

Tracing paper as a site for “taking the mind for a walk”¹

Hatice Işıl Uysal¹, Gülçin Pulat Gökmen²

¹ isilhuysal@gmail.com • Architectural Design Doctorate Program, Graduate School of Science Engineering and Technology, Istanbul Technical University, Istanbul, Turkey

² ggokmen@itu.edu.tr • Department of Architecture, Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

Received: April 2019 • Final Acceptance: May 2020

Abstract

This article concentrates on the tactility of a mind-walk that is realized by writing on tracing paper. The mind becomes a terrain as it is being walked on while writing, and writing is both making traces on a surface and opening a path in the mind. As the writing continues, lines match with time, and the path that has already been visited becomes distant. A methodology has been researched to see the previously visited path and the upcoming path simultaneously. The need for seeing both past and present has turned into an initiator idea of seeing depth on the paper surface that has employed tracing paper as a site for this experimental work. Generally used as an architectural drawing medium, tracing paper is used both as a surface and a design environment. As the tracing paper is a translucent plane that makes seeing the superposed lines altogether possible, resorting to the papers diversifies the mind-path created by a single line. Thus, a thought becomes not an extending line that drifts away, but a visual experience of visiting superposed writings simultaneously. The totality and wayfare of thought unfold in and through the frame by its size A4 (21x29.7 cm). In this article, the possibilities of a medium are presented through tracing individual experiences. Also a path narrative is employed to delineate the understanding of the case of being on a continuous walk. Both the path narrative and the tracing paper have been tools for experiencing a surface with depth.

Keywords

Walking, Mind-walking, Tactile experience, Line, Tracing paper.

1. Introduction

Mind-walk is an imaginary walk carried out with a body. As Solnit (2000) describes, the mind is a landscape of sorts. And while the mind becomes a terrain when it starts to be walked, paths appear while the walking continues. Writing, drawing, reading, painting and walking are some of the ways that open the paths through the mind terrain. All the continuous intentions and productions constitute these paths. Walking through the mind means visiting specific places that consist of ideas and images. As Ingold (2010) points out, to walk is to journey in the mind as much as on the land, and to read is to journey on the page as much as in the mind. Some thoughts can only occur at 6,000 feet above the plains and while following a route a thousand bifurcations swarm in one's mind (Gros, 2014). When writing and creating a path on the mind terrain, images and thoughts are gleaned. However, there are also elements such as decisions, bifurcated ideas, selections, dead ends that constitute the mind terrain. One might encounter differentiating paths, forget the places passed by and stray away but still be on the path.

As Careri (2007) states, the songlines of Australian Aborigines tell path-stories that map their continent. Each path has its own song and the complex of the songlines constitutes a network of erratic, symbolic paths that cross and describe the space (Careri, 2007). A song continues as the walk continues, the length of a song is as long as a walk (Solnit, 2000). As a songline makes a path imaginable, unlike a map, the song merges with the path and tells stories about encounters at the body level. What a songline contains is what the writing is made up of: The body, the time and the surface.

As to write is to walk through the mind terrain, from the body to the writing surface and from the surface to the body there is a flow of continuous lines either in the form of a path or a text. While writing, encountering ideas and visiting images transform into a kinesthetic experience of the body that draws lines onto a surface. Writing becomes the correlation of time, the writing surface and the body. As the writing

continues and the time passes by, the written text, the encounters and decision moments recede into the distance and fade away. Eventually, the problem of *the trackability of an imaginable path* occurs. In order to image the path as a whole and also continue writing at the same time, a methodology is needed.

According to Deleuze (2006), the creative act is realized through mediums. For the filmmakers, blocks of movement-duration are mediums to tell stories with (Deleuze, 2006). In an interview, artist Kimsooja tells the story of her relationship with the surface, "I had this exhilarating moment when I was trying to push the needlepoint into the fabric...So that was the moment that this is it, this is the methodology I would experiment to investigate to dig into the depth of the surface" (Bloomberg, 2017). The surface was the two-dimension that she broke free from but was the space where she was still working. Through the possibilities of the medium, which was the needle for Kimsooja, the depth of the surface was discovered. As the needle was the medium to discover the depth of the surface for Kimsooja, by problematizing seeing the mind-walk as a path without becoming distant, the surface itself has been the medium to discover the depth for this work. The valid writing surface was shifted to tracing paper to create a writing surface with a depth that starts to reveal its possibilities as it is experienced. A series of successive surfaces folding the unfolding thought in an unchanging frame has been the site for taking the mind for a walk. The continuous flow of time, between the body and the surface, was interfered and folded by changing the only changeable element of this correlation, the surface.

1.1. Methodology

In this phenomenological in-depth research, that comprises first-person lived experience, a specific experiment practiced by the author has been taken as the basis. The phenomenological method is solely concerned with the description of an event or object (Crust, Keegan, Piggott, & Swann, 2011). It studies the structures of consciousness as experienced from the first

person point-of-view (Smith, 2018). This method, necessitating the individual experimentation, reveals and enables discovering unspoken relations between body and object through experience narratives. The fundamentals of the practice have been set by defining the problem of *the trackability of an imaginable path* and bracketed as discovering the *depth* of the writing surface. In this regard, this article is structured retrospectively by examining the theoretical background of the elements that constitute the problem, the relation between the experienced medium and the problem, the background of the practice, and analysis of the experiments. The analysis is dependent on the interrelations between the bodily movements and differentiating layouts of the medium.

The phenomenological method is employed to track the relations between the body and the writing surface. The tracing paper as a design environment has worked as a site that unblocks the path that had a desire to unfold. For this work, it is taken as the site where the ideas are probed, attached, resorted, accumulated and folded. The tracing paper, as the site, is discovered through tracing the somatic motions transformed into movement sequences that create the layouts of the medium. The experiments of the author are tracked and the traces of depth through these experiments are pursued. The tension of searching for a methodology to reach a trackable path constituted the background of this site experimentation and, revealing the possibilities of a rediscovered medium, constituted the practice of the site. The narrative of working with tracing paper is formed by using photographs of the experiments, and the experiments have been narrated from the first person to unfold the unconscious discovery of depth. The photographs used in the fourth part have been the references to investigate the movement sequences and meanings of the differentiating layouts. Therefore, these photographs are not illustrative for the text, but the text is a reading and the analysis of the photographs.

Eventually, as the body and the medium, as the object, are the main ele-

ments of the traced interrelations, the focus has been on creating a narrative of being at the body level and revealing the tactility of working with a medium while thinking through the medium.

2. Elements of writing: Lines, surfaces and tactility

The work of the three elements, tracing papers, writings, and the body, is more than an interaction. While writing, thoughts and images transform into lines. The translucent surfaces of tracing paper create encounters in depth. Lines and superposed surfaces work as signifiers of movement and resorted thoughts. The body is the connective tissue between lines, rearranged surfaces and thoughts. This work of the threefold, on a broader scale, is the work of lines, surfaces and *tactile experience*. In the following, these elements are examined both with their expansions at the broader scale and with their situation that is specific to this work.

2.1. Lines

A line is a continuous movement. It does not flash into view, it emerges or is experienced in a period. Line, as a movement, indicates a flow, and tracking a line is a temporal activity: drawing a line, connecting places, sewing, singing a song, walking, telling a story, living... They all occupy a period. Depending on the fact that the lines are related to time, they have metaphorical connections with and translations to other things that are temporal. Thus, while occupying time, they also connect, collect and project things. As they work as ever-extending placeholders, which are signifiers of intentionality and movement, lines build paths that expand and collect infinitely many images, places and temporalities. As continuity indicates connection and movement indicates time, lines connect and collect whatever they touch or signify. What is collected on a line differs according to experiences and projections realized throughout the line.

By means of the great variety of experiences and projections, lines appear in different forms and meanings, such as a walk being a line is a trace on the earth and the air. It makes visible and

invisible traces. Casey & Davies (2015) approach the line as both a physical and temporal phenomenon and also a connection that links events and places in one's mind. As they have it, a walked line is the unfolding of an event. The line becomes a space where people meet and dialogue takes place (Casey & Davies, 2015). On the other hand, a line might be a walked and embodied path as in Richard Long's works that he calls sculptures (Url-1). And as Solnit (2000) states, each walk moves through space like a thread through fabric, sewing it together into a continuous experience. Throughout a walk, the body, places and time get connected and merged as if a thread. Therefore, it is possible to talk about the versatility of different lines. According to Ingold (2007), lines can be sorted as threads, traces, ghostly lines, cuts, cracks, creases, and lines that do not fit this taxonomy. The appearance of lines is differentiated both by their relations with surfaces and by their relations within themselves. Ingold (2007) specifies this approach by stating that the history of lines is about the history of the ever-changing relations between lines and surfaces. The relation of a line within itself is an in-between relation as for being both a line and a surface at the same time.

2.1.1. Text as the trace

The experiments between tracing paper and lines were possible depending on the two aspects of writing. These are that the writing is a line on a surface and hence an image, and it is the conveyor of meaning and thought.

According to Ingold's taxonomy, the text is a tracing where a line is in a relationship with a surface. It might be formed by surface cuts, hewing out, engraving or it can be painted or sewn on a surface. The layout of text changes according to which surface it is written on, the writing medium and the material of the surface. The visual experience of a text depends on the correlation between lines and surfaces. When looking at a text, one is engaged in visual practices (Ingold, 2010). Writing and the surface both create an environment that surrounds the writer and the reader, and the environment is a path that can be tracked. Although the texts are images,

they are not grasped at one glance. To track the writing, one needs to follow lines. As Solnit (2000) states, to write is to carve a new path through the terrain of imagination and to read is to travel through that terrain in the guidance of the author. However, it is possible to be surrounded by the writings as an environment. As Pallasmaa (2005) has put it, two types of vision are focused and peripheral visions. While the text works as a peripheral image as a whole, reading is related to a focused image, and writing is a focused imagination that calls in peripheral images.

Besides the visibility of a line, a line is a form for writing that the thought is transformed into [Figure 1]. Thus, experiencing a text is grasping a thought via an image that is the extension of thought. The flow of writing is bidirectional: thought transforming into an image and the image transforming into thought. The inner space, the body, embraces images, thoughts and movements, and a path starts to open when a flow is allowed. Images, thoughts and movements get caught in this path as writing.

2.2. Surfaces

Surfaces are layers that make the tactile experiences possible. The body is a surface of sorts, and everything that the body can touch, including air, are surfaces. According to Ingold (2014), air is the very medium that makes perception possible. As densities are variable, such



Figure 1. The materiality of thought as lines and surfaces: A handful text (H. I. Uysal, 2020).

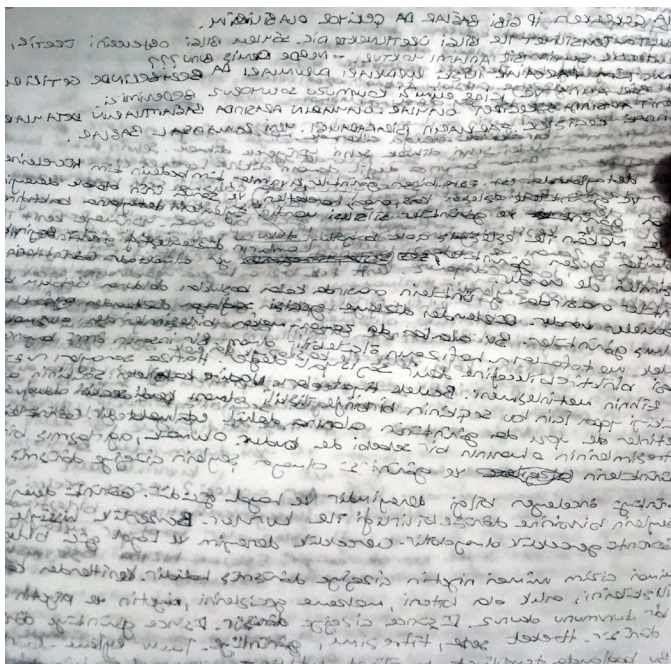


Figure 2. A random image of superposed layers of tracing paper (H. I. Uysal, 2019).

as a paper, air or water surface, not all the surfaces are experienced as planes. However, surfaces work as mediums and via all surfaces, tactile experiences are engaged.

The transparency feature of a surface ensures that all the senses work. Focusing on transparency, for example, the experience of walking on glass creates a feeling of falling into the image even though it is a solid surface. Claid (2017) describes her experience of walking on glass as follows: The visual sights below warp and distort, their lower backs tingle as if vertebrae have clashed together, legs become fuzzy and have a life of their own. In this case, experiencing the image works with kinesthetic. Even though the contacted surface is a solid floor, as it is transparent, it offers a visual experience, and the encountered image changes the whole bodily experience. In terms of transparency, image and experience, the relationship between writer/painter and tracing paper works very similar to walking on glass.

2.2.1. Tracing paper as the site

Tracing paper has a surface that can be drawn on, but also is a translucent layer that makes possible seeing and encountering the already drawn underneath. It is a design environment that is commonly used for sketching

and making technical drawings. By using tracing paper, it is possible to see underlying surfaces, to trace, copy, reproduce, revise, design, etc. Tracing paper also protects the original. Therefore, without changing the original, alternatives can be produced, notes can be taken. Its use is based on seeing, remembering and referencing the underlayers. There are various types of tracing paper that vary in density, color, size, texture and opacity.

Although they are neither transparent nor opaque, tracing paper offers a surface that can work as both. Since they are not transparent like glass surfaces, one does not have the feeling of writing on an already written surface or falling into the underlying writings. Hence, it is possible to be aware of underlayers; the writer/ designer would be surrounded by the environment that is created through underlying images. Using tracing paper makes it possible to focus on the surface and work similar to working on an opaque surface or focusing on the depth and creating visual connections with the underlying surfaces. Therefore, tracing paper works as both a frame and a blurred surface. As the figure shows, the superposed layers of tracing paper are full of writings [Figure 2]. The topmost paper is the most dominant layer where the words on the underlying papers get connected. Even if the topmost paper is blank, the writings on the underlying papers are blurred to create an environment of words, expressions and thoughts. This environment is used for recalling or not leaving the thoughts and making possible to see all the lines altogether. Thus, the thought is preserved in between the surfaces and the temporal thought is not lost.

2.3. Tactile experience

“Thought is molecular. Molecular speeds make up the slow beings that we are.”

Gilles Deleuze, 2000

Bohm (1985) addresses a bidirectional flow of wholeness that is between “soma”, meaning body, and “significance”, related with meaning. Soma-significance means that the soma is significant to the higher or

more subtle level, and signa-somatic means that significance acts somatically toward a more manifest level (Bohm, 1985). In any case, soma and significance act together. As Bohm (1985) states, there is only one flow, and a change of meaning is a change in that flow. Therefore, any change of meaning is a change of soma, and any change of soma is a change of meaning (Bohm, 1985). According to Bohm (1985), “meaning is conveyed from one person to another and back through sound waves, through gestures carried by light, through books and newspapers, through telephone, radio, television and so on, linking up the whole society in one vast web of some-significant and signa-somatic activity”. As Talbot (2015) quotes Bohm, vibrations of meaning are conveyed from the mind to the object. By focusing on Deleuze’s (2000) phrase, it can be stated that molecular thoughts make up the writing that has a different haste of movement. The thought is pulled into the line and transformed into writing. The writing is not a conveyor of an image, it is the image with cavities, curves following each other.

Thoughts and images that create writing become conveyable via the environment of lines and surfaces. The conveyance takes place between people and the environment. Depending on the selection and the correlation of surface and lines, the experience with the image of lines and surfaces may have differentiating paths of soma-significant and signa-somatic flows. Depending on those flows, if the body is the center, one can see that there is a tactile flow in two directions. The body-centered flow is called experience, and the experience is tactile depending on two situations: With Pallasmaa’s (2005) words, the body is projected onto the world, and the eye is the specialization of the skin tissue.

According to Merleau-Ponty (1964), the world is made of the very material of the body. Things are an annex or prolongation of the body (Merleau-Ponty, 1964). The idea of the world as bodily flesh is on the same axis of thought that the body is projected onto the world. Building an environment where one is surround-

ed by the extensions of its thoughts has the meaning of being surrounded by bodily projections that work as interfaces. The body encounters its prolongations via those interfaces. As the body is in continuous relation with the environment, touching the world always becomes touching oneself. Jacks (2004) uses the word merging for the integration of the body to the environment and the action of both as a whole. He associates merging with the Japanese word for body, *shintai*, which refers to the physicality of the body in dynamic relation to the physical properties of the world. The body is merged with the world due to its nature and structure. Touching is followed by merging, and merging is not getting flattened but getting intertwined with the possibilities of bodily connective tissues. Touching and merging create the lived space and time that is called tactile experience.

The second aspect is the visual experience. The visual experience is a tactile experience as the eye is the skin. Pallasmaa (2005) states that “All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility.” Thus the visual experience is not an encounter with a flattened surface or a frozen moment but is a dynamic process that is realized among the surface and the haptic eye. Body touching the surface, inhaling the image and exhaling the lines builds up the invisible connections. Between the writing surfaces and the body, invisible thought lines emerge. The air between the surface, and the body is full of bonds that carry and project the thoughts and the images.

The images of thoughts, facts and emotions are created and experienced via imagination. According to Corbin (1972), there is a world of images created with imagination, which is a world that is ontologically as real as the world of the senses and the intellect. He uses the term *mundus imaginalis* instead of imaginary as the term imaginary is equated with the unreal and the things that do not exist. To delineate what imaginary leads to,

mundus imaginalis describes the image movement in this world, which consists of images and where the images are in suspense (Corbin, 1972). We experience space in the same way we experience the interior of the body. According to Corbin (1972), the five senses in the outer world, which are related to a specific organ in the body, synthesize into one sense in the inner world, which opens up to the world of images. As the body moves in the world of images, the muscles, organs, cells join the move and make the imaged movement. The whole body gets involved in the movement of images. Image is preceded by experience, and imagination realizes experience through images. The relation of image, experience and imagination is based on the interchangeability and comprehensiveness of all. Imagination is the creation of the inner world that calls in the world of images and, as it is delineated above as tactile experience, is projected from the inner world to the surface via invisible connective tissue.

3. Mind-walking with tracing paper: Walking and writing

Walking is the displacement of the body over time at the body level. A mind-walk is a walk through the terrain of the mind. While walking, we walk our experience plane, ramble through images and places that are all viscosities of time. According to Zevi (1993), walking within a building and studying it from successive points of view is to create the fourth dimension and give the space an integrated reality. When the walk within the building is translated into walking through resorted surfaces of tracing paper, the whole image becomes the thought that had been transcribed onto those surfaces. The experience plane of a walker is an extending line that the images are attached to. Ways that unflatten the experience, transform it into other forms. These forms can be listed as writing, drawing, photographing, repeating, recording, thinking, expressing and telling. Yet other forms can be added to this list, and some forms would be formless. For example, an architectural drawing is a form of architectural intention that is transformed into lines.

Line transforms into movement, the movement to image, image to the manner, manner to action. Throughout the transformation process, the content can be expanded or narrowed; matter can become lineal, a line can be spatialized. However, all the forms are lineal in a way since they are temporal and experienced at the level of the body.

Writing is a slow unfolding. It is a walk that forms a unique path in the mind. As the speeds of writing and thinking differ, the transcribed line is a slow unfolding of the bodily experience. Thought unfolds and extends toward a line, and the line transforms into a text by taking a path drawn from the body to the surface. As the writing continues, the line becomes charged with meanings, thoughts, images and bodily movements. Sometimes the thought in the mind is in the form of a skein (Solnit, 2000). To walk in the mind is to unwind the skein, unfold the thought and visit the places of thought on the line. Saville (2008) describes the movement as the harmony between kinesthetic and visual experience. Where the kinesthetic and visual experience is combined, movement is flattened as a line. However, as writing is a movement that is realized between the inner body and surface, between the path in the mind and the text on the surface there are invisible embodied lineal connections. On the other hand, writing, which is the slow opening of the mind, is to leave the pre-written behind in time and at a distance. As writing continues, the former text becomes distant and temporal, the lineal connections between the body and the surface start to attenuate. In order to recall the former thoughts, the page should be turned backward.

As the written text becomes distant and the connections start to attenuate, there emerges the need to see all the writings at one glance to keep the thought on the path and let new paths to be blazed. However, this need is quite unlike the visual experience of looking at a map or a satellite image, as the encountered surfaces create different image qualities. The visual quality of this need is similar to looking back to see the descents and ascents of the path that is passed by while walking.

De Certeau (1988) distinguishes the narratives of the path and the map and calls the spatial practices of being on the path as spatial stories. Being on the level of the body is being on the path, and the view that the observer sees is not an overview of the path but the track of it. Using a translucent paper instead of an opaque paper and superposing all the written pages has been a way to see the walked path and the oncoming path simultaneously.

Through the usage of tracing paper, the invisible embodied lineal connections between the body and the surface continue to extend and fill the atmosphere between the superposed papers. As it has been called a tactile experience previously, all the layers of the translucent surfaces and their order are included in this bodily experience. Changing the order of the written pages is a way of sorting a thought differently and creating new connections. Resorting the translucent surfaces changes the distances of thoughts and as the body is involved in the resorting activity, not only by writing but also by rearranging, the whole experience becomes a kinesthetic mind-walk.

4. An individual experience flow of experiments with tracing paper

Tracing paper was used during the ongoing thesis study of the author. It was used as a medium to pursue the flowing ideas about the unstructured work. Before starting to use tracing paper, the initial intention was to be aware of unconnected issues, intentions, thought particles, images in the mind. There were pathless intentions and words, and as the unconnected issues were being written, they were wandering away as separate pages. Thoughts were becoming connected as they were written, but the connections were moving away as they were left behind. The need to see all the connections together without distances had appeared.

Tracing paper is a familiar medium as it is a tool used for architectural sketching. The tracing paper appeared to be appropriate for creating an environment for continuous writing and thinking. Depending on the rediscovery of the medium as an experimental

environment, without quitting writing, the writing surface was changed. Accordingly, this section consists of a close look at the experiments with tracing paper via individual experiences. The method used for examining the process was tracking the movements made while working, connections that emerged during the resorting of the tracing papers, and photographs that were taken during or after the process.

4.1. Initial determinants

Before the surface shift, from the opaque to the translucent, making a nonhierarchical and unsorted list that consists of intensions, words, images and thoughts was an earthly path to start on. Writing the words equidistantly would keep all the issues unsorted. First, all the words, concepts and statements were written on an opaque piece of cardboard. Although the locations of the words on the cardboard surface, while being side by side created connections and sorting spontaneously, the expressions were to be seen loose and unsorted. While using the cardboard as a base plane, tracing paper was taped onto the cardboard to keep all the written issues in their initial state. The cardboard surface worked as a reminder and while being worked on via another surface, it kept its raw state [Figure 3]. Despite the tracing paper layers being processed, the initial surface of the inscribed equidistant expressions stayed unconnected. On the other hand, each new layer of the tracing paper became connected. Depending on reaching connections created on the upper layers of the tracing paper, keeping the layers untouched and undisturbed has been the first determinant. To continue working on an idea, layers were added either by taping or by simply placing one onto another.

The first attempt at working with the tracing paper was drawing lines onto it to correlate with the words on the cardboard. The first surface drawn on became the front side, and the other surface became the back side. It was noticed that the tracing paper did not have two neutral surfaces as white paper has. It was not possible to treat equally the surfaces of the paper. The back surface would turn into an area of interference to the front surface. In addition to the

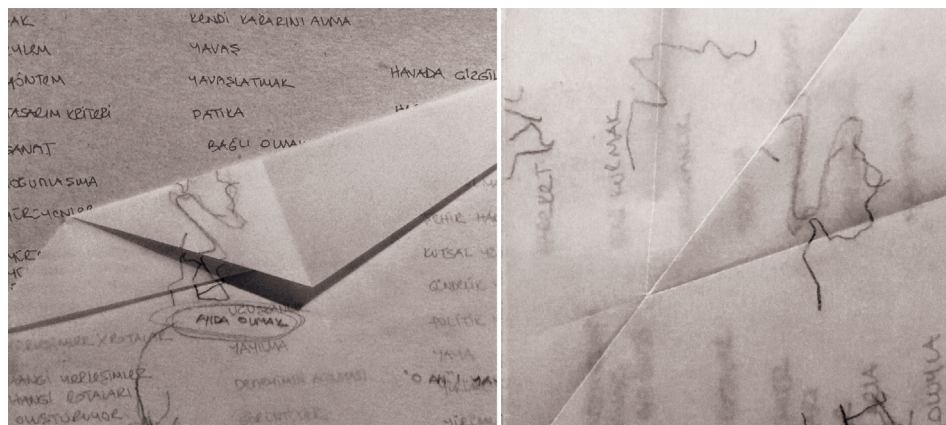


Figure 3. The work of the cardboard and translucent paper surfaces. The words encountered through the tracing paper layer and folding (H. I. Uysal, 2017).

front and back side relationship, folding the paper was experimented to see how the surfaces differed while drawing lines. Folding helped to create more than two surfaces, augmenting the fronts and backs [Figure 3]. Noticing the differentiating sides of the tracing paper was the second determinant for getting engaged with the medium and investigating via it.

As the third determinant, seeing and focusing solely onto the surface of the topmost tracing paper, an opaque layer was placed between the upper tracing paper and the underlayers [Figure 4]. All these initial practices were the determinants for the relationship with the medium, enabling examining the possibilities of the medium by experiencing it. By associating the tracing paper with the words below it, and moving the tracing paper on the cardboard surface, the possibilities of relationships between the lines and words have been revealed.

4.2. Selection of the medium qualities

While executing these experiments, tracing paper of different sizes and types was used. By experiencing different types, eventually tracing paper of the size A4 was selected. It was ad-

equate for enabling viewing the whole surface and focusing comfortably. Paper weighing 112 g/m² was strong enough and suitable for conserving and archiving. Also, the surface behavior was not too slippery nor too textured. In terms of their relationship with the surface, an 0.4 mm needle tip or 0.2 mm plastic tip pen was used.

4.3. Tactile movements

After working with both cardboard and tracing paper, the cardboard was removed and only the tracing paper was used. The written and drawn tracing papers were placed under the one in use. But the underlayers did not always work as a reference or reminder. Sometimes they were only background working as peripheral images. On the other hand, if the focus was on the background, they seemed to become explicit images. If the underlayers were associated with the content of the topmost surface, they were drawn into the ongoing work. By slightly sliding the top paper, the image of a former thought was encountered and pulled into the present. By reordering the surfaces, new connections and other possibilities appeared. Reordering surfaces

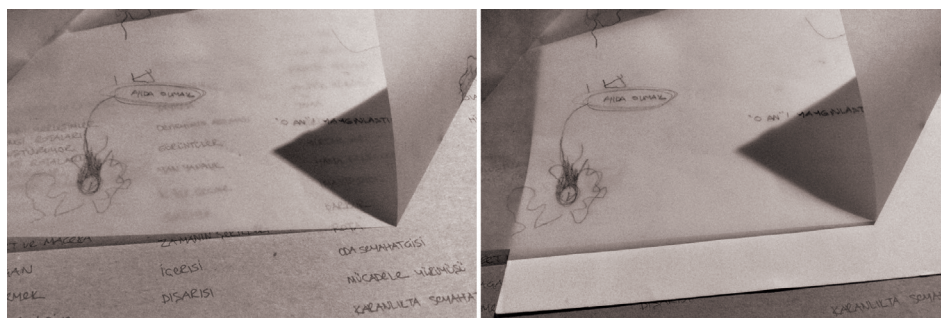


Figure 4. Placing an opaque layer in-between (H. I. Uysal, 2017)

worked as resorting ideas to create a new thought path. If the top paper was removed or shifted, other diverse lines would be visible [Figure 5]. To reach a thought on a particular place of the mind-path, a walk was started through all the other surfaces, passing by other thoughts and images, and revisiting places, finally arriving at the targeted thought. This walk corresponded to resorting, removing, shifting or adding previously transcribed surfaces. All the movements were for following the path of thought by playing with distances, orders, and zooming in and out. However, the movement was not random. It was controlled by the need to see more clearly, more blurrily or not to see at all. To edit the thought on the same plane, it was assured that all the thoughts unfolded into the same frame, and the path in mind was framed with superposed A4 tracing papers where it was folded.

4.4. Layouts

The initial experiment that created the layouts consisted of some attempts to cut the A4 papers. These attempts were finalized by taping cut pieces onto other A4 paper. To be able to archive and resort the papers, the size A4 was kept in the future works. Keeping the size as it is, formed the layouts of the paper.

The layout of a surface changed according to the scope of the thought it conveyed. Having some writing on a surface allowed it to keep its semantic context. The first writing attempt was to write separate subjects on separate pieces of paper. If anything was needed to be added onto a specific paper, another paper was placed onto the written paper to keep it untouched. Sometimes there were only a few sentences that could belong to one specific surface [Figure 6]. Sometimes, although it had space, one surface was not enough. If the thought needed to continue, it leaped to another surface that was always removable. Thus, if the recently created connection caused by the addition was not appropriate, the taped addition would simply be removed. The first idea, if necessary, would remain in its initial form without an additional note, and the note could be visible

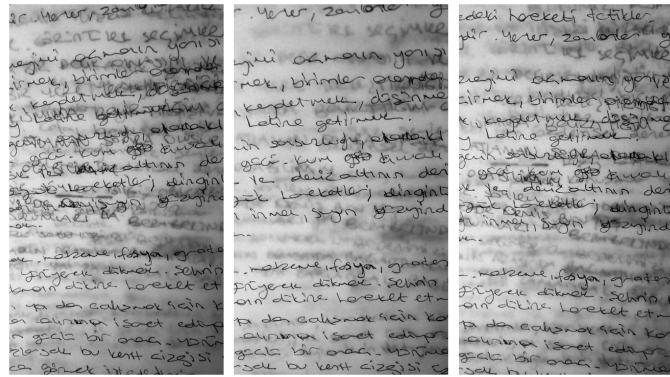


Figure 5. Encounters with different images depending on the slight shifts of tracing papers (H. I. Uysal, 2019).

as the least visible writing trace at the bottom to create other possibilities of a path. The main reference writing would be placed at the top, and the other writings that were essential to see would be under it to provide the following of the thought. The reason for adding a translucent surface by taping it to the finished surface was to edit the writing, but also to see the way it was before it was edited. This was also done to deepen and expand the text [Figure 7]. In no circumstances were there made any changes or corrections on the front surface of the original paper, because all the visual connections that create the path and the process needed to be kept as they were. The only permanent intervention made onto the original tracing paper was drawing lines onto the backside to highlight selected specific expressions on the front side. Even though the line on the back surface seemed to be blurred as it was on another paper surface, it moved with the surface it belonged to.

If instead of seeing everything, not seeing things became crucial, white paper was taped to the backside of the tracing paper [Figure 8]. Or an A6 sized white paper was taped, in order to focus on the writing in process and still be surrounded by peripheral image of the under layers. As the A6 paper was placed as a separator, the flow of some thoughts were stopped, surrounding image of the under layers was kept and the focus on the specific idea continued. Besides, when the surface to focus on became smaller, the thought would accumulate onto the surface; it would fold and deepen. When the A6 paper was removed, the path continued to

extend and become connected with other layers. As the tracing paper surface worked for following and unfolding thought, the path created through bonded thoughts had been visible via layouts produced during the work in process.

4.5. Other experiments

Throughout the working process, in addition to the specified movements and layouts above, ways of combining writing with two-dimensional images and of experiencing the new connections due to their superpositions were experimented with [Figure 9]. The writings, drawings or photographs were superposed within the context of a shared subject. As the texts had been peripheral images, in a similar way, photographs and drawings worked as textual elements. The image, above or below, was an atmospheric element that set the tone for the ongoing writing.

5. Conclusion

Before being transcribed, thoughts are in the form of a skein that waits to be transformed into lines. There are no trails of a path on the terrain of the mind, but there is an image of possible paths. Throughout the process of experiencing the tracing paper, writing and mind-walking have been a transla-

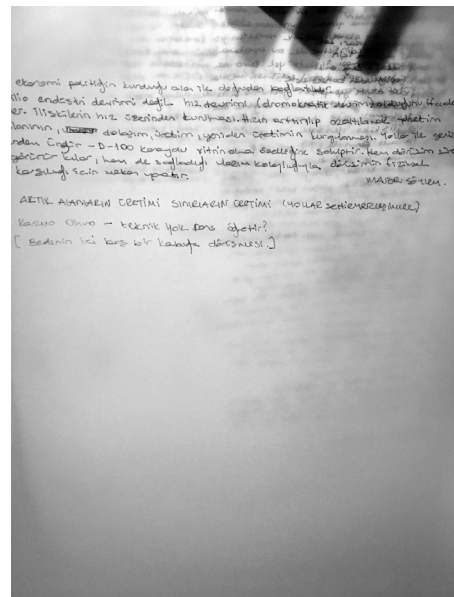


Figure 6. Not using the entire tracing paper surface. Creating a paper with spaces to keep the writing within its meaningful context (H. I. Uysal, 2019).

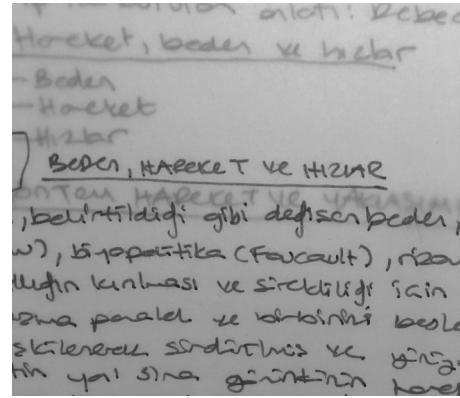


Figure 7. Underlying surface contains an outline, and the top surface follows the outline by expanding it; the overview and the detail working together (H. I. Uysal, 2018).

tion of the skein into forms of tactile movements. Bringing the materials together, rambling on different paper surfaces and writing have been bodily processes. Unfolding thoughts became connected to time and place through writing. The speed of thinking has been aligned with writing speed. An imaginable path is created. All the experiments were done with tracing paper with the movement sequences of superposing, shifting, taping, resorting, adding papers with different opacities have been between seeing or not seeing the underlying layers. These movement sequences have formed the tactile experience, and while the papers were revisited, the traces of the movements have worked as signifiers of the mind-walk process. Seeing the written pages below had the meaning of visiting the place where thought has risen, and being there unfolded other paths of thought. Depending on the experiences of thinking through tracing paper, various ways of thought tracing, mind-walking types have emerged. While tracing the layouts of the surfaces and the tactile movements, intertwining of the body and the surface have become explicit.

In a broader perspective, writing is a tactile act already. It is a visual and kinesthetic experience. However, the change in the opacity of the medium, breaking free from the opaque surface, has changed the experience as a whole. Going beyond the act of writing, working with translucent layers has become a tactile visibility that draws the paper

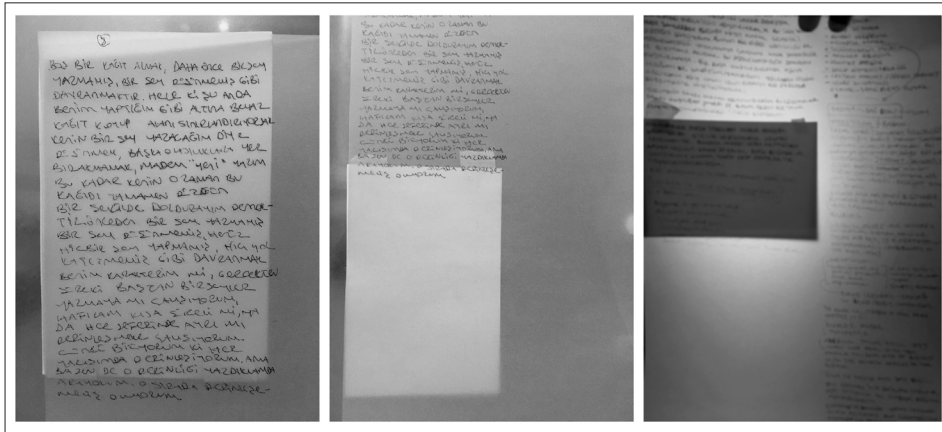


Figure 8. A6 papers being used to provide focusing; the layouts created by these papers (H.I. Uysal, 2018).

space into the experience as depth in situ. The depth provides accumulation of writings instead of distal writings. The surface has become an active place with changing views and depths. Continuing to walk the path while looking both backward and forward is the definition that makes this need specific. Using the tracing paper was the medium to continue working. The experiments with it have revealed the possibilities of the medium. For a mind-walk, the tracing paper has been the site with a depth that enables the thoughts to accumulate.

This work asserts the challenge of keeping a nomadic experience as it is. However, it does not research the representation but the actualization of the experience. As this work is

charged with and has a background of bodily walks, it continues to search for a methodology of keeping walking through the topography, the surfaces, and the mind-terrain. Becoming aware of connectiveness of the time and line has been the first step for questing the accumulation of lines that would create a depth where one can see the time. The differences between map and path narratives create the quality of seeing and tracing. Seeing has become encounters on a path that show the traces of the troddened path. Writing has become an act of sewing the images, lines, and surfaces around a thought. In conclusion, this work consists of the interrelation of two separate research issues: the exploration of the unfamiliar meanings and usage possibilities of a familiar

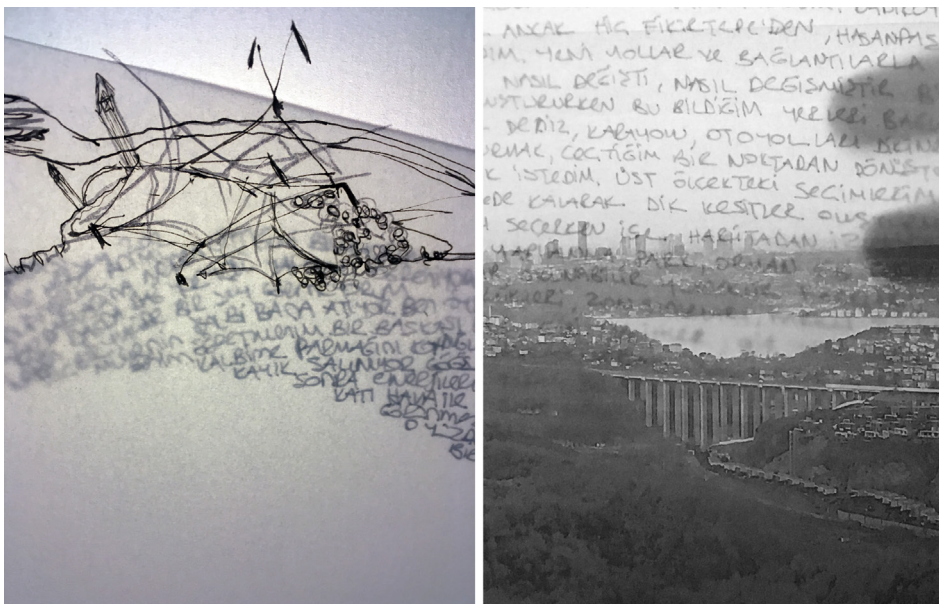


Figure 9. Correlation between other images and writing (H.I. Uysal, 2018).

design tool through experiences, and the path narrative of being at the body level. The interrelation has revealed a methodology for a tactile mind-walk through an imagined surface depth.

References

- Bloomberg (2017, January 17). *Kimsooja explores the notion of being human | brilliant ideas ep. 45* [Video]. YouTube. <https://www.youtube.com/watch?v=P3Dq9dNmE-I>
- Bohm, D. & Factor, D. (1985). *Unfolding meaning: A weekend of dialogue with David Bohm*. Routledge.
- Careri, F. (2007). *Walkscapes: Walking as an aesthetic practice*. Gustavo Gili.
- Casey, S. & Davies, G. (2015). Lines of Engagement: Drawing Walking Tracking. *Journal of Visual Art Practice*, 14(1), 72-83. doi:10.1080/14702029.2015.1010366.
- De Certeau, M. (1988). *The practice of everyday life* (S. Rendall, Trans.). University of California Press.
- Claid, E. (2017). Walking on Glass. *Emotion, Space and Society*, 28(2018), 89-93.
- Corbin, H. (1972). *Mundus Imaginalis or the Imaginary and the Imaginal*. Retrieved August 02, 2018, from http://www.bahaistudies.net/asma/mundus_imaginalis.pdf.
- Crust, L., Keegan, R., Piggott, D., & Swann, C. (2011). Walking the Walk: A Phenomenological Study of Long Distance Walking. *Journal of Applied Sport Psychology*, 23(3), 243-262. doi:10.1080/10413200.2010.548848.
- Deleuze, G. (2000). The brain is the screen: An interview with Gilles Deleuze. In G. Flaxman (ed.), *The brain is the screen* (pp. 365-373). University of Minnesota Press.
- Deleuze, G. (2006). What is the creative act? In D. Lapoujade (ed.), *Two regimes of madness* (pp. 312-325). Semiotext(e).
- Gros, F. (2014). *A philosophy of walking*. Verso.
- Ingold, T. (2007). *Lines: A brief history*. Routledge.
- Ingold, T. (2010). Ways of Mind-Walking: Reading, Writing, Painting. *Visual Studies*, 25(1), 15-23. doi:10.1080/14725861003606712.
- Ingold, T. (2014, May 21). *On the life of lines* [Video]. Vimeo. <https://vimeo.com/97117540>
- Jacks, B. (2004). Reimagining Walking. *Journal of Architectural Education*, 57(3), 5-9. doi:10.1162/104648804772745193.
- Klee, P. (1972). *Pedagogical sketchbook*. Praeger Publishers.
- Merleau-Ponty, M. (1964). Eye and mind. In J. M. Edie (Ed.), C. Dallery (Trans.), *Primacy of perception* (pp. 159-192). Northwestern University Press.
- Pallasmaa, J. (2005). *The eyes of the skin*. Wiley.
- Saville, S. J. (2008). Playing with Fear: Parkour and the Mobility of Emotion. *Social & Cultural Geography*, 9(8), 891-914. doi:10.1080/14649360802441440.
- Smith, D. W. (2018). Phenomenology. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. Retrieved March 28, 2020 from, <https://plato.stanford.edu/archives/sum2018/entries/phenomenology/>
- Solnit, R. (2000). *Wanderlust: A history of walking*. Penguin Books.
- Talbot, M. (2015). *Holografik evren*. Omega Yayınları.
- Url-1 < <http://www.richardlong.org/Sculptures/2011sculptures/linewalking.html> >
- Zevi, B. (1993). *Architecture as space: How to look at architecture*. Da Capo Press.

Endnotes

- ¹ Paul Klee's *Pedagogical Sketchbook* (1925) begins with the phrase "An active line on a walk, moving freely, without goal", and the emphasis is on his mostly cited phrase "drawing is taking a line for a walk".