



SUB
VERSIVE

WAY
FINDING

WALKING THE FAMILIAR

To learn something new,
take the path you took yesterday

John Burroughs 1837 - 1921

American naturalist and essayist

STENZ CON

Introduction.

Introducing Apathy as an issue.

Introducing Psychogeography.

1 Mapping and Wayfinding.

Research

Response

2 Site Specific Materials + Interventions.

Exploration

3 Site Specific Making.

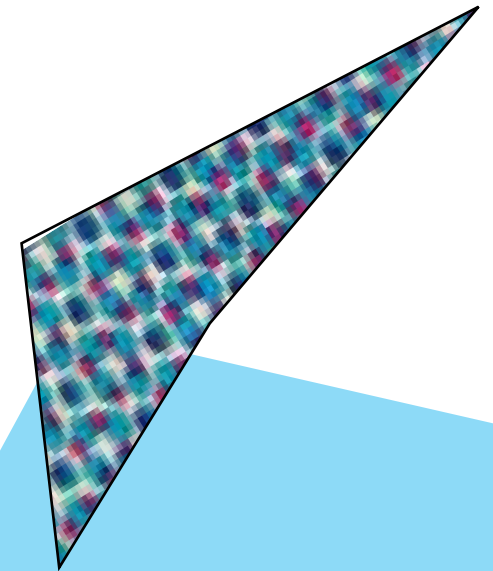
Exploration

4 Branding + Packaging.

Research

Response

5 Display + Exhibition.



HOW TO CHANGE THE WORLD ACCORDING TO VIVIANNE WESTWOOD

"Now we have consumption, not culture.
We don't have art anymore."

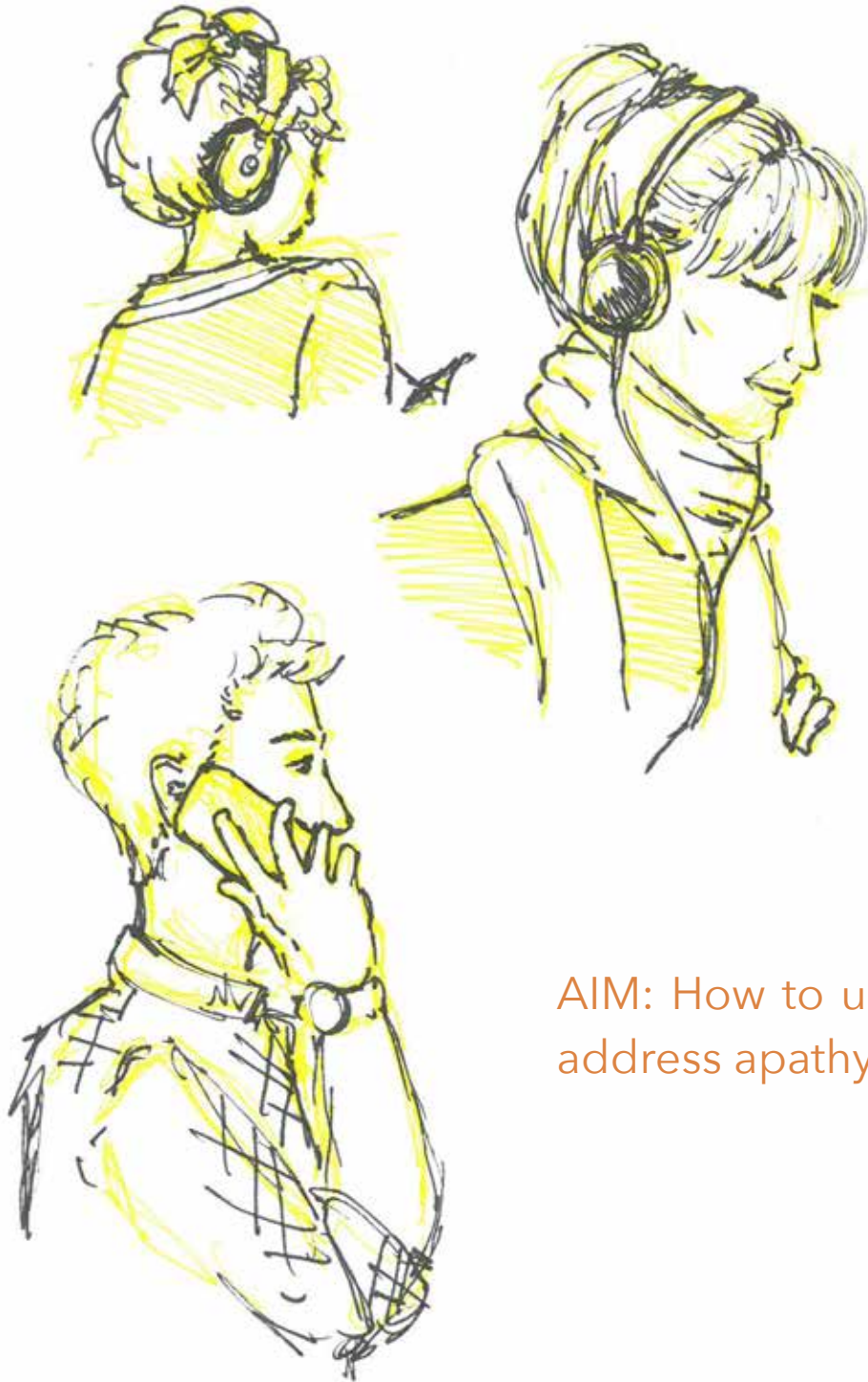
Vivianne Westwood 1941 to Present

British Fashion Designer





Observation of people's focus

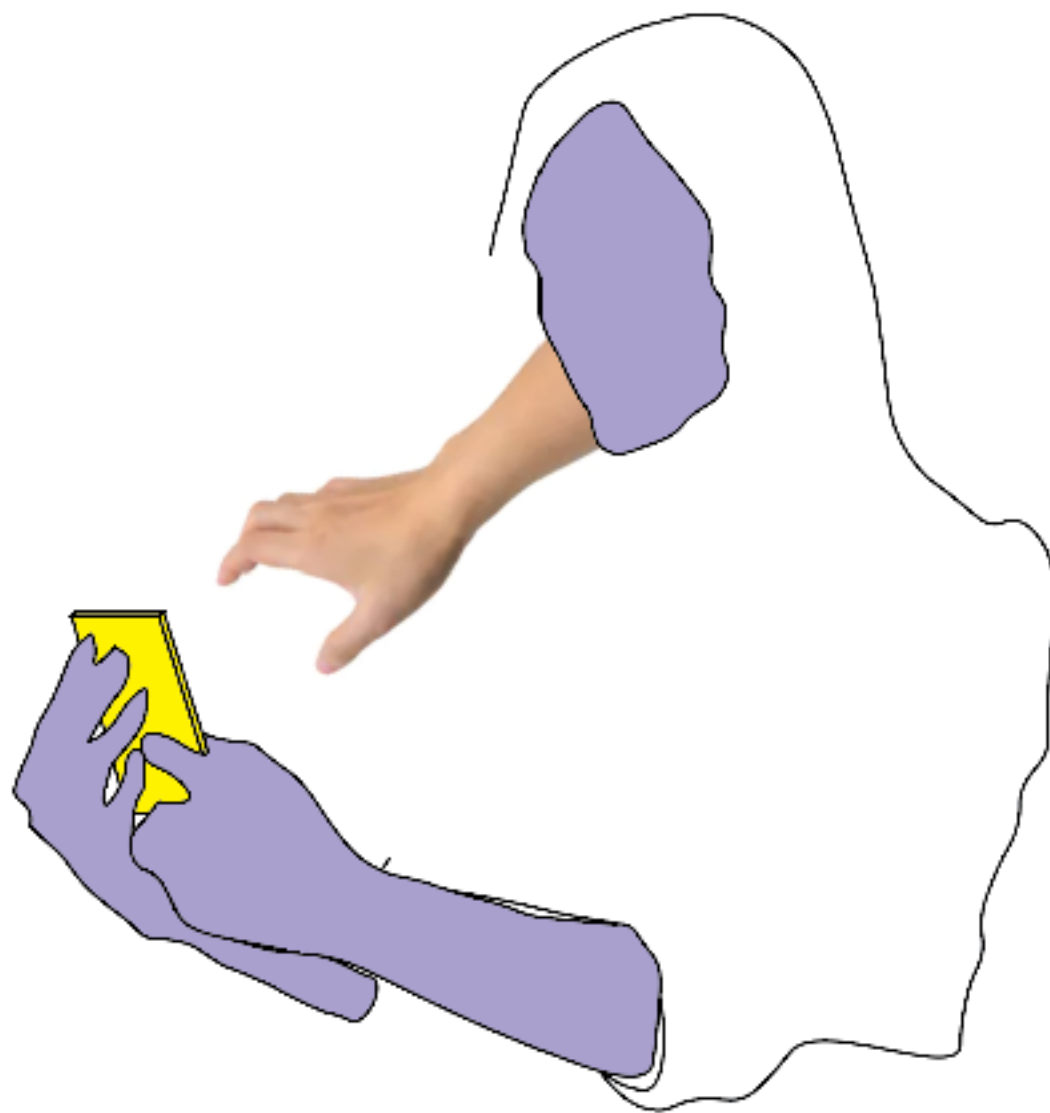


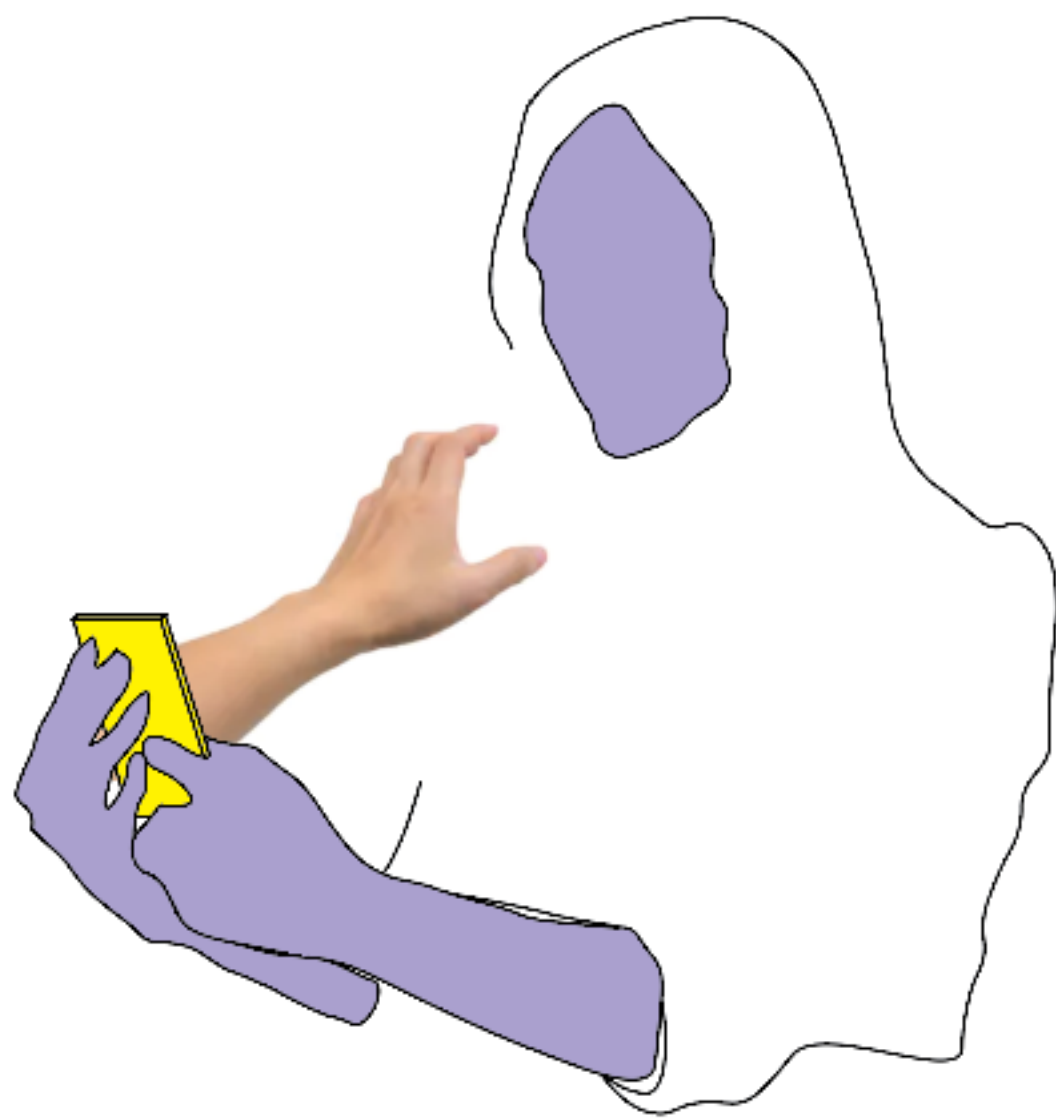
AIM: How to use psychogeographic methods as a way to address apathy among young people.

Relationship between TECHNOLOGY + APATHY

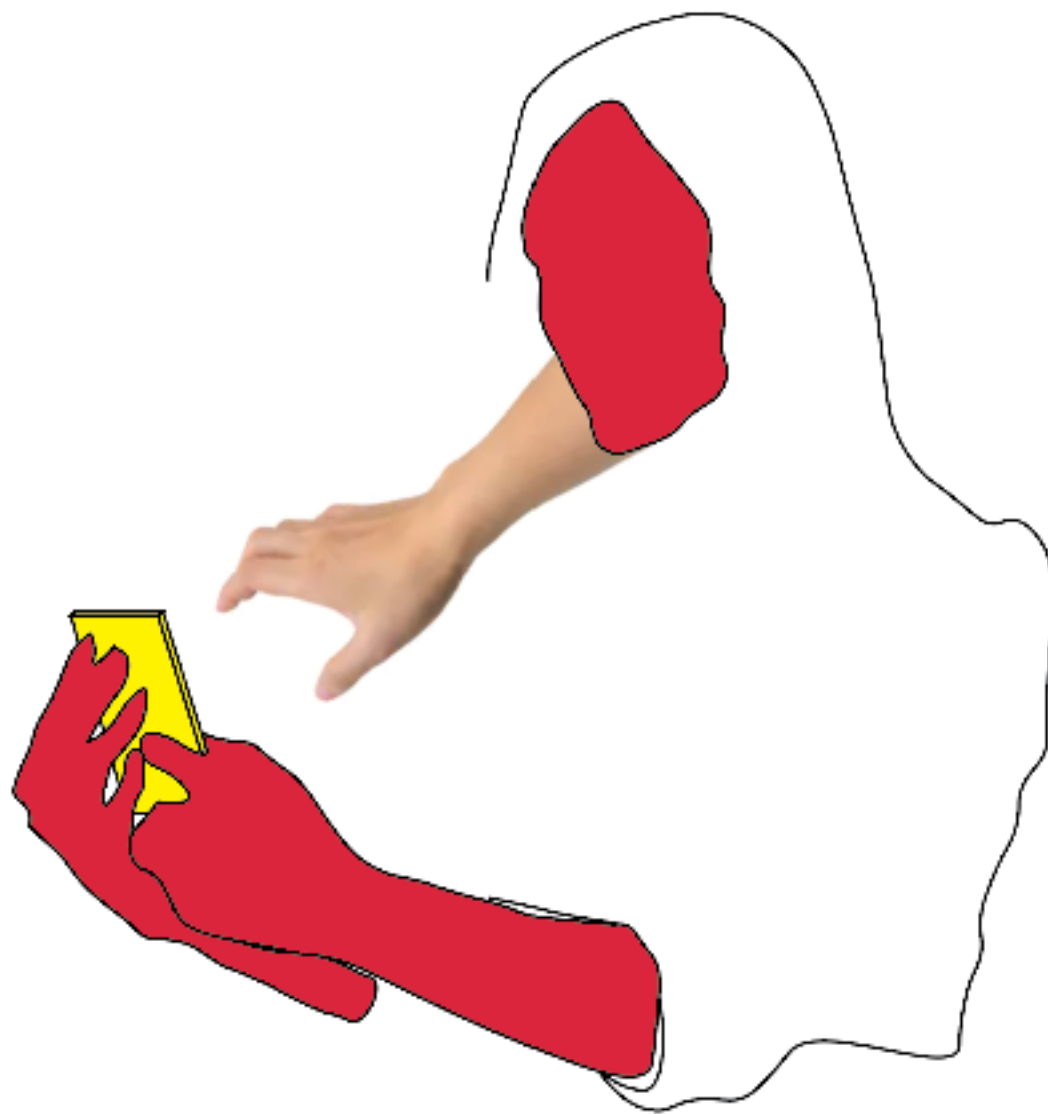


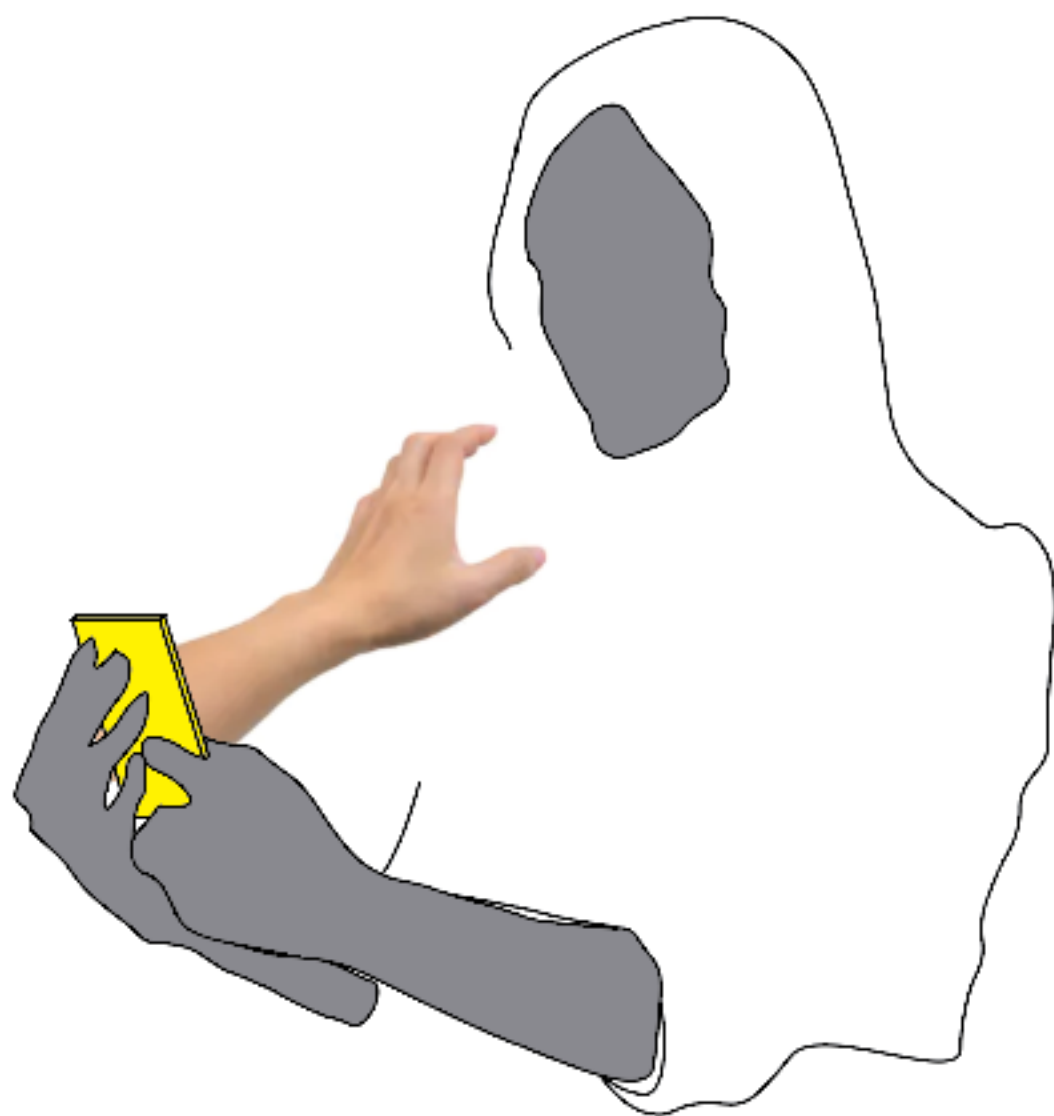
HEAL
THY



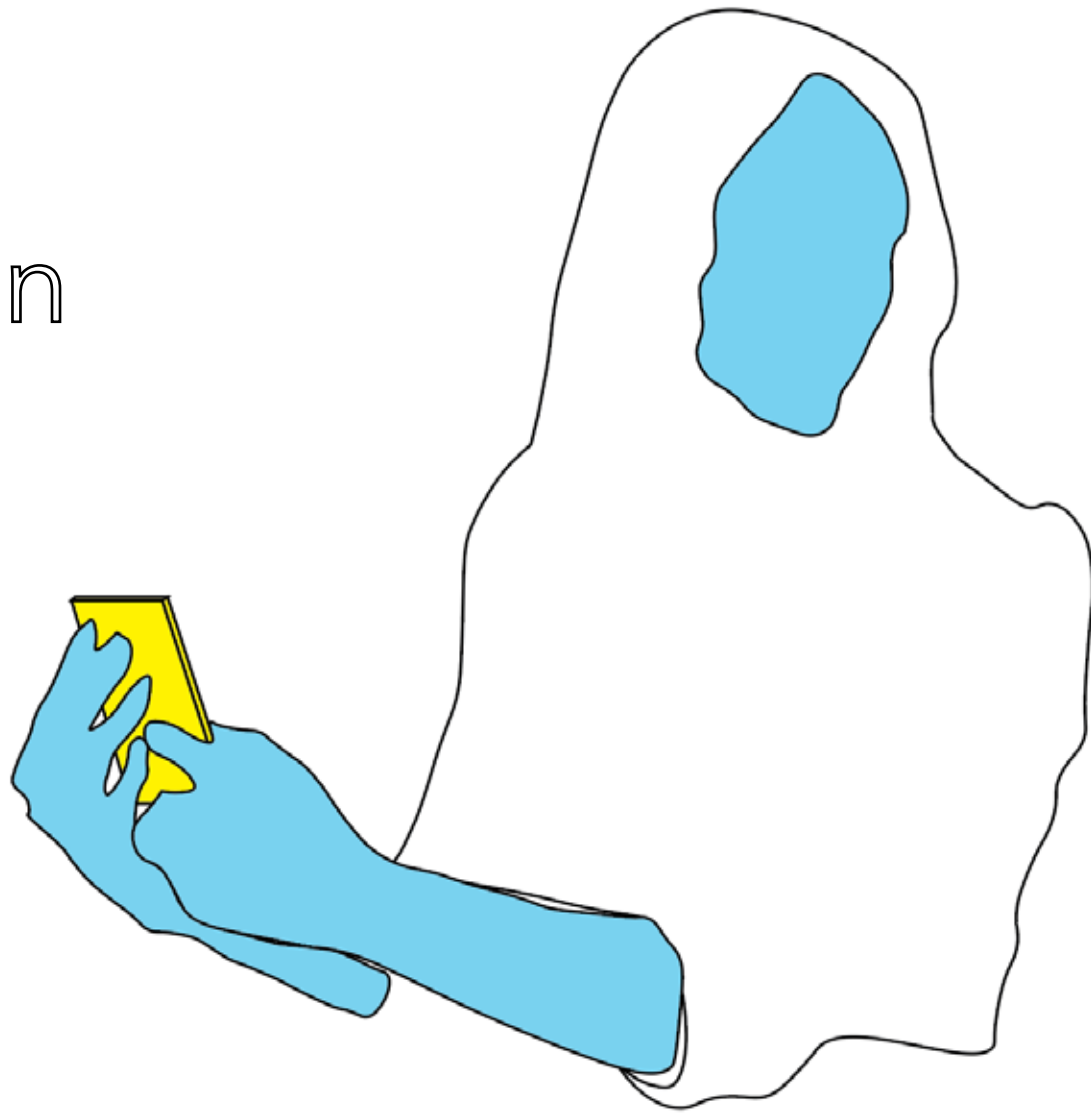


UNHEALTHY





Solution





RE
SEARCH



Eventbrite

EVENT

Sadie Morgan: Can Architects Have a Social Impact?

WHERE

Spa Fields Park

TICKET

General admission

WHEN

25 May 2017, 16:00

Eventbrite

EVENT

Leading the Way: Design in the Public Realm

WHERE

Spa Fields Park

TICKET

General admission

WHEN

25 May 2017, 14:00

Eventbrite

Eventbrite

EVENT

"Habitat: Applying the Lessons of Vernacular Architecture to our Changing Planet" Implementation of the Paris Agreement through

WHERE

University of Westminster

TICKET

General Admission

WHEN

11 Oct 2017, 18:00

Eventbrite

EVENT

Another Place: Visionary Landscapes and City Infrastructure

WHERE

Swedenborg Society

TICKET

Concessionary

WHEN

12 Oct 2017, 18:00

Eventbrite





Eventbrite

EVENT

Inspirallondon Walk - Segments 32 & 33, Hampton Court Station to Epsom

WHERE

Hampton Court

TICKET

Support the Project

WHEN

20 Aug 2017, 11:00

Eventbrite

EVENT

Beautification Committee Map Walk

WHERE

Canada Water Station by library entrance

TICKET

Map Walk Ticket

WHEN

13 Aug 2017, 14:00

Eventbrite

Beautification Committee Map Walk.

Sound of running water
Smell of lavender
Sycamore trees

Stave hill nature

Apples

Stave hill

London's

Narrow

History

The influence of the war

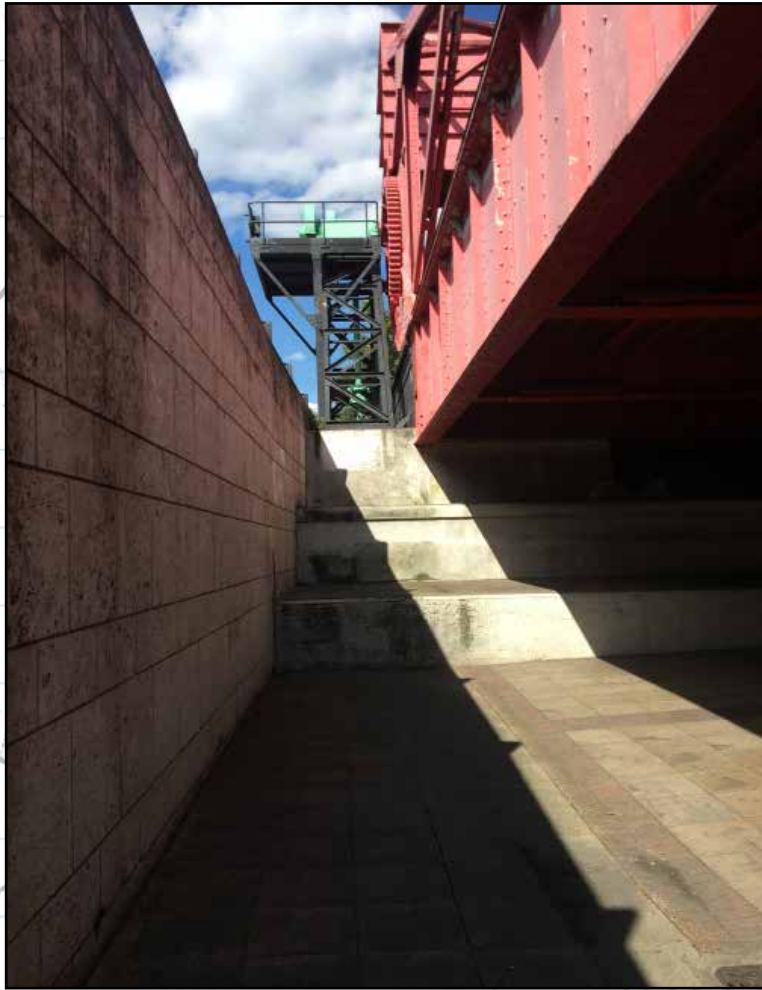
Sound

Down

- Tr 18

13th August 2017

Canada Water.



Bermondsey Uprising

Super

Jam

Bus



Chronus.

cost £100 per tree

Employed





THIS IS THE FLÂNEUSE

She is Subversive
She is Disobedient
She is Defiant.

Why does she have
a stick?
Who knows?!

She is PRESENT
She is RESOURCEFUL
She is never OUT of
PLACE.



CONFIDENCE



As someone who has first hand experience with mental health, it has sometimes served as a barrier when engaging with this project. However, it has been this experience that has shown how important it is for people to engage with their surroundings as a way to get out of their heads; whether it be escaping apathy, anxiety or depression.



CONVICTION

OBSERV
ATIONS





Natural health service: wildlife volunteers get mental health boost

“There has been extensive research on the health damaging effects of the concrete jungle, so we should not be surprised that mental health is improved by the natural environment” said Prof John Middleton, President of the UK faculty of Mental Health in an article for the Guardian.

At the start of the study, 39% of participants reported low wellbeing, compared with UK average scores, but after 12 weeks of increased exposure to nature this has fallen to 19%.

‘There is a growing interest in “social prescribing”, ie non-medical ways of tackling ill health.’

Damian Carrington, The Guardian, 2 October 2017















Oxford Junior Dictionary's replacement
of 'natural' words with 21st-century
terms sparks outcry

'The research evidence showing the links between natural play and wellbeing; and between disconnection with nature and social ills is mounting'

"There is a shocking, proven connection between the decline in natural play and the decline in children's wellbeing" [the authors] write, pointing to research which found that a generation ago, 40% of children regularly played in natural areas, compared to 10% today, with a further 40% never playing outdoors. "Obesity, anti-social behaviour, friendlessness and fear are known consequences" they say.

Alison Flood, The Guardian, 13 June 2015





MAPPING +

WAYFINDING

1

WAY FINDING

- Wayfinding can be defined as Spatial Problem Solving. It is knowing where you are in a building or an environment, knowing where your desired location is, and knowing how to get there from your present location.
- (umich.edu)

Nine Wayfinding Strategies.

1) TRACK FOLLOWING

Following signs, lines or other tracks.

2) ROUTE FOLLOWING

Following a plan

3) EDUCATED SEEKING

Using prior knowledge

4) AIMING

Visual targeting

5) INFERENCE

Concluding from spatial designations.

6) MAP READING

Using portable/'you are here' maps

7) SCREENING

Systematic searching.

8) COMPASSING

Using compass directions

9) SOCIAL NAVIGATION

Learning from others.



Wayfinding is a problem solving process. The basic problem is to find a way from one location to another.

OFF-ROUTE: Search
Initial planning
Decision

ON-ROUTE: Motion
Search
Planning
Navigation
Decision
Motion

Cues given by the environment itself

Seeking Information

Searching for an appropriate route

Deciding which route to take

Moving along that route.

advance information
- Maps
- Verbal descriptions

WILD PARK



Mapping Moulsecoomb



PLANNING PROCESS FOR SIGN MAKING

1. Defining the problem

Outcome: A
Problem
description

- What is the real problem?
- What are related problems?
- What is specific to this case?

2. Setting a team

Outcome: A
description & the
wayfinding team

- Does the team have necessary qualifications?
- What is the decision process?
- Is the team available when needed?

3. Seeking Information

- What is intended circulation?
- From where to where will most wayfinders move?
- Who will use this site?
- Are there any audience special requirements?
- What are security requirements?

Outcome: Description
of all issues that will
influence wayfinding

- What permits do public authorities require?
- What names are used for places and functions?
- What similar sites should be inspected for inspiration and benchmarking?

4. Analysing Data

Outcome: a task
description focused
on functional
requirements

- How will intended users read the environment?
- What kinds of audiences meet problems in wayfinding?
- What is a successful criteria?

5. Developing a wayfinding strategy

Outcome: Wayfinding
Strategy and list
of requirements for
pre-visit information

- Can marking signs make directional signs superfluous?
- Are dynamic signs or monitors necessary?
- Should interactive media be involved?

PTO,

6. Planning Signage

- What messages are needed?
- Where are they needed?
- What type of sign would suit these messages?
- What about Ad hoc signage?
- What role should interactive wayfinding have?

Outcome: Initial Sign plans

7. Designing Graphics

- Typeface
- Arrows
- Pictograms
- Colours
- Other
- Materials

Outcome: Design specifications.

8. Implementing the plan

- Specification
- Controlling
- Schedule
- mounting
- ordering
- adjusting

Outcome: sign posted site

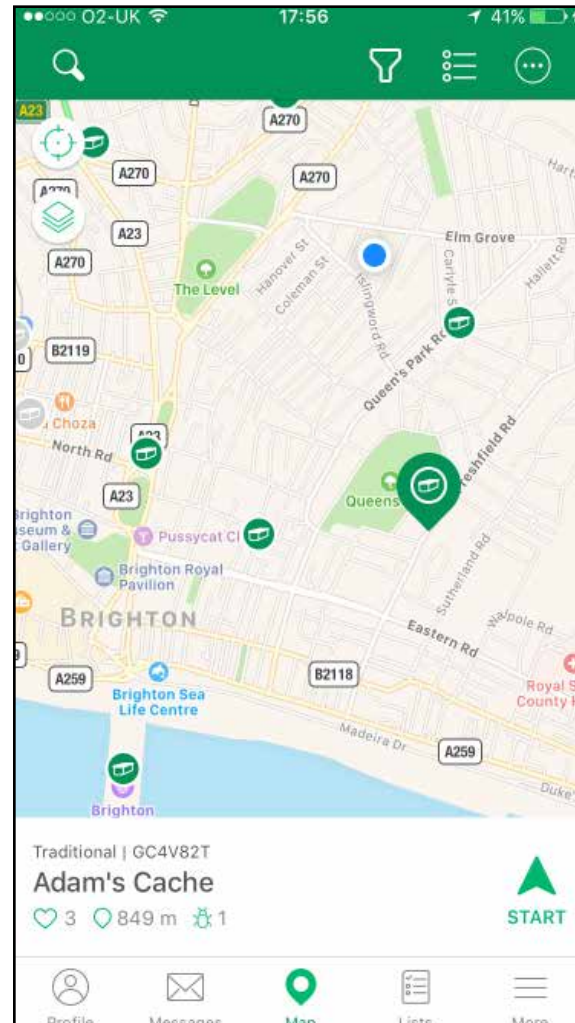
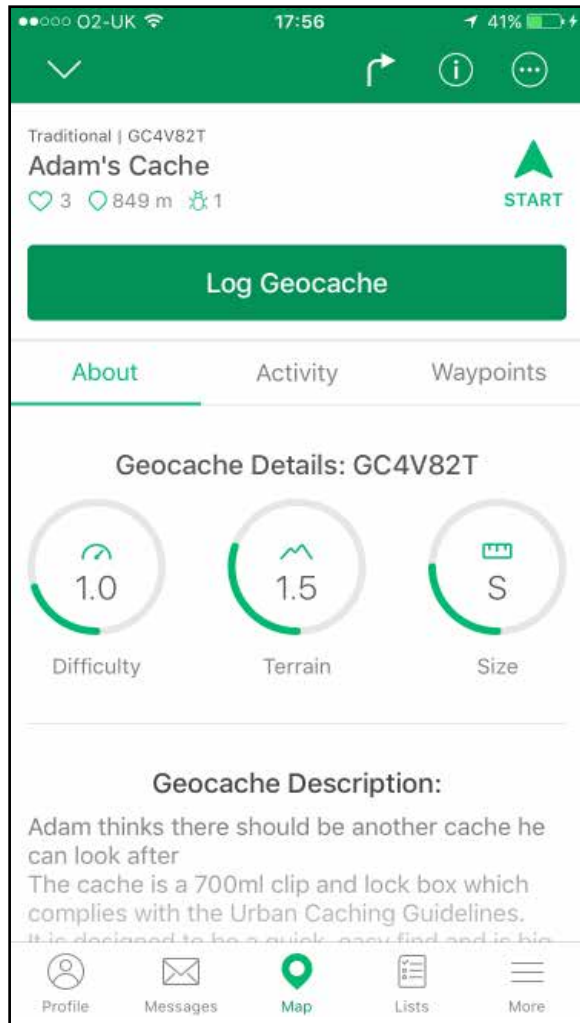
9. Evaluating Results

- Evaluate after a period of use
- User test?
- Review
- mistakes?

Outcome: Evaluation Report.







Screenshots from Geocaching app

GEO

Testing the Geocaching app to investigate incentivising a walk

CACHING

It had mixed responses

from participants but demonstrated the value of technology

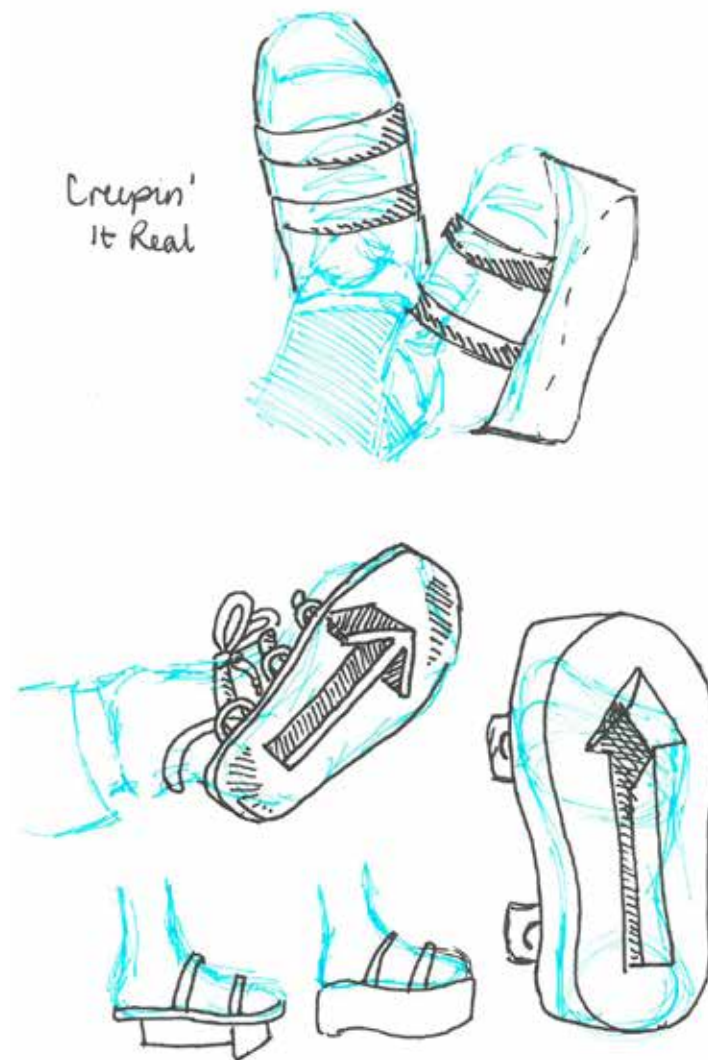
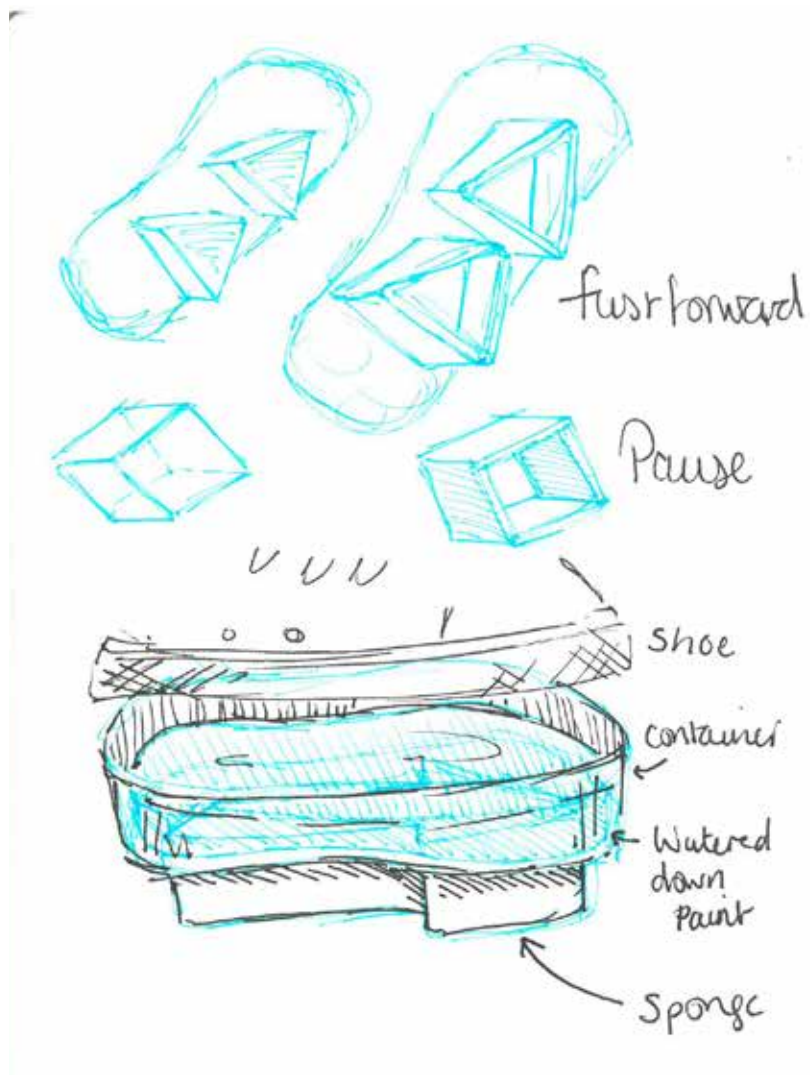


Mapping a journey using plasticine











SITE SPECIFIC

MATERIALS +

INTERVENTIONS

2

Defining the Site Responsive

Site response in art occurs when the artist is engaged in an investigation of the site as part of the process in making the work.

The investigation will take into account geography, locality, topography, community (local, historical and global), history (local, private and national).

These can be considered to be “open source” – open for anyone’s use and interpretation. This process has a direct relationship to the art works made, in terms of form, materials, concept etc.

Of course, artists, like anyone else, respond to these “raw materials” in individual ways.

Gillian McIver, ART/SITE/CONTEXT, 2004

Social Use

Cities evolve over time, the social use for which a site was built may change and mutate many times before the artist comes to the site. The artist must be careful not to immediately romanticize and prioritise the “original” use as being somehow more “authentic,” but to consider the social use of the site as a continuing narrative of which s/he is another part.

Becoming Part of the Collective Memory of the Site

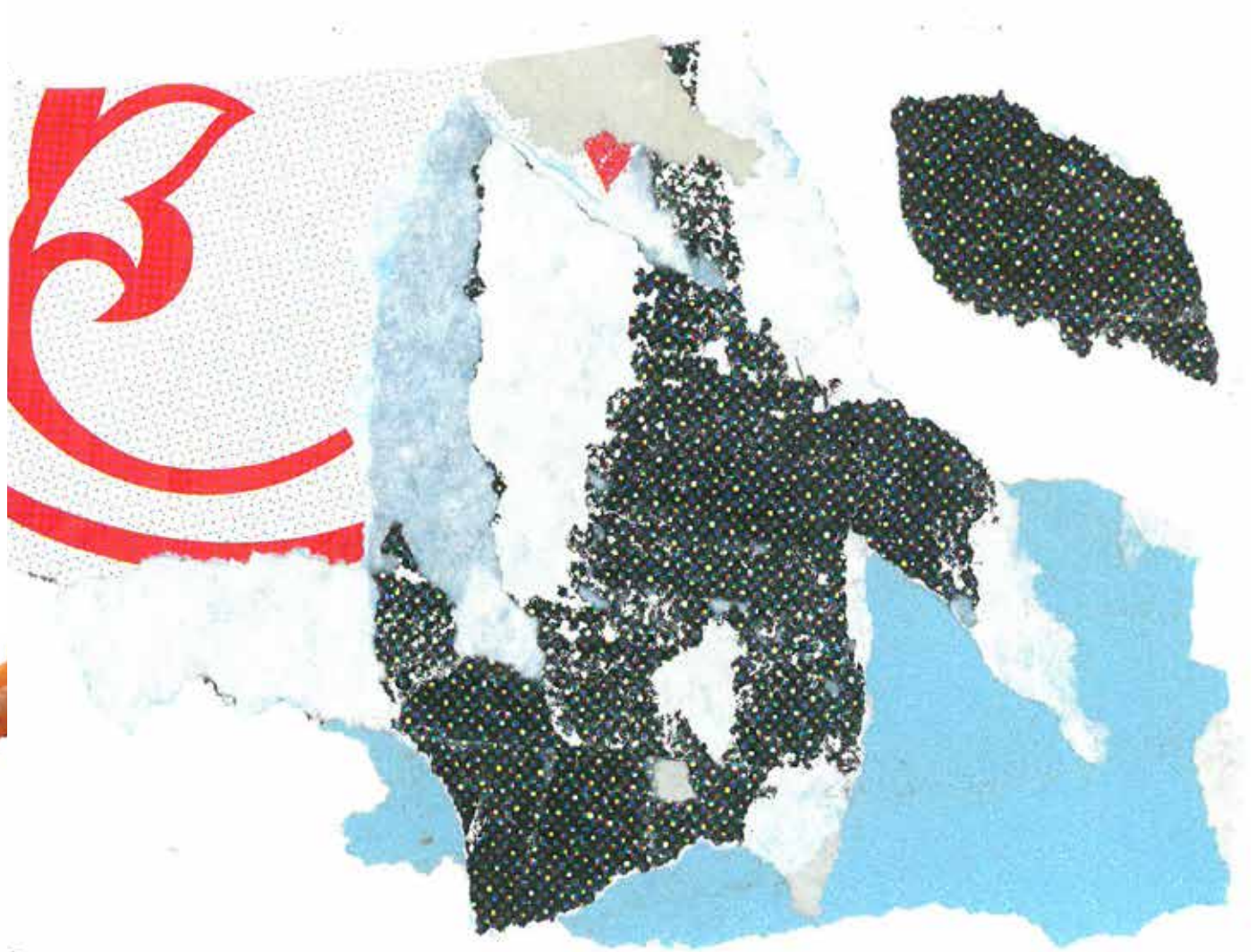
Working on a site does not bestow ownership upon the artist. The artist and the work becomes part of the collective memory of the site, and the artist has to accept that.

Gillian McIver, ART/SITE/CONTEXT, 2004



Natural Resources: Initial Finds

Manmade Resources: Initial Finds



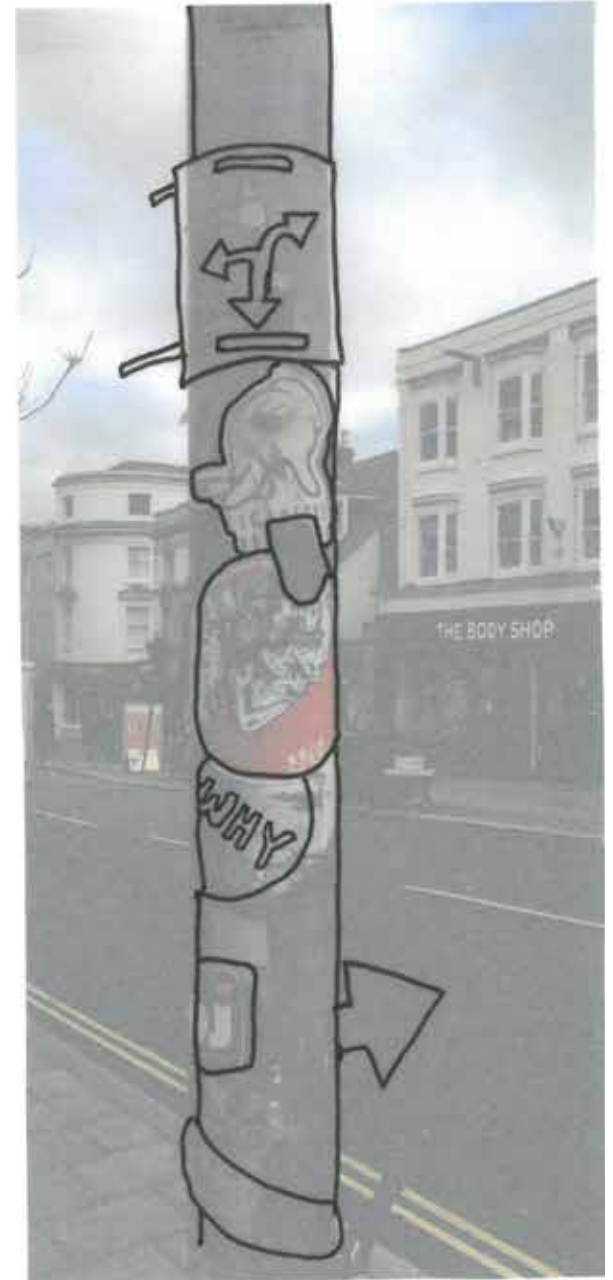




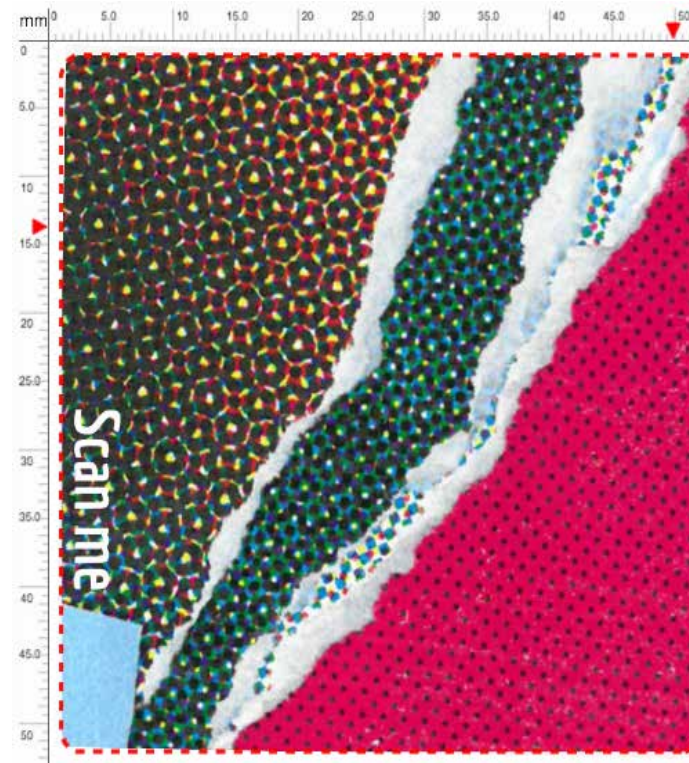
Making Printing Ink from Berries



Repurposing billboard paper and integrating it back into an urban environment.







Printing stickers with billboard graphics to be scanned using the HP Reveal App. This could then explain my project through a video.

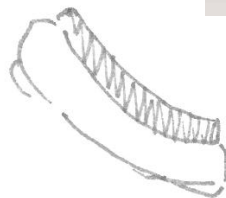
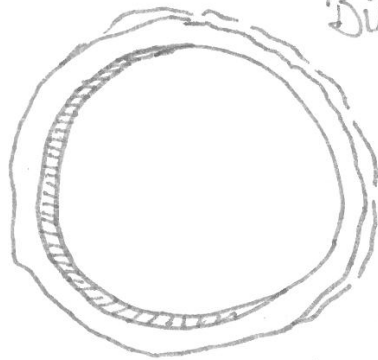




Billboard paper as a veneer.



Bike tyre

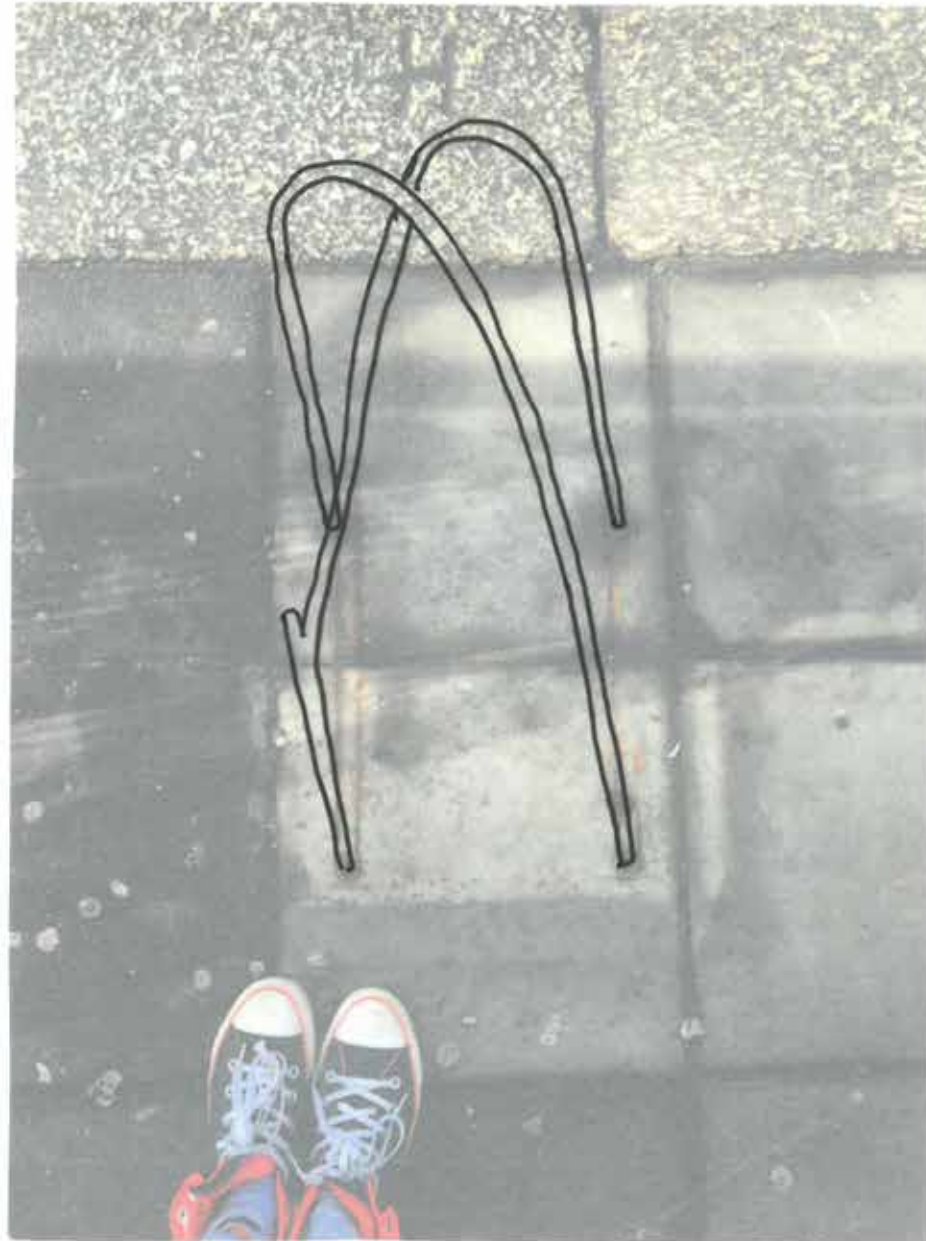




Mark making with a bike tyre







Potential Interventions into existing infrastructure.







Site specific casting in cracks with cement, polyfiller and plaster.



SITE SPECIFIC

MAKING

3

Definition of Play

Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside "ordinary" life as being "not serious," but at the same time absorbing the player intensely and utterly.

it is an activity connected with no real material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner.

It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.

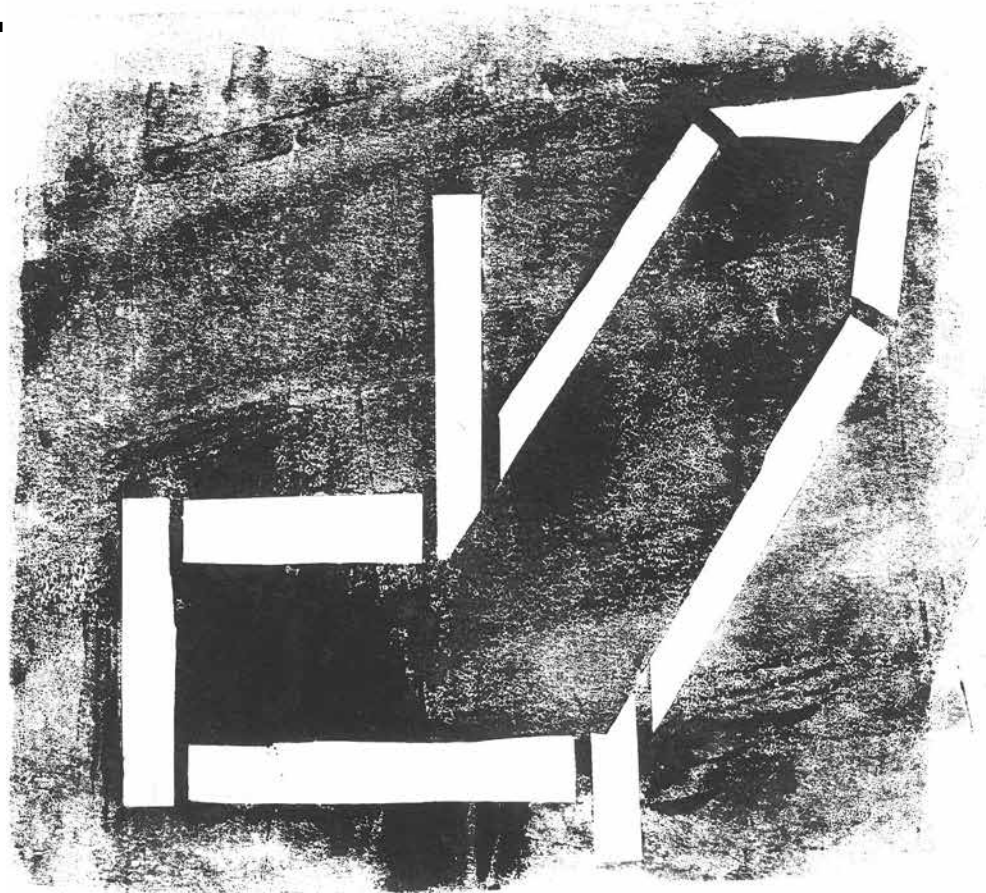
Johan Huizinga, *Homo Ludens*, 1938

Defining Characteristics of Play

1. **Free:** in which playing is not obligatory; if it were, it would at once lose its attractive and joyous quality as diversion;
2. **Seperate:** circumscribed within limits od space and time, defined and fixed in advance;
3. **Uncertain:** the course of which cannot be determined, nor the result attained beforehand, and some latitude for innovations being left to the palyer's initiative;
4. **Unproductive:** creating neither goods, nor wealth, nor new elements of any kind; and, except for the exchsange of property among players, ending in a situation identical to that prevailing at the beginning of the game;
5. **Governed by rules:** under conventions that suspend ordinary laws, and for the moment establish new legislation, which alone counts;
6. **Make believe:** accompanied by a special awareness of a second reality or of a free unreality, as against real life.

Katie Salen + Eric Zimmerman, The Game Design Reader, 2006

PRINT
ING



DIRECT
IONS

The aim of this trial was to determine how easy it was to print directions on the go around the city.

This was the first attempt of trying to force the ink through a cut stencil. It was unsuccessful. The print on the adjacent page used the cut areas as negative space and was much more effective.

On reflection, the direction of the arrow is not entirely clear.







Prints fastened with cable ties









RELIEF
PRINTING

WITH
MUM









"We are on the pitch and put golf course."

"How did we get here?"

"Through a hole in the fence."

"How are you feeling?"

"Very Naughty!"

"It's alright!"

"No it's not alright because you told me to turn back!"

"Oh yeah, I did say we should probably turn back..."

"But it is nice and very different and exc... Can we find the hole again?"



"Yep!"

"I don't think we are where you think we are because I can hear the tram and the tram doesn't go through the golf course."

"Ok what i'll do is I'll get my phone out and put our home address in and then it'll give us a route of how to get home so we know where we are."

"No, we are not trying to get home mum, we're urban explorers!"

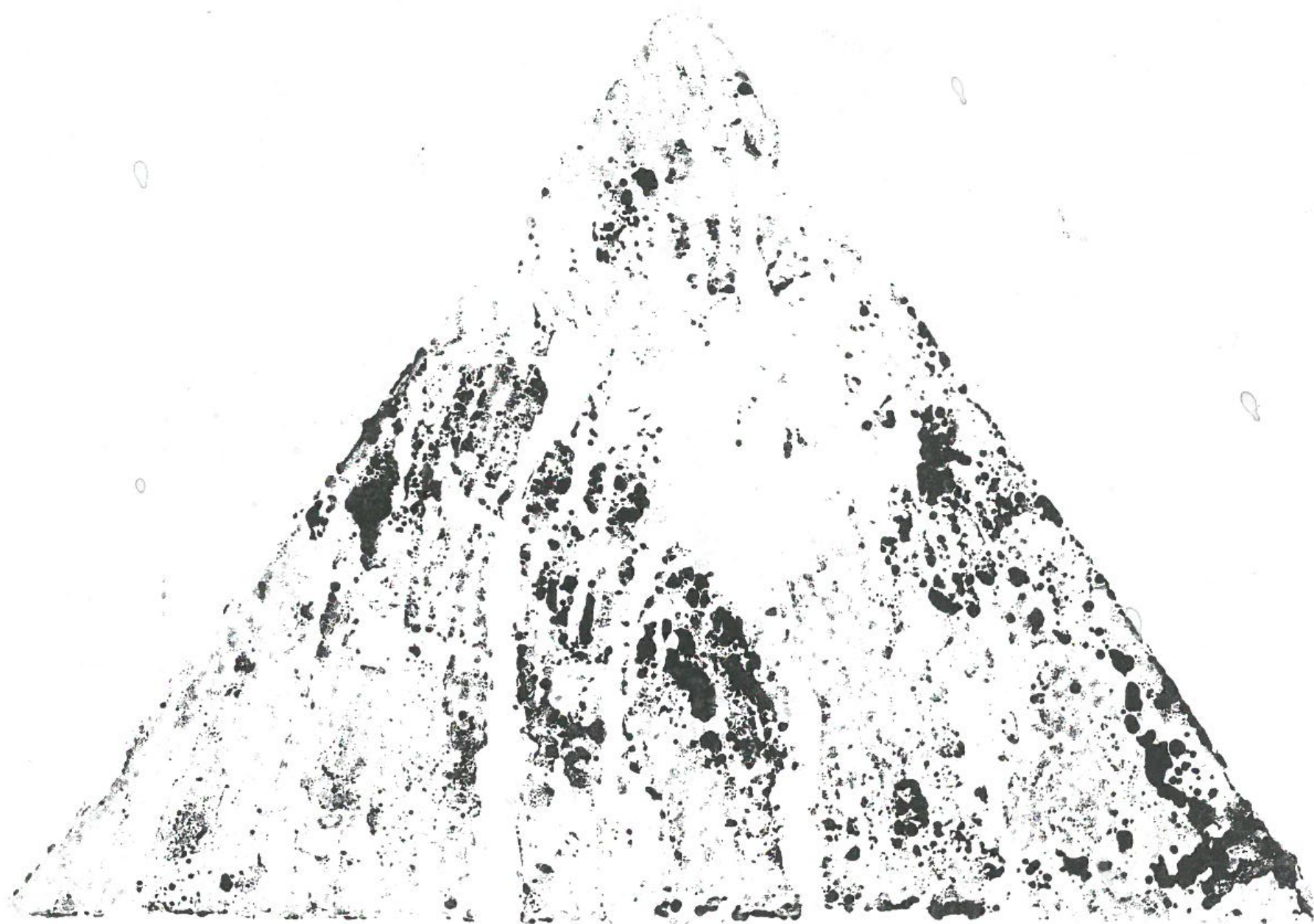
● Me

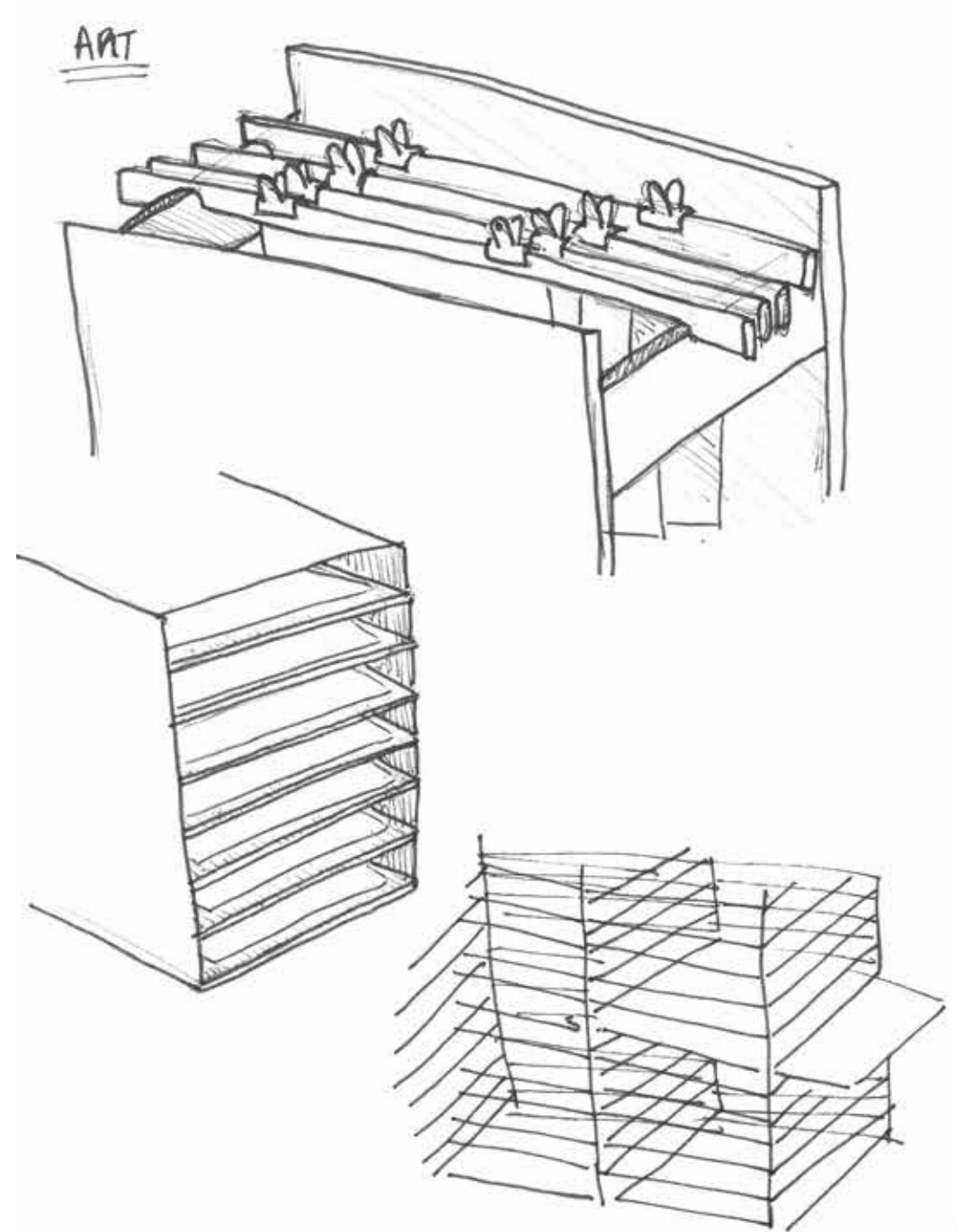
● Mum



Peg drying rack



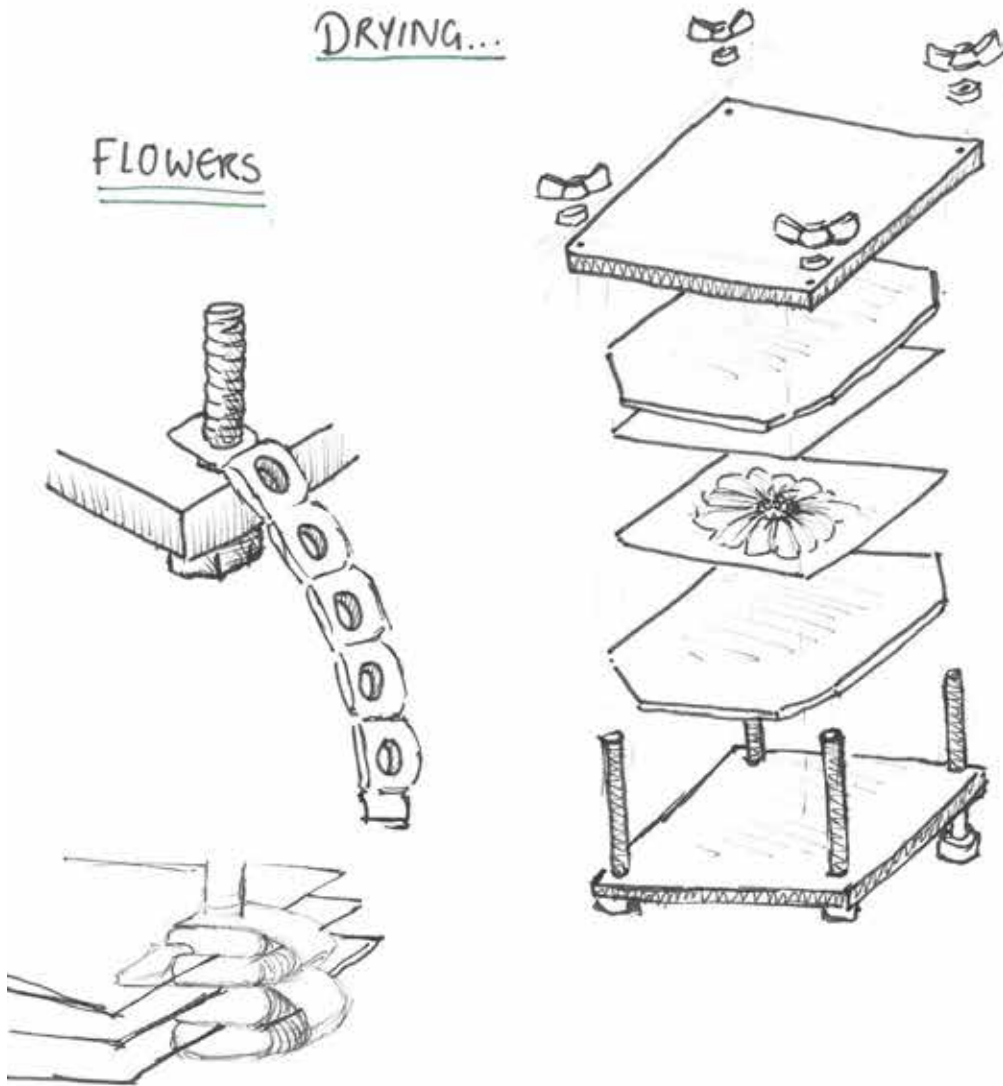




Intitial research into drying racks.

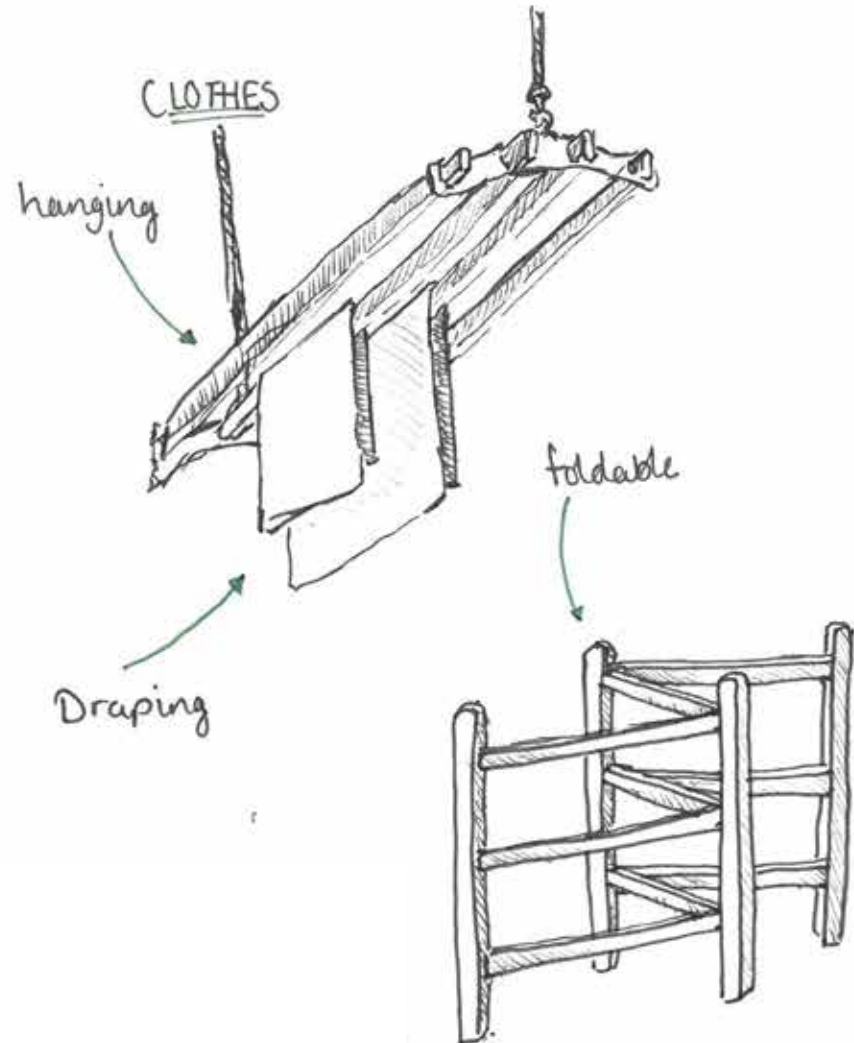
DRYING...

FLOWERS



DRYING...

CLOTHES



using to illustrate
significance of Project
Reinterpretation
Rather than
Practical necessity
of design

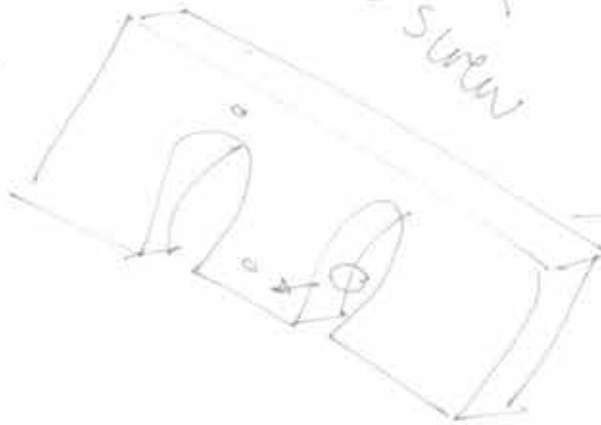
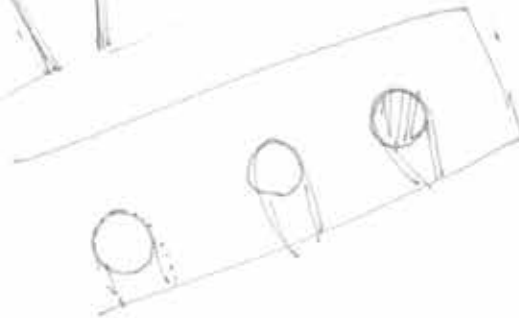
- do you leave?
- What
relationship
does it
have to
the audience

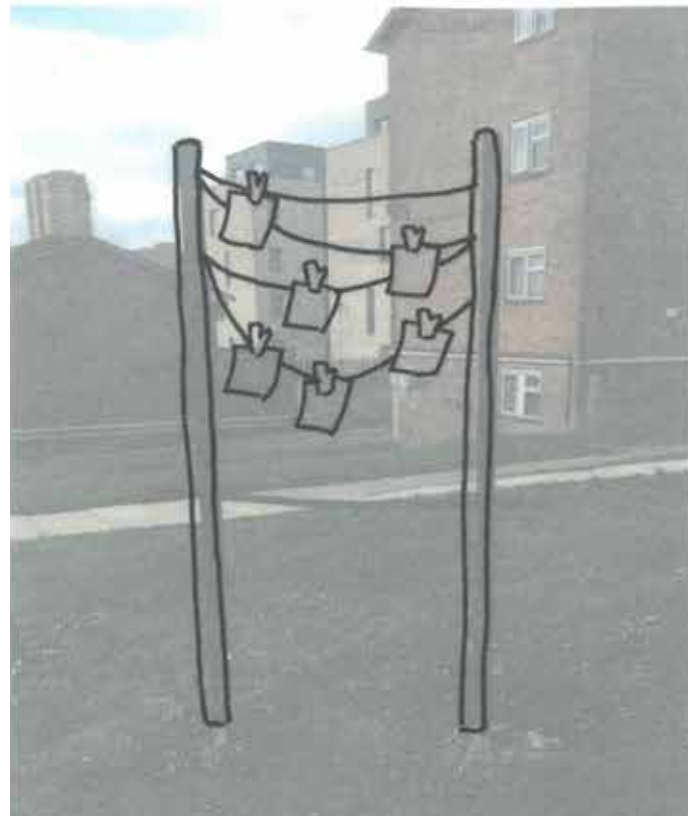


Velcro
thumb screw
top & die



2 halves
Cook
hanger
wire.



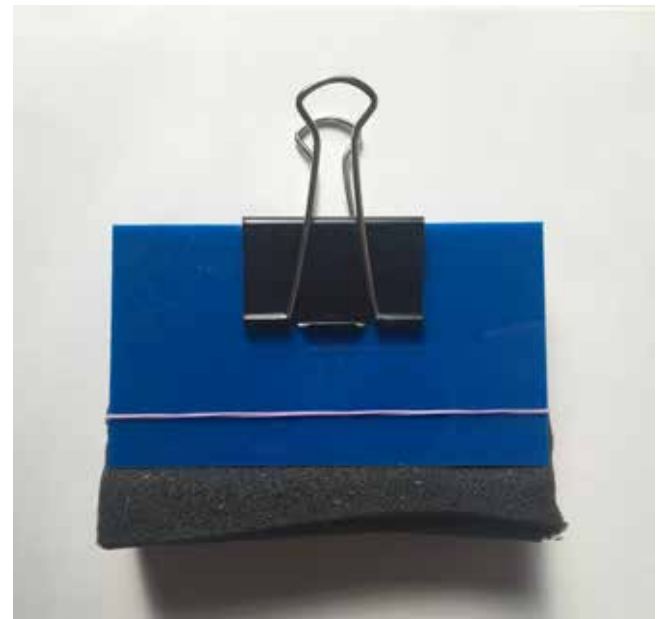


Potential interventions for drying racks.





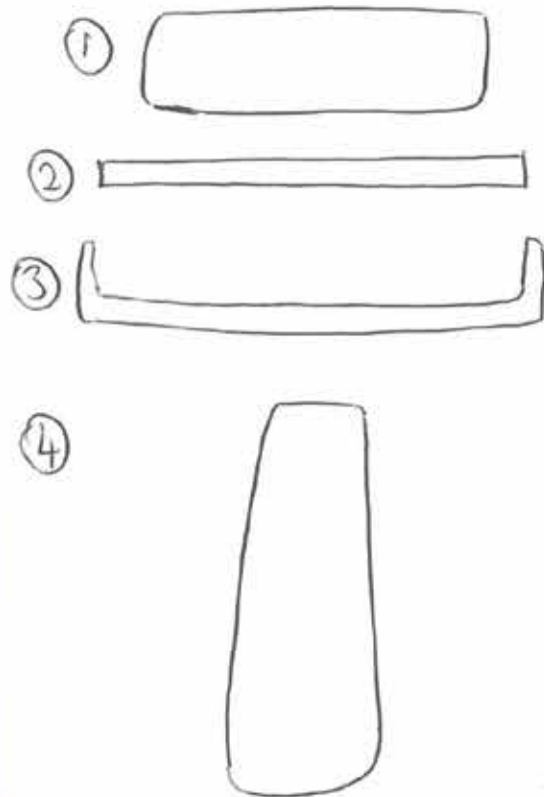
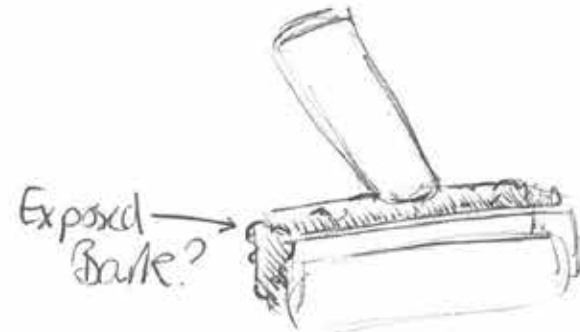
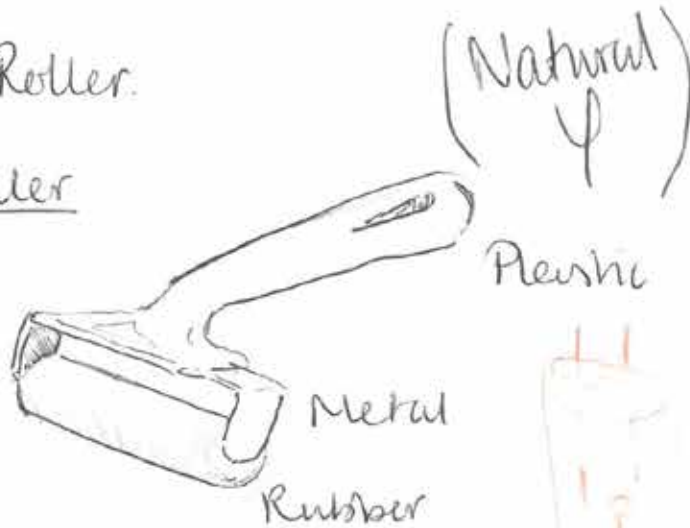
Initial printing tools



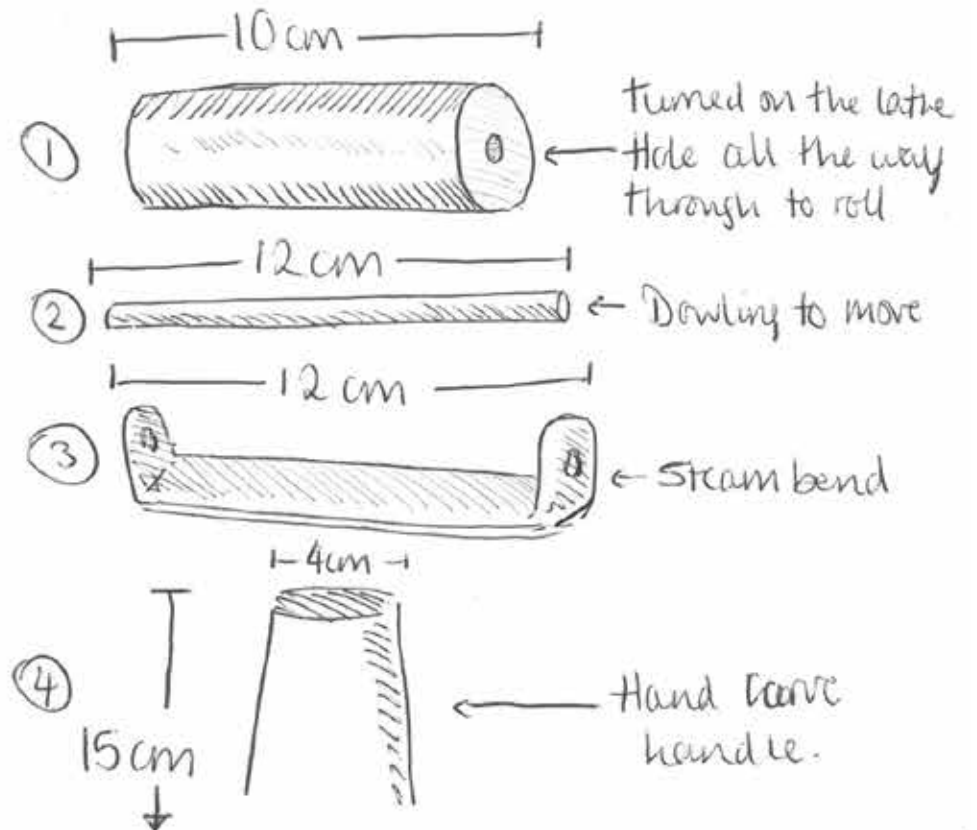
Printing Roller.

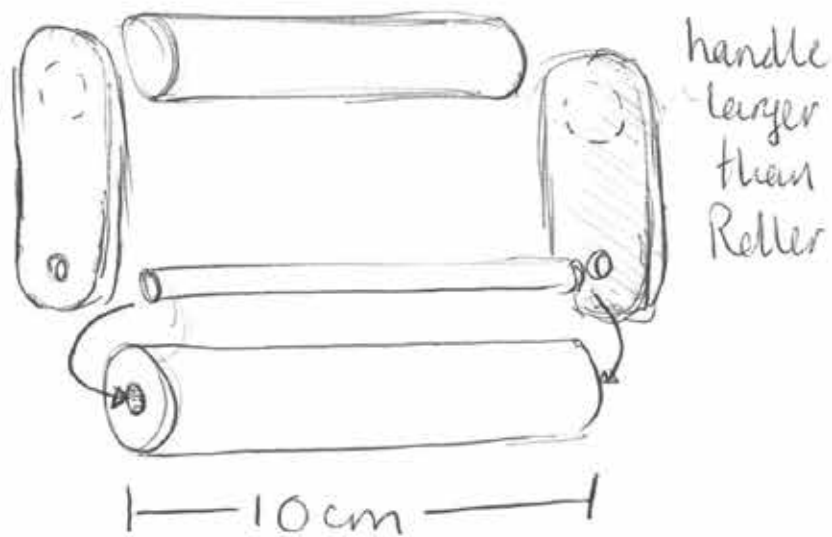
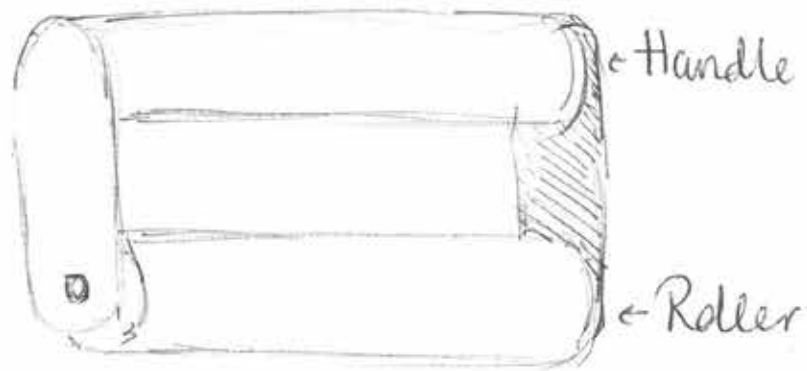
My Roller

4 elements

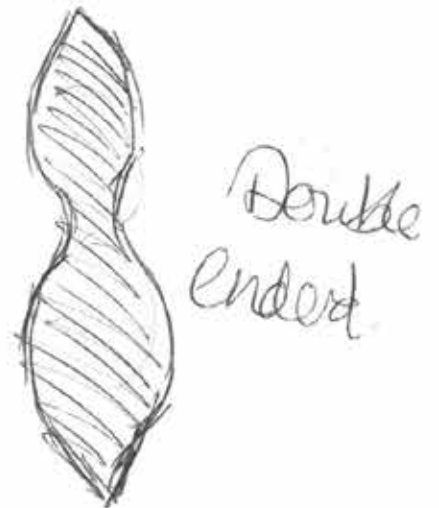


Made out of Ash.





Former Ideas?



Steam Bender

- Set up former and clamps
- turn off
- take one with gloves
- turn on at wall
- fill with water
- wait
- wear gloves to put work in
- wait at least 30 minutes

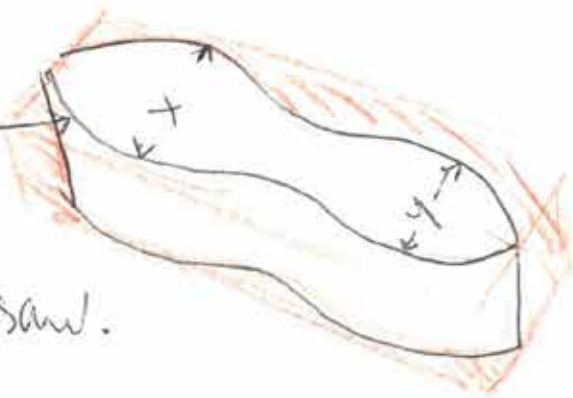


Drill hole to
stop from
splitting

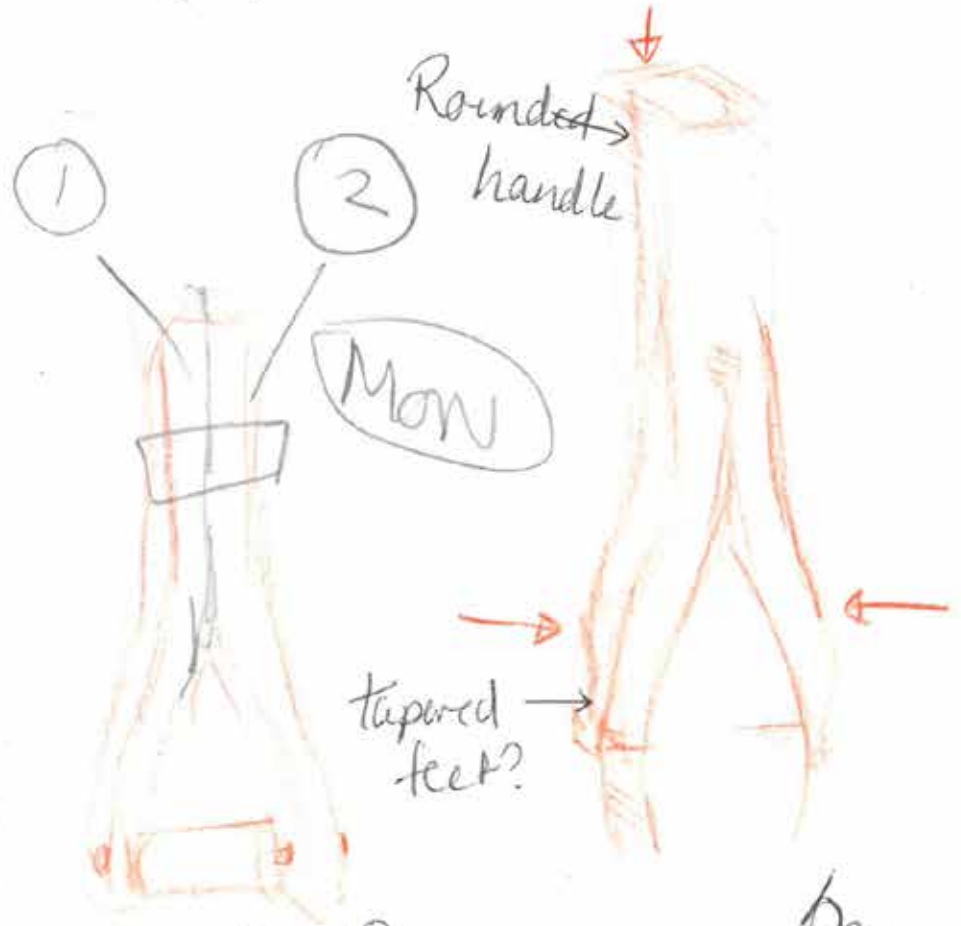
Remove
(tapered)

Cut down
edge with
a bandsaw.

Former
Cut from
Bandsaw.



Monday: Find 4 shaped Branches.



Roller
fits in
to steam
Bent

bigger
Steamer
thinner

DRYING & BEHAVIOUR OF ASH

① Cut: 28/11/17

Stripped: 1/12/17

Turned: 4/12/17

Dried: Indoors



I let the wood dry out for a week inside and turned it whilst it was still green. It hadn't split when I started to turn it but split afterwards.

② Cut: 28/11/17

Stripped: 1/12/17

Dried: Indoors



It has one long split down the side about 7mm wide.

③ Cut: 28/11/17

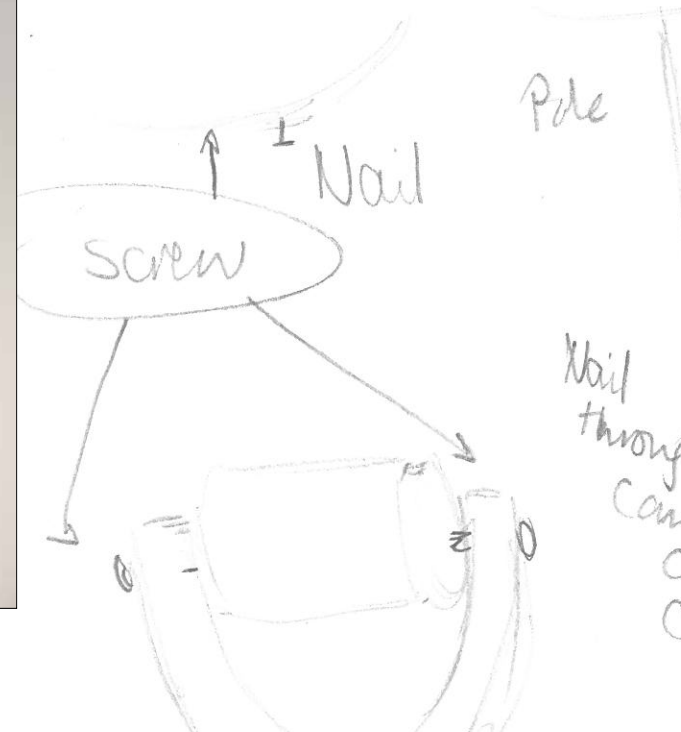
Stripped: 1/12/17

Dried: Indoors



It has one long split down the side about 1 cm wide.

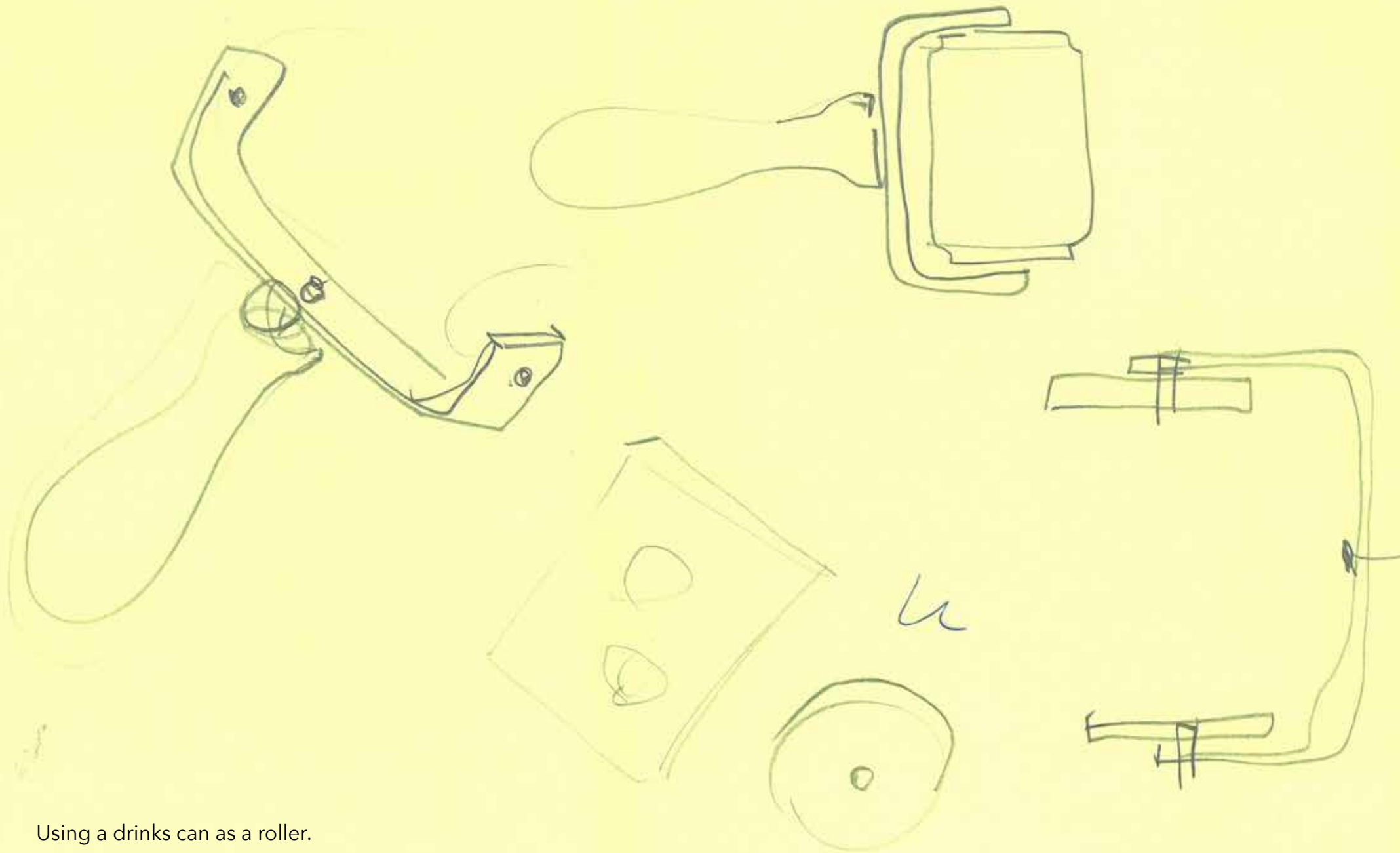




Rubber

Made our ch
Ash.





Using a drinks can as a roller.







[Looks up to see a woman watching us printing]

"Hello! You Alright?"

"I'm fine, I'm just standing here."

[Sensing a bit of a tense atmosphere]

"Is there something I can help you with?"

"I can stand here if I want, it's a public walkway!"

[something inaudible]..."and we won't tolerate graffiti!"

"Oh no! This isn't graffiti! We are just taking some prints for my project, do you want to see? I am researching into how psycho-geography can be use..."



"Well that is what the fence is there for! So people don't graffiti on the wall!"

"Ok... But that's not what we are doing..."

[Walks away muttering something about how she "won't stand for graffiti"]

● Me

● Concerned Neighbour

2001.8.2



BRANDING +

PACKAGING

4





bold colors included

like the slight Reveal.



good use of space.



Tammy Kitt

Easy to use on the go?

Overkill on compartments?

X54
Morning Blossom

R114A

Barley Twist

X54
Nice Tan

R114C



Interesting



Simple logo

I like that the instructions are hidden.



More casual Packaging



Interesting use of interior

Skins Packaging

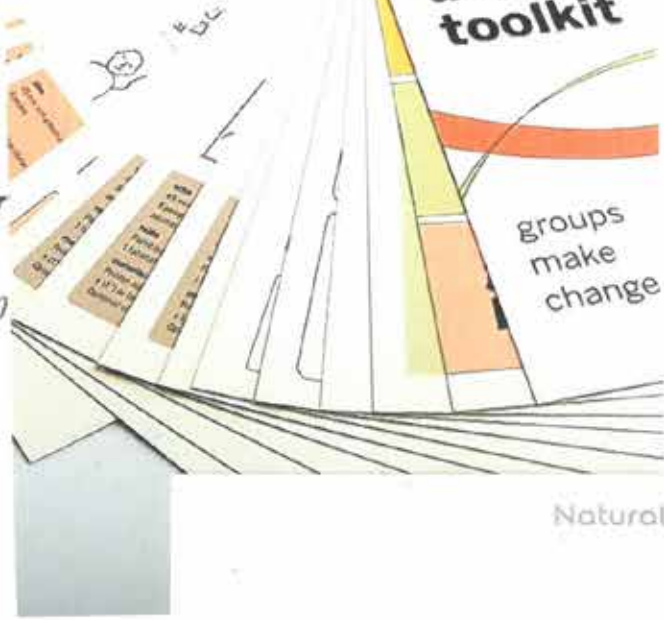


ring bound
Flash Cards
could be included
to explain ideas.

**collective
action
toolkit**

groups
make
change

Not a fan
of the
Colour
Palette.



Natural Colico

Frog Design



Super fun of
this.

fitting tool
pieces in the
box allows
the participant
to make tools
suitable to
their surroundings



I like the
Photography
too.
Photographs
like this.





Strong Logo.

like the use of black & white text.

Handle.



Consistent Pushers.



Can be used sitting down. Maybe a bit fiddly on the move.

Olivia Paden

Bold Red against neutral Beige.

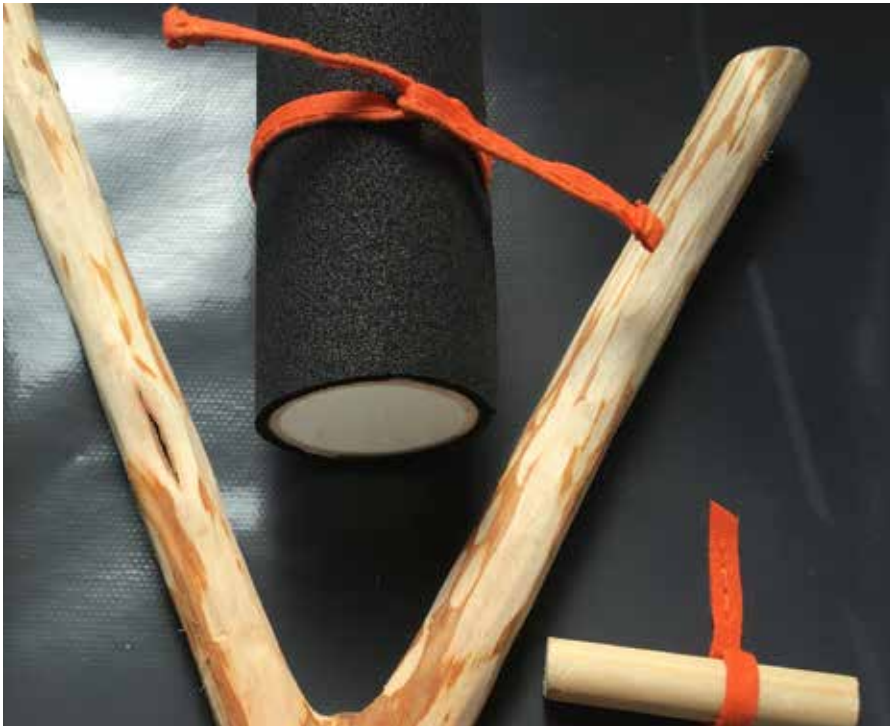
I like how the form echoes the context in which the product is used.

Tool roll made from vinyl so it can be wiped clean.











DISPLAY +

EXHIBITION

5

Psychogeography: Remapping an urbanised area; usually navigating in a way that is an alternative to the way that the city was designed to be behaved in.

We are encouraged to be distracted by music.

We are encouraged to be distracted by social media

We are encouraged to zone out from our surroundings.

It is defiant to be present

It is defiant to observe our surroundings

It is defiant to deviate from the path.

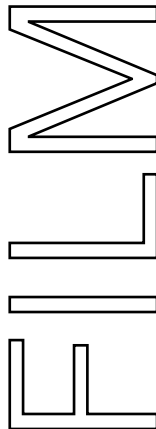
This project makes you the maker.

1) You make the tools.

2) You print your own directions.

3) Others can choose to explore yours or make their own directions.

Using the city as a resource and a canvas.





EXHIBITION





