



Intervention Proposal

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Francis Alÿs, *Paradox of Praxis I (Sometimes Making
Something Leads to Nothing)*, Mexico City, 1997.

Weekly Walks

A space for “may”¹

¹Timothy Morton, *All Art is Ecological*,
Penguin, 2018

Context

- I teach across all three years on BA (hons) Design for Art Direction at London College of Communication
- It's a large course - approximately 50 students in each year
- Students have diverse interests and goals for their practice
- Students report experiencing high stress and mental health pressures
- Students have difficulty handling ambiguity and beginning creative processes



Pierre Huyghe

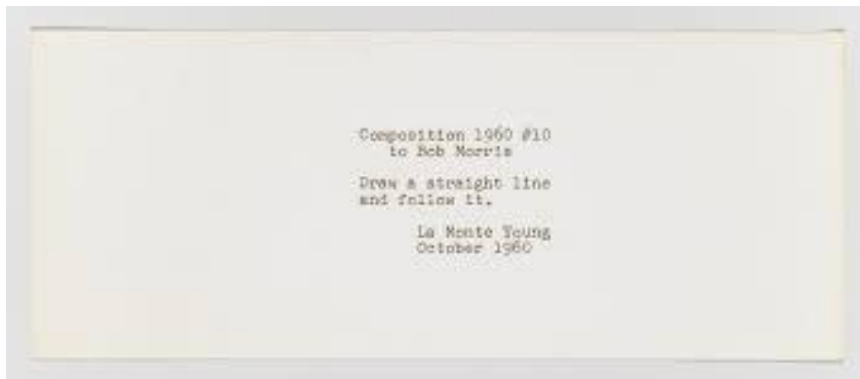
One Million Kingdoms, 2001, animated
film, sound, 6 minutes.

Intervention

Taking walks together as a group in Elephant & Castle and the surrounding area.

I'm proposing introducing this intervention in the first unit of year 1 (Introduction to...) where community building is a particular focus, and then building on feedback from that group, to explore ways to include it in other units on other years.

This intervention feels meaningful personally as it relates to my academic practice—fostering community and human-centred pedagogy. It connects with my work as a publisher and artist; and with my hobby: running.



La Monte Young
Composition 1960 #10, 1960.



Nam June Paik, *Zen for Head*, 1962.

Why it's Needed

Anecdotal feedback on this unit from former students is very positive around community building activities which have included walking to visit local collections, archives, museums, and galleries.

We have a large proportion of students with access needs that we're aware of through ISA's - in our current year 2, almost 50% of students have an ISA.

Why it's Needed

The goal of my proposed intervention is to improve access for students with neurodiversity.

Taking walks together reconsiders the teaching environment; routinely planning activities to take place outside of the studio/classroom space.

2014 Stanford study (Opezzo & Schwarz 2014) on walking and creativity shows the benefits to creativity from walking



VALIE EXPORT & Peter Weibel
*Aus der Mappe der Hundigkeit (From
the Portfolio of Doggedness) 1968.*

Connections with my Practice

- Always beginning with an underpinning of person-centred pedagogy from bell hooks
- My lived experience working with Augusto Boal's *Theatre of the Oppressed* methods
- Being guided by queer feminist embodied and phenomenological approaches
- Underpinning the unit with materials which draw attention to questions of social justice
- Employing methods developed from Non-Violent Communication (NVC) and Decolonising NVC

Anticipated benefits

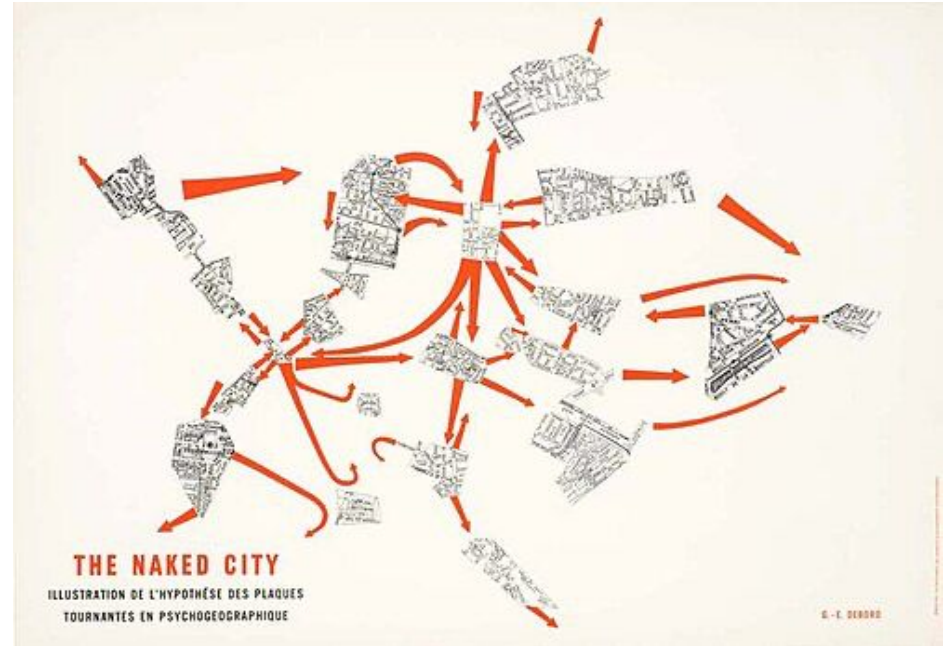
- More embodied practices
- **Getting out of the classroom setting - which is not always ideal for neurodiverse students**
- Activating curiosity
- **Introducing practices and theories related to movement and the built environment**
- Bringing international students around the local area
- **Taking people out of their comfort zone - in a contextualised activity**
- Space for dynamic reflection

Anticipated Barriers

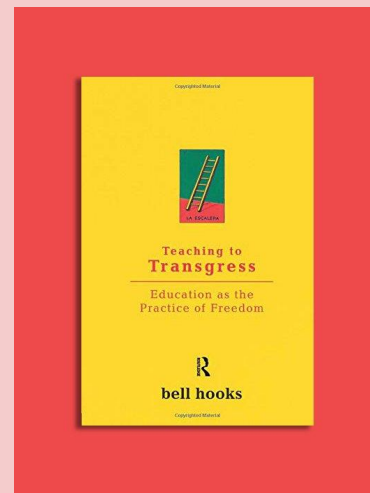
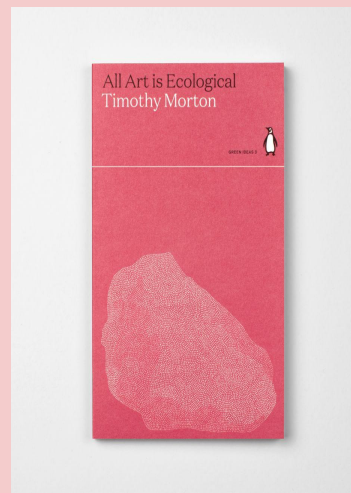
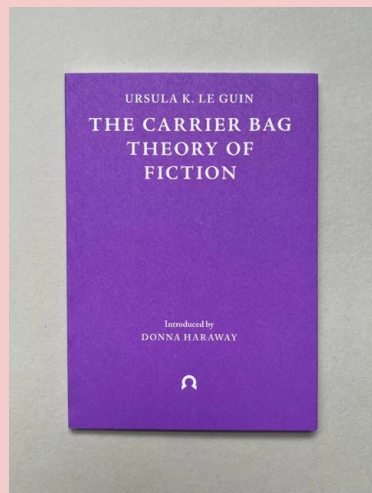
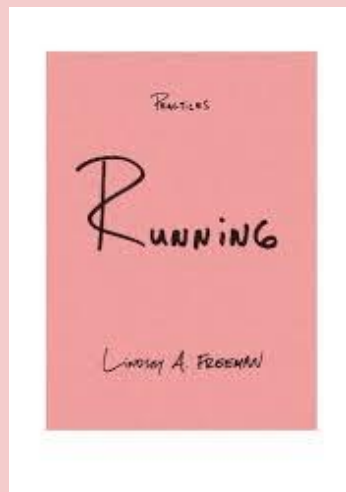
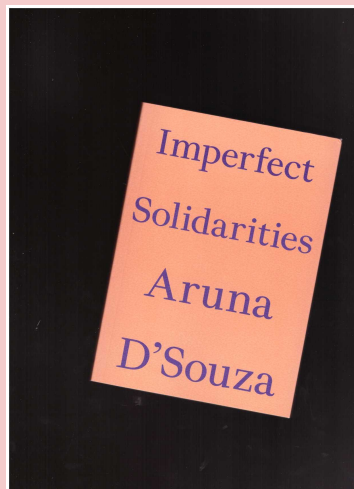
- Weather
- physical barriers for some participants
- student engagement

Possible Responses

- Alternative tasks for those who didn't want to or couldn't engage
- Considering ways to further scaffold the activity (i.e. starting with walks inside the college buildings)



Guy Debord and Asger Jorn, The Naked City: Illustration de l'hypothèse des plaques tournantes en psychogéographie, 1957.



How to shape the walks?

- With visits to local destinations
- Observation and documentation exercises
- With NVC *Check ins* with your walking partner
- With simple prompts/challenges to explore differently - “seek out typography in the built environment to spell your name” - “see what you can find that’s mysterious” - “try to get from a>b staying as close to water as possible” - “find the best lit route from c>d”

Some prompts

- How shall we walk?
- In a line?
- In pairs?
- In groups of three?
- Four?
- Five?
- Fifteen?
- Grouped by similarity of interests?
- Grouped by difference of interest?



Passage du Saumon, Paris, April 1899.
Photo by J. Barry

Some more prompts

- Choose a colour
- Only go into shops which feature that colour on their sign
- Document the shop fronts
- Remove all traces of that colour from your images
- Get off the tube at a station you've not been to before and walk to the next station on the same line
- Travel the commute of your friend/reciprocate the exercise
- Do a complete loop of the Circle line
- Now do it in reverse

Some things I'd like to think about some more

- Amateurism - fostering pastimes
- Building on practice-based collaborations with Sarah Ackland and Ima-Abasi Okon
- Exploring Timothy Morton's formulation of "thinkfeel" > "Walkfeel"?
- Looking at Mei Hu's (via Vik Loveday) exploration of *shame*
- Revisiting Boal's Theatre of the Oppressed - Invisible Theatre and chairs workshop
- Looking at mapping practices (South London Gallery?)