

Notes on Walking

Description and Documentation

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Doctoral School

Dissertation Title: **Walking as Artistic Practice and Research;
Notes on Walking: Dandelion has no Field**

Doctoral Thesis in the Field of Art in the discipline of Fine Arts and Art Conservation

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Wrocław, 2022

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ISBN: 978-91-527-4210-5

To the Displaced People of our Planet

“Passing, glimpsing, everything seems accidentally but miraculously sprinkled with beauty¹.”

—Virginia Woolf

¹Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).



Figure 1. Mother and child walking side by side. Valldaura Labs, Spain, 2022. Photo: Sepa Sama.

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Figure 2. Outside, Karlshamn, Sweden, 2022. Photo: Sepa Sama.

1. Abstract and Keywords

Abstract

1000s of notes were written on walking. At first, the walker's aim was photography, so one walked and walked, sometimes up to 9 hours a day to find a shot. As days, months, and years passed by, the walker realized something. One is not walking for photography; one is walking for walking itself; instead of becoming a photographer, one has become a walker. When applied for the artistic research studies, the proposal was a hybrid of walking and photography called Strip Cities, to document the cities based on strips similar to what Ed Ruscha had done in Los Angeles with the Sunset Strip². As the artistic research proposal was accepted, the candidate focused more and more on the subject of walking as artistic research building a library on walking and discovering the vastness of this clandestine topic. Meanwhile, the walker did not drop one's camera and documented with new eyes looking at walking itself. 1000s of photos were taken during and before the studies. Notes on Walking: Dandelion has no Field is a humble writing, gathering and organizing on the subject of walking during my studies in the form of a lexicon, A-Z, along with walking commands, questions, and metaphors. This work shows us how far the topic of walking goes and how close it is to us, making us who we are as humans in our actions, thoughts and languages.

Keywords

Notes on Walking, Documentation on Foot, Context of Walking, Walking Commands and Questions, Walkshops, Walking Metaphors.

² Edward Ruscha, *Every Building on the Sunset Strip* (Los Angeles, Calif.: Privately Printed By The Artist, 1970).

2. Acknowledgment

This work would not be possible without the following fellows' generosity, knowledge, and kindness. I thank you from the bottom of my heart for this chance to be able to walk further.

Professor Aleksandra Janik

Dr. Annika Olofsdotter Bergström

Dr. Pirjo Elovaara

Dr. Zuzanna Dyrda

Torun Ekstrand

Emina Kovacic

Kirsti Emaus

Karin Sandahl Andrén

Malena Sandgren

Lisa Andersson

Dr. Agnieszka Bandura

Professor Maria Kostyszak

Professor Jakub Jernajczyk

Professor Vytautas Michelkevičius

Dr. Anita Wincencjusz-Patyna

Dr. Basia Sliwinska

Zofia Reznik

Dr. Mehmet Kahyaoğlu

Professor Catharina Nord

Dr. Ebba Högström

Dr. Paweł Jarnicki

Dr. Paweł Drabarczyk

Dr. Anna Sałamacha

Dr. Jerzy Luty

Dr. Agata Szuba

Professor Andrzej Bator

Marta Włodarczyk

Paulina Zaweracz

Anna Kida

Carmen Constantinescu

Andrea Nordwall

Dr. Sarah Epping

Wojciech Kołacz

Dr. Paweł Puzio

Dr. Aleksandra Tryniecka

Dr. Rafał Augustyn

Jumana Hamdani

Dwayne Oyler

Dr. Auday Hattem

Dr. Zayad Motlib

Katinka Schartau

Karen Lohrmann

Professor Michael Rotondi

Professor Thom Mayne

Professor Orhan Ayyüce

Dr. Charlotte Biszewski

Varvara Tokareva

Dr. Diego Gutierrez Valladares

Jasmin Schaitl

Sana Shahid

Jana Kukaine

Wiktoria Kruk

Katerina Kouzmitcheva

Dominika Otto

Ziba Karbassi

Dr. Tulay Atak

Dr. Cem Kayatekin

Dr. Zachary J. Stickney

Dr. Pourya Nazemi

Toomas Tilk

Martin Paull

Daniel Sama

Jaleh Alavi

Professor Bahram Khamjani

Dr. Sepideh and Dr. Khashayar Khomjani

Ariane and Kian Khomjani

Sepideh Khosrowjah

Tirdad Ghadiri

Nazhat Yazici

Savana Hamdani

Yazin Hadid

Rowaid Hadid

Wisam Hadid

Hala Al-Hamdani

Suma Hoshnau

Harith Hoshnau

Nasir Emami

Michael Johansson

Anna Rönneholm

Karola Eriksson

Eva Lindholm

Ann Nilsson

Frida Svantesson Jinnesten

Nuno Braumann

Eva zu Beck

Bart Geerts

Dominique Lämmli

Davud Akhundzada

Dr. Diāna Zandberga

Dr. Till Ansgar Baumhauer

Dr. Monika Wołoszyn-Domagala

Monika Aan and Janno Bergmann

Azadeh Pourzand and Gleb Zhukov

Dr. Varvara Guljajeva and Mar Canet

Érica Faleiro Rodrigues and Deirdre O'Toole

Matilda and Peyman from the Nomad's Trails

Dr. Beatriz Pomés Jiménez and Dr. Sef Hermans

Professor Frank Westermeyer and Sylvie Boisseau

Bronwen Thornton, Jim Walker, and Dr. Rodney Tolley



Figure 2.1 Roadside Flowers. Karlshamn, Sweden, 2022. Photo: Sepa Sama.



Figure 2.2 Walking by the Road, Barcelona, Spain, 2022. Photo: Sepa Sama.

3. Introduction

Walking is a way of knowing!

Ansel Adams found Yosemite³, and I found walking, a place to go away from all the troubles of the world with a camera hanging from my neck and a pen in my hand. I am at home when walking, and with the *Notes on Walking: Dandelion has no Field*, I want to share the depth of walking in our humanity. A subject so close to us, like breathing, that we often don't see it.

This document is a description and documentation of *Notes on Walking: Dandelion has no Field*, which is my dissertation as an artist's book and work of art. As described in my abstract, it was photography that led me to walking during the long walks. My early inspirations or the shoulder of giants were Ed Ruscha⁴ for photo-documentation of the Sunset strip in Los Angeles (Figure 3.1) along with minimal notes (Figure 3.2) and Susan Sontag⁵ for revealing a hidden subject like Camp by writing simply and shortly (Figure 3.3).

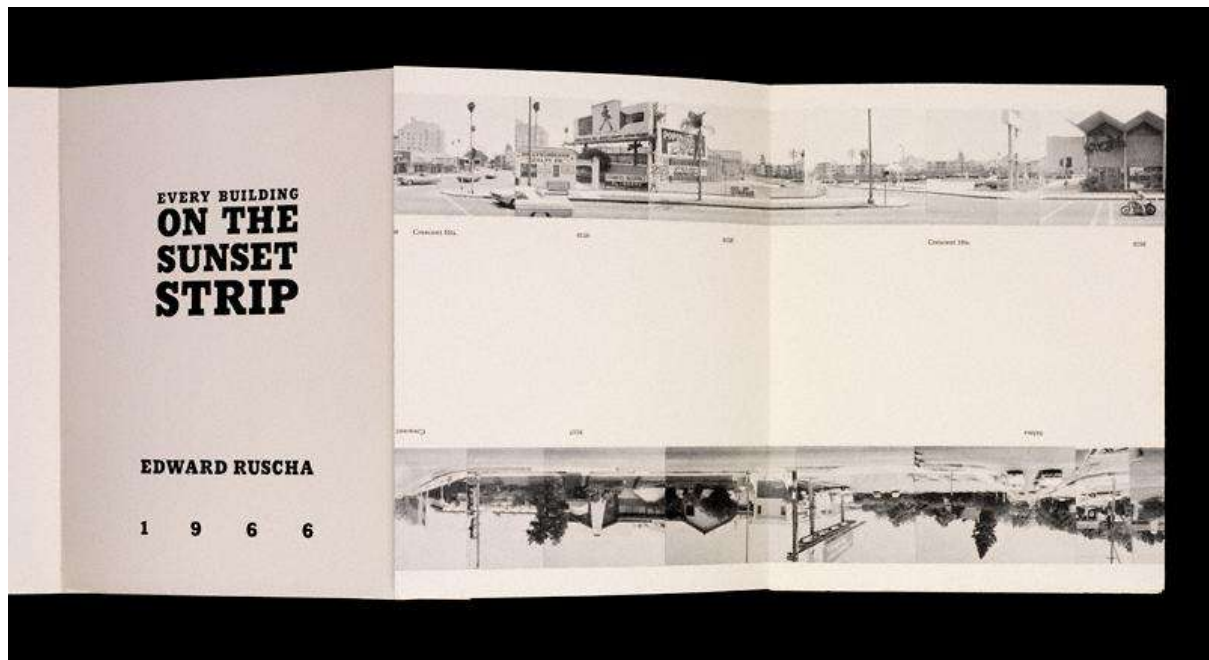


Figure 3.1 "Every Building on the Sunset Strip," 1966, Ed Ruscha. The Getty Research Institute

³ Ansel Adams and William A Turnage, *Sierra Nevada : The John Muir Trail* (New York: Little, Brown And Co, 2006).

⁴ Edward Ruscha, *Every Building on the Sunset Strip* (Los Angeles, Calif.: Privately Printed By The Artist, 1970).

⁵ Susan Sontag, *Notes on "Camp"* (Partisan Review, 1964).

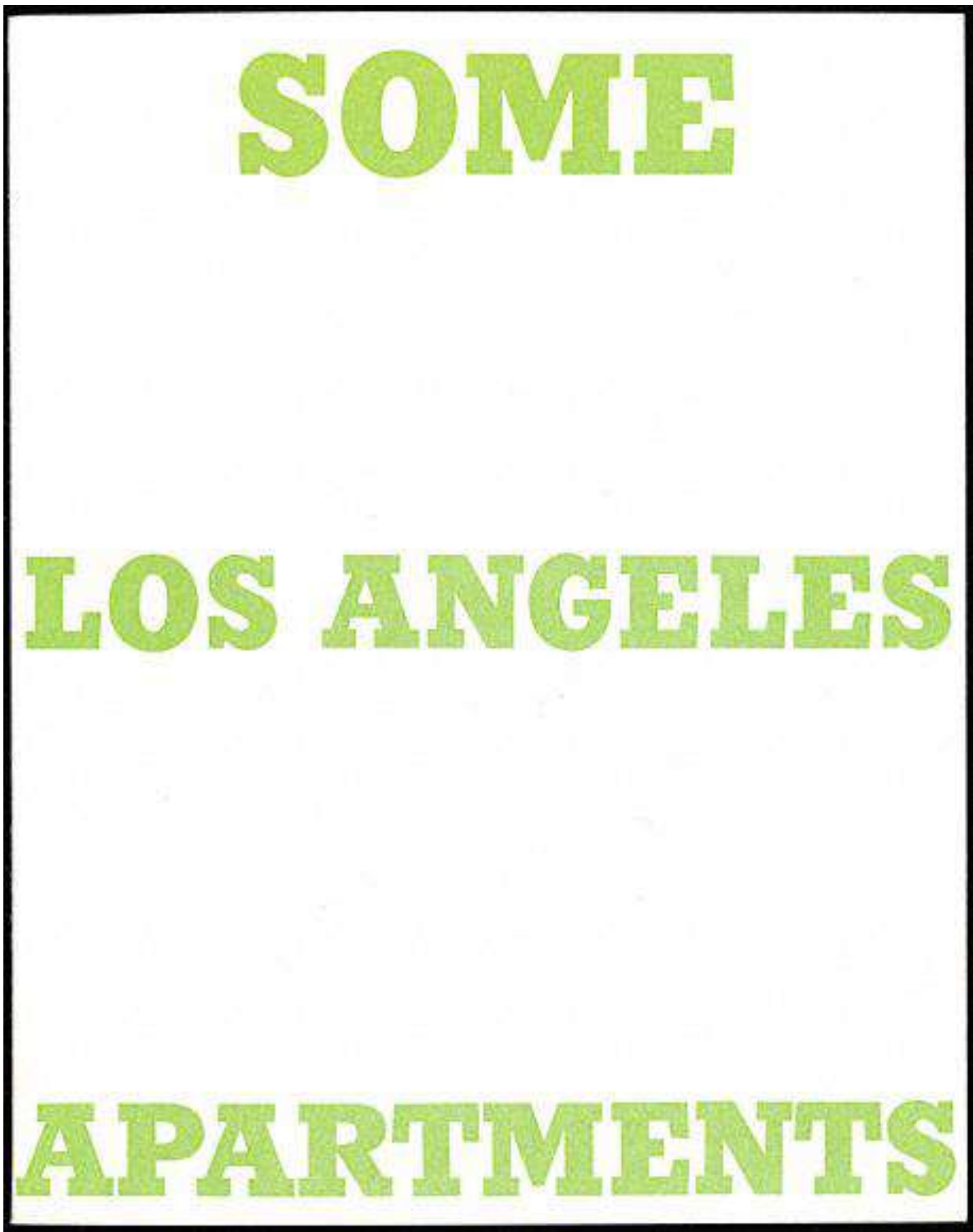


Figure 3.2 "Some Los Angeles Apartments," 1965, Ed Ruscha. The Getty Research Institute

"One should either be a work of art, or wear a work of art."
- *Phrases & Philosophies for the Use of the Young*

1. To start very generally: Camp is a certain mode of aestheticism. It is one way of seeing the world as an aesthetic phenomenon. That way, the way of Camp, is not in terms of beauty, but in terms of the degree of artifice, of stylization.
2. To emphasize style is to slight content, or to introduce an attitude which is neutral with respect to content. It goes without saying that the Camp sensibility is disengaged, depoliticized -- or at least apolitical.
3. Not only is there a Camp vision, a Camp way of looking at things. Camp is as well a quality discoverable in objects and the behavior of persons. There are "campy" movies, clothes, furniture, popular songs, novels, people, buildings. . . . This distinction is important. True, the Camp eye has the power to transform experience. But not everything can be seen as Camp. It's not *all* in the eye of the beholder.
4. Random examples of items which are part of the canon of Camp:
 - Zuleika Dobson
 - Tiffany lamps
 - Scopitone films
 - The Brown Derby restaurant on Sunset Boulevard in LA
 - The Enquirer*, headlines and stories
 - Aubrey Beardsley drawings
 - Swan Lake*
 - Bellini's operas
 - Visconti's direction of *Salome* and *'Tis Pity She's a Whore*
 - certain turn-of-the-century picture postcards
 - Schoedsack's *King Kong*
 - the Cuban pop singer La Lupe
 - Lynn Ward's novel in woodcuts, *God's Man*
 - the old Flash Gordon comics
 - women's clothes of the twenties (feather boas, fringed and beaded dresses, etc.)
 - the novels of Ronald Firbank and Ivy Compton-Burnett
 - stag movies seen without lust

Figure 3.3 Part of Susan Sontag's writing "Notes on Camp"

In fact, the subject of walking too is something hidden, many philosophers walked, but they did not talk about walking necessarily, as Rebecca Solnit points out⁶. Solnit maps the subject of walking in her book, "Wanderlust," by writing long detailed passages (Figure 3.4) about walking and showing us how this topic is rooted in our cities, countryside, culture, environment, tools, times, rights, terrains, paths, etc.

She is the reference of many (if not all) writers on walking nowadays. And many follow in her footsteps (walking metaphor) like Frederic Gros⁷ (Figure 3.5), covering this topic as a set of examples from philosophy, literature, and history.

In contrast to Solnit and Gros (from which I learned a great deal on walking), I approached writing on walking differently, more like Ed Ruscha's simple and conceptual notes covering both walking and its context as we walk, read, sense, and see.

⁶ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

⁷ Frederic Gros, *A Philosophy of Walking* (London England: Verso, 2015).

laden with the day's spectacles, the photographers leaving us not their walks, as poets do, but the fruits of those walks. Whitman, however, had no successor until after the war, when Allen Ginsberg stepped into his shoes, or at least his loose long lines of celebratory ranting.

Ginsberg is sometimes claimed as a San Franciscan, and he found his poetic voice during his time there and in Berkeley in the 1950s, but he is a New York poet, and the cities of his poems are big, harsh cities. He and his peers were passionate urbanists at a time when the white middle class was abandoning city life for the suburbs (and though many of the so-called Beats gathered in San Francisco, most wrote poetry about things more personal or more general than the streets they thronged, or used the city as a gateway to Asia and the western landscape). He did write about suburbs, notably in his "Supermarket in California," in which he summoned up a supermarket where the abundance of produce and shopping families makes wry comedy of the dead gay poets—Whitman and Federico García Lorca (a New Yorker from 1929 to 1930)—cruising the aisles. But otherwise his early poems burst with snow, tenements, and the Brooklyn Bridge. Ginsberg walked considerably in San Francisco and in New York, but in his poems walking is always turning into something else, since the sidewalk is always turning into a bed or a Buddhist paradise or some other apparition. The best minds of his generation were "dragging themselves through the negro streets at dawn looking for an angry fix," but they immediately commenced to see angels staggering on tenement roofs, eat fire, hallucinate Arkansas and Blake-light tragedy, and so on, even if they did afterward stumble to unemployment offices and walk "all night with their shoes full of blood on the snowbank docks waiting for a door in the East River to open. . . ."

For the Beats, motion or travel was enormously important, but its exact nature was not (save for Snyder, the true peripatetic of the bunch). They caught the tail end of the 1930s romance of freighthoppers, hobos, and railroad yards, they led the way to the new car culture in which restlessness was assuaged by hundreds of miles at 70 m.p.h. rather than dozens at 3 or 4 on foot, and they blended such physical travel with chemically induced ramblings of the imagination and a whole new kind of rampaging language. San Francisco and New York seem pedestrian anchors on either side of the long rope of the open road they traveled. In the same mode, one can see the shift in country ballads: sometime in the 1950s

THE STREET" In a charming sally, *Mme de Girardin* one day said that for the Parisian, walking is not taking

disappointed lovers stopped walking away or catching the midnight train and began driving, and by the 1970s the apotheosis of eighteen-wheeler songs had arrived. Had he lived that long, Kerouac would've loved them. Only in the first section of *Kaddish*, when Ginsberg gives over singing of his generation and his pals to mourn his mother, do the act and the place remain particular. The streets are repositories of history, walking a way to read that history. "Strange now to think of you, gone without corsets & eyes, while I walk on the sunny pavement of Greenwich Village," it opens, and as he walks Seventh Avenue he thinks of Naomi Ginsberg in the Lower East Side, "where you walked 50 years ago, little girl—from Russia / . . . then struggling in the crowds of Orchard Street toward what? —toward Newark—" in an antiphony of her city and his, joined in later sections by their shared experiences during his childhood.

Handsome as a marble statue, Frank O'Hara was as unlike Ginsberg as a gay poet born the same year could be, and he wrote about far more delicate diurnal adventures. Ginsberg's poetry was oratorical—jeremiads and hymns to be shouted from the rooftops, O'Hara's poetry is as casual as conversation and sequenced by strolls in the street (among his book titles are *Lunch Poems*—not about eating but about lunchtime excursions from his job at the Museum of Modern Art—*Second Avenue*, and the essay collection *Standing Still and Walking in New York*). While Ginsberg tended to speak to America, O'Hara's remarks often addressed a "you" who seemed to be an absent lover in a silent soliloquy or a companion on a stroll. The painter Larry Rivers recalls, "It was the most extraordinary thing, a simple walk" with O'Hara, and O'Hara wrote a poem titled "Walking with Larry Rivers." Walking seems to have been a major part of his daily repertoire, as well as a kind of syntax organizing thought, emotion, and encounter, and the city was the only conceivable site for his tender, street-smart, and sometimes campy voice celebrating the incidental and the inconsequential. In the prose-poem "Meditations in an Emergency" he affirmed, "I can't even enjoy a blade of grass unless I know there's a subway handy, or a record store or some other sign that people do not totally regret life. It is more important to affirm the least sincere; the clouds get enough attention as it is. . . ." The poem "Walking to Work" ends

I'm becoming
the street.

exercise—it is searching. . . . *The Parisian truly seems an explorer, always ready to set off again, or, better like*

Figure 3.4 Rebecca Solnit's writing in the "Wanderlust." Although she is one of the most important writers on walking, and many have done similar works on walking like Frederic Gros, I decided to have a different approach to writing a subject of walking with these minimal notes that could cover more grounds, although the notes are very short, they are many in numbers like seeds showing us the essence of what is walking about and how it has made us human by standing up and walking⁸.

⁸ Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).

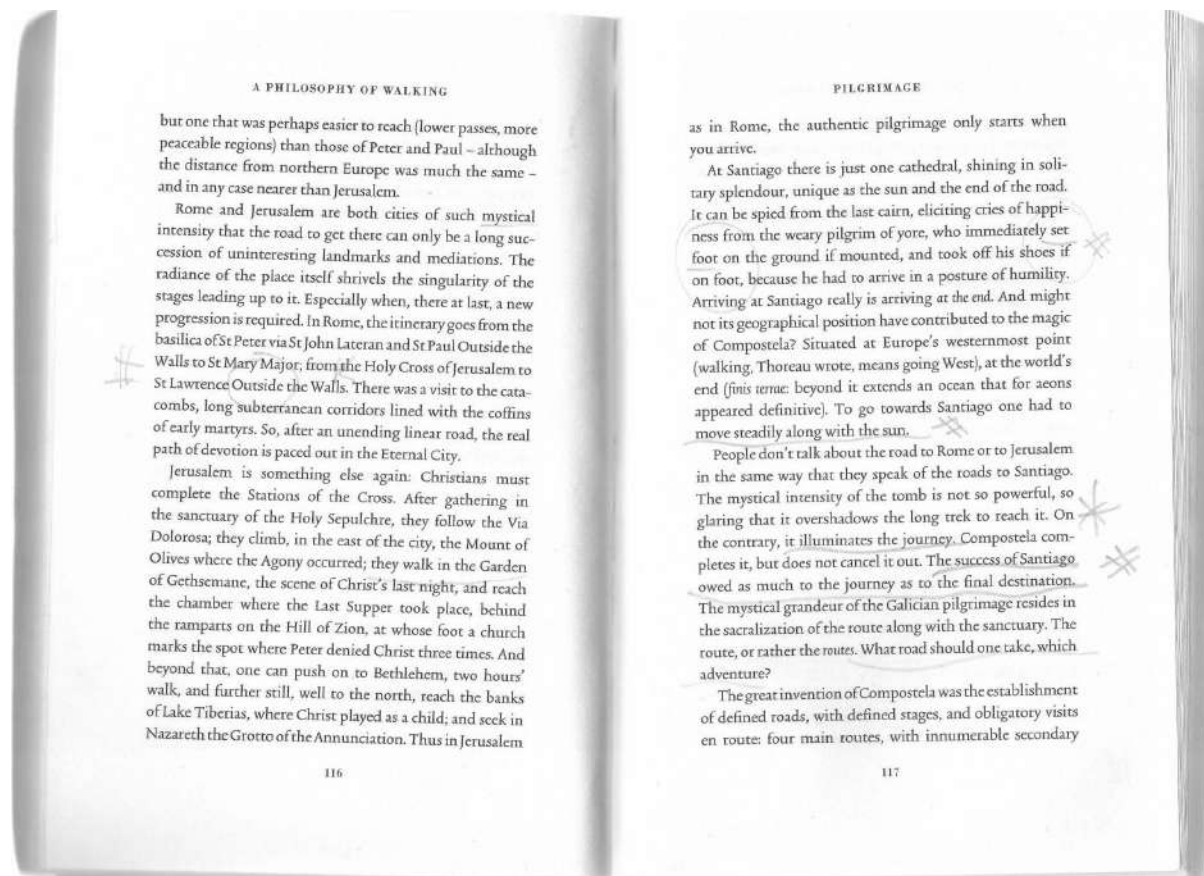


Figure 3.5 Frederic Gros' "Philosophy of Walking" is an excellent example of writing on walking but again, it falls short of covering the subject of walking by explaining examples in depth.

I looked at more than 200 books (Figure 3.6) on and around walking to establish a context for my work (the link of the books is in the website's section). And as part of the criteria of the PhD is to make something new and unique, I started writing small notes on walking as an attempt to map the subject of walking by writing. By working on these small fragments, which we should trust, as Olga Tokarczuk advises us⁹, slowly one could see how far the subject of walking goes both within us and outside of us in our environments, how close it is to us, and how it shapes our languages via our bodies. If humanity has 4 parts, walking covers 3 parts of it. And that is why many philosophers ignored discussing it as it is hard to grasp and pinpoint this topic which points out to my subtitle, *Dandelion has no Field*.

⁹ Tokarczuk, Olga. "The Tender Narrator." Presented at the Nobel Lecture, 2018.



Figure 3.6 Books I looked at on walking along with the bin filled with notes on walking.

In Notes on Walking: Dandelion has no Field book that you will receive along with this document (and there is a link of the PDF in the website section to download), you will see the notes transcribed alphabetically in the book along with photography. The reason I added photos (they also follow the alphabetical order) was that my work was first rooted in photos and then writing. Today too, I drew notes from photos, the other day I took a photo of a planter that was used to block the cars and from the photo that note, planter blocker was added to the lexicon. With photography, I can shoot what is in front of me¹⁰, and with writing, I can also use my imagination to write about places that are far away and I can not travel to.

And on a daily basis I continue to document and map the subject of walking by these notes and photos that has become my habit now. What you see in the book is only a small fraction of what I wrote during the PhD, I am guesstimating to have written around 60,000 notes on walking along with 50,000 photos. What you receive is a small fraction of what I could manage to organize. And this kind of work needs every single word like Dehkhoda's¹¹ Persian dictionary that is in many volumes and it is a lifetime of work to achieve. Meaning that every word and small sentence counts. Because the goal is to map the whole subject of walking without compromises.

I believe in this way, I can map more of the subject of walking and show its vastness and infinity tied to our bodies and languages through the millions of years of evolution¹².

I picked a task bigger than me and I am hoping to make new editions of the book with improvements. I have to confess that my strength is the production of these notes and photos, and the actual design of the book is my weakness. In future projects I would need collaborators to make the book and organization better. That is why the book existed mainly in the form of a manuscript as I was writing the notes and when I shifted to the design it was no longer possible to add the notes. I have written the notes both digitally and physically, using smartphones, computers, notebooks, post-its, research walls, tapes and scrap papers. I now have a bin full of notes on walking that are not transcribed yet that could be used for edition 2 of the book (Figure 3.6).

¹⁰ Daido Moriyama and Takeshi Nakamoto, *Daido Moriyama: How I Take Photographs* (Laurence King Publishing, 2019).

¹¹ Ali Akbar Dehkhoda and Mohammad Mo'in, *Loghat-Nameh 'i Dehkhoda* (Tehran: Tehran University Press, 1958).

¹² Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).



Figure 3.7 Dehkhoda writing, his method of traveling and writing has always been a source of inspiration for writers who are not desk-bound but road-bound. Photo via Arga.

As part of Notes on Walking, I have written a series of questions as well that revolve around walking. For example, How do we know our environment? (Figure 3.8) Walking is one of the ways of knowing as a human through our bodies as in this way the knowing is embodied¹³. In fact it was walking that gave birth to us as humans, we stood up and walked millions of years ago, and that made our hands free to do a range of things, from tool making, carving and touching¹⁴. Talking about cities, all of my higher education and professional work and research experience was based in Los Angeles, which is one of the least walkable cities in the world. And, that is why the topic of walking is so important to me. Here in Europe, the topic of walking is not as much as discussed as in the USA and Australia because the cities are more walkable¹⁵.

¹³ Lawrence Shapiro, *Handbook of Embodied Cognition* (Routledge, 2014).

¹⁴ Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).

¹⁵ Timothy Shortell and Evrick Brown, *Walking in the European City Quotidian Mobility and Urban Ethnography* (Routledge, 2016).



Figure 3.8 How do we know our environment? Barcelona, Spain, 2022. Photo: Sepa Sama.

Other questions regarding walking,

Atmosphere, How many steps are there to climb up through the earth's atmosphere vertically?

Distance, What is there in the distance?

What smells do you remember from your walks?

How do animals use our infrastructure?

Do you walk with your neighbors?

Do you act as a walker?

What calls you to go outside?

Do you walk a lot indoors?

Do you know about the plants in your neighborhood?

Do the mountains call you?

Have you done very long walks?

Are you OK with getting lost?

What is around the corner? (Metaphorically and literally)

Carrying Things, How do you carry things on foot?

What is the best way to cover the subject of walking as an artist?

Mind, What is going on in the walker's mind?

Seas, How many seas of the world have you seen?

Road, Where are you from? I am from the road.



Figure 3.8 Walking with the students as a way of teaching and learning together at the Blekinge Institute of Technology. Karlshamn, Sweden, 2015. You will also receive a didactic report, and I will include the link in the website's section for more detailed information. The birth of education is also tied to walking as Aristotle walked in the groves with the students to form a school¹⁶.

¹⁶ Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).

4. Methods

“Never trust any thought you have while sitting down¹⁷.” —Friedrich Nietzsche

I used photography, walking, writing, books, and research walls as methods to develop the Notes on Walking that I will explain in sections 5-9 below in detail; all these methods revolve around walking.

One could also add additional methods like collage, archiving and mapping and be more creative¹⁸. In fact, many of our activities revolve around walking, and more and more, we can be away from this idea of sitting down for too long to think, teach and work behind our desks¹⁹ and do our tasks on foot outside.



Figure 4.1 Take your work out! Valldaura Labs, Barcelona, Spain, 2022. Photo: Sepa Sama.

¹⁷ Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).

¹⁸ Keri Smith, *How to Be an Explorer of the World : Portable Life Museum* (New York: Penguin Books, 2016).

¹⁹ Frederic Gros, *A Philosophy of Walking* (London England: Verso, 2015).

5. Photography

How could photography lead to something else rather than focusing on its own craft?

John Berger asks about the task of photography²⁰. What can photography do for us? In my work, I have translated photography into writing, and I found photography more intuitive as a starting point for me. I start with photography, and I will end with writing. The subject matter is the walking and everything that covers from the inside to the outside, the window both literally and metaphorically. Body and language. Humanity.



Figure 5.1 Looking at the city from the mountain, Barcelona, Spain, 2022. Photo: Sepa Sama.

I was asked by Dr. Mehmet Kahyaoğlu whether my photography is about nature or the built environment? This was an interesting question to me, and I realized many of my photos are, in fact, the meeting of these 2 elements (Figures 5.2 and 5.3).

²⁰ John Berger and Jean Mohr, *Another Way of Telling : A Possible Theory of Photography* (London: Bloomsbury, 2016).



Figure 5.2 Wall in Nature, Barcelona, Spain, 2022. Photo: Sepa Sama.

As an explorer, I used a land rover in the mountains, deserts, and the seashores of California in my 20s. In my 30s, I moved to a touring bicycle, and I gave up my car, and I realized how I feel the air more on my skin and how I could see and hear many more things. And, now in my 40s, I have moved from biking to walking, and that is the evolution of me as an explorer that by slowing down, I cover more ground. In this way, I will notice the unnoticed. For example, once I noticed a broken shop window and how she had fixed it with tape in a form of love to make a point (Figure 5.4).

During my PhD I took more than 50,000 photos, and I have selected 5,000 of them in this link about walking and its context.

<https://photos.app.goo.gl/NDSafnHHxAdPj2ay8>

Later, I narrowed them down to 200 for the final exhibition in Poland.

<https://photos.app.goo.gl/C9TRLKT4MBtiPubJA>

Although, like all photographers, I am always trying to get a better shot and improve my photography, I also shoot for the sake of documenting, archiving, researching, collaborating, making new books, discussions, and so on. So these 50,000 photos will reorganize themselves into new projects and books like *Windows of Wrocław*, for example, as a photo book.



Figure 5.3 Oresund Bridge between Sweden and Denmark, 2022. Photo: Sepa Sama.



Figure 5.4 She fixed her broken glass window with love. Karlshamn, Sweden, 2021. Photo: Sepa Sama.

Books could immortalize photos possibly as Susan Sontag points out²¹ and that is working with books is one of my favorite mediums to organize all the materials I have and to be able to share them with the public. And as a nomad, as a person with a backpack book is something that I can carry with me, or leave behind, even when I am forced to leave. This to me is liberation and by publishing photos, one can give them a new life. So far, I have worked on 12 books which I will explain in the books section briefly, and I have many new book ideas to work on for the years to come.

Throughout my life and career, I have taken over a million photos. Many of them are lost due to both displacement and lack of the basic tools to archive them. But today, I am granted an infinite space from the University of California, Los Angeles, where I did my master's program with a fellowship. And, in that space, I archive photos rigorously, and I rearrange them into new albums for possible new projects and proposals. And it is possible that this archive survives after many 100s of years due to the facility at the University of California, and I believe some of these documentations might seem very mundane today but they would have value for the future's knowledge for example urbanism (Figure 5.5) as many of the photos will be lost when the devices break down²². I will continue to photograph and archive daily, and I hope this can bring light to the world we live in collectively.

²¹ Susan Sontag, *On Photography* (Penguin Classics, 2008).

²² Ibid.



Figure 5.5 Wroclaw Riverside, Poland, 2020. Photo: Sepa Sama.

6. Walking

“Out of my country and myself I go²³.”

50 million steps would be the circumference of the earth if you walked around it. Planet. And, in our lifetimes, we do this in a matter of a few decades, depending on how much you walk. Timeline. So, here you can see a connection between our body and the planet via walking. Scale. As I walk, I also take photos and notes, and this is how all of this material is gathered as I don't sit down as a restless soul as I work standing up, whether inside or outside. Work.



Figure 6.1. Solitary Walker, Karlshamn, Sweden, 2016. Photo: Sepa Sama. I found solitary walks more effective and desirable like Kant, Nietzsche, Thoreau, and Rousseau²⁴.

²³ Aaron Sussman and Ruth Goode, *The Magic of Walking* (New York: Simon And Schuster, 1980).

²⁴ Jean-Jacques Rousseau, *Reveries of the Solitary Walker* (Oxford: Oxford University Press, 2011).

And, there is something about walking and windows. When we are inside, it is the window that calls us out. We observe first before we act or copy others. My earliest memory as a child was watching a person walk down the street every day with both strong and joyful steps. I always wondered what that person had in one's mind. Walking is where I want to be. It does not matter where but the act itself and what brings every single time, relaxation, joy, thought, notes, seeing, hearing, being, becoming, brushing, mingling, smiling, etc. So, let's go out for a walk to find a bench to continue our work rather than being behind the desk all day²⁵ (walking command).



Figure 6.2 Windows of the Transamerica Pyramid, San Francisco, USA, 2014. Photo: Sepa Sama.

Part of Notes on Walking is also walking commands that I have written, like Yoko Ono's "Walk like a Woman²⁶!" These are small notes that ask you to do things with walking that carry wisdom meaning that these acts will benefit you. Walking in fact has many benefits, first, it makes us a better person, and from there, it carries on to our environment, cities,

²⁵ Frederic Gros, *A Philosophy of Walking* (London England: Verso, 2015).

²⁶ Lori Waxman, *Keep Walking Intently : The Ambulatory Art of the Surrealists, the Situationist International, and Fluxus* (Berlin: Sternberg Press, 2017).

and communities that we can act on to improve. It is simple, accessible and everyone can do it if they are able to walk²⁷.

I will share some of the selected ones from the *Notes on Walking* here:

Archive different types of walks as you walk²⁸!

Cabin, Build your own cabin on foot²⁹!

Chat with people!

Comfort Zone, Walk out of your comfort zone!

Desk, Take your desk outside³⁰!

Dance with your struggles!

Enjoy walking by yourself!

Home, Make it home by walking!

Free, Walk to be free³¹

Go out of your way to see new things!

Overcome your demons and troubles by walking!

Perspective, Change your perspective by walking!

Plans, Walk without plans!

Prolong your walks!

Selfcare, Walk for selfcare!

²⁷ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

²⁸ Keri Smith, *How to Be an Explorer of the World : Portable Life Museum* (New York: Penguin Books, 2016).

²⁹ Henry David Thoreau, *Walden ; Or, Life in the Woods* (London Vintage, 2017).

³⁰ Frederic Gros, *A Philosophy of Walking* (London England: Verso, 2015).

³¹ Friedrich Nietzsche, R J Hollingdale, and Richard Schacht, *Nietzsche: "Human, All Too Human" : "a Book for Free Spirits."* (Cambridge: Cambridge University Press, 1996).

Sleep outside!

Slow down!

Stroller, use a stroller as your office outside!

Transform yourself by walking!



Figure 6.3 Walking Woman Sign, Karlshamn, Sweden, 2022. Photo: Sepa Sama.

Usually, these signs are male or closer to the male figure throughout the world. Out of all the 20+ countries that I have visited in Asia, America, and Europe, I could only find such a sign in Sweden.

As a method, I work outside with a stroller often, taking my books, notebook, tripod, camera, and other necessary things and going out without a plan and seeing what unfolds as I walk. Oftentimes people give me strange looks when they notice there is no baby in the stroller. But this method is highly effective as you can carry many things in the strollers and nothing on your shoulders. This will help you to walk for a very long time, and sometimes I spend the entire day outside. I have to say that when I do such walks, those days become one of the most fruitful days of my year. I see, interact and write a lot, and on such days I take up to 1,000 photos. And later, at dawn, when I arrive back at my small studio, I will organize the photos into various albums based on my city, projects, and my collaborations.

And, I have to say I am much sharper when walking rather than being behind my desk. Therefore I recommend integrating walking into your office hours as work, not a break.



Figure 6.4 Use your stroller as an office outside! Karlshamn, Sweden, 2022. Photo: Sepa Sama.

7. Writing

“Funny and tender phrase composed itself [on a journey in the country]: a road-side dog³². “
—Czesław Miłosz

My writing is born out of walking and often I start by writing first when I am outside, then photographing and then writing again short notes when walking (Figure 7.1).

“Notes on Camp³³” by Susan Sontag inspired me to start writing notes on walking. This style of simple and short writing covers a subject that is also hidden and unsaid similarly to camp. “Many philosophers walked but they did not talk about walking necessarily³⁴.” So here I walk and I write notes about walking. These cover our body, language, environment, built, unbuilt, fantasy, inner emotions, outer experience, animals that share our paths, plants, nature, seashores, rivers, skies and more. In walking we immerse ourselves both inside and outside. We go outside to go inside. As walking becomes thinking when it is not solely a form of exercise. Soon, there were many notes, and I started writing them digitally and numbering them. The result was a document that has passed the first 1000 notes on walking in 2019, 1st year of the Ph.D. I will share a few selected one below.

46. Family Walk

48. Botanical Walk

50. World Heritage Walk

51. Factory Walk

63. Walking Backward

66. May 1st March

69. Walking to make a conversation

80. AI Walk?

³² Czeslaw Milosz and Robert Hass, *Road-Side Dog* (Farrar, Straus and Giroux, 1999).

³³ Susan Sontag, *Notes on “Camp”* (Partisan Review, 1964).

³⁴ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

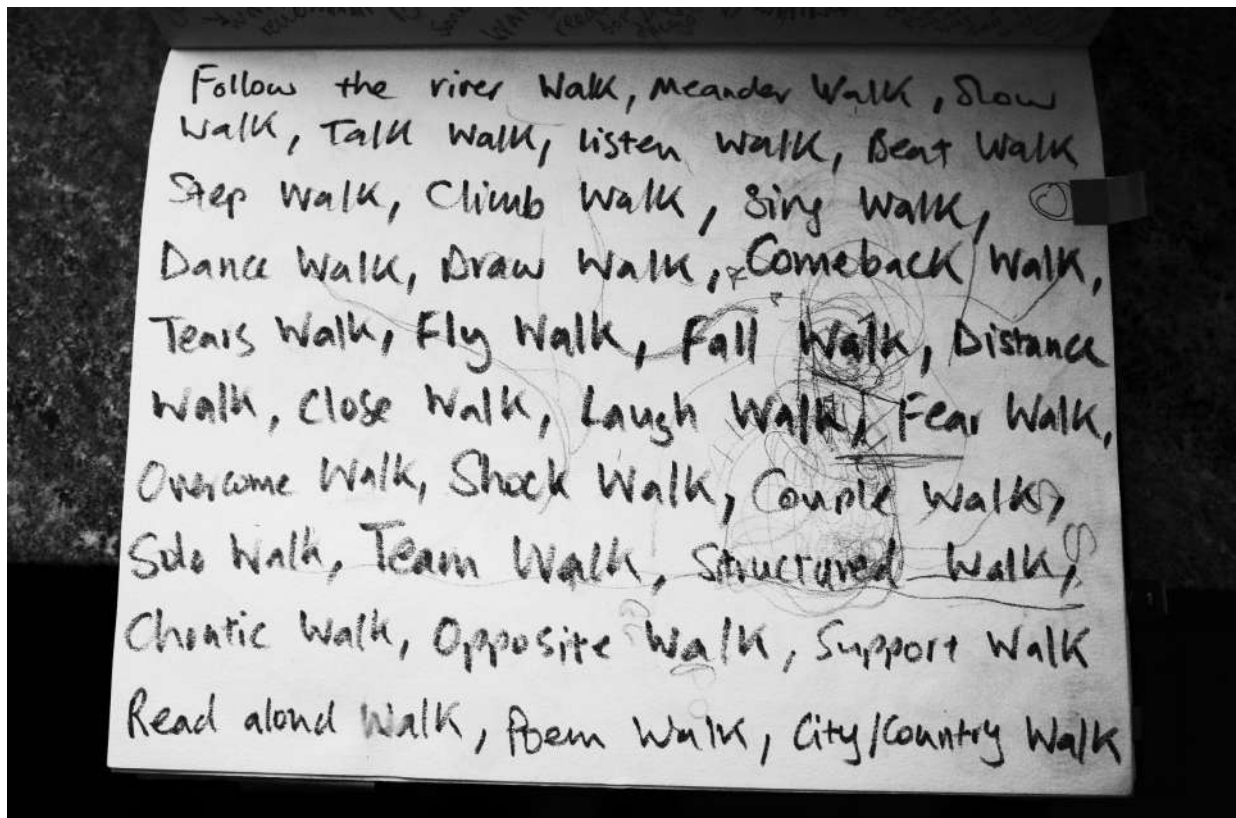


Figure 7.1 Early notes written on walking, Wroclaw, Poland, 2019. Photo: Sepa Sama.

96. Moonwalking

100. Walking with Children

115. Skywalk

118. Walking and Acting

137. Walking in the Water

143. Walking Poets in Japan

149. Loop Walk

155. Campus Walk

160. Walking and writing!

170. New Route Walk

175. Riddle Walk
191. Walking with a rope in a group
194. Walking door to door
205. Meander Walk
208. Collecting Found Objects Walk
225. Cleaning while walking!
233. Curb Balancing Walk
240. Walking with a Stick
249. To walk with Shut-ins, Hikikomori (Japanese: ひきこもり)
253. Chinatown Walk
257. Simulation Walking?
265. Constellation Walk
288. Walking Leads to Other Things
343. Silk Road Walk
378. Walking Clips from Films
402. Cross Country Walk
449. Field Research
470. "Walk Beside Me
Don't walk in front of me... I may not follow
Don't walk behind me... I may not lead
Walk beside me... just be my friend"
—Albert Camus³⁵

³⁵ Albert Camus and Inc Ebrary, *The Stranger* (Cambridge, Uk ; New York, Ny: Cambridge University Press, 2004).

Later, I showed them to our aesthetics teacher at ASP Wroclaw, Dr. Agnieszka Bandura, and she recommended that I write them alphabetically. So, I will share from these series below, and the link to the document is in the websites section of this document. And this is how the idea of the lexicon was born. And I remember as a child studying Persian literature, Dehkhoda³⁶ was one of my heroes; how he traveled and gathered words from all the corners of the country to complete many volumes of his book that became a monumental contribution as a lexicon. So, below I will share the letter S of Notes on Walking. I am sharing this letter because it was one of the richest based on my writing and field research on walking.

Sacred Walks

Safety and Walking

Sage

Sail-walking in Windy Places Using Your Clothing to Sail

Sailor's Walk

Salsa Walk

Salt March, Gandhi, 1930³⁷

Same Walks

Sand

Sandals

Sandals as Sensible Shoes³⁸

Sandbox

Sand Walking

³⁶ Ali Akbar Dehkhoda and Mohammad Mo'in, *Loghat-Nameh 'i Dehkhoda* (Tehran: Tehran University Press, 1958).

³⁷ Frederic Gros, *A Philosophy of Walking* (London England: Verso, 2015).

³⁸ John Peter Berger and Geoff Dyer, *Understanding a Photograph* (London: Penguin Books, 2013).

Scaffold

Scaffold, Construction Scaffold on the Way

Scaffold, Body Scaffold for Walking

Scattered

Scenery

Scaffolds

Scars from Long Walks

Scars of War

“Scent of Heaven³⁹”

Scents

*Scorching Sun*⁴⁰

Sculptures

Seafloor Walking

Sea

Seagulls

Seas, How many seas of the world have you seen?

Sea Sands

Seascape

Sea Shells

³⁹ Rumi Jalāl Al-Dīn, Maryam Mafi, and Azima Melita Kolin, *Rumi : Whispers of the Beloved ; Quatrains* (London: Thorsons, 1999).

⁴⁰ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

Seaside Walk

Sea, Stepping into the Sea

Sea Waves

Seats

Seats, Outdoors Seats⁴¹

Secondhand Goods on the Way

Secret Walks

See, what am I going to see on my walk?

Seeds

Seeds, Take Seeds with You when you have to Flee!

Seeds, Walking and Planting Seeds

Seeing on Foot

Seeing, Walks without Seeing another Human Being

Seeker's Walk

Seeking on Foot

*Seeking for Solitude*⁴²

See-saws

Sea-saws, Walking on See-saws

⁴¹ Jan Gehl, *Life between Buildings : Using Public Space* (Washington, Dc: Island Press, 2011).

⁴² C. Michael Hall, Yael Ram, and Noam Shoval, *The Routledge International Handbook of Walking* (Routledge, 2017).

Sema Dance⁴³

Semi-public Places⁴⁴

Senior's Walk

Sequence in Walking

Sequence of Things

Sequences⁴⁵

Services

Services, Walkable Services

Serving on Foot

Setbacks

Setbacks for Walking (Private)

Setbacks for Walking (Public)

Setting

Settlement

Sex and Walking

Sex, Walking for Sex⁴⁶

Shabbat Walk

Shades

⁴³ Rumi Jalāl Al-Dīn, Maryam Mafi, and Azima Melita Kolin, *Rumi : Whispers of the Beloved ; Quatrains* (London: Thorsons, 1999).

⁴⁴ Jan Gehl, *Life between Buildings : Using Public Space* (Washington, Dc: Island Press, 2011).

⁴⁵ Andrew Roth et al., *Artists Who Make Books* (London ; New York: Phaidon, 2017).

⁴⁶ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

Shadow

Shadowing

Shadows

Shadows of a Walker

Shadow Walker

Sea-saws, Walking on See-saws

Shadows, Sidewalk Shadows

Shadow, Wanderer's Shadow⁴⁷

Shaking on the Road

Shame, Walk of Shame

Shells

Shells, Seashells

Shelter⁴⁸

Shelter, Public Shelter

Sheltered Path

Shelter Seeking Walk

Sheperd's Walk

Shielded Walk

Shifting Grounds

⁴⁷ Friedrich Nietzsche, *Ecce Homo*. (Penguin Classics, 1992).

⁴⁸ Luce Irigaray, *The Way of Love* (London, Eng.: Continuum, 2008).

Shiny Shoes

Shipyards Murals⁴⁹

Shipyards Walking

Shoebboxes

Shoebboxes, Use a Shoebox for Archiving

Shoebboxes, Use a Shoebox for Collecting

Shoebboxes, Use a Shoebox for Found Objects on the Way

Shoes

Shoes, Being in Someone's Shoes

Shoes on the Wire

Shoes, Taking Your Shoes off before Entering a Place

Shopping Carts

Shopping Carts for Archeologists

Shopping Carts for Artists

Shopping Carts for Homeless

Shopping Carts for Scientists

Shopping Carts Shelters

Shopping Carts When Lost

Shopping Centers

Shopping Indoors

⁴⁹ Torun Ekstrand, *Art Line, a Baltic Collaboration* (Blekinge Museum, 2013).

Shopping on Foot

Shopping Outdoors

Shop Owners

Shops

Shopkeepers

Shortcuts

Short Walks

Short Walks, don't underestimate the power of short walks when you are down!

Shorts, Walking in Shorts

Shoulder of the Road

Shoulder to Shoulder Walking

Shoelaces

Shoelaces, Found Shoelaces

Shoelaces as Survival Thing

Shoelaces, Using Cords (Useful in Camping) as Shoelaces

Shoes

Shoes on Cables

Shopping on Foot

Shopwalk

Shores

Shortcut

Shortwalk

Shoulders

Shoulders, Rubbing Shoulders

Shoulders, Shoulder to Shoulder Walk

Showing up

Shrub, how people create privacy by planting shrubs.

Shrubbery

Shrubs, Pruning the Shrubs

Shuffle Dance

Sidenotes

Sidewalk

Sidewalk Chalk Drawings

Sidewalking

Sidewalk Imprints

Sidewalk Labels

Sidewalk Poems

Sidewalk Signs

Sideways⁵⁰

Sight

⁵⁰ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

Sight, “Out of Sight⁵¹”

Sightseeing

Signifiers

Signposts

“Signposts in Desert⁵²”

Signs⁵³

Signs, Walking Signs

Signs, Working Person Signs

Silence

Silence of Distance⁵⁴

Silence and Walking⁵⁵

Silence, Awkward Silence

Silence, Walking in Silence

Silent Walking

Silo

Silo Walkway

⁵¹ Bruce Mau and Phaidon Verlag GmbH, *Bruce Mau: MC24 Bruce Mau's 24 Principles for Designing Massive Change in Your Life and Work* (Berlin Phaidon, 2020).

⁵² Rumi Jalāl Al-Dīn, Maryam Mafi, and Azima Melita Kolin, *Rumi : Whispers of the Beloved ; Quatrains* (London: Thorsons, 1999).

⁵³ Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Ma The Mit Press, 2017).

⁵⁴ Rainer Maria Rilke and Reginald Snell, *Letters to a Young Poet* (Mineola, New York: Dover Publications, 2019).

⁵⁵ John Francis, *Planetwalker: 22 Years of Walking. 17 Years of Silence* (National Geographic, 2008).

Silk Road

Silk Road, Where are you from? I am from the Silk Road.

Singers

Singers, Public Singers

Singing while Walking

Single Step, A journey of a thousand miles begins with a single step. Chinese Proverb
Site

Sites

Sites, Significant Sites

Sitting

Sitting Benches

Sitting Clouds

Sitting Codes

Sitting during Walking

Sitting on a Curb, My teacher Michael Rotondi sat on a curb in Los Angeles. The security guards told him that this act is illegal. So Michael asked them to show the law, and they brought him the rulebook where it said that such an act is unlawful.

Skills, Walking Skills

Skin of the City

Skin, Feel the air on your skin as you walk⁵⁶!

Sky

⁵⁶ Stephanie Springgay and Sarah E. Truman, *Walking Methodologies in a More-Than-Human World: WalkingLab* (Routledge, 2017).

Skybridge, Skybridge between Buildings

Skybridge in Nature

Skylines

Sky, Sunrise Sky

Sky, Sunset Sky

Skywalk

Skywatching Walk

Sleeping

Sleeping in Public⁵⁷

Sleeping, Street Sleeping

Sleeping, Walking helps you sleep better (Out of Experience).

Sliding

Slide-push Walking Objects, usually bigger objects like a fridge.

Slide-walking

Slingshot

Slippery Surfaces

Slowness in Walking

Slowalk

Slums⁵⁸

⁵⁷ John Berger and Jean Mohr, *Another Way of Telling : A Possible Theory of Photography* (London: Bloomsbury, 2016).

⁵⁸ Richard T. Legates and Frederic Stout, *The City Reader, Fourth Edition* (Routledge, 2007).

Smallest Place to Walk

Small Thoughts⁵⁹

Smelling and Walking

Smell Map

Smell of Grass

Smell of Soil

Smell of Space

Smiles on the Way

Smog, Walking in Smog

Smoking, Walking and Smoking

Smokes

Smokes in Distance

Snakes on the Way

Snakes, Walking with Snakes

Snapshot Photography on Foot

Sniff Walking

Snowball

Snowballing

Snow

Snow Blanket

⁵⁹ Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).

Snowfall

Snowstorms

Snow, Walking in Snow

Snowscape

Social Fabric

Social Skills, an avid walker needs social skills.

Socks

Socks Designs

Socks Displays

Socks, New Socks

Socks, Old Socks

Socks, Torn Socks

Soil that Gives Life.

Soil Today

Soil with Trash

Solidarity on Foot⁶⁰

Solitary Walker

Solitude

Solitude, Spread your Solitude over a Great Distance⁶¹

⁶⁰ Mike Davis, *City of Quartz : Excavating the Future in Los Angeles* (Brooklyn, Ny: Verso, 2018).

⁶¹ Rainer Maria Rilke and Reginald Snell, *Letters to a Young Poet* (Mineola, New York: Dover Publications, 2019).

Solo-Hiker⁶²

Solo Walker

Someone, Walking Someone

Something to Hold on to

Songbirds

Songs on the Road

Sound of Footsteps

Sound of Outside

Sounds

Sounds, Found Sounds⁶³

Sousveillance⁶⁴

Sousveillance Walkshop, Organize a Walkshop (workshop by walking) by recording back!

Space for Walking

Speakeasy (Hidden Bar) on the Way

Spectators

Speculating and Walking

Speed

Speed of Bicycle

⁶² C. Michael Hall, Yael Ram, and Noam Shoval, *The Routledge International Handbook of Walking* (Routledge, 2017).

⁶³ Keri Smith, *How to Be an Explorer of the World : Portable Life Museum* (New York: Penguin Books, 2016).

⁶⁴ Karen O'Rourke, *Walking and Mapping: Artists as Cartographers* (The MIT Press, 2016).

Speed of Butterfly

Speed of Car

Speed of Metro

Speed of Plane

Speed of Walking, Around 5km/h⁶⁵

Spice Gathering Walk

Spice Road

Spiral Walk

Splashes on the Road

Splashes on the Sidewalk

Splashes in the Woods

Splashing with Feet

Spontaneous Walks

Sport Grounds⁶⁶

Spots

Spots as in Places

Spots, Designing Spots

Spots on the Ground

Sprawls

⁶⁵ Matthew Frederick and Vikas Mehta, *101 Things I Learned in Urban Design School* (New York: Three Rivers Press, 2018).

⁶⁶ Richard T. Legates and Frederic Stout, *The City Reader, Fourth Edition* (Routledge, 2007).

Sprawls, Faceless Sprawls⁶⁷

Sprawls, Suburban Residential Sprawl⁶⁸

Springboards

Springboard Walking

Sprouts

Square

Square, Main Square⁶⁹

Stack, Walking with a Stack of Books

Stack, Walking with Haystack

Stacked Children to Reach Higher

Stacked People (In Shows for Example)

Stacked Rocks Wall

Stacked Stones (Common in Rocky Seasides)

Stacked Walks (One on Top of Other Walk)

Stage

Stage, Outdoor Stage

Stage, Staging on Foot

Stage, Walking on Stage

⁶⁷ Kevin Lynch, *The Image of the City* (MIT Press, 1960).

⁶⁸ Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Ma The Mit Press, 2017).

⁶⁹ Norman Davies and Roger Moorhouse, *Microcosm : Portrait of a Central European City* (London: Pimlico, 2003).

Stagnation, Walk against Stagnation!

Stains, Sidewalk Stains

Stairs

Stairs, Animals on Stairs

Stairs, Designing Stairs⁷⁰

Stairs into Water

Stalker

Stalking⁷¹

Stall

Standing, Standing on the Shoulder of Giants!

Standing, Stand on Your Own Feet!

Standing on One Foot

Standing, Ways of Standing

Standing, Where do you stand in this world?

Stations

Stars on the Pavement

Start, How did the walking start?

Starting, How would you start the walks?

⁷⁰ SNOHETTA, *Snøhetta : Collective Intuition* (London: Phaidon Press Limited, 2019).

⁷¹ Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice* (Culicidae Architectural Press, 2017).

Stations⁷²

Stations, Train Stations

Statue

Statue, Toppling a Statue

Staying, What stays with you from your walks?

Stealth Walker

Steep, Skill to walk a Steep Mountain up or down.

Step

Step by Step

Step-by-step Guide

Step, First step is always the hardest.

Step in

Stepping Back

Stepping Forward

Steppingstone

Stepping on One's Dream, Discarding One's Dream

Stepping on Someone, Humiliating Someone

Stepping on Someone's Feet

Steps

Steps of a Dancer

⁷² Richard T. Legates and Frederic Stout, *The City Reader, Fourth Edition* (Routledge, 2007).

Step up

Stickers

Stickers on back of Signs

Stickers on Poles

Stickers, Urban Stickers

Sticks, Walking Sticks

Sticky Feet

Sticky Fluids on the Pavements

Stilts

Stilts in Parades

Stilts for Children

Stilt Walker

Stone Carrying Walk

Stone Shelter

Stone Walls

Stone Walls of Blekinge, Sweden⁷³

Stoppers

Stops

Stop Signs

Storages

⁷³ Niklas Kämpargård, *Wander the Blekinge* (Calazo Förlag, 2019).

Stores

Storefronts

Stories, Walking Stories

Storm Walking

Story

Storyboard Walking

Story, Step inside a Story

Storytelling Walk

Streets

Street Life

Street Photography

Street Signs for Cars

Street Signs for Pedestrians

Streets that you are not supposed to walk on
Stress

Stress Hormones

Stress, How does walking reduce stress?

Stretching

Stretching in Public

Stretching One's Leg

"Stretching Streets"⁷⁴

⁷⁴ Italo Calvino, *Invisible Cities* (London Vintage, 2009).

Strings

Strips⁷⁵

Strips as in Buildings⁷⁶

Strips as in Cities⁷⁷

Strips, Las Vegas⁷⁸

Strip Malls

Strips, Sunset Strip, Los Angeles, USA⁷⁹

Stroller

Stroller Human

Stroller, Walking with a Stroller

Structure, Walking as Structure

Studio, Walking Studio

Studying While Walking

Stuga, Building a Stuga on Foot

Stuga, Swedish Term for a Cabin

⁷⁵ Manuel Gausa and Instituto Metápolis De Arquitectura Avanzado, *The Metapolis Dictionary of Advanced Architecture : City, Technology and Society in the Information Age* (Barcelona: Actar, 2003).

⁷⁶ Thom Mayne, *Combinatory Urbanism a Realignment of Complex Behavior and Collective Form* (Stray Dog Cafe, 2011).

⁷⁷ Edward Ruscha, *Every Building on the Sunset Strip* (Los Angeles, Calif.: Privately Printed By The Artist, 1970).

⁷⁸ Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Ma The Mit Press, 2017).

⁷⁹ Edward Ruscha, *Every Building on the Sunset Strip* (Los Angeles, Calif.: Privately Printed By The Artist, 1970).

Stump

Stumps

Stumps, Documenting Stumps

Stumps, Usage of Stumps

Style of Walking

Subconscious Walk

Sublime, When can walking be sublime?

Subliminal Walk

Sublimity of Nature⁸⁰

Subject of Walking

Subjects, All subjects are linked together⁸¹.

Submit to Walking!

Succession of Events When Walking

Suffering, Human Suffering⁸²

Suffering on Foot

Sufi Whirling

Sun

Sunglasses

⁸⁰ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

⁸¹ Victor Sira et al., *Bookdummies : An Imaginary Studio, a Non-Stop Process 1993-2015* (New York: Bookdummyspress, 2016).

⁸² Friedrich Nietzsche, R J Hollingdale, and Richard Schacht, *Nietzsche: "Human, All Too Human" : "a Book for Free Spirits."* (Cambridge: Cambridge University Press, 1996).

Sunlight through Leaves⁸³

Sunrise Walk

Sunsets

Sunshades

Sunsets, Man Made Sunsets as in Los Angeles⁸⁴

Sunset Walk

Sun, Walking toward the Sun

Sunwalking

Supermarket⁸⁵

Supermarkets, Big Box Supermarkets

Supermarkets, Maze Supermarkets

Supermarkets, Walking in Supermarkets

Surfaces

Surfaces for Sitting

Surfaces for Walking

Surfaces for Working

Surroundings

Surveillance

⁸³ Norman Davies and Roger Moorhouse, *Microcosm : Portrait of a Central European City* (London: Pimlico, 2003).

⁸⁴ Reyner Banham, *Los Angeles : The Architecture of Four Ecologies* (Berkeley: University Of California Press, 2009).

⁸⁵ Timothy Shortell and Evrick Brown, *Walking in the European City Quotidian Mobility and Urban Ethnography* (Routledge, 2016).

Surveillance back! Record what is recording you!

Survey Walk

Surviving on Foot

Souvenirs from Travels

Swamp

Swarm

Sway, Walking and Swaying

Swearing, Sidewalk Swearing

Sweeping the Floors

Sweeping the Floors as Meditation

Swings

Swings on the Way

Swings, Bridge Swings⁸⁶

Swings, Exhibition Swings⁸⁷

Swings, Temptation to be a Child Again

Swings, Urban⁸⁸

Symbiosis of Walking and Environment

Symbols, Leaving Symbols behind⁸⁹!

⁸⁶ Monika Sand, *Konsten Att Gunga: Experiment Som Aktiverar Mellanrum* (Axl Books, Stockholm, 2008).

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).

Symbols of Walking

Symbols on the Way

Symbolize, What Walking Symbolizes

Synchronized with Others When Walking

Synchronized Walks

Synagogues

Sámi People, Walking with the Sámi People

As I was writing many minimal notes on walking, I realized some of them are metaphors, and learning from Lakoff that how many of our metaphors are born out of our bodies to our languages⁹⁰, I started archiving walking metaphors; I think this is the most important part of my writing that deserves to be its own book one day soon. So here below, I will share some of the selected walking metaphors from the Notes on Walking book. These walking metaphors are not the ones in the Notes on Walking book like the case of letter S above; these are new walking metaphors that I have written on the road on my smartphone.

You open the door of hell or paradise!

Open the door!

Standing Together

Kickstart!

You have come a long way!

We stop here

Going against the stream

Walking in one's footsteps

Digging one's own grave

Paving the way

Keep Walking

Closing ways to oneself

Hitting a wall

Holding one's ground

Safety net

Uphill battle

⁹⁰ George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago, Ill. University Of Chicago Press [C, 2017).

Crippling, crippling economy

Holding one's ground

Grounded

Out of the window

Keeping someone at bay

Leap of faith

Groundbreakers

Hitting a wall

Other Way

Standing behind something

Boundaries between people

Standing for

Putting things behind you

I can not keep up with myself

I am running ahead of myself

I stood alone

Path one chooses

Carrying the pain

Path to peace

Gatekeepers

Tightrope walks

Bee's knees

Burning bridges

Shaky foundation

Sweeping things under the rug

Happy in one's shoes

Putting one's head in the sand

Take out this wall

Love is the way

Left in darkness

Testing the grounds

Down to earth

When there is no way back

Falling short

Beyond your own doorstep

New Fields

Going offroad

Comfort zones

Boundaries

Being in one's place

Atmosphere

Rise!

Move on!

Common ground

Set in stone

Stepping on one's toe or feet

Wiping the floor with someone

“Walk for windows!” —Sana Shahid

Stepping on one's nerve

I draw a line, setting limits

Separate ways

You are going offroad

Out-of-hand walks

Carrying sadness

Steps in presentations

Roadmap

Let's go home!

No way

Stonewalling

Turning points

On its last legs, like a camera dying

Milestone

Foundation

Taking a stand

Being away

Digital Footprint

We lost the middle way!

Steps

Rivers of memory

Stand your ground!

Weight of the world on one's shoulders

Keystone

Extra Steps

Don't close the door on yourself!

The intelligence of finding one's way!

Springboard

Going Backward

Walking against Dogmas

Uprisings

Deep Pockets

On the Edge

I am at the end of my road!

Standing up for Someone

Crossing a line

Falling

Falling for Someone

We have to go our own ways!

Giving Someone Space

Cornering Someone

Our relationship is down the drain

Crossing a Line

Being Paralyzed

Nowhere

You are not in my shoes!

Rollercoaster

Kick it off

Walks of Life

Entrepreneur Path

Pushing someone to do something!

Empty Chairs

Planning Steps

Shoestring Budget

The hotel is charging us an arm and a leg!

Drawing a Line

She is gone in a heartbeat!

Don't put your feet in my shoes!

Stairs

Stairs to Heaven

Academic Steps

Academic Journey

Journey of Life

Another Way

Stand by me!

Footprint

Skip that step!

Exit

No way out

Stepping on someone's tail!

International Stage

We can touch the sky!

Open your door!

Knowing one's place

Doors closing on them

Walking into the walls

Law that paved the way

Road to success

Cutting corners

Leaving one's mark

Legwork

I am jumping ahead of myself

Out of the window

Backing off

The stroller is my right hand

Sleepwalking through Life

Overcome obstacles!

What is around the corner?

Underground Movement

There is no way around it.

8. Research Walls

Research walls are about sharing the process of learning and sharing openly with your fellow colleagues and the public to be able to draw discussions and notes that are not only limited to yourself and resources. In this way, new forms of knowledge and insights are built together, tackling the unknown. And, even when you are not there, there is always a drawing and contemplation of the anonymous observer, passerby, scholar, or student to raise awareness and questions about the topic.

Research walls operate as living collages⁹¹ with notes and photos designated to show the process of the work. This part, too, is essential; for example, I have worked on a book (figures 8.1 and 8.2), and to make the book, I first made a research wall to gather all the contents. Hence, it is not only about the final product as a book but also the process that could be knowledge making, for example, in an academic or research center.



Figure 8.1 Research Wall at the University of California Los Angeles, data gathered by Sepa Sama and other students, Los Angeles, USA, 2012.

⁹¹ Rebeka Elizegi, Blanca Ortiga, and Promopress, *Collage by Women 50 Essential Contemporary Artists*. (Barcelona Promopress, 2019).



Figure 8.2 Later, the research wall is turned into a 1 copy bible book at the University of California, Los Angeles, USA. This was part of my master's work at the Suprastudio's The Culture Now Project⁹² with Professor Thom Mayne and Karen Lohrmann. 2012. You can see other publications I worked on at UCLA in this link below but it was this method of the research wall that set the other books in motion; oftentimes starting is harder and by using a wall in an open way we can ease the initial steps⁹³.

⁹² Thom Mayne and Karen Lohrmann, *The Culture Now Project - Midsize America* (UCLA Architecture and Urban Design, 2012).

⁹³ <https://cargocollective.com/UCLA/filter/Publication>

During my PhD as well, I asked my supervisor, Professor Aleksandra Janik, for a wall at ASP Wrocław, and I was granted a wall between the 6th and 7th floor in the Traugutta building. I started writing notes and pasting my photos on walking. And I asked fellow students and teachers to come to the wall, discuss and write on my wall. With this method, I learned new things about walking (for example, about Francis Alÿs⁹⁴ and his walking projects) and also shared my findings in the early stages (Figures 8.3-7). Unfortunately, soon the pandemic arrived after the first semester of my PhD and I moved to Sweden, where I had to work and teach from home. At home, too, I made a research wall for my research and for my students at ASP and the Blekinge Institute of Technology in Sweden (Figures 8.8-10).



Figure 8.3 I had a discussion with my supervisor, Professor Aleksandra Janik, on the concept of guests, and we realized how this idea of a guest being a friend of god exists in the Polish and Persian languages. So she wrote it on the wall in Polish, and later I shared this with the other students. This also ties back to the concept of travelers, how they become guests and for the Notes on Walking, I am constantly drawing notes from travelers to begin with my supervisor (walking in Tokyo), Bruce Chatwin⁹⁵ (restlessness and writing), Karl Rock⁹⁶ (culture of India and the neighboring countries from the perspective of a New Zealander), Eva zu Beck⁹⁷ (overlanding, wild camping and sharing stories), Itchy Boots⁹⁸ (riding across the world with no fear) among others. Wrocław, Poland, 2019.

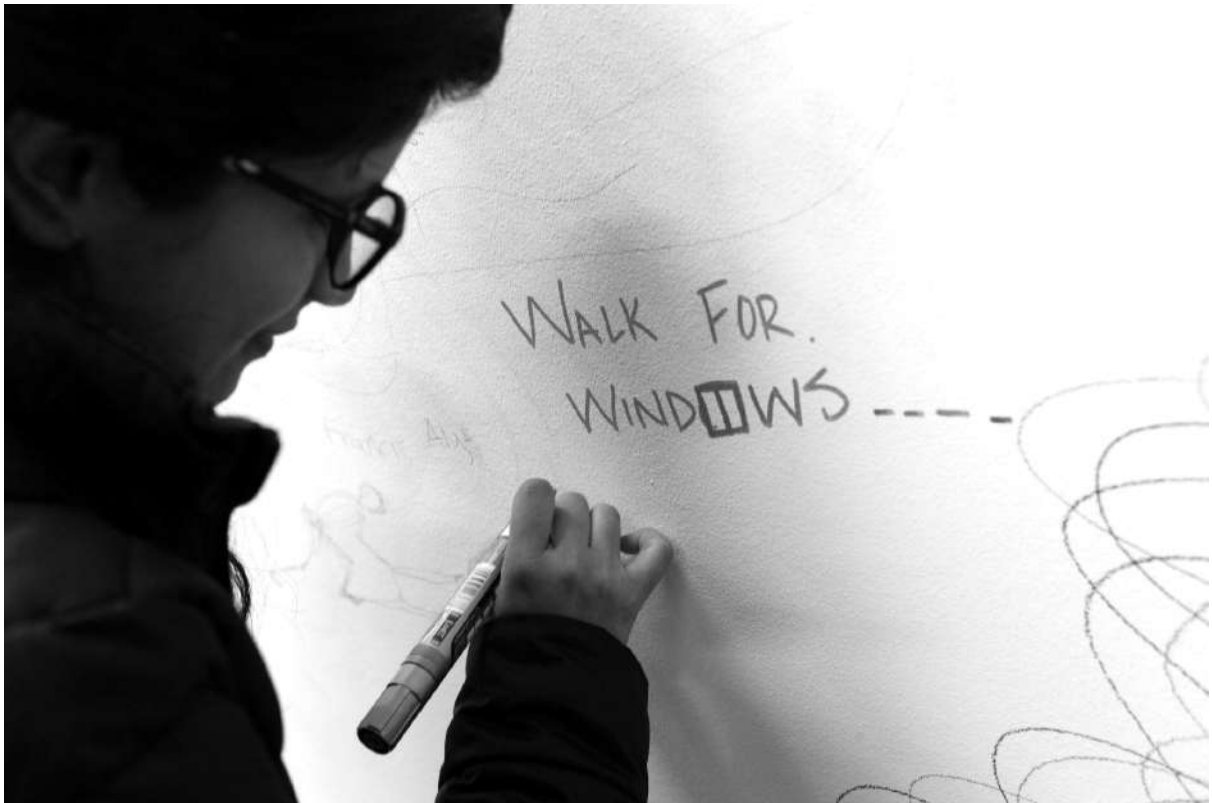
⁹⁴ David Evans, *The Art of Walking : A Field Guide* (London, Uk: Black Dog, 2013).

⁹⁵ Bruce Chatwin, *Anatomy of Restlessness* (Penguin Books, 1997).

⁹⁶ Karl Rock, <https://blog.karlrock.com/>

⁹⁷ Eva zu Beck, <https://evazubeck.com/>

⁹⁸ Itchy Boots, <https://www.itchyboots.com/>



Figures 8.4,5 Fellow ASP goes and artists, Sana Shahid (writing to walk for windows both literally and metaphorically) and Katerina Kouzmitcheva (writing, you are human based on a story of walking in Los Angeles and dumpster diving). Wroclaw, Poland, 2019.



Figures 8.6,7 Top, preparing the photos for the wall right before the pandemic, Bottom, pandemic bench, and the birth of distances and online schools. To keep the wall going, I made 2 new walls at home, 1 for my PhD and 1 for the students to show the research process both at ASP in Poland and BTH in Sweden. 2020, 2021.



Figure 8.8 At home, research wall with bibliography, reading and writing notes. Karlshamn, 2020.

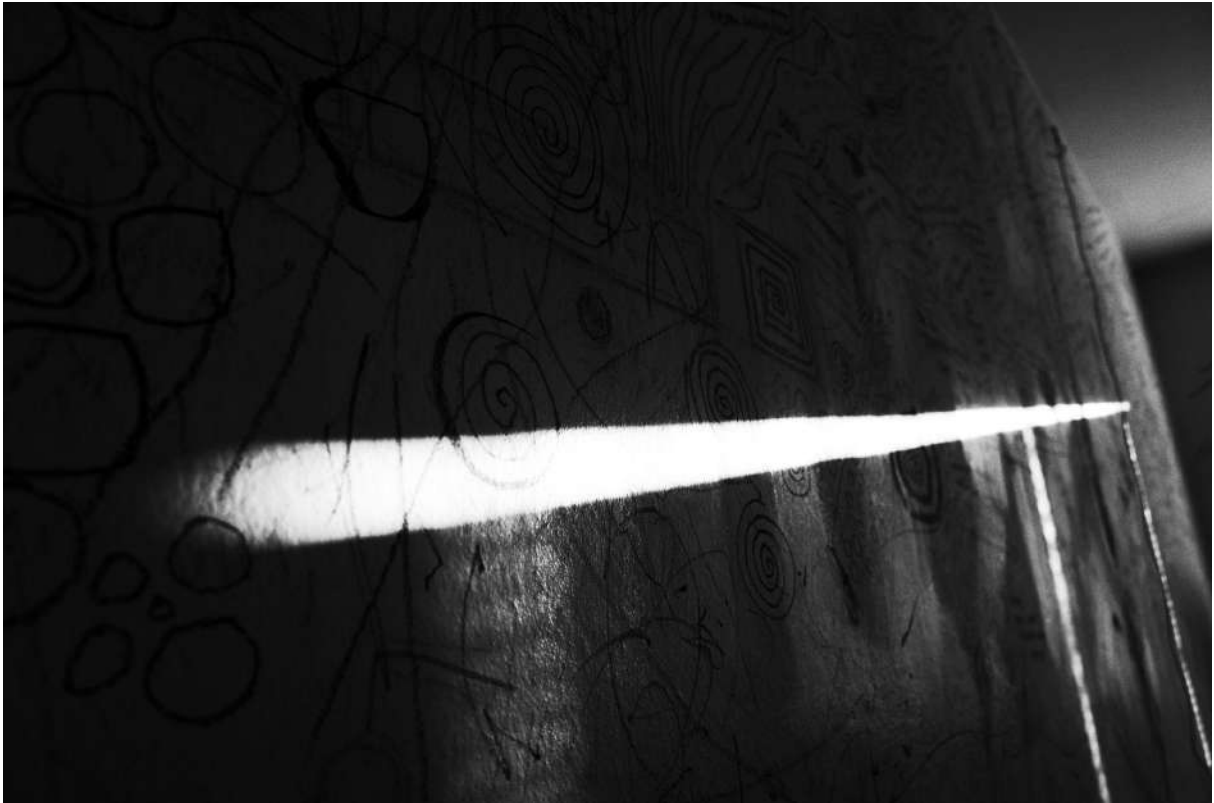


Figure 8.9 These became dark times in isolation and separated from the studio during the pandemic. I remembered pulling myself out of the darkness and taking this photo. This act of making, the notes, the walk, the photo sets things in motion, me and my work; it is like life, things come to life, I am alive, therefore work is created, notes are written and organized. Darkness is defeated. Karlshamn, Sweden, 2020.

I also wrote Notes on Research Wall⁹⁹ for the students about what a research can be, and I will share some of the selected notes here.

3. Work with What You Have

5. Stings/Connections

6. Research Wall for Artistic Research Conferences

8. Working with People

11. Collapsing in the Fat Zine (Making a zine out of the wall)

37. Clues

⁹⁹

https://docs.google.com/document/d/1FzzclX3_JMSp_BZRgV_cLgw49F9K1kBydt475aCIWpM/edit

- 43. Play!
- 45. Working with Waste!
- 60. As Gathering
- 61. As Reviewing
- 67. Digital as Part of the Process
- 72. Patterns
- 79. Mobile Research Wall
- 80. Walking the Research Wall to the River
- 81. Ugly is Fine
- 86. Work Outside
- 87. Work with Exterior Walls
- 98. Research Wall as Timeline
- 99. Lighting the Research Wall
- 100. Rolling the Research Wall
- 109. Walking Research Wall
- 118. Palimpsest
- 123. Cardboard
- 124. From Your Storage
- 125. Diagrams
- 126. Tapes



Figure 8.10 ASP and BTH research wall for the students explaining proposals, work, notes, and bibliography. Karlshamn, Sweden, 2021.

139. As Testing

140. As Survey

145. Topography

146. Geography

147. Models on the Wall

149. Make the wall into a living thing!

182. Research Wall as Contemplation

201. Translucent Paper to Layer and Overdraw-write

You can see my other selected research walls here at this link¹⁰⁰.

¹⁰⁰ <https://sites.google.com/g.ucla.edu/sepasama/research-walls>

9. Books

“Everything in the world exists in order to end in a book¹⁰¹.” —Mallarmé

A book is a nomad’s museum. For one who is in diaspora, a book is something that one carries, when forced to flee, something that can be copied and heard, not destroyed. I am a person in the diaspora. Throughout the years in displacement by force and choice, I have managed to work on 15 books. Each one has its own story and working on books is one of the best ways of learning that requires proper research and discipline.

Books are a small but important part of my work as an artist. You can see my CV in the website section to learn more about my overall work, which is also composed of exhibitions, designs, collaboration, conferences, and teaching. In fact, in my view, books are even my weakness; my strength is this prolific production of notes and photos, for example, that begs for collaboration.

In the past and future, more successful works of mine were always collaborations when a project is too big; it is so hard to tackle it with only by one person.

Here is the list of the books I have worked on; in this section, first, I would select one to explain, “The Culture Now Project” book and then “Notes on Walking,” which is the PhD’s work. So one from the past and one that is now. I would also open my Polish jar of book ideas for future books as “Artists Who Make Books¹⁰².”

15. Author, *Dancing in the Dark*, Portfolio 1999-2022, Sepa Sama, Worldwide, 2022
14. Author, *Notes on Walking: Description and Documentation*, Worldwide, 2022
13. Author-Traveler, *Notes on Walking: Dandelion has no Field*, Worldwide, 2022
12. Author-Traveler, *Walking Vaskjala Traveler Letter*, Estonia and Sweden, March 2022
11. Author-Traveler, *Letter S, Notes on Walking: Dandelion has no Field*, Global, Winter 2022
10. Contributor-Artist, *A!symetria*, ASP Wrocław, Poland, Winter 2022
9. Photographer-Artist, *Walking Blekinge Photo*, Zine without a Crown VII, Poland, Fall 2020
8. Co-Editor-Photographer, *Think Tank Transbaltic*, Finland, 2015
7. Co-Editor-Photographer, *Apathy*, USA, 2014
6. Co-Editor-Contributor, *Confronting the Clash: The Suppressed Voices of Iran, Diaspora*, 2013
5. Researcher, *Combinatory Urbanism: The Complex Behavior of Collective Form*, Worldwide, 2011
4. Researcher-Traveler, and Urban Planner, *UCLA’s Book, The Culture Now Project*, USA, 2011
3. Researcher-Traveler, *The Culture Now Bible Book*, UCLA, USA, 2011

¹⁰¹ Susan Sontag, *On Photography* (Penguin Classics, 2008).

¹⁰² Andrew Roth et al., *Artists Who Make Books* (London ; New York: Phaidon, 2017).

2. Author-Designer, Rhythm is a Dancer, Portfolio 1999-2009, Los Angeles, USA, 2009
 1. Researcher-Traveler, Caravansaries, Shahid Beheshti University, Ganjnameh, Yazd, Iran, 2003



Figure 9.1 Books and Walks of Sepa Sama, BLT Newspaper interview, Ronneby Konsthall Museum, Ronneby, Sweden, 2016. Photo: BLT.

“The Culture Now Project¹⁰³” book is my master’s work at the University of California, Los Angeles, as a collaborative work of 2 instructors, Pritzker prize winner Professor Thom Mayne and Karen Lohrmann, along with 13 other students. With this project, I also got a fellowship from the Graham Foundation in Chicago, USA, to do research, travel, publish and exhibit. Primarily we worked on the relationship between arts and the cities (mid-size) in the USA; I particularly worked on Merced, California, which is a city between Los Angeles and San Francisco (2 important metropolitan areas) with a potential to grow with the arrival of the high-speed train and this city is on a path to Yosemite as well that operates as a gateway.



Figure 9.2 Collaborative team of the Culture Now Project, UCLA, 2011. Photo: Culture Now Project.

¹⁰³ Thom Mayne and Karen Lohrmann, *The Culture Now Project - Midsize America* (UCLA Architecture and Urban Design, 2012).



Figure 9.3 The Culture Now Project Book, Los Angeles, USA, 2012. Photo: Culture Now Project.

In this project, I was in charge of the initial research as Professor Thom Mayne had called me to join the project. He assigned me to compare many precedents of arts and cities both internationally and in the US to conduct comparative studies. Later we had to choose a city in the US to work on, and I chose Merced, California, which has a chapter in the book about being a university and agricultural town for potential development in the arts, culture, and business (Figure 9.4) and our final work was also exhibited in the Perloff hall gallery in UCLA presenting the cities with animation (Figure 9.5).

This work relates to walking, cities, and walkability. As many of the notes I write in the “Notes on Walking” are rooted in urbanism, street life, and everyday life. Having done my master’s in urbanism and arts was a good foundation to work on walking notes in the context of the arts. Many of my photo documentation is also urban or where nature and the urban meet.



Figures 9.4,5 Top, Merced chapter in the Culture Now Project book, Bottom, Animation of the cities exhibition in the Perloff Hall Gallery of the University of California, Los Angeles, USA, 2011. Photos: The Culture Now Project.

Now, I will talk about the final book, which is my dissertation and work of art. In this book, I organized notes on walking alphabetically. These notes were written from my bibliography, everyday life, asking questions from colleagues, roaming 7 cities internationally, taking 50,000 photos, and walking more than 10 million steps which is $\frac{1}{6}$ of the circumference of the earth. The notes you see here on walking are, in fact, a small portion of what I wrote both digitally and physically. These were the notes time allowed along with the PhD's other tasks and studies. Therefore I am planning to make edition 2 of the book to make it both collaborative and to see how AI could help us organize and extend the 60,000 notes on walking that I have written to map the subject of walking. Notes on walking is also a way of looking at humanity through walking as it was walking that made us humans¹⁰⁴, to begin with.

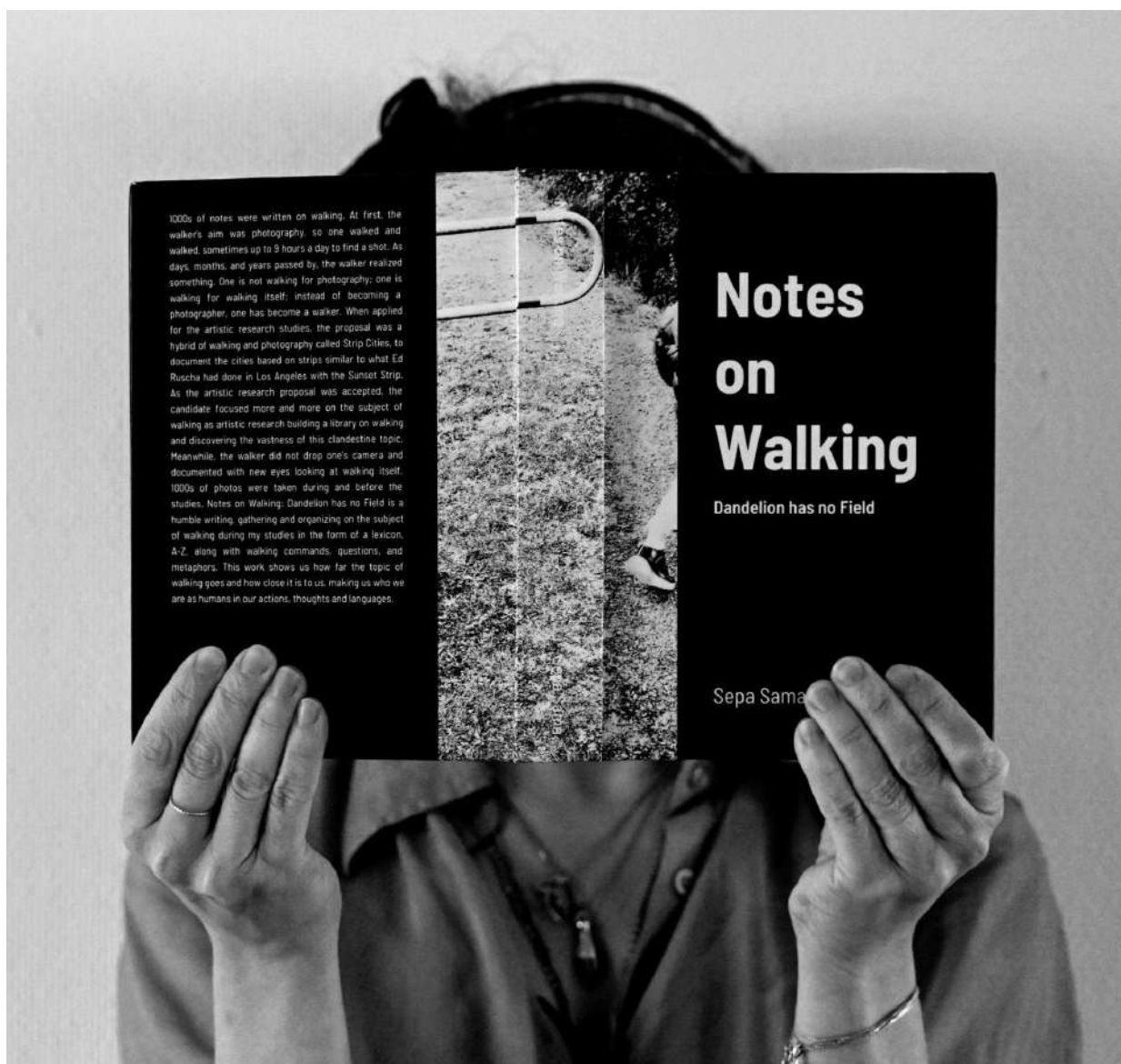


Figure 9.6 Notes on Walking: Dandelion has no Field, Ronneby, Sweden. Photo: Sepa Sama.

¹⁰⁴ Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).



Figures 9.7,8 Top, notes in the bin that are not transcribed in the final book. Bottom, Interior of the first print in A5 size; the final version is standard pocket size. 2022. Photos: Sepa Sama.

During the PhD, I talked about Notes on Walking in the conferences and lectures below internationally, and today I am invited to deliver 2 new talks in Sweden for the fall and winter of 2022. Along with these talks, I participate in exhibitions, performances, and Walkshops (workshops with walking). You can also see the details of my work in the CV and portfolio documents provided, along with the links in the website's section.

- Her Walk, Walk21 Conference, Dublin, Ireland, September 2022

- Notes on Walking¹⁰⁵, Artistic Research Conference, Jāzeps Vītols Latvian Academy of Music, Riga, Latvia, May 2022

- IMPACT11 Conference, Open Portfolio, Hong Kong, Spring 2021

- Notes on Walking for dr Zuzanna Dyrda's Studio, ASP Wrocław, Poland, Spring 2021

- Architectural Fantasies, Walk21 Conference, Seoul, Republic of Korea, Spring 2021

- Notes on Walking, Digital Confrontations Conference at the Gdańsk Academy of Fine Arts, Poland, Fall 2020

- Loop Walk Workshop, Caring for Dementia Symposium, University of applied Arts, Vienna, Austria, Fall 2020

- Notes on Walking at the Philosophy and Cartography Conference, Wrocław, Poland, Fall 2019

And as I talked about my methods (photography, walking, writing, and research walls), a book is a form that all these could become something more and be materialized, conceptualized, and archived. I have a Polish jar since 10 years ago that I bought it in San Francisco, and I have been archiving the books that I want to work on. It is interesting that the jar is Polish; little I knew that one day I would conduct my work in Poland. This point is important to me as an artist that I work a lot with intuition; there are works, photos, and notes that I am currently working on that I would know their places years later down the line.

Notes on Walking has also been exhibited in Wrocław at the Neon gallery in Poland in 2022, and a few of my Asian colleagues had positive comments about it, and that made me wonder, is it something that I carry from the Silk Road¹⁰⁶ that I was born on although away?

¹⁰⁵ You can see my talk here at the Jāzeps Vītols Latvian Academy of Music, https://www.youtube.com/watch?v=ORxF0pSLgAc&list=PLOqyGztxdT3zf_VjiU_3b-tSdneDro7vK&index=5

¹⁰⁶ Italo Calvino, *Invisible Cities* (London Vintage, 2009).



Figure 9.9 The Polish Jar of Book Ideas, 2012-2022, San Francisco, Karlshamn, Wroclaw, Photo: Sepa Sama.

Here I mention a few of my future books that I am planning to work on with writing and photography, and some of them will be collaborative works and some solo:

- Notes on Walking, edition 2 to improve this work.
- Walking Blekinge Traveler Letter, acting as a traveler where I live and writing.
- Windows of Wroclaw, photo documenting them literally and metaphorically.
- Feminist Contemplations, learning and writing about feminism.
- She Rides, photo documenting women who ride bikes with permission.
- Walking Metaphors, archiving the metaphors of walking.
- Walkshop Handbook, a series of workshops with walking.
- Dancing in the Rain, my works how they pull me out of the darkness.
- Winter Lights, darkness in the north.
- Ark 56 Trails, archiving this world heritage path along the Baltic Sea.
- Walking beyond Words, showing the unsaid with photos.
- Against the Casts, showing new dimensions of what art can be.
- At Home When Walking, home on the road.
- Guardrail Messages, archiving these globally.
- Walking down a Mountain, like Nietzsche.
- One Day, documenting a habit of life and work on foot.

10. Conclusion

"Notes on Walking: Dandelion has no Field" has an archival nature. In this way, I am mapping the subject of walking. I know many good books are compact, but this is not about that. Instead, this is about covering the whole subject of walking as long as it takes (which is not its own field¹⁰⁷) and showing us how it touches many aspects of our humanity, both literally and metaphorically, with body and language in our environments, interior, and exterior, indoors and outdoors, physical and metaphysical. This is similar to Dehkhoda¹⁰⁸'s work (I was inspired as a child), who traveled (traveling can be both physically and imaginative) and wrote many volumes to make a Persian language lexicon.

Notes on Walking is as wide as all of our languages and bodies on this planet combined, and to show that I write that and in many ways, I am writing something that is infinite. It is really a way to look at our humanity via Walking. It was really walking that shaped our humanity¹⁰⁹ to begin with. Therefore, this perspective is serious enough as a way of knowing ourselves and our place on this planet.

I could easily turn this work into a lifetime work and hopefully to be continued by new generations of colleagues as they have given me the way (walking metaphor) to continue, artists and writers like Ed Ruscha, Susan Sontag, Rebecca Solnit, and Ali Akbar Dehkhoda among others. And, if you look at my bibliography (which established a context for my work), none of the works have the approach of archiving like I do (at least in this context). And, I would argue that is the power of artistic research and letting artists be part and contributors to such serious subjects.

I had worked and taught with walking before as well. Entering the doctoral school at ASP accompanied by the pandemic taught me what I can do with walking in a very positive way. Initially, I wanted to work with walking workshops (Walkshops), along with their documentation. But, it was really because of the pandemic that I wrote a lot, and I wanted to write notes on walking that is applicable, and later they just became notes that cover the subject of walking as a topic, not as a performance, as you can see in the Notes on Walking book. I am hoping to continue this work for many years to come, both with writing, photo documentation, teaching, workshops, talks, and publications to map humanity with the lens of walking.

¹⁰⁷ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

¹⁰⁸ Ali Akbar Dehkhoda and Mohammad Mo'in, *Loghat-Nameh 'i Dehkhoda* (Tehran: Tehran University Press, 1958).

¹⁰⁹ Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).

11. Photos on Walking

“Perhaps we should trust fragments, as it is fragments that create constellations capable of describing more, and in a more complex way, multi-dimensionally¹¹⁰.”

—Olga Tokarczuk, 2018

In this section, I will share additional photos on walking like how you would walk in a gallery; mentioning gallery, the word gallery¹¹¹ was initially a space built to walk indoors, and since there was this extra space, art was added to it, and now we know the space as for the arts. Our very own Concrete gallery at ASP Wroclaw is also a corridor that functions both as a passage and a place for the exhibitions (Figure 12.1).



Figure 12.1 Concrete gallery at the ASP Wroclaw, Poland, 2020. Photo: Sepa Sama.

Thank you for reading this document, and I apologize for the fragmented nature of it as I am trying to show parts¹¹² of something bigger, a subject more significant than my lifetime.

¹¹⁰ Olga Tokarczuk, “The Tender Narrator.”

¹¹¹ Rebecca Solnit, *Wanderlust: A History of Walking* (Granta Books, 2014).

¹¹² Jorge Luis Borges and Suzanne Jill Levine, *On Writing* (New York Penguin Books, 2010).



Steps, Karlshamn, 2021



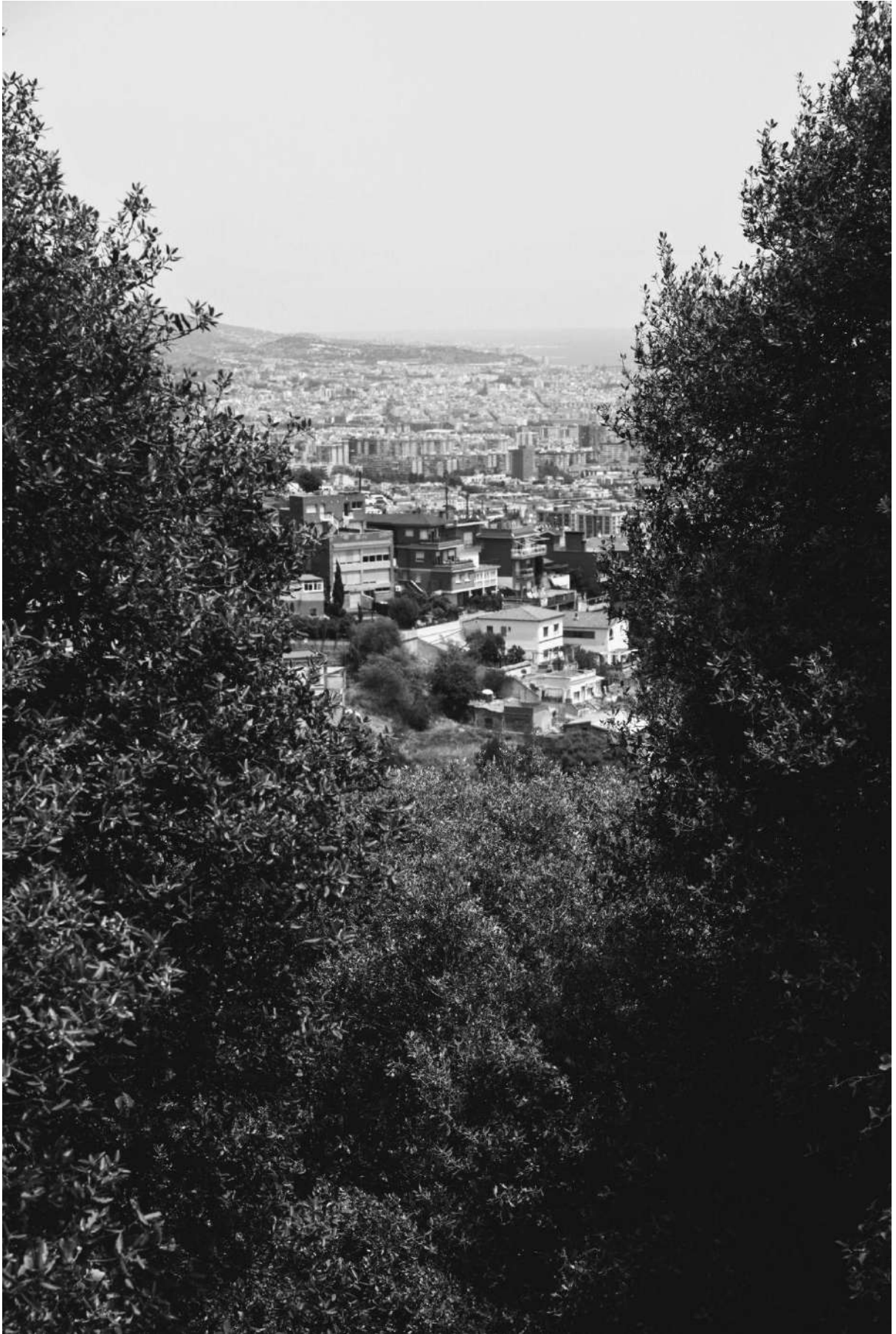
Walking a Machine, Barcelona, 2022



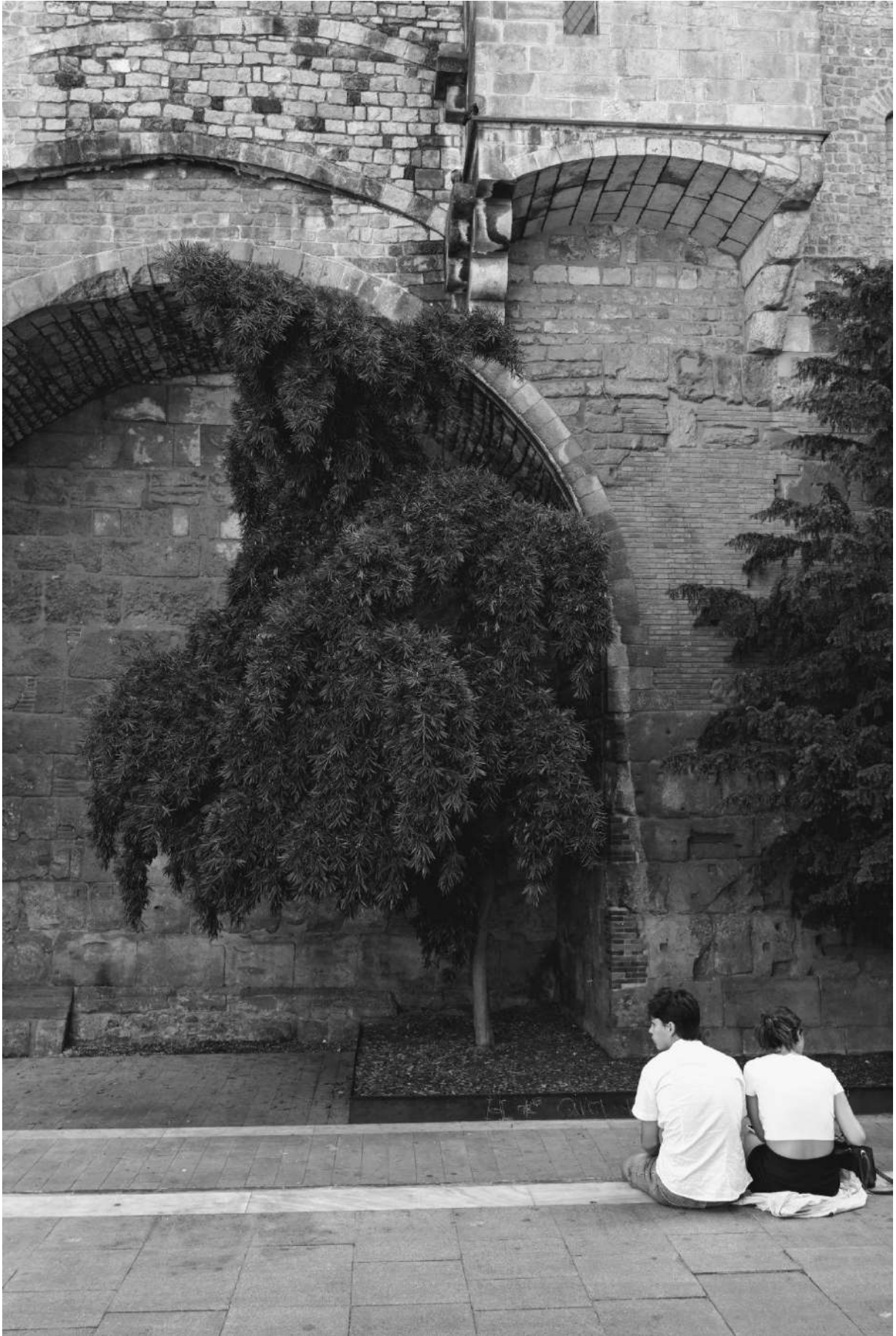
Looking Inside, Barcelona, 2022



Looking at a Map, Wrocław, 2020



Looking from Above, Barcelona, 2022



Side by Side, Barcelona, 2022



Back of Signs, Karlshamn, 2022



Covered Sidewalk, Karlshamn, 2022



Alley, Barcelona, 2022



I was here before, Barcelona, 2022



How I grew up, Barcelona, 2022



Walking Wrocław, Wrocław, 2020



Market Walks, Wrocław, 2019



Into the Wild, Stockholm, 2017



Urban Scars and Memories, Berlin, 2018



Walking Woman Sign, Karlshamn, 2021



Togetherhness, Ronneby, 2022



Arcades, Barcelona, 2022



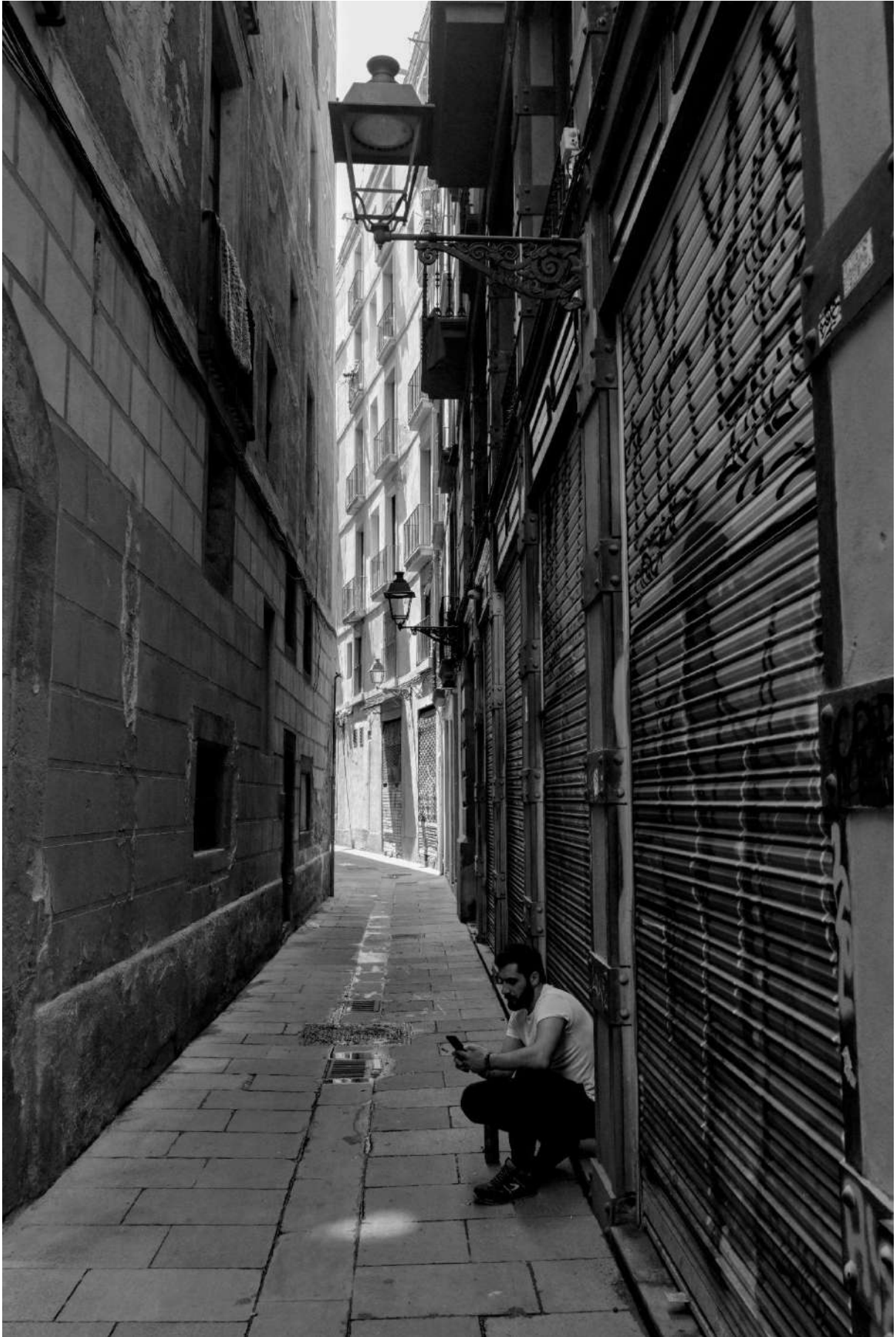
We go out to go in, Karlshamn, 2021



Steps as Metaphors, Ronneby, 2022



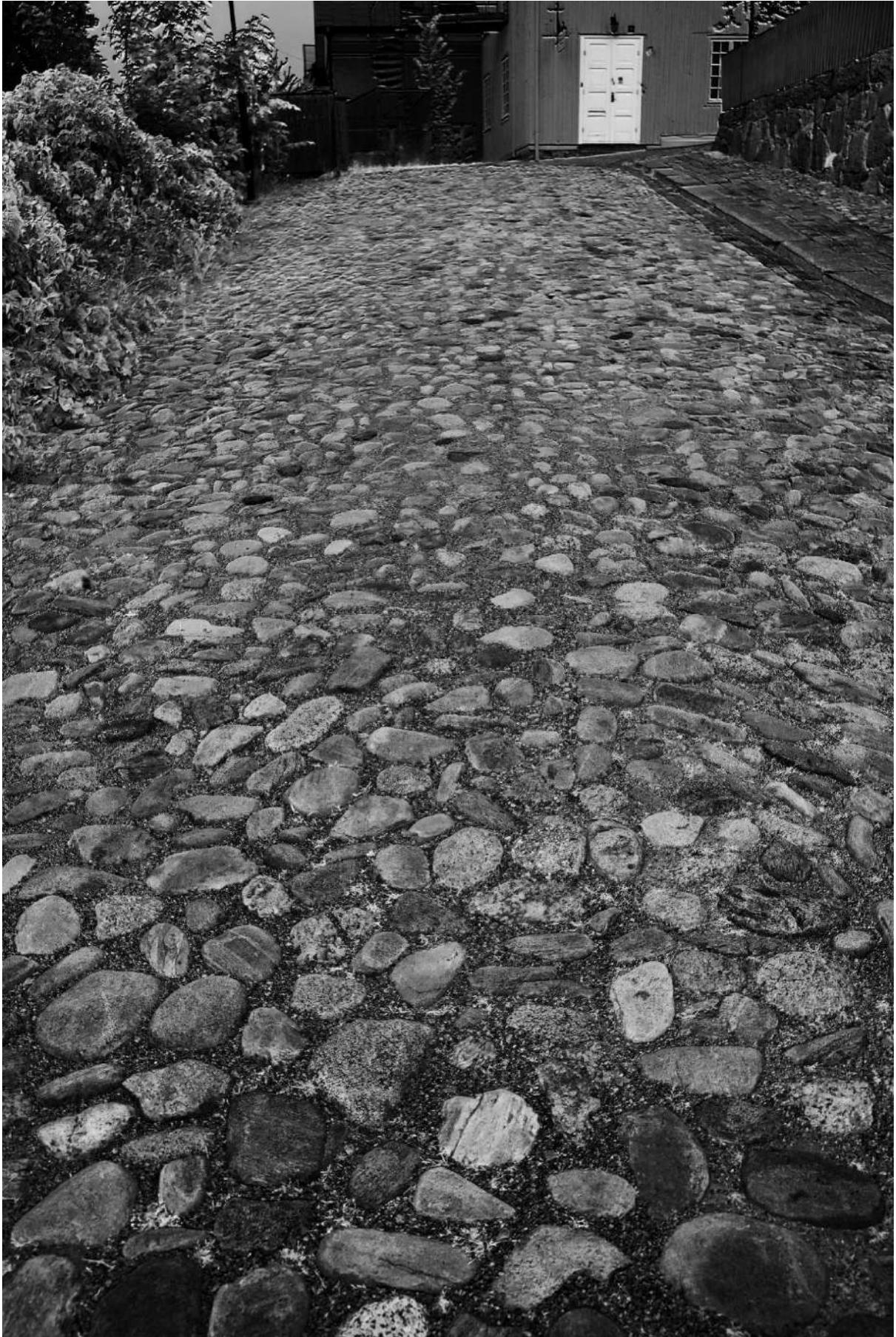
Walkers First, Barcelona, 2022



Calling Home, Barcelona, 2022



Dome, Karlshamn, 2022



River Rocks, Ronneby, 2022



Boulder, Karlshamn, 2022



Shoreline Walk, Baltic Sea, 2022



To Breathe, Baltic Sea, 2022

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13. Figures

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Figure 2.2 Walking by the Road, Barcelona, Spain, 2022. 15

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Figure 3.2 “Some Los Angeles Apartments,” 1965, Ed Ruscha. The Getty Research Institute. 17

Figure 3.3 Part of Susan Sontag’s writing “Notes on Camp”. 18

Figure 3.4 Rebecca Solnit’s writing in the “Wanderlust.” Although she is one of the most important writers on walking, and many have done similar works on walking like Frederic Gros, I decided to have a different approach to writing a subject of walking with these minimal notes that could cover more grounds, although the notes are very short, they are many in numbers like seeds showing us the essence of what is walking about and how it has made us human by standing up and walking¹¹³. 19

Figure 3.5 Frederic Gros’ “Philosophy of Walking” is an excellent example of writing on walking but again, it falls short of covering the subject of walking by explaining examples in depth. 20

Figure 3.6 Books I looked at on walking along with the bin filled with notes on walking. 21

Figure 3.7 Dehkhoda writing, his method of traveling and writing has always been a source of inspiration for writers who are not desk-bound but road-bound. Photo via Arga. 23

Figure 3.8 How do we know our environment? Barcelona, Spain, 2022. 24

Figure 3.9 Walking with the students as a way of teaching and learning together at the Blekinge Institute of Technology. Karlshamn, Sweden, 2015. You will also receive a didactic report, and I will include the link in the website’s section for more detailed information. The

¹¹³ Robert Gardner, *Human Evolution* (New York: Franklin Watts, 1999).

birth of education is also tied to walking as Aristotle walked in the groves with the students to form a school¹¹⁴. 25

Figure 4.1 Take your work out! Valldaura Labs, Barcelona, Spain, 2022, 26

Figure 5.1 Looking at the city from the mountain, Barcelona, Spain, 2022. 27

Figure 5.2 Wall in Nature, Barcelona, Spain, 2022. 28

Figure 5.3 Oresund Bridge between Sweden and Denmark, 2022. 29

Figure 5.4 She fixed her broken glass window with love. Karlshamn, Sweden, 2021. 30

Figure 5.5 Wroclaw Riverside, Poland, 2020. 31

Figure 6.1. Solitary Walker, Karlshamn, Sweden, 2016. Photo: Sepa Sama. I found solitary walks more effective and desirable like Kant, Nietzsche, Thoreau, and Rousseau¹¹⁵. 32

Figure 6.2. Windows of the Transamerica Pyramid, San Francisco, USA, 2014. 33

Figure 6.3. Walking Woman Sign, Karlshamn, Sweden, 2022. Photo: Sepa Sama. Usually, these signs are male or closer to the male figure throughout the world. Out of all the 20+ countries that I have visited in Asia, America, and Europe, I could only find such a sign in Sweden. 35

Figure 6.4. Use your stroller as an office outside! Karlshamn, Sweden, 2022. 36

Figure 7.1 Early notes written on walking, Wroclaw, Poland, 2019. 38

Figure 8.1 Research Wall at the University of California Los Angeles, data gathered by Sepa Sama and other students, Los Angeles, USA, 2012. 73

Figure 8.2 Later, the research wall is turned into a 1 copy bible book at the University of California, Los Angeles, USA. This was part of my master's work at the Suprastudio's The Culture Now Project¹¹⁶ with Professor Thom Mayne and Karen Lohrmann. 2012. You can see other publications I worked on at UCLA in this link below but it was this method of the research wall that set the other books in motion; oftentimes starting is harder and by using a wall in an open way we can ease the initial steps¹¹⁷. 74

¹¹⁴ Keri Smith, *The Wander Society* (London, Uk Penguin Books Australia, 2016).

¹¹⁵ Jean-Jacques Rousseau, *Reveries of the Solitary Walker* (Oxford: Oxford University Press, 2011).

¹¹⁶ Thom Mayne and Karen Lohrmann, *The Culture Now Project - Midsize America* (UCLA Architecture and Urban Design, 2012).

¹¹⁷ <https://cargocollective.com/UCLA/filter/Publication>

Figure 8.3 I had a discussion with my supervisor, Professor Aleksandra Janik, on the concept of guests, and we realized how this idea of a guest being a friend of god exists in the Polish and Persian languages. So she wrote it on the wall in Polish, and later I shared this with the other students. This also ties back to the concept of travelers, how they become guests and for the Notes on Walking, I am constantly drawing notes from travelers to begin with my supervisor (walking in Tokyo), Bruce Chatwin¹¹⁸ (restlessness and writing), Karl Rock¹¹⁹ (culture of India and the neighboring countries from the perspective of a New Zealander), Eva zu Beck¹²⁰ (overlanding, wild camping and sharing stories), Itchy Boots¹²¹ (riding across the world with no fear) among others. Wroclaw, Poland, 2019. 75

Figures 8.4,5 Fellow ASP goers and artists, Sana Shahid (writing to walk for windows both literally and metaphorically) and Katerina Kouzmitcheva (writing, you are human based on a story of walking in Los Angeles and dumpster diving). Wroclaw, Poland, 2019. 76

Figures 8.6,7 Top, preparing the photos for the wall right before the pandemic, Bottom, pandemic bench, and the birth of distances and online schools. To keep the wall going, I made 2 new walls at home, 1 for my PhD and 1 for the students to show the research process both at ASP in Poland and BTH in Sweden. 2020, 2021. 77

Figure 8.8 At home, research wall with bibliography, reading and writing notes. Karlshamn, 2020. 78

Figure 8.9 These became dark times in isolation and separated from the studio during the pandemic. I remembered pulling myself out of the darkness and taking this photo. This act of making, the notes, the walk, the photo sets things in motion, me and my work; it is like life, things come to life, I am alive, therefore work is created, notes are written and organized. Darkness is defeated. Karlshamn, Sweden, 2020. 79

Figure 8.10 ASP and BTH research wall for the students explaining proposals, work, notes, and bibliography. Karlshamn, Sweden, 2021. 81

Figure 9.1 Books and Walks of Sepa Sama, BLT Newspaper interview, Ronneby Konsthall Museum, Ronneby, Sweden, 2016. Photo: BLT. 83

Figure 9.2 Collaborative team of the Culture Now Project, UCLA, 2011. Photo: Culture Now Project. 83

Figure 9.3 The Culture Now Project Book, Los Angeles, USA, 2012. Photo: Culture Now Project. 84

Figures 9.4,5 Top, Merced chapter in the Culture Now Project book, Bottom, Animation of the cities exhibition in the Perloff Hall Gallery of the University of California, Los Angeles, USA, 2011. Photos:

¹¹⁸ Bruce Chatwin, *Anatomy of Restlessness* (Penguin Books, 1997).

¹¹⁹ Karl Rock, <https://blog.karlock.com/>

¹²⁰ Eva zu Beck, <https://evazubeck.com/>

¹²¹ Itchy Boots, <https://www.itchyboots.com/>

The Culture Now Project. 85

Figure 9.6 Notes on Walking: Dandelion has no Field, Ronneby, Sweden. 86

Figures 9.7,8 Top, notes in the bin that are not transcribed in the final book. Bottom, Interior of the first print in A5 size; the final version is standard pocket size. 2022. 87

Figure 9.9 The Polish Jar of Book Ideas, 2012-2022, San Francisco, Karlshamn, Wroclaw. 89

Figure 12.1 Concrete gallery at the ASP Wroclaw, Poland, 2020. 91

14. Websites

Notes on Walking: Dandelion has no Field Book, Dissertation as the Work of Art.

<https://drive.google.com/file/d/124rnkdvRNzKWMgSrrPFLDeBFhLosbH5A/view?usp=sharing>

5,000+ Photos of Walking Taken and Organized by Sepa Sama during the PhD.

<https://photos.app.goo.gl/NDSAfnHHxAdPj2ay8>

200+ Photos around Walking by Sepa Sama for the Final Exhibition in Poland.

<https://photos.app.goo.gl/C9TRLKT4MBtiPubJA>

To establish a context, I looked at a more extensive Bibliography,

<https://www.mybib.com/b/jZWOg7>

Think Tank Transbaltic, Collaborative Works before the PhD.

<http://thinktanktransbalticpilot.blogspot.com/>

Notes on Walking, Initial Numbered Notes,

<https://docs.google.com/document/d/1r0-7Atd3PGIY5YKhN2QFqxQqd2qcWHcYFYJ3TbYv7Uw/edit?usp=sharing>

Notes on Walking, Initial Alphabetical Order for the 1st Test Print,

https://docs.google.com/document/d/1_N6uMIYMX0cl7KrJFaxxmqRMSiYW8S0jf5VNpjmp1F0/edit?usp=sharing

Notes on Walking Lecture in the Riga, Latvia Conference at The Jāzeps Vītols Latvian Academy of Music, 2022

https://www.youtube.com/watch?v=ORxF0pSLgAc&list=PLOqyGztxdT3zf_VjiU_3b-tSdneDro7vK&index=4

Notes on Research Wall as Part of Teaching at BTH and ASP in Sweden and Poland,

https://docs.google.com/document/d/1FzzclX3_JMSp_BZRgV_cLgw49F9K1kBydt475aCIWpM/edit?usp=sharing

@HomeWhenWalking, Sharing the Journey, <https://twitter.com/HomeWhenWalking>

UCLA Publications I have Worked on, <https://cargocollective.com/UCLA/filter/Publication>

All Publications I have Worked on,

<https://docs.google.com/document/d/1ue3yQI3PsZBEzplY5xqzIUlrSwyaKKXIJIKDmpfDI08/edit?usp=sharing>

Walking Vaskjala Traveler Letter, Art Residency Work in Estonia, March 2022,

<https://docs.google.com/presentation/d/1h9grut7XT3SJSFJaWoDhHQmKtXZJCWUJ5W55b9GFY9o/edit?usp=sharing>

Didactic Report 180h at ASP Wroclaw during the PhD,

https://docs.google.com/document/d/1P4LcXjc1-croGZkiESTxRoMhsbQowufCRC_BLmKvgZQ/edit?usp=sharing

Work Map,

https://www.google.com/maps/d/viewer?mid=1oQLwxDfPGjEOQaBEpBBtLH2FJ__kQNg&ll=24.68126776272876%2C139.86194279999995&z=2

Profile, <https://sites.google.com/g.ucla.edu/sepasama>

CV,

<https://docs.google.com/document/d/1UyASoX1fm4TNqZcWLjGAXqIR7nZvUnJWHyA1yq02QN4/edit?usp=sharing>

Portfolio 1999-2009,

https://issuu.com/khasswill/docs/sepa_sama_selected_academic_and_independent_works

Portfolio 2002-2022,

https://docs.google.com/document/d/1Eagi6iykeP8Pm_WKvS5J7sZFW-CaGkiGW_kPyJR_cRo/edit?usp=sharing

Notes on Walking: Description and Documentation in Polish,

<https://docs.google.com/document/d/1CZGgiBzBe9q9N90Z4H6F-2zowSdHTDXBHfqAlVjjHnM/edit?usp=sharing>

Link to this Document,

<https://docs.google.com/document/d/1-qRGhEZlXKfvcSacgr-okir9vtOGDX-egPt8i4seBZY/edit?usp=sharing>

“The world reveals itself to those who travel on foot¹²².”

—Werner Herzog

¹²² Werner Herzog, *Of Walking in Ice: Munich - Paris: 23 November - 14 December, 1974* (Vintage Digital, 2014).