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PhD Thesis abstract
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TRACING LOCOMOTION: *drawings of someone following a trajectory*

This PhD thesis uses scientific as well as design-based research in order to generate a deeper understanding of how an everyday urban practice, such as driving, might be visually and spatially articulated. It explores specific modes of drawing in order to question whether the moving image is itself a mode of architectural design, merging multiple spatial frameworks into a synthesised reality. It investigates temporality as a means of generating space, focusing on the qualitative notions of how an environment is perceived and practiced. Its aim is to create a mode of translation which has the ability to overcome a singular, static and disembodied point of view. By exploring spatiality outside of the limitations of a Cartesian container, Eva's process of translation aspires to explore the ways in which a habitual spatial practice could be represented but also how the observer's role (i.e the camera's) oscillates between an embodied and disembodied position.

Typically in map making the author attempts to appear invisible by remaining on the exterior of the map. Consistent with the "performative turn"¹, the author, i.e. cartographer is treated as a central point of orientation within already conducted mapping processes of driving across infrastructural landscapes.² The research aims to reflect upon the traditional role of the map-maker as a detached observer and explores and expands the spatial notions established by Michel de Certeau.³ Instead of striving to create a simulation or merely a representation of these embodied experiences, this PhD thesis uses the act of translation to generate new constructions of space. The distortions resulting from translation attempts are seen as an opportunity to create projective and propositional forms of space.

¹ Doris Bachmann-Medick, *Cultural Turns. Neuorientierungen in den Kulturwissenschaften*, Rowohlt, Reinbek bei Hamburg 2009, in particular chapter 2 "Performative Turn", pp. 104-143

² While occupying the Harry-Pregerson freeway interchange in central Los Angeles, a camera has been attached to the car while driving and tracking the movement of all of the cardinal directions in various combinations. This practice makes the authors the point of reference for the creation of the "map" and evokes the notion of phantom rides, a practice from the early days of film that epitomised technologically enhanced subjective views of space: Phantom rides are film clips shot by a camera attached to a vehicle. In an age when cameras needed to be mounted on a tripod, filmmakers used those methods to create camera movement by tracking shots in order not to be limited to a static position. The traveler's gaze looking out of the moving train into the landscape was passed on to the camera, obviously showing a first person view. See www.screenonline.org.uk/film/id/1193042/

³ Michel de Certeau distinguishes between how space is thought of, pictured and practiced. According to him a map (carte) represents a top view, a god's eye view that dominates drawings in architecture and urban planning, whereas an itinerary (parcours) depicts how a subject makes their way through space-time and specifies how and what they perceive. See Michel de Certeau, *The Practice of Everyday Life*, English ed., translated by Steven Rendall, University of California Press, Berkeley and Los Angeles 1984 (1980), in particular Part III: Spatial Practices