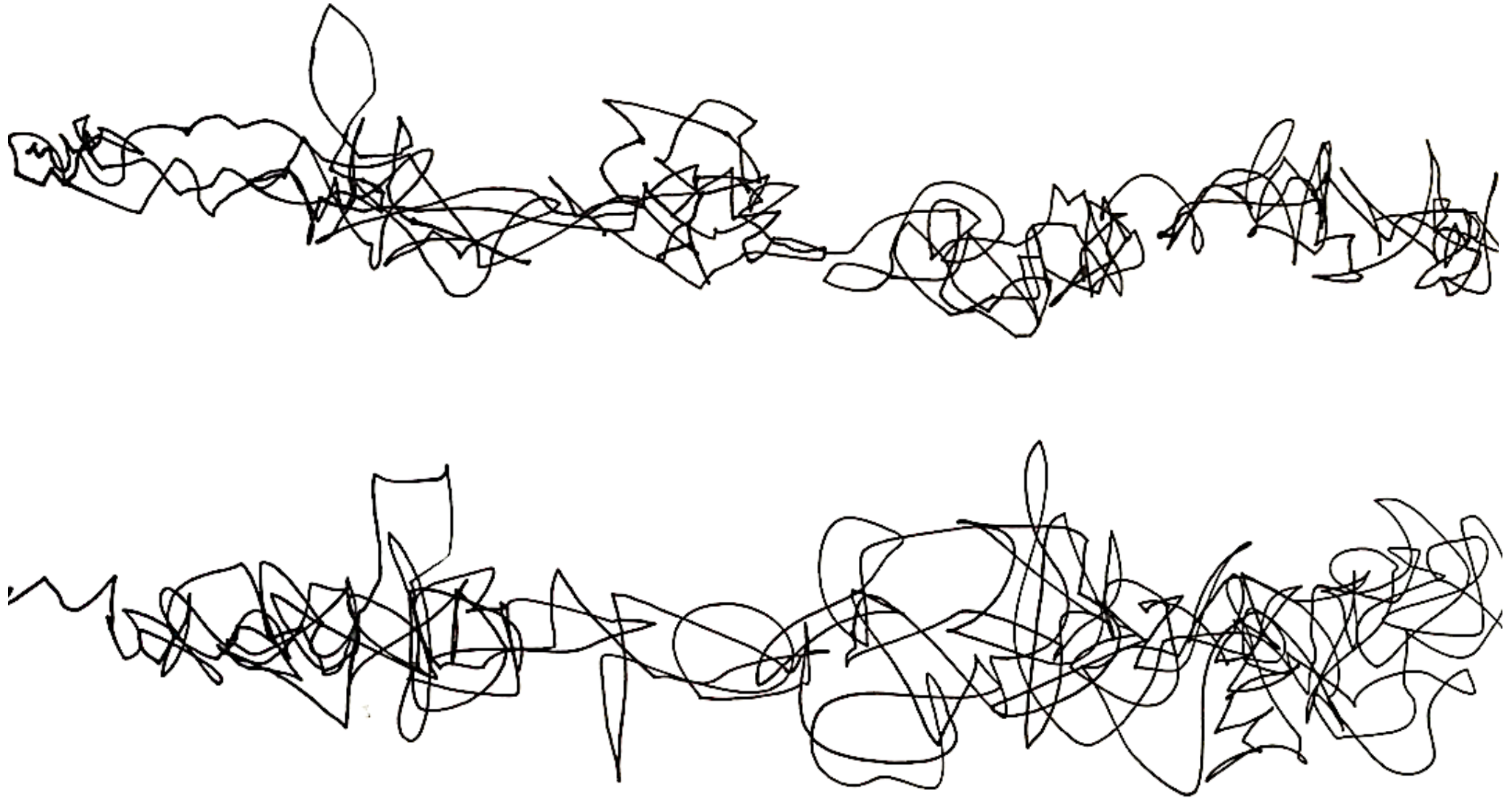


Quotidian Walks : Embodied Cartography

Fay Stevens. Walking Arts and Local Communities. The Sociology of Walking. March 21st 2026



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My walk for the practice session took place within the staircase of a 5 story Grade II Listed historic Georgian House in a UNESCO World Heritage small city in England. The house is dated to c.1750 which means that people have ascended and descended this beautiful staircase for over 276 years in their quotidian up and down perambulations.

The drawings were made with a notebook held close to my ribcage with the page open and held in the open palm of my right hand. In my left hand a pen suspends and is held within the nimble and dextrous flow of my left arm and fingers. As I climb and flow down the staircase, the pen moves across the page. I am not looking at it – my walking body is inscribing my movement.

The resulting drawn lines become cartographic; an inscription of my walk. It exists, as a walk held within ‘the fabric of the world’ (Merleau Ponty) in which the corporeal action of the walking body is choreographed by space, and experiences place. It is an embodied mobile syntax.

Once inscribed, the drawing takes many forms. Primarily, it is a walk in its own right. You may however, want to take this walk with its unique line-staircase-locale as a companion for your own walking location. The drawing is also a walk that can be heard as music (an acoustic walk), uttered as a poem (a lyrical walk), a curious equation (a mathematical walk), a fluid notation (choreographic dance), a story (a narrative walk), a journey (of felt sense) and much more. The walk – becomes the possibility and invitation for other walkings, within, around and about: a quiddity of the quotidian.

Top Image: Walking Upstairs

Lower Image: Walking Downstairs

