

## CREATING A PSYCHOGEOGRAPHIC MAP of CAPPADOCIA

Suzan Girginkaya AKDAĞ<sup>1</sup>

<sup>1</sup> Bahçeşehir University, Turkey

**Keywords:** Psychogeography, Mapping, Situationism, Cappadocia, Mobile Methods

### BAU Cappadocia School

BAU Cappadocia School, held in October 02-08, 2015, was an exploratory and analytical site trip for design students. Ten students instructed by two instructors from Departments of Architecture and Interior Architecture in BAU, together with a sculpture artist from Germany spent a week in Cappadocia region. They discovered volcanic peaks and man-carved cave structures dating back to the late 6th century BC and their reflections on contemporary architecture and interior design around Uçhisar, Göreme, Avanos, and Mustafapaşa districts, Kızılçukur and Ihlara Valleys, and underground city Derinkuyu. The main goal aim was to hold experimental techniques in analysing this site specific architecture.

Urban theorists such as Pinder (2005, p. 385) would support: "*Experimental arts and modes of exploration can play a vital role in the development of critical approaches to the geographies of cities, where they may challenge norms about how urban space is framed and represented, and where they may help to open up other possibilities*" [1]. Particular inspiration was taken from the work of the Situationist International and using their "dérive" technique, local forms, structures, materials and techniques for building in/carving out this unique landscape were explored. The walks were recorded using mobile methods (cameras, sketches and social tweets). Depending on this documentation, students were each asked to explain their personal observations verbally and represent their experience via their individual artistic and technical skills. This paper aims to link all that experience, knowledge and documentation to place, creating a "*psychogeographic*" map of Cappadocia, in order to make a qualitative research on the spatial experience of the city.



Fig. 1: BAU Creative Platforms for Arts & Design Workshop in Cappadocia, Theme 2015: INSIDE-OUT: Climate Change, Topos and Design

## Psychogeographic Maps by Situationists

Psychogeographic mapping is used by planners and designers, as a technique to bring together personal narratives about urban space hence allowing new interpretations of urban landscape. In *Naked City* (1957), Debord and his colleagues questioned the conventional logic of mapping the city and constructed an alternative geography that favored the marginalized, and often threatened, spaces of the urban grid [2]. Torn from their geographical context, areas were woven together by arrows inspired by the itineraries of the “*dérive*.” The “psychogeographic” maps proposed a fragmented, subjective, and temporal experience of the city as opposed to the strict gridal perspective of the planimetric map. Although the Situationists most likely regarded these maps as a record of the drift and a means for provoking new tactics for inhabiting the city, they also represented a valuable schema for creating new forms of cartography.



Fig. 2: The Naked City, a psychogeographic map by Guy Debord (1957)

## Creating A Psychogeographic Map of Cappadocia

De Certeau (1974, p. 97) argued that “*the act of walking ... is to the urban system what the speech act is to language* [3].” Similar to Bassett’s Psychogeographic Experiments [4], students were asked experiment with the Situationist vocabulary of *unite* d’ambiances- ( area of particularly intense atmosphere), *plaques tournantes* (stations on the drift, junctions in the flow), *pent*(slopes), *passages*, *axes*, *borders* and *defences*, *paths of attraction* and *repulsion* etc., extending them with suggestions of their own. They were asked to think about ways of representing the hard and soft phenomena of the city (feelings, senses of calm or dislocation, attractions and repulsions etc) with different audio-visual forms: sketches, maps, photographs and video recordings to capture the sense of place, thus generating a visual and aural record of their progress as a kind of ‘walkscape’ [5]. It was suggested they might also capture meanings and sensations of place through their associations with certain ‘found objects’ such as postcards, artefacts etc., which they could collect during their progress. They were urged to think of imaginative ways of communicating their experiences (Figure 3).

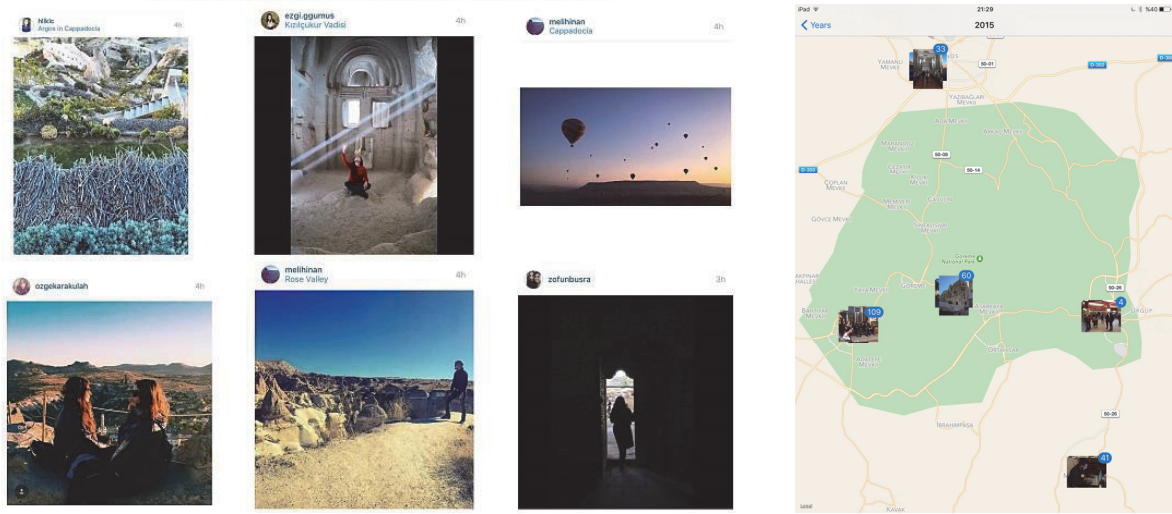


Fig. 3: Creating a walkscape in Cappadocia

Cappadocia emerged as a critically important site for city walking experiences due to its complex stone formation and continuously transforming silhouette driven by man-made and climate-driven factors. The historic context together with modern architecture adapted to this vernacular architectural style offered various spatial qualities. For understanding place and creating an archive of experiences geo referencing and mobile methods: such as GPS to identify locations, orient oneself in the city, turned out to be indispensable inputs. Figure 4 shows a sample poster work who representing air balloon trip experience. Psychogeography demands new forms of cartography. New digital technologies for global positioning, mapping, information sharing and storing promise various tools for representing spatial experience and creating psychogeographic maps.

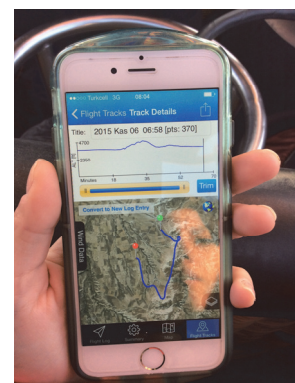
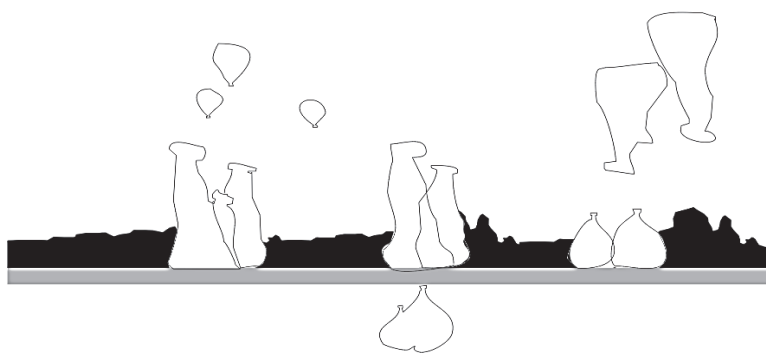


Fig. 4: Air balloon trip- Spatial experience and mobile methods

## References

- [1] Pinder, D 2005, *Visions of the city: utopianism, power and politics in twentieth century urbanism*, Edinburgh University Press, Edinburgh.
- [2] Debord G., *The naked city : illustration de hypothèse des plaques tournantes en psychogéographique*, 1957
- [3] de Certeau, M 1974/1984, *The practice of everyday life*, vol. 1, University of Minnesota Press, Minneapolis.
- [4] Bassett, K, 2004 Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments, *Journal of Geography in Higher Education*, 28:3, 397-410
- [5] Careri, F. (2002) *Walkscapes: Walking as an Aesthetic Practice* (Barcelona: Gustavo Gili).