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# MADRID ES LA M30 WANDERING THROUGH THE PAGES

Emiliana Larraguibel  
UP201700320

Projeto final de mestrado em Design Gráfico  
e Projetos Editoriais apresentado à Faculdade  
de Belas Artes da Universidade do Porto.

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Orientador: Rui Vitorino Santos

PROJECTO PARA À OBTENÇÃO DO GRAU DE MESTRE EM  
DESIGN GRÁFICO E PROJETOS EDITORIAS, APRESENTADO  
À FACULDADE DE BELAS ARTES DA UNIVERSIDADE DO  
PORTO, POR EMILIANA LARRAGUIBEL, ORIENTADA PELO  
PROFESSOR RUI VITORINO SANTOS.

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## ABSTRACT

A book is a space built by its pages and double spreads, containing in it narratives that traditionally have mostly used its linear order. This project deals with the problematic of how a book can hold narratives that challenge that linear structure. Working with a text about wandering through an urban space, the research conducted was interested in how to translate the experience of walking to the moment of reading. The studying of the shape of the book and its spatial and temporal characteristics, and the form and meaning of a walk, resulted in the design of hybrid book that invites the reader to find various paths and associations through its texts and images and invites him or her to get lost in it.

KEY WORDS  
Book,  
Pages,  
Double Spreads,  
Space of the Book,  
Wandering,  
Walking as an  
Artistic Practice,  
Urban Walk,  
Urban Periphery.

## RESUMO

O livro é um espaço construído por páginas e duplas paginações, que contêm narrativas, tradicionalmente transmitidas de forma linear. Este projeto aborda a problemática de como um livro pode conter narrativas que desafiam essa estrutura linear. Partindo de um texto sobre vagarear no espaço urbano, a pesquisa realizada tem por objetivo compreender como a ideia de caminhar pode ser transportada para a leitura. O estudo da forma do livro e das suas características espaciais e temporais, tal como a forma e o significado de uma caminhada, resulta no design de um livro híbrido que convida o leitor a encontrar vários rumos e associações no texto e imagens e a perder-se nele.

PALAVRAS CHAVE  
Livro,  
Paginas,  
Dupla Paginação,  
Espaço do livro,  
Vaguear,  
Caminhar como  
prática artística,  
Caminhar urbano,  
Periferia urbana.

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## INTRODUCTION

*Madrid es la M30. El andar como forma de intervención urbana y lo que ocurre en la frontera*<sup>1</sup> is a project that had its starting point in a text written by a dear friend of mine, Elena Lasala. It is an essay written as a *walk diary*, based on her five-day walk following the M30 –a big ring road that surrounds the centre of Madrid– which leads her to reflect on socio-economic topics ranging from the gentrification and architectures of the urban periphery, to walking practices inside the world of art, passing by the concept of border as a space. I read the *walk diary* and immediately started to try and figure out how her text could be translated into a book. My first concern was not how the layout could be made: what really intrigued me was how to translate the experiential aspect of her walk to the reading experience. Many questions came to mind. How to make the reader decide his or her way inside the book as Elena had chosen her way through the city? How to encapsulate in a still object the ever-changing and unpredictable atmosphere of an urban site? How to make a book that proposed many reading roads and access points, while still respecting the original text's intention and meaning? All these questions were very appealing to me, as was the opportunity to work along with a person whom I admire. With all of this and much more in mind, I decided to embark on a journey of my own.

In order to tackle all those questions, I began two parallel researches. The first was about the book and its form, and how it can be used to its maximum potential; the other was about the action of walking through history, how walking has shaped us, as well as its uses and representations in art.

1. *Madrid is the M30. Walking as a form of urban intervention and what happens at the frontier.*

This dissertation will maintain those same lines of study, ending up in how the two of them can dialog and find common ground in the book project *Madrid es la M30*.

In the first chapter, *The Book*, I start by identifying the different elements that shape the book, into *The Body of the Book*. Then I talk about the relation between the book and the reader, in *The Book and the Viewer*, seeing how the book only exists at the moment it gets activated by its reader. Next, *The Book Along the Pages* talks about the sequential aspect of the book and the narratives that can exist in the different spaces it contains. *The Book as a Whole* explores the manner in which all the elements discussed so far come together to create the actual book as we know it, and leads to understanding that what finally counts is how they all build together, rather than their individual meanings. Finally, in *Designing Books*, I look at some examples in design history and art history where the design of the book has gone beyond the plain *traditional* editorial design, enriching its content and opening new ways of treating and understanding the book.

The second chapter, *Wandering*, deals with the second line of study of this project, which is walking. It starts with *Walking as a Way of Understanding the World*, where I explore examples of how the action of walking is intrinsic to humans, as rational beings, and how it leads us to relate to and understand the outer landscape. Then I'll point at some examples on how different artistic movements of the 20th century have used the action of walking and with which intentions, in *Walking with the 20th Century Artists*. The next section, *Wandering through the City – The Urban Walker*, talks about how a walk in a field differs from one in an urban

environment, and why. This will lead me to examine, in *Wandering Through the Pages*, how the action of walking can relate to the manner in which we move around a book, bringing topics from the first and second chapters together.

The final chapter, *Process*, focuses on the process of creating the editorial object of *Madrid es la M30*. El andar como forma de intervención urbana y lo que ocurre en la frontera. First I will explain how the text came to be, in *The Walk / The Text*, and how the author's writing process shaped the result. *Conceptual Structure* then lays out the guiding ideas and goals for the editorial project. Finally, *Making the Book* brings to light how the project took form.

## CHAPTER 1: THE BOOK

The book is so imbedded in our cultural language that it is *rare* if we pay attention to it, in all its physical and discursive complexities. So much that when we hear the word *book* we will probably think of a text or a novel, a content instead of the book itself, its pages, paper, binding and smell. We are so used to the book as a *container of text* that we hardly ever see it as anything else. In this chapter, my intention is to examine the concept of the book as an object and how the narratives contained within it have the potential to shape its physical characteristics and become a part of their language. In the process, I explore selected historical examples and analyse how the elements of the book can be subverted and used in favour of its content's concept.

“The best approach to gain a sense of the book is to become acquainted with the book as a physical object. Pick up a book, hold it. Feel it. Look at it, then examine it, not routinely mechanically by habit but make a conscious effort to see at every step of the process. Every moment of the eyes or hands. I often pick up a book and go through this process. I use a blank book so that I am not seduced by this picture or distracted by that composition or those words. I make note of my findings –the elaborate meanderings of my imagination and specific written lists of what to investigate on a physical level in books-as-sketches. I have learned not to take anything for granted. The procedure I am describing can’t be learned by reading. It must be experienced. And so I examine a book.”  
(Smith, 2000, p. 55)

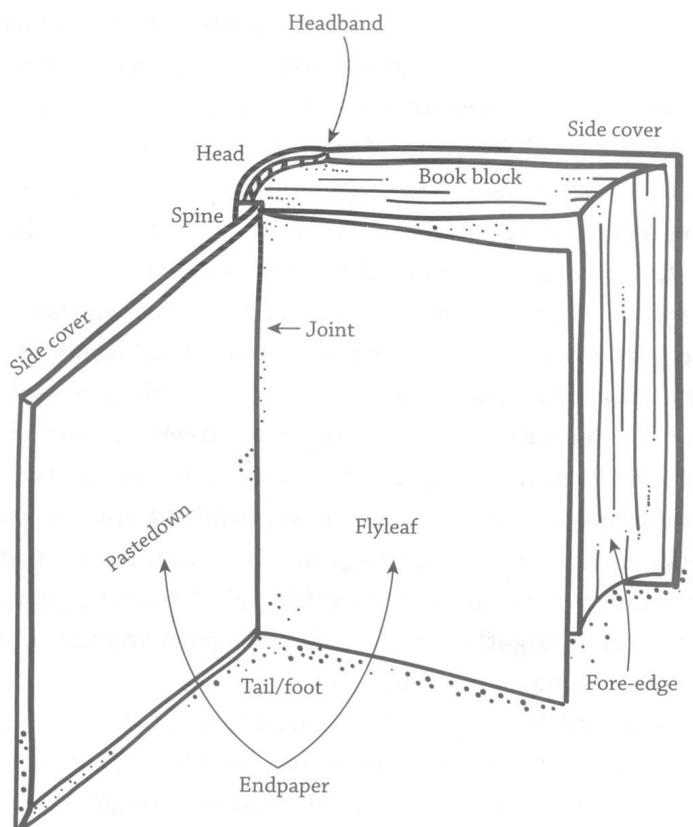


fig. 1

## THE BODY OF THE BOOK

First of all, I think it would be adequate to identify the elements that conform the book and its characteristics (fig. 1). We can start by the *page*, the most important element of the book. The page is the unit through which the book develops: “a book is a sequence of pages” (Carrión, 1997, p. 166). There are coverless books and even boundless books, but there is no such thing as pageless books. The page can exist as an enclosed unit, but inside the book it lives in constant tension with its surroundings: with its own verso, with the pages directly before or directly after –through the mere movement of passing the pages–, and with the page next to it, conforming the *double spread*, “ground zero for the sequential, narrative, or time-based possibilities of the bookspace” (Lippard, 2004, p 83).

The pages are normally organized by signatures that are sewed or glued together creating the *book block*. This block is later protected by *covers*, glued to the book block through the endpapers, which usually work as a separate and ultimately enclosed element of the book. The covers can be hard, or soft, can be made of many different materials, and they serve as the window to the book; they are the first thing that we see of it and make us *judge* it.

One of the edges of the book block, called the spine, is where the binding or the glue that holds the book together is found. The remaining three edges may left as a raw edge of cut paper, or else stained in some colour or even with marbled patterns; sometimes only the upper edge is painted. Nowadays, it’s considered almost as a purely aesthetic choice, but until the mid-sixteenth century, books were shelved

showing the fore-edges<sup>2</sup> instead of the spines, so these were embellished with paintings or gold leaf, in order to make them distinguishable from the other books (Borsuk, 2018, p. 81).

We commonly talk about the *body* and the *anatomy* of the book, bringing the book to the realm of the living. I find quite interesting Amaranth Borsuk's reflection of comparing terms that we use for books and those we use for our human bodies:

"The codex, like us, has a body, and to know it, we must understand its anatomy. The language we use for the codex suggests its corpus. [...] Stacked and bound in covers, the codex becomes a rectangular volume with a *spine* running down its back, a *foot* or *tail* on which it stands on the shelf, and a *head* where we might insert a ribbon, not to tie up its hair, but to keep our place. A decorative *headband* also reinforces the binding of the book block, allowing it to curve away from the rigid spine when opened. The hardbound codex puts the book block to bed in *covers* [...]. Because of the tension of its *joint* or hinge, this *flyleaf* pulls the pages open ever so slightly, revealing the title page and inviting one into the book." (Borsuk, 2018, p.77)

2. Edge of the book opposite to the spine.

## THE BOOK AND THE VIEWER

The object of the book, conformed by all these different elements, needs a viewer in order to become active and expanded to the experiential device that it can be. "The book's mechanism is activated when the reader picks it up, opens the covers and starts reading it" (McCaffrey, 2000, p.18). Here lays

a crucial characteristic of the book: between the reader and the book there are no barriers. The codex is an intimate object that insists on a constant and direct confrontation between the viewer and the bookmaker (Smith, 2000, p. 62). This direct relation between the viewer and the book is relevant since it opens up the infinite ways a book can be read, and variables including the order and time of viewing can differ enormously from one user to another, meaning that there are multiple readings for every book<sup>2</sup>. “Books are simultaneously sequential and random access. The linear sequence of pages is an intuitive means of ordering information, while the ability to open the book at any point –and to preserve multiple points of access, by using fingers or bookmarks as placeholders– is a powerful means of indexical retrieval” (Kirschenbaum, 2008, n/p). The writer or the designer can make these movements through the book part of the actual book, by making a design or text malleable and not strictly linear. Nevertheless, the reader will always have the option of entering a book as they please, because “[t]here are various routes through a book. The viewer either takes a random tour, or a planned itinerary” (Smith, 1995, p. 65). As well as the order of reading, the time spent in a determined page of the book depends on the will of the reader, “[u]nlike other time-based arts, such as film, the speed and order of reading are up to the reader” (Ávalos, 2011, p. 61).

On top of all that, books are portable: it is possible to carry around books, choosing where to sit and read them, in a square, a library, or on the top of a mountain<sup>3</sup>. That means that we end up having a space-time device, intimately linked to the viewer, each of whom has in his or her hand the freedom to choose from which page they are going to start

2. It is important as well to keep in mind the inevitable differences in the various users' backgrounds, from the socio-economic and cultural ones, to the different levels of literacy that one can have, which will also eventually change the way every person relates to a book.

3. Here I am referring to the vast majority of books produced nowadays and in the last decades. And even if medieval books, for example, were incredibly heavy, nonetheless they had a portable quality to them, even if very poor.

and how much time they are going to spend on it –and when to exercise the possibility of closing it completely and perhaps of coming back at it later–, since its content will remain untouched. “A book can be seen anywhere, at any time, in any situation, and can be returned to again and again.” (Smith, 2000, p. 62).

## THE BOOK ALONG THE PAGES

“[...] a book, in its purest form, is a phenomenon of space and time and dimensionality that is unique unto itself. Every time we turn a page, the previous page passes into our past and we are confronted by a new world.” (Higgins, 1982, p. 2)

The book exists in its materiality as a sequence of pages bound together, but it waits for the content in order to have its own *raison d'être*. Content finds the space to exist in the page. At a given point, Ulises Carrión defines the book as a “sequence of pages” (Carrión, 1997, p. 166); previously he had defined it as a “sequence of spaces” (Carrión, 1980, p.7). In the space of the pages is where all the action of the book happens, and depending on how it is spread out through them, it will be read by the viewer in one way or another. It can be neutral –“Where a rectangle of type is placed upon a rectangle of page there is no attempt made to work creatively with the possible tension existing between surface (page) and object on that surface (print)” (McCaffrey, 2000, p. 21)– or it can use the physicality of the page to subvert this neutrality and make the form of the content add yet

another layer of meaning. The Letterist Pierre Garnier defines *spatialisme* as a new way of understanding the page as an open field where the words can exist in tension. “The page becomes not only a container but definer of the letteristic configuration and becomes additionally a profoundly active space, [...] a meaningful element in the compositional process and the size and shape of it become significant variables” (McCaffrey, 2000, p 22). As we previously mentioned, the page exists in the book not only by itself, but always in constant relation with multiple others, and this bounded group of pages conforms the complete space of the book and where its content is organized. “In its most obvious working the book organizes content along three modules: the lateral flow of the line, the vertical or columnar build-up of the lines on the page, and thirdly a linear movement organized through depth (the sequential arrangement of pages upon pages)” (McCaffrey, 2000, p. 18). So, there is the space of the page in itself and then there are the spaces created by the combination of different ones; and we move from one space to the other by turning the pages –a movement that corroborates the necessity of the book for a continuous time to be appreciated– although it is not possible to see it all in an instant. “The book is a single experience, a compound picture of the many separated sheets. [...] The total is perceived and exists only as retention of afterimage in the mind. The codex is never seen at once” (Smith, 2000, p. 63).

## THE BOOK AS A WHOLE

“A book is an entity, to be reckoned in its entirety the most successful books are those which account for the interrelations of conceptual and formal elements, thematic and material concerns” (Smith, 2000, p. 122). Even if the book has sometimes been reckoned as a very limited device only working to contain linear narratives, the formal researches made mostly by artists throughout the 20th century proved that there are many other ways narratives can be built inside it. Books work as a small ecosystem where every part counts and adds meaning to it. They are “a marriage of the external form and an internal text” (Klima, 1998, p. 61), where every element plays its part to fulfill the intentions of each specific book: one font will set a different tone than another, a type of paper will change how the words on it look, the size of the book completely changes how the viewer approaches and relates to it. “A book is *more* than the sum of its parts” (Smith, 2000, p. 70): every element in itself can mean something, but the moment they all come together, the book is created and with it a new completed story is told. The explorations made by artists and designers on the form of the book have opened up our relation to books in ways that writers could never have done. They have “expanded our notion of the process of reading a book” (Klima, 1998, p. 63) through interrogating “the codex, calling into question how books communicate and how we read, using every aspect of their structure, form, and content to make meaning” (Borsuk, 2018, p. 113). Artists were able to do this since they conceived their books as complete works of art. “Such self-referential and self-aware objects have much to teach us about the changing nature

of the book, in part because they highlight the ‘idea’ by paradoxically drawing attention to the ‘object’ we have come to take for granted. They disrupt our treatment of the book as a transparent container for literary and aesthetic ‘content’ and engage its material form in the work’s meaning” (Borsuk, 2018, pp. 12-13). This way of facing the idea of a book was only possible after many years of getting to know its form and function, and the development and thrive of artisans, technics and thinkers of the codex.

## DESIGNING BOOKS

Since the beginning of print there have been only slight changes in the basic standard layout of the book, which we are still used to nowadays. These conventions have been maintained, making less apparent the materiality of the book, leaving space only within what has been traditionally reckoned as the important part, the textual content. That practice has been the standard approach to book designing, and it aims at the transparency that Beatrice Warde defends in her text *The Crystal Goblet* (1955): “The book typographer has the job of erecting a window between the reader inside the room and that landscape which is the author’s words. He may put up a stained-glass window of marvellous beauty, but a failure as a window; that is, he may use some rich superb type like text gothic that is something to be looked at, not through.” (Warde, 1955, p. 3). Even if I agree in part with Warde’s idea, I do not think that by default any kind of added layer to this window will go

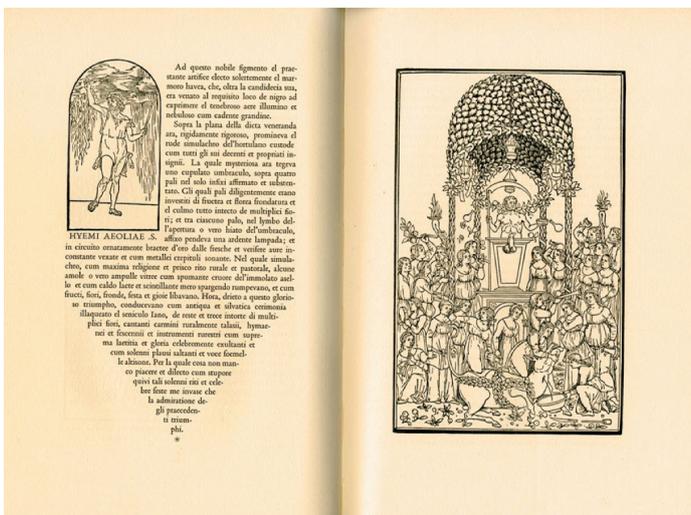


fig. 2

against the text's intent. There are many examples in modern and contemporary design where, using new graphic approaches, the text becomes clearer and its intention more visible.

The 20th century saw an increase of books that went beyond their written narrative content thanks to the investigations in the book form by the artistic avant-gardes:

"It would be hard to find an art movement in the 20th century which does not have some component of the artist's book attached to it [...]. For example, Guillaume Apollinaire and Pierre Albert-Birot produced books in the context of Cubist art while Russian and Italian Futurism had many practitioners committed to books as a major part of their work from Velimir Khlebnikov and Natalia Goncharova to Francesco Depero and Filippo Marinetti. A path could be traced which would include Expressionism, Surrealism in Western and Eastern Europe, Dada in Europe and the United States, as well as post-war movements such as Lettrism, Fluxus, Pop art, Conceptualism, minimalism, the Women's Art Movement, and Postmodernism [...]. It is clear that books played a part in other movements as well, including the activities of experimental musicians such as John Cage and Henry Chopin, performance artists such as Carolee Schneemann, Robert Morris, Vito Acconci, artists involved with systemic work, such as Mario Merz, Ed Ruscha, or Sol Lewitt and so on." (Drucker, 1995, pp. 8-9)

The changes in book design proposed by 20th century artists, have some clear predecessors in the literary publishing world, starting with Aldus Manutius'

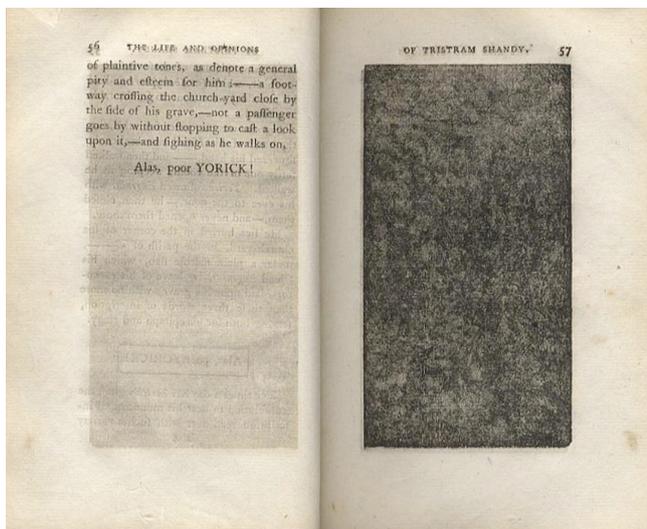


fig. 3

*Hypnerotomachia Poliphili* (1499) (fig. 2), extremely conscious of its book form and its capacities (Drucker, 1995, p. 21), or Laurence Sterne's *Life and Opinions of Tristram Shandy Gentleman* (1759), one of the first books to introduce graphic elements in order to convey part of the story and alter the typical layout of the book –its use of a black page right after one character dies is well-famous (fig. 3), or the page left blank so that the reader can follow the drawing instructions written in the text, a text that directly interpellates the reader by making them “call for pen and ink” (fig. 4) (Starre, 2015, p.8)–. Some years later, we have William Blake's and William Morris' work, who used the book as an artistic medium for their own oeuvre (Drucker, 1995, p. 22). As Johanna Drucker mentions: “[I]n spite of its retardataire stylistics and conservative promotion of anachronistic methods of production, Morris's work served to sensitize the eyes of the late nineteenth-century public to the visual appearance of the page as a significant feature of literary production” (Starre, 2015, p. 93). And then comes Stéphane Mallarmé: “the gap between writing and space disappeared when Mallarmé exploded the text with a throw of the dice” (Àvalos, 2011, p. 61). Mallarmé's last poem, *Un coup de dès jamais n'abolira le Hasard* (1897) (fig. 5), was written not as a text but as a book, having in mind its physical format and using the white space as part of the narrative (fig. 6). Mallarmé thought of the book as “a total expansion of the letter, finding its mobility in the letter, and in its spaciousness (it) must establish some nameless system of relationship which will embrace and strengthen fiction” (Mallarmé as cited by Lyons, 1991, p. 133). And even if very different in concept, most of the vanguardists' printed matter creations are directly

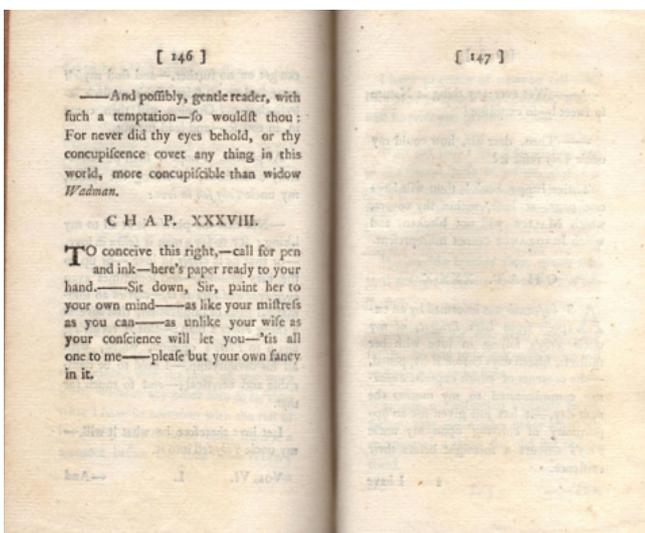


fig. 4

influenced by Mallarmé's *Coup de dès*, based on an understanding "that the typographical design of a phrase could expand and/or clarify its meaning; that pages and foldings compose a structure affecting the intelligence of prose and/or image" (Bloch, 1991, p.135).

In this chapter, we've seen how the object of the book is built and how its elements can be used –and *misused*– to change its meaning and make the shape of the object go along with its content. We've also seen the spatial and temporal characteristics a book embodies, characteristics that will be relevant to the execution of the practical project, together with the notion that the design and physicality of the book is what finally shapes its meaning. Now we'll dive in the second topic that builds *Madrid es la M30*: wandering.

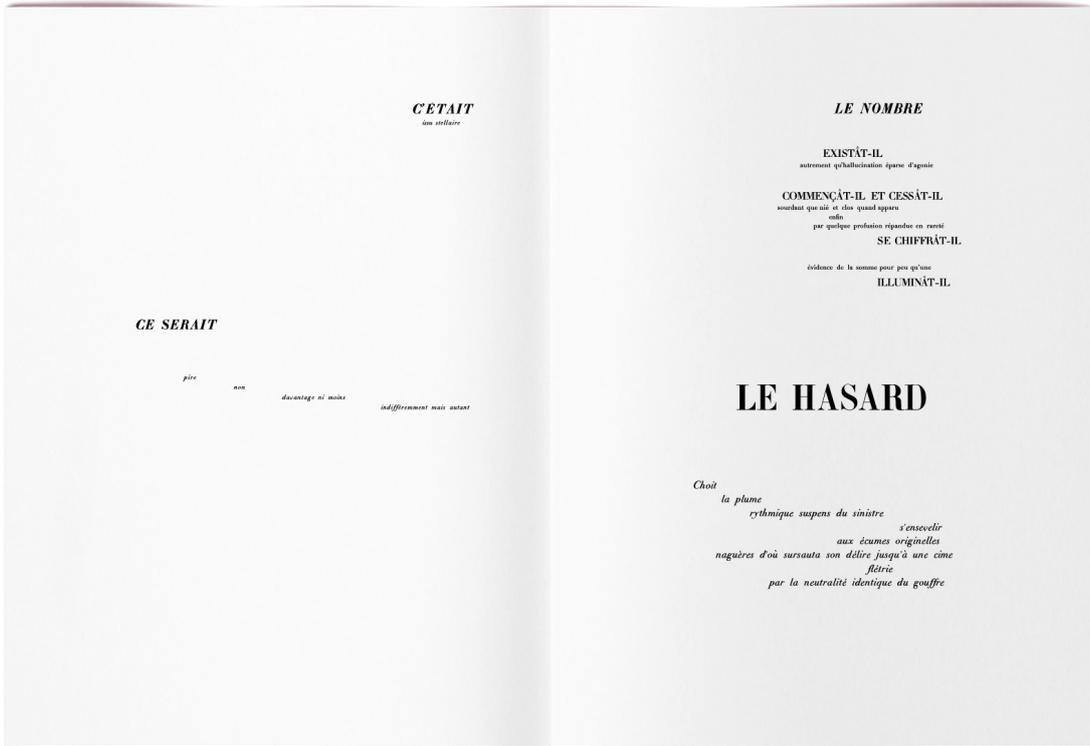


fig. 5

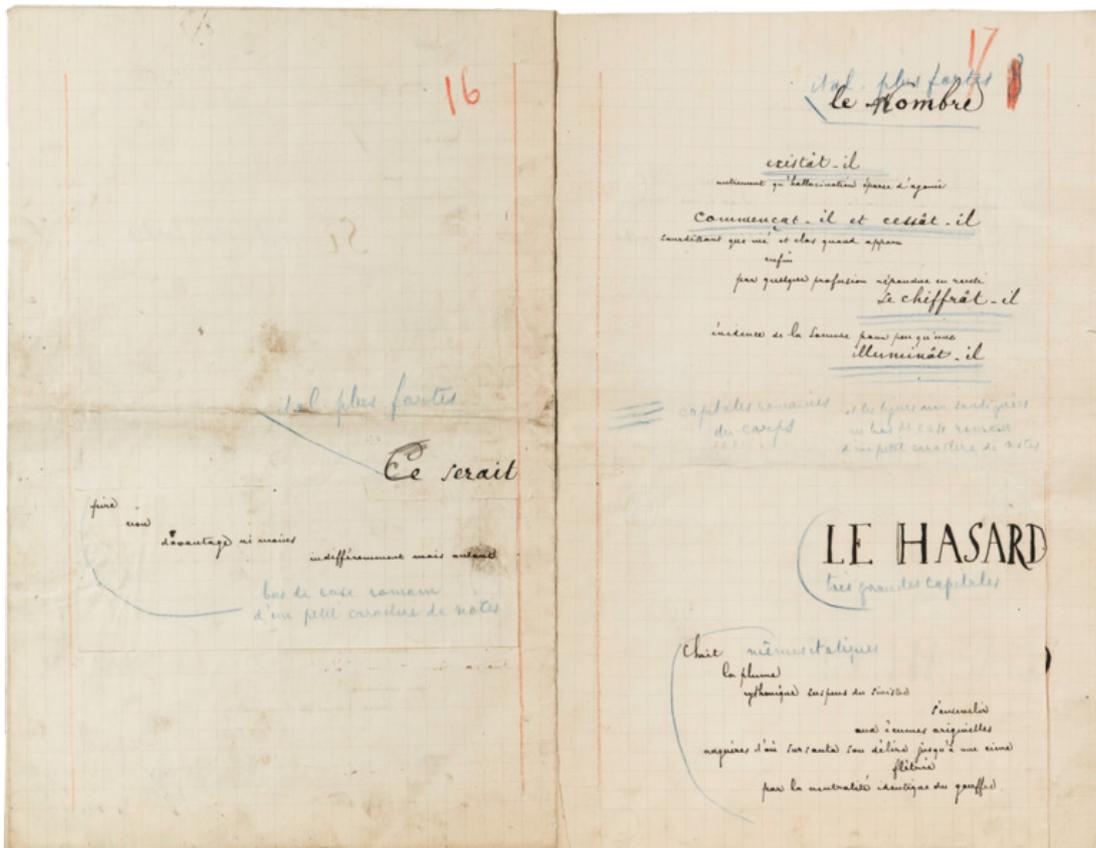


fig. 6

## CHAPTER 2: WANDERING

Walking is one of the most basic actions a human does and it accompanies us during our life. This second chapter will focus on the representations and meanings of walking, how that action has shaped us humans, and the way we relate to the world through it. We will see examples of how artists have incorporated walking into their artistic practices since the last century, through many different points of view and with multiple results. We will see how this action is related to that of thinking; how a walk can differ in meaning if it is done in an open field or through some small alleys in a dark city; and finally how its structure can be mirrored inside the space of a book.

## WALKING AS A WAY OF UNDERSTANDING THE WORLD

Walking has been a fundamental element in the history of human beings. It differentiates us from the other mammals and other animals groups and has shaped the ape body to what we now recognize as the human one. It is intrinsic to our being.

The philosopher Edmund Husserl affirms, as Rebecca Solnit mentions in her essay *Wanderlust: Una historia del caminar* (2015), that walking is the human experience through which we humans understand our body in relation to the world. It can be “una manera de experimentar la continuidad de uno mismo en medio del flujo del mundo y así comenzar a entender a cada cual y la relación entre ellos” (Solnit, 2015, p. 52), and, in fact, our body stays the same as we walk through a world that changes, making it possible to differentiate one from the other.

It is known that a great number of great thinkers throughout history have been firm walkers and also defenders of walking as a way of thinking. Rousseau, Nietzsche, Dickens, Thoreau, Kierkegaard, among many others, walked as a daily activity and defended this practice and its effects on training and opening their mind, along with their imagination and rational thought. “Only thoughts that come by walking have any value.” (Nietzsche, 1997, p. 10).

There is something in the rhythmic and constant pace, the mild distraction that the outer world presents that unequivocally feeds the inner personal world, and the freedom that walking represents, body and mind together

discovering the world. Solnit highlights the connection between the inner and outer landscape, and the fact that as we cross the outer landscape by walking, we cross the inner one by thinking (Solnit, 2015, p. 23). It is a way of giving a physical representation to thought processes: we have a completely abstract way of thinking but if we could represent it graphically, it could look like a path, with a main route where many smaller ones arrive or from where they start, meandering and sometimes changing drastically in direction, or maybe even going uphill with effort before finally reaching the peak of the mountain. “Y, de ese modo, un aspecto de la historia del caminar es la historia del pensamiento hecho concreto, porque los movimientos de la mente no pueden ser trazados, pero sí los de los pies” (Solnit, 2015, p. 23).

Walking is also a practice used to reinforce or achieve spiritual connections, found in many different religions or cults. Although walking practices in religions take many different forms, the most widespread are pilgrimages, whereby followers of a religion traditionally walk to a sacred place with spiritual significance. Examples of catholic pilgrimages include the pilgrimage of Compostela, the one of the Vatican City or the Basilica of Our Lady of Guadalupe; the pilgrimage to the Mecca is one of the religious duties of any Muslim person; Jews pilgrimage to the Wailing Wall in Jerusalem and Buddhists have four main pilgrimage destinations, Lumbini –Buddha’s birthplace– being one of them.

## WALKING WITH THE 20th CENTURY ARTISTS

There is a will in art that tries to understand the common things in depth, paying attention to its most seemingly insignificant details, going through the familiarity of it in order to find what's unexpected and marvellous about it. We've seen this aspect in artists' practices with the book and we'll see it again in how walking has been treated in art.

“Caminar como arte llama la atención sobre los aspectos más simples del acto: la manera en que el caminar por el campo mide el cuerpo frente a la tierra, la manera en que el caminar por la ciudad provoca encuentros sociales impredecibles, [...] la manera en que el caminar remodela el mundo al cartografiarlo, encontrarlo, trazar senderos en él.” (Solnit, 2015, pp. 402-403).

Artistic practices starting in the beginning of the last century have tried to strip the action of walking to its bare minimum and build up from that, leading to different results. A clear precedent to the vanguardist work on walking can be found in the figure of the *flâneur*, famously portrayed by Charles Baudelaire and analyzed further by Walter Benjamin. Francesco Careri defines this figure as “that ephemeral character who, in his rebellion against modernity, killed time by enjoying manifestations of the unusual and the absurd, when wandering about the city.” (Careri, 2002, pp. 73-74). But it was not until the Dadaists that the walk was thought intentionally as art, shifting the focus from an object to a space and moment. It was on the 14th of April 1921, that the Dadaists summoned a group of people at the church



fig. 7

Saint-Julien-le-Pauvre at 3 o'clock in the afternoon to walk in what was supposed to be the first Dada Visit (*fig. 7*) –but ended up being also the last one–. That action “marks the passage from the representation of motion to the practice of movement in real space” (Careri, 2002, p. 70) and it strived to bring art and the quotidian together by taking art to what they called the banal places of the city. “Dada progressed from introducing a banal object into the space of art to introducing art –the people and bodies of the Dada artists– into a banal place in the city” (Careri, 2002, p. 76) (*fig. 8*).

Later, Surrealists applied all their practices of random and oneiric thinking to the practice of walking, starting their *déambulations*, unconscious strolls in the city and also along the countryside, the most famous one being the walk that André Breton, Louis Aragon, Max Morise and Roger Vitrac did in May of 1924, taking a train from Paris to Blois –a town randomly chosen from a map– and walking through the fields randomly and aimlessly, finally arriving to Romorantin some days later<sup>4</sup> (Careri, 2002, p.79). Their *déambulations* were based on chance and the unconscious, characteristics of all Surrealist art, and the walk was understood as an ultimately individual activity with a capacity to reveal the non-visible reality that existed in the city, and in the mind (Careri, 2002, p. 87).

Some years later, the Situationists embraced the automatism and randomness of the Surrealists' *déambulations*, as well as the interest in the so-called *banal spaces* of Dada, and started their own *dérives*.

“The *dérive* as a practice of the city reappropriated public space from the realm of myth, restoring it to its fullness, its richness, and its history. [...] the *dérive* was

4. Going back to the understanding of walking as a way of thinking, I find significant that right after this stroll, Breton writes the introduction of *Poisson Soluble*, “which was to become the first Surrealist manifesto, in which we find the first definition of Surrealism: ‘pure psychic automatism with which one aims at expressing, whether verbally or in writing, or in any other way, the real functioning of thought’ (Careri, 2002, p. 79).



fig. 8

an attempt to change the meaning of the city through changing the way it was inhabited. And this struggle was conducted not in the name of a new cognitive map but in order to construct a more collective space, a space whose potentialities remained open-ended for all participants in the 'ludic-constructive' narrative of a new urban terrain." (McDonough, 2002, pp. 261-262).

It is important to highlight that even if the *dérives* were directly influenced by the Dadaist and the Surrealist predecessors, the Letterists' and Situationists' "drifting develops the subjective interpretation of the city already begun by the Surrealists, but with the aim of transforming it into an objective method of exploration of the city: the urban space is an *objective passionate terrain* rather than merely *subjective-unconscious*" (Careri, 2002, p. 90). The goal of the Situationists was to create a new way of living that rejected the old one through playful interactions: the *détournement* and the *dérive* both start from a pre-existing reality that is misused in order to create a brand new situation, a brand new world. Their more ludic practices went together with serious thinking and proposals of new disciplines of study: the *dérive* is inseparable from its scientific counterpart, psychogeography. Debord defines it as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals." (Debord, 1955, n/p). That recalls the surrealist way of action but indeed materialized in a more controlled and objective way. In the *dérive* there is a "concrete control of the means and forms of behaviour that can be directly experienced in the city." (Careri, 2002, p. 92) (fig. 9).

Starting at the end of the 1960's, another wave of artists

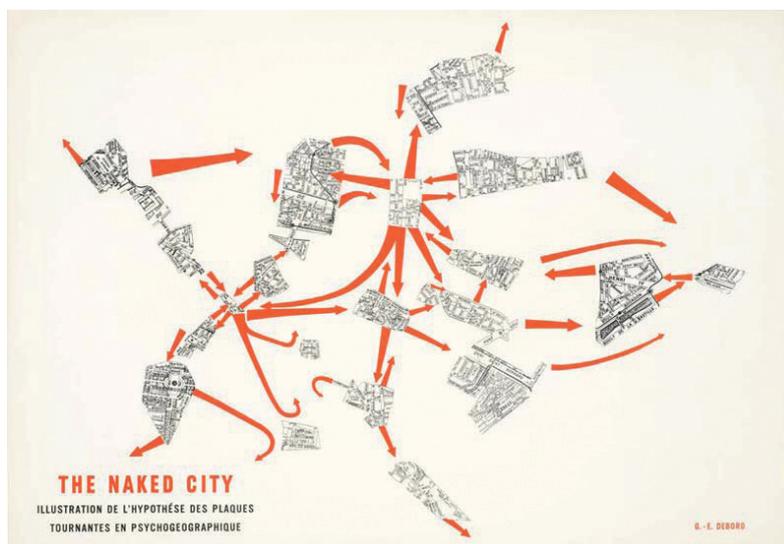


fig. 9



fig. 10

started to leave aside chance and randomness in order to create more geometrical and previously thought-out paths intended to be walked by the artist himself or by the visitants. This controlled and aestheticized practice left no space for wandering: from the beginning there was a clear path to follow, a purpose and an end. Despite the fact that they approached their practice in very different ways, we can name Richard Long, Dennis Oppenheim, Robert Morris, Robert Smithson, Michael Heizer amongst these artists (Davila, 2001, p. 79-80). These artists drifted from the volatile and immaterial dadaist, surrealist and situationist practices, to create works more enclosed in themselves, somehow alienating their walking from the space it took place in (*fig. 10*).

In an intermediate terrain we can find the work of Francis Alÿs (*fig 11, 12*). His walks have a clear beginning and end, and they start from an idea, a premise, than can be quite open but determines the whole purpose of the walk – “a walk through the streets of Havana wearing magnetic shoes, a walk through the streets of São Paulo with a pierced can of paint that left a fine colored line behind him [...]” (Basualdo, 2001, p. 78)–. But in the process of it, he embraces what the surroundings give him, the unpredictability and the unknown, feeding his projects along the way. He makes the space he walks in part of his oeuvre. As he explains: “When I decided to step out of the field of architecture, my first impulse was not to add to the city, but more to absorb what already was there, to work with the residues, or with the negative spaces, the holes, the spaces in-between.” (Alÿs, 2005, p. 44). Most of his walks took place in an urban context, which inevitably becomes part of their very essence: a walk through a field is extremely different than a walk in some city’s streets.



fig. 11

## WANDERING THROUGH THE CITY – THE URBAN WALKER

“El caminante rural suele ver un plano general –la vista, la belleza– y el paisaje va cambiando de una manera suavemente continua: finalmente se alcanza una cima que antes habíamos distinguido en la distancia, un bosque se va a abriendo hasta terminar en pradera. El urbanita anda en busca de particularidades, oportunidades, individuos y ofertas, los cambios son abruptos.” (Solnit, 2015, p. 259)

A walk is radically different if it is done in a natural environment, along fields, rivers and mountains, or if it is done in an urban landscape, surrounded by people, concrete and trash. And by extension, the results can be completely different. Walter Benjamin, who paid much attention to the action of walking on his work, “dedica poco o ningún espacio al deambular por el campo o el paisaje, pues no trata tanto de desplazarse en medio de la naturaleza, sino por el interior de un conjunto de signos cuyo espacio y lugar de producción aparecen en la ciudad.” (Davila, 2001, pp. 33-35). And actually, all the artists we have talked about are in fact concerned with the city: “from the banal city of Dada to the entropic city of Robert Smithson, passing through the unconscious and oneiric city of the Surrealists and the playful and nomadic city of the Situationists.” (Careri, 2002, p. 21).

The shapes, distributions and spaces in the city are all modelled in specific forms for specific reasons. In that way the city does not exist only as a physical space but also as a conceptual space, full of meanings and established behaviours: “the city, any city, is a set of relationships

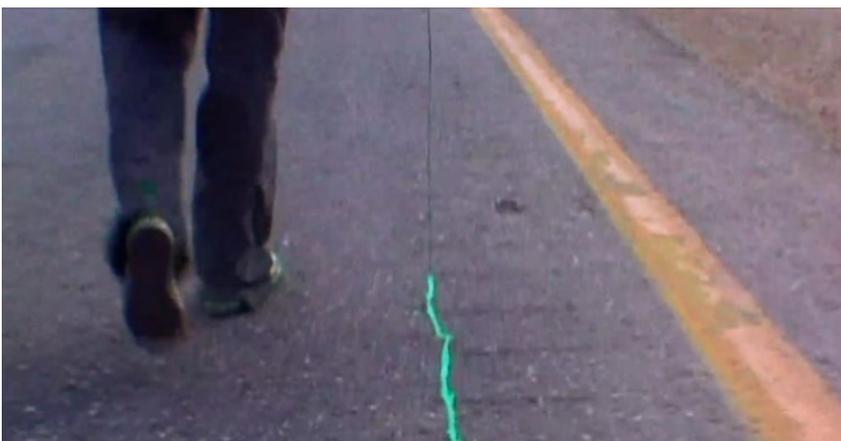


fig. 12

as well as a congeries of built structures; it is a geopolitical locale. More than simply an array of conflicting representations, a city is a site of production of productive significations.” (Rosler, 1991, p. 15). All through history, cities have been built by the people in power and have always been thought of as a structures of control, creating urbanistic borders and flows that work to keep things stable. As an example, we can recall Georges-Eugène Haussmann’s urbanistic plan of Paris, which has already become the archetype for the authoritarian urbanism<sup>5</sup>. The plan opened wide avenues where armies could parade, after demolishing the narrow and intricate old streets that the citizens controlled (*fig 13*). Walking manipulates spatial organizations and “it is neither foreign to them [...] nor in conformity with them [...]. It creates shadows and ambiguities within them. It inserts multitudinous references and citations into them” (Certeau, 1984, p. 101). There is a generalized tendency in urbanism that has consisted in privatizing public spaces and little by little turning them into less accessible ones by making them less walkable. In many modern cities, public space is not habitable but it only consists of the empty spaces between work, shops and people’s homes. Walking is free: it costs nothing, you don’t need anything apart from your own body, you can decide wherever you want to go and how much you want it to last. That’s why the act of wandering can be revolutionary. “Todos los esfuerzos por controlar quién pasea y cómo pasea reflejan que caminar aún puede, de alguna forma, ser subversivo. Al menos subvierte los ideales del espacio enteramente privatizado y las multitudes controladas y supone un entretenimiento que no pasa por la necesidad de gastar o consumir” (Solnit, 2015, p. 416).

5. Commissioned by Napoléon III, the Haussmann’s plan of Paris’s renovation was carried out during the 1850’s and 60’s and changed the whole structure of the city by opening big avenues and boulevards –now so distinctive of Paris– where the old medieval city was, and incorporating the suburbs that were then still detached from the city, together with the creation of a whole new sewage system, the construction of new fountains, gardens and green spaces. The plan improved radically the city’s general hygiene and quality of life, while nevertheless destroying its historical parts and imposing a more controllable urban net.



fig. 13

Repeatedly, through the last century, the urban spaces that have interested artists and thinkers have been the forgotten ones, the mutable zones that normally grow in the outskirts of the city: spaces that have no clear use attributed to them and remain malleable and rich with meaning. The collective *Stalker*, composed of five or up to fifteen people –among them, Francesco Careri–, has developed all its work surrounding those spaces, spaces that they have called *Actual Territories* and that, as they describe, “constitute the city’s negative, the interstitial, and the marginal, spaces abandoned or in the process of transformation. These are the removed lieu de la memoire, the unconscious becoming of the urban systems, the spaces of confrontation and contamination between the organic and inorganic, between nature and artifice.” (Stalker, 2003, p. 238). This *unconsciousness* of this type of spaces was what also attracted surrealists to them, diverting their walks to the outskirts of Paris, zones where they felt free from the “bourgeois transformation” (Careri, 2002, p. 83) of the city. It is also around these spaces that Elena’s walk took place.

## WANDERING THROUGH THE PAGES

The structure of a walk has been a frequent narrative resource in literary history. Rebecca Solnit highlights Dante’s *Divine Comedy* as its clearest example. During the whole length of the poem, Dante narrates his walk through *Hell*, *Purgatory* and *Paradise*; and as he does so, the story is set in movement by the movement of the protagonist and the

different characters through their surrounding landscapes (Solnit, 2015, p. 123). As a clear exposition of this can be found in these widely famous first verses: "When half way through the journey of our life / I found that I was in a gloomy wood, / because the path which led aright was lost." (Dante, 1918, n/p). The whole action of the book has its metaphorical start in a forest where the right walkable path was not to be found, until "I forsook the pathway of the truth" (Dante, 1918, n/p) after which his journey can start. Here we see how some physical characteristics of a pathway, are comparable to narrative structures that make the story progress: "[...] un giro brusco es como un giro en la trama, una pendiente empinada como el suspense creciente al divisar la cima, una bifurcación en el camino como la introducción de una nueva línea argumental, la llegada como el final de la historia" (Solnit, 2015, p. 115).

Solnit adds that what makes a pathway and a story so closely related is that neither of them can be "percibidos como un todo y de una sola vez por un observador sedentario." (Solnit, 2015, p. 115), as well as the fact that they both unfold over time while the walker –for the pathway–, and the reader or listener –for the story–, travel through them. As we have already seen in the last chapter, the spatial and temporal characteristics are also translatable to the object of the book, which leads us to the essence and core of the applied project that this essay supports: how the time-space dimension of the book can fully hold and represent the time-space characteristics of a walk and its narration.

Just as it is possible to make comparisons between the encounters of a walk and narrative aids, we can also see how those can be formally reflected in a book. A sudden change

of direction could be a drastic change in the layout or in the typography; a quicker or slower pace could be shown by a smaller or bigger letter size or interspacing. Furthermore, the surroundings of the walk can be implied: a walk in an open field would need a more open and empty page, while a walk through the centre of a city would be better represented by a more crowded page; and turning a page holds the same potential change of scenery as turning a corner in a city does. Finding these translations between languages and then applying them to a new editorial project is what my designing process for this project has tried to inquire and solve. In the next chapter I will explain which decisions and choices I have made along the way, and which narrative and spatial results they may have given rise to.

## CHAPTER 3: PROCESS

### THE WALK / THE TEXT

The starting point for this project, the text, was written almost two years ago. Elena Lasala, its author, had just moved to Madrid and lived in a popular neighborhood in the outskirts of the city, while studying in the Museo Nacional Centro de Arte Reina Sofía, right in the centre of Madrid. To get there, everyday she crossed twice the M30, the ring road that encloses the capital. The M30 is the most famous highway in Spain: it took more than 40 years to build, is one of the public buildings with the biggest overrun work costs in the history of Spain and most of southern Europe, and has been extensively portrayed in movies, songs, TV series and elsewhere. Apart from that, as many other European ring roads –such as the GRA in Roma or the M25 in London<sup>6</sup>– it somehow serves as a frontier between what is considered the city and what it is understood as the periferia, the outskirts. Social and class meanings are imbedded in it.

As a project for one of her classes, Elena decided to approach this new city she was living in via its margins, trying to make its border –the M30– walkable, going around its whole 33km. The plan, brought to the practical world, was not completely possible: the M30 –being what it is, a highway–, is not walkable. Very few parts of it provide a sidewalk; for the rest, Elena simply tried to follow it as closely as possible along walkable paths. That gave space for the wandering to occur: Elena had a mental route that she wanted to somehow follow, but there were many possibilities around it, and chance and

6. There are several artistic projects related to them. Just as an example, the documentary *Sacro GRA* (2013), by Italian director Gianfranco Rosi, dedicated to Roma's Grande Raccordo Anulare, and the book *London Orbital* (2002) by Iain Sinclair, where he narrates his walk around London's M25 –the British director Christopher Petit was inspired by this book in his documentary *London Orbital* (2004)–.

subjectivity ended up being indispensable parts of the walk. The walk was carried out in five stretches over five days. Each of these days Elena knew where she was going to start from, although she never knew where she would end up and which way she would take. She had her phone, an analogue camera, and her feet. Other than that, she did not really know which shape the resulting text would take nor was it clear to her which topics she would address. It was during her walking that all the different topics and references she had in mind started to come together and give shape to the final text, a text that has a theoretical and conceptual part, interrupted by some more experience-based and personal paragraphs. I find very interesting and relevant her process of working on this specific text –and I find it quite amusing that, even if it was not the intention, the process of turning the text into a book happened in a quite similar way–.

Elena finalized her class assignment having a text that was a mix of some very personal parts –written in a kind of internal monologue/diary style, very direct and seemingly random, as if we were walking with the author and receiving all this different inputs and sensations that come along any urban walk–, accompanied by some strictly theoretical paragraphs –talking about urbanism and its social meanings and representations, about artistic practices centered on walking and other related subjects–. The narrative order followed the actual way in which Elena had walked and it was divided in 5 chapters, each chapter standing for each stretch of the way Elena had done in a specific day.

After some months I read the text, and while we were talking about it with Elena I thought there was something magical about how she described the feeling of wandering through

these unknown parts of the city and turning a corner without having any idea of what she would find on the other side. All of this resonated in me in a specific way, as she could be saying the same if she'd been describing the feeling of awe that happens when you turn a page in a book. Immediately I started to imagine her walks on pages, instead of on streets, being the book itself a physical representation of the city.

## CONCEPTUAL STRUCTURE

I dare say that this project has its base on affections and shared sensibilities, and that it wouldn't have been possible without them. To begin with, it was very exciting to work with a friend and envisage the possibility of giving a new life to something she had created. We both had a very distinct approach to the subject of the project and being able to combine that, and find the balance between our two voices, has definitely made the project stronger.

The editorial process has also been a quite interesting, and the result radically different than the one we expected at first. Initially, the text was a mix of some very personal parts, written in a sort of internal monologue/diary style, very direct and seemingly random, as if we were walking with the author and receiving all the different inputs and sensations that come along with any urban walk. Those experiential parts were accompanied by some strictly theoretical paragraphs, about urbanism and its social meanings and representations, about artistic practices centered on walking and other related subjects. The narrative order followed the actual way Elena

had walked and it was divided in 5 chapters, each chapter standing for each stretch of way Elena had done in a specific day. We started working on it, laying out together which were the most important concepts of the work that had to be present visually and physically in the book design:

- A sense of wandering, of being able to choose from different paths.
- Reproducing the surprise that can happen when you turn a corner without knowing what you'll find on the other side.
- The accidental and random connections and mixtures that happen in the streets and that are one of the wonders of urban walking, created by the coexistence of different formal, textual and conceptual levels.
- And most importantly, I wanted to be able to somehow recreate the experience of walking through an unknown zone with no clear purpose other than exploring it.

Finally, I'd like to take a moment and emphasize that making a book out of this text was not a simple whim. Texts can be materialized in multiple supports and some may be better as a foldable poster, for example, but this project needs the physicality and space of the book to fulfill its intention and make it a real experience for the reader. As we saw in the first chapter, there are multiple spatial and temporal characteristics embodied in the codex form, characteristics that I wanted to exploit in order to create a book that can be read in multiple orders, that has a main street but many secondary ones that

are nonetheless important, and where the reader could distinctly experience that sense of wonder that comes with getting lost in a city.

From the beginning, and that has remained unchanged during the whole process, the idea was to make a book of small proportions, portable and with a softcover, with the intent of teasing the reader to maybe bring it with him or her for a walk. I was also interested by the idea of taking something as massive and out of human proportion as a big freeway, and enclosing it in a very intimate object, an object that relates to the reader in a direct personal way.

The first idea was to mildly adapt the text to try and make it somehow more experiential and personal, and not so *academic*. We would use both textual levels present in the original text, but cutting down the more theoretical one, leaving it only as references and resumed concepts, and widening the walk chronicle. Aside from that, there would have been we found a third level composed of some extra information related to the topics treated in the text. These would appear from a given concept in the text, creating a sort of hyperlink connecting to the extra information, as a sort of *marginalia*. There would be a lineal main narrative, indicating the *normal* path for the reader, and the extra information would create deviations from the main text into alleys, passages and backstreets. These texts would be very specific notes: anecdotes, quotes, definitions, etc. They could be explanatory of topics found in the text, as well as *distractive*, opening new doors, or connecting to other parts of the text or to images in other pages.

## MAKING THE BOOK

### DE-NARRATIVIZING THE TEXT

After starting to lay out how that could be done, the author and I started to have doubts about whether the text was right the way it was or should be changed. After some days of working, the author presented me with a new idea: she wanted to de-narrativize the text, cutting it up into short and concise paragraphs, making the whole book a collection of short excerpts. Basically she was changing the text in a radical way, making the previous decisions apparently unusable from then on. All of this made complete sense, and suddenly we realized the similarity to Walter Benjamin's *Passagen-werk*<sup>7</sup>, which appealed to us very much.

Now we had a text that was started with an introduction –that eventually we discarded– and continued in four typologies: excerpts of the author's walking diary, essay parts, quotes and definitions of specific terms. These excerpts still exist in a lineal order, following how they were distributed in the original text, although they they also exist as individual elements.

Here a new idea came about: since the various elements were separated, I thought it would be interesting to find ways of connecting them in multiple ways, creating hyperlinks between them in order to let the reader go through the whole book, back and forth, and connections between different pages and topics.

### MAKING ASSOCIATIONS

And that was the decisive idea for the book and the one I consider that assembles most of the main basic intentions of

7. Walter Benjamin's *Passagen-werk*, known in English as *The Arcades Project*, is an unfinished project about the arcades in Paris –the natural habitat of the *flâneur*– and its symbolism in the capitalist society of the beginning of the 20th century. Benjamin worked on it from 1927 until his death in 1940, leaving the project unfinished. It is almost completely composed by quotes from many different sources, creating a literary collage: “[...] we have a book that is arguably one the most readable works ever written, yet very few words were actually written by Benjamin himself” (Goldsmith, 2011, para. 3). The similarities with Elena Lasala's text are not to be found in the methodology but in its shape: it is composed of separated paragraphs sewn together without a clear classic narrative structure, embracing its incomplete and fragmentary characteristics, and applying the suggestion and sketch as a work method.

the book: different reading paths, seemingly random connections between different elements, and somehow inciting the reader to explore the book –the object and the content–.

To make this possible I decided to number all the elements conforming the book and create a code for each different type, resembling a map key.

- The entire text is numbered by the chapter number followed by the paragraph number (ex. 1. 5 for the fifth paragraph of the first chapter) and colored differently depending on the typology of a given text: green for the diary texts, red for the essay paragraphs and amber for the quotes –red, amber and green as in the traffic lights–.
- The definitions, even if also text, do not belong to the main narrative, so they are signalled by ^ and numbered in order of appearance.
- The photographs taken by Elena are signalled by \* and numbered in order of appearance.
- The images from other sources are signalled by ~ and numbered in order of appearance.

These links are inserted in the text enclosed inside parenthesis and with a little arrow (*fig. 14*).

In order for it to work, the map key with all the elements and the pages where each is found must be very easily accessible by the reader, so I decided to put it in the cover flap.

### SUBJECTIVE INDEXING

This *key* made possible a way of navigating through the book in this random and associative way, although we thought it would be interesting to insist on the multiplicity of access to the text and add another *key* in the back flap: an index of

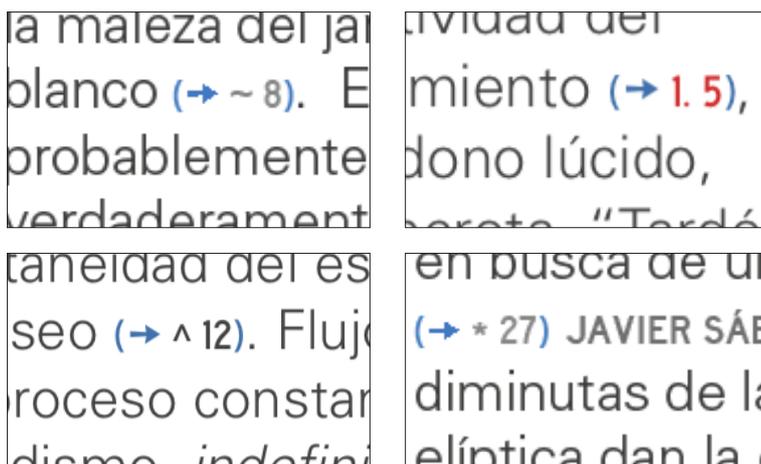


fig. 14

concepts and words that were interesting and relevant to the content. It is not meant to be an academic index, in fact it does not follow any of the indexing rules; it is thought out to be more subjective, reuniting buildings or neighbourhoods' names together with very open concepts such as *space*, or *marginal*.

## TYPOGRAPHIES

As we've already seen, the final text was separated in three categories: diary, essay and quotes. At first I wanted to use different typographies for each of them, and tried out *Univers Light* for the diary, *Equip Extended Light* for the essay, and *Cormorant Garamond Light Italic* for the quotes. Soon enough, I had problems with this solution: being the text so fragmented, when the texts in *Univers* and in *Equip* were not side by side, the typographic differences were not as evident, which led to confusion and made the reading process complicated. Considering that all those texts were in fact written by Elena, I thought it would simplify the design in favour of the text if both categories were written in *Univers Light* 9 pt, and the difference of categories was indicated only through the coordinate colour –green for diary, red for essay–. When the quotes were from other authors, I thought it was relevant to treat them differently so I chose to leave them in *Cormorant Garamond Light Italic* 9 pt.

For the definitions I chose *Cormorant Garamond Regular* 8 pt, keeping it simple and classic, with the *Regular* for the main text, and *Bold* for highlights. The rest of the text –titles, chapters names, coordinates, the bibliographic notes, images references and the credits– is composed with *Highway Gothic*. (Fig. 15) This same typography used in the majority of the

**Highway Gothic**

Univers Light

*Cormorant Garamond Light Italic*



fig. 15

fig. 16

Spanish highway signalling (*fig. 16*).

## DEFINITIONS

The definitions work in a quite autonomous space. We wanted it to be more like an image than a part of the text itself, which is why they are treated in such a different way: turned to the left 90°, forcing the reader to turn the book in order to read them. Throughout the book there are some little elements reminiscent of maps, since I thought that adding that very characteristic movement of turning a map in order to understand where you are, could be an interesting feature to add. I decided to follow the typographic treatment of a classic dictionary, so they would seem as if they were cut out of one of them, highlighting their autonomous aspect. The definitions added are of words that work as kind of keywords for the project, and also contain some poetic interest in their definition. For example, artery has as first entry its anatomical meaning, and only as second the urban meaning, which adds a layer to the word that completely resonates with the text's intention.

## PHOTOGRAPHIES AND SUPPORT IMAGES

The photos were added in a seemingly random way –they do not respect the text guides– but respecting in which stretch of the way they had been taken. The text follows during the whole book the same guidelines (*fig. 17*), so I decided to try and be a bit more experimental in the layout of the images. I wanted to somehow create a continuous flow through different pages, blurring out the limits of the page and using the whole book. To achieve this, I used three different visual aids: some images bleed out

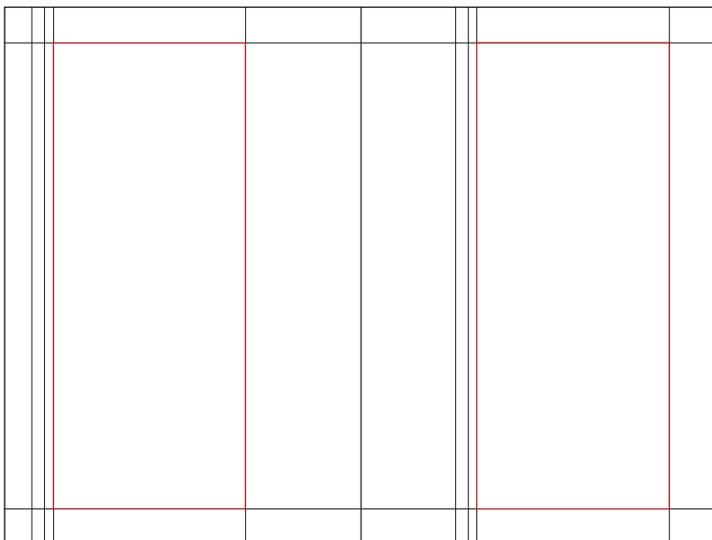


fig. 17

and continue on the next page (*fig. 18*); for the connecting images on consecutive pages that I found similar in form or meaning, I placed them in the same place on the page (*fig. 19*); and some images or series of images continue as if the spread was not with the contiguous page but with the following one (*figs. 20, 21*). These different methods work as a visual way to emphasize the associative and interconnective intention of the book, and accentuate the continuous and unifying characteristics of a walk.

Apart from the photographs taken by Elena, there are some images that come from different sources. Some of them are stills from movies that Elena and I watched during the writing and edition process. All of the movies are set in peripheral urban areas and show their characteristic no-place spaces. Two of them are located in Madrid, in the M30 surroundings. *¿Qué he hecho yo para merecer esto?* (1984), by Pedro Almodóvar, takes place in La Colmena; *Barrio* (1998), by Fernando León de Aranoa, follows a group of teenagers during a summer in a unnamed *barrio* (neighbourhood) of Madrid outskirts –it was filmed between San Blas, Chamberí and La Elipa (León, 2018)–. Then there is a still from *Torremolinos 73* (2002), by Pablo Berger, that takes places in different Spanish cities, but always around the same rational and precarious architecture as M30's buildings La Colmena or El Ruedo. There are also stills of two American movies, *Rumble Fish* (1983), by Francis Ford Coppola, and *Permanent Vacation* (1998), by Jim Jarmusch, both of which are also set in urban outskirts areas. In *Permanent Vacation*, the main character, Allie, spends most of the movie wandering aimlessly around New York. Other images were taken from artist's works mentioned in the text in order to illustrate them,



fig. 18



## THE COVER

The cover was thought of as a sort of continuation of the inside, in keeping with the text ideas of inhabiting the limits and borders. It is a simple composition with a picture Elena took close to the La Colmena buildings complex, which serves as a good representation of the areas adjacent to the M30. It is numbered –\*1– as are the rest of the images in the book, giving the reader some clues on the functioning of the book from the first moment they look at it. Picking up on the treatment of the images inside the book, the cover photograph continues through the spine and reaches the back cover. There, we find the author's name and another element taken from the inside of the book: a description of the word *errancia* (wandering, in Spanish) –numerated as well– that serves as a sort of description of the book.

For the title and the author's name, I used *Highway Gothic Regular* and the same blue as the highway signs (fig. 13).

## MARGIN DETAILS

On the margins of the pages I placed the names of the chapters and the page number, both with the same *highway blue* as the support images and book title. To create a continuous flow of reading, I chose only to write the name of the chapters on the top inside of the right pages, in *Highway Gothic Regular* 6 pt.

For the numeration of the pages –also in *Highway Gothic Regular* 6 pt– I decided to recall the M30's circular shape and its circulatory movement, by displacing the page numbers along the margins of the pages, starting from the top inside



fig. 20



fig. 21

zone and ending up on the bottom inside. This adds a sensation of movement to the book that accompanies the viewer's reading.

### THE FINAL OBJECT

The book is divided in five chapters –or stretches–, but I wanted to achieve a separation between them that was clear for the user, while still allowing for a continuous reading. To achieve this, I decided to add in every first page of a chapter a textured background with a noisy image that recalls a street asphalt. Furthermore, I decided to alternate two different papers, one warmer and the other one with a colder undertone –*Fedrigoni Freelifa Vellum 100gr in Cream* and in *White*–, so it would mark a cadence in the book and help the users to find their way.

The book is bound together and glued to a softcover made with a basic watercolour paper of 250gr printed in laser with the same noisy background used at the beginning of every chapter. On top of that cover, there is a book jacket that serves as the actual cover and where the coordinates key and the index are also printed and folded creating the flaps. It is printed in colour on a Fedrigoni Marcata 100gr paper.

The final object is a small book of 12,5 x 19 cm, with 76 pages printed in colour, sewed together in a simple Kettle Stitch binding and glued to a softcover, and with a dust jacket. It is a quite simple pocket book from the outside, but holds many ways and roads inside it.



fig. 22



fig. 23



fig. 24

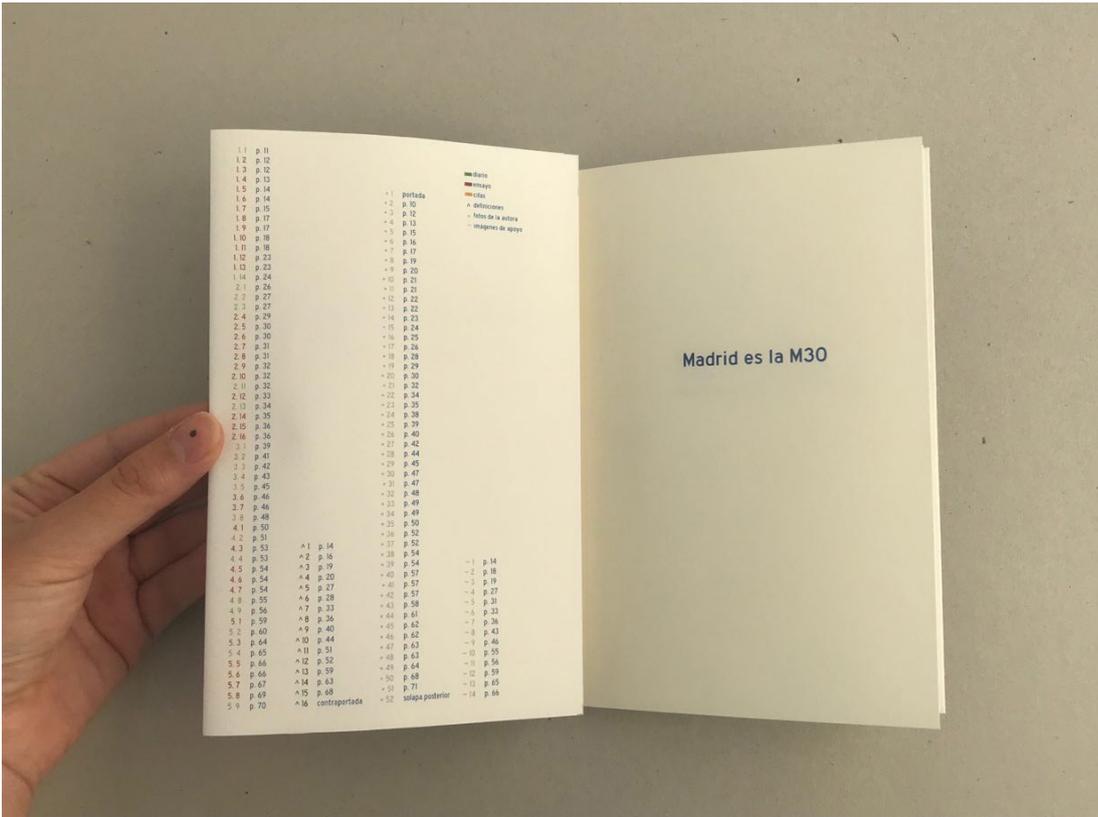


fig. 25



fig. 26



## CONCLUSIONS

I can end this report by happily saying that the editorial object resulting from this project embodies the three main ideas that I wanted to portray.

First, it translates the physical characteristics of a walk to the space of the book by bringing the spatial experience of walking to the pages, making the reader able to relate to the experience of the walker/writer not only through her words but also through a whole graphic landscape.

Secondly, it was important for the project to keep the original narrative of the text present, while opening many different reading paths for the reader to explore. Those paths are present inside the text and through the images, presenting various narratives from which the reader can choose what to follow. There are some more obvious ones and some less evident ones, and if the reader does not see one of them or follows a single path it does not prevent him or her to get lost inside the book and get to understand its concept. If walking through a city you do not notice an alleyway, you can still know and enjoy the city –even if it's always nice to find a new street you never paid attention to–.

Finally there was the intention to portray the random coexistence of many different and eclectic elements of the streets in a seemingly random and accidental way, to emulate the openness and randomness that the streets as public space have. The elements that conform the book –textual and photographic– share the space of the page in an harmonious yet chaotic manner, giving another opportunity for the reader to continue by himself the reading proposal

of the book, linking and finding relations between elements that maybe are not so obviously connected.

The resulting book is one that constantly escapes being categorized: it holds a linear narrative yet it lures the reader to dismiss it and access the text through different points; it could have been a guide through Madrid's peripheral neighborhoods, yet it constantly portrays elements and landscapes that exist in any peripheral urban landscape; it is not an essay, it is not a diary and it's not a photobook, yet it could not exist without its photographs. I think the best way to describe it would be as a collection of thoughts and snapshots, components, that bound together by Elena's walk, await inside the book to be reactivated by a new reader/walker. A book that exploits its physical characteristics in order to influence how the reader will relate to it.

As it commonly happens, after finishing it I can think of different ways the same topic and text could have been approached. I consider that by having such an associative proposal and remaining open to many readings it is inevitable to imagine how it could have been done differently.

And I believe this is a positive thing: it leaves space to the reader for imagining things instead of just taking what's in the book as the true story. Even if having some essay parts, it is a very subjective project that has a very clear point of view, so I think it's interesting how it still leaves some space of possibility for other narratives to co-exist inside the same space.

As limitations go there were some –always existing– economical restraints that shaped the book to be done with materials and using methods that were not costly, which I think that work for the project while also making it justice,

but that if those economical issues would not have existed, there would have probably been a different result.

Another conditional aspect was my inability to really explore the book's M30 route. Even if I did walk with Elena part of it to gain a sense of the landscape, I was not located in Madrid during the process of this book, which I think could have also changed the final editorial product.

And that leads me to one of the questions that arose by the end of working on *Madrid es la M30*, questions that if answered could create a whole chain of possible projects derived from this one:

- Would it be possible to intervene the spaces portrayed in the book, bringing back the project to the space where it originated? Would somehow signaling the book's route in the public space connect further the book with the places it narrates?

- What could have happened if we had proposed to other people to intervene in those spaces? If we would invite different artists and professionals from areas such as architecture or urbanism to create interventions, projects or essays in relation with some specific places of the route, which results could be later shown in a website that would serve as an annex to the book. That could bring several points of view and analysis to the space that would add up and enhance Elena's point of view.

- Could this book be the first one in a collection of books made from walks in different cities? Keep studying how walks can be graphically translated into a book form and how the different characteristics of different spaces can mean a change in its editorial representation.

The study and graphic investigation in portraying spaces

inside the form of the book and opening the latter to be read in non-traditional way is an investigation that really interests me and that I think I grasped its superficial layers during the process of this project. I find fascinating how such a small object as a book can hold in itself multiples and seemingly infinite spaces, and how those can be used to create and enhance narratives. I think it is a quite relevant topic for the editorial world nowadays, with the screens all around us, and I'm sure I'll keep working on this line of study in future projects.

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Fig. 1

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Fig. 2

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Fig. 3

Laurence Sterne's *The Life and Opinions of Tristram Shandy Gentleman*, from the edition of 1783. Retrieved on 16/6/2019 from <http://www.fulltable.com/vts/t/ts/a.htm>

Fig. 4

Laurence Sterne's *The Life and Opinions of Tristram Shandy Gentleman*. Retrieved on 16/6/2019 from <https://blankpage147.wordpress.com/the-blank-page/>

Fig. 5

Facsimile of Stéphane Mallarmé *Un coup de dès jamais n'abolira le Hasard's* 1897 edition, done by Michel Pierson and Ptyx in 2002. Pp. 18-19. Retrieved on 18/6/2019 from <http://coupdedes.com>

Fig. 6

Double-spread of Stéphane Mallarmé's manuscript of *Un coup de dès jamais n'abolira le Hasard* (1897). Retrieved on 18/6/2019 from [https://pt.wikipedia.org/wiki/Ficheiro:Jamais\\_un\\_coup\\_de\\_](https://pt.wikipedia.org/wiki/Ficheiro:Jamais_un_coup_de_)

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Fig. 7

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Fig. 8

Dada excursion to Saint-Julien-le-Pauvre, Paris. 14 April 1921. Retrieved on 26/6/2019 from <https://walkingart.interartive.org/2018/12/hbm-walking>

Fig. 9

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Fig. 10

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Fig. 11

Still from Francis Alÿs video of the performance *Sometimes Making Something Leads to Nothing* (1997). Retrieved on 6/5/2019 from <http://francisalys.com/sometimes-making-something-leads-to-nothing/>.

Fig. 12

Still from Francis Alÿs video of the performance *Sometimes doing something poetic can become political and sometimes doing something political can*

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Fig. 13  
Eugène Atget, *Rue de la Montagne-Sainte-Genève* (1898). retrieved on 20/7/2019 from [https://www.moma.org/collection/works/39490?artist\\_id=229&locale=es&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/39490?artist_id=229&locale=es&page=1&sov_referrer=artist)

Fig. 14  
Details of the use of the coordinates links inside the text in the book *Madrid es la M30*.

Fig. 15  
Samples of the typographies *Highway Gothic*, *Univers Light*, *Cormorant Garamond Light Italic*.

Fig. 16  
Sample of a Spanish highway sign. Retrieved on 03/09/2019 from [https://es.wikipedia.org/wiki/Archivo:Spain\\_traffic\\_signal\\_s225.svg](https://es.wikipedia.org/wiki/Archivo:Spain_traffic_signal_s225.svg)

Fig. 17  
Margins layout scheme for the text boxes and coordinates in *Madrid es la M30*.

Figs. 18-28  
Various photographs of the book *Madrid es la M30*.

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