

Part 01**01**

Eichhorn, K. (2016) *Adjusted Margin : Xerography, Art, and Activism in the Late Twentieth Century*. Place of publication: MIT Press.

By reading the arguments of Warner and Habermas' notion about public, I could think of the expanded meaning of location and spaces. How can the public spaces and private spaces can be defined? In addition to that Kate argues that Xerography changes the scene of the city and the way of our organising and understanding ourselves.

The word 'polarised' was noticeable to me which was used for addressing the reactions towards xerography, that such a specific medium could lead different feelings of people for an identical location.

I could think and wonder which medium is shaping the atmosphere of the location. I wanted to investigate further in addition to xerography, which factor and fragments in a specific location sculpt my cognition and could be lead to my emotions.

02

Venturi, R, Brown, D, and Izenour, S. (1972) *Learning from Las Vegas*. Place of publication: Cambridge: MIT Press.

During my second iterations while I was getting the 'fragments', I could mention I reinterpreted the way of symbolising and investigating the area from Venturi, Scott and Steven operated.

I struggled to capture the specific object or structure by photography and collect them that evokes my emotions.

However, I tried to distract about the function of the location, instead approximately inclined towards the feelings and memories I attained from drifting the locations.

03

Coverley, M. (2012) *Psychogeography*. Place of publication: Oldcastle Books

The part about *dérive* which was created and defined by Guy Debord, is drifting a city or location without a destination in order to explore and investigate the feeling and emotions that individual attains through walking. And it is a method of psychogeography which I use for the second iterations. I assumed this method of random walking could be objective but subjective at the same time since I am the subject of closing the location while it could be objective area. And my experiences and memories at the location can be contingent of my memory and time fragments. I recorded simultaneously while walking, archiving and interrogate later looking through the photographs I took.

04

Lynch, K. (1959) *The image of the city*. Place of publication: The MIT Press

People remember the city and roads by having their own way of criteria and patterns. By perceiving and making cognitions each person create their own images about the location.

The concept of mental map was interesting, therefore I wanted to post-product my iterations into another forms of mental map and archive them.

I planned to investigate what is my own criteria about an random area. Furthermore in the future in addition to that after gathering up the photographs as a stranger here I could compare my landmarks which is my personal fragments with the social landmarks.

05

Debord, G. (1957) *The Naked City*. Available at: https://www.frac-centre.fr/_en/art-and-architecture-collection/debord-guy/the-naked-city-317.html?authID=53&ensembleID=705 (Accessed: 6 May 2022).

Debord illustrates Paris with cutouts from the map connecting them with red arrows alongside maintaining his personal rules. The visual quality from method of separating and disassembling and his implicit intention of this practice was interesting. The unusual mapping which is connected to emerging emotions caused by investigating and consuming the map provided the source of my response.

Through my practices, I was able to collect little fragments which arose my emotions or opinions and then by rearranging, cataloguing and mapping them I could initiate a different way of perceiving a location and how it is specialised and customised by myself.

06

Google (2020) *Public Places Where We've Cried*. Available at: <https://www.google.com/maps/d/u/0/viewer?ll=40.745660542793026%2C-73.95249111082782&z=13&mid=1KqZAKqfpWsl-RjQ5bztutOFDOco> (Accessed: 5 May 2022).

Started to involve in more ruminative way of perceiving a location, I began to meditate more about in aspect of my personal sphere in locations.

Both psychogeography and this personal and also interactive map are dealing 'emotions' in such locations of area, I felt like this project prioritises the feelings of an individual over the location itself. Focused on that point while I was drifting, I could question myself during gathering my fragments ; which factor is affecting towards what I see and feel? Is the location leads my emotions or my emotions are assisting me to find the fragments?

Part 02

Even though I selected the categories of the places I have marked for first iterations according to how I frequently visit as a stranger here, I felt I want to put my subjectivity more into a specific location and interrogate how I feel or how I remember the locations.

By wandering and walking different random streets or blocks in every 5 mins, I capture my 'framgents'. Later, I reorganised them and arrayed into my categories, which is feelings, forms and etc..

Through my iterations and researching, I wanted to deepen my knowledge about psychogeography and and wanted to interrogate about attaining the feelings about specific locations.

How feelings about a space maintained or changed in terms of time? Or in flow of time?

How the memories and feelings are archived in our mind?

Which fragment is working as a landmark for me?

The collected and piled images and feelings about a specific location or space is archived over time, from those fragments how our memory is consisted?

