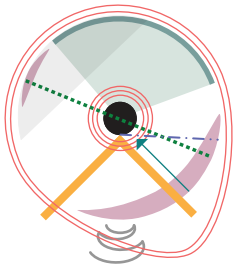
WALKING NOTATIONS:

Understanding Body Mind Experience through Landscape and Architecture



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UNIT 21
THESIS: BENVGA05

ABSTRACT:

This thesis investigates design strategies in architecture related to experiencing a building as part of a journey undertaken on foot.

By referring to the theoretical framework of body mind perception of architectural space outlined by Juhani Pallasmaa, Tim Ingold and other sources, this thesis proposes that a walker has an enhanced sense of tactility because of the immediacy of the body mind experience. The section of walking examined in this study is the historical pilgrimage route 'Via Francigena' in the Aosta Valley.

In order to hypothesise how a building encountered on this pilgrimage route in Italy can be designed to enhance and anticipate body experience, a walk in Box Hill, Surrey was undertaken and recorded. A notational system was developed from this walk to describe relevant mental and physical attributes at specific points of interest along the route and personal body mind experiences. Both the going and return journeys were notated, as in the nature of a pilgrimage, to suggest possible dissimilar body sensations when approaching the building from opposite directions.

Using the notation as a composite tool in creating an architectural brief, building fragments that have been informed by the walker's previous body mind experience were designed and tested. This construct allows the building to react with precision to the passing walker, whilst testing new methods of designing through body mind experiences.

In doing the above, the following questions have been addressed:
Is it possible to notate body mind experiences in a landscape and building context?
Does notating body mind experiences in this way help in the development of architecture?

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Introduction + Outline

The ‘Via Francigena’ is a historical pilgrimage route passing through the Aosta Valley in Italy that originally extended from Canterbury, UK to Rome. Crossing the Alps is described as the “supreme experience” where the seasons, the weather, the terrain and the body are intensely experienced (Hussey, 1983, p.82). My design project provides a series of architectural infrastructures that support the act of walking through this landscape.

This thesis should be read as the outline of a longer paper that could be written on the subject of body mind experience in architecture. It explores the development of a notation system constructed from body mind experiences in order to anticipate sensation whilst walking in the Italian Alps. This notation is applied through a building proposal in the Alps to test the notation against architectural design.

To achieve this, the thesis is split into three parts:

Part 1 is dedicated to explaining body mind sensations in the context of walking through the analysis of the picturesque movement, Juhani Pallasmaa, Tim Ingold, and other sources. It introduces theories in relation to walking, some of which includes: physical and environmental factors which affect our feeling of place, experience of time, memory, endurance, knowledge, moving in two directions, and architectural encounters.

Using the theoretical framework explored in Part 1, a walk was undertaken in Box Hill and recorded in Part 2. This walk allowed me to embody some of the walking experiences a walker might have in Italy. Methods of mapping place and experience are analysed to construct a notation system describing body mind sensations whilst walking. This notation is then employed to predict body mind experiences on the return journey. Once this tool for notating sensation has been established, it is used to hypothesise body mind sensations of walking along the ‘Via Francigena’ in the Aosta Valley.

Part 3 explores the possibility of using the notation to predict body mind experience through a section of a building project. This is attempted to create a multisensory architecture that anticipates the body memories of a walker. The notation informed four fragments of architectural design, each investigating different aspects of sensation described in Part 1.

The conclusion reviews the notational system developed for annotating body mind experience whilst walking through landscape and architecture. It assesses the success of using body mind notation in developing architecture for my project in the Alps.

Appendix 1 includes the walking route, photographs and recorded transcripts generated from the Box Hill walk.

PART 1

Body Mind Experience of Walking in the Alps

Context of Walking through the Alps

At different points in history, there have been conflicting attitudes towards walking through nature as a leisurely activity. Hussey suggests that it was not until the rise of the picturesque movement that people "became familiar with the landscapes of Claude Lorrain and Salvator Rosa, Ruysdael and Hobbema, that they were able to receive any visual pleasure from their surroundings" (1983, p.2).

The awakening of England to an appreciation of landscape was directly a result of the Grand Tour, fashionable with the aristocracy after the isolation of the country from the rest of Europe during the greater part of the 17th century. The 'ideal picturesque' was equally extended to the appeal to the senses, with characteristics of "roughness and sudden variation joined to irregularity," in form, colour lighting and sound (Hussey, 1983, p.14).

Francesco Petrarch, an Italian poet who wrote 'The Ascent of Mount Ventoux', claimed to be one of the first people to have climbed a mountain for pleasure in 1336. He described the sensations experienced on the going and return journeys, including fatigue from steep terrain, satisfaction from the body's exertions and joy from reaching the summit (Petrarch, 1948).

As illustrated above, both Petrarch and the picturesque movement touch upon some of the experiences of walking though the Alps. In this thesis, I explore body mind sensations a walker encounters whilst walking through this landscape.

Figure 1.01: Cogne, Aosta Valley, Italy

Body Mind Experience In the context of Walking

When researching body mind sensations, I have encountered many theories concerning body and mind relations when it comes to perceiving our environment.

These include:
- Cartesian Duality (the philosophy of the distinction between mind and body)
- Spinoza's Causal Theory of Affects (denial of mind-body interaction)
- Antonio Damasio's Theory of Mind (emotions, feelings and consciousness are determined by the existence and state of the body)
- Merleau- Ponty's philosophy of making the human body the centre of the experiential world
- Juhanni Pallasmaa identifying the connection between people and the space around them

In this thesis, I will draw upon Pallasmaa's theories regarding perception of space and our haptic senses. When walking, there is an osmotic relation between the self and the world as described by Merleau-Ponty. Pallasmaa (2005) addresses how our sense of reality is strengthened by this constant multisensory interaction. He describes walking through a forest as "evocative, affective and meaningful sensory experience that is layered, associative and dynamic, and in constant interaction with memory and desire" (Pallasmaa, 2011, pg.41).

Hussey (1983) claims that it is the walker's expectation of new scenes, perhaps the 'ideal scene' opening to his view that encourages him and keeps him walking. He describes the experience of the traveller walking the Alps as "a necessary evil- negotiated for the sake of what lay beyond" (Hussey, 1983, pg.85). Solnit explains the sense of endurance needed to complete a pilgrimage as "walking is work" and "to walk there is to earn it, through laboriousness and through the transformation which comes during a journey" (2001, pg.45). This contrast of sublime and pain is an interesting body mind experience to address in the context of walking.

Solnit views the mind as a landscape in her writing, where "the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord" (2001, pg.5). Ingold refers to Kant who also drew parallels between the topology of the mind and that of the earth's surface (2010). Pallasmaa (2007) reiterates this by stating there is often a distinction between the natural landscape and the inner landscape of the mind, when in fact the mental and physical worlds are actually entwined into a singular reality. This affirms Johnson's theory that the human mind embodies the landscape through experiences of walking. He suggests we need an embodied view of mind and meaning to appreciate the significance of encountered architecture (Johnson, 2015).

Physical and Environmental Experiences that affect Body Mind whilst Walking

Tim Ingold described the intimate relation between “being knowledgeable, walking along, and the experience of weather” (2010, pg.116). In the context of walking in the Alps, the senses are heightened due to the extreme conditions of prolonged walking in difficult landscapes and weather conditions. He observes our interaction and embodiment of the surrounding elements, notably the “substances of the earth and the volatile medium of air” in the formation of knowledge (Ingold, 2010, pg.115).

James Gibson was a pioneer in the field of ecology of visual perception, who explored the phenomenal experience of being supported on the ground with the earth below and sky above, the ground being the “literal basis of the terrestrial environments” and the “reference for all other surfaces”(1979, pg.10). Ingold refers to philosopher Immanuel Kant’s theory that all human experience, perception and knowledge occurs on the surface of the ground (Ingold, 2010). He identifies the tactile learning and understanding of space through the body when the walker moves through difficult terrain, over distant horizons, uphill and downhill, “surrendering to the force of gravity” (Ingold, 2010, pg.119). The material composition of the ground (patterns of rock, textures, unevenness, wetness) can inform the body of the level of difficulty when crossing landscapes. This emphasises the importance of understanding the terrain, gradient and materiality of the ground when analysing body mind experience.

The experience of weather is critical to the bodily movement and formation of knowledge. Ingold argues “the weather is not so much what we perceive as what we perceive in” (2010, pg.125). Powerful atmospheres, sustained for a long time, have the ability to “overwhelm the senses as virtually to drown out the perception of contact with the ground” (Ingold, 2010, pg.125). As the walker travels across the landscape, he embodies the weather and exists in a state of “environmental immersion that registers in and through sensing bodies whilst also remaining diffuse, in the air, ethereal” (Edensor, 2015). Consequently, it is important to take into consideration elements of sunlight, shade, rain, snow and the wind when considering body mind sensations whilst walking.

Body Mind Experience of Walking in Two Directions

In the nature of pilgrimage, one needs to consider the going and return journey a walker makes. In the context of the Aosta Valley, the walker has already experienced travelling downhill, it begs the question of how they feel climbing back up the same route previously experienced?

As Pallasmaa suggests, “the body is not a mere physical entity; it is enriched by both memory and dream, past and future” (2005, pg.45). Ingold (2010) claims that as people move through the landscape, they acquire knowledge about patterns of their own movement and the spatial relation between places. This knowledge is encoded and stored in memory, allowing people to draw upon previous body mind memory of the place. Whilst walking, we encounter sites and architecture in motion and in relation to one another, suggesting that sensations seem different depending on whether we are ‘coming to’ or ‘going from’. Therefore, it is important for architecture designed along this route to anticipate different body mind experiences when encountered again.

Body Mind Experience of Time whilst Walking

Peter Zumthor claims “nature has a different sense of time. Time is big in the landscape” (2010, pg.96). Pallasmaa states “architecture is our primary instrument in relating us with space and time” (2005, pg.17), providing these dimensions a human measure. Therefore, it can be scaled down and measured to the limits of human perception.

In Rhythmanalysis, Lefebvre (2004, pg.15) begins his study of rhythms with the premise that “everywhere there is interaction between a place, time and an expenditure of energy, there is rhythm.” This introduces the idea that walking intersects with diverse spatio-temporalities, providing “a sense of mobile place” (Edensor, 2010, pg.70). Seamon (1980) recognises this link between cognition and behaviour, where a time-space routine is formed when our habitual bodily behaviour extends through a considerable period of time. Experiential time in the Alps can be compacted, accelerated, slowed down, reversed and halted. As the walker embodies the movement of walking through landscape, it is “easier to move in time; the mind wanders from plans to recollections to observations”(Solnit, 2001, pg.5) and body mind experiences change accordingly. Consequently, architecture can be used as a tool to enhance our perception of this dimension.

Experience of Architecture whilst Walking

As suggested previously, the architecture encountered along this route should take into consideration the body mind experiences of the walker due to the increased sensory experience whilst walking. In the context of the Alps, architecture should provide shelter, facilitate activities and stimulate sensory pleasure, as well as extending our memory and imagination of the landscape. Pallasmaa states the production of architecture should be based on the “full recognition of the embodied human condition and of the multitude of instinctual reactions hidden in the human unconscious” (2005, pg.70). He suggests being inside a building can provide a different body mind experience of the “phenomena of nature and the elements” compared to being in the open landscape (Pallasmaa, 2015, pg.119).

Zumthor refers to the dimension of life in architecture and landscape, where traces of use, patina and weather enrich the building and bring a narrative of life and time. He suggests, “architecture creates certain frameworks for understanding things” such as the landscape, passing time, personal history and history of the wider world. Therefore, I must consider the body mind feelings of the walker in the Alps and how this informs the design. One strategy explored in Part 3 is an architecture that provides contrasting sensory feeling to previous body mind experiences. This concept is realised in Zumthor’s Allmannajuvet Zinc Mine tourist attraction in Sauda, Norway, completed in 2016. Exhibition galleries are supported on timber frames with smooth pitch-black walls, their intense blackness against the snow has a stark visual potency. Like Pallasmaa, Zumthor describes the importance of the architecture providing a distinct experience of being inside and outside. Therefore, the interior is “almost theatrically dark” in order to bring in the colours of nature (Slessor, 2016). This counterpoint of experience makes the walker feel more aware of their surroundings, whilst providing comfort and enclosure.

Both Zumthor and Pallasmaa express the importance of connecting to nature, especially when architecture is produced in the landscape setting of the Italian Alps. Zumthor expresses: “when I come across a building that has developed a special presence in connection with the place it stands in, I sometimes feel that it is imbued with an inner tension that refers to something over and above the place itself” (2010, pg.42). By understanding body mind experience, architecture proposed in the Alps should allow the walker to perceive the “dialectics of permanence and change, to settle ourselves in the world, and to place ourselves in the continuum of culture and change” (Pallasmaa, 2005, pg.71).

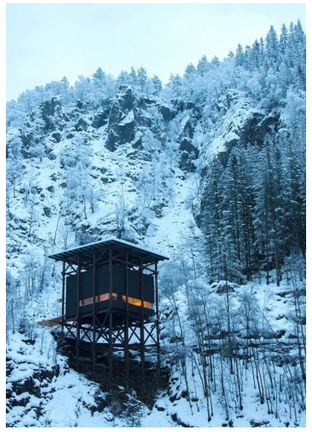

Figure 1.02: Allmannajuvet Zinc Mine Museum in the Mountains

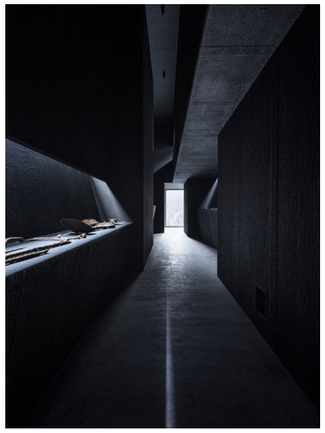

Figure 1.03: Allmannajuvet Zinc Mine Museum interior

PART 2

Modes of Understanding a Journey

As explored in Part 1, I propose that understanding the body mind experiences of someone walking in the landscape can aid in designing architectural encounters which anticipate and enhance one's experience through a journey.

A walk was undertaken to embody experiences of a walker in Italy and frame my own body mind feelings using the theoretical framework established in Part 1. Different methods of recording this linear route were tested to understand the possibility of notating body mind experiences in relation to landscape. Once a notation strategy had been implemented, points were recorded along a section of the walking route through the Aosta Valley to depict body mind experiences whilst walking in the Alps. This architectural methodology was used to test the design of encountered buildings by looking at previous and future body experiences in the context of notation informing architecture and design fragments.

Figure 2.01: Initial map used to record walking journey in Box Hill, including pauses/stops

Mapping Place and Experience in the context of a Linear Walk in the Landscape

In order to understand and categorise the body mind experience of walking through the Alps, I firstly needed to develop a system of recording the experience of walking through the landscape. This recording should encompass the internal body mind experiences of the walker, whilst also taking into consideration the physical and external attributes in the environment as outlined by Ingold (2010). It would include the condition and gradient of the terrain, changing weather conditions, and how long a person has been walking a particular stretch of the route. In this section, I will explore the ways I set about mapping place and experience through a linear walk in the landscape.

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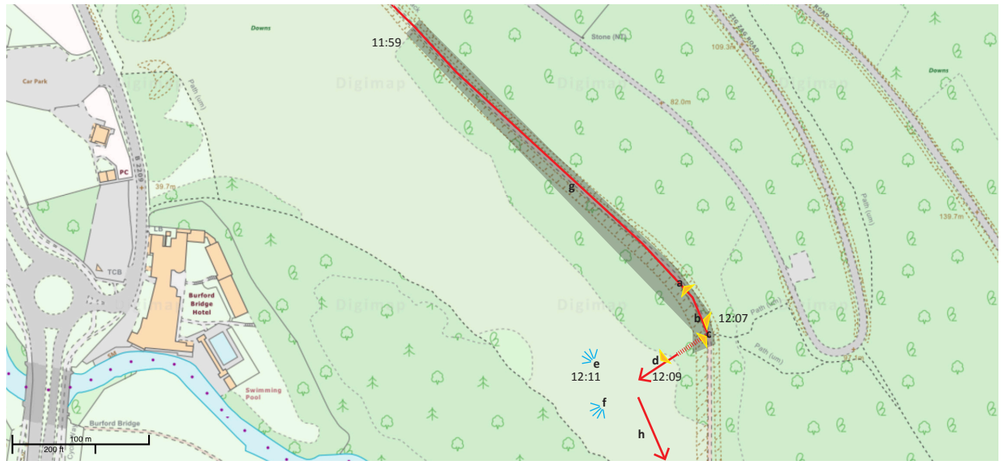


Figure 2.02: Initial mapping of route, Box Hill-Point 1

1a

1b

1c

1d

1e

1f

1g

1h

Figures 2.03-10: Photographs taken at Point 1, Box Hill

Box Hill Walking and Recording Methodology

In the context of this project, I need to be able to simulate the potential body mind experiences of a journey in the Alps. Consequently, I undertook and recorded a walking exercise in the UK in the context of Box Hill. This walk was able to test the body mind sensations outlined in Part 1, where parallels of my own body mind experience can be drawn in relation to the outlined theories. Box Hill was chosen as the site to map body mind experiences, as it has physical attributes in its landscape and walking route that indicate potential similarities in feelings whilst on the Alpine journey.

To gather data relating to sensations whilst walking in Box Hill, I took notice of a series of conditions to anticipate on the route:

- How the body feels as one moves upwards as the terrain inclines
- How the body feels as one moves down as the terrain declines
- How the body feels when there is a change in weather
- Where I pause/stop on the route, in relation to the landscape and terrain.
- Where I pause/stop in relation to a view
- Where I pause/stop to rest when tired
- Where I pause/stop during particular terrain and climatic weather conditions,
e.g. during a windy and snowy night

The moments considered here are designed to stimulate ideas of body mind experience whilst walking. From encountering these moments en route at Box Hill, one can hypothesise the past, present and future body sensations occurring at similar locations in the Alps. For example, this system has helped me anticipate places to rest in the Alps. Pallasmaa (2005, pg.47) suggests “a constant, deep breathing of shadow and light” will create the most enhanced body mind experience. As seen in the recorded walking transcripts, the body has a positive response to sunlight, especially if the previous body experience was amongst the shadows. It would choose to change its orientation, direction and even exert bodily effort to be able to walk under this specific condition (see 1c, decision to scramble up hill on the Box Hill hike). Therefore, this indicates exposure to sunlight is an important factor in determining a place to rest along the route, especially if the previous body sensations were an experiential counterpoint.

An Ordinance Survey Map of Box Hill (figure 2.01) was initially examined to understand and interpret the geography and topography of the land, whilst indicating potential paths and landmarks one might encounter on the journey. The strategy I used to document body mind experience during the walk consisted of mapping my route on this detailed contoured map, annotating significant views, body sensations and where/when I paused on the route for photographs and voice recordings. The photographs were able to provide a reference point for the exact time and location for a particular body experience. They also indicate how long the body has existed in a particular state, and therefore the possible sensations felt, i.e. if the body has been climbing uphill for 20 minutes, one can presume the legs are very tired, the body is producing excess heat, etc. Pallasmaa (2005) describes how our sense of reality is strengthened by interactions with our environment; therefore, the sites I felt compelled to record body mind experiences were often when the body was interacting and experiencing most change in relation to its surroundings. These observations were recorded on the map, and resulted a set of data describing moments of interest along the route in relation to mind, body and the landscape.

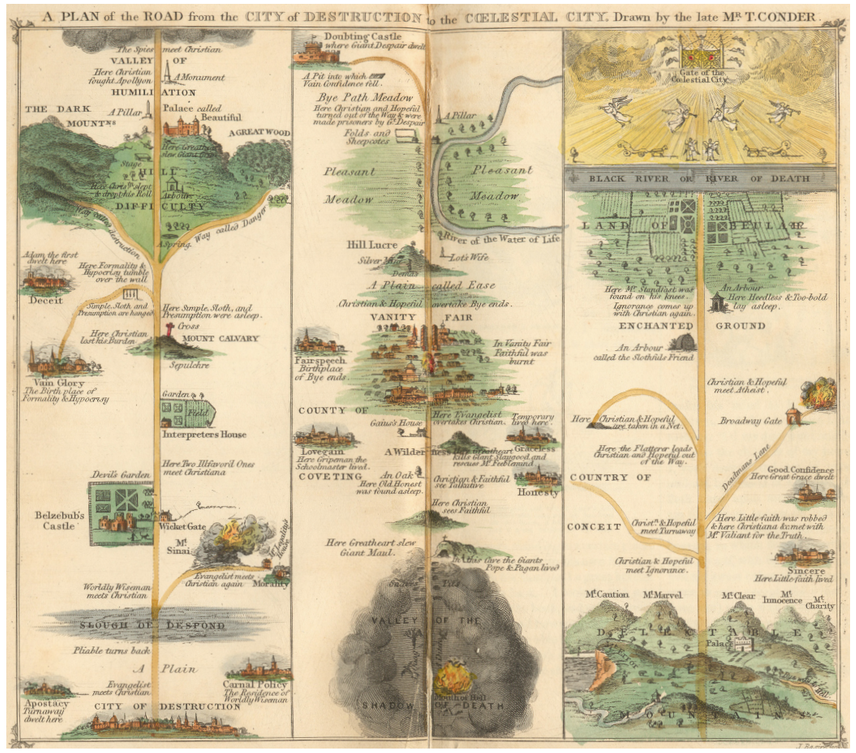


Figure 2.11: 'A Plan of the Road from the City of Destruction to the Celestial City', John Bunyan, 1845.
Linearly stretching out journey

Figure 2.12: 'Christian Journey from the City of Destruction in this Evil World to the Celestial City in the World that is to come', John Bunyan, 1813.
Condensing journey into one image

How to Map a Journey

Through the exercise of recording body mind experience whilst walking through Box Hill, the sensations experienced can now be applied to walking through a section of the Alps. A systematic notational system was designed to illustrate the feelings recorded in Box Hill, so that they can be applied with precision. To do this, I looked at several precedents of historically mapping place and experience in the context of a journey to form my notation strategy.

Where there is space, maps have been created to define and navigate it. They often combine data, aesthetics and technique to communicate spatial information effectively. The OS map of Box Hill had a key of symbols and notational descriptors to provide additional information to the geographical arrangement of the landscape, such as landmarks, views and other fixed reference points. However, using this alone does not provide the notation of experience I am looking to explore.

Pallasmaa (2005) suggests the experience of walking does not have a Cartesian body mind split. Therefore, the mapping of this journey must draw upon the collectivised experiences. It must address the ideas of the Picturesque and views, the body feelings at a particular point in time, body feelings from memory and elsewhere, and the external conditions upon the body (Ingold, 2010; Hussey, 1983).

Historic Walking and Journey Notations

Historically, when people described or mapped journeys, it was stretched out into a line rather than mapping to the landscape. This is evident in the historic pilgrim's map of a long journey. This type of mapping is often used in the description of travel, where icons for points of interest are emphasised by being disproportionately larger in scale in comparison to the rest of the map.

Often, illustrations of notable experiences, views, landmarks and other significant points of interest are used to split the route into distinct sections. It describes the experience of a walk in an explicit and linear way. In the drawing 'A Plan of the Road from the City of Destruction to the Celestial City' (figure 2.11), John Bunyan uses a linear axis travelling vertically downwards to describes the imagined journey the protagonist undertakes, where significant imagined characters, geographical and topological features are depicted and described. However, I have chosen not to map the Box Hill walk as this line, as it looks at journeys on a slightly different basis, where time and distance are not suggested. It does not systematically describe sensations or take into consideration the landscape of the walking terrain or weather conditions, attributes which would affect body mind experience. Bunyan uses another historic mapping technique in 'Christian Journey from the City of Destruction in this Evil World to the Celestial City in the World that is to come' (figure 2.12), where the route is condensed into one image, with its beginning at the foreground and destination in the background. Topography is suggested in this drawing by hills and mounds, however, this linear journey is experienced in one direction only, whereas in the context of my walk, needs to be experienced in both directions. Both maps are not conditioned to describe the orientation and personal experience of passing through this linear journey, which are factors one considers when notating experience.

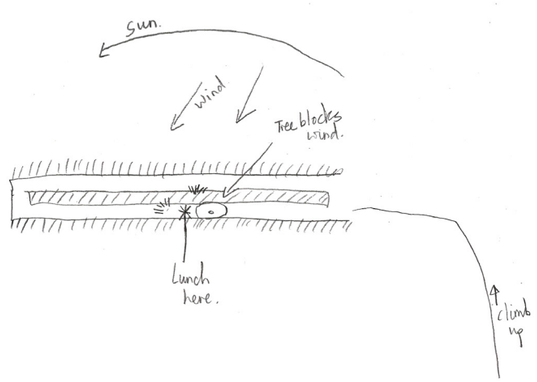


Figure 2.13: Sketch plan of Box Hill Point 8c

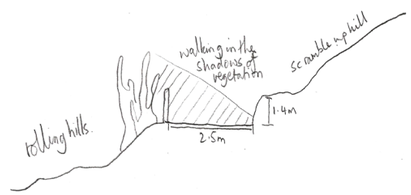


Figure 2.14: Sketch section of Box Hill Point 14

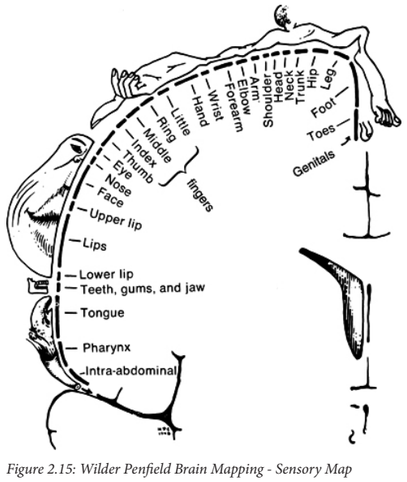


Figure 2.15: Wilder Penfield Brain Mapping - Sensory Map

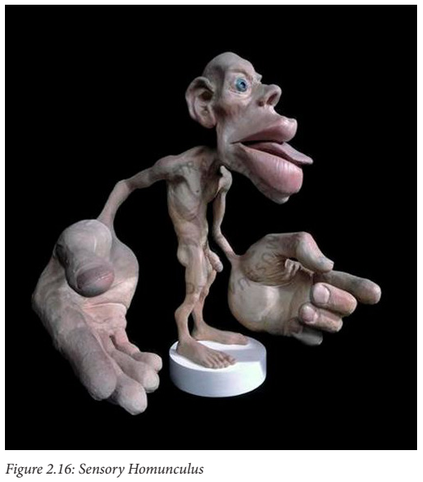


Figure 2.16: Sensory Homunculus

Notation of Body Sensation and Experience

Cognitive mapping describes the process used to think about space and the way in which we reflect and act upon these thoughts. They can represent the feeling of a place and the landscape in which one travels, in this case the linear walking route in Box Hill. During this walk in Box Hill, I sketched by hand several locations that had significant attributes in relation to body mind experience. This technique included notating the physical conditions of the environment in terms of the terrain, gradient, weather conditions, and orientations so I could compare settings and follow a system of rules when thinking about body sensations. The approach of thinking, mapping and creating knowledge was employed when notating body mind experiences for the rest of the walk. As a nonmetric multidimensional scaling is used, the reality of this representation could be incomplete, fragmented and distorted from true values (Golledge, 2001). However, they would reflect the true body mind sensations experienced by the person walking through the landscape as the “human body [is] the centre of the experiential world” (Pallasmaa, 2005, pg.40).

Another method of recording body mind sensation is through the modified human figure (figure 2.16). This method of transcribing sensation is effective as it comments on scales of perception through the drawing of modified human body parts. These body parts can be enlarged or shrunken in accordance with perception significance. The concept of sensation classification and notation has been utilised in my notation. However, this exact system of notating body mind experience doesn’t work in relation to this project, as it does not take sight into consideration, which is a major sense in the context of walking.

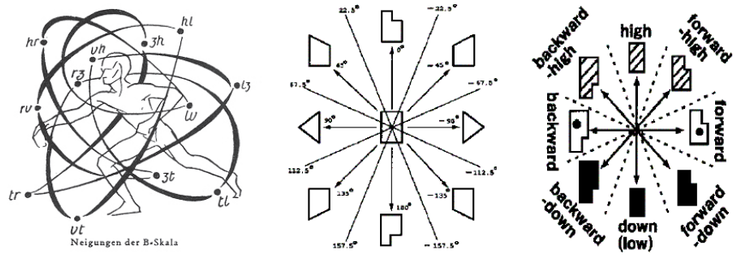


Figure 2.17: Labanotation Choreography

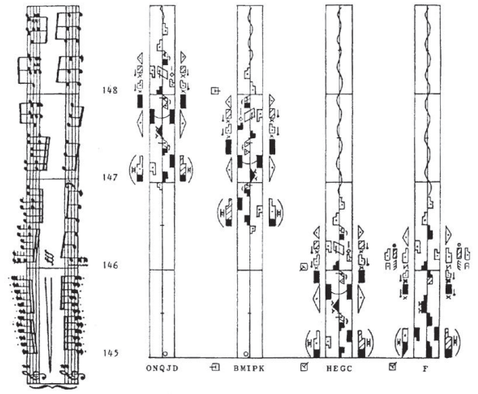
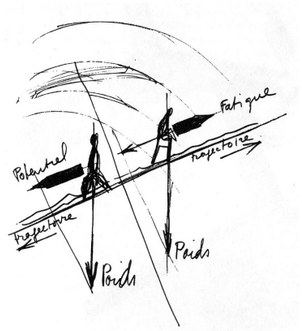


Figure 2.18: Labanotation Score



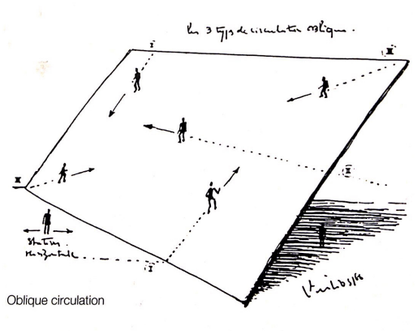


Figure 2.20: 'The oblique function diagram' Claude Parent and Paul Virilio, 1964.

Notation of Body Movement

There are many ways movement can be mapped, one of the most prominent being Labanotation. Labanotation is a notational language which records and analyses human movement in space. It enlarges upon the simple phrases of the flowchart in a qualitative manner, depicting the spatial structure of the movement itself (Maletic, 1987). The concept of this notational system was adopted in mapping body mind sensations in Box Hill as it has the ability to precisely describe a multitude of spatial temporal experiences at one moment. The performer is the central choreographic figure whose movements are notated; similarly, the walker is the central figure in the landscape, where the physical attributes of weather, terrain, and views are mapped to their body mind. The choreography of Laban can be scored to represent a series of movements occurring in space. This technique is used to depict the sequential body mind experiences through a linear journey.

This concept of a person-centric method of notating takes reference from the construction of force diagrams, where a series of forces act upon an object, either resulting in an action or keeping balance. Each force is shown as an arrow, with the size and orientation of the arrow indicating force magnitude and direction. The diagrammatic drawings of a figure situated on an incline by Claude Parent and Paul Virilio depict the external factors acting upon the human body and its consequent body reaction and exertion whilst walking. A system of scaling attributes, such as the strength of the wind, is introduced to my notations in order for comparisons to be made between moments of the walk. I have developed a similar vectorial system of notations that describe the experience of walking at any given point in time and place.

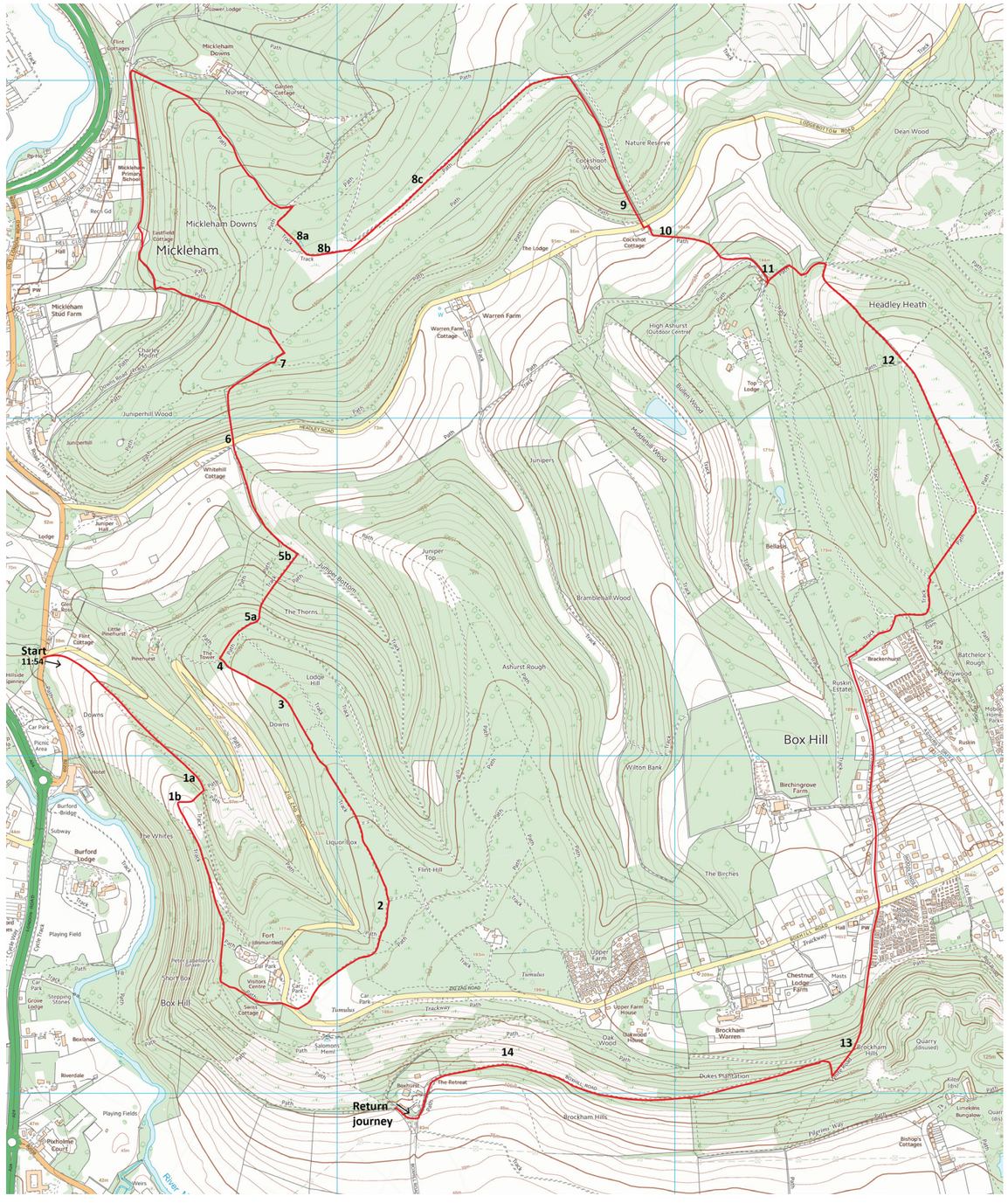


Figure 2.21: OS Map of Box Hill showing route taken on walk

Notating Body Mind Experiences in Two Directions

The precedents examined before have introduced a wide range of techniques for mapping a linear journey and body sensation. Subsequently, I will explain the attributes needed to create a composite notation describing the body mind feelings from the walking exercise in Box Hill, referring to the theoretical framework of an embodied body mind experience. Pallasmaa (2011) views architecture as both a place and an extension of nature, thus allowing the senses to perceive several types of experiences from the environment. Ingold (2010) suggests body mind experience is a 'hybrid' of agencies that are combined to produce effects on the body. In consequence of this, the contributors to sensation will be incorporated into the notation.

The aim of the notation is to codify the experience of walking by relating specific moments to the topographical landscape. This would enable the use of the established notational system to hypothesise body sensations at certain moments in the Italian landscape. The coded language becomes a tool for thinking as it implies the kind of construct appropriate for architecture encountered in the Alps.

The following pages (30-37) explore the development of the notation, techniques and examples I have used with their subsequent explanation and evaluation on pages 38-39.

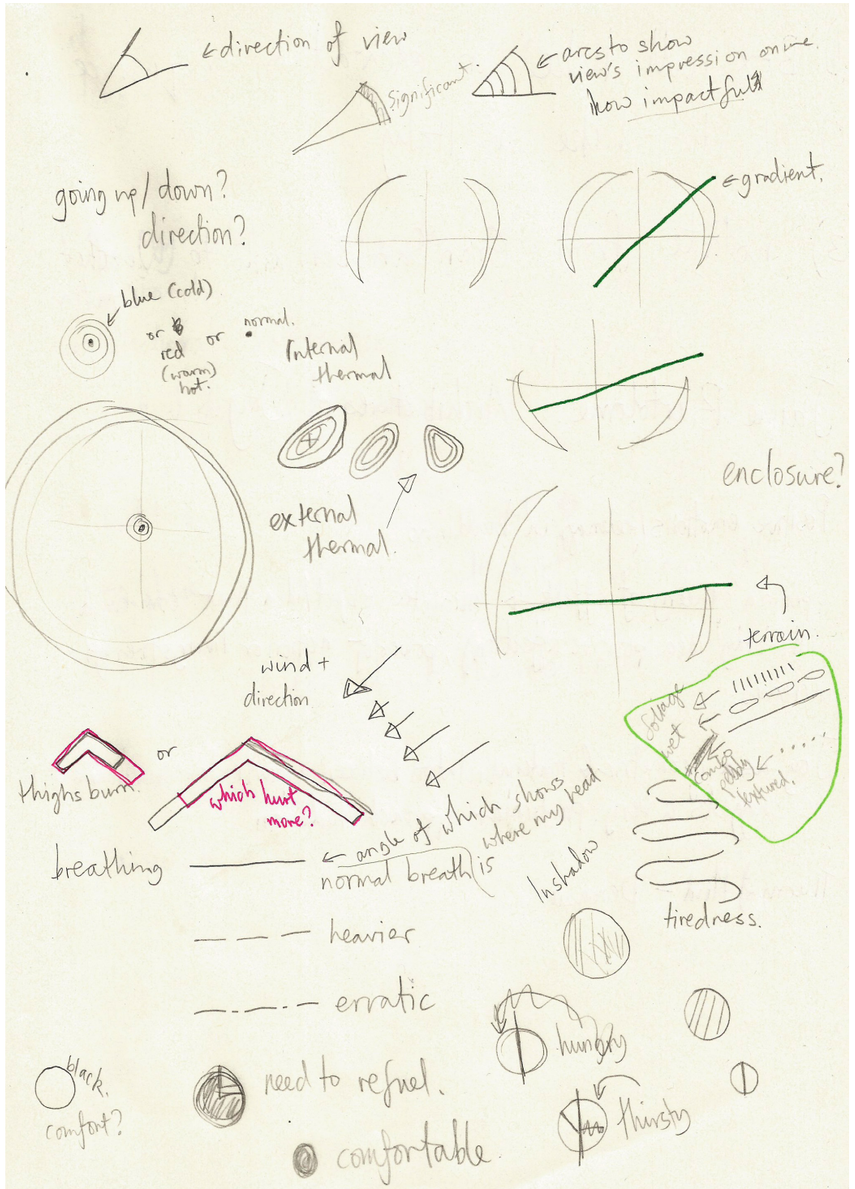


Figure 2.22: Initial sketches for Notation

KEY

Vocabulary for describing notation

1. Wind direction and strength acting on body

2. External thermal conditions and direction in relation to body

3. Internal thermal conditions from cold to comfortable to warm

4. In shadow

5. Breathing (angled to show incline of head)
   - Normal
   - Heavy
   - Erratic

6. Terrain
   - Foliage texture
   - Wet texture
   - Pebbly texture
   - Combination texture

7. Gradient
   - Incline
   - Unbalanced
   - Decline

8. Body is tired

9. Legs exerting effort

10. Comfort to hunger/thirst

11. Field of view / Significant view

12. Duration of pause at site

13. Enclosed on one side

Figure 2.23: Notation Vocabulary

Box Hill- Notation Point 8a

Figure 2.24: Walking up Point 8a, Box Hill (Going direction)

Recorded transcript:

Narrow path, with a channel in centre, fairly consistent and smooth. Relatively steep gradient. Vegetation on both sides constraining you, so eyes are drawn to the path in front.

Ascent from 105m to 145m in elevation when you are on this narrow path.

If you feel tired, you feel inclined to pause when there is a slight opening/ clearing in the terrain, so that you can review how far you've come, how much more there is to go. This is particularly evident when you've never experienced a particular path before. For the climb here, I am more inclined to stop because my body does not know what to anticipate on this leg of the journey. Here, after 50 paces or so, I may pause for 5-10seconds. This is because I do not know what is coming ahead, if I need to conserve my energy for bigger exertions.

On this incline, I am less likely to stop for a longer period of time as my body is not in a balanced state on the terrain. In addition, whilst on this section of the route, I am unable to gage exactly where I am in relation to the map, so possibly there is further to climb than I anticipate. I am less experienced with distances, heights, walking compared with a more seasoned walker.

At this slight widening if the path, marked by two trees on either side, I feel inclined to stop, see where I am, where my body is in relation to this landscape. It would be a nice place to pause, have a drink of water, refuel slightly.

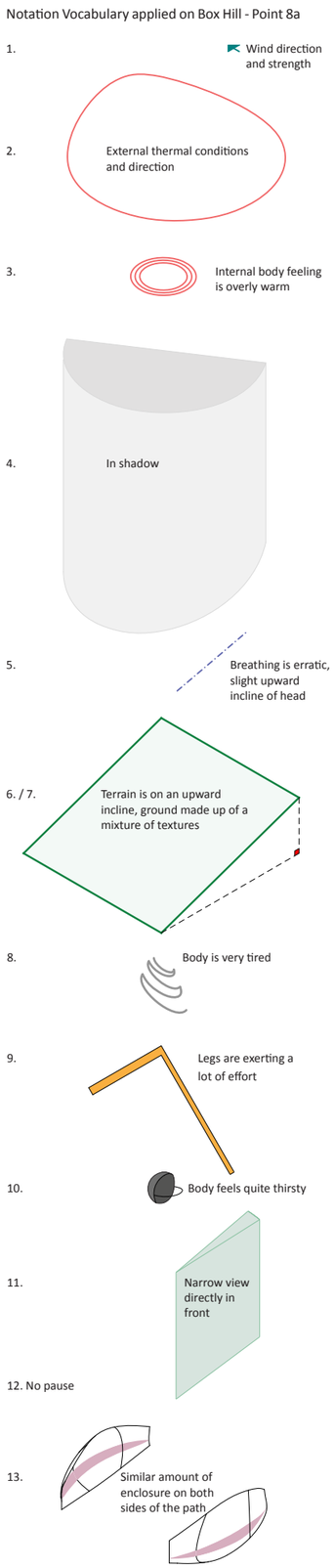


Figure 2.25: Notation Vocabulary applied to Box Hill - Point 8a

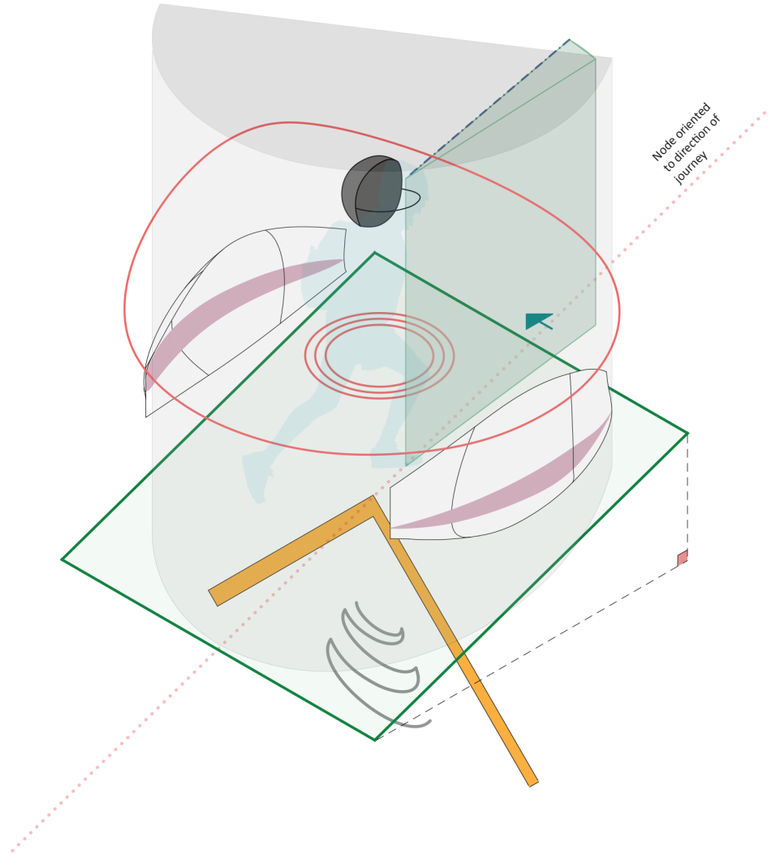


Figure 2.26: Axonometric diagram of notation assembly Box Hill - Point 8a

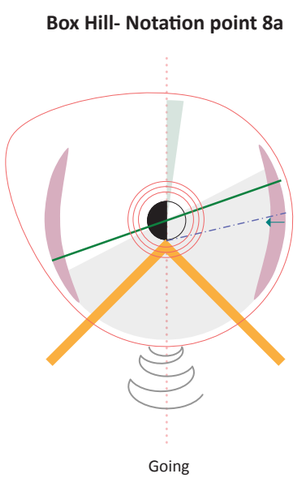


Figure 2.27: Composite Notation Box Hill - Point 8a

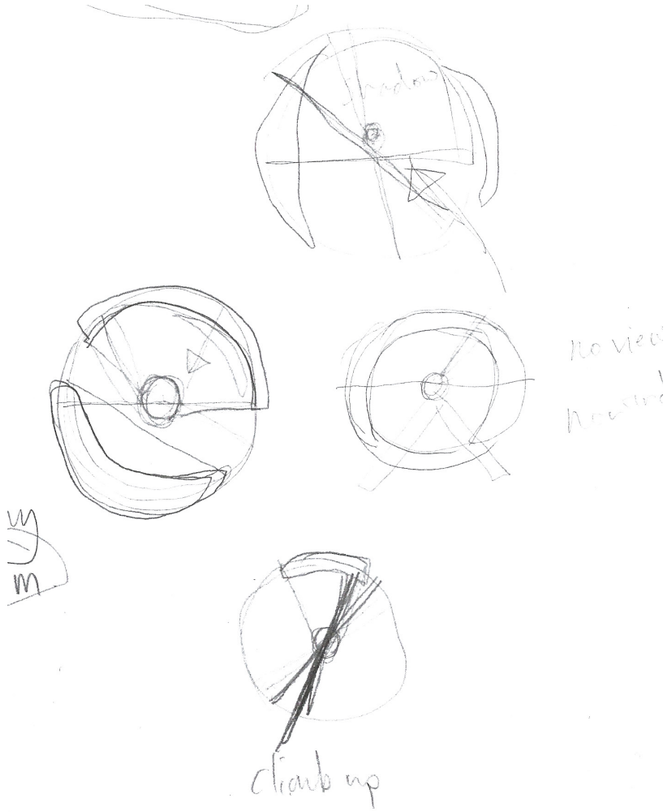


Figure 2.28: Initial sketches of Composite Notations

Applying Body Mind + Physical Experience Notation to walk in Box Hill
(Going Journey)

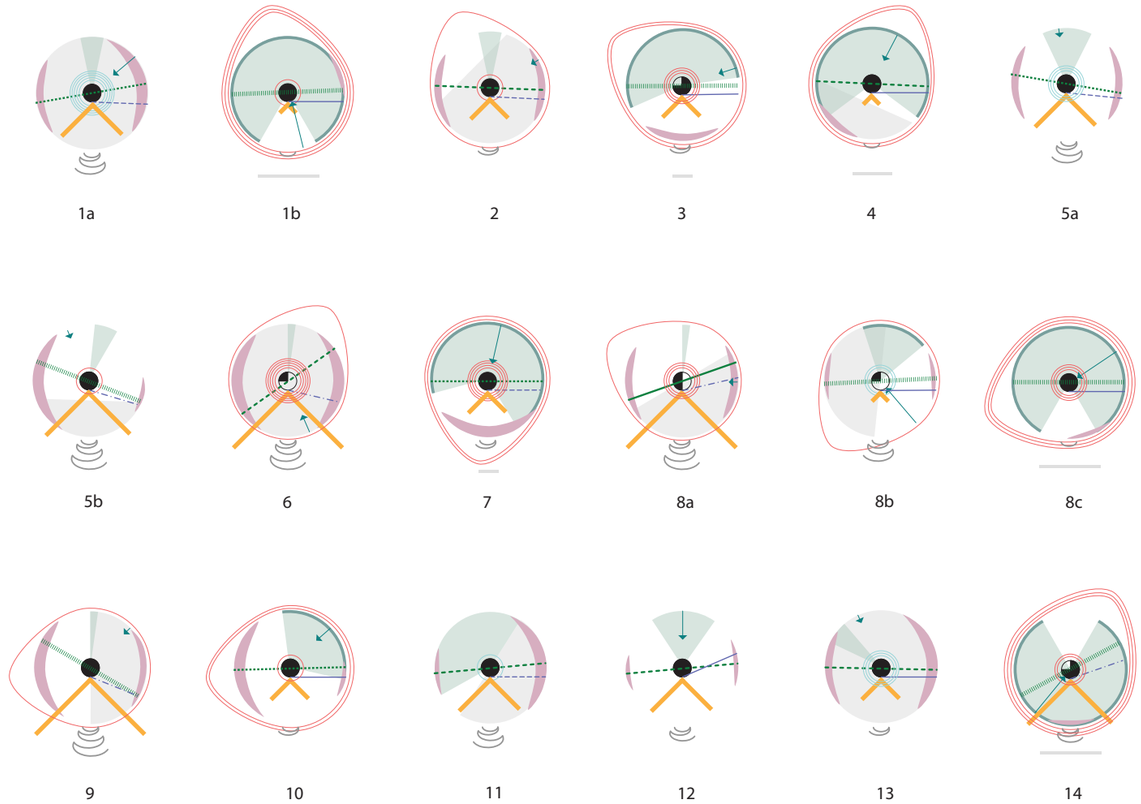


Figure 2.29: Box Hill Notation Points (Going)

Going

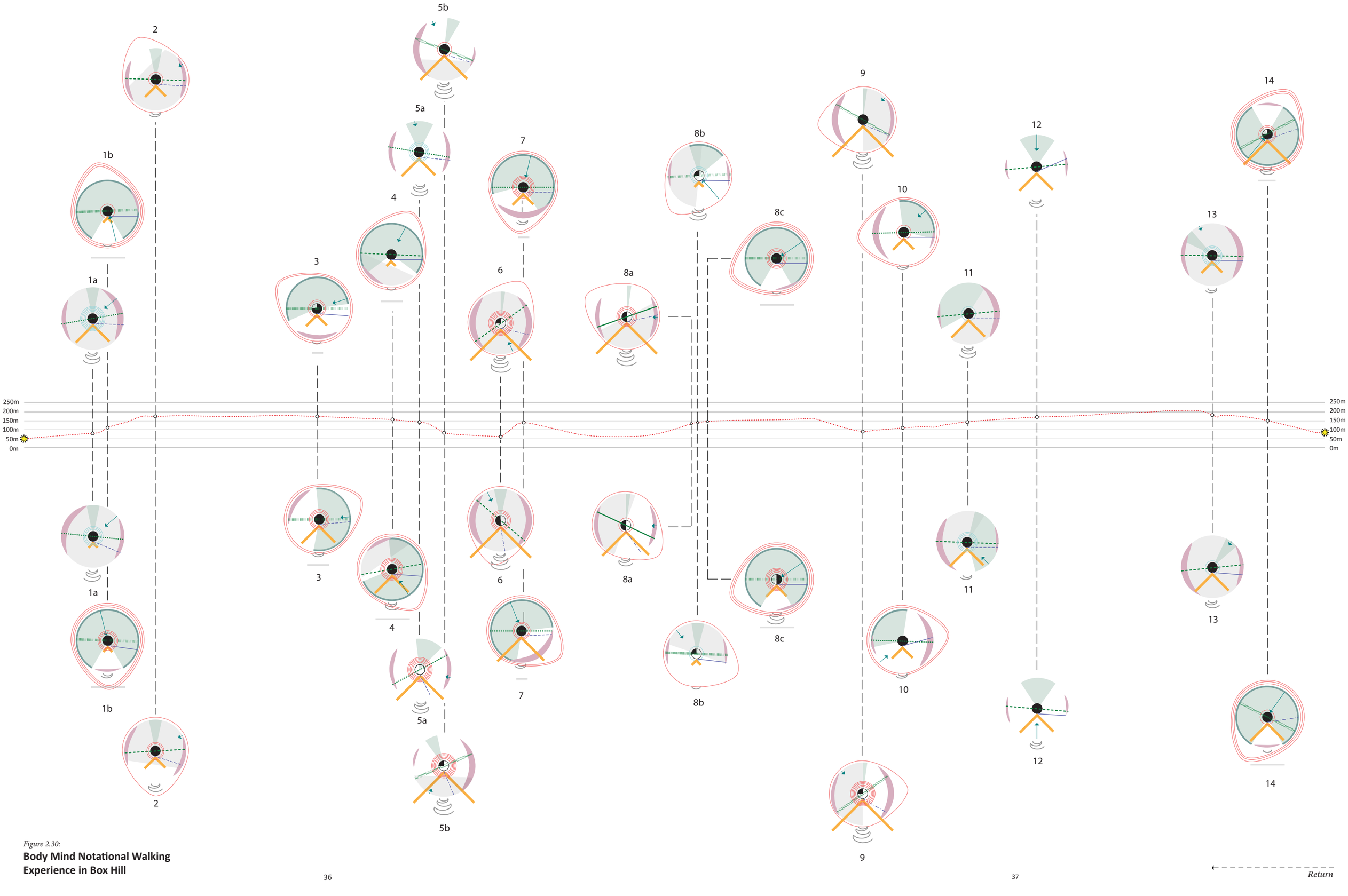


Figure 2.30:
Body Mind Notational Walking Experience in Box Hill

Return

Here, I refer to the theoretical framework outlined earlier in the development of the vocabulary for notating body mind experience (figure 2.23), applied through point 8a on the walk in Box Hill (figures 2.25, 2.26, 2.27). Figures 2.26 and 2.27 show the typical assembly of one of these notations, in this case notation point 8a. The overall reading of this notation is a composite of the attributes mentioned below, providing a full-embodied body mind feeling of a moment whilst walking.

As suggested by Pallasmaa "sensory experiences become integrated through the body," as "we achieve [sensory experience] with our whole body all at once" (2005, pg.40). This embodiment of our senses indicates that the method of notation at each point on the journey should be person-centric and start with a central node point, representing the body. The experiences of exterior conditions like the weather world, the terrain, picturesque views, all have an affect on this body point, resulting in a nodal system of representation. This system allows me to consider the person-centric experience of walking through the landscape and to anticipate the immediate body mind experience of a walker. Parent and Virilio's vectorial system (figure 2.20) describing actions occurring on a human body whilst on a slope is an effective way of notating human experience. Therefore, I have notated walking sensations using a similar approach, where the body mind experience is built into the notational diagram as a concept, with physical attributes being projected towards the nodal centre. The node is always oriented to the plan view of the person walking through the landscape and to the direction of the journey (see figure 2.26).

As explored in Part 1, the physical and environmental experiences that affect body mind sensations will be notated for this walk. Ingold describes the experience of weather for the walker as an "all-enveloping infusion which steeps his entire being" (2010, p.125). Therefore, wind direction in relation to the body [1] is notated by a turquoise arrow orientated to the walker, its strength ranked by length of arrow. Direction of the sun in relation to the body [2] is notated by a teardrop-shaped ring around the entire notation, its strength is acknowledged by multiple offsets of the shape and direction is enforced by its point. Circles around the inner node point represent the internal thermal conditions of the walker [3], with multiple blue rings meaning increasing in cold, no rings meaning ideal comfort level, and multiple red rings meaning increasing in warmth. Pallasmaa addresses the significance of the shadow in body mind perception, as the imagination is "stimulated by dim light and shadows" (2005, p.46). Therefore, a grey circle over the notation depicts the body in shadow [4], its form subtracted away in accordance to experiencing the shade whilst walking. For example, at notation point 8a, the shadow cast by the shrubbery on my right means that half of the body is in shadow, illustrated by the grey semi-circle over the lower half of the central node point.

Ingold describes the rhythmic alternation of breathing whilst walking, as "exhalation follows inhalation as step follows step" (2010, p.125), indicating the repetitiveness of moving through landscape. The changes in breathing and pace can indicate a great many attributes to do with environment and body sensations. Its repetitiveness provides an indication of time (Seamon, 1980), scaling it down to the limits of human experience. In the context of the Alps, short staccato breaths suggest body exertion, tiredness, steep terrain, and would provide an altogether different body mind experience to that of long even breaths. Consequently, a purple line projecting from the central body mind node notates this, its stroke representing normal, heavy or erratic breathing. [5] The ocular experience of observing the ground as it slopes (the gradient) in the horizon can inform the walker of what body experience to anticipate in future conditions. This is plotted through the centre of the notation as the human body is imagined at the centre of body mind experience, with attributes affecting this node point.

As the ground is perceived kinaesthetically, any changes in its terrain and gradient can have a large impact on the walker's body mind experience (Ingold, 2010). Terrain is depicted by a straight green line running through the centre of the node, with the texture [6] of the ground described by stroke typology. This horizontal line also indicates gradient of slope [7], its angle matching the slope the walker is navigating. For example, at notation of point 8a (figure 2.27), the profile of the gradient is taken and drawn across the node.

In 'Wanderlust', Solnit (2001) addresses the endurance and physical transformation of ones body mind during the pilgrimage. The tiring of the body [8] is depicted underneath the notation by the repetition of curved grey lines. Like a trail left behind the body, it is a sensation of body memory. The more curves drawn, the more tired the body feels (see figure 2.25). The amount of effort exerted by the walker's legs [9] is notated by the orange right angle coming off the central node; longer lines means more exertion. This is assembled below the node, pointing downwards and away from the body. As the body is tiring and climbing, it requires more energy and nourishment. This is shown by the black central node point turning white [10]. These notations are important in understanding body mind experience as "we remember through our bodies as much as through our nervous system and brain" (Pallasmaa, 2005, pg.45).

The Picturesque walker's drive to discover 'ideal' scenes of beauty keeps them moving even when the body is tired. Views [11] are incorporated into the notation, with the size and orientation of view drawn in relation to the body experience. A significant view that a picturesque traveller would stop at to admire (Hussey, 1983) is indicated with a thick dark green line along its arc. Subsequently, a thin grey line underneath the notation marks the length of rest at points on the journey; an increased length means a longer pause [12]. When the walker is surrounded and does not have a clear view out, enclosure [13] is represented by a lilac curve. It surrounds the nodal point at the centre. The assembly of the notation places the human body at the centre of this notation, with data regarding body mind experience affecting this node point. The body feels surrounded equally on both sides at point 8a; consequently the curved lilac shapes are the same size.

The journey taken at Box Hill was mapped on an OS Map in a red line (figure 2.21), with a composite notation created for significant moments on the mapped route (figure 2.29). As our bodies are in constant interaction with the environment and redefining one another (Pallasmaa, 2005), the concept of body memory needs to be explored in these notations. Therefore, the notations were scripted against the elevation of the linear walking route through Box Hill (figure 2.30). When reading the notation, the elevation route is cross-referenced to the OS map of Box Hill, which has been labelled to indicate where body mind notation was recorded. The memory of body sensation is read in the sequence of notations whilst walking and comparisons can be made between different points en route.

As the walking route in Italy is experienced twice and in two directions, one must consider the body mind experiences of walking in the opposite direction to the established notations. Pallasmaa writes about memory in the following: "We remember with our bodies as much as through our nervous system and brain" (2005, pg.45). However, I propose the perception of experiencing space/journey in the context of the Alps is arguably different when passing in an opposite direction. By reading the elevation, OS mapped routes, notation in reverse, and cross-referencing with photographs taken, I have predicted the body mind sensations in the reverse direction and notated them below the elevation route. At each of the moments en route, body mind experience can be read when approaching from both directions.

Figure 2.31:
Aerial view of route

Leg 1 of the Alps

Using the Notation of Box Hill to hypothesise Body Mind Experience of a Walk in Italy

The strategy of notating body mind experience has provided a system of predicting possible feelings whilst walking in the Alps. Following a similar approach to understanding changing body sensations in Box Hill, the route of the first leg of walking was identified on a topographical map (figure 2.31, from Great St. Bernard Pass, Switzerland to Étroubles, Aosta Valley, Italy). This was then outlined in red on an aerial map of the Aosta Valley with places to stop. In parallel, the elevation of this walking route was drawn, so that it was possible for the mind to start visualising possible body mind experiences.

Going

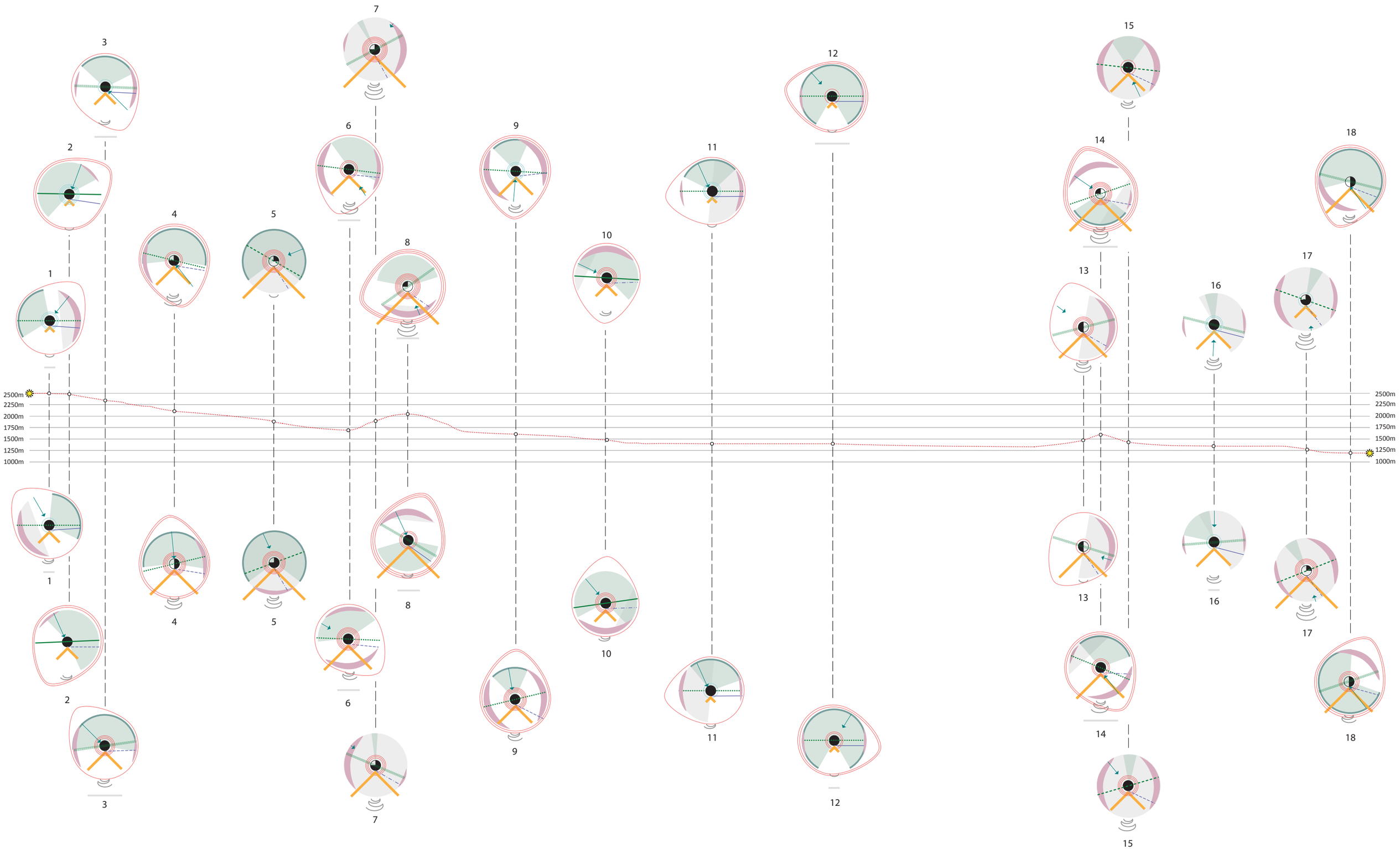
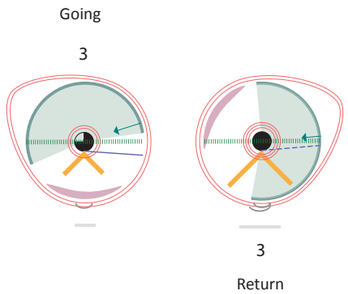


Figure 2.32:

Body Mind Notational Walking Experience in the Alps - Leg 1

Return

Box Hill- Notation Point 3



Recorded transcript:

View out, orientating yourself to see where you are on the map in relation to what you can see in the surroundings.

Picking out landmarks, such as hills, settlements, particular buildings, etc.

Grassy terrain, a bit boggy.

Terrain

13:01

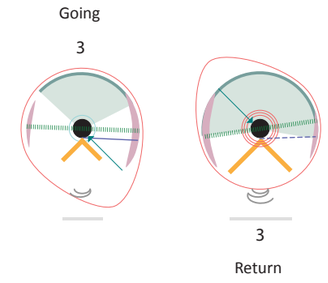
Figures 2.33-40: Notations and photographs through Point 3 in Box Hill and the Alps

Views out

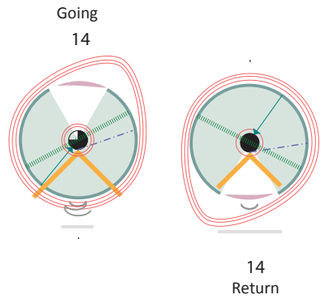
By looking at photographs taken of specific points en route at Box Hill and recounting my own body mind experience through the notation system, I was able to hypothesise sensations in the Alps. The following example shows how body experience at notation point 3 in Box Hill was used to notate point 3 in the Alps. In both instances, there is a significant view on approach that the walker is likely to pause at to admire. The gradient is fairly shallow in both sections of the walk, although one can presume the legs are far more tired on the return Alpine journey as it is uphill. The body is tired and producing more heat as increased effort is exerted. As the body has been climbing upwards all day, the expectation is that when this section of the climb is completed and the viewpoint is reached and admired, the walker is able to pause and reflect upon the transformation of the body (Solnit, 2001; Hussey, 1983). These sensations are experienced more acutely on the Alpine route, as the overall ascent from the base of Site 1 to Great St. Bernard Pass is 750m, whereas the overall ascent of the Box Hill walk is 303m.

This method of predicting body mind experience in the Alps was effective as it used my own body memory of walking in Box Hill, an understanding of topography and distances on both routes, and a notational system describing sensation which was applicable to this new route.

Alps Leg 1 - Notation Point 3



Box Hill- Notation Point 14



Recorded transcript:

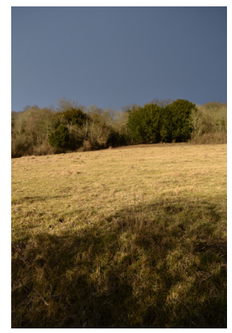
- Stay during summer/winter evening
- View of surrounding landscape - great vantage point
- Direction of sun hits this slope- gentle warm sunlight
- Sun is setting just to the right of me.
- Wind approaches in similar direction as the sun. (Can tell from the angle of grass)

Can view architecture on this landscape as a landmark/beacon. Making your own journey to the architecture.

Would have to scramble up, use energy, but previous path has been fairly effortless. (The past 20 minutes walking it has been a slow, steady decline in gradient.)

Previously in the shadows of the fence and foliage bordering the left hand side of the path, Eye is drawn to the expansive, light and bright slope on the right.

This slope can be approached easily in both directions.



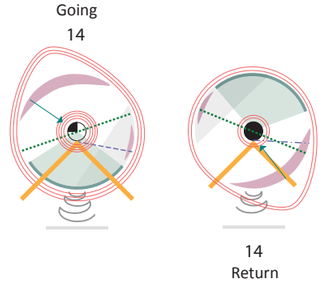
17:17

Figures 2.41-45: Notations and photographs through Point 14 in Box Hill and the Alps

Alpine encounters with Architecture

Walking in Box Hill and using the subsequent notation system has informed where one might encounter architectural interventions on this pilgrimage route. Water fountains can be spaced more frequently during the Alps route, as one must account for the considerable uphill climb during this return leg of the journey. Similarly, more seating opportunities can be provided in the Alps to provide shelter and rest. To understand where one might stay in the Alps, I recalled specific body mind conditions of a place encountered on Box Hill which evoked a sense of comfort and joy, this being point 14. It offers significant views, and is south facing, so would receive sunshine throughout the year. The immediate previous walking experience was a slow, steady declining gradient in the shadows of hedges that offered no view through. Therefore, a scramble up this relatively steep gradient is a welcome change if a significant picturesque view is offered (Hussey, 1983). This is appreciated even if the legs need to exert considerable effort. It is predicted point 14 on the Alpine route offers similar physical attributes to creating positive body mind experiences. As both sites are on a gradient to scramble up, the architecture encountered would be oriented towards the significant view, with its back facing the hill, offering the walker a sense of “protection from the sun” and “shelter from the wind and rain” (Zumthor, 2010, pg.47).

Alps Leg 1 - Notation Point 14



Limitations of the Notation System

It is important to address some possible limitations when using this system of notation to depict body mind experience in the context of walking. This notation does not take into consideration weather conditions to do with seasonality when walking in the landscape. This is especially prevalent in the geography of the Alps, where there are such extremes in weather throughout the year which would affect body sensation. A walker setting out on a different day may experience disparate body mind experiences due to changes in environmental attributes. The notation does not account for conditions of rain and snow, which would indicate a need for shelter.

Having not walked the reverse 'return' journey of Box Hill, I have predicted the body mind experiences encountered in the opposite direction. If the return walk was performed, experienced and notated, notations would be accurate and a true comparison can be made between the different directions. As the notation is always orientated to the walker's route and considers the person-centric experience of walking in landscape, it can sometimes seem ambiguous which direction the notation lies in the environment.

It is important to recognise that the walk in the Alps is much more extreme in terms of terrain, weather conditions, amount of walking performed, etc. in comparison to Box Hill. One must also presume the body is much more physically tired and overexerted, as it would have walked for many days previously through challenging terrain. Therefore, the body mind approach to walking in the Alps is considerably different to Box Hill. The scales to which I have notated body mind experience are relatively subjective, so another walker may have a different interpretation of the notation.

PART 3

Notating Experience in the context of a Building

The theoretical framework on body mind experience and development of a notational language to describe this journey has been able to predict body sensations whilst walking though the Aosta Valley. Therefore, I propose there is a clearer understanding of the exact body requirement when the walker encounters a building (Pallasmaa, 2011).

As the notational system has successfully coded “our embodied transactions with our physical surroundings” (Johnson, 2015, pg.34) through the practice of walking in the landscape, it can formalise and bring precision to an experiential brief. It has been subsequently tested as an architectural methodology on a design proposal in the Alps to see if body mind experience can be mapped through a building to improve a walker’s encounter of it. The combination of the theoretical approach to sensations, notational system and design strategy are used to generate design fragments that respond to body mind experience.

Figures 3.01/3.02 show the application of body mind notation mapped through a proposed architectural landscape.

Figure 3.01: Drawing of Site 1 with route through Architectural Landscape

Site 1 Weather + Radio Station

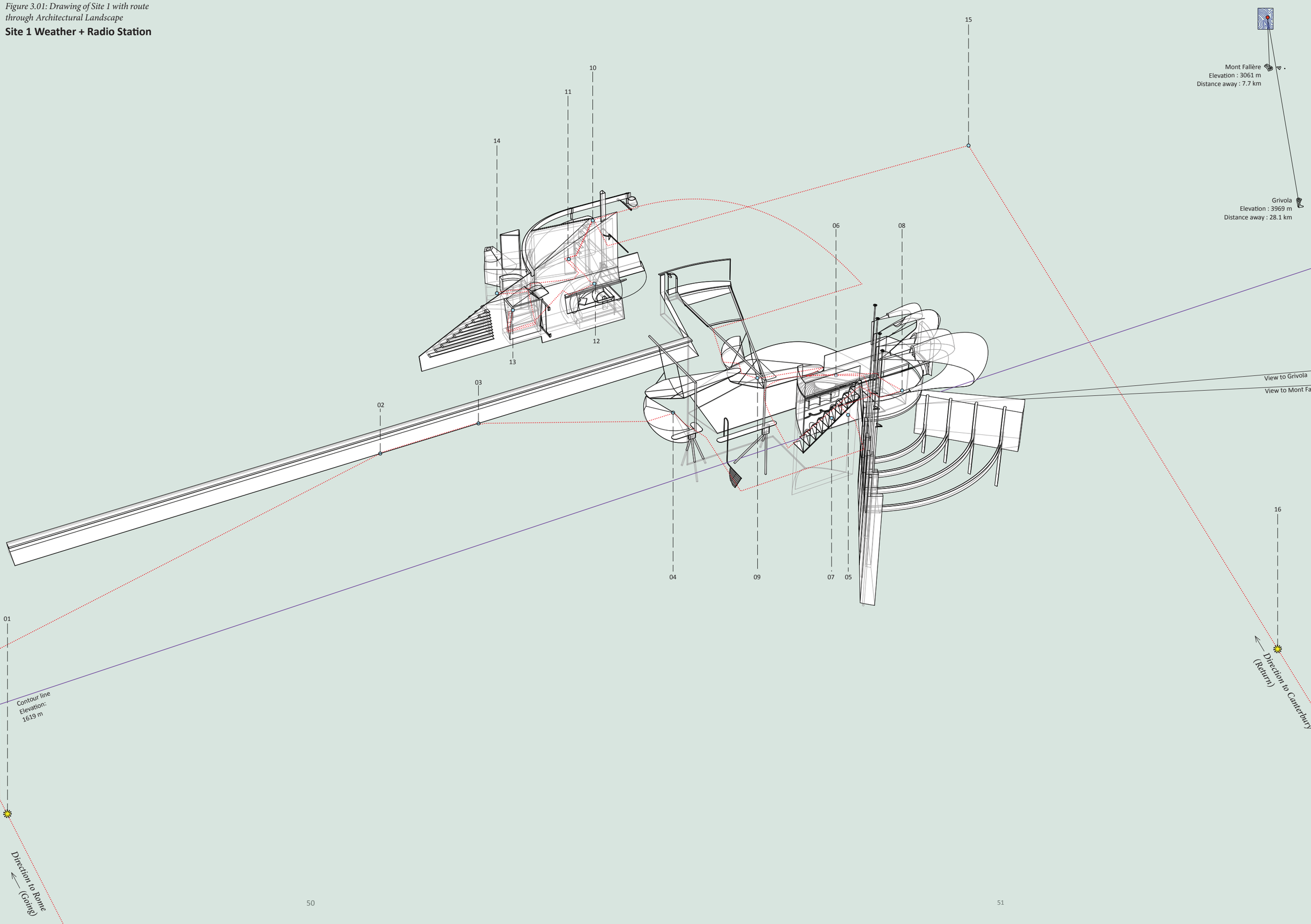


Figure 3.02:

Body Mind Notation Experience through Weather + Radio Station

Direction to Rome (Going)

ITALY, Valle D'Aosta ***Saint Rhemy***

Contour line

Elevation: 1619 m

Elevation (m)

1636 1634 1632 1630 1628 1626 1624 1622 1620 1618 1616 1614 1612 1610

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

Direction to Canterbury (Return)

Notating Body Mind Experiential Journey through a Building for the generation of Design Ideas

The notation system for body mind experience is tested in conjunction with the design strategy on a building proposal to see if the experience of moving through this architectural landscape can enhance body sensations. The notation has been employed across point 14 in the Alps Leg 1 (figure 2.31,2.32), which is a weather/radio station and place to stay (figures 3.01,3.02,3.03). Similar to the methodology of notating body mind experience in Box Hill and the Alpine leg of walking, the topography informed the immediate body experience of approaching the architecture. In this case, the legs are extremely tired having been climbing up an ascent of 300m from notation point 6 (figure 2.32). The body and legs are even more tried on the return journey as they have climbed up over 600m from Site 2.

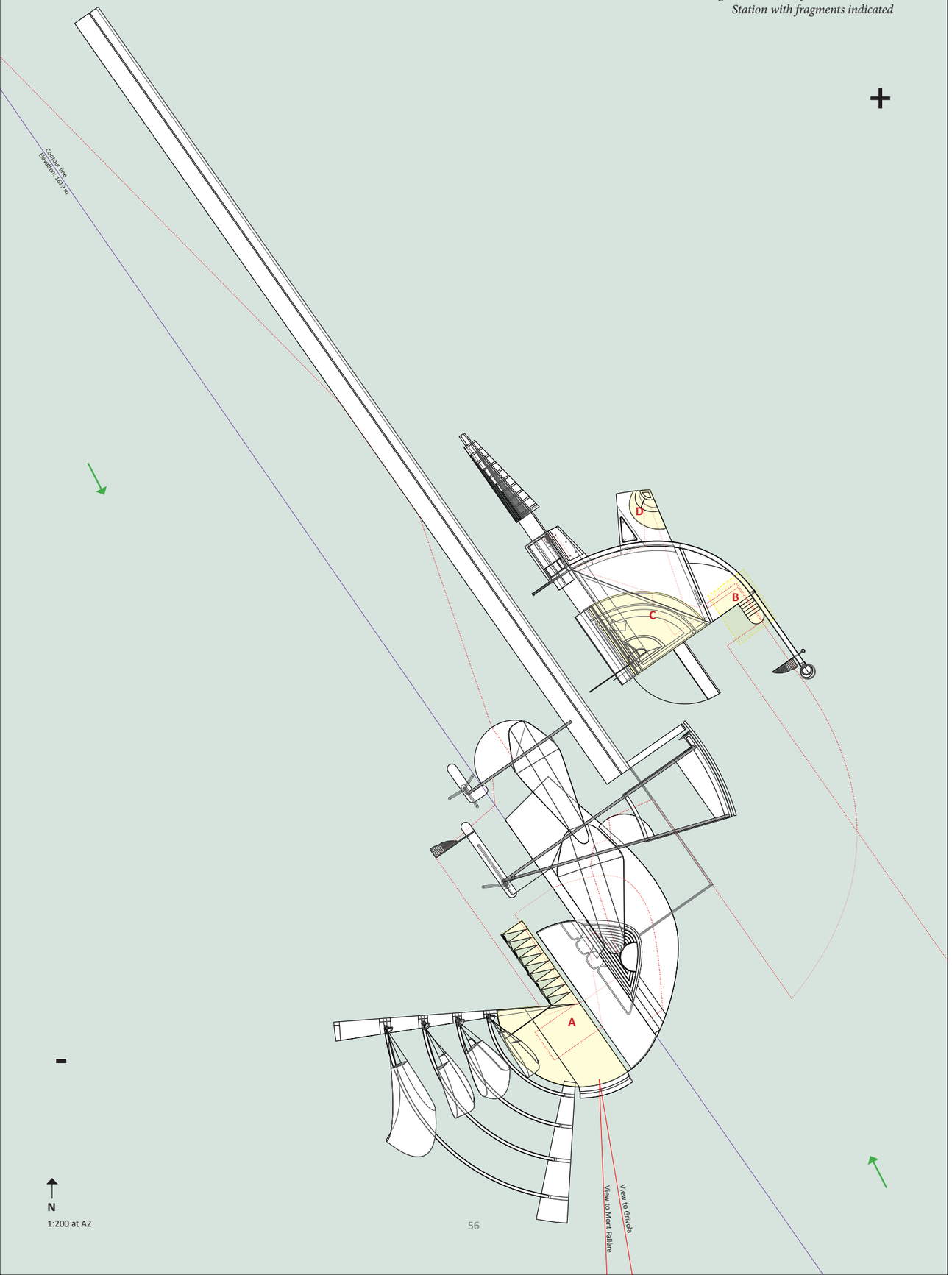
One needs to address the difference in scale when notating body mind experiences through landscape and architecture. The body mind sensations are felt much more acutely whilst walking in the Alpine landscape in comparison to the architectural landscape as the body is being stimulated to a greater extent. As notating body mind through architecture is in isolation to the rest of the Alpine landscape, the notations are disproportionate and exaggerated in comparison to walking in the Alps. There are some notations that are not as relevant in the context of buildings, as they wouldn't change much whilst moving through the architecture.

Pallasmaa claims that "architecture strengthens the existential experience" and how the multisensory "qualities of space, matter and scale are measured equally by eye, ear, nose, skin, tongue, skeleton and muscle" (2005, pg.41). Consequently, the route designed, modelled and notated through the architectural landscape was successful in creating multisensory experiences of light and shade, exertion and rest, shelter and openness. This is a reflection of the experiential journey through the Alpine landscape. On the other hand, Zumthor argues that an enriched architectural experience should both lead us and allow us freedom to explore and become lost because it is "not a linear process" (2010, pg.23). However, this may be a design issue, as the architecture designed does not lend itself to being experienced like the linear pilgrimage route. Zumthor speaks of the journey through Therme Vals, "moving around this space means making discoveries. You are walking as if in the woods. Everyone there is looking for a path of their own" (2006, pg.26). Therefore, one can presume the walker's encounter with this architectural landscape can take them on a multitude of different paths, not only the prescribed going and return routes. This would affect subsequent notations as our experience "is reflected in the body, and body is projected onto the world" (Pallasmaa, 2005, pg.45).

The notation was effective in identifying and framing significant views (see notation point 8), and employing the picturesque notion of satisfaction from an "ideal scene"(Hussey, 1983, pg.83) to make the walker climb the steep staircase at notation point 7 (figure 3.01). It is interesting to note that the working method I have adopted excludes sensations of acoustic intimacy, scent, and taste as outlined by Pallasmaa. The addition of these senses to the notation could enrich the understanding of body mind experienced within the architecture and form strategies in dealing with them.

Although the notation was able to consider the experiential journey through the architecture, it can be argued that some of the environmental attributes that notated effectively for walking in the landscape did not function as predicted through the architecture. This is because the notation is trying to describe a microcosm of the landscape experience. For example, I hypothesise there is a strong north-westerly wind blowing across the site which is felt acutely due to the exposed ground and high altitude. Arguably, this experience is similar throughout the site, and only changes in relation to the walker's orientation and if there is physical architecture blocking it. Therefore, predictions of body mind experience using this notation through architecture seem to be less accurate in comparison to the landscape.

Figure 3.03: Plan of Weather + Radio Station with fragments indicated



Using a Notational System to construct Architectural Fragments

In this section, I will examine how the composite notation through the building has generated architectural ideas through the design of its fragments. To test this architectural methodology of using body mind notation to enhance the walker's experiential sensations, data from the body mind notation through the building is abstracted to inform specific moments of design. In order to create a multisensory environment, the notations have indicated that the architectural fragments should allow the walker to engage in "constant interaction with all sense modalities" (Pallasmaa, 2005, pg.41). Therefore, a strategy of providing experiential counterpoints has been employed in both notation and designing of fragments.

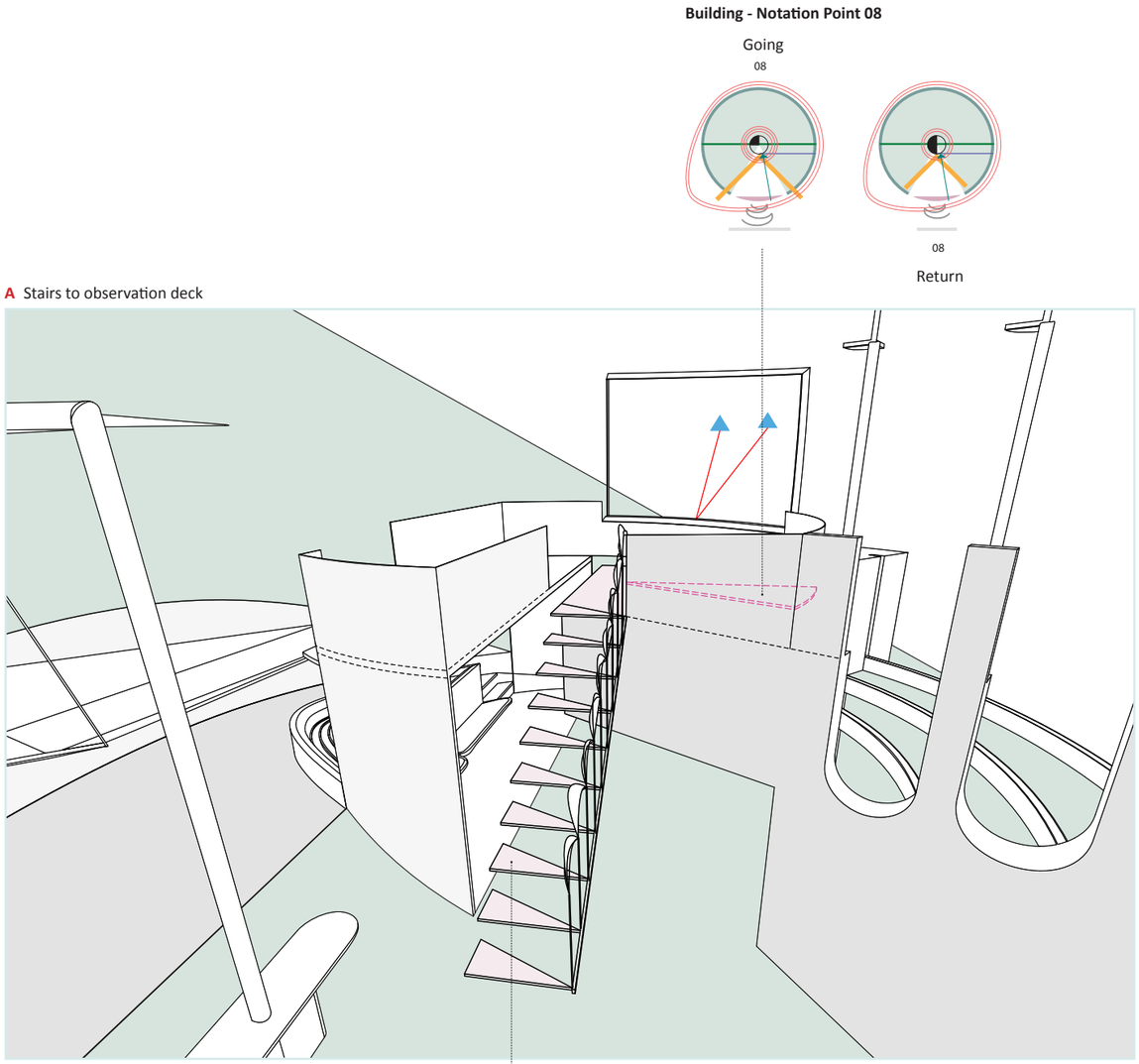


Figure 3.04: Fragment A

Fragment A

Fragment A describes the picturesque experience of body exertion and endurance in the hopes of experiencing a wonderful view (Hussey, 1983). On the journey to the viewpoint (building notation 07), the walker must negotiate a steep staircase where there is little to no view, the body is in relative shadow, feels enclosed by the geometry of the platform and there is a strong wind pushing up. The triangular steel steps have gaps between them and are delicately attached to a balustrade on the right, creating a rather frightening ascent. Therefore, the eyes are focused on the engagement of feet and steps. On the platform, soft seating is provided to allow the walker to celebrate climbing up the stairs and to have an opportunity to enjoy the sunlight, rest the body and legs whilst admiring the vast picturesque view through a large frame. I hypothesise the body has a sense of accomplishment as the greater the stress a walking body has endured, the more it has transformed (Solnit, 2001).

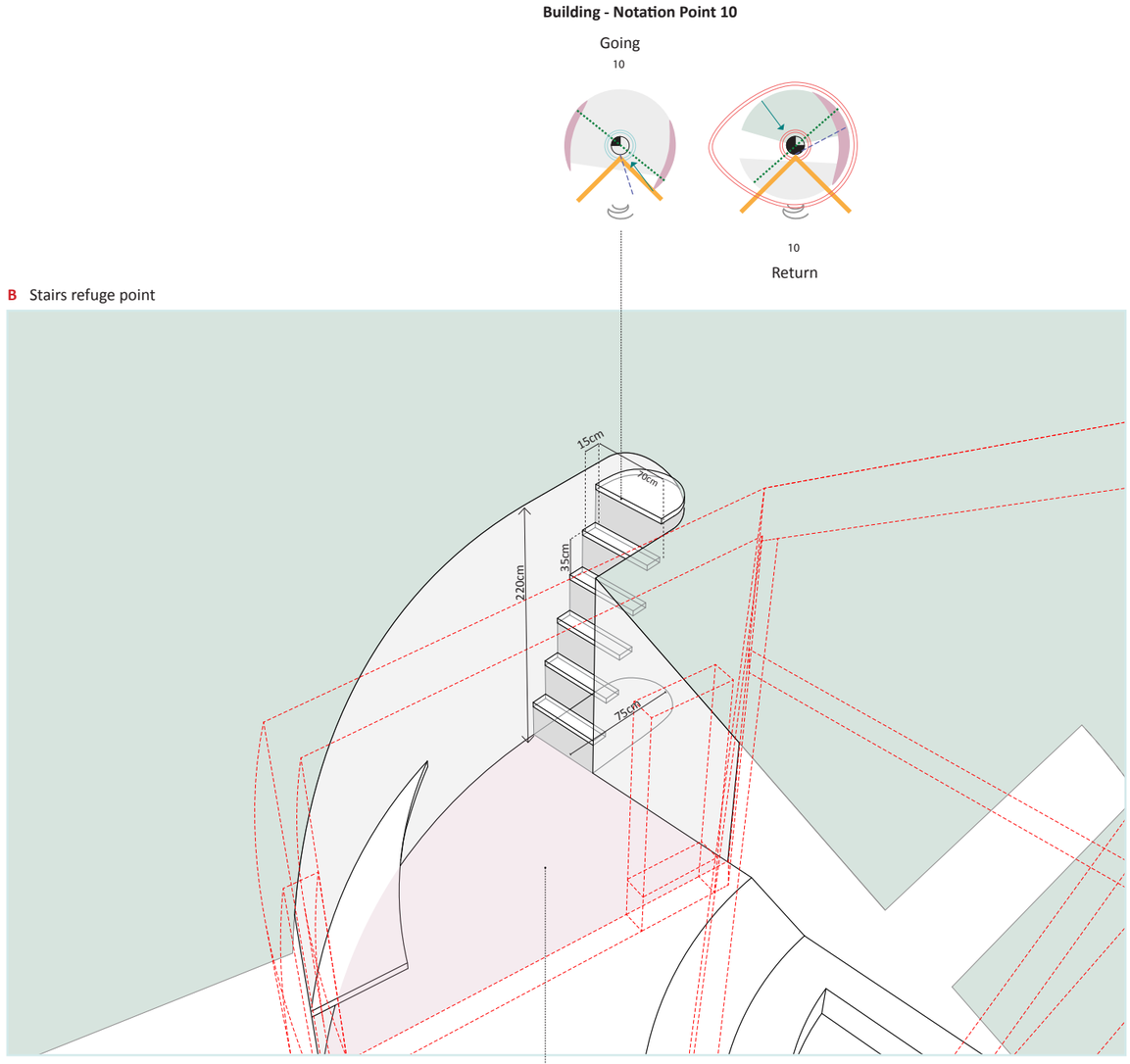


Figure 3.05: Fragment B

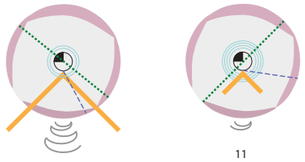
Fragment B

Fragment B explores the potential of stepping down into the carved out terrain to generate a feeling of enclosure. The act of descending into the ground is able to emphasise the crossing of threshold between landscape and architecture, from the contrasting body memory of being exposed in the elements to enclosure and habitable space. According to Zumthor (2010), time is perceived at different scales in nature and domestic settings. In order to slow down and accentuate this experience of “crossing the boundary of two spatial realms” (Pallasmaa, 2011, pg.124), the physical act of climbing is made strenuous on the body. The opening to the steps is very narrow at 0.7m wide with the only support being the carved rock wall; the going of the steps are 15cm wide, and the angle of incline is 71 degrees. Therefore, the legs are exerting a lot of effort in the climb and the body is tired. This strain on the body is not necessarily a pleasant experience, but it achieves the desired affect of making the walker more aware of their body interaction with the environment. The reverse experience of emerging from the steep steps at notation point 10 means the walker positions themself physically back into the landscape with a wide view, as engaging with “architecture is our primary instrument of orientation in the world” (Pallasmaa, 2011, pg.121).

Building - Notation Point 11

Going

11



11

Return

C Fireplace and views out

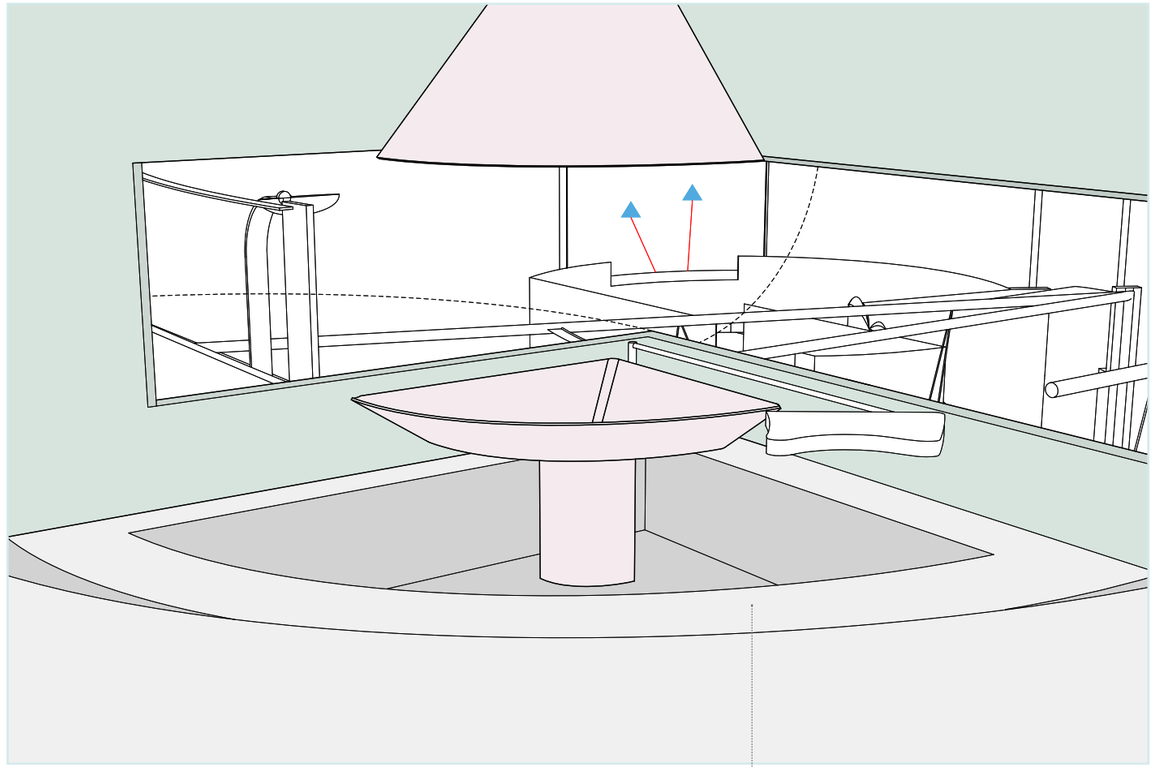
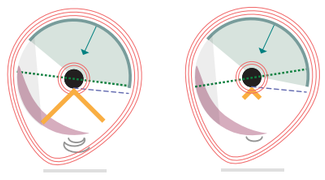


Figure 3.06: Fragment C

Building - Notation Point 12

Going

12



12

Return

Fragment C

Fragment C is able to provide an experiential juxtaposition to climbing down from notation point 10. Notation point 11 depicts the body mind sensations of standing on the platform carved into the terrain (see fragment B). It is enclosed on all sides, in the shade, without offering any views. I hypothesise the walker feels cold here, even if there is little wind. Therefore, the next body mind experience created is an architectural counterpoint to these feelings. Walking into an interior, Pallasmaa describes our desire to assemble round the “life-supporting centre and gathering image of fire, the natural focus of domesticity and dreaming” (2011, pg.124). The fire is able to provide “a space of ultimate intimacy and warmth,” sensed by the skin as “a warm cave carved into the room; a zone of hot weather with floating boundaries” (Pallasmaa, 2005, pg.58). Therefore, the fireplace is the central feature within this space, with views out adjacent to it. Consequently, this fragment has provided an architectural contrast in experience for the walker. When entering into the room, Ingold (2010) claims the body has the ability to understand the ground kinaesthetically. In this case, the ground is carved out of the natural terrain, gently sloping down towards the fireplace, before it dips and becomes seating with proximity to a significant view. The gentle slope of the ground mirrors how the body behaves in the landscape; there is an “aware[ness] of gravity and earth” (Pallasmaa, 2005, pg.67) when the walker sits and embeds himself in the room.

D Immersive shower

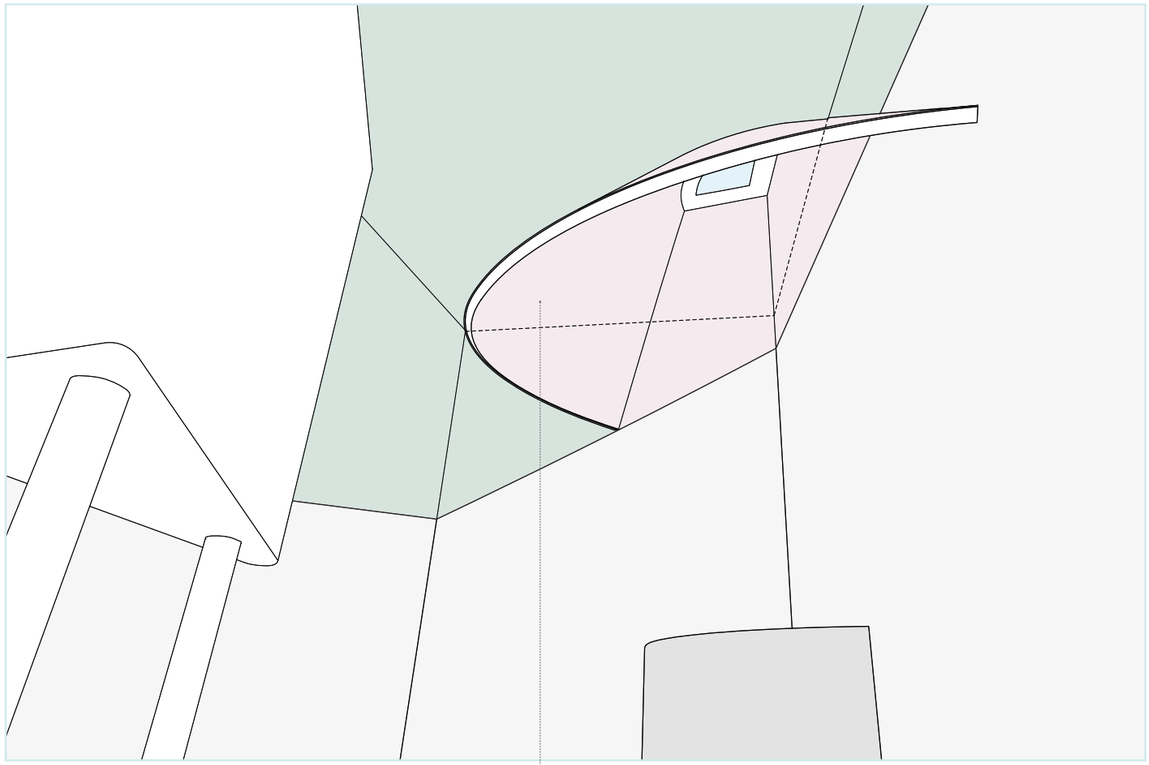
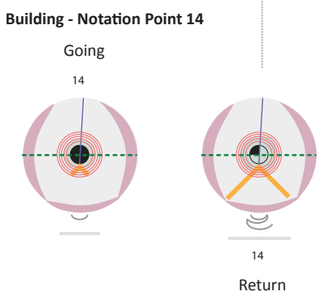


Figure 3.07: Fragment D



Fragment D

Fragment D is also able to provide a body mind experiential counterpoint to some degree. As established in Part 1, whilst walking through the landscape, the walker's senses are heightened by the ever-changing environment and "all-enveloping infusion" of the weather (Ingold, 2010, pg.125). Therefore, I propose the installation of an immersive showering experience that "fully embodies material and spiritual presence" (Pallasmaa, 2005, pg.44). The wet room is dark and in shadow, carved into the rock, a contrast to the body mind sensations previously experienced. A steel cone-like shell punctures the space from above, where there is a small window, providing the only link to the external world. As the walker sits on the carved rock, their head enclosed by this cone, with water, steam and heat rising around them, there is an effect of submersion and dulling of other body sensations. Pallasmaa explains that deep shadows, darkness, "mist and twilight awaken the imagination by making visual images unclear and ambiguous" (2005, pg.46) evoking a trance-like and meditative state and giving rise to an unfocused way of being. This is described somewhat in the notation, in terms of warmth, shadow, and enclosure. The notation refers to the literal passing of time, but it does not address body mind experiences of embodying time.

Body Mimesis

From creating these fragments, I have noticed the use of my own body mind experiences of walking in Box Hill to design responses to the notations. Pallasmaa addresses the mimesis of the body where he himself becomes "an ingredient and measure of the experience itself. This understanding puts the experiencing individual in the very centre of the experience" (2015, pg.14). My own embodiment of the walker's experience has guided the direction of design, supported by the notation system. This and the body mind framework established in Part 1 has helped design the fragments.

Conclusion

The investigation into Pallasmaa has enabled a path for thinking about body mind experience of landscape and this relationship to designing architecture. Through the analysis of body mind experience established in Part 1 and my precedent of walking in Box Hill, a series of attributes affecting sensation whilst walking were isolated, abstracted and depicted in composite notations. This was then applied to the Alps route so that body mind feelings are anticipated when architectural interventions are encountered.

Whilst the notation was primarily created for documenting body mind experiences in a landscape, it also works to some degree on a building proposal. Not all attributes of the notation are equally relevant in the context of experiencing architecture. However, it has informed the treatment of architecture as a landscape, where notations are mapped in a similar way. Notating body mind experiences has helped in the development of my building proposal as it has provided architectural counterpoints for the walker to experience. This enhances their multi-sensory experience.

I predicted buildings designed on this route could be controlled by the notation to react with precision to a walker, bringing them an enhanced sense of positive or even negative feelings. To help in the development of architectural fragments, this theory was tested by recording and analysing the previous, present and future body experiences of a walker though both Alpine and architectural landscapes. The notation exercises, along with my own embodiment of the walking experience have informed my design of fragments. This mimesis of the body has been essential to understanding the person-centric encounter with landscape and architecture, and provides the grounding for the experiential notation.

To have a more comprehensive description of experiencing architecture, one may consider notating with additional sensory elements describing the scent, taste and acoustics settings. The concept of encountering the same architecture on the going and return journey could be explored further using the notation, as the principles of moving through a building differs from the precise linearity of pilgrimages. Instead of describing the journey through architecture as one linear path, the experience can perhaps be mapped as individual moments.

Overall, the creation of this notation has been a tool in furthering my understanding of body mind experiences in the contexts of landscape and buildings. It has been beneficial in my development of an architecture one encounters whilst walking.

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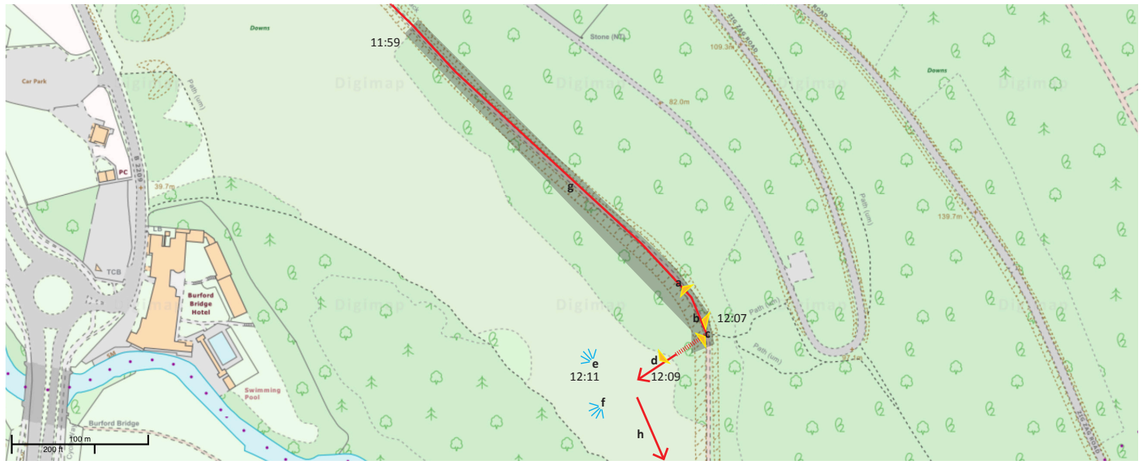
Appendix 1

Recorded transcript of walking in Box Hill with corresponding photographs

1



a

Initially walking in the shadows of slope up on right hand side with vegetation and slope down on left hand side with vegetation.

Elevation increase by 90m to 170m over a distance of 300m.

- Felt cold and windy, sun is blocked
- Patch of grass on hill to the right where other people are walking down.

b

View down to Zigzag Road (tarmacked), also option of descending

- Areas surrounded by trees, quite chilly walking in their shadows.
- Rustling of leaves, the sound makes you more conscious of the wind.

c

Option of changing course, turning right and climbing up steps. Sunnier path is tempting.

- Steps ascending, I wanted to climb up, see what's up there, a view, higher ground.

- Wanted to be in an 'open' area.

d

Being bathed in sunlight once I have reached higher ground and no longer in the shadows of the slope.

e

View towards Beechy Woods
- View is appreciated after walking in a dark shadowed path
- In the sun, but wind is also stronger. Not as pleasant when sun is obscured by clouds.
- Walking at a slower pace to appreciate views

f

Continue walking on this grassy mound instead of going back down. View of settlements.

- Look around to survey where you are in relation to surroundings - prefer higher ground.

g

- Feel the unevenness of the terrain, the protruding rocks/pebbles from the ground in contact with sole of feet. "Pointier" rocks facing upwards.

h

- Grey / Beige Calcium Carbonate ground, receptive of my steps, leaving tracks, sounds 'globby' and 'squelchy'

2

Shallow downhill gradient, Going slightly downhill- pace picks up, you're only conscious of surroundings but concentrating on navigating the slightly muddy/ boggy terrain.

12:42

Hard to control speed on the boggy path, especially when downhill

3

View out, orientating yourself to see where you are on the map in relation to what you can see in surroundings.

Picking out landmarks, such as hills, settlements, particular buildings, etc.

13:01

4

Walking to local landmark: Broadwood's Tower

Elevation: 145m

13:09

Due to boggy/wet terrain, this bench adjacent to Broadwood's Tower has become a place to scrape off excess mud on shoes.

5a

13:13

Downhill gradient, visually seems steep, mind warns you to be careful and take your time, particularly if you're inexperienced.

Elevation: 145m

13:15

Pace is matched to the speed of others in front of you. Can use them to gauge how fast to travel. Where they are walking.

Occasionally eyes will look forward to see where you are heading, but mostly focused on feet, ground and keeping balance.

13:17

Wet and slippery terrain, watch your step, lower centre of gravity, hunker down in your stature, step sideways to stop slipping, dig heel into ground and make sure footing is secure.

13:17

Steps on left hand side where other walkers are climbing.

Mud is too slippery to walk down in this weather, no traction.

Grassy terrain beside the mud has been flattened by walkers moving down.

Grass - textured, more grip

5b

13:19

Small shuffling steps, crouching low, almost squatting, weight behind toes.

Shallower gradient at base of hill.

Elevation: 80m

When the position of the body has changed relative to elevation, it assesses its new surroundings.

Also after accomplishing/exerting a strenuous experience/activity, your body tries to understand of where it is now compared to where it was previously.

6

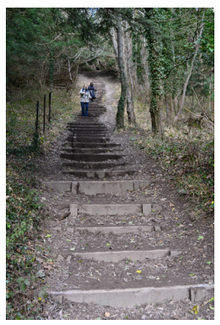
13:34 - 13:39

Body anticipates having to exert energy for the climb up.

Steep steps, around 30cm for the rise. Uneven in their treads.

Heavier breathing, perspiration. Leg muscles are working hard. Heart beats faster.

Elevation: 65m-125m



Terrain enclosed by timber board to create steps.

I would step on timber edge instead of the muddy terrain as this would offer me more even footing.

Only when the body accomplishes something strenuous does it reflect upon when it has done in relation to where it was previously.

Therefore, as I am resting after the continuous climb, I look back down the stairs to see where I have come from, how far I've elevated myself. However, this is not a place to stop for long, as there is a relatively steep gradient, so body is not fully relaxed and at equilibrium.

7

Body tends to stop and pause when it has accomplished something/ exerted effort. Otherwise, gaze is ahead or on tricky ground in front of you.

13:45

Other times, if there is a clearing /open space on either side of your path, your eyes will flit across to that open space. If there are views, you may stop and pause for longer.

8a

14:17

Narrow path, with a channel in centre, fairly consistent and smooth. Relatively steep gradient. Vegetation on both sides constraining you, so eyes are drawn to the path in front.

From 105m to 145m in elevation when you are on this narrow path.

If you feel tired, you feel inclined to pause when there is a slight opening/clearing in the terrain, so that you can review how far you've come, how much more there is to go.

This is particularly evident when you've never experienced a particular path before.

For the steps up at 6, I had a previous body memory of quantities of time/ distance/ tiredness/ energy needed to carry out the action of climbing up those particular steps.
For the climb here, I am more inclined to stop because my body does not know what to anticipate for in this leg of the journey. Here, after 50 paces or so, I may pause for 5-10seconds. This is because I do not know what is coming ahead, if I need to conserve my energy for bigger exertions.

On this incline, I am less likely to stop for a longer period of time as my body is not in a balanced state on the terrain.

14:21

On this part of the route, I am unable to gage exactly where I am in relation to the map, so possibly there is further to climb than I anticipate. Less experienced with distances, heights, walking.

At this slight widening if the path, marked by two trees on either side, I feel inclined to stop, see where I am, where my body is in relation to this landscape. It would be a nice place to pause, have a drink of water, refuel slightly.

If my architecture is able to act as a beacon/lighthouse - inform the hiker of its positioning so that they would be able to orientate themselves to the architecture. Ability to catch glimpses of it as you walk along - can possibly gage how far away it is, and there is always some sort of relatively spatial awareness of it, if you catch glimpses of it/ if it dips in and out of view.

8b

14:27

Gradient becomes more shallow, Incline not at steep.

After climbing up, you emerge into a open grassy terrain - top of Mickleham Downs.

8c

14:33

14:35

- Windy, but sudden openness here after hiking upwards for the past 15 minutes without any views on either side, just dense trees- it's like a breath of fresh air.

- Feels different to anything experienced so far, is interpreted as a destination rather than any passing stop.

- After the effort exerted in the strenuous uphill climb, the body feels much more relaxed once entering this space.

- Feels like a nice place to stay overnight, easy to identify and come to. Has a strong linear direction of view, unable to see through the trees on either side.

- Large trees framing this long path on either side protect it from harsher winds.
- Feel small within this landscape setting, in comparison to the paths leading up to this space.
- From direction of trees and grass, can decipher the typical wind direction (South-westerly)

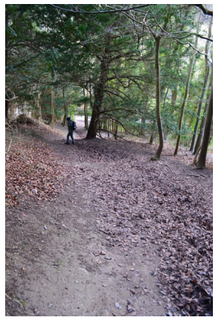
- Stopping for lunch, shielded from the wind by large tree.
- Direction of sun?

Landscapes of pleasure- In the 18th and 19th centuries, the countryside began to be seen as a beautiful by those who had left it to live in towns and cities. The open downland was enclosed and those who could afford to bought country estates and built ornate houses. Formal gardens and parkland with exotic planting decorated the fringes of the downs and The Gallops was used for leisure riding.

Left at 15:16

9

15:24



15:26

15:28

- Walking down a very steep hill
- Balance, small steps, leaning back (centre of gravity), feet do not lift very far off from the ground, side stepping
- Observe where you position each of your steps against the terrain to see where you might fall/ what might stop your fall.
- When climbing steep uphill/downhill gradient, the focus is on the terrain and what is immediately in front of your feet so you can anticipate your next step.
- Shuffling down on the leaves.
- Legs and knees hurt from unusual position of body, centre of gravity further back behind your toes.
- Look back once at the bottom of this stretch of terrain to see how body position has moved relative to the landscape.

10

15:24

- Views to rolling fields on right attract attention as encroaching shrubbery on left are uncomfortable.

- On this hike, you hardly ever look back behind you to see what you have passed. Mentally, it becomes all about moving forward to the next landmark, checkpoint.
- Only when I've exerted effort and a physical change has occurred, I was compelled to look back and reposition my body to the new surroundings.

11

15:38

- Windy paths without reference points/landmarks to refer to on map- easy to become lost, lose sense of timings, pace.

- During this stretch, I overestimated the distance I'd covered, thinking I was further along on the map than I was. This is to with my inexperience in hiking, lack of visual landmarks to be aware of, the slower pace of walking due to a steady incline in the terrain.

- The path itself changed in direction and gradient several times within this stretch.

12

16:12

- Huge tree acts as a marker in the landscape.

- Sludgy/ sticky texture of ground seems to ‘receive’ my boot, not slippery. This grips my soles a bit better, so walk is fairly relaxed.

13

16:54

- Previous walking experience - slight downhill, no significant changes in gradient, fairly monotonous.

- Physicality of landscape- relaxing pace, slight downhill. Steep downhill cliff on left with trees obscuring view. Catching glimpses of rolling hills in the background.

- On the right, steep hill upwards, eye is not drawn to this. Back to this wall, idea of ‘safety.’

- After walking in a dense enclosed forest path which offers no views or indication of where you are in relation to the landscape, it was pleasant to be able to finally emerge from that and catch glimpses of my new surroundings.

14

17:17

- Stay during summer/winter evening
- View of surrounding landscape - great vantage point
- Direction of sun hits this slope- gentle warm sunlight
- Sun is setting just to the right of me.
- Wind approaches in similar direction as the sun. (Can tell from the angle of grass)

Can view architecture on this landscape as a landmark/beacon. Making your own journey to the architecture.

Scramble up, use energy, but previous path has been fairly effortless. (The past 20 mins walking it has been a slow, steady decline in gradient.)

Previously in the shadows of the fence and foliage bordering the left hand side of the path, Eye is drawn to the expansive, light and bright slope on the right.

Both this slope and the lunch spot can be approached in both directions.