

# INSTITUTE FOR PIEDIOLOGICAL RESEARCH (IPR)

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Name of the workshop: **DO PEOPLE LIKE YOUR FEET?**

Angelo Ciccagliione, Diana Ferro, Jack Prendergast \*

angelo.cicca@gmail.com , diana.ferro@uniroma1.it , jack.prendergast1@gmail.com

Community, Theoretical, Deconstruction,  
Construction, Fictional, Performance, Narrative **in a**  
Design, Edible, **Other \***

\* Arts&crafts - Explorative - Fiction/Truth -  
Scientific - Spiritual - Research - Procedural -  
Urbanism - Walking

OBJECT: Establishing the foundations for the very first Institute for Piedilological Research using the feet as a tool for praxis. We think of walking as a radical form of expression geared to reach peripatetical transcendence. Walk with us. We walk you.

ABSTRACT: The first workshop held by the Institute for Piedilological Research aims to question basic assumptions at the foundations of spatial practice such as how we orient in space, what is the ground we stand on, how we move through space with our feet and so on. As xenofoot research scientists, we propose an intensive training schedule alternating between walking practices in the territory of Calarasi and reflective/making/transcendental moments on the grounds of EASA community. As walking is really close to doing nothing (Solnit, 2000), it opens up a world of possibilities for the participants that allow encounters with local inhabitants, found material, conversations, random observations and visions of other dimensions to affect what they will make or write or perform or preach throughout the time of the workshop.



fig.1 feet as maps of the entire body

DO PEOPLE LIKE YOUR FEET?

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of many  
“Causing a  
physical or social  
disorder, deviation  
to be concentrated in a sp  
virtual” Tiquun – The Cyb  
“The city layer is perhaps  
for sorting users in transi  
the urban platform, and th  
other” -Benjamin Bratton  
“Your footsteps follow no  
eyes, but what is within.  
Calvino Invisible Cities  
“Rhythm is originally t  
Every human being w  
walks on two legs w  
the ground in turn a  
moves if he contin  
whether intention  
rhythmic sound  
Canetti  
“when the map  
territory, some  
principle of re  
Simulacra and  
“Movement vi  
of a precisely  
-B. Tschumi  
“Architecture  
about space  
about event  
happens in  
Manhattan  
“we begin  
movement  
mechaniz  
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a contrib  
history  
“there



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## IPR MANIFESTO

“Causing a change in state in a physical or social system requires that disorder, deviations from the norm, to be concentrated in a space, weather real or virtual”

Tiqqun – The Cybernetic Hypnotises

1 The Institute for Piedilological Research (IPR) is a very serious think-tank about spacemaking through walking practices. There is no outside from the workshop, as soon as you join you are partaking in the institute. There is to be no breaks, the process is never ending, people are continuously participating whether they like it or not. Every time you occupy territory and utilise your feet you are partaking in the workshop.

2 The IPR advocates for the collapse in scale of the map unto the hiker/explorer/truth seeker's body within and without the act of walking. Walking across the map is beyond thinking of location, beyond placing a dot on a flat piece of paper and beyond planning a trip. Walking is about embeddedness and responsiveness to the territory, in real time. The walker transforms each spatial signifier encountered in the territory into something else (De Certeau, 1980) that is beyond any rational expectations.

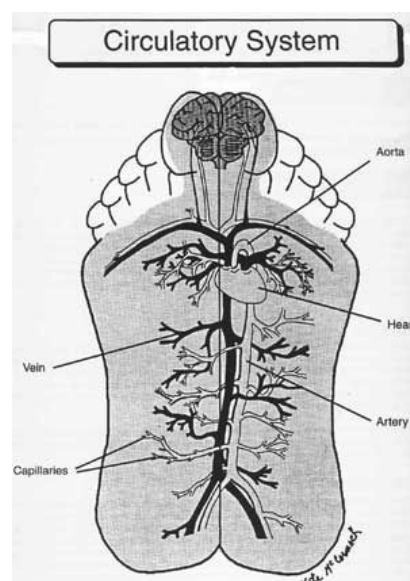
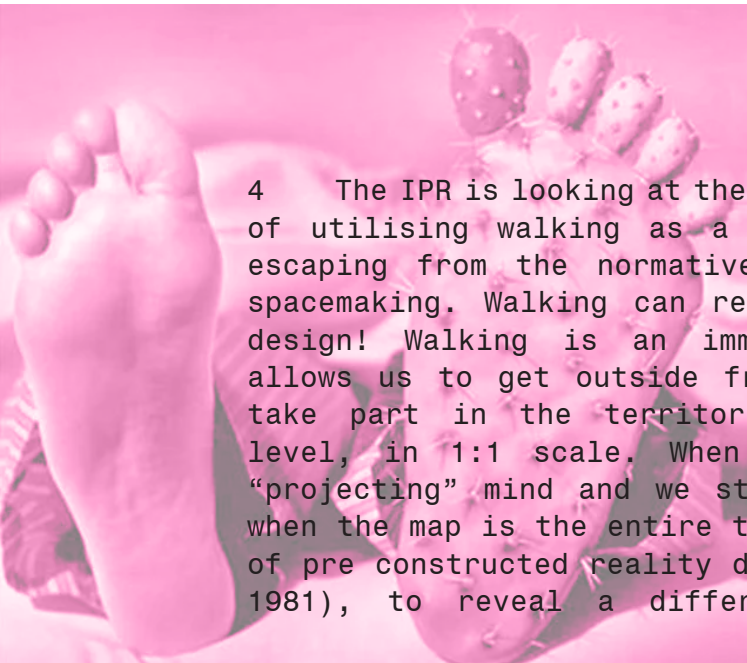


fig.2 how feet do think

3 The IPR does not believe in cartesian, objective, geometric maps. We aim at an altogether obliteration of the current typology of map which is meant for improving the efficiency of the capitalistic system. Each one's feet make a new map. Our feet can think! We want to use the brain in our feet to free ourselves from the disciplinary rule of the map. We want to find our own territory beyond the simplified diagram of the map, in between the pixels of the digital map.

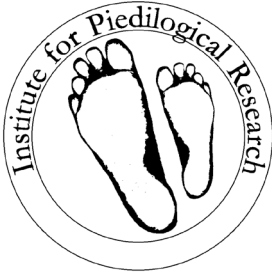
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4 The IPR is looking at the multiple potentialities of utilising walking as a tool for research and escaping from the normative productive cycles of spacemaking. Walking can revolutionise the way we design! Walking is an immersive practice which allows us to get outside from our own brains and take part in the territorial context at ground level, in 1:1 scale. When we get out from our “projecting” mind and we start receiving the 1:1, when the map is the entire territory, the principle of pre constructed reality disappears (Baudrillard, 1981), to reveal a different state of things.

5 The contemporary young designer, architect student, “creative”, feels the need to produce. Even in your off time you are pressured to “up skill”. Learning new computer programs on your days off or entering unplayed competitions with your friends late at night just to get \*one leg up\*. THE IPR SAYS NO!!! What if there was a way to escape from all this? What if there was a way to escape for this path that seems to be mapped out before us? Walking is the way to break the patterns of production inscribed in us by the university system! What if we just do nothing? What if we just walk? We just choose to WALK! We let our feet create our sense of autonomy, in fact they might even be free from our own control. We want to regain our creative freedom through one of the most primitive gestural acts of humanity.

6 The IPR uses the feet in all its beautiful nuances to destroy the presence of the map as a discipline and control tool. Walking while absolutely focusing on the feet triggers an obsession on the foot, on its image, on its own skin map, on its own smelly territory. The foots hijack the researcher’s brain and takes over hacking any totalising vision of the territory with images of feet with smiles and toes with noses. All the piedilological nonsense completely floods in and overwrites any mapped order. It’s a total anarchy of the feet.



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7 The IPR acknowledges the anarchic rule of the foot and its role to territorial and thus spiritual transcendence. The foot is a map by itself which contains morphological and topographical information, which possesses a system of sign and significants, which contains information and symbols on the whole body. But the foot can't just be read like a standard map, with your eyes, it's not a passive device. The IPR invites the researchers to listen to their own feet but also to other people's feet, as they are our teachers in escaping from the map.

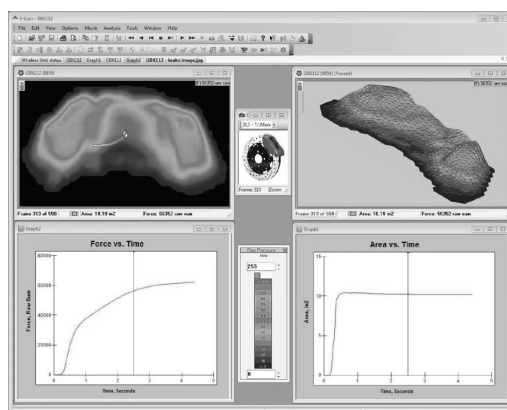
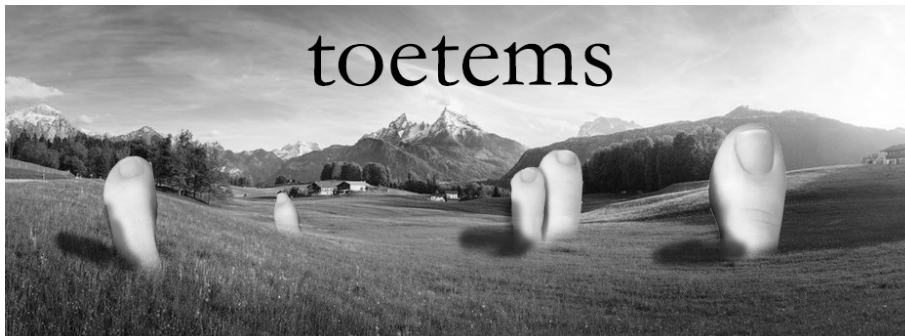


fig.3-4 some of the research methods developed by the IPR



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## TOETEMS

The TOEtems will firm the foundation points for the continuation of the institute of piedilological research. The 5 toetems will be defined by the participants throughout the workshop.

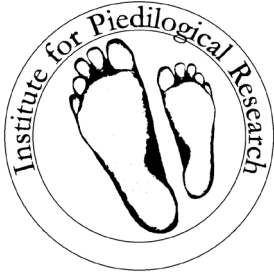
They can manifest in **any form deemed appropriate [physical interaction in space, ephemeral monument, written text, performance, etc]** as a result of working through the alternative methodologies and research carried out during the workshop.

The TOEtems will be set as the pillars which the institute will be established upon, much as 5 points of architecture, or the 5 pillars of islam. To be used as a base for the continuing work of the IPR after the 2 weeks of EASA, and form a starting reference point for others who wish to join the research.

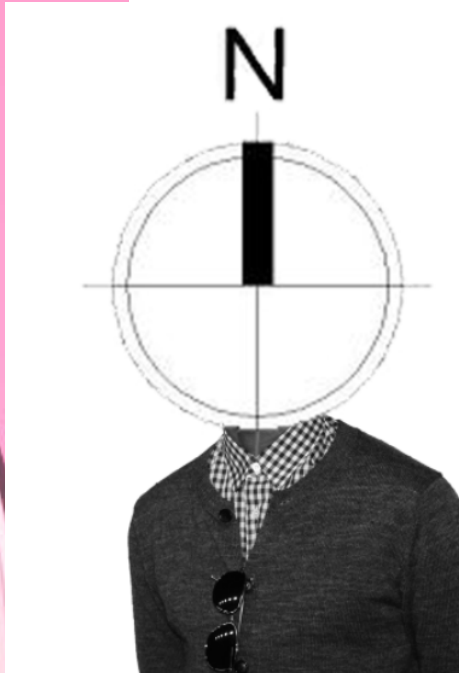


If your feet are resting.. Why?  
Think about why your feet don't want to move? Are they moving by themselves?

Have you seen your foot?  
When was the last time you saw your foot?  
Do you know where your foot are at all time  
Is it good to walk barefoot if your feet get dirty?  
What are dirty feet?  
Cover your feet in mud?  
Let them free  
Free the feet  
If your feet are in your shoes are they still your feet?  
Do your feet belong to you if they are in somebody else's shoes  
Defeat the feet



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Size	Arch Circumference	Average Shoe Size
XS	4-6 in/8-16 cm	US: Y12-M3/Y12-W4
S	5-8 in/13-20 cm	US: M 3-5.5/W 4-6.5   UK: 1-3   EU: 33-36
M	7-10 in/18-25 cm	US: M 6-9/W 7-10.5   UK: 4-8   EU: 37-41
L	9-13 in/23-33 cm	US: M 10-13/W 11-Plus   UK: 9-13   EU: 42-46
XL	11-15 in/28-38 cm	US: M 13.5-15   UK: 14-16   EU: 47-50
XXL	13-18 in/33-46 cm	US: M 15.5-PLUS   UK: 17-Plus   EU 51-PLUS



ruler is  
the ruler

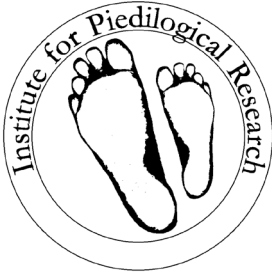
fig.5-6 measurements and orientation within the IPR

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fig.7-8 samples of possible outcomes  
of the workshop





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## ANNEX 0 : PEOPLE - SPACE - AFTERLIFE\*

IDEAL NUMBER OF PARTICIPANTS 6-12

1.  
 IPR will provide  
 participants  
 with a personal  
 printed bible  
 with theoretical  
 inputs and hints  
 of exercises  
 [see annex 1]  
 to be expanded  
 and explored  
 during the  
 workshop, until  
 transcendence.

### PARTICIPANTS' TASKS\*\*

They will walk.

We will facilitate this by also walking<sup>1</sup>.

The workshop can accommodate as many or as few participants as needed.

Our institute is a very flexible family.

### COLLABORATION WITH THE LOCALS\*\*\*

Local collaboration will happen naturally and spontaneously. Engaging with the context of the city we create interactions with the locals. Hopefully we will learn something from each other.

By getting lost walking in the tertiary we might find new friends throughout the treachery. [these friend don't necessarily need to be human... they might also be a nice rock]

### LOCATION \*\*\*\*

Location is as wide or as small as the participants decide. Beyond the territory of the city of Calarasi and within the easa location. The city is just a mindset but the city is also a physical place. The workshop intends to explore and investigate all areas on and off the map utilising the foot as the tool for unlocking the city. The city is within the time and can only be accessed by the foot as the key to the city.

Foot by foot. Step by step. Unlocking human existence, enabling us to transcend the earthly realm.\*\*\*\*\*

A small step for a man, a giant foot for humankind. The site is the foot and it travels within the other sites like a voyageurrr or the sites travel within the foot...?

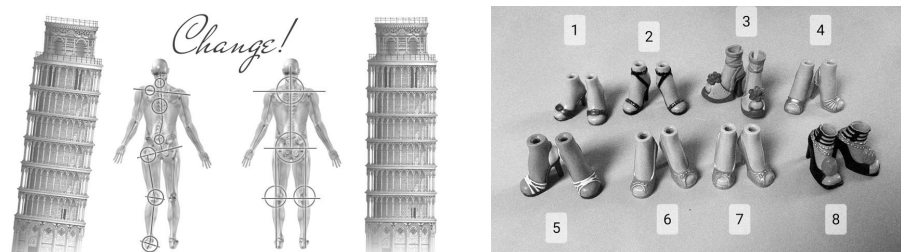


fig.9-10 samples of possible outcomes of the workshop



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## OUTCOMES

the afterlife of the workshop will be transcendence.

The workshop is intended to make limited permanent impact on the site location, since walking is an ephemeral act the traces will be only the footsteps.

The participants will leave with a new form of knowledge, from experimenting spatial practices and integrating alternative methodologies.

After the 2 weeks of easa participants will be encouraged to continue further research as representatives of the Institute for Piedilological Research.

Maybe the outcome could be edible for participants and community - fft (food for thoughts)



fig.11 expected outcome of the workshop



\*Does edible also include drinkable?

\*\* explore, build feet, create footages, think of serious issues, walk, play, react, recover, jump, stop, crash.  
See if it works, assess

\*\*\*would love to collaborate with the vulcanizatori

\*\*\*\*it would be a bonus if participants preferably have feet.

\*\*\*\*\*[but not if your feet smell] foot hygiene is very important.



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\* The exercises should not be considered as tasks or a fixed program, but simple hints or examples of possible activities of the workshop.

The purpose of the process is to be open to the unexpected and evolve as a collective decision making and learning.

## ANNEX 1: TEAMBUILDING - SELFBUILDING - WORLDBUILDING EXERCISES\*

Sample of the activities conducted by the IPR during the workshop, may vary according to the schedule and imagination [see annex 2].

### KEYWORDS AND THEMES:

presentation [to de-feet any hesitation]  
 post-truth  
 embodiment  
 orientation and perspective  
 invisibility to map  
 urban exploration and engagement  
 process and instructions  
 drift and derive

## BEGINNERS

name	what to do	what to bring	keywords	reference
assess the city	evaluate the public space by bestowing badges and prizes for things you notice, love or hate	labels	urban exploration and engagement	wicked arts assignments
fake news	bring fake news into the world		post-truth	wicked arts assignments
accidental art	find an object or visual element on the street that can be art but it is not intended as art	camera/phone	urban exploration and engagement	wicked arts assignments
long story short	write your life story in twenty three word sentences. translate the story into a set of twenty equally succinct drawings to display together	paper and pencils	presentation	wicked arts assignments
zeno walk	walk towards something but never arrive		urban exploration and engagement	
spirit of the law	break into your neighbor's home and tidy up the place	your neighbor	urban exploration and engagement	wicked arts assignments
is it art or is it lunch?	get your food out of your bag and make your greatest work of art	your bag	presentation	wicked arts assignments
the purpose of tools	draw with your fork, eat pasta with your brush	something	embodiment	wicked arts assignments
where do you orient yourself	choose your direction		presentation	IPR
Tinder foot	Footmatching by similarities	feet	Presentation	IPR
The Fractal foot	Draw a foot on your foot. Expand your drawing on the outer space.	foot paint	embodiment	IPR
Get lost	walk around freely for an amount of time, then send your position on the whatsapp group.	phone	orientation and perspective	IPR
Cowalking	stop. Have a look around. How are other creatures walking?	eyes	embodiment	IPR

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footography_____	walk only on the lines you see on the ground. Stop when they stop. Why do they stop. Take a picture.	camera/ phone_____	orientation and perspecti- ve_____	IPR_____
echolocation_____	spin on the spot while screaming a word of your choice. Walk towards your echo for one minute. Stop and repeat		orientation and perspecti- ve_____	IPR_____
Jumping_____	Make rhythmic up and down movements with your heels. The movement gradually becomes jumping. The jumps become higher, the speed of the jumping decreases. You reach your highest jump. You gradually go back to standing still.		embodiment_____	moving wri- ting_____
Rhythm of walking	You slowly walk back and forth between columns holding a stick in your hands. The end of the stick taps against the columns, it increase rhythm as you in- crease your pace		pace and music	moving wri- ting
Green screen_____	Paint yourself in green paint and film yourself walking. Edit the video replac- ing the green with your surroundings.		invisibility to the map_____	IPR_____
folding contra- dictions_____	create a page with collections or random words and statements.then field the page like a map. where the words overlap that creates the new narrative. have to ra- tionalize what is unfolded and or carry out the action	page_____	post truths_____	IPR_____
map on my back_____	draw a map on a sheet of paper resting on someone's back. the person in the back has to draw their own map using just what they feel. When the map is complete they must follow the map to the location. then the participants swap and repeat the exercise	paper and pencil_____	exploration_____	IPR_____
drifting derive_____	"a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances." It is an unplanned jour- ney through a landscape, usually urban, in which participants drop their every- day relations and "let themselves be drawn by the attractions of the terrain and the encounters they find there"	feet_____	Derive_____	IPR_____
drift and mind map_____	walk without following a map. explor. stop after some time. and draw a map recreating the path you have taken. then complain with others to see commonali- ties and differences in your journey.	feet sketch- book pencil_____	drift_____	IPR_____
barefoot_____	While barefoot, dip your feet in paint and start walking. Walk until your foot- prints disappear. Sit down, dip your feet in paint again and continue.			IPR_____



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## ADVANCED

name	what to do	what to bring	keywords	reference
speed-teaching	teach someone something in 5 minutes		presentation	wicked arts assignments
talk to a stranger	create an intervention in public space that invites strangers to talk to you about a specific topic		urban exploration and engagement	wicked arts assignments
Made in X	produce historical artifacts for a society that has never existed		post-truth	wicked arts assignments
After images	write a story about the untaken photograph that haunts you		post-truth	wicked arts assignments
conspiracy theories	create a conspiracy theory about your school. Make a vlog about it		post-truth	wicked arts assignments
from round to angular	Rotate slowly on your axis in the middle of the square. your rotation gradually becomes walking in a spiral. Your walking reaches the boundary of the square, the pattern of your walking changes from round to angular. You run from corner to corner.		body step and scale	moving writing
data analysis	count the feet in the city		urban exploration and engagement	IPR
Going salad	make a group salad through chance operations. Eat the salad as in regular life, but also as an artwork	money	process	wicked arts assignments
The art of everyday	choose an object, a place, a person or a thing that you can follow for 7 days. observe and document the changes		process	wicked arts assignments
Phoning forced perspective	Document movement from the perspective of a smaller specie	phone/camera	orientation and perspective	wicked arts assignments
Let nature talk	make an artwork using movements found in nature		urban exploration and engagement	wicked arts assignments
Anger control	use waste material to make an object that represents something that makes you angry. then make a short film that shows its destruction in a fitting manner	phone/camera	presentation	wicked arts assignments
anti-self-portrait	photograph your opposite	phone/camera	presentation	wicked arts assignments
moving the city	find new ways to move through the city or re-think one that already exists. Try to go from one place to another using different strategies and/or devices.		urban exploration and engagement	wicked arts assignments
souvenirs from your neighborhood	make a souvenir inspired by traveling through the neighborhood		urban exploration and engagement	wicked arts assignments
Resistance	Tie a series of long strips of cloth to your body and start walking. Anybody can pick one strip and hold you back. Keep walking until the strips stop you.		embodiment	



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## PROFESSIONAL

name	what to do	what to bring	keywords	reference
post-truth lecture	create a post-truth lecture of no less than 10 minutes. Deliver the lecture, trying to persuade your audience of the content's truthiness, and then engage into Q&A session		truth	wicked arts assignments  disseminart collective, Lie To Me performance 2020
Computational invisibility	design a way to become invisible to a computer vision algorithm		invisibility to map	wicked arts assignments
timeout	declare a timeout from something you are required to do. Do it and document what happens.		process	wicked arts assignments  disseminart collective
Lose it	Start walking in the morning. Keep walking until you reach an unfamiliar place, far from where you started. Take turns whenever you can and don't keep track of them. Keep going to make sure that you get lost. Continue walking until you get hungry. If you have a snack with you, eat it. Resist the temptation to find your way back until the evening. When it starts getting dark stop and try to understand where you are to get back. If you don't manage, sleep under a tree and get back in the morning.		drift and derive	IPR



is not  
the line between  
points but the point  
is the intersection  
- Deleuze,  
Pourpalers

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change in state in a physical  
social system requires that disorder,  
deviations from the norm, to be  
concentrated in a space, whether real or virtual”  
Tiqqun – The Cybernetic Hypnotises  
“The city layer is perhaps foremost a platform  
for sorting users in transit, who intern reprogram  
the urban platform, and through it resort one and  
other” -Benjamin Bratton, the Stack  
“Your footsteps follow not what is outside the  
eyes, but what is within, buried, erased.” - Italo  
Calvino Invisible Cities

“Rhythm is originally the rhythm of feet. Every  
human being walks, and, since he walks  
on two legs with which he strikes the  
ground in turn and since he only moves  
if he continues to do this, whether  
intentionally or not, a rhythmic  
sound ensues” - Elias Canetti

“when the map covers the whole  
territory, something like the  
principle of reality disappears” -  
Simulacra and Simulation

“Movement violates the balance  
of a precisely ordered geometry”  
-B. Tschumi

“Architecture is not simply about  
space and form, but also about  
event, action, and what happens  
in space.” - B. Tschumi, Manhattan

Transcripts

“we begin with the concept of  
movement, which underlines all  
mechanization” – Sigrid Gideon  
mechanization takes command: a  
contribution to an anonymous hi-  
story

“there has been a shift between  
‘figure’ to ‘flow’ generating new  
configurations to urban spa-  
ce born out of the networks  
that increasin



## ANNEX 2 : RESEARCH WORKOUT ROUTINE\*

	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14
	30/07	31/07	1/08	2/08	3/08	4/08	5/08	6/08	7/08	8/08	9/08	10/08	11/08	12/08
ANTE AM		Scale energy bar	mas-sage		Scale energy bar		Tran-scen-dental medi-tation (adv)	Mas-sage		massa-ge				Toe-tems te-sting
AM		Pre-senta-tion exer-cises (beg)	Legs (beg)	Min-dful-ness (beg)	Legs (adv)	Col-lecti-ve legs	Min-dful-ness (adv)	Legs (beg)	col-lecti-ve biofe-etback	legs (adv)	legs (pro)	Min-dful-ness (pro)	Foun-dation of toe-tems	Tran-scen-dence (pro)
PM	Pre-senta-tion exer-cises (beg)	Legs (beg)	Legs (beg) + aliens	Legs (adv)	Min-dful-ness (adv)	Col-lecti-ve legs	legs (pro)	Min-dful-ness (adv)	col-lecti-ve biofe-etback	legs (pro)	Legs (pro) + aliens	Foun-dation of toe-tems	Foun-dation of toe-tems	Final report
POST PM	Scale energy bar		pedi-cure	Scale energy bar	pedi-cure		Scale energy bar		Scale ener-gy bar		Scale energy bar			Scale energy bar

The schedule is seen more as gradient. Where the initial structure is provided by the institute/[tutors] and as the process progresses the participants will have more control in forming their own path. Defining their own maps, setting their own personal/ collective objectives.

There are cycles which alternate between individual walking and intuitive feet actions (objectsforwalking, performances, speculative walking novels...) and moments for reflection.

\*

Schedule may adjusts according on the scale energy bar (How far can you walk today?) of the participants [and of the tutors - and of the organizers].

Clare Lyster  
We are not simply observing the spectacle, but rather participating in our perception of the city is not real website linkedin  
other concerns. Nearly every sense on, and the image is the composite of  
Keven Lynch  
forward but it is understood backward"

fe that seems outrun with traditions  
pervasive, chronic and not obviously  
and whatever happens one will never  
ifford Geertz After the fact  
reality is, besides existence, our  
comes inevitably out of the way  
ut it" Clifford Geertz - After the

always count on something  
ning, another glance expect-  
other half witnessed event.  
can't count on is that we  
something useful to say  
hen it does. We are in no  
f running out of reality;  
constant danger of run-  
f signs, "Clifford Geer-  
the fact

s experienced by itself"  
nch  
the time walking is  
ctical, the unconsidered  
e means between  
. To make walking  
vestigation, a ritual, a  
, is a special subset of  
physiologically like and  
cally unlike the way the  
er brings the mail and  
worker reaches the train.  
o say that the subject of  
s, in some sense, about  
invest universal acts  
particular meanings.  
eating or breathing,  
can be invested  
w i t h

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\*

**Angelo Ciccaglione (IT):** footsologist phd. Eterotopia 2018. BA design in Sapienza + MA spatial research in Piet Zwart Institute. Former tutor at Wdka spatial design, co-founder of peer protocol, community and participation hub in Rotterdam.

Spatial designer keen on experimental spatial practices, embodied research and performativity as he has been initiated to it throughout the masters. Exploring walking and foots in a pedagogical format is something he wishes to do to (hopefully) open up new perspectives on what makes a spatial practice...

**Diana Ferro (IT) :** senior transxenodisciplinary researcher focusing on transplanting feet plantars on clouds, both physically and digitally, through altered-pedagogies [fully funded ongoing research]. Studied in Sapienza University of Rome and ENSAM Montpellier.

Architect, passionate photographer and painter.

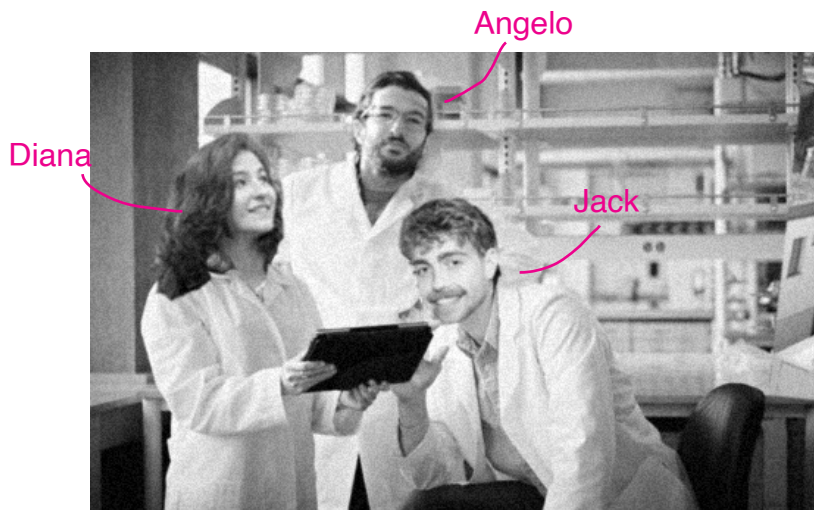
EASA Lithuania 2016 + EASA Denmark 2017 + eterotopia organiser 2018 + EASA Italia National Gathering 2020 + Easa Serbia 2021. BA+MA Landscape architecture courses tutor in Sapienza, Rome (pretentious).

**Jack Prendergast (Ire):** specialist within the walk and talk faculty of the IPR (institute for piedillogical research) exp>: tutor EASA serbia 2021, easa switzerland 2019, eterotopia 2018.

co-founder of the West Cork Architecture Network (WeCAN) a research platform with the intention of celebrating and advancing the architecture of rural Ireland, by creating a direct engagement with local communities.

Graduated with a master's Architecture degree in Università IUAV di Venezia.

Jack also really likes walking.





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invested with wildly different meanings, from the erotic to the spiritual, from the revolutionary to the artistic. Here this history begins to become part of the history of the imagination and the culture, of what kind of pleasure, freedom, and meaning are pursued at different times by different kinds of walks and walkers." Wanderlust: A History of Walking (2001)

"Where does it start? Muscles tense. One leg a pillar, holding the body upright between the earth and sky. The other a pendulum, swinging from behind. Heel touches down. The whole weight of the body rolls forward onto the ball of the foot. The big toe pushes off, and the delicately balanced weight of the body shifts again. The legs reverse position. It starts with a step and then another step and then another that add up like taps on a drum to a rhythm, the rhythm of walking. The most obvious and the most obscure thing in the world, this walking that wanders so readily into religion, philosophy, landscape, urban policy, anatomy, allegory, and heartbreak."

The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it. A new thought often seems like a feature of the landscape that was there all along, as though thinking were traveling rather than making. And so one



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...s in many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves.”

— James Joyce, Ulysses

“There story begins at ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted as each unit has a quantitative character: a style of tactile apprehension and kinesthetic appropriation. There swarming paths give their shape to spaces. They weave together. In that respect, pedestrian movements form one of these ‘real systems whose existence in fact make up the city’”

Michel de Certeau

“the act of walking is to the urban system what the speech act is to language to statements uttered”

Michel de Certeau

The walker transforms each spatial signifier into something else”

Michel de Certeau

“The city is the realization of the ancient human dream of the labyrinth. Without knowing it, the flâneur is devoted to this reality. [...] Landscape, this is what the city becomes for the flâneur. Or more precisely: for him the city splits into its dialectical poles. It opens to him like a landscape and encloses him like a room.” WALTER BENJAMIN, Das Passagen-Werk [1929],

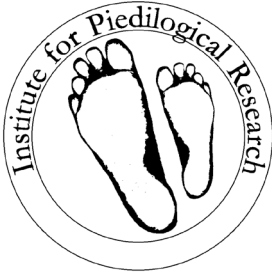
“Not to find one’s way in a city may well be uninteresting and banal. It requires ignorance-nothing more. But to lose oneself in a city-as one loses oneself in a forest that calls for quite a different schooling.

Then, signboards and

street names, passers-

by, roofs, kiosks,

DO PEOPLE LIKE YOUR FEET?



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1 Don't take anything for granted, neither PhD grants provided by the institute of piedilological research.

Nor footnotes.