



WALK WAYS

INFO CONTAINED WITHIN THIS PDF:

Background to WALK WAYS

Essential info for prospective walkers

Dates and titles of walks in 2017

Short biographies of the WALK WAYS creators

2017 walks guided by Victoria Field

2017 walks guided by Simon Wilson

2017 walks guided by Sonia Overall

Dates and titles of walks in 2016

2016 walks guided by Victoria Field

2016 walks guided by Simon Wilson

2016 walks guided by Sonia Overall

Map of North Holmes Road Campus

PLEASE NOTE:

Each walk has a number (coloured orange) in the following pages which accords to date sequence e.g., Walk three = the third guided walk in a series of six walks.

Pages are designed to be downloaded separately, as needed.

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WALK WAYS

The WALK WAYS project was conceived in the summer of 2015 and the first series of six guided walks took place in the Spring of 2016. WALK WAYS walks are funded by the Sustainability Team's *Futures Initiative* and are located at the Canterbury Christ Church University North Holmes Road Campus. Each of the walks is designed to enable you to perceive or experience your surroundings a little bit *differently*.

'Each walk will provide participants with interactive and immersive experiences: new ways of seeing and moving that will encourage greater awareness of their surroundings and a stronger sense of place.

The project will give 'permission' for staff and students to leave their desks in pursuit of fresh air, exercise and a communal activity to 'recharge', supporting health and wellbeing.'

SONIA OVERALL (Co-creator of WALK WAYS)



ESSENTIAL INFO FOR ALL WALKERS:

Duration: No longer than an hour.

Meeting point: Yurt by pond in the Quadrangle, NHR campus

Start time: 12.30pm. Please turn up at least 5 mins before to register.

What to wear: Sensible shoes! Be prepared for any weather...

To book: Please email Maz Hamilton sustainability@canterbury.ac.uk

DATES AND TITLES OF WALKS IN 2017

WALK NO.	DATE	TITLE OF WALK	GUIDE
one	19th April	Life's Journey - Pilgrimage to the Self	Victoria Field
two	26th April	Walking with Thomas De Quincey	Simon Wilson
three	3rd May	Stopping and Staring	Victoria Field
four	10th May	Collaborative Walk	Sonia Overall
five	17th May	Walking through Heaven and Hell: Jocelyn Brooke's Bishopsbourne of the Imagination	Simon Wilson
six	24th May	Follow Me: a DriftMob	Sonia Overall

THE WALKS WAYS CREATORS AND GUIDES:

SONIA OVERALL



Sonia teaches on the Creative and Professional Writing programme, and writes fiction and poetry and explores experimental creative forms. She is an avid psychogeographer and draws on walking practices, psychogeography and place-based methods in her writing and research.

She is the founder of Peregrinations: Walking and Landscape Research Group in the School of Humanities, and of an international network of walking creatives and academics, Women Who Walk - www.women-who-walk.org @womenwhowalknet #womenwhowalknet

VICTORIA FIELD



Victoria is a tutor on the Community Arts and Education programme, and works as a writer and poetry therapist. She has had poetry and short fiction commissioned for BBC Radio 3 and 4 and has published three full collections, including the award-winning *The Lost Boys* (Waterloo Press, 2013). Her memoir *Baggage: A Book of Leavings* was published by Francis Boutle in 2016.

She qualified as a Certified Poetry Therapist with the International Federation for Biblio-Poetry Therapy and was identified in a recent Poetry Review as a pioneer in the use of therapeutic writing.

SIMON WILSON



Simon teaches on the MA Myth, Cosmology and the Sacred, and has a wide range of academic interests, including sacred art and literature, wisdom traditions, the Grail, Eastern Orthodox mystical theology, the writings of Charles Fort, Earth Mysteries, Sky Mysteries and mythopoetic representations of the East Kent landscape.

Simon is currently working on the theology of Eastern Orthodox icons, the possibilities and limits of Transformative Learning, and the re-imagining of the East Kent landscape in literature.



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WALK WAYS II

Six new 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus for 2017, designed to enable you to see and experience it *differently*...

Walks designed by Victoria **Field**

Introduction

Solvitur Ambulando is Latin for 'it is solved by walking'. Many thinkers and writers over the years have used walking as a way of sorting out their thoughts and getting a fresh perspective by – literally - getting a fresh perspective. Personally, I find walking invariably both calms and stimulates, and often answers my questions and dilemmas, usually unconsciously.

Reading and writing poetry can also have the same effect. By opening an imaginative space and allowing our thoughts to wander at will, without judgement or forcing an intention, we can often get new insights and regain momentum.

There is much common ground between writing and walking. Both are rhythmic and involve a line through a landscape. Poems especially employ repetition and there's a mixture of novelty and familiarity on both walks and in works of literature. Making new connections is central to both.

On these two walks, I invite you to join me in combining the reading and writing of poems and other texts, with a close engagement with the landscape of Canterbury Christ Church University campus. We will read and write as we go.

NB: Clipboards provided, please bring a pen and paper. No previous experience of creative writing required.

The two 'ways' of walking that Victoria has created are detailed on the pages below.

Walk **one**: Life's Journey – Pilgrimage to the Self

Description and Aim: Here in Canterbury, there is a rich tradition of pilgrimage dating back to the twelfth century. A pilgrimage can be defined as any journey to which we attribute meaning and significance. Sometimes we are just walking from A to B but if we do so mindfully and focus on what's happening both internally and externally, we can transform any ordinary walk into a pilgrimage of a kind.

We will begin by sharing ideas about pilgrimage and reading poems and quotations relating to these kinds of special journeys. We will then walk around the campus and at certain points stop to reflect, write and share.

Duration: An hour maximum from start to finish.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday 19th April, 12.30pm



Walk **three**: Stopping and Staring

Description and Aim: Often when we walk, we barely notice what is around us. On this walk we will read some texts that encourage a close look at the environment and use those as a springboard for our own writing.

We will then walk around the campus and at certain points stop to reflect, write and share. I will encourage you to bring a question to work on during this walk. The aim is to experience the walk fully through all our senses and to explore these impressions through writing. We will share our differing takes on the environment around us and use what emerges as information that we can take back to our working or personal lives.

Duration: An hour maximum from start to finish.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday 3rd May, 12.30pm





WALK WAYS II

Six new 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus for 2017, designed to enable you to see and experience it *differently*...

Walks designed by Simon **Wilson**

Introduction

In Old English the verb 'to walk' meant 'to roll' or 'to turn over.' It could be used figuratively, as in 'to turn over in one's mind.'

Walking is physical exercise, but equally it is an invitation to walk the mind, to turn over mental worlds and see them from new angles. So, properly understood, it never follows a straight line: it explores twists and turns rather than heading immediately for a pre-ordained destination or outcome.

There are many ways to facilitate this kind of walking. I find it useful to meditate on how landscape or streetscape have been perceived or imagined by others. This may be done by considering the way writers, painters or film-makers have re-figured particular localities in their work.

Or we may think about the vestiges of the past in an area, or simply look at alignments on a map. And then, as the world rolls, we go out and walk, in the fullest sense of the word.

The two 'ways' of walking that Simon has created are detailed on the pages below.

Walk **two**: Walking with Thomas De Quincey

Description and Aim: We will slowly walk in pairs: one person in each pair will be asked to close their eyes and allow themselves to be led by the other, following me. At a number of stations we will halt and I will read out brief texts drawing on the life and works of Thomas De Quincey (1785-1859). De Quincey, author of *Confessions of an English Opium-Eater* (1821), has been lauded as the first psychogeographer and a proto-flâneur. We will follow him on his wanderings through the labyrinthine streets of London, as he relishes the spectacle, desperately searches for Ann of Oxford Street, or tries to flee terrifying phantoms.

Our walk will take us to the labyrinth of his own mind and beyond, into the very centre of his being, where we will encounter the gothic horrors of a disordered digestive system.

The aim of the walk will be to explore the relations and tensions between walking, health, and the imagination, as starkly exemplified by the life and works of De Quincey.

Duration: Around 20 minutes for the walk, and then 20 minutes or so discussion/feedback.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday, 26th April, 12.30



*Very truly yours,
Thomas De Quincey.*



Walk **five**: Walking through Heaven and Hell: Jocelyn Brooke's Bishopsbourne of the Imagination

Description and Aim: Following the same paired-off procedure as in Walk One, we will follow in the footsteps and mindsteps of Jocelyn Brooke (1908-1966). Brooke walked the countryside around Bishopsbourne, a village south-east of Canterbury, describing it in works such as *The Orchid Trilogy* (1948, 1949, 1950), *The Image of a Drawn Sword* (1950) and *The Dog at Clambercrown* (1955). He portrays what he called "a country of the mind," a landscape transfigured by the imagination.

As we walk this Brookean country it will stand revealed as Eden, but also as full of subterranean danger. We may also encounter the worst place in the world. With careful guidance, however, we will not lose our way, and may return from our outing to Bishopsbourne sadder and wiser people.

Duration: Around 15 minutes for the walk, and then 20 minutes or so discussion/feedback.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday 17th May, 12.30



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WALK WAYS II

Six new 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus for 2017, designed to enable you to see and experience it *differently*...

Walks designed by Sonia Overall

Introduction

We often find ourselves moving through place without noticing where we are or how we got there. How often do we look above eye level? How often do we question the routes we find ourselves taking every day? In the rush of movement from desk to meeting to seminar, we rarely consider the spaces around us.

It's time to switch off the screen and get outside. These walks will revisit the campus to find the unusual and overlooked in the familiar. We will aim to see place afresh, making observations, seeking synchronicity and challenging the way we experience our habitual surroundings. We will use psychogeographical approaches to respond playfully and creatively with place, creating our own desire paths, embracing obstacles and interacting with closed and open spaces. Be prepared to do something radically different...

The two 'ways' of walking that Sonia has created are detailed on the pages below.

Walk four: Collaborative Walk

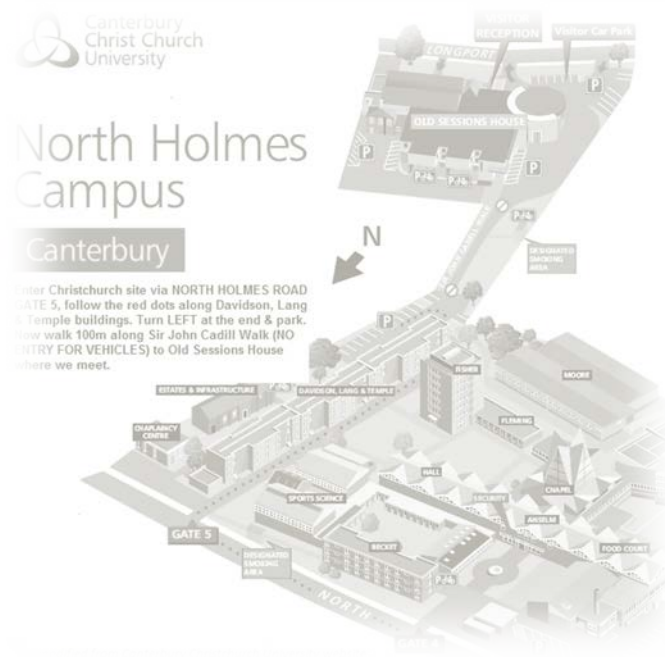
Description and Aim: In this walk we will encounter the campus as a unified body. Participants will be physically connected and will work together to navigate the route. We will use randomised instructions to create a path around and between spaces, and find out how the experience of mass collaborative movement affects us physically and emotionally.

What constraints does this place on us, and what new ways of access does it open up?

Duration: Around 30 minutes for the walk, followed by discussion and feedback.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday 10th May, 12.30



Walk **six**: Follow Me: a DriftMob

Description and Aim: In this walk we will explore the campus using a version of the psychogeographical game 'DriftMob'. Created by site specific theatre practitioner Stephen Donnelly, 'DriftMob' uses exploration and creative agency to interact playfully with urban spaces. Our campus version will encourage us to connect and intervene with the site: a walking version of follow-my-leader that challenges the usual behaviours of public space. Responses can be as gentle or high energy as participants wish!

Duration: Around 30 minutes for the walk, followed by discussion and feedback.

Start location: Meet at the Yurt, by the pond (near the Book Shop), North Holmes Road Campus

Date: Wednesday 24th May, 12.30





DATES OF WALKS IN SPRING 2016

WALK NO.	DATE	TITLE OF WALK	GUIDE
one	Tues 17th May	Pilgrimage to the Self	Victoria Field
two	Fri 20th May	Boundaries and Portals	Sonia Overall
three	Tues 24th May	Stopping and Staring	Victoria Field
four	Fri 27th May	Uncanny Canterbury	Simon Wilson
five	Tues 7th June	Green spaces and the Labyrinth	Sonia Overall
six	Fri 10th June	Unearthing Ancient Paths	Simon Wilson

PLEASE NOTE:

Although the intention is for these walks to be self-guided, no route map as yet has been created! We are currently working on this and a map uploaded as soon as possible.

Once the map is available, content of the following pages which describe these walks has already been modified to enable an individual or group to do them without the accompaniment of a guide.



WALK WAYS

Six 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus designed to enable you to see and experience it *differently*...

Walks designed by Victoria **Field**

Introduction

Solvitur Ambulando is Latin for 'it is solved by walking'. Many thinkers and writers over the years have used walking as a way of sorting out their thoughts and getting a fresh perspective by – literally - getting a fresh perspective. Personally, I find walking invariably both calms and stimulates, and often answers my questions and dilemmas, usually unconsciously.

Reading and writing poetry can also have the same effect. By opening an imaginative space and allowing our thoughts to wander at will, without judgement or forcing an intention, we can often get new insights and regain momentum.

There is much common ground between writing and walking. Both are rhythmic and involve a line through a landscape. Poems especially employ repetition and there is a mixture of novelty and familiarity on both walks and in works of literature. Making new connections is central to both.



On these two walks, I invite you to combine the reading and writing of poems and other texts, with a close engagement with the landscape of Canterbury Christ Church University campus.

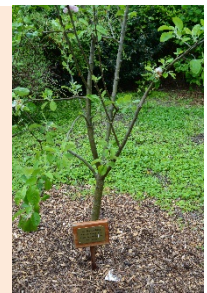
You should bring a notebook and something to write with. A clipboard might help you write comfortably out of doors.

The two 'ways' of walking that Victoria has created are detailed on the pages below.

Walk **one**: Life's Journey – Pilgrimage to the Self

Got 10 minutes? Take a circular walk. Think of a focal point a short distance from your starting place: a tree, a sculpture, a bench... Walk there slowly, and find a different route back again.

Got 30 minutes? Follow stages 3 and 4 of the walk below.
Read on...



Description and Aim: Here in Canterbury, there is a rich tradition of pilgrimage dating back to the twelfth century. A pilgrimage can be defined as any journey to which we attribute meaning and significance. Sometimes we are just walking from A to B but if we do so mindfully and focus on what's happening both internally and externally, we can transform any ordinary walk into a pilgrimage of a kind.

You may find emotions get stirred by thinking about such journeys. That's fine but do take care of yourself and stop if you need to.

A pilgrimage is like life's journey in miniature and every journey however small can be a metaphor for life – just as a single day can represent a lifetime.

How to walk this way:

Some pilgrimages have a destination. Others may just be a wander, like those undertaken by the early Celtic Christians who simply allowed themselves to set sail and taken with the tides. This walk goes in a circle.

Different writers identify up to seven distinct stages to a pilgrimage. For this walk, I've reduced these to five: the *Longing or the Call*; *Preparation and Departure*; *the Journey*; *the Arrival*, the *Sacred Experience*, *the Insight*; *the Return*.

The walk starts with a poem, which you can find online by following the link provided. You may wish to take a copy of the poem with you on the walk.

The Longing or the Call

Begin by reading 'The Journey' by **Mary Oliver**, which describes a call to make a journey. You can find the text online here:

<http://www.thepoetryexchange.co.uk/uncategorized/the-journey-by-mary-oliver/>

Note a few words about why you are here. What called you?

Preparation and Departure

Walk alongside Hepworth and Newtown down to the Maxwell Davies building. I encourage you to consciously focus on the inner and outer realms.

What are you carrying? What is your 'baggage'?

Stop at the sign commemorating St Augustine's Abbey.

Pilgrimages traditionally visit sacred sites – a sacred site can be defined as 'a place where the physical world meets the spiritual world.' As well as famous sacred sites, you may have such places in your personal geography, e.g. for me, the Blean is one, our bed another.

Note what might be a 'sacred site' for you.

Does the road wind uphill all the way?

Yes, to the very end.

Will the journey take the whole long day?

From morn to night, my friend.

Christina Rossetti
from 'Up-hill', 1867

The Journey

Walk into the garden behind Coleridge. If the weather is appropriate, take off your shoes and socks and walk barefoot. If not connect in some other way, for example by touching the grass, leaves or flowers.

Note what it is like to walk on different ground, to walk and connect with the earth.

Carry on your walk past Coleridge where there is a sculpture of a quaver made of keys. This reminds me of the famous Cruz de Hierro on the Camino to Santiago where pilgrims leave behind something they want to move on from.

I invite you, in your imagination, to leave something behind at this point.

Make a note of what you have left behind and bid it farewell.

The Arrival, the Sacred Experience, the Insight

Walk around the outside of Thorne before entering the Jubilee Orchard. Here you may like to reflect on other metaphors for life's journey. You can also think of the symbolism of a walled garden and the tension between control and freedom, wildness and civilisation.

Note what strikes you about the season, what's growing and what's dying back, the weather.

Now walk through to Fyndon where there is a beautiful plane tree with a bench around it. We'll call this the place of **Arrival**, whether to a Sacred Experience or an insight or idea.

Sit on the bench and stay open to whatever comes to mind, and note it down.

5. The Return

Now come back to 'civilisation'. I invite you to reflect on how it feels to go from being outside to inside. Go towards Laud through two pairs of doors into the Olive Garden. Then go into the Touch Down café, which may feel noisy and alienating after the natural beauty you've experienced.

In *Four Quartets*, T. S. Eliot explores the way endings are new beginnings and vice versa:

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

T.S. Eliot

from Section V. of 'Little Gidding', *Four Quartets*, 1943

Spend a few moments noting down what has changed for you doing this pilgrimage.

Further resources:

Phil Cousineau, *The Art of Pilgrimage – The Seekers Guide to Making Travel Sacred* - a popular general book

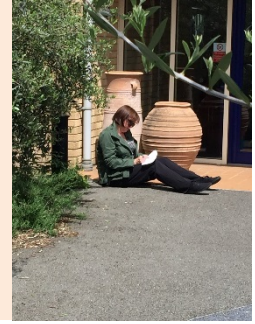
Victoria Field, *Baggage – A Book of Leavings* - available directly from Francis Boutle Publishers
www.york.ac.uk/projects/pilgrimage - part of an ongoing research project into contemporary pilgrimage at York University



Walk **three**: Stopping and Staring

Got 10 minutes? Take a short walk in your immediate vicinity. Stop and stare in a place you have never stopped before. What do you notice for the first time?

Got 30 minutes? Take a ten-minute walk in any direction. Stop somewhere quiet to read 'In Praise of Walking'. Walk back, tuning in to all of your senses.



Description and Aim: Often when we walk, we barely notice what is around us. On this walk you are invited to read some texts that encourage a close look at the environment and use those as a springboard for your own writing.

How to walk this way:

Think of a question to work on during this walk. The aim is to experience the walk fully through all your senses and to explore these impressions through writing.

Find the texts online by following the links below. Take these with you to read when prompted.

Text 1

Before you walk, find a comfortable spot to sit and read the poem 'In Praise of Walking' by **Thomas A. Clark**.

You can find the full text online here:

<http://poem4us.blogspot.co.uk/2012/07/in-praise-of-walking.html>

Follow the signs to Johnson and make your way into the courtyard. Here take time to face in four different directions and make a note of your sensory impressions each time.

What do you see, hear, smell, feel or sense? What can you touch and how is that?

Now walk back to Laud, carry on through Hepworth towards Fleming.

Stop and stare in a place where you have never stopped before. What do you notice for the first time? Make a note.

Text 2

Come out onto the grassy quadrangle and either find somewhere to sit on a bench or wall or lie on the grass. Read 'The Summer Day' by **Mary Oliver**.

You can find the full text online here:

<http://www.loc.gov/poetry/180/133.html>

Spend some time being 'idle and blessed' – that is, doing nothing. Set your phone or watch to sound in five or ten minutes then sit or lie on the grass and deliberately do nothing. Note how it feels to consciously create this space in time.

Text 3

Walk to the Olive Garden behind Touchdown. Read 'I Would Like to be a Dot in a Painting by Miro' by Moniza Alvi.

You can find the full text online here:

<https://www.poemhunter.com/poem/i-would-like-to-be-a-dot-in-a-painting-by-miro>

Look around you in this space. What would you like to be?

Write down some notes or thoughts in the voice of that object.

Feel free to email any reflections on these walks to Victoria at:
victoria.field@canterbury.ac.uk or victoria@thepoetrypractice.co.uk





WALK WAYS

Six 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus designed to enable you to see and experience it *differently*...

Walks designed by Simon **Wilson**

Introduction

Introduction

In Old English the verb 'to walk' meant 'to roll' or 'to turn over.' It could be used figuratively, as in 'to turn over in one's mind.'



Walking is physical exercise, but equally it is an invitation to walk the mind, to turn over mental worlds and see them from new angles. So, properly understood, it never follows a straight line: it explores twists and turns rather than heading immediately for a pre-ordained destination or outcome.

There are many ways to facilitate this kind of walking. I find it useful to meditate on how landscape or streetscape have been perceived or imagined by others.

This may be done by considering the way writers, painters or filmmakers have re-figured particular localities in their work. Or we may think about the vestiges of the past in an area, or simply look at alignments on a map. And then, as the world rolls, we go out and walk, in the fullest sense of the word.



The two 'ways' of walking that Simon has created are detailed on the pages below.

Walk **four**: Uncanny Canterbury; or, Filling in the Gaps

Got 10 minutes? Take a short walk to a quiet spot where you can sit down. Set yourself a 5-minute alarm. Close your eyes and keep them closed until the alarm sounds. Walk back slowly, noting any shifts in perception.

Got 30 minutes? With a willing partner, follow stages 1 and 2 of the walk below. Swap roles halfway. Read on...



Description and Aim: This walk requires working in pairs. Walk slowly: one person with their eyes closed, allowing themselves to be led by the other. At a number of stations the leader will halt and read out brief texts drawing on wartime walks in the film *A Canterbury Tale* (Michael Powell and Emeric Pressburger) and the short story *The Demon Lover* (Elizabeth Bowen), and also on Freud's concept of the uncanny.

How to walk this way:

- One walker should close their eyes or wear a blindfold.
- The leader should warn their partner of obstacles and look out for campus traffic. Lead, walking in a zig-zag or serpentine fashion, pausing for readings where instructed. Keep to your role for the whole walk or swap between sections.
- You will experience a mazy perambulation of the campus. The aim of the walk will be to explore new relationships to mental and physical structures, with all the possibilities and challenges that may entail.

1. A Canterbury Tale

Lead your partner slowly and circuitously around campus until you can see the cathedral. Stop and read the following:

Towards the end of the film *A Canterbury Tale*, written, directed and produced by Michael Powell and Emeric Pressburger in 1944, Alison Smith, played by Sheila Sim, wanders the bombed-out streets of Canterbury, which have been reduced to rubble – flattened – by the blitz of June 1942.

She is looking for a particular garage, but in a cityscape devoid of the usual points of reference, she loses orientation completely.

She asks a passer-by the way and is told: "It is an awful mess: I don't blame you for not knowing where you are. But you get a good view of the cathedral now."

Alison turns around and sees, as if for the first time, the cathedral. It is as if it had simply not been there before and is now revealed by the absence of buildings around it.

With the aid of this sight she is now able to orient herself, and eventually find the garage, where she will be told that her lover, whom she believed killed in action, has in fact survived, and is returning to her. She is overcome by joy.

In view of the cathedral, ask your partner to open their eyes.

2. The Demon Lover

Lead your partner around campus until you are in sight of ruined walls, ancient or modern. Stop and read the following:

One year after *A Canterbury Tale*, in 1945, the Anglo-Irish novelist Elizabeth Bowen published *The Demon Lover*, a collection of what she called "wartime... stories". Its title is a reference to the poem "Kubla Khan" by Samuel Taylor Coleridge, with its line describing "woman wailing for her demon-lover".

Most of Bowen's stories are ghost stories. In a London of bombsites and smashed houses - in the places once occupied by buildings - something appears. The old structures are wrecked, but something else appears.

In the title story, Kathleen Drover returns to the London house she has abandoned for the countryside, to pick a few things up. Awaiting her, in the house which has so far survived, is a note from the fiancé she had thought killed in action in the First World War. Unlike Alison in *A Canterbury Tale*, she is not overwhelmed by joy.

Unnerved, she leaves the house, and takes the first taxi she sees. When she finally catches sight of the driver's face she begins screaming, and never stops screaming as she is driven off into "the hinterland of deserted streets". The story ends at this point, with these words, and she becomes lost to the view of the reader as Mrs Drover is transported into the bombed world where all landmarks of her every-day life are missing.

In view of the ruined structure, ask your partner to open their eyes.

3. The Uncanny

Lead your partner in a circuitous route around the same area. Come back to view the same spot from a different angle. Stop and read the following:

In 1919, just after the First World War, in which he had been too old to fight, the eminent Austrian psychologist Sigmund Freud published an essay on spooky stories, called "The Uncanny." The uncanny, he wrote, is "that class of the frightening which leads back to what is known of old and long familiar", but which, for various reasons, have been repressed, pushed out of consciousness. Such as Kathleen Drover's lover.

Freud makes much of the etymology of the German word translated into English as uncanny: *unheimlich*. Let's do the same. *Unheimlich* appears to be the opposite of *heimlich* - "secret." *Heimlich/unheimlich*. So *unheimlich* designates the unsecret, the unconcealed, the unhidden, the revealed. But at the heart of the word *unheimlich* is the word *Heim* - "home." So perhaps we can say that the *unheimlich* - the uncanny - is everything which destroys the security of house and home.

Or perhaps, when the structures of the home are demolished, we see what they had served to contain or hide. As when a house is bombed and something else is revealed, something which was already there but obscured.

A demon lover, and a taxi-ride into absence.

Ask your partner to open their eyes.

4. The eyes of the heart

Lead your partner back to where you started your walk. When you reach your starting place, stop and read the following:

For Alison in *A Canterbury Tale*, unlike Kathleen Drover, the destruction of everyday structures eventually leads to true orientation and bliss.

The difference lies in fundamentally opposing ways of knowing and being in the world. For Freud, the last Enlightenment man, the structures of convention and the home are necessary to keep in check the deep chaos of the mind: remove the everyday walls of civilisation and terror is the result.

For Alison, the disappearance of the everyday enables her to find a deeper home, her true home, the longed-for home of the heart. The Eden which is known of old and long familiar but almost forgotten.

As a result the world is now her home in a way it never was for Kathleen Drover. She lives in and sees in and around her a world of enchantment.

Perhaps a university can help open the eyes of the heart, so we can truly find our home in the world. What does that university look like?

As your partner to open their eyes.

Further resources:

Elizabeth Bowen, *The Demon Lover and Other Stories* (Harmondsworth: Penguin Books, 1966).

Samuel Taylor Coleridge, "Kubla Khan or, A Vision in a Dream," *Poems*, ed. John Beer (London: J.M. Dent & Sons Ltd, 1986) 167-168.

Sigmund Freud, *The Pelican Freud Library Volume 14, Art and Literature: Jensen's Gradiva, Leonardo Da Vinci and Other Works*, translated from the German under the general editorship of James Strachey, edited by Albert Dickson (Harmondsworth: Penguin Books, 1985).

A Canterbury Tale (1944). Dir. Michael Powell, Emeric Pressburger.



Walk **six**: Unearthing Ancient Paths

Got 10 minutes? Walk quickly in a straight line as far as you can, following the length of wall or path. Find a slow, meandering route to return to your starting point. What do you notice about these different types of walking?

Got 30 minutes? With a willing partner, follow stages 1, 2 and 6 of the walk below. Read on...



Description and Aim: This walk requires working in pairs, following the same procedure as in walk four. You will walk an imagined Neolithic landscape, with its stone circles, dolmens, stone rows and already ancient trackways. Inspired by a tradition of writings from Alfred Watkins in the 1920s to the contemporary academic journal *Time and Mind*, you will explore this landscape and listen for what it might still have to say to you today.

How to walk this way:

- One walker should close their eyes or wear a blindfold.
- The leader should warn their partner of obstacles and look out for campus traffic. Lead, walking in a zig-zag or serpentine fashion, pausing for readings where instructed. Keep to your role for the whole walk or swap between sections.
- You will explore an imaginary landscape. As you do this, you will also be exploring different ways of looking at the past, the present and the future. And at yourself.

1. Old Straight Tracks

Before beginning the walk, the follower closes their eyes, and the leader reads:

“One hot summer afternoon, 20 June 1921, [Alfred Watkins] was at Blackwardine in Herefordshire. On a high hilltop he stopped and looked at his map before meditating on the view below him. Suddenly, in a flash, he saw something which no one in England had seen for perhaps thousands of years. Watkins saw straight through the surface of the landscape to a layer deposited in some remote prehistoric age. The barrier of time melted and, spread across the country, he saw a web of lines linking the holy places and sites of antiquity. Mounds, old stones, crosses and old crossroads, churches placed on pre-Christian sites, legendary trees, moats and holy wells stood in exact alignments that ran over beacon hills to cairns and mountain peaks. In one moment of transcendental perception Watkins entered a magic world of prehistoric Britain, a world whose very existence had been forgotten.”

(John Michell, *The New View Over Atlantis*. London: Thames and Hudson, 1983, 23.)

The lines he called leys or ley-lines, and he believed them to be old straight tracks laid out by surveyors millennia ago and used by traders to move across the country. Traders much like himself perhaps.

There are no standing stones, no stone rows, dolmens or long barrows on campus. But if we trick the leys out of their straightness and take an old winding path, perhaps they and other visions will be revealed to our mind's eyes.

Lead your partner on a circuitous walk towards a wall.

2. The Stones of Avebury

At the wall, stop and read the following:

William Stukeley toured the ancient sites of Britain – Stonehenge, Avebury, Silbury Hill, the Devil's Arrows and many others – meticulously surveying and drawing them. The father of field archaeology in Britain, he came to believe that Stonehenge, and the other monuments he visited were constructed by druids, famed for magic; that the stone circles were built by proto-Christians, and Britain was the true Holy Land, of which he was a priest and prophet. The great complex at Avebury was, he argued, laid out by these proto-Christians in the shape of a circle and a serpent, which he held to be symbols of the Deity.

Thus God is manifest in the British countryside if we know how to look. What wonders can you see?

Instruct your partner to hold out their hands and 'touch the stones at Avebury', exploring the surface.

3. Dolmen

With your partner's eyes still closed, read them the following:

We move on to a very 20th century vision of the ancient monuments of Britain, the stones, burial mounds and churches. It is a vision found in a booklet published in 1961 called *Skyways and Landmarks*. It was written by Tony Wedd, who, during the 2nd World War, had been an RAF pilot and so was used to seeing the Earth from above. In *Skyways and Landmarks* he argued that stone circles, long barrows, and their like could reveal the secrets of the cosmos. For Wedd the ancient sites were navigation aids for pilots of extraterrestrial spacecraft. The pilots used them to keep on course, on track, indeed, on the old straight track.

In Wedd's view Watkins' leys were lines of magnetic force used by UFOs as a means of propulsion. Thus the ancient markers guide peoples who Wedd regarded as our spiritual as well as technological superiors in their mission to bring humanity a message of peace and to transform us. If we congregate at the monuments we will see the craft, they may even contact us. Ancient sites such as Stonehenge draw down our future to us: without them our future would lose its way, or crash as it runs out of energy.

Lead your partner to a tall, ideally freestanding structure – a tower, gatepost, tree... Stop and read the following:

We are now standing by a dolmen. Three huge stones, higher than us, support an even bigger horizontal capstone. It would crush us if it fell, but it won't: it has stood for 6,000 years. Is it a

message from the past? A message from the past to the future? Just what is the point of the past if it cannot change us and change the future? Touch it: see what you feel.

Instruct your partner to hold out their hands and explore the surface.

4. Long Meg and her daughters

Lead your partner to a series of similar structures, such as a set of bollards, railings or posts. Stop and read the following:

We are standing at Long Meg and her Daughters. Long Meg is a 12-ft tall monolith standing somewhat apart from her daughters, a huge circle of granite stones. The stones are said to be uncountable. Peter Thornborough, a Historic Buildings officer, was here on his honeymoon in the 1960s. Walking among the stones he felt dizzy and peculiar. He entered a strange kind of trance in which he felt the stones and he were occupying different periods of time, as if he was in a timeslip. Leaning against one of the stones, he got an electric shock. Research conducted by the Dragon Project in the 1980s suggested that these strange experiences were the consequence of the radiation emitted by the stones, which had produced in Thornborough's mind a sensation of timeslip, so that he felt that he had been granted a view of another age. The radioactive stones actually seem to make one travel in time, and even induce visual hallucinations.

Or perhaps Thornborough was affected by the natural electromagnetic energies of the place. Canadian neuroscientist Professor Michael Persinger has argued that naturally occurring electromagnetic fields stimulate the brain's temporal lobe and produce mystical experiences and altered states of consciousness, even the sensation that one is in the presence of some entity or other.

Reach out and touch the daughters of Long Meg: they may grant you visions. Or simply give you a mild shock...

Instruct your partner to hold out their hands and explore the 'daughters of Long Meg'.

5. Passage grave

Lead your partner to a covered walkway (a brick walkway or stone arch is ideal). Stop and read the following:

We are now standing in a passage grave. We are in a narrow passage, made of large slabs of stone on both sides and above us, with burial chambers leading off it. The whole structure is covered by earth, so that it looks like a burial mound from outside.

We can see that the surfaces of the internal stones are covered in intricately carved lines, some resembling, as it has been pointed out, giant fingerprints, others looking like concentric rings or parallel zigzags. They are 6,000 years old. It has been proposed by some archaeologists that these fascinating patterns were produced by people under the influence of hallucinogens. In the early stages of hallucinogenic trance one apparently sees certain recurring kaleidoscopic patterns: fretwork, chessboard patterns, stars, crystals, spirals, concentric circles, zigzags. They are called entoptic patterns.

In this dark space we are gazing at the interior of a Neolithic mind. The whole grave is a brain. Entering it, we go into ourselves and the ancestral mind, we explore some of the basic patterns of which perception is made.

Lead your partner to the edge and instruct them to reach out and trace the patterns with their fingers.

6. The cursus

Lead your partner slowly and circuitously to the end of a straight path. Turn them to face back along the path. Stop and read the following:

Now we come to the end of the old winding path, and finally we see dead straight lines in front of us. It is not a ley, an imagined line connecting various markers, but a cursus, an earthen avenue of ditches and banks, some four to five thousand years old. This one is immense – four miles long. Cursuses are the largest prehistoric monuments in Britain, and may be unique to this country. They were given their name – which means racecourse – by William Stukeley, whose vision we encountered towards the beginning of our walk.

What is it? Not a racecourse that's for certain.

Perhaps a gentleman called Paul Devereux knows. Now the managing editor of the peer-reviewed journal *Time and Mind*, and a respected researcher, in the 70s, 80s and 90s he was the editor of *The Ley Hunter* journal. He speculated that these straight structures on the surface of the earth were related to the spirit flights of shamans (so in a way we are also back with Bladud, who flew straight over his realm and even to Greece). In ecstatic states, the shaman's spirit flies out in straight lines over the land. Perhaps all spirits move in straight lines. Cursuses do not guide UFOs, they guide spirits – perhaps the spirits of shamans - and protect them - and protect us too from their presence. Why is it easier for us now to believe in a shamanic past than in proto-Anglican druids? Or extraterrestrial spacecraft? What will people believe in the future, when they mock our cultural obsession with shamanic practice?

Look at that cursus. It seems to go on forever. Where are its straight lines taking you at the end of our winding track?

Instruct your partner to open their eyes.





WALK WAYS

Six 'ways' of walking around the Canterbury Christ Church University North Holmes Road Campus designed to enable you to see and experience it *differently*...

Walks designed by Sonia Overall

Introduction

We often find ourselves moving through place without noticing where we are or how we got there. How often do we look above eye level? How often do we question the routes we find ourselves taking every day? In the rush of movement from desk to meeting to seminar, we rarely consider the spaces around us: under the pressure of workloads, we deny ourselves permission to find the space, physical and mental, to reflect.

Walking has been proven not only to improve our sense of wellbeing, but to facilitate ideation. Coupling this with psychogeographical approaches, walking can help us to look and think in new ways. It



increases productivity and enables reflection.

It's time to switch off the screen and get outside. These walks

revisit the campus to find the unusual and overlooked in the familiar. They aim to see place afresh, making observations, seeking synchronicity and challenging the way we experience our habitual surroundings. Spend some time visiting and dwelling in the pockets of green space on campus, and dip a toe into the practice of 'forest bathing'. You can apply these principles to walking wherever you are.



The two 'ways' of walking that Sonia has created are detailed on the four pages below.

Walk **two**: Boundaries and portals

Got 10 minutes? Walk the long way. Give up those 'rat runs' between buildings and explore the paths that circuit the campus. Go through a door, gate or arch you've never used before. It may take longer to get there, but you'll feel better for it.

Got 30 minutes? Take a *dérive* or 'drift' using the principles of psychogeography. Follow your curiosity to see things anew.
Read on...



Description and Aim: This walk explores the closed spaces and gateways of the campus, potential and literal. It employs elements of psychogeography and mythogeography (see below). In accordance with the practice of the '*dérive*' or 'drift', try not to follow a set route, but walk wherever your curiosity leads you. Seek out walls, perimeters and boundaries, explore their surfaces and find ways through them, real and imagined.

What is psychogeography?

'The study of the specific effects of the geographical environment (whether consciously organized or not) on the emotions and behaviour of individuals'

Guy Debord, 'Introduction to a Critique of Urban Geography' [1955]

What is mythogeography?

Concerned with places 'where multiple meanings have been squeezed into a single and restricted meaning'.

Phil Smith, Mythogeography.com

What is the *dérive*, or drift?

A 'technique of rapid passage through varied ambiances'.

Guy Debord, 'Theory of the *Dérive*' [1959]

How to walk this way, and what to ask yourself:

What happens when we question the routes laid out for us?

What do closed spaces offer us, and what do we notice when we view gateways as portals of possibility?

- Focus on touch, movement, interaction, edges and gateways.
- Stick to perimeters and look for portals that may take you somewhere – or nowhere.
- Look at how pedestrians are channelled through space, consciously or otherwise.
- Touch surfaces, especially walls.
- Walk on edges (but be safe!). Cross over defined walkways. Disobey signage. Don't get run over.

- Look at shapes of pathways: curved edges, circular walks, the linking CCCU logo pathway in the olive garden.
- Be led by your curiosity.
- If you see someone interact with a space in an interesting way, join in.

KEY PLACES TO ENCOUNTER:

Old Sessions House. A defined perimeter with ancient - and terrifying - walls, some formidable portals and a spectacle of signage.

Augustine Abbey. Bare ruined choirs and blocked doorways: levels of entrances, containment and escape.

Bake house and physic garden. An ancient boundary and some contained cloister walking; from here, there are two hidden walkways to the Johnson garden (pond).

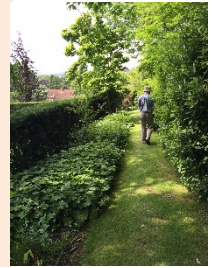
North Holmes Road gates. The business end of campus: one way, goods in, and some walled palimpsest.



Walk **five**: Green spaces and the labyrinth

Got 10 minutes? Walk to your nearest green space and spend a couple of minutes there in silence. Breathe. Relax. Listen. Walk back refreshed.

Got 30 minutes? Take a walk that joins up pockets of greenery on campus. Or walk to the Priory gardens, around the labyrinth and back again. Read on...



Description and Aim: Take a walk that links up and leads you through green spaces on campus. Take a few moments in each space to stop and connect with the place, employ the senses and reflect in silence. Finish at the Priory, where you can walk the mown labyrinth in the grounds.

This walk is designed to be contemplative and stress-reducing. Turn off your phone. Walk in silence. Listen to your surroundings. Relax.

You can use this walk to focus on a particular question or concern that presents itself to you. Aim to use the physical walk to put distance between yourself and any anxiety, or simply to 'let go' of general worries.

Forest bathing – shinrin-yoku

Forest bathing is the practice of leisurely walking (and pausing) in forests – a form of nature therapy developed in the 1980s in Japan and now a major element of healing and preventive health care in Japanese medicine. Studies have demonstrated the health benefits of spending time amongst trees and taking in the forest atmosphere, particularly for stress reduction: these include lowering levels of cortisol (the stress hormone), heart rate and blood pressure, as well as the physiological effects of relaxation and related boosts to the immune system.

To view a simple guide to forest bathing (similar to elements of this walk), visit:

<https://www.growwilduk.com/blog/2015/12/03/5-simple-steps-practising-shinrin-yoku-forest-bathing>

To read more about the findings of research into nature and forest therapies, visit:

http://www.natureandforesttherapy.org/uploads/8/1/4/4/8144400/_naturetherapyandpreventivemedicine.pdf

Green spaces on campus

Dip a toe in the practice of forest bathing – or as near as you can come to it on campus. In the absence of a forest, visit the green spaces and gardens of the site.

Priory Labyrinth

Walk the turf labyrinth in the Priory gardens. Cut to a seven-circuit classical or 'Cretan' design, this is a labyrinth with a single path rather than a maze, so you cannot get lost. You can use the walk into the centre to think through a particular concern or question you may have. Once you reach the centre, reflect on this for a moment, then simply work your way back out again.

Try to leave any anxieties behind you as you walk. The labyrinth was created by Sonia for the *Re-enchanting the Academy* conference held here in 2015, and is maintained by CCCU Grounds and Gardens staff.

To find out more about labyrinths, their history and use, visit: www.labyrinthos.net

How to walk this way:

- As you walk, look up at the canopies of trees and rest your eyes on areas of greenery. You will start to notice just how many trees we have on campus.
- Take off your shoes and walk on the grass. (Don't worry about being judged – anyone who sees you will probably wish they were doing the same.)
- Sit down on a bench for a moment, close your eyes and listen.
- As you pass through different spaces, give some thought to how these affect you, physically, aesthetically, emotionally – or any other way.
- Walk at different speeds.
- Walk on different surfaces.
- Walk the turf labyrinth in the Priory gardens. Take your time. Or skip, dance, cartwheel, sprint – whatever works for you.

KEY PLACES TO ENCOUNTER:

Coleridge and Johnson gardens. Lawns, trees, roses, a pond, allotment plots and the sound of resident bees.

Jubilee Orchard and Ramsey. Fruit trees, wildflowers and canopied stopping places. Take some time out on the curved bench by Ramsey, or the tree seat by the greenhouses near Thorne and Fynden.

Olive garden. A hidden courtyard gem behind the bustle of Touchdown café.

Priory garden. Walled gardens, bluebell slopes and a turf labyrinth are a short walk from campus along North Holmes Road. Perfect for a lunchtime escape or wind-down at the end of the day,



FINDING THE ROOM LOCATION

ROOMS ARE USUALLY NUMBERED AS FOLLOWS:

- First letter/s (upper case) = building name
- Second letter (lower case) = floor
- Number = room number

FOR EXAMPLE:

Lg26 = Laud building, ground floor, room 26

Nf03 = Newton building, first floor, room 03

- For buildings with more than 3 floors, numerals are used to denote the floor.

FOR EXAMPLE:

F403 is Fisher building, 4th floor, room 03

A	Anselm	L	Laud
CH	Coleridge House	M	Moore
E	Erasmus	MD	Maxwell Davis
F	Fisher	N	Newton
FL	Fleming	O	Old Sessions House (TOSH)
FY	Fynden	P	Powell
GH	Governors House	R	Ramsey
H	Hepworth	S	Somerville
I	Invicta	TH	Thorne
J	Johnson	WB	White Building

BUILDINGS OUTSIDE THE NORTH HOLMES CAMPUS

AAC	Augustine Arts Centre
AH	Augustine House
HP	Hall Place
NDR	New Dover Road
PR	Priory
RH	Rochester House
SC	Christ Church Sports Centre
SCC	Sidney Cooper Centre
SL	St Paul's House
W	Lady Wootton's Green

