

*"Humans are animals and like all animals we leave tracks as we walk: signs of passage made in snow, sand, mud, grass, dew, earth or moss.... We easily forget that we are track-markers, through, because most of our journeys now occur on asphalt and concrete--and these are substances not easily impressed." - Robert Macfarlane - The Old Ways*

**CARTOGRAPHY - MAP MAKING**

the creation of maps, a graphic symbolic representation of the significant features of a part of the surface of the Earth.

**PSYCHOGEOGRAPHY**  
an approach to geography that emphasizes playfulness and "drifting" around urban environments

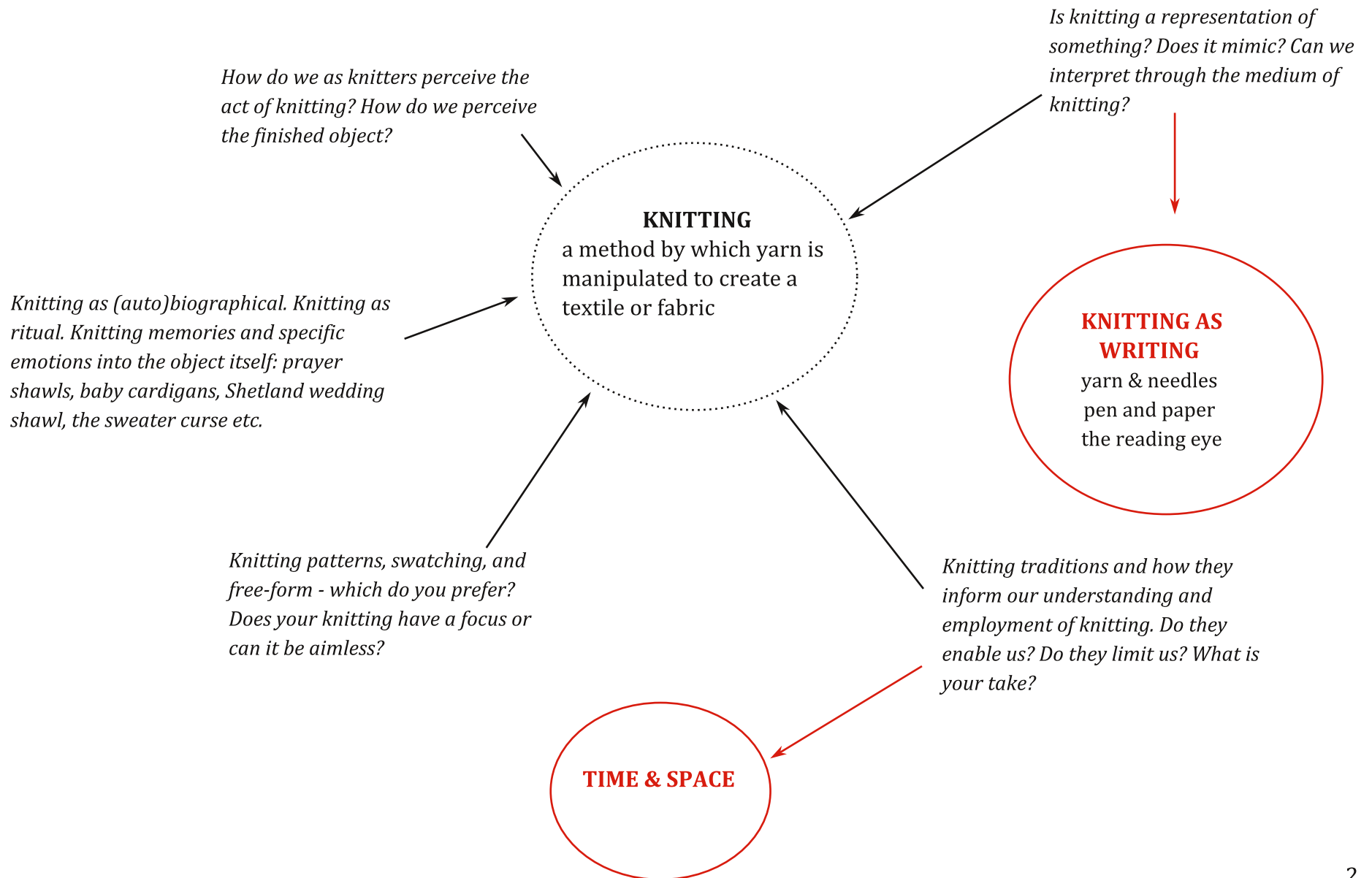
**MARK-MAKING**  
a term used to describe the different lines, patterns, and textures we create in a piece of art. It applies to any art material on any surface, not only paint on canvas or pencil on paper.

**FLÂNEUR/FLÂNEUSE**  
the keen-eyed stroller who chronicles the minutiae of city life

*I try to bring something back from every walk I go on.. the region contained in miniature form. At some point I want to upload those into my mind, so I walk around carrying the region inside my mind.  
- Nick Papadimitriou - BBC interview, 2011*

**DÉRIVE**  
*literally: drift.*  
..to notice the way in which certain areas, streets, or buildings resonate with states of mind, inclinations, and desires, and to seek out reasons for movement other than those for which an environment was designed..

*The sudden change of ambiance in a street within the space of a few meters; the evident division of a city into zones of distinct psychic atmospheres; the path of least resistance that is automatically followed in aimless strolls (and which has no relation to the physical contour of the terrain); the appealing or repelling character of certain places — these phenomena all seem to be neglected. - Guy Debord, Introduction to a Critique of Urban Geography*



**TASK ONE: Mapmaking**

Draw a map of a particular landscape you know well.

This can be anything from the route you travel to work, or the familiar steps you take in your kitchen when you prepare dinner, to your grandmother's garden or your childhood's paper route.

Decide how you want to draw it: outline or dots? Straight lines or meandering? Black & white or using colour?

Draw your memory.

**TASK TWO: Storytelling**

We will start to think about your drawing as a guide (not a blueprint!) to your knitting project.

What is a defining feature of your map? What elements tell a story? Which is the story you want to be knitting and how? What is the personal element?

Begin to doodle the outline of your personal project. What sort of project does your memory lend itself to? How does the story add up with your project?

**TASK THREE: Knitting**

Cast on 30 stitches and begin to play. Knit a few rows before you begin to make decisions.

Think about how the yarn & needles feel. Does that feeling work with the story you want to tell and the landscape you are trying to describe?

Does your knitting project feed into existing knitting narratives? Do you want to embrace them or reject them? Keep drifting around your ideas and enjoy the swatching journey.

**TASK FOUR: Knitting the Landscape**

Having swatched, made maps, and thought about your stories, it is time for you to combine all of these things.

Tips (and feel free to reject these!):

- + less is often more.
- + meandering is a valid way to experience a landscape.
- + make sure what you are knitting is wearable and its wearability is part of the map.
- + think about the actual fabric and textures as much as you think about colour. Where will you put the indentions and marks? Why is this important?