

# Join the WALC Online Course

## Walking Arts and Local Communities



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*online sessions & **Locative Media** workshop*



**WALC**

**[supercluster.eu/courses/walc](https://supercluster.eu/courses/walc)**

Anthology of Walking Art

Walking in the Digital Age

Local communities

collaborative cartography

early 2026

Join this free online course starting early 2026 exploring how Walking Art and Locative Media can reshape our experience of movement, place and community.

Embark on a transformative journey with our Walking Arts & Local Communities online course, designed for artists, creators, educators and cultural innovators who want to explore walking as an artistic practice, community tool and ecological medium.





## ONLINE COURSE GOALS

If you're interested in walking arts today, borders, liminal spaces, ecology, the commons, and community-based art, this course offers a chance to learn, share, and create within an international network.

**15 sessions** forming a training trajectory, accompanied by and interactive trajectory of **hands on sessions, group work, collaboration and interdisciplinary exchange with other creatives**, intersecting with a **locative media workshop in 4 topics**



# WHY JOIN

Discover how walking becomes a powerful tool for storytelling, mapping and social & ecological engagement.

Learn from leading practitioners and scholars in walking arts, locative media and participatory practices.

Be part of a vibrant global network, connect with peers across Europe and beyond, and participate in collaborative exercises, workshops and projects that engage place and movement.

Gain access to exclusive modules, audio-visual content and a digital platform that supports your creative exploration and interaction.

# WHAT YOU WILL EXPLORE

Walking as research & practice – applying sound-walks, mapping, storytelling and movement to question, re-imagine and transform our relations with landscape and community.

Local to global perspectives – rooted in place-based knowledge and community values, while connected to trans-European dialogues on walking arts and ecological futures.

Participation, creation & commons – engage in co-creative formats, share work within the course community and build towards a living-archive of walking arts practices.

Digital & physical convergence – through our online platform and modules you'll expand walking arts methods into digital, hybrid and site-specific formats.

This course is ideal for artists, cultural professionals, community and environmental practitioners, curators, educators and students — who are curious about walking as an experimental and socially engaged mode of art-making and learning.



**Anthology of Walking Arts**

**Walking in the Digital Age**

## **Foundations of Walking Arts & the Commons**

Discover how walking as practice opens up relational, ecological and communal ways of knowing. This module introduces the history of walking arts, the idea of the commons (both physical and digital), and explores how walking can become an act of co-creation and collective inquiry. You will engage with key texts and begin to map your own walking practice into a living commons.

## Mapping, Storytelling & Place-based Knowledge

In this module you learn how participatory mapping, embodied storytelling and locative media turn walking into a tool for uncovering local knowledge, layered heritage and shared imaginaries. Using digital and analogue methods inspired by the global walking arts network, you'll practice turning walking traces into collective narratives.



## Digital Commons & Hybrid Walking Practices

Walking doesn't stay outside: this module explores how walking practices extend into digital spaces and become part of the digital commons. You'll experiment with hybrid formats—mobile explorations, online platforms, collaborative mapping—and consider how walking art can live in both physical terrain and networked space, creating open-access shared resources.

## **Creative Methodologies & Future-Making**

Here we dive into methods of artistic intervention, collective narrative creation, back-casting and speculative walking.

You'll work with sensory walking, playful futures, and collaborative engagement to design site-specific actions that speak to ecological and communal transformation. The aim is to move from documentation to activist, communal future-making.

## **From Local to Global — Nodes and Networks**

Walking arts happen at many scales: this module shows how local walking communities become nodes in a global network of walking arts practices. You will engage with case-studies, networked platforms and the notion of shared infrastructure—physical, conceptual and digital—for walking arts. You'll also begin to plan your own walking-arts project within the network.



## Project Lab & Living Archive

For the final module you will apply your learning in a hands-on project: you'll map your walk, capture multisensory data, tell a story and contribute to the network's living archive of walking arts. Using the platform, you'll publish your piece, reflect with peers, and situate your work within a broader ecology of walking practices.

You will learn how to document process as much as outcome—through text, sound, image, mapping, and gesture—and how to translate a situated experience into a shared resource. The module culminates in a collective showcase, where each participant share their projects, exchange feedback, and weave their contributions into the wider constellation of the global walking arts network.

# Anthology of Walking Art

- [1] **Introduction to Walking Art:**  
Conceptual basis, history, Key terms  
coordinated by Yannis Ziogas
- [2] **Walking as a form of Art as a form of art**  
coordination by Aspasia Voudouri
- [3] **Sociology of Art, Walking as a daily practice**  
coordinated by an invited artist
- [4] **Art of Mapping and Counter-Mapping**  
coordinated by Athanasia Tziona
- [5] **Walking Art and Community based practices**  
coordinated by an invited artist
- [6] **“Collective Memory Walk” Micro-Project**  
Katerina Pistola and Stefania Veldimiri
- [7] **Walking Art in urban environments**  
coordinated by Miguel Bandeira Duarte
- [8] **Walking and gender**  
coordinated by Katerina Pistola
- [9] **Walking and anthropology / walking  
in non-european culture**  
coordinated by Sylvie Marchand

# Walking in the Digital age

- 10] **The Digital Turn: GPS, Mapping, and Locative  
Storytelling, gamification.**  
coordinated by Fred Adam
- [11] **Walking, Sound, and Augmented Space**  
coordinated by Fred Adam
- [12] **Sensory and Ecological Perception**  
coordinated by Fred Adam
- [13] **Networked Art and Distributed Practice**  
coordinated by an invited artist
- [14] **Walking as Commons: Art as Network and  
Future Trajectories**  
coordinated by Geert Vermeire
- [15] **Designing Your own Walking Inquiry**  
coordinated by Yannis Zioga

**15 ONLINE SESSIONS**  
free access for everyone



# PART ONE

## an anthology of Walking Arts

# [1] Introduction to Walking Art: Conceptual basis, history, Key terms

coordinated by Yannis Ziogas

Walking art as a medium has had an evolution in many phases since the "Les Rêveries du Promeneur Solitaire" of Jean Jaques Rousseau in the late 18th century. Baudelaire, Thoreau, the Dadas, the Situationists, Long, Fulton, Hertzog, Solnit, and Stalker are some of the artists and intellectuals who have adopted walking as a thinking method and artistic practice. The session interprets the historical examples in a contemporary framework, where walking has incorporated an array of critical approaches, and practices that derive from various fields of knowledge, cultures and political realities beyond Western European models.

## **[2] Walking as a form of Art**

**coordinated by Aspasia Voudouri**

This session explores walking as an artistic practice from the 1970s to the present day, showcasing the work of artists from around the world. Participants will gain an understanding of how walking can be used as an artistic medium. A look at the work of artists and discussions about their approaches. One of the first artists to suggest that walking in nature could be considered a work of art was Richard Long. His work, Athens Slate Line (1984), consists of individual pieces of slate assembled to form a line. Its linear shape acts as a path, reminiscent of the meditative nature of walking. The act of walking combines physical endurance with the principles of order, action and idea, proposing a new way of viewing the wider area of the site. Richard Long's work activates an archaeological site in conjunction with contemporary art. A conversation about the impact of this work on the Athenian community.

### **[3] Introduction to the main framework and terms of Sociology of Art coordinated by an invited artist**

The third session of the course turns our attention to the experience of walking as a possibly transformative social experience. The approach taken will be dual in nature, as per its two presenters/trainers. On the one hand, Fay Stevens, an archaeologist, artist and researcher will delve into the historical/ sociological aspects of walking in different periods and geographic areas. On the other, Dora Bampali will present notions of walking as seen through the work of B. Stiegler where walking is seen as one of the primordial technics employed by humans, one which liberated the manual manipulation of our surroundings, leading to further exploration and creation of tools and crafts, as well as exploring walking in M. deCerteau's work on daily practices and their potential of rewriting the everyday lived space. The session will be complete with a walking score to be implemented during the session, based on the ideas presented followed by a group discussion.

## **[4] Art of Mapping and Counter-Mapping** **coordinated by Athanasia Tziona**

Our world has been mapped countless times; nevertheless, the mapping of place continues to be a focal point for the creation of works by artists and cartographers (e.g., Gray, 2011; Harmon, 2011; Lanci, 2022). Maps are useful, aesthetically beautiful, essential, and powerful tools that have broad application and use in our daily lives and are encountered in various contexts and forms, whether printed, on the internet, on the streets, or on means of transportation, thus constituting an integral part of people's daily routine (Gray, 2011). Despite the extensive presence and use of digital maps in the 21st century, the interest in creating maps and map-based artworks is constantly increasing (rather than diminishing as would be expected), demonstrating that, in correspondence with the development of typography in the 15th century, digital technology has expanded the sphere of cartography and the creation of visual maps (Lanci, 2022). Perhaps this cultivated cartographic consciousness has already prepared the public for new types of mapping works that spring from and flourish through art and challenge it to question its reality, or even to re-examine the value of its assumptions on the subject presented (Harmon, 2011). The fundamental work of mapping is twofold, concerning, on the one hand, the observation and, on the other, the recording of the basic characteristics of a place (Lanci, 2022). The word 'place' has many philosophical and scientific references, but it is a concept used to define: 'a specific local entity within a broader environment that has acquired a particular significance' (Ziogas, 2020, p. 17). Therefore, focusing on a point, on the place, presupposes the personal experience of the individual and the intention to share this experience, in contrast to the landscape which the individual perceives through their senses (Ziogas, 2020)."

**[5] Walking Art and Community based practices  
coordinated by an invited artist**

## **[6] “Collective Memory Walk” Micro-Project** **coordinated by Katerina Pistola and Stefania Veldimiri**

This session explores walking as an act of remembrance and witnessing - a process through which artists and communities uncover the layered histories embedded in landscapes and revive both personal and collective memories. Through case studies and theoretical reflection and drawing from Rebecca Solnit's *Wanderlust: A History of Walking* (2000) participants will examine how walking-based projects can reanimate forgotten paths, engage with post-industrial or post-conflict environments (Donna Kukama and Robert Yerachmiel Sniderman), and collect oral histories that foster a renewed sense of place. Walking becomes both an aesthetic and ethical practice - one that bears witness to the past while reimagining possible futures. The session emphasizes oral histories and embodied storytelling as decolonial methods (Smith, 2012) that value lived experience, sensory awareness, and collective knowledge. Participants will be invited to design their own short walking narratives that engage with memory and place and will then reflect and discuss how walking connects art, history, and community, transforming landscapes into living narratives. By situating walking within both public and intimate spaces, participants will consider how paths, ruins, and voices shape the identity of place and community while introducing the concept of the walking archive.

## **[7] Walking Art and Urban environments** **coordinated by Miguel Bandeira Duarte**

This training explores walking as an artistic, perceptual, and critical practice in urban contexts. The first hour introduces key theoretical and artistic frameworks—from Lucius Burckhardt’s Strollology to psychogeographic and ecological approaches—supported by examples of contemporary walking art. The second hour opens a collective debate on diverse methodologies, including participatory, performative, and sensory-based strategies for engaging with the city. The final hour invites participants to undertake a short online walking exercise, responding to five thematic prompts that connect theory with lived experience. Through discussion, reflection, and creative experimentation, the session develops walking as a method for artistic inquiry, urban awareness, and collaborative imagination.



## **[8] Walking and gender** **coordinated by Katerina Pistola**

This session investigates how gendered experiences shape the act of walking and the perception of space, drawing on feminist, queer, and postcolonial perspectives. Participants will discuss walking as both an empowering and contested act, analyzing how artists use walking to reclaim public space, challenge patriarchal structures, and narrate embodied identities. Through selected case studies—from feminist performative walks to contemporary interventions in urban and rural settings—participants will explore how walking functions as an artistic strategy of resistance, visibility, and self-determination. The session will encourage critical reflection on issues of safety, mobility, visibility, and voice, inviting participants to reflect on walking-based creative gestures that question how gender influences movement, belonging, and representation in space.

## [9] Walking and anthropology / walking in non-european culture coordinated by Sylvie Marchand

### Transhuman Roads

This session offers a reflection on human mobility on foot, through a combined ethnographic and artistic approach. Drawing on fieldwork conducted among nomadic communities, pilgrims, and migrants, it seeks to understand how walking shapes ways of life, cultural practices, and the imagination of movement.

We will structure the course on case studies through films and interviews made in the field :

- Mobilities of subsistence: nomadism of Europe's banquistes ou Circassiens, pastoralism of Mongolian herders in Asia.
- Spiritual mobilities: Tarahumara rituals in Mexico, pilgrimage to Compostela.
- Forced mobilities: pedestrian migrations in Europe and the United States.

Learning objective: To encourage students to think of walking not merely as a means of transport, but as a cultural, social, and sometimes as a survival process. We will consider how "Art and Digital Anthropologies" can translate, represent and transform these mobilities in artistic practice.

# **PART TWO**

**Walking in the Digital Age  
Contemporary technology  
in Walking Arts and Local Communities**

## **[10] The Digital Turn: GPS, Mapping, and Locative Storytelling, gamification.** **coordinated by Fred Adam**

The year 2001 was a turning point in the history of location-based technology. After several decades of military development of the Geo-Positioning System GPS by the US Army, finally a precise location was accessible to the public worldwide. The democratization of this technology opened up a very large window of creative opportunities by associating digital media to locations, locative media was born. In this session we will explore a blooming of creative proposals and understand how and why locative media has fallen flat and has not been fully understood yet for its social and environmental benefits.

### **Practice**

A locative Media and storytelling practice previous to the session where the participants will be invited to expand a location of their choice with a set or audiovisual media. This practice will be delivered previously to the session in a video format. A locative media practice during the session where we will evaluate and geolocate some contributions to the WALC collaborative map.

## **[11] Walking, Sound, and Augmented Space**

### **coordinated by Fred Adam**

A fascinating aspect of location-based audio creations is that they are triggered and articulate with the historical and physical layers of the public space in a very intimate way. Sounds are merging in a seamless experience while walking, with, sometimes, the impossibility to differentiate the audio recordings from the sounds of the surroundings. During this session we will explore in-depth how musicians, academics, programmers, and artists went very far in the mastery of creating astounding sonic experiences with our ears, opening our senses and consciousness to the outdoors.

### **Practice**

A deep listening practice based on the concentric rings of perception, mapping the sounds at 360°, an original proposal by Fred Adam. This practice will be delivered previously to the session in a video format.

A deep listening practice during the session where we will listen at the window, one ear outdoors and one ear indoors.

## **[12] Sensory and Ecological Perception. Multi-sensory methods; slow observation; ecological walking.**

**coordinated by Fred Adam**

The practice of walking in itself with the body and the open senses is an ecological act. We will acknowledge how the intelligence of nature can be a great source of inspiration for Walking Art. Location-based stories with and without digital devices are a powerful way to articulate curated audiovisual content with the physicality and memories of the locations. In this session we will explore how we can bring layers of memories, knowledge, and wisdom to enhance the walking experience. How we can awaken the use of telecommunication technologies brings up the question of the interest and ethics of technology, especially in nature.

### **Practice**

A sensory practice while walking inspired by the senses of the fox and the owl, an original proposal by Fred Adam. This practice will be delivered previously to the session in a video format.

A sensory practice from the window during the session, combining the indoors and outdoors sensorial inputs.

## **[13] Collaboration and Community**

### **Topics: Participatory walking; co-creation; social walking art.**

**coordinated by Geert Vermeire**

This session explores walking as a collective artistic practice—an open field where dialogue, empathy, and shared authorship take shape through movement. Building on Grant Kester’s concept of intersubjective practice and WALC’s participatory ethos, it investigates how co-creation unfolds through embodied engagement with communities, landscapes, and environments. Participants learn to “walk with” rather than “walk about,” turning each walk into a space for relational learning, mutual care, and creative exchange. Drawing inspiration from the Milena principle’s Made of Walking and the Glasgow School of Art (GSA) dual campus model—an urban base in Glasgow and a rural Highlands & Islands campus. With a focus on community collaboration this resonates with WALC’s central concern: to understand walking as a shared artistic and ecological practice that connects people, places, and forms of knowledge across multiple scales. The session proposes walking as a method of correspondence—an aesthetic of attention, listening, and reciprocity that dissolves boundaries between artist, participant, and place.

## **[14] Walking as Commons: Art as Network and Future Trajectories** **coordinated by Geert Vermeire**

This session explores walking as a form of commoning—an artistic, ecological, and social infrastructure for shared knowledge and imagination. Grounded in WALC’s distributed network of hubs and nodes, it examines how walking arts can act as a living network that connects people, technologies, and environments. Inspired by Bourriaud’s Relational Aesthetics and Morton’s Ecological Thought, the sessions consider how art operates as a connective tissue between local and global scales, between human and more-than-human communities. Participants will study how the WALC project mobilises “art as infrastructure” to sustain collaboration and ecological awareness, and how walking—through mapping, dialogue, and digital commons—can shape the future trajectories of artistic and planetary interdependence.



## **[15] Designing Your own Walking Inquiry** **coordinated by Yannis Zioga**

Each participant or group that attended the training sessions will realize a walk based on their experiences and the outcome of the training sessions. A text will elaborate on the ideas that initiated the walk and the methods that were implemented. New ideas are introduced in their approaches, concepts related to critical thinking, locative media, and community-based practices. The Sessions will capitalize on the 15-session training experience of the Course, introducing innovative approaches in the field of walking art or enriching existing concepts and techniques.

# How it works

**The course is self-paced, online and flexible**

**Each module includes video presentations, readings, interactive tasks, peer-to-peer exchange and project prompts.**

**You will share and reflect on your walking practices and create a piece of work or concept in response to the prompts.**

**Upon completion, you'll receive a certificate of participation and entry into the WALC network, opening pathways to further residencies, workshops and collaborations.**

# ONLINE WORKSHOP

for a cohort of 36 selected people

# ONLINE WORKSHOP SERIES

**A free online workshop series structured in four topics and sessions for a cohort of 36 people. Hands on sessions, group work and interdisciplinary exchange and collaborative creation with other creatives.**

# online workshop in 4 topics and sessions

## **COLLABORATIVE MAPPING**

Introduced by Supercluster NGO

## **MOBILITY AND BORDERS**

Introduced by Gigacircus Art collective

## **WALKING & LOCATIVE MEDIA**

Introduced by the WALC community

## **WALKING AND ECOLOGICAL INTELLIGENCE**

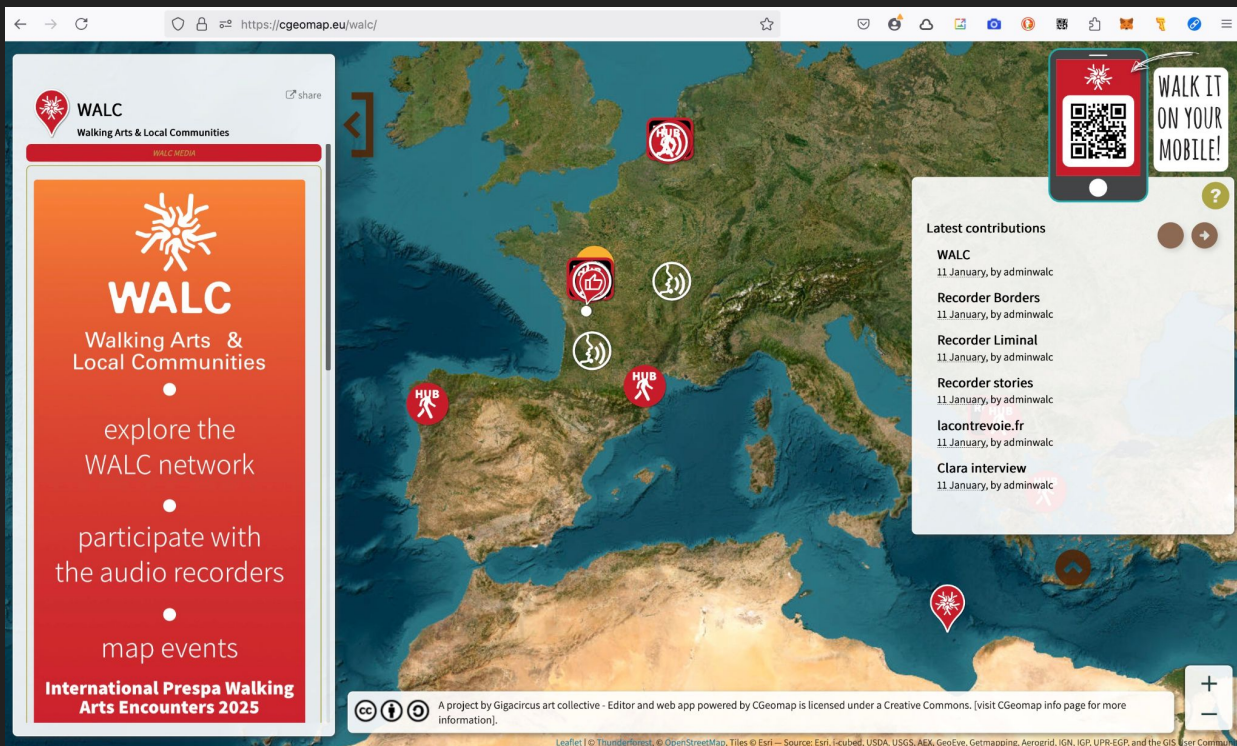
Introduced by Supercluster NGO



matching people to create new teams

CREATION OF INTERDISCIPLINARY NETWORKS & NODES

## A collaborative mapping platform for the teams



## MAP LINK



# walking the map with the web-app





# TOPIC 1

## **COLLABORATIVE MAPPING** Introduced by Supercluster NGO

### **methodology**

theoretical introduction / case studies/ invited speaker live or prerecorded /  
breaking room exercise / sharing the results / preparing the media /  
geolocating on the map / walking the media

### **main resources**

International Prespa Walking Arts Encounters /  
WLC database of artists (Museum of Walking) / GPS Museum archive

# TOPIC 2

## MOBILITY AND BORDERS

Introduced by Gigacircus Art collective

### methodology

theoretical introduction / case studies/ invited speaker live or prerecorded /  
breaking room exercise / sharing the results / preparing the media /  
geolocating on the map / walking the media

### main resources

International Prespa Walking Arts Encounters /  
WLC database of artists (Museum of Walking) / GPS Museum archive

# exploring mobility and borders with locative sounds



A "cloud of voices" on the WALC map

# TOPIC 3

## **WALKING & LOCATIVE MEDIA**

**Introduced by the WALC community  
Geert Vermeire & Walk Listen Create**

### **methodology**

theoretical introduction / case studies/ invited speaker live or prerecorded /  
breaking room exercise / sharing the results / preparing the media /  
geolocating on the map / walking the media

### **main resources**

International Prespa Walking Arts Encounters /  
WLC database of artists (Museum of Walking) / GPS Museum archive

# gaming the public space by the walk



**EXPLORE LIMINAL SPACES**  
**a game for the WALC course**



**WALC**  
Walking Arts  
& Local Communities

a creative action together online and at distance

# TOPIC 4

## WALKING AND ECOLOGICAL INTELLIGENCE

Introduced by the Supercluster NGO

### methodology

theoretical introduction / case studies/ invited speaker live or prerecorded /  
breaking room exercise / sharing the results / preparing the media /  
geolocating on the map / walking the media

### main resources

International Prespa Walking Arts Encounters /  
WLC database of artists (Museum of Walking) / GPS Museum archive





**Nature as a source of inspiration and ultimate great teacher at Prespa Lake in Greece**



**Nature as a source of inspiration and ultimate great teacher at El Hondo Wetland in Spain**



**you will get at the end of the workshop**

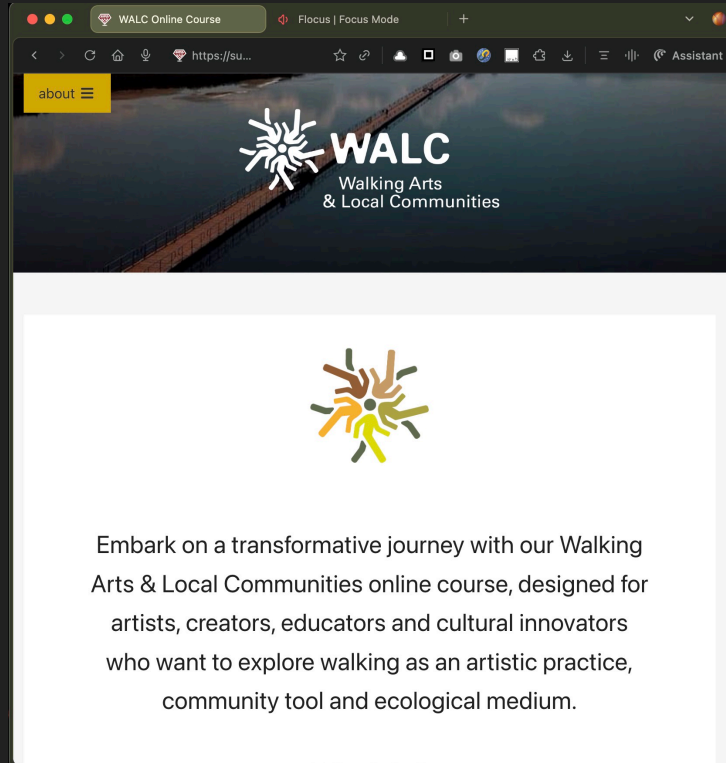
**two years free access to the collaborative map and web-app**  
with the CGeomap prototyping locative media editor

**the opportunity to get to know each other and create a new project together**  
*the toolkit contains walking practices and links to video recorded sessions*

***your creation will be potentially featured during the WALC exhibition***  
*the exhibition will take place in Thessaloniki in July 2027*

**a certificate of participation**  
*the certificate will be delivered by the University of Western Macedonia*

# VISIT THE COURSE PAGE TO SEE THIS PRESENTATION



[WEB PAGE](#)

FILL THE SIGN UP FORM IF YOU ARE INTERESTED IN PARTICIPATING  
AND GET THE NEWS

[SIGN UP FORM](#)





## WALC COURSE PAGE

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WALC PROJECT



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the European Union



Universidade do Minho



nau**cô**clea

