87(4), pp. 664–687.

Fraser, M. M. (2012). Once upon a problem. In Back, L. and Puwar, N. (eds.) *Live methods*, Oxford, New York: Wiley-Blackwell, pp. 84-108.

Frisby, D. (1994). The flaneur in social theory. In Tester, K. (ed.) *The Flâneur*, London and New York: Routledge, pp. 81-111.

Frisby, D. (2001). The city interpreted: Georg Simmel's Metropolis. In *Cityscapes of Modernity*, Cambridge: Polity Press, pp. 100-159.

Galloway, A. (2004). 'Intimations of everyday life: Ubiquitous computing and the city' *Cultural Studies*, 18(2/3), pp. 384-408.

Gibson, J. (1968). *The Senses Considered as Perceptual Systems*. London: George Allen & Unwin.

Gilloch, G. (2002). *Walter Benjamin: Critical Constellations*. Cambridge: Polity Press.

Gleber, A. (1999). Passages of Flanerie. In Gleber, A. *The Art of Taking a Walk: Flanerie, Literature and Film in Weimar Culture*, Chichester; New Jersey: Princeton University Press, pp. 43-63.

Gluck, M. (2003). 'Flâneur and the aesthetic appropriation of urban culture in mid 19th-century Paris' *Theory, Culture & Society*, 20(5), pp. 53-80.

Godfrey, M. (2010). Politics/Poetics: The work of Francis Alÿs. In Godfrey, M., Biesenbach, K. & Greenberg, K. (eds.) *Francis Alÿs: A story of deception*, London: Tate, pp. 9-33.

Goffman, E. (1971). *Relations in Public: Microstudies of the Public Order*. London: Allen Lane.

Greenfield, A. (2011). Of Sidewalks and signals: Learning to listen on the urban frequency. In De Vicente, J.L., Harger, H, and Perello, J. (eds.) *Invisible Fields: Geographies of Radio Waves*, Barcelona; New York: Actar, pp. 44-49.

Gregory, D. (2011). 'Emotional Geography' In Gregory, D. Johnston, R., Pratt, G.,Watts, M. and Whatmore, S. (eds.) *The Dictionary of Human Geography* (5th ed.), London; New York: Wiley-Blackwell, pp. 188-189.

Graham, S. (1998). 'The end of geography or the explosion of space? Conceptualizing space, place and information technology' *Progress in Human Geography*, 22(2), pp. 165-185.

Gray, C. (1996). 'Inquiry through practice: developing appropriate research strategies' *No Guru, No Method? International Conference on Art and Design Research*, 4-6 September 1996, University of Art and Design Helsinki, Finland, Available at:

http://tinyurl.com/oyhpkro [Accessed: 28 April 2013].

Jacks, B. (2007). 'Walking and Reading in Landscape' *Landscape Journal*, 26 (2) pp. 270-286.

Jackson, M. (1983). 'Thinking through the Body: An Essay on Understanding Metaphor' *Social Analysis*, 14, pp. 127-148.

Jackson, P. (2012). Overview of Social and Cultural Geography, In *International Benchmarking Review of UK Human Geography*, Economic and Social Research Council, Available at: http://tinyurl.com/qxyt7d8 [Accessed: 28 November 2013].

Jameson, F. (1991). *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.

Janicijevic, A. (2008). 'Psychogeography now – Window to an urban future' *Urban Squares* June 23 [online] Available at: http://tinyurl.com/qf5j5aq [Accessed: 10 March 2013].

Järviluoma, H. (2009). Soundscape and social memory in Skruv. In Järviluoma, H., Truax, B., Kyto, M. and Vikman, N. (eds.), *Acoustic Environments in Change*, Tampere: University of Joensuu, pp. 154-171.

Jarvis, R. (1997). *Romantic Writing and Pedestrian Travel*. London: Macmillan.

Jay, M. (1994). *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Los Angeles; London: University of California Press.

Jenks, C. (1995). *Visual Culture*. London: Routledge.

Jensen, O. B. (2006). ''Facework' flow and the city: Simmel, Goffman and mobility in the contemporary city' *Mobilities*, 1(2), pp. 143-165.

Jensen, O.B. (2008). 'European Metroscapes: The production of lived mobilities within the socio-technical Metro systems of Copenhagen, London and Paris' Paper presented at *Mobility, the City and STS* workshop, 20-22 November, Copenhagen, The Technical University of Denmark, pp. 1-24.

Johnston, C. (2010). 'Wandering through time: Francis Alÿs's Paseos and the circulation of performance' *Liminalities: A journal of performance studies*, 6(2), pp. 1-12.

Johnston, R. (2000). 'Human Geography'. In Johnston, R., Gregory, D., Pratt, G. et al. *The Dictionary of Human Geography*, Oxford: Blackwell, pp. 353–360.

Jones, O. (2005). An Ecology of Emotion, Memory, Self and Landscape. In Bondi, L. Davidson, J. and Smith, M. (eds.) *Emotional Geographies*, London: Ashgate, pp. 205-219.

Journel, A. (2006). 'Geography: The what, the where and the why' *Interaction* 4, Autumn [online], Available at: http://tinyurl.com/ll5n9x5 [Accessed: 15 March 2014].

Hall, E. T. (1966). *The Hidden Dimension*. New York: Anchor Books.

Handelman, D. (2007). The Cartesian Divide of the Nation-State. In Wuff, H. (ed.) *The Emotions: A Cultural Reader*, Oxford; New York: Berg.

Harmon, K. (2009). *The Map as Art: Contemporary Artists Explore Cartography*. New York: Princeton Architectural Press.

Harrison, P. (2000). 'Making sense: Embodiment and the sensibilities of the everyday' *Environment and Planning D: Society and Space*, 18, pp. 497–517.

Hartmann, M. (2004). Inventing the future: Old, new and metaphor. In *Technologies and Utopias: The cyberflaneur and the experience of being online*, Munich: Verlag Reinhard Fischer, pp. 9-20.

Harvey, D. (1969). *Explanation in Geography*. London: Edward Arnold, New York: St. Martin's Press.

Harvey, D. (1989). *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford; Basil: Blackwell.

Harvey, D. (1990). 'Between Space and Time: Reflections on the Geographical Imagination' *Annals of the Association of American Geographers*, 80(3), pp. 418-434.

Harvey, D. (2000). *Megacities Lecture 4: Possible Urban Worlds*. Amersfoort: Twynstra Guide Management Consultants.

Hawkins, H. (2013). 'Geography and art. An expanding field: Site, the body and practice' *Progress in Human Geography*, 37(1), pp. 52-71.

Heffernan, M. (2003). Histories of Geography. In Holloway, S., Rice, S. and Valentine, G. (eds.) *Key Concepts in Geography*, London: Sage, pp. 3-20.

Heiser, J. (2002). 'Walk on the Wild Side' *Frieze*, 69, September [online], Available at: http://tinyurl.com/qzdznpf [Accessed: 4 December 2012].

Hemment, D. (2006). 'Locative arts' *Leonardo*, 39 (4), pp. 348-355.

Hibbitts, B. (1994). 'Making sense of metaphors: visuality, aurality, and the reconfiguration of American legal discourse' *Cardozo Law Review*, 16, pp. 229-356.

Higgins, D. (1966). 'Intermedia' *The Something Else Newsletter*, 1(1), February, Available at: http://tinyurl.com/kk2g6cu [Accessed: 9 April 2014].

Hillman, J., Whyte, Wm. H. and Erickson, A. (1980). 'The City as Dwelling: Walking, Sitting, Shaping' *The City as Dwelling*, The Center for Civic Leadership, Texas: The University of Dallas.

Howes, D. (2003). *Sensual Relations: Engaging the Senses in Culture and Social Theory.* Ann Arbor: University of Michigan Press.

Howes, D. (2005). Architecture of the Senses. In Zardini, M. (ed.) *Sense of the City:*

An Alternate Approach to Urbanism, Montreal: Canadian Center for Architecture, pp. 322–331.

Howes, D. and Classen, C. (2014). *Ways of sensing: Understanding the senses in society*. Oxon; New York: Routledge.

Howes, D. (ed.) (2004). Hyperaesthesia or the Sensual Logic of Late Capitalism. In *Empire of the Senses*, Oxford: Berg, pp. 281-303.

Howes, D., Morgan, K., Radice, M. and Szanto, D. (2013). 'The Sensory City Workshop: Sensing the City through Touch and Taste' *Centre for Sensory Studies* [online] Available at: http://tinyurl.com/pjkudeh [Accessed: 20 April 2014].

Hsu, E. (2008). 'The senses and the social: An introduction' *Ethnos: Journal of Anthropology*, 73(4), pp. 433-443.

Hubbard, P., Kitchin, R. and Valentine, G. (2004). *Key Thinkers on Space and Place*. London: Sage Publications Ltd.

Hyland, J. (2005). 'The unfamiliar gesture: GPS drawing and design research' *NC University* [online] Available at: http://tinyurl.com/qyld454 [Accessed: 3 Dec 2012].

Ingold, T. (2004). 'Culture on the ground: The world perceived through the feet' *Journal of Material Culture*, 9, pp. 315-340.

Ingold, T. (2007). *Lines: A Brief History*. Oxon: New York: Routledge.

Ingold, T. (2011). *Being alive: Essays on movement, knowledge and description*. London and New York: Routledge.

Ingold, T. and Lee Vergunst, J. (eds.) (2008). Introduction. In *Ways of walking: Ethnography and practice on foot*, London: Ashgate, pp. 1-21.

Kandinsky, V. (1982). Point and line to plane. In Lindsay, K.C. and Vergo, P. (eds.), *Kandinsky: Complete Writings on Art, Vol. 2 (1922–1943)*, London: Faber & Faber, pp. 524-701.

Katz, J. (1999). *How Emotions Work*. Chicago; London: The University of Chicago Press.

Kaufmann, V. (2011). *Rethinking the city: Urban dynamics and motility*. Oxford; New York: Routledge.

Kekou, E. and Marangoni, M. (2010). 'A New Sense of City through Hearing and Sound' In *Proceedings of Amber'10 Conference 'Data City'*, 6 November, Istanbul, Turkey, pp. 150-157, Available at: http://tinyurl.com/l59r5zl [Accessed: 30 November 2012].

Kellerman, A. (2006). *Personal Mobilities*. London, New York: Routledge.

Kitto, H.D. (1996). The Polis. In LeGates, R.T. and Stout, F. (eds.) *The City Reader*,

London: Routledge, pp. 32-36.

Klee, P. (1961). *Paul Klee Notebooks: Volume 1: The Thinking Eye*. Spiller, J. (ed.), London: Lund Humphries Publishers Limited.

Knowles, C. (2011). 'Cities on the move: Navigating urban life' *City*, 15(2), pp. 135-153.

Koolhaas, R. (1995). The Generic City. In Koolhaas, R., Mau, B., Sigler, J. and Werlemann, H. (eds.), *S, M, L, XL: small, medium, large, extra-large*, New York: Monacelli Press, pp. 1239-1264.

Koolhaas, R., Boeri, S., Kwinter, S., Tazi, N., Fabricius, D. and Obrist, Hans, U. (2001). *Mutations*. Barcelona: Actar.

Koskela, H. (2000). ' 'The gaze without eyes': Video surveillance and the changing nature of urban space' *Progress in Human Geography*, 24(2), pp. 243-265.

Kramer, K. & Short, J.R. (2011). 'Flanerie and the globalizing city' *City*, 15(3-4), pp. 322-342.

Krauss, R. (1981). 'Nightwalkers' *Art Journal,* 41(1), pp. 33-38.

Kubisch C. (2010). Interviewed by Alessandro Ludovico, *Neural Magazine*, 37, Winter [online], Available (preview) at: http://tinyurl.com/pues7hh [Accessed: 17 October 2012].

Kwan, M. P., and Knigge, L. (2006). 'Guest editorial: doing qualitative research using GIS: an oxymoronic endeavour?' *Environment and Planning A*, 38, pp. 1999–2002.

Kwon, M. (1997). 'One Place After Another: Notes on Site Specificity' *October*, 80, Spring, pp. 85-110.

LaBelle, B. (2003). Split space: The practice of transurban life. In Ehrlich, K. and LaBelle, B. (eds.) *Surface Tensions: Problematics of Site*, Downey CA: Errant Bodies/Ground Fault, pp. 213-226.

Lacy, S. (1995). *Mapping the Terrain: New Genre Public Art*. Bay Press.

Lakoff, G. (1993). The contemporary theory of metaphor. In Ortony, A. (ed.) *Metaphor and Thought*, Cambridge; New York; Melbourne: Cambridge University Press, pp. 202-251.

Lakoff, G. and Johnson, M. (1980). *Metaphors We Live By*. Chicago; London: The University of Chicago Press.

Larsen, E. S. (2004). 'The city as a post-modern metaphor' *Kontur*, 10, pp. 27-33.

Lauriault, T. P. (2009). 'GPS tracings – Personal cartographies' *The Cartographic Journal*, 'Arts & Cartography' special issue, 46(4), pp. 360-365.

Lavery, C. (2011). Mourning walk and pedestrian performance: History, aesthetics and ethics. In Mock, R. (ed.) *Walking, Writing and Performance*, Bristol; Chicago: Intellect Books, pp. 41-57.

Lavrinec, J. (2011). 'From a "blind walker" to an "urban curator": Initiating "emotionally moving situations" in public spaces' *LIMES: Borderland Studies*, 4(1), pp. 54-63.

Law, L. (2004). Home cooking: Filipino women and the geographies of senses in Hong Kong. In Howes, D. (ed.) *Empire of the Senses*, Oxford: Berg, pp. 224-245.

Law, J. and Urry, J. (2004). 'Enacting the social' *Economy and Society*, 33(3), pp. 390-410.

Leavey, P. (2009). *Method Meets Art: Arts-Based Research Practice*. New York: The Guilford Press.

Lee, J. (2004). 'Culture from the ground: walking, movement and placemaking'. Paper presented at the *Association of Social Anthropologists* conference, Durham, March 2004.

Lee, J., and Ingold, T. (2006). Fieldwork on foot: perceiving, routing and socializing. In Coleman, S. and Collins, P. (eds.) *Locating the field: space, place and context in anthropology*, ASA Monograph. Oxford: Berg, pp. 67–86.

Lefebvre, H. (1997). The Everyday and Everydayness. In Harris, S. and Berke, D. (eds.) *Architecture of the Everyday*, New York: Princeton Architectural Press, pp. 32-38.

Lefebvre, H. (2004). *Rhythmanalysis: Space, Time and Everyday Life*. New York: Continuum.

Lefebvre, H. (1991). *The Production of Space*, trans. Nicholson-Smith, D. Oxford: Blackwell.

Lipman, C. (2006). 'The Emotional Self' *Cultural Geographies*, 13(4), pp. 617-624.

Lippard, L. (1983). *Overlay: Contemporary Art and the Art of Prehistory*. New York: The New Press.

Livingstone, D. N. (2000). 'History of Geography' In Johnston, R.G., Gregory, D., Pratt, G. and Watts, M. (eds.) *The Dictionary of Human Geography*, 4th ed., Oxford: Blackwell, pp. 304-308.

Lorimer, H. (2011). Walking: New forms and spaces for studies of pedestrianism. In Cresswell, T. and Merriman, P. (eds.) *Geographies of Mobilities: Practices, Spaces, Subjects*, Farnham: Ashgate Publishing Limited, pp. 19-35.

Lorimer, H. & Lund, K. (2008). A collectable topography: walking, remembering and recording mountains. In Ingold, T. & Vergunst, J. (eds.) *Ways of walking: ethnography and practice on foot*, London: Ashgate, pp. 185–200.

Low, K. (2013). 'Sensing cities: The politics of migrant sensescapes' *Social Identities: Journal for the Study of Race, Nation and Culture*, 19(2), pp. 221-237.

Lumby, J. and English, F.W. (2010). The presence and power of metaphors. In *Leadership as Lunacy*, London: Sage, pp. 1-11.

Lund, K. (2012). 'Landscapes and narratives: Compositions and the walking body' *Landscape Research*, 37(2), pp. 225-237.

Lund, K. (2006). 'Seeing in motion and the touching eye: Walking over Scotland's mountains' *Anthropological Journal*, 18(1), pp. 27–42.

Lupton, D. (1998). *The Emotional Self*. London: Sage Publications.

Lury, C. and Wakeford, N. (2012). Introduction: a perpetual inventory. In Lury C. and Wakeford, N. (eds.) *Inventive Methods: The Happening of the Social*, Oxon; New York: Routledge, pp. 1-25.

Lynch, K. (1960). *The Image of the City*. Cambridge: MA; London: The MIT Press.

Lyon, D. (1994). *The Electronic Eye: The Rise of Surveillance Society*. Minneapolis: University of Minneapolis.

Maas, W. (ed.) (1999). *Metacity Datatown*. Rotterdam: 010 Publishers.

Macauley, D. (2000). 'Walking the city: An essay on peripatetic practices and politics' *Capitalism Nature Socialism*, 11(4), pp. 3-43.

Makela, T. (2008). 'Technologies of location: Affect of place in artistic uses of mobile and social networks' In Hoofd, I.M., Tan, M. and Ying Kit, K.H. (eds.) *Proceedings of ISEA 2008 14th International Symposium on Electronic Art*. July 25 – August 3, Singapore, Published by ISEA2008 Pte Ltd, pp. 315-316.

Manovich, L. (2001). *The Language of New Media*. Cambridge, MA: The MIT Press.

Manovich, L. (2002). 'The Anti-Sublime Ideal in New Media' [online] Available at: http://tinyurl.com/q34zy6g [Accessed: 28 September 2013].

Massey, D. (1991). 'A global sense of place' *Marxism Today*, 38, pp. 24-29.

Massey, D. (1994). *Space, Place and Gender*. Minneapolis: University of Minnesota Press.

Massey, D. (2005). *For Space*. London: Sage.

Massey, D. (2006). 'Landscape as provocation: reflections on moving mountains' *Journal of Material Culture*, 11(1-2), pp. 33-48.

Massey, D., Allen, J, Sarre, P. (eds.) (1999a). Issues and Debates. In *Human Geography Today*, Cambridge: Polity Press, pp. 3-22.

Massey, D., Allen, J., and Pile, S. (eds.) (1999b). *City World*. London: Routledge.

Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*. Durham; London: Duke University Press.

Massumi, B. (1987). Notes on the Translation and Acknowledgements. In Deleuze, D. and Guattari, F. A *Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, pp. xvi-xx.

Matthews, J.A. and Herbert, D.T. (2008). *Geography: A Very Short Introduction*. Oxford: Oxford University Press.

May, J. and Thrift, N. (eds.) (2001). Introduction. In *Timespace: Geographies of Temporality*, London; New York: Routledge, pp. 1-47.

McCormack, D. (2003). 'An event of geographical ethics in spaces of affect' *Transactions of the Institute of British Geographers*, 28, pp. 488-507.

McCormack, D. (2008a). 'Engineering affective atmospheres: on the moving geographies of the 1897 Andreé expedition' *Cultural Geographies*, 15(4), pp. 413–430.

McCormack, D. (2008b). 'Geographies for moving bodies: Thinking, dancing, spaces' *Geography Compass*, 2(6), pp. 1822-1836.

McKee, Y. (2010). 'Wake, vestige, survival: Sustainability and the politics of trace in Allora and Calzadilla's *Land Mark*' *October*, 133, Summer, pp. 20-48.

McDonald, J. (2005). 'Location is everything: Curator's statement' *Rhizome* 19 January [online] Available at: http://tinyurl.com/kpd2swz [Accessed: 21 January 2012].

McDonough, T. (2002). 'The crimes of the flâneur' *October*, 102, Autumn, pp. 101–122.

McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. New York: McGraw-Hill.

McLuhan, M. (2005) [1955]. New Media as Political Form. In McLuhan, E. and Gordon Terrence, W. (eds.) *Marshall McLuhan Unbound*, CA: Gingko Press.

McLuhan, M. (1960). *Report on Project in Understanding New Media*, Washington: National Association of Educational Broadcasters, Office of Education, U. S. Department of Health, Education and Welfare.

McLuhan, M. (1962). *The Gutenberg Galaxy*. London: Routledge.

McLuhan, M. (1956). 'New media in arts education' *Eastern Arts Association*, 13(9), pp. 10-17.

McQuire, S. (2008). *The Media City: Media, Architecture and Urban Space*. London: Sage.

Meinig, D.W. (1983). 'Geography as an art' *Transactions of the Institute of British Geographers*, 8(3), pp. 314-328.

Merrifield, A. (2002). *Metromarxism*. London; New York: Routledge.

Merleau-Ponty, M. (2004). *The World of Perception*. London; New York: Routledge Classics.

Mestrovic, S. (1997). *Postemotional Society*. London: Sage.

Meyrowitz, J. (2005). The rise of glocality: New senses of place and identity in the global village. In Nyiri, K. (ed.) *A sense of place: The global and the local in mobile communication*, Vienna: Passagen Verlag, pp. 21-31.

Michael, M. (2000). 'These boots are made for walking: Mundane technology, the body, and human–environment relations' *Body and Society*, 6, pp. 107–126.

Middleton, J. (2010). 'Sense and the city: Exploring the embodied geographies of urban walking' *Social and Cultural Geography,* 11(6), pp. 575-596.

Middleton, J. (2011). 'Walking in the city: Geographies of everyday pedestrian practices' *Geography Compass*, 5(2), pp. 90–105.

Mitchell, W. J. (1995). *City of Bits: space, place and the Infobahn*. Cambridge: MA: The MIT Press.

Moles, K. (2008). 'A walk in thirdspace: Place, methods and walking' *Sociological Research Online*, 13(4) 2, Available at: http://tinyurl.com/mto2j73 [Accessed: 25 August 2013].

Montgomery, H. (2002). 'Francis Alÿs's Modern Procession' *Projects 76*, New York: Museum of Modern Art.

Morris, B. (2004). 'What we talk about when we talk about 'walking in the city'' *Cultural Studies*, 18(5), pp. 675-697.

Morrison-Bell, C. (2013). *Walk On: 40 Years of Art Walking: From Richard Long to Janet Cardiff*. Sunderland: Art Editions North.

Mumford, L. (1937). What is a City?, In LeGates, R.T. and Stout, F. (eds.) *The City Reader*, 5th ed., Oxon: Routledge, pp. 91-96.

Mumford, L. (1961). *The City in History: Its origins, its transformations and its prospects*. London; New York: Mariner Books.

Myers, M. (2010). 'Walk with me, talk with me: The art of conversive wayfinding' *Visual Studies*, 25(1), pp. 59-68.

Nardi, B., Schiano, D., and Gumbrecht, M. (2004). 'Blogging as social activity, or would you let 900 million people read your diary?' In *Proceedings of ACM Conference*, 6-10 November, Chicago, Illinois, pp. 222-231.

Nash, C. (2000). 'Performativity in practice: Some recent work in cultural geography' *Progress in Human Geography*, 24(4), pp. 653-664.

Nedelkopoulou, E. (2011). 'Walking out on our bodies: Participation as ecstasis in Janet Cardiff's walks' *Performance Research*, 16(4), pp. 117 – 123.

Nelson, R. (2013). *Practice as Research in Arts: Principles, Protocols, Pedagogies, Resistances*. Hampshire; New York: Palgrave Macmillan.

Nold, C. (2009). Introduction: Technologies of the self. In Nold, C. (ed.) *Emotional Cartographies: Technologies of the Self*, Published under Creative Commons, pp. 3-15.

Nold, C. (2004). 'Bio Mapping / Emotion Mapping'. Website [online] Available at: http://tinyurl.com/f4cwx [Accessed: 3 September 2013]

Oatley, K. and Jenkins, J. M. (1996). *Understanding Emotions*. MA: Malden; Oxford: Blackwell Publishers.

O'Dell, T. and Willim, R. (2013). 'Transcription and the senses' *The Senses and Society*, 8(3), 'Engaging the Senses in Ethnographic Practice' special issue, pp. 314-334.

O'Haggan, S. (2011). 'Unreal cities: Sohei Nishino's magical photographic maps of London, Tokyo and utopia' *The Guardian* 24 February [online] Available at: http://tinyurl.com/6gwofng [Accessed: 29 November 2012].

O'Rourke, K. (2013). *Walking and Mapping: Artists as Cartographers*. Massachusetts: The MIT Press.

Ota, E. (2008). 'Inaccurate Coordinates' In Hoofd, I.M., Tan, M. and Ying Kit, K.H. (eds.) *Proceedings of ISEA 2008 14th International Symposium on Electronic Art*. July 25 – August 3, Singapore, Published by ISEA2008 Pte Ltd, pp. 361-363.

Pain, R., Barke, M., Fuller, D., Gough, J., MacFarlane, R. and Mowl, G. (2001). *Introducing Social Geographies*. London: Arnold Publishers.

Pallasmaa, J. (2007). 'Embodied Experience and Sensory Thought' *Educational Philosophy and Theory*, 39(7), pp. 769-772.

Pallasmaa, J. (2011). Selfhood and the world: Lived space, vision and hapticity. In Diaconu, M., Heuberger, E., Berr-Mateus, R. and Vosicky Marcel, L. (eds.) *Senses and the city: An interdisciplinary approach to urban sensescapes*, Munich; Vienna: Lit Verlag, pp. 49-63.

Pallasmaa, J. (2005). *The Eyes of the Skin: Architecture and the Senses*. London: Academy Editions.

Paraskevopoulou, O., Charitos, D. and Rizopoulos, C. (2008). 'Location specific-art practices that challenge the traditional conception of mapping' *Artnodes*, 8, pp. 1-11.

Parkhurst Ferguson, P. (1994). The flâneur on and off the streets of Paris. In Tester, K. (ed.) *The Flâneur*, London; New York: Routledge, pp. 22-42.

Parks, L. (2001). 'Plotting the personal: Global positioning satellites and interactive media' *Ecumene*, 9(2), pp. 209–222.

Parr, H. (2005). Emotional Geographies. In Cloke, P. Crang, P. and Goodwin, M. (eds.) *Introducing Human Geographies*, 2nd ed., London: Arnold, pp. 472-485.

Passmore, A. (2000). Streets. In Pile, S. and Thrift, N. (eds.) *City A-Z*, London; New York: Routledge, pp. 238-239.

Patrick, M. (2011). 'Performative tactics and the choreographic reinvention of public space' *Art & the Public Sphere*, 1(1), pp. 65–84.

Pike, D. (2002). Modernist space and the transformation of Underground London. In Gilbert, P.K. (ed.) *Imagined Londons*, Albany: State University of New York, pp. 101-117.

Pile, S. (2010). 'Emotions and affect in recent human geography' *Transactions of the Institute of British Geographers,* 35(1), pp. 5-20.

Pinder, D. (2005). 'Arts of urban exploration' *Cultural Geographies*, 12, pp. 383-411.

Pinder, D. (2001). 'Ghostly footsteps: voices, memories and walks in the city' *Ecumene,* 8, pp. 1–19.

Pinder, D.A. and Pinder, D.J. (2005). *Visions of the City: Utopianism, Power and Politics in 20th-Century Urbanism*. Edinburgh: Edinburgh University Press.

Pink, S. (2007a). 'Walking with video' *Visual Studies*, 22(3), pp. 240-252.

Pink. S. (2007b). *Doing Visual Ethnography*: Images, Media and Representation in Research, 2nd ed., London: Sage.

Pink. S. (2009). Introduction: About Doing Sensory Ethnography. In *Doing Sensory Ethnography*, London: Sage, pp. 1-5.

Pink, S. (2008). 'An urban tour: The sensory sociality of ethnographic placemaking' *Ethnography*, 9(2), pp. 175-196.

Pink, S., Hubbard, P., O'Neill, M. & Radley, A. (2010). 'Walking across disciplines: From ethnography to arts practice' *Visual Studies*, 25(1), pp. 1-7.

Plato, Annas, J. and Waterfield, R. (eds.) (1995). *Statesman*, 1st ed., Cambridge: Cambridge University Press.

Platt, E. (2010). 'Telling stories with a life of their own' *Tate Etc*, 19, Summer [online], Available at: http://tinyurl.com/m7amb2x [Accessed: 9 March 2014].

Pocock, D. (1988). 'Geography and literature' *Progress in Human Geography*, 12, pp. 87-102.

Polanyi, M. (1966) [2009]. *The Tacit Dimension*. Chicago: University of Chicago.

Pope, S. (2000). *London Walking: A Handbook for Survival*. London: Ellipsis.

Pope. S. (2003a). 'Ambulant Science' Interview for *Further*: *Catalogue for Wales at the Venice Biennale of Art* [online], Available at: http://tinyurl.com/lko2pd7 [Accessed: 11 December 2012].

Pope, S., Cohen, K. & Crook, S. (2003b). Simon Pope: In Conversation with Kris Cohen and Sarah Cook. In Posey, E. (ed.) *Further: Artists from Wales at the 50th International Art Exhibition Venice*, Wales: Wales Art International.

Pope, S. (2005a). 'The shape of locative media' *MUTE*, 1 [online], Available at: http://tinyurl.com/llzaxr9 [Accessed: 15 November 2012].

Pope, S. (2005b). 'Walking together: Sociality and the art of walking' *Transmedia, Hogeschool Sint Lucas*, Brussels, pp. 1-3.

Pope, S. (2007). '*Charade*: Participation and ownership within a public art commission' Available at: http://tinyurl.com/pw9byn7 [Accessed: 19 February 2014].

Pope, S. (2009a). 'Enforced silences and the troubles they bring' *Joint Conference of The Society of European Philosophy and the Forum for European Philosophy*, 27-29 August, Cardiff, University of Wales Institute, pp. 1-10, Available at: http://tinyurl.com/mdugczr [Accessed: 12 February 2014].

Pope, S. (2009b). 'Dialogues with hills and mountains' Available at: http://tinyurl.com/o5e84dc [Accessed: 2 June 2013].

Pope, S. and Fernie, J. (2012). 'Keeping to the Path: Maintaining "Core Purpose" in Participatory Art Under Conditions of Contemporary Patronage' *Engage 29: Art and the Olympics*, pp. 67-76. Available at: http://tinyurl.com/q3fcqsm [Accessed: 15 November 2013].

Porteous, J. D. (1990). Smellscape. In *Landscapes of the Mind: Worlds of Sense and Metaphor*, Toronto: University of Toronto Press, pp. 21-45.

Pound, E. (1934). *ABC of Reading*. New York: New Directions.

Probyn, E. (2003). The spatial imperative of subjectivity. In Anderson, K., Domosh, M., Pile, S. and Thrift, N. (eds.) *Handbook of Cultural Geography*, London: Sage, pp. 290-300.

Psarras, B. (2013). 'Hybrid walking as art: Approaches and art practices on revealing the emotional geographies of Tube stations' In Charitos, D. et al. (eds.) *Proceedings of 2nd Hybrid City International Conference 'Subtle Revolutions'*, 23-25 May 2013, Athens, The University Research Institute of Applied Communication, pp. 415-422.

Rascaroli, L. (2009). *The Personal Camera: Subjective Cinema and the Essay Film*. London: Wallflower Press.

Relph, E. (1976). *Place and Placelessness*. London: Pion Limited.

Rendell, J. (2006). *Art and Architecture: A Place Between*. London: I.B. Tauris.

Revill, G. (2013). Points of departure: Listening to rhythm in the sonoric spaces of the railway station. In Smith, R.J. and Hetherington, K. (eds.) *Urban Rhythms: Mobilities, Space and Interaction in the Contemporary City*, Oxford: Wiley Blackwell/The Sociological Review, pp. 51-69.

Ricketts Hein, J., Evans, J., & Jones, P. (2008). 'Mobile methodologies: Theory, technology and practice' *Geography Compass*, 2(5), pp. 1266-1285.

Ritter, M. E. (2006). Essentials of geography: The discipline of geography. In *The Physical Environment: An Introduction to Physical Geography* [online], Available at: http://tinyurl.com/mar3d4t [Accessed: 29 November 2013].

Ritzer, G. (1993). *McDonaldization of Society*. London; California: Pine Forge Press.

Roberts, L. (2012). Mapping cultures: a spatial anthropology. In Roberts, L. (ed.) *Mapping Cultures: Place, Practice, Performance*, Hampshire: Palgrave Macmillan, pp. 1-29.

Rodaway, P. (1994). *Sensuous Geographies: Body, Sense, and Place*. Abingdon: Routledge.

Rogoff, I. (2000). *Terra Infirma: Geography's Visual Culture*. London: Routledge.

Rossiter, B. and Gibson, K. (2003). Walking and performing the city: A Melbourne chronicle. In Bridge, G. and Watson, S. (eds.) *A Companion to the City*, Oxford: Blackwell Publishers, pp. 437-447.

Rueb, T. (n.d.). Choreography of everyday movement, *Leonardo Locative Media Gallery* [online], Available at: http://tinyurl.com/q8vdemo [Accessed: 14 April 2013].

Ruiz, R. (2012). 'Attentiveness as a vocation: An interview with Les Back' *Seachange*, 3 [online] Available at: http://tinyurl.com/oqlhnxr [Accessed: 10 May 2012].

Sadler, S. (1998). *The Situationist City*. MA: Cambridge: MIT Press.

Salingaros, N. (2005). Towards a new urban philosophy: The case of Athens. In Hulsbergen, E., Klaasen, I. and Kriens, I. (eds.) *Shifting Sense: Looking Back to the Future in Spatial Planning*, Amsterdam: Techne Press, pp. 265-280.

Salter, C. (2010). *Entangled: Technology and the Transformation of Performance*. MA: The MIT Press.

Sassen, S. (1991). *The Global City: New York, London, Tokyo*. Princeton: Princeton University Press.

Savicic, G. (2008). 'Concept (short, en)' *Constraint City: The Pain of Everyday Life* [online], Available at: http://tinyurl.com/na8ho9f [Accessed: 22 November 2012].

Schafer, R.M. (1977). *The Tuning of the World*. New York: Knopf.

Scheid, J. and Svenbro, J. (1996). *The Craft of Zeus: Myths of weaving and fabric*. Cambridge Mass. & London: Harvard University Press.

Schivelbusch, W. (1986). *The Railway Journey: The Industrialization of Time and Space in the 19th Century*. Leamington Spa: Berg.

Schnapp, J. T. (2003). 'Three pieces of asphalt' *GreyRoom*, 11, pp. 5-21.

Schön, D. (1983). *The Reflective Practitioner: How Professionals Think In Action*. London: Ashgate Publishing Limited.

Scott, H. (2004). Cultural Turns. In Duncan, S., Johnson, N. and Schein, R. (eds.) *A Companion to Cultural Geography*. Oxford: Blackwell Publishing Ltd, pp. 24-38.

Seamon, D. (1979). *A Geography of Lifeworld: Movement, Rest and Encounter*. London: Croom Helm.

Seamon, D. (1980). Body-subject, time-space routines, and place-ballets. In Buttimer, A. & Seamon, D. (eds.) *The Human Experience of Space and Place*, London: CroomHelm, pp. 148-165.

Sennett, R. (1994). *Flesh and Stone*. London: Faber.

Sepänmaa, Y. (2003). 'Multi-sensoriness and the City' In Sarapik, V. and Tuur, K. (eds.) *Proceedings of the Estonian Academy of Arts 'Place and Location: Studies in Environmental Aesthetics and Semiotics III'*, Tallinn: Estonian Academy of Arts and Estonian Semiotics Association, pp. 75-85.

Sepe, M. (2004). 'Complex mapping of the urban landscape: New methods and complex maps' *Institute for Service Industry Research*, National Research Council, Napoli.

Serres, M. (1985) [2008]. *The Five Senses: A Philosophy of Mingled Bodies*, trans. Sankey, M. and Cowley, P., London; New York: Continuum International Publishing Group.

Seyfert, R. (2012). 'Beyond personal feelings and collective emotions: Towards a theory of social affect' *Theory, Culture and Society*, 29(6), pp. 27-46.

Sheller, M. and Urry, J. (2006). 'The new mobilities paradigm' *Environment and Planning A*, 38(2), pp. 207-226.

Sheringham, M. (1996). *Parisian Fields*. London: Reaktion Books.

Shields, R. (1994). Fancy footwork: Walter Benjamin's notes on flanerie. In Tester, K. (ed.) *The Flâneur*, London; New York: Routledge, pp. 61-81.

Shouse, E. (2005). 'Feeling, emotion, affect' *M/C Journal* 8(6) [online], Available at: http://tinyurl.com/ngzakxj [Accessed: 17 July December 2013].

Simmel, G. (1903) [2010]. The Metropolis and mental life. trans. Shils, E. In Bridge, G. and Watson, S. (eds.) *The Blackwell City Reader*, 2nd ed., Hichester: Wiley-Blackwell, pp. 103-111.

Simmel, G. (1921). Sociology of the senses. In Park, R.E. and Burgess, E.W. (eds.) *Introduction to the Science of Sociology*, Chicago: The University of Chicago Press, pp. 356-360.

Skurnik, L.S. and George, F. (1967). *Psychology for Everyone*. Harmondsworth: Pelican/Penguin.

Smith, M., Davidson, J., Cameron, L. and Bondi, L. (eds.) (2009). Geography and emotion: Emerging constellations. In *Emotion, Place and Culture*, Burlington VT and Aldershot: Ashgate Press, pp. 1-18.

Smith, P. (2010). 'The contemporary dérive: A partial review of issues concerning the contemporary practice of psychogeography' *Cultural Geographies*, 17(1), pp. 103-122.

Smith Townsend, M. (2011). '*Guillermo Gomez Pena, Francis Alÿs and the Situationists International*', Master Thesis, San Diego State University.

Solnit, R. (2001). *Wanderlust: A History of Walking*. New York: Penguin Books.

Solomon, R. C. (2008). The philosophy of emotions. In Lewis, M. Haviland-Jones, J.M. and Barrett-Feldman, L. (eds.) *Handbook of Emotions*, 3rd ed., New York; London: The Guilford Press, pp. 3-17.

Southwark, M. (1969). 'The sonic environment of cities' *Environment and Behavior*, 1(1), pp. 49-70.

South London Gallery (2012). *Surfing with the Attractor: Stephen Willats*. Exhibition catalogue, London: South London Gallery.

Souza e Silva, A. (2004). 'From simulations to hybrid space: How nomadic technologies change the real' *Technoetic Arts: An International Journal of Speculative Research*, 1(3), pp. 209-221.

Soja, E. W. (2000). Thirdspace: Expanding the scope of the geographical imagination. In Read, A. (ed.) *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, London, New York: Routledge, pp. 13–30.

Soja, E. W. (1999). Thirdspace: Expanding the scope of the geographical imagination. In Massey, D., Allen, J, Sarre, P. (eds.) *Human Geography Today*. Cambridge: Polity Press, pp. 260-279.

Spencer, D., Walby, K. and Hunt, A. (eds.) (2012). *Emotions Matter*. University of Toronto Press.

Stefik, M. (ed.) (1996). Introduction. In *Internet Dreams: Archetypes, Myths and Metaphors*, Massachusetts: The MIT Press, pp. xiii-1.

Stephanson, A. (1989). Regarding postmodernism: A conversation with Frederic Jameson. In Kellner, D. (ed.) *Postmodernism/Jameson/Critique*, Washington DC: Maisonneuve Press, pp. 43–74.

Stevens, Q. (2007). Thresholds. In *The Ludic City*, Oxon: Routledge, pp. 152-178.

Stewart, K. (2007). *Ordinary Affects*. Durham; London: Duke University Press.

Stewart, R. (2007). Creating new stories for praxis: Navigations, narrations and neo-narratives. In Barrett, E. and Bolt, B. (eds.) *Practice as Research: Approaches to Creative Arts Enquiry*, London; New York: I.B. Tauris & Co Ltd, pp. 123-135.

Takeuchi, Y. (2005). 'Glocalization'. In Caves, W.R. (ed.) *Encyclopedia of the City*, Oxon; New York: Routledge, pp. 307-308.

Tawardos, G. and Campbell, S. (eds.) (2003). *Fault Lines: Contemporary Art and Shifting Landscapes*. London: Institute of International Visual Arts.

Tawardos, G. (ed.) (2004). *Changing States: Contemporary Art and Ideas in an Era of Globalisation*. London: Institute of International Visual Arts.

Tester, K. (ed.) (1994). Introduction. In *The Flâneur*, London: Routledge, pp. 1-22.

Thibaud, J.P. (2011). 'A sonic paradigm of urban ambiances' *Journal of Sonic Studies*, 1(1), Available at: http://tinyurl.com/k45hlbs [Accessed: 29 April 2013].

Thibaud, J.P. (2003). The sonic composition of the city. In Bull, M. and Back, L. (eds.) *The Auditory Culture Reader*, Oxford; New York: Berg, pp. 329-341.

Thibault, I. (2006). 'Land art, myths and the limits of the territory, dynamics of glance' *Edit*, 3 [online], Available at: http://tinyurl.com/lvpzm8d [Accessed: 3 December 2012].

Thien, D. (2005). 'After or beyond feeling: A consideration of affect and emotion in geography' *Area*, 37, pp. 450-456.

Thoits, A. P. (1989). 'The sociology of emotions' *Annual Review of Sociology*, 15, pp. 317-342.

Tonkiss, F. (2003). Aural postcards: Sound, memory and the city. In Bull, M. & Back, L. (eds.) *The Auditory Culture Reader*, Oxford: Berg, pp. 303-309.

Tony Geiss and Random House Inc (1999). 'Geography' In *Random House Webster's Unabridged Dictionary*, 2nd ed., New York: Random House Inc.

Thrift, N. (2000a). 'Performance'. In Gregory, D., Johnston, R.J., Pratt, G., Smith, D., Watts, M. (eds.) *Dictionary of Human Geography*, 4th ed., Oxford: Blackwell, p. 577.

Thrift, N. (2000b). 'Non-Representational Theory'. In Johnston, R., Gregory, D., Pratt, G. et al. *The Dictionary of Human Geography*, Oxford: Blackwell, p. 556.

Thrift, N. (2004a). 'Intensities of feeling: Towards a spatial politics of affect' *Geografiska Annaler*, 86B(1), pp. 57–78.

Thrift, N. (2004b). 'Movement-space: The changing domain of thinking resulting from the development of new kinds of spatial awareness' *Economy & Society,* 33(4), pp. 582-604.

Thrift, N. (2008). *Non-Representational Theory: Space, Politics, Affect*. Oxon; New York: Routledge.

Thrift, N. and French, S. (2005). The automatic production of space. In Thrift, N. *Knowing Capitalism*, London: Sage, pp. 153-181.

Townsend, A. (2006). 'Locative-media artists in the contested-aware city' *Leonardo*, 39(4), pp. 345-347.

Trainor, J. (2003). 'Walking the walk: The artist as flaneur' *Border Crossings*, 88, November, pp. 82-92.

Tuan, Y. F. (1974). *Topophilia: A Study of Environmental Perception, Attitudes and Values*. New York: Columbia University Press.

Tuan, Y. F. (1977). *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press.

Tubridy, D. (2007). 'Sounding spaces: Aurality in Samuel Beckett, Janet Cardiff and Bruce Nauman' *Performance Research: A Journal of the Performing Arts*, 12(1), pp. 5-11.

Turner, V. (1969) [2008]. Liminality and communitas. In *The Ritual Process: Structure and Anti-Structure*, 2nd ed., Chicago: Aldine Publishing Co., pp. 94-131

Tuters, M. and Varnelis, K. (2006). 'Beyond locative media: Giving shape to the Internet of things' *Leonardo*, 39 (4), pp. 357-363.

Üngür, E. (2012). 'Contradiction and ambiguity in non-place: Non-place as a transitional spatial concept' *3rd Global Conference Space and Place*, 3-6 September, Oxford, Available at: http://tinyurl.com/kx7g4ha [Accessed: 27 September 2013].

Urry, J. (1995). *Consuming Places*. London; New York: Routledge.

Urry, J. (2005). The place of emotions within place. In Bondi, L. Davidson, J. and Smith, M. (eds.) *Emotional Geographies*, London: Ashgate, pp. 77-87.

Urry, J. (2006). 'Travelling times' *European Journal of Communication*, 21(3), pp. 357-372.

Urry, J. (2007). *Mobilities*. London: Polity.

Urry, J. (2011). City life and the senses. In Bridge, G. and Watson, S. (eds.) *The Blackwell City Reader*, 2nd ed. Hichester: Wiley-Blackwell, pp. 737-758.

Vanderbilt, T. (2007). 'The Body Electric' *Artforum*, 45 (7), pp. 119–20.

Vergunst, J. (2010). 'Rhythms of walking: History and presence in a city street' *Space and Culture*, 13(4), pp. 376–388.

Vidler, A. (1978). The scenes of the street: transformations in ideal and reality 1750–1871. In Anderson, S. (ed.) *On Streets*, MA: Cambridge; London: The MIT Press, pp. 29–111.

Virilio, P. (2005). *City of Panic*, trans. Rose, J., Oxford: Berg.

Wallace, A. D. (1993). *Walking, Literature and English Culture*. Michigan: Clarendon Press.

Warehime, M. (1996). *Brassai: Images of Culture and the Surrealist Observer*. Louisiana: State University Press.

Ward, M. H. (2006). 'Thoughts on blogging as an ethnographic tool' In L. Markauskaite, P. Goodyear, & P. Reimann (eds.) *Proceedings of the 23rd Annual Conference of the Australasian Society for Computers in Learning in Tertiary Education: Who's Learning? Whose Technology?* 3-6 December, Sydney: Sydney University Press, pp. 843–851.

Warf, B. and Arias, S. (eds.) (2009). *The Spatial Turn*. London and New York: Routledge.

Whatmore, S. (2002). Introducing hybrid geographies. In *Hybrid geographies: natures, cultures, spaces*, London: Sage, pp. 1-9.

White, E. (2001). *The Flaneur: A Stroll through the Paradoxes of Paris*. London; Berlin; New York: Bloomsbury.

White, G. M. (1993). Emotions inside out: The anthropology of affect. In Lewis, M. and Haviland-Jones, J. J. (eds.) *Handbook of Emotions*, New York: The Guilford Press.

Willats, S. (2012). 'Living with the data stream' In *Surfing with the Attractor: Stephen Willats*, Exhibition catalogue, London: South London Gallery.

Willats, S. (2004). 'Art as social practice – meeting of minds' *Places*, 16(3), pp. 58-60.

Willats, S. (2010). *The Artist as an instigator of changes in social cognition and behaviour*. London: Occasional Papers.

Willats, S. (2011). *Street talk: Amsterdam*. London: Occasional Papers.

Wiley, D. (2010). 'A walk about Rome: Tactics for mapping the urban periphery'

Architectural Theory Review, 15(1), pp. 9-29.

Wylie, J. (2002). 'An essay on ascending Glastonbury Tor' *Geoforum*, 33(4), pp. 441-454.

Williams, A. (1997). 'The postcolonial flaneur and other fellow travelers: Conceits for a narrative of redemption' *Third World Quarterly*, 18(5), pp. 821–841.

Williams, R. (1977). Structures of Feeling. In *Marxism and Literature*, Oxford: Oxford University Press, pp. 128-136.

Williams, R. (1973). *The Country and the City*. New York: Oxford University Press.

Williams, S. (2001). *Emotion and Social Theory: Corporeal Reflections on the (Ir)rational*. London: Sage.

Williams, J. B. and Jacobs, J. (2004). 'Exploring the use of blogs as learning spaces in the higher education sector' *Australasian Journal of Educational Technology*, 20, pp. 232–247.

Wittneven, K. (2004). 'The paradox of praxis step by step: Approaching Francis Alÿs's *DB Artmag* (September 19-October 27, 2004).

Wolff, J. (1985). 'The invisible flaneuse: Women and the literature of modernity' *Theory, Culture and Society*, 2(3), pp. 37-46.

Wunderlich, F. M. (2008). 'Walking and rhythmicity: Sensing urban space' *Journal of Urban Design*, 13(1), pp. 125–139.

Zardini, M. (2005). *Sense of the City: An Alternate Approach to Urbanism*. Montreal: Canadian Centre for Architecture and Lars Muller Publishers.

Zardini, M. (2012). 'Towards a sensorial urbanism' In Thibaud, J.P. & Siret, D. (eds.) *Ambiances in Action: Proceedings of 2nd International Congress on Ambiances*, 19-22 September 2012, Montreal, pp. 19-26.

Zukin, S. (1995). *The Culture of Cities*. Massachusetts; Oxford: Blackwell Publishing.

Appendices

Appendix 1: Chapters

Chapter 3

3.1   There have been notable examples of non-violent walking actions, which have stamped their meanings. Such are the walk in the piazza of Buenos Aires from *Mothers of the Disappeared* [link] (1977), the Mahatma Gandhi collective *Salt March* [link] (1930) as well as the *Selma to Montgomery march* [link] (1965), led by Martin Luther King. However, the list of such events can be extended if refer to walking protests in the 21st century city and the emerging socio-economic crisis. Such 'social vibrations' – manifested in the streets – imply a potential production of emotions and emerging geographies of action in the urban environment.

Chapter 4

4.1   I describe "structures of –ation and –lessness" as all these social processes, cultural habits, spatio-temporal constraints and personal/collective experiences, that their repetition and hybridisation through physical and virtual patterns have made them co-agents in the production and manipulation of feelings. Such "structures of –ation and –lessness" seem to be also defined by a 'glocal' character – to echo Meyrowitz (2005).

4.2   This thesis considers geography as a concept that delineates, locates, reflects or highlights dynamic and poetic trajectories. Such trajectories are comprised of walked distances, felt emotions, sensory encounters, shared stories and encountered situations in neuralgic urban spots of everyday life, such as the streets and tube stations. I elaborate on such spaces in my art practice (see also Chapter 5).

4.3   Reflecting more on the connection between arts, humanities and geography, there is also an emerging discourse – what has been named as 'geohumanities'. According to Dear et al (2011), geohumanities form an alignment of humanities, art and geography – continuing in an array of past geographic voices that had identified links between geography and literature (Pocock, 1988: 88) or visual arts. Thus, the connections between place, creativity and literature can be understood as the initial background for the more recent embodied and performative practices that I also suggest between flaneur and emotional geographies. It is not a matter of connecting geohumanities with emotional geographies – however my intention is to acknowledge similar emerging voices of the present and the future links that can be made with walking as art and emotional geographies.

4.4   See also Bruno (2002: 207-245) 'The Art of Mapping' section, which mentions the emerging connections between art and geography through the centuries – mostly through the art of mapping. For contemporary approaches on the art of mapping see also Harmon's (2009) *The Map as Art* book.

Chapter 5

5.1   To reflect more in those initial personal walks, the Baudelairian (1864) 'transient [and] fleeting' of such spaces of transition created a proper a proper ambient tank in which to immerse myself. However, the constant flow of people and the constraints (e.g. security measures, CCTV) made me rethink possible methods and tactics in order to find "fissures" on such spaces. My ongoing focus on London stations included the ones of London Bridge, King's Cross St. Pancras, Waterloo, Canary Wharf and Paddington. Others have also argued on the atmospheric and sensorial richness of railway stations in cities, as Benjamin (Habermas, 1997, in Stevens, 2007: 158). My selection was also based on *Transport for London* mobility data for 2011 and it can be accessed here: http://tinyurl.com/c6acj2a.

5.2   The idea of Internet as a non-place has been elaborated by Manuel Castells in his book *The Rise of the Networked Society* (1996), where he suggests that 'society is constructed around flows' – electronic flows of capital, images, sounds, information and technology (Castells, 1996: 442). Although the idea was not realised, its aim was to create a list of emotive words for each station and use the data in further computational creative ways (data visualisation). Apart from the textual submission, other parameters that I had decided to include were the age, the first name of person, the sex as well as the time and date which were saved automatically. These parameters would help to better understand the gathered data. Images from the resulting website can be found in the blog links [link 1] and [link 2]. The *Emotive Terrains* online blog for this thesis can be accessed here: http://emotiveterrains.wordpress.com/

5.3   Reflecting more on the flowing line of wayfaring that Ingold (2007: 101) suggests – it draws connections as to why I identify GPS as a "weaving" virtual flowing line of lived moments along the way. However, a question rises on the kind of flow of GPS trace. Is it really a flowing line, which fully signifies the flowing character of lived moments? This might be dependent on the selected frequency of recording longitude and latitude points (e.g. every 1, 5, 10 sec e.t.c.). This time frequency seems to be a crucial point of how accurate is the trace of the walker as in any other case the trace ends up to be a selection of distant points. The flowing character of GPS trace is subject on a series of other factors such as orbital errors or signal reflections on buildings.

5.4   Detailed notes on every station can be accessed on the following blog posts: http://tinyurl.com/oznrvt8.

5.5   A detailed sensorial description of experiencing the outside of stations can be found in the blog post: http://tinyurl.com/oznrvt8 while more notes on my interior experience of each station can be found in the following blog links: link 1, link 2, link 3, link 4 and link 5.

5.6   Unpacking the "weaving" metaphor, as the notion of shuttle can set a metaphorical approach to my walking; the notion of thread can also delineate both the asphalted terrains and senses. The metaphor of "weaving" indicates a need for cohesion (Danto, 2006) the same as the literal sense of it, which produces a fabric. I elaborate further on "weaving" through Plato's work *Statesman* on my next work *Emotive Circle*. Yet, the reflection on the artist-flaneur/flaneuse as an "ambulatory

weaver" (see also my analysis on Pope's work in Chapter 3) makes apparent issues of contemporary artist-flaneur's standpoint. In other words, this resembles the descriptions of Guillermo Gomez-Pen on the artists as 'media pirates, border crossers, cultural negotiators and community healers' (in Lacy, 1995: 40).

5.7 *Emotive Circle* initiated as a walking artwork after an invitation to participate to the exhibition of contemporary art for emerging Greek artists; *ROOMS 2013*; organised by Kappatos Gallery in Athens (**see attached DVD**). The general information of the walk are as following:

<div align="center">

Description: Walking/Talking a circle together
Concept – Direction: Bill Psarras
Co-walker: Spyros Ntzioras
Location: Areas around Lycabettus mount (Athens, Greece)
Cinematography-Photography: Nikolas Grigoriou, Dimitris Dermousis.
Technologies: 2 HD cameras, 1 sound recorder and 1 GPS device
Duration: 8 hours (23 November 2012)

</div>

5.8 The different areas in social, architectural and historical terms around Lycabettus mount constituted subject of psychogeographical interest for me. However, a significant motivation for *Emotive Circle* was the current socio-economical situation in Athens and Greece. The economic crisis initiated in 2009 had also social implications. Therefore, the walk was considered as a symbolic act of "botanizing" on, "weaving" and "orchestrating" the "pulse" of the city. In relation to this, the dual spatial character of Lycabettus mount, which separates and connects at the same time, sets it as an in-between place with a great potential. More information can be also accessed in the following blog link: http://tinyurl.com/o7mjkwk.

5.9 For the purposes of documentation, two people were asked to undertake the cinematography of the walk while been on move. They were provided with further information on the concept and general direction issues (e.g. types of filmic shots, angles, synchronisation). In practice, film, sound recording and GPS tracking documented the walk. Two high definition cameras were used for multiple visual coverage of action while the sound and GPS devices had been attached on me.

5.10 Although there are more neighborhoods around the mount, I define four main locations; situated around the foothills of Lycabettus. Kolonaki, an upper class and posh location is located on the southwest side, while on the southeast the historic area of Evangelismos is located. The latter leads to the northeast side, which is the area of Alexandras; a middle class area, which then neighbours with the northwest area of Exarchia – an area traditionally inhabited by intellectuals and activists with radical ideas. After a traversal of the aforementioned areas, we ended up at the 277m top of the hill with a reflective dialogue.

5.11 An exemplary moment was when we walked from the noisy streets and pavements to a silent near-by site of historical importance. The experience can be delineated as crossing a sensorial threshold. The one side of the place was fully immersed into the liveness of the everyday city while the other side was pertained by silence – with buildings used for tortures during Junta period. What is interesting between the central street and this silent place was the in-between path, which was characterised by the presence of a big statue dedicated on a leader of the past (see Fig.

11). More reflections can be found on the following blog link: http://tinyurl.com/o7mjkwk.

5.12 Eskimo's tradition of walking their anger by inscribing a straight line across the landscape (Lippard, 1983; footnote Solnit, 2001: 7) has been an influential factor for *Emotive Circle*. This can be explained through the emerging connection between the performative action on the ground and duration. I could link such practice to resembling works of Alÿs and Long, who also inscribe their spatio-temporal experience by using an object (also Ch. 3). However, the Eskimo's action could raise fruitful questions on the aesthetic spatiality of emotion but a similarity could also be identified on the way such methodological qualities (e.g. object, performance, repetition) have been used by other walking artists (see Chapters 3 and 5).

5.13 Here I offer a brief example of my Athens walking in order to illustrate the "ambulant trialectic" framework. As the walking **action** (shared) started to take place through various **rhythms** of our gait, our bodies moved through the city for seven hours (time and space). Such process and **duration** exposed them to various external stimuli such as other pedestrians (human), streets/architecture (material) and situations/constraints (immaterial). This exposure entailed an activation of our senses through various intensities, which was documented and extended by **technologies**. The pre-established conceptual framework of the walk (e.g. to connect symbolically the traversed areas) and the dialogue with the co-walker bring forward the metaphors of "**weaving**" and "**tuning**", which can describe both the work's intentions and convergence of our sensorial experiences.

5.14 I have already mentioned (also link) how the use of graphic elements (visual) and words indicated sensory encounters (e.g. sound, smell, touch). While the examples of *GPS Poem* (Fig. 23, p. 166) and *Antenna Poem* (Fig. 24, p. 167) are subjective mappings based on sensorial and emotional experiences – the cases of *Polis* (Fig. 25, p. 168) and *Asphalt* (Fig. 26, p. 169) have further sensory implications by depicting the dominant and most encountered surfaces that our feet and eye touched in direct or indirect ways (asphalt, buildings). The aesthetic implications of asphalt, is something also mentioned in Chapter 3 (pp. 58-64).

Chapter 6

6.1 Throughout Chapter 6, I have used the metaphor of geology to understand the complex material and immaterial stratifications of contemporary city. Similarly, I find a potential geological attentiveness in the work of Nold in which the artist enters social communities and their felt experiences through conceptual uses of walking, geographical and bio data. Could contemporary artist-flaneur/flaneuse be suggested as a geologist of socio-cultural issues in 21st century city? While my intention here is not to just answer but pose fruitful questions, it is interesting that Delvau – Baudelaire's friend – had described Baudelaire's flaneur as an expert on analysing the social strata of Parisian streets similarly as a geologist does with the layers of earth (Benjamin, 1973: 39).

Appendix 2: Glossary of Terms

Data visualisation

Data visualisation is the visual elaboration and representation of data through computational methods. In relation to this thesis thematic framework, the practice of data visualisation has been used mainly by several examples of locative artists who gather geographical, bio or environmental data. New media theorists such as Manovich have suggested that data visualisation is a process of 'rendering the phenomena that is beyond the scale of human senses into something that is within our reach' (Manovich, 2002: online). *See also entries: locative media.*

Deambulation

Deambulation (or errance) constitutes the Surrealist term that describes walking as an 'automatic' process achieved by 'a state of hypnosis' that leads to a disorientation (also Careri, 2002: 82-88; Solnit, 2001: 206-208). For Surrealists, wandering constituted a way of penetrating the rational spaces of city. *See also entries: flaneur, dérive.*

Dérive

Dérive [English: *drift*] is an 'experimental behavior', 'a technique of rapid passage through various ambiances' (Debord, 1958: online), without a predefined way. The concept was coined by Ivan Chtcheglov and was developed mainly by Guy Debord (1958), both members of the Situationists International. Although it resembles flanerie; dérive constituted a more radical approach of walking in the city. *See also entries: psychogeography, walking as art and transurbance.*

Embodied technologies

Embodied technologies have been used throughout this thesis to denote the gradual embodiment of technologies in walking art practices during 20th and 21st century. Such technologies range from video, sound and GPS to bio-sensors and other sensor-related technologies. They have been used performatively to capture multiple aspects of the walking liveness – constituting sensory extensions. *See also entries: performativity, locative media, walking as art*

Essay film

Essay film describes the audiovisual work that stands at the crossroads of art video, cinema and experimental film. As in the definition of the essay itself, essay film is often non-fictional, subjective and it may refer to a reflection or an observation of the artist (or director) from a specific experience. The whole narrative experience is not predefined and it can include elements from poetry, autobiography, culture and cinema to mention a few. Essay film is a cinematic form through which an evolution of the experience or idea is presented rather than a plot. Exemplary artists/directors whose works have an essayistic/psychogeographic character include Patrick Keiller,

Jean-Luc Godard, Chris Marker, Dziga Vertov, Jonas Mekas, and Thom Andersen. *See also entries: psychogeography.*

Flâneur *[referred to as flaneur]*

The notion of flaneur [French: *flâner*] primarily describes the French male figure who was strolling in the city in 19th century Paris. Flaneur (female: flaneuse) can be explained as the observer of urban modernity who experienced a city's social and spatial transformations through an unhurried walking gait. The process of the flaneur is called flanerie. Baudelaire considered flaneur as a roving soul within urban space, who became synonymous with the streets and crowds. Aesthetic representations of his experience were mainly expressed through textual outputs, which focused on a poetic elaboration of socio-cultural phenomena of the city. It is a term that describes mainly the male activity, as the female flaneuse was a distinct if not limited presence in the streets of the 19th century. However, examples of early flaneuses of 19th and early 20th century are the ones of George Sand (1804-1876) who dressed on men's clothes to wander freely in the streets and Virginia Woolf (1882-1941) (also Solnit, 2001: 203). Such gender issues were eliminated later during 20th century, with various examples of female artists been associated with performative actions in the streets. This thesis (see Chapter 3 analysis) mostly focuses on late 20th and 21st century selected examples of Cardiff, Rueb, Kubisch, Hatoum, Calle and Abramovich, whose art-practices include walking practice most of which takes place in an urban context. *See also entries: walking as art, psychogeography.*

Geotagging

Geotagging forms a process of adding geographical information to a number of media such as video, sound, photographs, websites and online data. *See also entries: locative media.*

GPS

GPS connotes the global positioning system; a space-based satellite system that provides information about specific location and time while moving across the Earth's surface. Apart from civil, commercial and military purposes, GPS has also constituted an emerging tool for artists, mainly after the new millennium.

GSR

Galvanic skin response is a change in the ability of the human body (skin) to conduct electricity when there is a cause of emotional stimulus. In relation to this thesis' references to art practitioners, C. Nold was one of the very first to use GSR data in relation to urban walking and the social aspects of such data (See Ch. 3, pp. 92-94).

Locative media

The term – coined by Karlis Kalnins (2003) – denotes the means of use all types of media such as video, sound, text, GPS, wi-fi technologies, sensors, mobile phones and computers for a creative interpretation or engagement with a location. Exemplary uses of locative technology can result in artistic digital mappings, spatial annotations,

location-based games and other outputs of socio-cultural character in the urban environment. The uses of locative media while walking in the city and being creatively engaged with it have also been influenced by the concept of psychogeography. *See also entries: psychogeography, GPS, walking as art.*

Non-Place

Non-place is a term developed mainly by ethnologist Marc Augé (1995), although Melvin Webber (1964, link) was the first to introduce it. The concept of non-places refers to the spaces of transience such as the airport, motorway, stations or malls among others. From an anthropological point of view, Augé opposes non-place with place, the former being a site that is marked by a lack of communication and meaning with an ongoing boost of mobility and consumption. Such spaces are also characterised by an abundance of signs, screens and information while walking is also subject to constraints such as surveillance and pre-defined routes. Non-place as a concept has discussed by others (de Certeau, Augé, Deleuze), who have argued for the importance of place rather than space in contrast with different commentators (Cresswell, Buchanan) who have suggested new possibilities of space in as opposed to the authority of place (Üngür, 2012). *See also entries: space of flows, placelessness.*

Performativity

Performativity constitutes a broad concept, which is often considered as synonymous with performance although it is not. Performativity 'indicates that the issuing of the utterance is the performing of an action' (Austin, 1955: 6) and in other words it can be described as 'to say something is to do something' (ibid.: 13). Other studies have stated that a performative might combine physical acts and words. Performative examples analysed throughout this thesis are the ones of Pope, Alÿs, Cardiff and Kubisch among others. In such walking artworks, performativity occurs in an entanglement of subjects, embodied technologies and sensory encounters, following Salter's (2010) insight on performativity. *See also entries: walking as art.*

Placelessness

A term coined by geographer Edward Relph (1976) to denote the alteration and decline of place due to devaluation and commodification. According to placelessness, the ongoing commercialisation of places in a globalised context transforms them into thematised and museumised ones where the standardisation of experience indicates a shift to a loss of meaning. *See also entries: non-place, space of flows.*

Psychogeography

Psychogeography constitutes a theoretical schema defined by Guy Debord (1955) and practiced by the Situationists International through its practical method of dérive. Psychogeography forms a meeting point of art, geography and psychology, which pays attention to the personal/collective emotional behaviour of the walker/s while wandering through the city. Representations of such experiences were mainly expressed through psychogeographic maps as in the examples of Debord's *Naked City* (1957), Constant's *New Babylon Paris* (1963) or Ralph Rumney's *Psychogeographic*

Map of Venice (1957). The theoretical foundation of psychogeography has influenced contemporary artists by experimenting with it using intermedia and technological platforms. *See also entries: flaneur, walking as art, locative media.*

Space of Flows

A concept proposed by sociologist Manuel Castells (1989) to denote a kind of social space that is dominated by flows of information, capital, technology and symbols. Such flows consist of electronic impulses, circuits, nodes, hubs and distant real-time interactions. Flows like these are encountered on an economic, political and symbolic level. The rise of information and the communication through such flows has been further extended by globalisation. *See also entries: non-place, placelessness.*

Terrain vague

This is a term that denotes the unproductive, abandoned and post-urban residual spaces of the city. It indicates a space, which is both a wasteland but also holds potential for the future. De Solà Morales (1995: 119) describes 'terrain vague' is both empty and free as well as uncertain and unoccupied. It has been used by a number of artists, writers, architects and filmmakers during 20th century (i.e. Dadaists, Surrealists, Man Ray, Stalker, Smithson, Ballard (*Concrete Island* (1974)), Tarkovsky (*Stalker*, 1979), Koolhaas etc.).

Transurbance

Transurbance is a critical mode of walking coined by Stalker Group (1995-), a group of artists, architects and cultural practitioners. It shares similar characteristics with both flanerie and dérive, although it was practiced in peripheral and leftover spaces in the city. With transurbance, the Stalker Group aimed to explore and give meaning to the wastelands of the city by underlining their representation of civilization's unconscious (also Careri, 2002). *See also entries: psychogeography, walking as art, terrain vague.*

Walking as art

Walking as art constitutes a term to denote the use of the walking process as a fundamental element of art practice. Walking constituted a major action for urban immersion and reflection in social and cultural issues in the past (see entries: flaneur and dérive). Hamish Fulton proposed the term during the 1970s through his and Long's walking artworks, mainly in rural settings. This art form can be documented through a range of visual and sound tools as well as embodied sensors. *See also entries: flaneur, dérive, locative media, and embodied technologies.*

Walking artist

It is a term coined by artist Hamish Fulton. In the context of this thesis, 'walking artist' is used to describe those contemporary artists who not only use walking as part of their artistic method to highlight their personal or shared experiences in urban settings but also the hybrid entanglements of flanerie, psychogeography, performance and technology that have altered the meaning of walking as art.

Appendix 3:
Conferences/Publications/Exhibitions

A list of selected conferences proceedings, symposia, publications and exhibitions related to this research by Bill Psarras (Autumn 2011–Autumn 2014).

Keynote speech

- Bill Psarras (2014). 'Performative flaneur: Orchestrating senses, situations and data in the city' *Performing Place II Symposium* [with D. McCormack (Oxford) and J. Skinner (Roehampton)], Dept. of Dance and Performing Arts, 14 June 2014, University of Chichester, Chichester [UK]

Conferences/Proceedings

- (2014). 'Altering the metaphor of 'botanizing' in the 21st century city' *The British Sociological Association Annual Conference "Changing Society"*, Panel: Cities, Space, Mobilities, Place, University of Leeds, Leeds [UK]

- with Stacey Pitsilides, Anastasios Maragiannis (2013). 'Dérive in the digital grid, breaking the search to get lost' In Cleland, K., Fisher, L. & Harley, R. (eds.) *Proceedings of the 19th International Symposium of Electronic Art*, ISEA2013, Sydney, Available at: http://tinyurl.com/pzzkoje [Australia]

- (2013). 'Hybrid walking as art: Approaches and art practices on revealing the emotional geographies of tube stations' In Charitos, D., Theona, I., Dragona, D., Rizopoulos, H. and Meimaris, M. (eds.) *Proceedings of the 2nd Hybrid City "Subtle Revolutions" International Conference*, Research Institute of Applied Communication, National Kapodistrian University of Athens, pp. 415-422. ISBN 978-960-99791-1-5. Athens [Greece]

- (2013). 'Towards a 21st century urban flaneur: 'Botanizing', 'weaving' and 'tuning' actions and senses through embodied media art practices' *The Art of Walking International Conference*, Panel: Urban flaneurs, Ecole Normale Supérieure de Lyon/CNRS, Lyon [France]

- (2013). 'The Sensorial neo-flaneur: 'Botanizing' and walking in the city as embodied media art practice' *4th International and Interdisciplinary Conference on Emotional Geographies*, Panel: Senses and City, University of Groningen, Groningen [Netherlands]

- (2013). 'The Flaneur goes 'weaving': Actions and metaphors of a shared spatial story' *Radical Space International Conference*, Panel: Contemporary Psychogeographies, CCSR Centre, University of East London, London [UK]

- (2013). 'The Urban emotional antenna: 'Tuning' metaphors and actions of the walking artist/flaneur' *TaRPA Performance and New Technologies Inter-Conference* Panel: Dispersed Intimacies, York St John University, York [UK]

- (2012). ''Botanizing' on the urban data: Walking and sensing non-places' *7th NECS International Conference "Time Networks"*, Panel: Mapping urban memory, New University of Lisbon and University of Coimbra, Lisbon [Portugal].

- (2014). 'Augmenting the artist-flaneur: 'Botanizing', 'weaving' and 'tuning' the geographies of urban experience' In Honorato, D. (ed.) *Proceedings of the Metamorphoses of Corporeality: Art-Body-Technology, 2-day Symposium*, Dept. of AudioVisual Arts - Ionian University, pp. 1-26, Corfu [Greece].

Journal publications

- (exp. 2015-2016). 'The Art of walking in the 21st century city' Forthcoming journal, Dr. Eva Kekou (ed.), National Hellenic Research Foundation, pp. 1-21 [Greece].

Symposia

- (2014). 'Geographies on foot: Performing the mundane' *One:One: A Seminar on Personal Geographies*, The Investigation Series curatorial platform, The Rag Factory, 27 April 2014, London [UK].

- (2014). 'The Flaneur goes into emotional geographies of the city: Art and Geography' *Mapping the Modern: Spatial Aesthetics, Transnational Currents: European Doctoral Seminar in Culture, Criticism & Creativity* (Goldsmiths, Freie University of Berlin, University of Copenhagen and University of Strathclyde), 6-8 March 2014, London [UK].

- (2013). 'Emotive Terrains: A practice-based approach on flaneur, senses and city of 21st century' *Lighting Talks Virtual Symposium*, Panel: Urban frontiers, Goldsmiths University of London and Ontario College of Arts and Design, 18 October 2013, London – Ontario [Canada/UK].

- (2012). ''Botanizing' on the non-places: New media geographies of everyday life' *Thursday Club Platform: Speculative Art Practice*, Goldsmiths University of London, 31 May 2012, London [UK].

Online publications

- (2013). 'On a contemporary artist flaneur of the city: Bill Psarras 'Walking Portraits' and 'Emotive Circle' artworks' *The Visual Urbanist Online newsletter of the International Association of Visual Urbanists (iAVU)*, 3rd ed. (eds. Rachel Jones & Paul Halliday), December 2013, Available at: http://tinyurl.com/okqm76y

- (2014). 'Interview at Peripheral ARTeries Art Review Magazine' *Peripheral ARTeries Magazine*, Vol. March 2014 Available at: http://tinyurl.com/mjlfp22

- (2014). 'The Time and space of the city: An interview with Bill Psarras', *4HUMANITIES International online platform*, April 2014, (interview to Dr. Eva Kekou), Available at: http://tinyurl.com/ltb7onn

Exhibitions of this thesis's artworks (2012-2014)

- **2014**

The Art of Walking exhibition, Museum in the Park, Gloucestershire (UK) (link)
Move WITH (OUT) exhibition, Aliwal Arts Centre, [S. Human], (Singapore) (link)
10th FONLAD International Festival of Digital Arts, Coimbra (Portugal) (link)
Between Spaces & Places exhibition, Trinity College Dublin (Ireland) (link)

- **2013**

Visual Dialogues 2013, Onassis Foundation, Plato's Academy, Athens (Greece) (link)
Move WITH (OUT) exhibition, 3D Gallery, [S. Human], Venice (Italy) (link)
Move WITH (OUT) exhibition, Officina de Zattere, [S. Human], Venice (Italy) (link)
Move WITH (OUT) exhibition, Remond Gallery, [S. Human], Belgrade (Serbia) (link)
The Terminal exhibition, Something Human, 47/49 Space, London (UK) (link)
Rooms 2013 group exhibition, Kappatos Gallery, Athens (Greece) (link)
Rooms 2013 plus+ group exhibition, Kappatos Gallery, Athens (Greece) (link)
Emotional Geographies screenings, University of Groningen (Netherlands) (link)
Cinematique'13! UK Student Film Festival, London, (UK) //1st Award// (link)

Related certifications (2012-2014)

- *Associate Practitioner* for Academia – The Higher Education Academy (2013)
- *Programming for Artists* course – Skillset Media Academy-Goldsmiths (2012)

Selected awards and related honours (2012-2014)

- AHRC Funding Award (2013-2014, UK)
- Onassis Foundation commissioned artwork (2013, Greece)
- 1st Prize for *Walking Portraits* at Cinematique! Student Film Fest (2013, UK)
- Invited keynote speaker at University of Chichester (2014, UK)

Appendix 4: Mentioned Artworks

- Abramović / Ulay – *Great Wall Walk* (1988)
  (http://tinyurl.com/neworyh)

- Vito Acconci – *Following Piece* (1969)
  (http://tinyurl.com/ommhakn)

- Peter Ackroyd – *London: The Biography* (2000)
  (http://tinyurl.com/lo5pt2w)

- Francis Alÿs – *The Collector* (1991-1992)
  (http://www.francisalys.com/public/collector.html)

- Francis Alÿs – *Magnetic Shoes* (1994)
  (http://www.youtube.com/watch?v=5Azap6lJezI)

- Francis Alÿs – *Railings* (2004)
  (http://www.youtube.com/watch?v=tC4-op71sa4)

- Francis Alÿs – *The Green Line* (2004)
  (http://tinyurl.com/cw72aty)

- Francis Alÿs – *Paradox of Praxis* (1997)
  (http://www.francisalys.com/public/hielo.html)

- Francis Alÿs – *The Modern Procession* (2002)
  (http://tinyurl.com/pfwflp5)

- Louis Aragon – *Le Paysan de Paris* (1926)
  (http://tinyurl.com/o8odo3a)

- J.G. Ballard – *Concrete Island* (1974)
  (http://tinyurl.com/lsrdjeg)

- Joseph Beuys – *La Rivoluzione Siamo Noi* (1972)
  (http://tinyurl.com/kkol3hy)

- Brassai – *Paris by Night* (1933)
  (http://tinyurl.com/cweytpx)

- Andre Breton – *Nadja* (1928)
  (http://tinyurl.com/mkyq2kf)

- Stanley Brouwn – *This Way Brouwn* (1961)
  (http://tinyurl.com/pda3bko)

- Sophie Calle – *Suite Venitienne* (1980)
  (http://tinyurl.com/kah45uz)

- Conflux (New York)
  (http://confluxfestival.org/about/)

- Janet Cardiff – *This Missing Voice: Case Study B* (1999)
  (http://tinyurl.com/cy7yyep)

- Guy Debord – *Naked City* (1959)
  (http://www.notbored.org/naked-city.gif)

- Walter de Maria – *Two Lines, Three Circles on the Dessert* (1969)
  (http://tinyurl.com/mleuqts)

- *Emotive Terrains* - Bill Psarras' research blog (2011-2014)
  (http://emotiveterrains.wordpress.com/)

- Hamish Fulton – Artist's website
  (http://www.hamish-fulton.com/)

- Global Performance Art Walks (International ongoing project)
  (http://www.globalperformanceartwalks.tumblr.com/)

- Mona Hatoum – *Roadworks* (1985)
  (http://catalogue.nimk.nl/site/art.php?id=8990)

- Wilfried Houjebek – *dot walk* (2004)
  (http://www.transmediale.de/content/walk)

- Tehching Hsieh – *One Year Performance* (1981-1982)
  (http://tinyurl.com/kjng39g)

- Patrick Keiller – *London* (1994)
  (http://tinyurl.com/mn2kq3a)

- Patrick Keiller – *Robinson in Space* (1997)
  (http://tinyurl.com/lb59j9x)

- Christina Kubisch – *Electrical Walks* (2003)
  (http://www.youtube.com/watch?v=QGzDtgRYKAk)

- Richard Long - *A Line Made By Walking* (1967)
  (http://tinyurl.com/b4wsvzy)

- Mythogeography (Dr. Phil Smith)
  (http://www.mythogeography.com)

- Sohei Nishino – *Dioramas* (2010)
  (http://tinyurl.com/lfbhdgd)

- Christian Nold – *Bio Mapping – Emotion Mapping* (2004 – ongoing) (https://archive.org/details/GreenwichEmotionMap)

- Denis Oppenheim – *Ground Mutations* (1969) (http://tinyurl.com/mb8lwnl)

- Michelangelo Pistoletto – *Walking Sculpture* (1967) (http://tinyurl.com/qhvyohm)

- Simon Pope – *Memory Marathon* (2010) (http://vimeo.com/9554538)

- Simon Pope – *Charade* (2005) (http://tinyurl.com/kqcnjsa)

- Bill Psarras – *Walking Portraits: Performing Asphalts* (2012) (http://vimeo.com/42905761)

- Bill Psarras – *Emotive Circle* (2013) (http://vimeo.com/70492506)

- Bill Psarras – *Emotive Circle: Cartographies* (2013) (http://tinyurl.com/njn2bhb)

- Bill Psarras – *Weaving Footsteps and Confessions* (2013) (http://vimeo.com/67234435)

- Teri Rueb – *The Choreography of Everyday Movement* (2001) (http://tinyurl.com/bomvqwb)

- Gordan Savicic – *Constraint City: The Pain of Everyday Life* (2008-2010) (http://www.youtube.com/watch?v=5gX7g0V0-Cw)

- Ian Sinclair – *Lights Out For The Territory* (1997) – *Continuous Sky* (2009)
  (http://tinyurl.com/lffszkl) - (http://tinyurl.com/lslxyzh)

- Robert Smithson – *A Tour of the Monuments of Passaic* (1967)
  (http://tinyurl.com/3jkmy3v)

- Stalker Group – *Giro di Roma* (1995-1997)
  (http://tinyurl.com/pg5nynl)

- Still Walking Festival (UK)
  (http://www.stillwalking.org/about)

- Andrei Tarkovsky – *Stalker* (1979)
  (http://tinyurl.com/qy9f)

- Walking Artists Network (online)
  (http://www.walkingartistsnetwork.org/)

- W.A.L.K. research group (University of Sunderland, UK)
  (http://walk.uk.net/about-walk)

- Walking into Art program (The Banff Centre, Canada)
  (http://tinyurl.com/lqnx2gz)

- Walk On touring exhibition (Art Circuit, 2013-2015, UK)
  (http://tinyurl.com/o95qtmn)

- Stephen Willats – *Walking Together For The First Time* (1993)
  (http://tinyurl.com/p5htw7n)

- Jeremy Wood – *Meridians* (2005) – *My Ghost* (2009)
  (http://tinyurl.com/y9ewxhh) - (http://tinyurl.com/peppmk7)