

## Maps and Walk location analysis

**(shaded pink squares are selections of the two photos choices)**

In the first workshop session with the full cohort of co-researchers present, we had a discussion of deconstructing the notion of a walk, and explored what constituted a walk – from an epic journey of new discovery, through to a more functional walk such as to the local shops. Also discussed was whether the term ‘walk’ was appropriate to use for a wheelchair user – the consensus was that it was wholly appropriate, as walk was envisioned more of a description of an activity than a physical action.

The co-researchers were briefed that their walks could be of any variety of their choosing, as long as it was geographically logistically feasible for them to get there. The walking pairs were given travel expenses to enable them to travel to their chosen walks, and also fees to pay for PAs were supplied.<sup>1</sup>

The co-researchers were asked to produce maps before and after their walks – the former based on planning and informed by prior knowledge or found information, and the latter based on experiential knowledge and memory. Amongst the nine walking pairs, nineteen walks were conducted in total, due to Group Nine undertaking three walks rather than two, due to them having more members in their group. The following chart is a basic initial analysis of the locations of the walks and styles employed in the map making exercises.

The categories of walks carried out with the numerical quantity were:

- Built-up urban areas (3)
- Urban water areas (e.g. river path) (5)
- National heritage parks (5)
- Coastal areas (1)
- Pockets in urban spaces (e.g. allotments) (5)

Further analysis and summary observations on the maps can be found underneath the chart below.

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<sup>1</sup> An early revelation in the project at the planning stages was that for many people with disabilities who use a PA, to choose to go on a walk would be a financial business decision, as they would need to pay for the PA for their time. This raised lots of discussion about the things able bodied people take for granted that are of issue to people with disabilities – for example the need to plan ahead for most things and the subsequent lack of spontaneity.

Walking Pair	Built-up Urban areas	Urban water areas	National parks	Coastal	Pockets in urban spaces
1. Anais and Julie		<b>Bristol Harbourside</b>	<b>Blaise Castle Estate</b>  Picturesque design, idyllic, disparity with text – perception		
2. Liz and Rosalind			<b>Leigh Woods</b>  aspiration, renewed confidence, future agency	<b>Portishead</b>  No map supplied	
3. Tom and Dale	<b>Bristol City Centre</b>  Gromit hunt  awareness of details – unicorns, ship on a stick				<b>Fishponds allotment</b>  different style of mapping the urban and allotment spaces – regimented vs freedom  Text as storytelling and information
4. Raheela and Paul		<b>Bristol Harbourside</b>  Circular walk – detour across Millennium Square enabled additional awareness's	<b>Ashton Court Estate</b>  Collapsed before and after on same map.  They show the path they took across the grass to the garden.  Rich with pleasure and enthusiasm.		
5. Tony and Sue		<b>Create Centre river walk</b>  “Hill too steep” – Embodied learning			<b>Fishponds Cycletrack</b>  “Graffiti and wild flowers type of day.”

6. Sharon and Soledad  [No maps submitted]		<b>Bristol Harbourside</b>	<b>Snuff Mills</b>		
7. Karen and Courtney	<b>Vassall Centre area</b>  residential streets  Courtney's area – autotopographical	<b>Bristol Harbourside</b>  map of challenges			
8. Terry and Glenise		<b>Snuff Mills</b>  Notice of a lot of wildlife, and interest in history.			<b>Baddocks Wood</b>  The map is functional not emotional. More reflective text on the back by Terry.
9. Neil, Jane and Hayley  (3 walks conducted)	<b>RWA Gallery Bristol, City Centre</b>  The only interior walk. Probably the shortest in length but the longest in time.				<b>Trooper Hill Allotments</b>  Lots of detail. Precise mapping of allotment plots, very neat.  Water butt is marked.

	<p>Both sides of paper used for different floors.</p> <p>Sculptures, art and floor plan of building – recall of memory</p> <p>Footprints added to show route.</p> <p>Little emotion and no judgement on the art.</p>				<p><b>Baddocks Wood (3<sup>rd</sup> walk for this group)</b></p> <p>Different walk the planned routes, more of an organic walk.</p> <p>Showed bench they all rested on walk way through.</p>
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## Looking at the maps - notes

### Pair 1 Anais and Julie

#### Map 1 Julie's map

There and back again walk

Non city setting, green space

Imaginative idea of nature

Little change between start map and overlay version

(How does it relate to Blaise castle map?)

One person in wheelchair depicted on map

'Before map' - didn't go quite as far as planned

Added Billy swimming and seeing rubbish on overlay, but not the warden's car incident

We felt she knew the landscape

Where they took photos added to the overlay

? Odd the tree with lopped branch and the rejuvenated stump?

No people in original map

Peopled in the overlay, they have personalised it and peopled it

Map is unweathered, but added the sun to overlay

Map is looks down on site, birds eye view, the overlay has their traces in it, more 3D

Nothing re the tensions present in the photos - it's all frolicking

Moments identified in overlay is 'took Billy off lead', a liberation, and Billy swimming

This is a pleasure map

The green idyll is framed by cars at the edge - makes the a sense of the wardens 4x4 even more out of place, particularly its absence from the map or overlay

(We reflected that we asked for moments of significance, what we got was trauma)

\*\* We find a simplified map in the photos taken, so this one appears to have been elaborated after the event.

## Map 2 Anais's map

There and back again walk

City walk

Harbour side, - the river

Walk not changed at all on overlay

Factual description of the place - very factual, no sense of landscape (interesting for landscape architect)

Length measured in time rather than distance

No people in it

Views added

Notes added, including comment on no shade

Rails noted as hazard

no deviation from the plans, except change to plan as no shade

(No dog on this walk)

## Pair 2 Liz and Ros

### Walk 1 Liz's walk

Circular walk.

Natural space

Leigh woods

The overlay adds the discovered terrain

Path of temptation for future visits: The present possibilities on the map become the temptations on the overlay - the lots of other possible walks, trajectories.

Contains the analysis by the walkers (map) and Liz (overlay)

Includes decision points

Shows creative imagination in her (Liz's) projections into the future to explore that space

Statements of intent, assessed risk

Renewed confidence, her aspirations, future imagining and agency

---- No Rosalind map available -----

## Pair 3 Tom and Dale

### Walk 1 Dale's

(Overlay done by Tom)

Riverside harbour walk

Tourist walk – The Grommits

Original map showed much less than the actual walk – just blocks of buildings

Overlay shows detours, including s time taken

Walk discursive

Bike parking noted on overlay by Tom, as are buses

Annotations on overlay are evaluative and add emotion and people

Drawings of bikes, buses, monuments, trees but no people

Unicorns grazing on college green

Red squares mark the chosen images

Fits with embodied learning - richness of details, sensory detail

Alma (daughter) is present strongly in both maps

## Map 2 Tom's map

City to allotment walk

Feels very detailed, planned

Comment re date significance in Spain

Shows annotations made after the walk

Very loose drawing of allotment, as compared to built up areas shown

Shows the grid of blocks, but no path. That's added later on overlay

Tom describes what they saw on overlay, inc the idea of coming here. Includes temporality

Teaching us in his annotations

Very observational, demonstrating his connectedness

Includes critiquing the mapping, 'doesn't capture the beauty of it' etc

Alma (daughter) is present strongly in both maps

City to allotment walk, from the pollution to the green idyll, with Toms shed.

## Pair 4. Paul and Raheela

### Walk 1 Raheela's walk

It's a there and back again walk

Green space out of the city

Lots of annotations to original map

Dogs and people mentioned

Diversions added to map, but stuck to the path otherwise

Didn't get to planned end point

Map annotated with key

Uses text to tell the stories of the walk

Added trees and other landscape features to original map, and again to the overlay

Pleasure of the walk apparent

(Anxiety turning to pleasure).

Deviations: Have to go around a building to coffee shop

They make a clear path of their own on the map, and overlay, showing them coming off the path.

### Walk 2. Paul's walk

Harbour side walk

(Note: all of our harbour walks were chosen by non Disabled people, maybe assumptions of being accessible?)

Circular walk

Lots of deviation from plan due to heavy rain.

Rain turned them back, diverted them into Millenium square

Added listening to the city, soundscape

Annotation describes people met, dogs, what seen

Male historical figures noted, ironic comment

Grommits appear

Pencil marks the intended route

## Pair 5 Sue and Tony

### Walk 1. Sue's walk

Cycle track, Fishponds

There and back again walk

Weather noted

Annotation of 'no dropped kerb', in red, danger, emotion (Sue making a point and feeling vulnerable)  
Graffiti  
Notable sights  
Urban but with green corridor  
Not motivated by it being a cycle track, but a green space- we think  
(Note that cyclists are privileged in the naming of these places, despite them being shared spaces)  
Sue has never done this walk before, but did a reccie before the walk (Note: this is so for several D walkers)  
People not shown on map, although they are there in the audio and photos  
Lots of blank space on map  
No wildlife marked on map  
One cyclist marked on map

### **Walk 2 Tony's walk**

Cycle-way down the riverside towards the Create Centre  
There and back again walk  
Tony had not done a reccie.  
Unexpected railway line, steep obstruction, causes deviation from planned walk  
Other challenges, eg hazard of tree roots mentioned  
Weather mentioned  
Has trees marked  
(We are not convinced they planned the end of the walk, thinking that they set out to see how far they could go)  
Map shows Tony's raised consciousness of dynamic relationship between wheel chair user and path

Both chose green corridor walks  
Both marked car parks, as do other walkers

### **No pair 6**

### **Pair 7 Courtney and Karen**

#### **Walk 2 Courtney's walk**

Vassell centre and surrounds – very suburban  
Tried and tested route  
There and back again?  
Cars on pavement noted  
Courtney's house, library, cat, work club all noted  
Autobiographical walk, autotopographical  
Very encoded map, hard to discern any detail or meaning

#### **Walk 1 Karen's walk**

Riverside urban  
Partly circular walk  
Marked significant buildings and sites on map  
Emotions marked (re the end)  
Obstacles marked - very diverted on their route  
Courtney being cold is marked  
Surfaces marked, a map of challenges!

Ground based, not about views  
(Walking here, as often limited about access to appropriate machinery, this is integral to the embodied experience). For me it's about seeing person and machine as one.

## **Pair 8 Glynis and Terry**

### **Walk 1 Glenys, Baddock wood**

Green space walk  
Circular walk  
Obstacles marked  
Distance mentioned  
Trees, river and entrances marked  
Doesn't tell us what they saw  
Terry signed the map  
No emotions on the map  
It's contained within roads  
Emotional stuff is caught in the writing on the reverse, not mentioned on map

### **Walk 2 Terry's walk Snuff mills**

Green space walk  
Circular walk  
Disabled access sign on map  
Fish observed, wildlife, woods,  
History notes: Quarry, Mill, Oldbury court,  
Tarmac surfaced paths noted  
River and other sights identified  
Annotated after the walk.  
The overlay includes fishing, coffee, steps barring access, flower garden,  
No note of camera incident on map (mentioned in selection).  
Annotation on the reverse that adds the emotion, and claims to observing species of fish, butterflies, birds - the inhabitants, the history and the people.

## **Group 9 Neil, Hayley, Jane**

### **Walk 1 Neil's walk**

Allotment walk

Designed to be circular, but became there and back again.  
Fatigue slowed them down, didn't even get to Neil's plot.  
Put the water butt on the overlay (mentioned in selection)  
Plots are made green on the overlay, were empty boxes on the map.  
The walk is only mark on map - it's very localised, no surroundings drawn in

### **Walk 2 Jane's walk**

Gallery walk

Sort of circular

Parking space and bike rack marked  
Lift marked (mentioned in selection), stairs drawn in  
Places to sit marked  
Sculptures and pictures -lightly described  
Overlay shows footprints  
No emotions noted

### Walk 3. Hayley's walk

Baddock wood

Circular walk

Benches marked - on overlay 'bench where we all had a rest' (half way around)

Very little context, the site fills the whole page

Overlay shows intended walk altered, we don't why. Change negotiated while walking, organic change.

Not much change on the overlay from that on the map.

### Our observations

- Several disabled walkers did a reccie before making the walk
- All of our harbour walks were chosen by non-Disabled people, maybe assumptions of being accessible?
- Note that cyclists are privileged in the naming of cycle tracks, despite them being shared spaces
- Several walkers mark car parks on map, important if you need to drive
- Walking often limited due to lack of access to appropriate machinery, this is integral to the embodied experience.
- Political, economic, cultural, historical context for all of this, particularly expressed in the aids and equipment.
- Is there a sensitivity about discussing the equipment? Does it raise issue too personal an issue?
- You can talk about some technical detail... But where the body merges into the machine it's unspeakable.
- We see walkers like Paul and Tony learning about equipment as well as challenges such as tree roots.