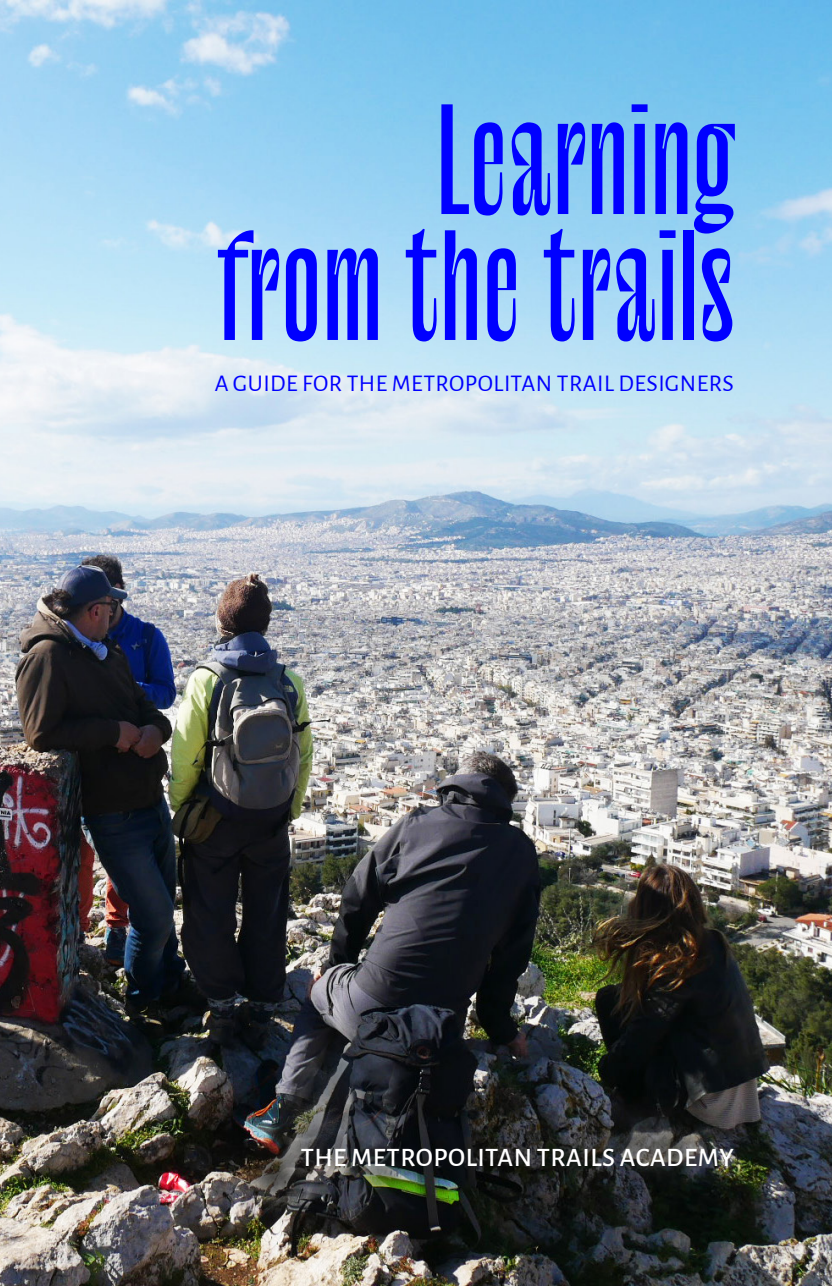
Learning from the trails

A GUIDE FOR THE METROPOLITAN TRAIL DESIGNERS



THE METROPOLITAN TRAILS ACADEMY

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LEARNING FROM THE TRAILS

A Guide for the Metropolitan Trail Designers

The Metropolitan Trails Academy

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Teaching concept

You come to the Metropolitan Trails Academy for personal and/or professional reasons. The ambition of this guide is to respond to these two dimensions.

WHY

Personal inputs

On a personal level, the practice of metropolitan hiking will allow you to live differently in your territories, by creating new links with places, people, stories...

It will also introduce you to fields of knowledge as essential as urbanism ecology, which are at the heart of the major challenges of our century, and which are not part of the programs taught in middle school or high school.

Professional inputs

In your professional career, the Metropolitan Trails can provide training at different levels.

1° Through a collective comprehension of territories, they allow to cross and share knowledge between the fields of urban planning, ecology and contemporary art.

2° They can influence the way a profession is practiced—an urban planner can discover the stakes of urban ecology; an environmental activ-

ist can better understand the perspectives of urban planners; a mountain hiking guide can learn the art of guiding in the city; a professional in tourism can discover how contemporary art deals with contemporary urban landscapes; an artist can become involved in urban planning.

3° Metropolitan Trails can also be an opportunity to discover a new profession, which you might want to carry out.

4° Finally, if the experience becomes for you, as it has been for us, significant enough for you to contribute to the creation of a trail project in a metropolis, you will join then the international community of the Metropolitan Trails.

Spirit

When one has the need or the time to go and walk, it is often in a life-change period.

It is possible to embark alone on exploratory adventures; however, it is advisable to let a group, a band, a community emerge. Metropolises are vast and complex objects, extremely difficult to apprehend without crossing perspectives and expertise.

We take up the idea of the Brazilian pedagogue Paolo Freire that "No one educates others, no one educates himself, people educate each other through the world".

For those who want to practice, a free MOOC in 6 languages offers an educational path, exercises and multimedia resources:

www.metropolitantrails.org/academy

On a map or in the world, at the scale of a metropolis or neighborhood, solo or in a group… everything starts with a route.

LESSON 1
HOW TO DRAW A ROUTE

Sub-chapters

Introduction
1) Design Principles
2) Practical Rules of Thumb
3) Bonus: Our "Mental Map of a Space"

The fundamental practice of our community of metropolitan walkers—what makes them so unique and gives them an identity—is their ability to make route proposals.

How should you go about designing a route? What tools should you use? Where should you start? With a map or directly in the field? What kinds of emotions should your trail elicit? What are some rules of thumb in trail design? Are routes a spatial or temporal art?

In this lesson, the route is conceived as a fine art.

Introduction

What is a metropolis?

A metropolis is a city that creates connections over a greater or smaller expanse. Connections in a city can be physical (exchange of people and goods) and/or symbolic (places one identifies with or romanticizes). Depending on its sphere of influence, the importance of a metropolis can be regional or global. Very often, the influence is symbolic (for instance, Paris as a romantic city; Chicago as a crime capital, and so on). Because an essential feature of a metropolis is its sphere of influence, a metropolitan investigation should—or should first and foremost—explore the spatial and symbolic networks of its connections.

What is a trail?

A trail is a path. A pedestrian path—or at most a bike path. It is not a motorway or railway (with their systemic, organized topology and large radial patterns), but a thin and fleeting line that can change direction or form at any moment in unexpected ways. Ideally, a trail is a pure connection. Its physical presence owes its entire existence to its use. Trails belong more to the realm of routes than to that of buildings. The image of the "beaten path" is the strongest and most apt representation of the trail. A trail is as agile in its movements as a human being.

In the sense described above, metropolitan spaces are large socioeconomic entities with a national and even global weight. Their physical frameworks are made up of massive infrastructure, which ensure their economic position and can even become their emblems. However, such infrastructure does not account for non-physical experiences of the city—its emotional content and thinly layered network of relations.

This is what metropolitan trails do. They reveal the aesthetic character of a highly functional environment—by inviting us to visit areas significant to understanding the city as an organism, to be apprehended visually and sensually. A trail's route is theatrical—it has a choreography—and as such, it offers manifold possibilities of experience.

1. Design Principles

The experience of walking can be a burden or a privilege. When it comes to metropolitan trails, walking should always be experienced as a privilege. The path should lead walkers to an abundance of places and passages they could not otherwise access. This can be inherent to the path (a "beaten track") or it can present as a hole in a fence, a path behind a motorway, a passage in a shopping center (through entrances in the front and back), and so forth. These are all examples of spaces that are particularly conducive to foot traffic.

Here are some structural principles for a metropolitan trail:

1) General Structure

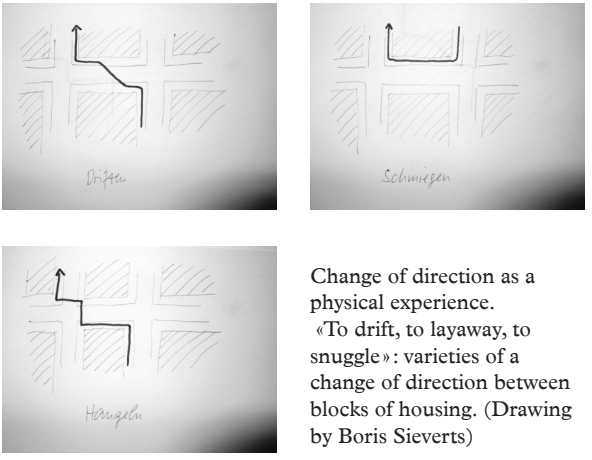
The people designing metropolitan trails have a responsibility to provide a precisely guided, non-schematic experience, with shorter and longer narrative arcs. A successful metropolitan trail is more than the linking of significant spaces. It also traces a sizable shape as a line in space.

This shape does not necessarily have to be identifiable on a map. It can also take form with the person traversing the trail, as a harmonious succession of direction changes, curves and straight lines, inclines and slopes, paces and changes in atmosphere.

2) Change in Direction

A metropolitan trail is choreography. By contrast, for example, with musicians, trail designers do not freely choose the elements that go into building a narrative arc; they can only sequence places that really abut within a city's topography. The resulting change in experience is the stuff of which the trail is made.

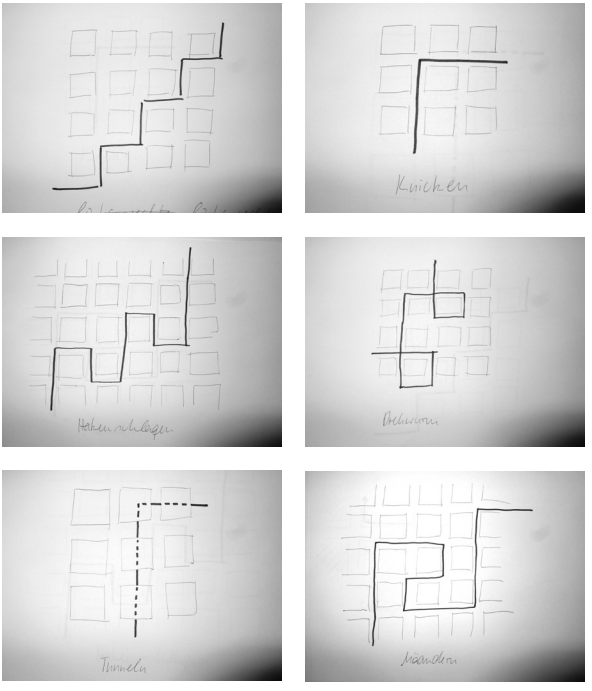
The choice to maintain or change directions is reflective of mood and content. A good change of direction is "refreshing". It promises a new perspective. If it is introduced as such and maintained throughout the journey, it won't be perceived as a deviation prolonging the trip but as a welcome change.



Change of direction as a physical experience. «To drift, to layaway, to snuggle»: varieties of a change of direction between blocks of housing. (Drawing by Boris Sieverts)

A good change of direction is both surprising and logical: that's a fundamental principle of temporal media (music, films, etc.). It needs to be surprising, but it should also make us think, almost simultaneously, "This is exactly what should be happening now". (This is especially salient in the experience of music.)

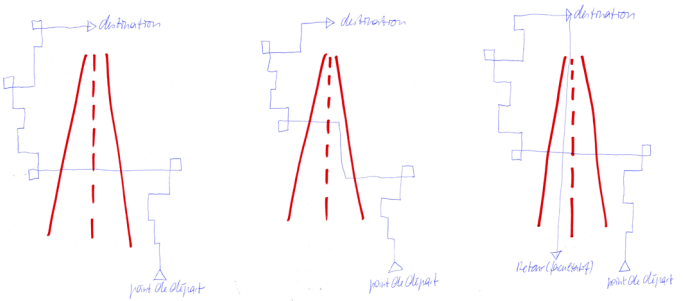
A trail follows its own logic. In most cases, that means its line is fractal. It has a certain self-sameness in its direction changes, division of sequences, and so forth. For instance, if I walk constantly from right to left to right, it won't feel coherent to walk from right to left to left, or simply to continue straight ahead. But if I've walked the whole time in a continuous straight line, it will also seem incorrect to go from right to left to right—I'll get the feeling I'm being taken on an extraneous detour. In essence, the coherence of a trail's logarithm depends on the environment and the goal of the trip. Likewise, a change in the logarithm should stem from the environment and represent a transition toward a new logarithm.



« Diagonal, striking hooks, bending, meandering, screwing, tunneling » : different logics how to cross a grid. (Drawing by Boris Sieverts)

One potential issue when designing a route can be the presence of linear infrastructure (a road, canal, property limit, etc.) that goes in the same direction as the metropolitan trail. A sinuous route should not cross the line over and over again. Otherwise, walkers will quickly feel as if it dominates the experience. Exceptionally (for instance, when the motorway is the theme of the route), this can be the desired effect.

One solution to the problem is to cross the line just once: a more or less windy path can start with spaces on one side of the line and then cross over to visit sites on the other side. One creative way to finish a route is to return to the initial line at the end.



3 ways to deal with a dominant line that parallels your route. (Drawing by Boris Sieverts)

3) Environmental Factors

These two choreography principles ("following a general structure" and "surprising and logical changes in direction") are always dependent on the nature of the trail's environment. When in doubt, a change of direction that leads to a boring environment is never the right choice. Which brings me to my next point.

A trail should always make places interesting and awaken a walker's senses. There are three things that can predict whether an environment is interesting or boring: a) how we access it (door, attendant, passageway, etc.), b) how it is presented to us (direction of the gaze), c) where we're coming from (or what was previously stimulating our senses).

This approach can make any type of environment stimulating. However, some environments make things harder than others. The challenge for trail designers is to introduce environments that are not considered aesthetic into a flow of aesthetic perceptions—by not aesthetic, I do not mean the opposite of beautiful, but an aesthetic invisibility (industrial zones and parking garages are good examples).

Dissonance in a route's level of intensity, cadence, and attractiveness can also take on meaning retroactively. A very desirable goal (like a specific point of interest) will make these "mistakes" into an integral part of the choreography taken to arrive there. This can be compared to the dissolution presented by an atonal chord at the end of a long progression in music. A strong goal point makes things easier, but this tactic should not be overdone.

Without a real agenda, the art is to come up with subtle sequences of atmospheres. Together, they should undergird a general tone, appealing to the senses in such a complex way as to obviate the need for thematization. In this sense, a successful route is always the result of an erotic engagement with the environment.

In many ways, the 3 structural principles of a metropolitan trail described above are interdependent. Due to its complex structure, a metropolitan trail cannot be designed in several successive stages. Its conception is an iterative process, in which one must alternate, through walking sequences, between the individual and the general.

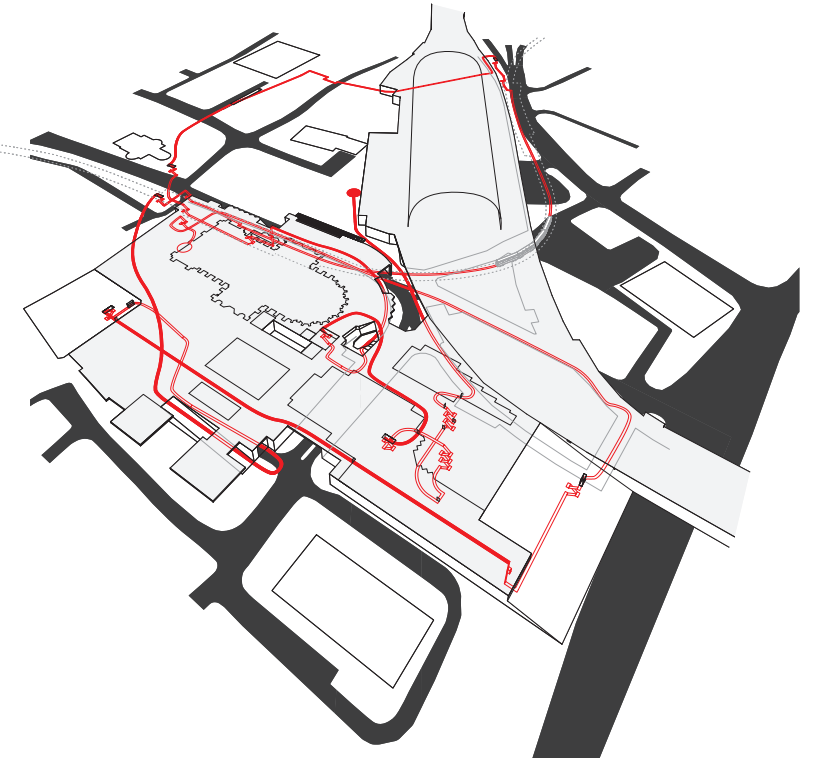
2. Practical Rules

There are also simple but important design rules and guidelines.

a) Try not to divide the world into objects and intervening sequences. A good metropolitan trail should not have "in-between" stages. Many traditional city tours present the city as a "chain": in other words, they guide people from object to object (here, places become objects). The path between objects is typically only considered in functional terms such as length, pedestrian friendliness, and so forth. These tours ignore what is proper to the medium, which is to move participants' bodies through space and time.

b) The starting point for a metropolitan trail should be accessible via public transportation, ideally a large-scale transportation system like a plane or train. Starting off on foot from a train station (outside of the city center) or an airport quickly introduces users to the metropolitan trail as a contrast to our typical modes of mobility.

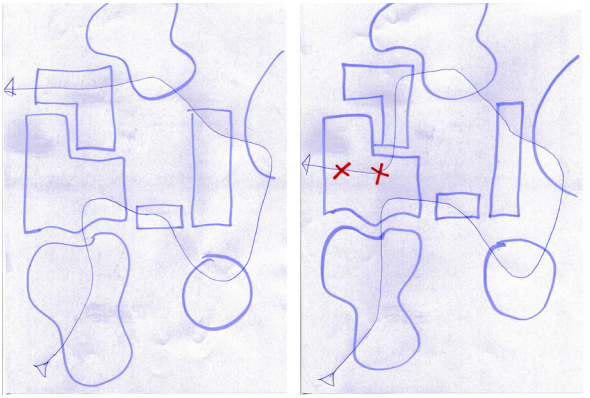
c) Never leave an area by the same means you've used to get there. This is an important rule to ensure the trail's flow. It also helps trail designers include places we typically wouldn't "visit". It brings you to places you wouldn't otherwise discover.



«Carambolage» route around the cathedral of Cologne: a 5 hours walk within a 400 meters perimeter, where we cross several times the same coordinates without ever passing the same place. (Image extracted from the magazine Arch+)

If retracing your steps is unavoidable, make sure you do it from another direction, ideally so the place is not instantly recognizable. Of course, there are exceptions to the rule. For instance, a trail can be made up of a series of loops [SEE RESOURCES: the Terres Communes trail in Bordeaux].

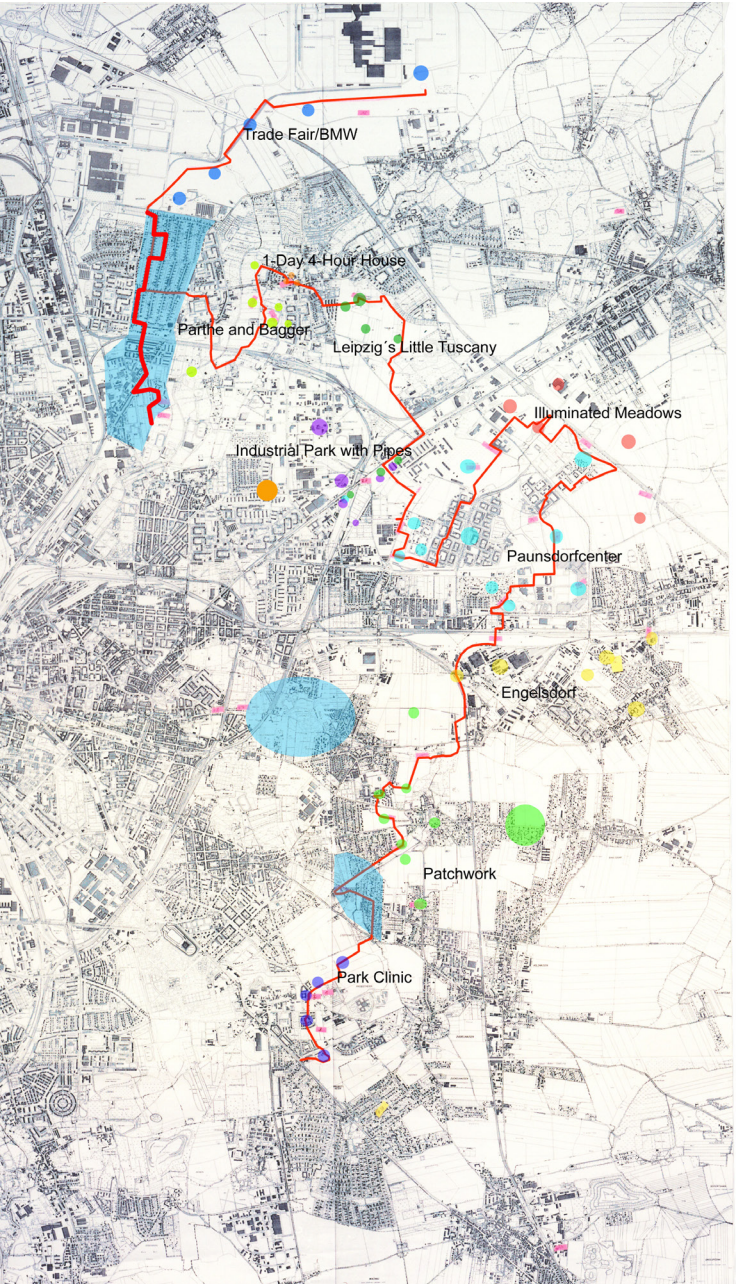
It may seem clumsy to return to a place you have already passed through, but if you do so from another angle, it can be extremely elegant. This expands the possibilities of trail design considerably, particularly as concerns route sequencing in urban areas, what with all the tunnels, elevators, staircases, and so forth. Returning, via other means, to a place you have already been offers a certain level of freedom in your design. For instance, you can revisit an area you have already walked through, but this time via train, boat, or bike path.



How to cross zones (right and wrong).
Drawing Boris Sieverts)

Some practical advice: after you've done some extensive research, and before you begin to draw your route, divide the area into perceived zones (this is an important step in the process of clarifying your trail and sorting through all your possibilities). Your path should never return to the same zone. The essential rule is this: enter, cross, and exit out of one zone and into another zone. Exceptions to this rule are the same as the ones for returning to areas you have already visited.

Next image
Plan of Leipzig with route connecting different zones. Each zone's attractions are marked by spots in the same colour. The big blue areas also mark zones. Watch the (only) expetion from the rule at «illuminated meadows»: The route goes from the blue spots to the red spots and the returns to the blue spots. (Map by Boris Sieverts)


Trade Fair/BMW
1-Day 4-Hour House
Parthe and Bagger
Leipzig´s Little Tuscany
Illuminated Meadows
Industrial Park with Pipes
Paunsdorfcenter
Engelsdorf
Patchwork
Park Clinic

d) Often, a metropolitan trail avoids historic city centers. Historic city centers usually act as the "nice room" in a nineteenth century bourgeois apartment: these rooms were not part of the household's daily life (and therefore were not heated); this was where the best furniture and china were stored and shown off on special occasions (like when important people came to visit or for holidays). "Nice rooms" were spaces for bourgeois families to show off a certain ideal of themselves; they did not reflect a family's reality. To get a realistic view of the family's life, one would have had to venture into the other rooms. The same goes for cities and their historic centers. The best way to understand a metropolis is to visit the laundry room.

On the other hand, a city's ideal conception of itself is of course an essential part of its identity. But visitors cannot understand a city center from this perspective (especially if they come from elsewhere) unless they come at it from the *periphery*. Inversely, a visit to a city's historic center creates an illusion or confusion when one goes on to visit the outskirts. So, you can certainly incorporate a historic center as a later stage in your metropolitan trail. But in most cases you should not start there! A visit to the historic center can also be made as a suggestion at the end of a walk.

e) A day trip should be between 15 and 20 km on foot. It can be twice that for bike tours. Modify the distance accordingly if you plan to combine the two.

In exceptional cases, parts of a metropolitan trail can involve public transportation. But it should cohere with the route and its logic. And it should highlight the surrounding landscape.

f) If there is a water feature where people can swim, include it on your route. Literally nothing creates a way of diving into the environment like jumping into a lake, river, etc.

g) Create opportunities for metropolitan walkers and those who live and work along the route to interact (see lesson 2).

h) Last but not least: **exceptions prove the rule.**

Bonus
Our "System of Spatial Rules"

A metropolitan trail "forces" its "author" to understand all levels of a city. The author considers the city as a whole and in all its parts, in the relationships between its parts and in relationships to the whole, so as to make these relationships speak. The expression of these relationships is what makes a metropolitan trail political—beyond the scope of a leisure activity for hikers with a passion for geography.

A good route is also and especially interesting for locals, since it puts our *mental map of a space* into movement. Our perception of our environment can be described as "total": we have a complete image of our environment, which does not mean this is the *correct* image of "reality" (in the topographical sense of a map, for instance), but rather that our internal image of our environment represents a complete image—one without any gaps. So, one cannot get away from one's own spatial system. All spaces we discover fit into that system, and places we aren't familiar with are simply absent. We cannot escape this totality by adding missing spaces; only by putting the system into constant movement can we be freed from this totality. Only when I become aware that my spatial system has begun to move can I find temporary relief.

That's a huge moment. I would even say that this experience represents a fundamental human

need, which very rarely gets satisfied by our modern models of mobility within transportation systems (railways, motorways, etc.). This is the "gift" guides can offer walkers. It's the source of wonder a surprising trail can provide. A marked trail on a map may be less free than a guided hike (a performance or event), but it should still aim to relay some of this feeling.

The life of a trail exceeds its line. It cannot be reduced to its route: it is made up of the living communities along its way.

LESSON 2
HOW TO CREATE A COMMU-NITY

Sub-chapters

Introduction: The Trail Creates Community
1) Share your scouting
2) Bring the conversation to life
3) Build a common imaginary landscape

On your walks, as you designed your trails, and during your scouting missions, you brought walkers with you and met locals. You shared your walking experiences with friends and family. Clearly, you are not in this alone.

How can you bring a trail to life? How can you create the conditions for a shared trail? How can you share your scouting missions? How can you gain a loyal following? How do you keep the conversation going?

This lesson offers keys to fostering a "local learning community": a group of fellow walkers who develop a shared local culture.

Introduction
The Trail Creates Community

Temporary Societies

When we spend a day walking together, we form a temporary society of bipeds. We submit to different spaces, groups form and come undone, conversations get underway, hierarchies break down, we shed our social masks in favor of thousands of interactions with the landscape, people, and things. The experts return to their identities as citizens with partial knowledge and expertise. Walking awakens a welcome feeling of humility.

Metropolitan Communities

Metropolitan Trails bind spaces together, but their political virtue is to create or nurture bonds between the people who use them—as well as with the thousands or tens of thousands of locals near whom the trail passes.

Metropolitan Trails can be understood as "social networks" where urbanity is built—urbanity in its dual sense of urban space and the art of living as a community.

The Common Emergence of a Trail

The idea of "creating community" is not so much about forming a group to bring a project into fruition or walk an existing path, but to build a collective movement around the creation process. Designing a trail can be an adventure.

This movement, which should remain open and evolving, will slowly build common interest in the trail as it comes into being, through various interests, practices, and diverse readings of the local area.

This first community will form a strong core for the project. Even if this core is not a closed group (since its members can come and go), it will provide a first basis for exploring the local area and defining the trail. This common space will help:

1) Provide a shared foundation and local legitimacy for the project.

2) Unite different stakeholders (locals and experts) who may have diverging value systems and views of what is important in the local landscape.

3) Enlighten you as to the assets within a local area, thanks to members' different fields of knowledge, perspectives, and uses. This will also help refine route choices.

Now, here are some methodological tips, which can be applied differently depending on the context.

1. Share Scouting Missions

Although there is a personal component to creating a trail (when you consult public and private archives, for instance), group scouting missions are an essential experience in a trail's planning stages.

In and of themselves, group walks foster community and don't require any special planning. Moments of silence, wonder, and contemplation; discoveries and surprises; fun detours: all these components precede any commentary and very quickly produce a sense of group cohesion, even among people who don't know each other.

In terms of how long a scouting mission should last: a half day seems like the minimum, if only because getting to the appointed meeting place can easily take an hour within a metropolis. But I would suggest a full day for both practical and poetic reasons. That way, you can have a picnic and experience from dawn to dusk "the roundness of the day" (*la rondeur des jours*) (Jean Giono). When people spend the day exploring, conversations bud and grow, often becoming more personal during the picnic.

If this first outing is planned within a pre-existing group, I suggest opening it up by inviting other people or encouraging conversations with other walkers you encounter (hiking clubs, etc.) and locals along the way. Inversely, if you are starting your project on your own, establishing regular meetings can help attract fellow walkers and build lasting cohesion.

In any case, a series of concentric circles will

quickly emerge: starting with the first circle (strong core of founders or "forerunners"), a second circle of supporters (local organizations, small institutions, local experts and authorities, etc.), and a third circle comprising the general public and locals.

Scouting missions are all embedded in a social context and act as a stage in project design (educational workshops, scouting missions with partners, public walks, etc.). Group size can vary from a few people to a hundred participants (for large events), but an average size would be about 10 to 15 people for shared scouting missions, and around 20-30 people for guided public walks (see lesson 4).

Practical Tip: Regular Meetups

Your core group can be relatively unstable in terms of its members, remaining open to people coming and going. The scouting process, however, would benefit from having regular meetups.

Regular events (every first Wednesday, for instance, or the last Saturday of the month) make the process easier to grasp and share. They also help keep the collective movement open. It's probably the simplest way to build a community of walkers.

2. Bring the Conversation to Life

Even when someone is acting as a guide and/or main knowledge provider, a day of walking is polyphonic (see lesson 4). This has been conceptualized well by Yves Clerget—the Parisian founder of "urban walks" [link].

Group scouting is a "walking conversation" and an exchange of knowledge from different perspectives. Conversation gives voice to different forms of expert and lay knowledge on the sites, landscapes, and situations. The intersection of expertises provides all participants (including "experts") with the opportunity to acquire many new forms of knowledge, making these walks a type of informal education.

Conversation can emerge spontaneously from observations and experiences along the way. Here are two tips to getting conversations going, making them last, generating lasting interest among walkers, and creating multi-dimensionality:

• **Invite walkers to share their knowledge**, memories, and observations during the walk and/or at the end of the day (see lesson 5, "debriefing"). This fosters horizontal relations and prevents experts from monologuing. It also encourages shier walkers to speak.

Good moments for encouraging conversation (reading the landscape, mini lectures, student presentations, etc.): during the walk and social time

(breaks in areas designated by the group or during the picnic).

• **Invite people to act as resources** (site or subject experts) for the entire walk or for some stopping points. Students, educators (experts on local sites, architecture, urbanism, ecology, sociology, and so on), local officials, technical authorities, site managers, artists, photographers, writers, local authorities….

A sign of a vibrant conversation is that it tends to go on for longer than the walking time. It sparks a thirst to know more, to dive deeper into a subject or space, giving birth to sub-groups, two-way conversations, and new ideas for projects. The splintering off into smaller interest groups is not a threat to the overall community, since the aim of a trail is to become a platform for all manner of projects. (Maintaining a stable group on a trail is not necessarily a good sign in terms of a project's growth).

The Landscape as Conversation

To a certain extent, we can see the landscape itself as a space of conversation and negotiation between different stakeholders. Walking as a group can therefore be seen as a means of including oneself in existing conversations between the natural and constructed worlds, rock and concrete, earth and sky, locals and users, geology and history, etc.

"I often compare the art of landscape to that of conversation: three or four people are talking; we can interrupt them with what we have to say, but

we can also take a few minutes to listen and then assert our own point of view. That way, our ideas marry with the general thrust of the conversation." (Michel Corajoud, landscape architect)

3. Building a Common Imaginary

A natural outgrowth of collective walking experiences and independent trail research, storytelling is an important feature of "local learning communities".

Narrative production during exploration nourishes knowledge tools and helps build an imaginary landscape. Over time, a local trail narrative and common culture will emerge.

All manner of media can be used to tell your trail's story, and all forms are interesting—from annotated slide shows (a classic of hiker blogs) to more literary narratives by an author from within the community, to a sound journal of real conversations, to various incarnations of the travel journal.

Conversations generate a desire to learn and discover. They can be guided and structured in various ways (e.g., "memory workshops" with neighborhood locals interested in documenting a fragment of the area or a particular subject, like workers' housing developments/gardens, etc.)

The Hôtel du Nord cooperative experiment in Marseille, known as "Story Factory", is a reference in experiments to build local urban communities of walkers in terms of practice, conversation theory, and implementation.

4. Making and Sharing Events

Events don't have to be limited to the grand opening once the trail is ready. They can arise at different stages of the process, and even help to give structure to trail creation.

Events can take the form of festive picnics, artistic walking experiences, and public walks (to attract more participants). All events, regardless of type, should have goals and stages, highlight a less visible aspect of trail creation, reach out to new potential community members, increase project visibility among partners, and reinforce community membership and commitment in a way that reaches out to other people.

You can organize standalone events. Or you can keep an eye on local happenings in which you could take part. Participating in local events gives your trail exposure to other community groups. For instance, in Marseille, urban walks on the city's outskirts throughout the year were mostly put together by people living along trails, but they were expanded to a larger public thanks to "European Heritage Days", which have been heavily promoted in France.

a) A Knowledge Atlas

A knowledge atlas is an encyclopedia of a territory which helps create an inventory of points of interest throughout the different phases of a trail project. It contains all the information provided by different stakeholders interested in the project. The atlas provides walkers with autonomy in their research and acts as a shared resource.

It provides documentation and helps define the trail. It can be used for future publications on the trail. It acts as the first archive of materials and documents. It is the soil from which the trail will grow.

The atlas can be an impetus to go into the field with experts and locals. It can help facilitate knowledge sharing.

The suggested assignment is to gather the following into a single document: maps, schematics, and layouts; articles, notes, expert reports; stories, interviews, and narratives; photograph series; drawings; collages; excerpts from a selection of works; archive documents, etc.

All of these documents can be accompanied by the author's name, the source information, and a title chosen by the team to communicate its significance to the project.

There is no predetermined form this group of documents should take. You can augment the corpus as the trail project progresses with a series of

volumes, to be made available to all stakeholders, observers, and participants during the project creation phase.

Documents can be gathered in a digital space or in a binder. Photograph series can be included as contact prints (one or more representative photos can be presented in another format). For texts and articles: the whole document cannot be included, but an excerpt should be presented in an epigraph.

A knowledge atlas was used with students at the Ecole nationale Supérieure d'Architecture in Marseille (ENSA•M), and at the Foresta Project with the GR2013 Bureau des guides, YesWeCamp, Hôtel du Nord, and the community of local residents.

b) Heritage Community and Heritage Walk (Faro Convention)

A "heritage community" consists of people who value specific aspects of cultural heritage, and who wish to ensure their upkeep and transmission to future generations.

It is defined by the Faro Convention [link https://www.coe.int/en/web/culture-and-heritage/faro-convention] on the value of cultural heritage for society (Council of Europe, October 27, 2005), which promotes an expanded vision of heritage and its relationship with communities and society. The importance of cultural heritage has less to do with objects and places than with the meaning, relationships, and uses that people attach to them and the values they represent.

In line with the terms of the Faro Convention, a "heritage walk" is a walk designed by and with those who live, work, and inhabit a local area. It takes shape through the stories of its stakeholders, via research into scholarly sources and a body of local experiences, and through an identification of local curiosities and accumulated information in and about the local territory. The application of the Faro Convention in Marseille and different countries and contexts has led to regular "Faro Community" meetings.

As we walk the trail together, we discover vast galaxies of stories, which beg to be assembled, told, and shared.

LESSON 3
HOW TO TELL A METROPOLIS

Sub-chapters

Introduction: Local Stories
1) A Trail's Narrative Frame
2) Collecting Stories
3) Building Metropolitan Narratives
Bonus. Toward a "Metropolitan Culture"

Experience: The "Caravan"

Metropolises are connections that come together in stories. All of these stories are the lush material from which a city is made.

Yet most of our narratives at the scale of a metropolis—narratives belonging to the realms of tourism, politics, and the media—are truncated and lacking.

What narrative can encompass the vastness of a metropolis? How do trail routes and narratives intersect? How can we collect the stories of a trail? How should we assemble them? What types of narratives do we mean here? Forgotten grand narratives? Local narratives? Infrastructural narratives? The ordinary stories beneath our maps?

Discovering, assembling, producing narratives: that is what is at the heart of our Academy. Because these narratives document reality, act as learning techniques, and open paths for reinventing our ways of living on Earth.

Introduction
Local Stories

The Narrative Thread

According to French law, route creation is akin to creative production—on the same level as music or writing.

"Establishing hiking routes, though they are made from trail lines, [constitutes] creative output; their originality is drawn from the implementation of geographic, cultural, and human criteria to convey the personality of their author" (French Court of Cassation, June 30, 1998) [link]

Drawing a line in space is already proper to the act of narrative creation. And it gives birth to other narrative acts: travel narratives, stories of traversing a local area, and stories gathered along the way.

True Stories

Searching for stories from the ecumene (inhabited space) resonates with an organizing principle known as "ecological humanities".

"We do not need 'new stories'. (…) The world already has its stories (…). It's about extending our capacity to tell (…) 'true stories'". (Deborah Rose, *Vers des humanités écologiques*, 2004).

Ordinary Narratives

At a time when grand narratives like "progress" and "nation" seem obsolete, walking is a way to address our questions "from the ground"—that is, from the places where communities live.

"What do you do when your world starts to fall apart? I go for a walk, and if I'm really lucky, I find mushrooms. [...] Then I know that there are still pleasures amidst the terrors of indeterminacy."

(Anna Tsing, *The Mushroom at the End of the World*, 2015)

This investigation into our ordinary landscapes is also an inversion of Modern conceptions of investigation: instead of focusing our attention on alien "premodern" peoples, we turn our gaze onto our own societies in what could be called a "symmetrical anthropology".

1) The Trail Shape: A Narrative Frame

The trail—in its form, selected sites, continuous lines, sequence order—is itself a narrative.

As a narrative frame, the trail is not "thematic"; it does not adhere to a tradition or mode (e.g., the "industrial legacy", "public housing projects", "street art", "water", "farming", etc.). All of these themes no doubt appear in the spaces along the trail. Together, they make up the entire world explored by metropolitan trails, which tell the stories of living spaces where things abut and intersect (see part 2).

How to Build a Narrative Frame

The trail as narrative is necessarily anchored in geography (see lesson 1). It is a story that accounts for the physical shape of a metropolis. This narrative transforms the way we look at the map of a city. It is not univocal but generally ambiguous and polyphonic. This narrative is grounded in and territorializes a landscape. It is inextricably linked to the shape of the trail: it is the shape that tells a story. To the extent that it reflects the morphology of a city, it can be seen as a kind of *a posteriori foundational narrative* or retrospective manifesto [link to Christine Breton's oppidum map].

By way of example: The city of Marseille and

its motorways unfurl around two main unbuildable areas: the Etang de Berre (a lagoon) and the Etoile and Garlaban massif; Grand Paris reflects two main periods—the *petite couronne* (small ring) from the nineteenth century and modern cities (industrial suburbs accessible via tramway and, possibly in the future, a sky rail. And: London, a centrifugal spiral, revisits the imperial history of a centripetal monopolization of global resources. And: The network of Sentieri Metropolitani in Milan inverts the polarity of desire, unfurling in a centripetal direction (toward the central Duomo) toward the working-class suburbs of a polycentric metropolis.

Another Narrative

Too fast. The speed at which cities have expanded beyond their walls, in just a few decades, has tended to create a situation in which our foundational urban narratives no longer cohere with the morphological reality—not to mention that local identities tend to emerge at the scale of districts, and the development of a foundational narrative encompassing an entire metropolis is generally neglected.

Too complex. It is difficult to sum up a metropolis. There are too many actors and memories. They form systems that are too complex and heterogenous, embracing simultaneous and sedimented flows. This reality, illegible at first glance, tends to overwhelm us, particularly from the perspective of a motorway.

Attentive to the morphology of a metropolis, the

shape of a trail reveals a dominant "narrative decision". A trail that grasps an entire metropolis—including what goes on behind the scenes—reflecting both its larger scope and finer details, generally provides a counter narrative to the flattering story of the historic city center, which rarely includes aspects of the working class, industrial realities, social conflicts, relations with the surrounding countryside, or energy and logistics questions.

As in a family, a city can rest for years on just a handful of uncontroversial narratives that serve as the basis of its self-asserted identity (and the way it presents itself to the world—its "marketing" of itself). And though these narratives are not false, they are dangerously lacking: they exclude wide swaths of history, forms of urbanity, and communities (and, particularly in France, everything linked to the aftermath of decolonization).

Urban marketing typically showcases the folksy past and promising technological future of a city, foreclosing an honest and federative description of the present or of the legacies of the twentieth century, including the less savory parts, which generally take up a larger share of the urban map. By way of example: Marseille: the Phocaean city and new Hollywood; Romantic Paris and Europe's city of light; Boston: City of freedom and world laboratory of technological innovation. One consequence of these idealized narratives is to mask the present reality, exclude specific areas and communities, and alienate areas located outside of the tourist circuit.

Thus, metropolitan trails seek to account for all our shared realities, aiming, through a refusal

to perpetuate half-truths and lies, to broker peace within the metropolitan *family*.

Insofar as it seeks to do justice to the reality of our metropolitan spaces, this narrative frame is a counter narrative. Not necessarily spectacular or ingenious, it should emerge as something obvious—a long-known but forgotten truth. In Marseille, the figure eight around the Mer de Berre and the Massif de l'Etoile tells of connections between the countryside and industry (previously formulated by Jean Renoir, Marcel Pagnol, and even Walter Benjamin in "Hashish in Marseilles" [link]); in Paris, the trilobe between the first *couronne* and the new cities conveys the demiurgic violence of urban planning and engineering to the area, the environment, and populations; in Athens, the walk through the urban fabric's expansive ring speaks to a vernacular, polycentric, and densified intelligence, letting the site in all its specificities speak.

The trail's larger narrative frame is not a summary of the stories gathered along the way. Rather, it is an initial postulate whose impact on the collection and ordering of stories is only relative. There is still considerable freedom when it comes to the types of stories the trail can tell.

2) Collecting Stories

Urban spaces are permeated with traces that become legible through walking. Attentive walking is an investigation. When walking a route, we are constantly confronted with information, landscapes, views, impressions, objects, conversations, local rumors, landmarks, surprises, interpretive signs for heritage sights, micro-events, etc.

Information and narrative gathering happen before, during, and after a day of walking. Before: to anticipate main points of interest. During: because experience always trumps one's initial expectations. And after: to bring depth to the experience or explain less obvious aspects of the trail, etc.

Rules of Thumb for Collecting Stories

• Some leitmotivs in the relationships held by modern urban societies to space can be particularly interesting. The GR2013 topographical guide provides an example: waters (natural and canalized), industry, twentieth century architecture and infrastructure, biotopes (natural or human made). [link to GR2013 topographical guide].

• Story gathering tends to be particularly fruitful at the scale of towns. In Europe, this is a historically stable territorial and administrative unit with a robust social identity (even if it has been refracted into neighborhood identities). Stories can be oral and gathered from local sources. Look to city departments (archives) for written stories. [Borruey link]

• Stories can be gleaned from encounters in the

field as well as: in libraries, archives, online.

• Mapping stories can be interesting, particularly to see the emergence of narrative peaks and valleys—areas either seeping or lacking in stories.

Some methods of story gathering can themselves generate or reinforce a city's dynamics. (see lesson 2)

A Story Factory

To walk along a metropolitan trail is also to generate new stories. Drawing a line on a map, then traversing over the physical space: that is a story machine. This practice already exists in natural and rural areas, but it has disappeared from urban contexts.

Metropolitan trail walkers traverse an area, drawing a line each day that itself serves as a narrative from its point of departure to its destination. The narrative of each day's stage will be shared with the city dwellers whom the walker encounters along the way.

3) Building Metropolitan Narratives

Once walkers return home, or perhaps a few days later, they will spontaneously want to recount their experiences in these known but unfamiliar places. They will start to string together different episodes. As with any successful journey, there is a spontaneous desire to recollect. Walkers will want to share what they have learned.

The phase preceding collection during the walks is a fairly free and potentially endless process. After a time, the quantity of information gathered will start to make the walker into something of an "authority"—someone who can become capable, not simply of recounting a handful of random anecdotes, but of developing an original and detailed account of vast territories that defy easy readings.

The act of synthesizing knowledge is something to be addressed within walking communities. The narrative frame and bevy of anecdotes gleaned along the trail can make it tempting to provide a new unified narrative of the metropolitan territory; at the same time, however, the shift to the scale of the metropolis runs the two-fold risk of being at once too generous and too debatable. Alternating between different narrative scales is important: from the micro-level (the sluice to an irrigation canal, a fetid millipede under a motorway deck, a bridge abutment that has disappeared, the trace left by plants pushed against a cement wall by the wind, a half-visible letter found at the foot of a prison, a park bench, the pattern of cobblestones on the

ground, etc.) to the scale of large infrastructure (large rail equipment, canals, high-speed railways, aqueducts, airports, etc.), and including local narratives.

Efforts to shy away from the risk at stake in telling a metropolitan narrative would be to limit oneself to compiling an endless list of anecdotes. Like biographers who succeed in telling a life story from an infinite number of events, we can try to tell the story of a metropolis. Of course, a metropolitan narrative is always up for debate and can be juxtaposed with other narratives.

The art of the metropolitan narrative is to identify what, among the local landscape of narratives (particularly at the municipal level), can serve as narrative fodder (see lesson 5).

To encourage the emergence of "constellations" that can be used to organize larger metropolitan narratives [1001 Nuits link], the "short" form is often interesting [Grande Caravane and Guide du Grand Paris links].

To build a metropolitan narrative, you can also work within the constraints of a given medium (the shape and limits of a book, film, exhibit, or sound recording). This will help guide you in your efforts to constitute an honest and functional presentation of your body of narratives.

Bonus
Toward a "Metropolitan Culture"

Metropolitan dwellers are rarely familiar with the entire urban territory in which they live. The experience of metropolitan walking is often described in terms of local "literacy building".

Building a metropolitan narrative fosters a "metropolitan culture"—a tripartite kind of knowledge:

- the precise knowledge of a particular territory (metropolitan "local authority" type)
- a level of literacy in different knowledge domains and different sectors (history, geography, architecture, urbanism, landscape, botanical, ecological, heritage, modern art, etc.)
- a grasp of different metropolises as a means of seeing their shared traits and unique characteristics.

Experience : the "Caravan"

At the intersection between "walking conversations" (lesson 2) and polyphonic narratives (lesson 4), we can create a protocol for producing narratives to further support trail creation.

The "Caravan" is a way of organizing collective walks, with authorities (illustrators, journalists, photographers, sound producers) contributing to a series of meetings and providing in situ remarks throughout the day. This encourages 1) the emer-

gence of walking communities, 2) the creation of binding ties with the places visited, 3) the direct and collective gathering of narratives, 4) the ability to recollect.

The person organizing these group expeditions is a kind of mediator or director whose task is to give voice to territories, local actors, visitors, and future story tellers along the trail and over the course of the day.

Another advantage of this type of tool is that it lends itself to a variety of communication outlets: radio, newspaper, books, exhibits, blogs, podcasts.

Ex. Caravan2013: an initiative to build a narrative for the opening of the GR2013 (under Alexandre Field's leadership for CAUE13). La Grande Caravane: an initiative by AF, PHL, BL… for the Grand Paris trail scouting missions.

Ex. "Festival delle Metropoli" in Milan, 2017: attendees, musicians, artists, workers, architects, performers, and passersby gathered and shared stories along the metropolitan trails.

There are thousands of ways to be a guide, and we are not interested in dictating how you go about it. Here are some guidelines either to help you get started or to improve your guided walks.

LESSON 4
HOW TO BECOME A GUIDE

Sub-chapters

Introduction
1) Before: Getting Ready
2) During: The D Day
Bonus: Economics of Walking

Some walkers show an inclination to lead others, notably those with cartographic skills (creating a route, locating themselves in situ on the map) or a capacity for storytelling (either through their eloquence or their ability to orchestrate a polyphony among fellow walkers).

How can you go about introducing people to a metropolis? How can you prepare your walk? How can you strike the right balance in your commentary? What are the secrets to a successful shared experience?

People expect guides to be reassuring (in their guiding and respect for everybody's time) and interesting (imbuing the spaces traversed with humor or attentive details).

Introduction
The Language of A Place

When they want to show you something before they can speak, children take you somewhere—they signal to you and take your hand.

Sharing spaces with others: for Boris Sieverts, guiding is the oldest form of language. This ancestral gesture should be forefront in a guide's mind. And you should be attentive to this pre-lingual mode of expression. The sequences of spaces you traverse should be your primary means of communication. The spatial context is the stuff that will help you "give voice" to places and objects. So, be sure to think carefully about how you approach a space, and how you want to take leave of it. That is why a guided walk requires detail-oriented preparations (see lesson 1).

Still, the guide's personality and the information gathered are important components.

1. Before: Getting Ready

Do not bring a group to a place you have not visited beforehand. The scouting and research phases are crucial. Both vital, they inform each other.

Scouting

Passageways

One function of scouting is to check to make sure it works. Crossing transportation infrastructure (railways, motorways, etc.) is a recurring problem for metropolitan trails. So, you'll need to identify pedestrian tunnels and bridges fairly early on. Bridges provide the added advantage of a view. Other common blockages are dead ends, closed roads, gated properties, and so forth. Retracing your steps with the group should be avoided.

On the other hand, "secret passages" that are almost invisible, holes in walls, unlocked gates that open as if by magic, a supermarket's emergency exit: now, that's the stuff that makes a group feel lucky to walk with you.

To the extent possible, you should guide groups toward pedestrian thoroughfares (narrow streets, shortcuts, covered alleyways, staircases, etc.). Depending on the country and city, the area may be more or less porous—open to pedestrian crossings. You can cut through it by way of the city (as opposed to fields). Abu Dhabi's "super blocks" for instance,

with their abundance of pedestrian streets, are actually more walkable than some areas of Provence, where residential complexes close off large swaths of towns to the public.

Drinking, eating, going pee

Scouting missions will also allow you to locate restroom facilities (public restrooms, cafes, etc.) and sources of water and food along the way.

Your picnic spot is also important. If your walk starts early in the day, plan a rather early picnic. Opt for an open space, a park, a shaded street corner, or plan the picnic at somebody's home—potentially the home of a special guest.

The picnic is one of the few good opportunities to set the stage. Just be sure it coheres with the rest of the walk. A nicely decorated banquet table, placed in the right setting, is a nice and festive touch as well as an artistic and architectural act. You will probably need to enlist the help of an assistant.

Comfort and calm

People in a classroom or lecture hall should be comfortably seated and sheltered from extraneous noise. The same goes for our trail academy. Walking should be a comfortable experience that encourages concentration and discussion.

You should opt for routes that allow walkers to immerse themselves in the city yet without feeling subjected to an onslaught from the urban environment. Noise is the most salient issue here. If noise is inevitable over a longer section, it should be addressed (with earplugs or some other solution). As Nicolas Mémain suggests, "Calm and silent continuities: it's a gift I offer people who walk with me—a welcome break."

Research

Metropolitan guides should have a good general culture in history, geography, sociology, literature, architecture, urbanism, ecology, and so forth.

Chronology as a device

It is interesting to provide even rough dates for the buildings and infrastructure you come across. Dates provide objective and interesting information, giving the audience a good introduction to something. (This is something walkers can bring back with them into their everyday lives.)

Obviously, you should not limit yourself to focusing only on historic monuments (which tend to

be few and far between once outside the city center), but highlight more recent urban phenomena (1980s, 1990s, 2000s, 2010s).

This simple exercise helps create connections between places and historical events. By way of example: "the Bourget airport, with its art deco façade, contains many references to the French colonial empire. It dates back to the 1930s and bears some similarity to the large staircase in front of the Saint Charles train station in Marseille. 1930: that's 100 years after the conquest of Algeria; and the Third Republic was meticulous in establishing a coherent colonial propaganda campaign as part of its rivalry with the United Kingdom."

Generally speaking, dating can spark myriad conversations, and the group will probably have different reactions, leading to debates.

As you write up a walk, time can become a particular focus and you can use it to give dramatic flair to the day. An idea for a walk: "From one of Europe's first interchanges to the post-oil city."

Walking is also a journey in time.

Maps, plans, and photos

Iconographic archive materials are often useful. They can breathe past life back into a landscape. They testify to the change inherent in a city. Archives of projects that never came to be can also help a group visualize what could have been built in a given space and begin to acquire a sense of a "project culture". Similarly, maps, project plans, masterplans, blueprints, and the like can lead walkers into the minds of city planners and help them better understand the genesis of a constructed environment.

Finally, during the scouting phase, you can hunt for documents that will make sense within the walking environment. For instance: a power grid diagram when you're in front of a high voltage pylon; or a nineteenth century gravity-fed canal system when you're looking at an old irrigation canal, etc.

See the experience below ("Document Binder")

Minor Stories

"Little stories" are especially interesting if they help broach larger questions (e.g. a sidewalk curb can lead to conversations on various construction methods, geology, logistics, and so forth. Same goes for a poster for the circus, a recurring tag, an empty house, an old newsstand, etc.). Blogs, videos, and social media groups are all mines of more or less verifiable information that can help you come up with ideas for topics you wouldn't find through traditional outlets.

You may consider taking a break from veracity and venturing into the realms of myth, urban leg-

ends, and rumors. Urban walking lends itself to the intrusion of local stories and unverifiable rumors found on the internet or heard on the street or in a local cafe. Ambiguity can be an art [link to Milan master class].

Encounters

Locals are an obvious source of knowledge. You may want to identify authorities and experts within the local community as resources.

One or two special guests during a day of walking can always be interesting for the group. Farmers, researchers, local organizations are all good examples. Obviously, this involves some advance planning.

Inviting the public

Whether you do it via social media, email, or flyers posted in the neighborhood, here are a few guidelines:

Make sure your meetup point is practical. Ideally, it will be at a train, tram, bus, or subway station. Check the hours of operation and identify a specific place where you can all meet up—a train station is big, and there are usually several entrances. Put yourself in the shoes of your public and try to anticipate things that could be misunderstood in your invitation.

An open café near the station can be a good meetup point.

Provide a phone number for people who have trouble finding the meetup point.

If your departure time is at 10 in the morning, you may consider arriving at 9:30. It generally takes some time for the group to assemble, so during this half hour participants can have some coffee and start talking amongst themselves. And you can speak with them individually so they know who you are before the briefing.

2) DURING: The D Day

"The experience—the social moment resulting from collective walking—is at least as interesting as the 'subject' of the visit." (Boris Sieverts)

Always keep in mind that you are sharing this time and space with others. You are sharing a situation. The information you provide is not separable from this situation (unlike in the case of a book or a Wikipedia entry, etc.). The walk is like a class trip: participants are leaving their usual context and walking into a new situation as a group. In this situation, the behavior of each member of the group becomes an expression of its personality.

There are different kinds of guides. Some work on being very charismatic, others are more discreet. Some use a lot of materials (archives, etc.), others forego paper. From performer to troubadour, gonzo investigator to umbrella-toting guide, it's up to each guide to find the style that best suits them

Still, here are some guidelines:

Briefing at the start

Introducing yourself

People are more inclined to follow someone they can relate to. You can quickly say who you are, why you've chosen to be a guide, when you started, and what training you have—and if you don't have any special training, that's also interesting for the group.

If you're a skater, tagger, nature guide, or retiree from the petrochemical industry, you'll want to say so. That will help the group better understand your walk and the choices you've made for the itinerary and framework. It will also help the group better react to the information you give. Subjectivity can imbue urban walking. You should feel free to express yourself—as if you were writing a book.

Asking everyone to introduce themselves can also be an efficient way to create group cohesion. Don't let it go on too long (10-15 minutes only). If you have a large group, people can simply state their first name, where they live, and if this is the first time they've done this kind of walk. For instance: "Sonia, Argenteuil, first time!" or "Paul, West End, second time!"

Contract

Your initial briefing is important: it acts as a contract between you and your group. This is a moment to assuage any worries (picnic time, restrooms, walk duration, arrival time) and start building the group's trust.

Note: this briefing should not be a spoiler of the entire day. Don't deprive walkers of the surprises you have in store ("After the picnic, we can go swimming, but I won't say where.")

On the trail

You're off! You're at the head of the group and everyone is following you.

Talk about what you see. "You're live, with real people, in a real space that's brimming with information. Avoid talking about things that aren't visible." (Boris Sieverts)

So, you should avoid talking about things *before* you can see them. Keep the group guessing. Give them the pleasure of discovering things for the first time, without commentary from you.

"When you arrive in a space where you've planned to say something, take your time. Don't start talking as soon as you arrive somewhere. Let your fellow walkers absorb the space first. When you're sampling a dish, you don't start by asking if it's good. You let a little time lapse." (Boris Sieverts)

Don't try to know everything. "Avoid only speaking as an expert. You can also talk about what interests you, what you like, what moves you—anything that can help us understand what we're seeing. Not everyone will think like you, but they'll understand why they're stopping in a given place and looking at a given thing.

Start with information related to your own fields of research. Then select other types of information, always opting for things that speak most to you. For more abstract information, but which you don't want to leave out for whatever reason, be sure to explain the source—who, when, and where you read it, etc. You should do this not out of scientific scruples but again as a means of situating information for your audience.

Emphasize information that makes connections

between different eras (see "chronology as a device"), places, and scales. For instance: "When you look very closely at the map, you will see the fragmentation of these fields throughout the structure of the whole city".

You can lean on your group. Walking is a social experience, and when you don't have anything to say, you can take a breather. Leading a group by yourself can be tiring. When everybody introduced themselves at the start, you may have identified people who could speak on different subjects. Your role is also to be a conductor—but keep an eye on the time.

Keep in mind that whenever you speak to the group along the trail, it is always an interruption—an interruption in the soundscape you're traversing, in the conversations amongst walkers, and almost always an interruption in movement, since you have to wait for the group to be gathered around you to begin speaking. So, it's important to think about where, when, and how often you're willing to accept these kinds of interruptions.

Try to limit interruptions to a length of time that will let people return to their conversations and that won't jeopardize the group dynamic or movement forward. When participants start taking off their backpacks, looking for places to sit, or leaning on their partners, you know it's time to wrap it up.

As the walk progresses, your need to speak may dwindle. You start to get a sense of the participants. The route you've chosen and the spaces you're traversing present the landscape in a unique light.

Think of your spoken interventions as props that bring out this light. Once it's shining, let the group walk.

This also applies to specific moments and situations. For instance, a length of distance where walkers have to remove their shoes, a dark tunnel, a moment in front of a fruit tree, a stop in front of a music school where music notes hang in the air: these are moments where no comment is necessary, where speaking would pollute the atmosphere.

2.3 Debriefing

At the end of a walk, the group should not disband immediately. You can find a place to share a drink—because you're thirsty and tired, but also because it's an opportunity to reflect on the day together.

Let everyone speak (including and especially those who haven't spoken all day) and listen to each other. Count the number of people present and make sure the time is equitably shared. *What stands out for you among the things we have seen, the places we have been, and the details we have observed? What narrative lines emerge? What objects stand out? Which places most have left the greatest impression on us? How has our vision of the city changed?* With the help of endorphins, the conversation is often inspired and even funny.

A recording device may be useful here as a means of keeping track of what are generally very interesting moments. It can also help bring structure

to the conversation: the microphone, which implies silence, facilitates listening within a group without you having to ask for people to listen.

These moments of collective intelligence can give birth to new ways of representing a metropolis.

Bonus
Economics of Walking

A recurring and oft debated question is to know if these walks should be free or include a fee. Metropolitan Trails are conceived as a "travelling people's university" and a "walking conversation". They are polyphonic and inclusive. They may also receive public funding. All of that would argue for free experiences.

Practically speaking, though, we've noticed that a fee—even a small one—means fewer cancellations. It also serves as a reminder that guiding is real work and may create more attentiveness in walkers. Small organizations understand that what's free has a cost, and that only well-established institutions can afford it!

It's up to you. Consider your organization, financing, social context, and public. In general, walks tend to be free during the initial scouting phase or as the trail is being conceived. And they tend to include a fee once the trail is established or the public walk is built up as a kind of performance (like a theater play).

Experience
Document Binder

Making a portfolio of documents is a device that helps 1) enrich your "dramatic flair" with "transitional objects"—documents that you can take out, show, comment, and pass around, 2) build yourself as an expert who has done your research, 3) collect fragments for a metropolitan narrative built on "stepping stones", 4) give your fellow walkers the feeling they are learning things they wouldn't learn elsewhere (opt for documents you'll find in archives and not online).

We also suggest relying on your group to create photographs and sound recordings of the day (even recruiting an ally within the group).

You now want your Metropolitan Trail to become an official public space. It will take several years between your first explorations and the delivery of an official trail.

LESSON 5
HOW TO PRODUCE A TRAIL

Sub-chapters

Introduction
1) Negotiating the Route
2) Nurturing Communities
3) Publishing Narratives
4) Building Hospitality Experiences

A Metropolitan Trail is drawn (lesson 1), explored (lesson 2), told (lesson 3), shared (lesson 4), and made official (lesson 5). We briefly touched on questions of production in previous lessons. Let's dig in a bit further now.

How can we, together with the right number of partners, produce the 4 previous stages (route, community, story, guide) in a seamless and coherent way? How can we negotiate an official route? How can we build a community of partners around a trail? How can we give shape to the stories that emerge? How can we build a consistent walking program? How much time does that all take? How can we build a budget?

The skills you will need assemble: mapmaking, partnership building, publishing, project management, administrative and financial steering, etc.

This lesson is for people, local communities, and institutions with experience in coordinating cultural, infrastructural, or other projects, or who are interested in acquiring such experience.

Introduction
The Field of Possibility

To produce is to assemble the logistical, financial, and institutional conditions required in bringing a project into a concrete and share existence.

A Metropolitan Trail can be a line on a map that has been explored on the ground. It can be a shared route that is often visited by groups. It can be a route associated with published narratives (films, books, exhibits, etc.). It can also be a place where guides invite the public for regular gatherings. Or it can be an official public space with trail markings—and even become a platform for urban, agricultural, cultural, and social initiatives.

The task ahead of you can significantly vary (in terms of timeline, team, and budget) depending on the type of trail you want to produce.

"Producing a trail" is more than "making a route official" (which only covers the trail's legal status and signage).

Inversely, if you have less time or financing, you can "partially produce" a trail. For instance, you can choose to develop just one aspect of production: promoting a route online, offering to do monthly public walks (e.g. London [link]), writing a book that tells one possible story (e.g. La Révolution de Paris, Passaggio a Nord-Ovest), or building group performances on a pre-existing trail (e.g. Istanbul

[link]).

How can you get started? Sketching out an idea for a route seems like a good way to start, but it's not a hard and fast rule. A trail can begin with a brainstorming session involving a group of interested parties (Lyon), or with a series of outings along a pre-drawn route (Istanbul), or with narrative building around a route (La Révolution de Paris).

Skills

Many skills are involved in producing a trail: mapmaking (GIS, in-field map reading); partnership building (networking and social skills, interfacing with authorities and local communities); publishing and storytelling; project design; project management, creating and managing a budget; negotiating with local communities; recruiting and managing teams.

Few possess all these skills, and no one excels across the board. In general, producing a trail also implies working in groups, or at least with a partner.

If a trail is to endure, the initial route needs to become a negotiated legal continuity, which amounts to opening a new public space.

1) Negotiating the route

In most countries, private property rights mean trail organizers must obtain easements, and they cannot place signs in public and private spaces without prior consent. To produce an official trail is therefore to create a legal continuity, which comprises all the easements and authorizations for signage on the public and private lands covered by the trail. (And even in countries where property rights are less stringent, sharing a route proposal with the relevant local authorities is advised, both to improve the route and ensure its longevity.)

An Exercise in Diplomacy

Creating a trail is an exercise in diplomacy. Different stories can be told depending on which route one chooses to take across a parcel of land, neighborhood, or town. Indeed, choosing a route is often the subject of debate. The aim is for the trail to appeal to different communities (residents, owners, organizations, towns, etc.) and at the same time subvert traditional methods of promoting an area for tourism.

Local communities may seek to modify the proposed route in the following ways: 1) increasing

the number of kilometers so users can "visit more local landmarks" and 2) discouraging routes that reveal less flattering "backstage" parts of a town (industrial zones, commercial zones, dump sites, etc.). The challenge is precisely to convince a town to 1) accept that a route passing through the town is only a fragment of a larger journey and story; and 2) expand the notion of "landmark" to include everything that contributes to a town's reality and character.

Technical Board

Building this complex object generally involves a technical board made up of the trail's main stakeholders (production team, financial backers, organizations, hiking clubs, towns, etc.). The board is usually run by the project's main financial backer.

The technical board, which meets more or less regularly depending on a project's timeline and progress (annually, twice yearly, monthly), is an assembly of different forms of expertise (property, urbanism, roads, landmarks, tourism, etc.). It also elicits community interest within the metropolis. (The board can sometimes play a team building role, rallying diverse interests around a less conflictual initiative).

A Conductor

The trail is also an opportunity to invite people to experience a metropolitan territory on foot. A trail doesn't go everywhere. Its aim is not to provide an exhaustive experience of a place, but to tell a

story. Creating is a way of choosing. It's important to provide a narrative.

To keep things in line and ensure that this complex polyphonic object remains coherent, there usually needs to be a conductor who can make important decisions based on a number of parameters (geography, in-field considerations, aesthetics, narratives, politics, etc.).

Signage

Once the authorizations have been obtained to ensure a trail's legal continuity, you can start putting up signs. Although signage is simple in theory (building a continuous and clearly visible chain of signs in both directions), it is actually a rather rigorous and nuanced process. Indeed, signs should adapt to the specific context of each change in direction.

The signage process is also an opportunity to expand the circle of people involved in the project. You can call on organizations, residents, young people, and anyone who might be interested in taking part in the concrete birth of the trail.

Major Stages

• Model Process for Officializing a Metropolitan Trail

Coming up with a stable route—creative or artistic work (see lesson 1)

- designing an initial form;
- to the extent possible, taking an exhaustive in-

ventory of existing paths;

- drawing a first version of the route and gathering route proposals ("sketch");
- refining the sketch through field explorations (see lesson 2);
- finalizing a first route (drawn "with a red ballpoint pen on a 1:25,000 map" or in a .kml file on Google Earth).

• Obtaining easement authorizations one by one—mostly administrative, partnership building, political work

- present the project to the impacted segment of public and private owners (link toward extracts of the GR2013 Atlas by Nicolas Mémain];
- negotiate the route (both ways);
- finalize a route that everyone can agree on;
- obtain signed authorizations.

• Signage—technical work

- build signage teams;
- come up with a plan for setting up signs, sector by sector;
- supply materials.

Creating a trail implies creating production communities who will bring a trail to life.

2) Nurturing communities

We have seen how the birth of a trail is inextricably linked to the emergence of a first group of walkers, who take part in the first scouting sessions (lesson 2). Over time, the production of an official and enduring path should lead to the emergence of a more complex system of diverse communities, which will need to be nurtured. However, it is important to remember that avoiding all conflict is impossible in such wide-reaching and enduring local initiatives.

The work undertaken during the negotiation phase of a route brings a new community into being: the technical board, which will be stable over the long term. (In a certain sense, all the owners who give their permission for easements are also a kind of community).

Nurturing Residents

We are walking through places where people live. It is therefore worthwhile to get in touch with residents, speak with them about the trail, provide them with documentation, invite them to join in on future walks, ask if they are interested in helping to build the trail, etc. The thousands and even millions of locals are an asset for metropolitan trails.

Trails also help build connections between organizations with an interest in the neighborhood, social issues, and general local issues (cultural, social, educational, environmental organizations, etc.).

Nurturing Local Authorities

It's important to try to build a community of interested parties within local bodies, to incorporate their concerns into the project and convince them to respect the values and independence of the trail.

Different issues may crop up depending on which departments are funding the project (e.g. culture, communications, urban planning, transportation, environment, tourism, local attractiveness, etc.). No matter what, it's important to remain open to different areas of expertise and encourage communication between departments.

Aligning With Major Events

Major events can create visibility and motivate a wide range of actors to get involved in creating a trail and work to meet concrete deadlines. They can help bridge divides between local authorities, channeling their energy into a shared local project (e.g. the GR2013 would not have been possible without *Marseille European Capital of Culture* in 2013). Major events also provide an opportunity to create something that endures past their term.

However, this type of event also plays a role in developing tourism, as such operating within a logic of a "race toward attractiveness" between cities, which goes against the mission of these trails. What's more, urban walking can be very easily coopted into a tool

of communication and gentrification, in a dynamic of appropriation of peripheral spaces by the center (e.g. "exploring the *banlieue*", "owner tours", "expanding the area of what's known", "clearing out the *terra incognita*", etc.).

Alliances between trails and major events are forged out of complex political negotiations, in the face of instrumentalization, misunderstandings, and a certain ambiguity.

3) Publishing narratives

What brings a trail to life is not just its official-ization and signage; it's the fact that it generates, aggregates, and elicits new stories.

A Book

The official birth of a trail is typically marked by the publication of a first guidebook, which is the first narrative. The narrative can take a digital form (website, application, etc.), but it most often appears in a paper format (annotated map, guide-book, book, etc.).

The book usually includes the following com-ponents:

- maps (1:25,000 scale, advised minimum)
- description of the route (the guide, properly spea-king)
- "cultural content" (basic information, foundational narratives, key places along the route)

Creating Stories

The book is a significant work, but it is just the beginning of the story. Once a trail is official, col-lective work can begin across the metropolis. The trail can serve as a tool for inquiry and observation.

To generate a collective dynamic that would en-

courage metropolis residents to learn about their respective backgrounds, identities, and stories, it would be advised to set up a platform for different centers of research (social sciences, history, geography, etc.), architecture centers, urban planning agencies, archivists, guides, authors, and documentarists. And we would suggest offering frequent events (e.g. monthly). [link: Caravan2013, 1001 nights].

The Trail and the Museum

One mode of telling a trail's story is to use photographs, texts, installations, archives, and collected objects. Here, it would be interesting to delve into the complex relations between the trail and the museum.

Metropolitan Trails have not been designed to house artistic works along the way. Other cultural and tourist initiatives have done just this: "Routes culturelles", "Estuaire de Nantes", etc.). Metropolitan Trails are more interested in the actual landscapes themselves. The aim is not to provide a "background for artworks".

To a certain extent, the route itself can be considered a work of art, even if trail producers do not all claim to be artists. And even when they are artists, their work on trails tends to be in the name of a "weak coefficient of visibility" (Hendrik Sturm) or an "art in indifference to art" (Denis Moreau).

Peri-urban walking was born as a snub to museum practices. Here, we can speak of the work of Christine Breton (link: text read by Julie at the Mucem] and of Hendrik Sturm [Wildproject in-

terview], which resonate with Robert Smithson's move out of galleries and into natural landscapes and with other American and English Earth Art artists [link]. This tendency converges with the notion of horizontal construction, by society, of a shared people's heritage, in line with the ideas of the Faro Convention—which opposes the notion of a vertical heritage, built by elites, to benefit societies in need of "education". [Link: https://www.coe.int/fr/web/culture-and-heritage/faro-convention]

At first glance, the metropolitan trail is a kind of anti-museum: outdoors (and not in a building), open day and night (no hours of operation), free (not paid), guiding visitors to objects (not gathering objects in a preordained place), deeply anchored in geography (not delocalized), documenting the ordinary (not precious objects), modern (not past).

Still, this anti-museum guides visitors along an established path, to different situations, places, and objects, with the aim of sharing a predetermined point of view. In a way, the creator of a route can be seen as a curator of a kind of involuntary museum: the metropolis—a city which can be seen as the "ultimate work of art", sedimenting centuries of aesthetic effort and applied art.

And symmetrically speaking, museums have long questioned their own frameworks. A museum like the Mucem in Marseille, initially born out of ethnography and folk art, aims to document the ordinary, our present time, human societies, urban landscapes, etc.

The confrontation between trails, which are in part linked to a curatorial mission, and museums,

which seek to rethink their practices, can be fertile grounds for reflection. (For instance, the Mucem asked the metropolitan trail creators to present their project, and that is how the Metropolitan Trails Academy began).

Exhibits linked to Metropolitan Trails include [Koln], [CCIMP2013], [Mucem display 2017-2023], [Pavillon Arsenal], [Athens expo], [LVM].

Technique and Social

4) Building hospitality

In France, the question of trail layout has been a particular focus for "collectives of architects" (first Bruit du Frigo, then Cabanon Vertical and ETC with the Bureau des Guides du GR2013, YesWeCamp in Paris, etc.).

Citizen groups have also implemented non-predatory forms of tourism in fragile zones. One such group, the cooperative of Hôtel du Nord residents in Marseille, has rallied around the notion of hospitality and walking, with locals hosting walkers and sharing their local stories and perspectives. [Link: : https://www.hoteldunord.coop/].

Spending the Night: Peri-Urban Refuges

Users of Metropolitan Trails can enjoy a rather wide range of lodgings (hotels in city centers and

suburbs, bed and breakfasts, rooms with local residents, camping sites, etc.), but there are some areas, particularly in a city's outskirts, where there is less on offer. Inversely, sometimes hikers come across places that lend themselves to spending the night.

In Bordeaux, a large program was developed to create 11 refuges where walkers can spend the night at each stage of the trail. [book link]

These basic refuges (no water or electricity) were made in situ (from the targeted areas themselves) as pragmatic solutions (out of a concern to build welcoming and cozy shelters where families with children would feel comfortable) to give Bordeaux residents and visitors a unique experience.

Legally speaking, these refuges were defined as "performative works" (see Bruit du Frigo/Zebra3) and therefore are not subject to urban planning regulations or the usual administrative obligations.

Mixed Uses: GR2013 Hospitality Program

The program established by the Bureau des Guides for the GR2013 lays out different aspects of trail hospitality: signage (arrows, observation post signs, etc.), trail blazing, and even "huts", light furnishings, stopping point structures, shelters, and observation points for walkers and locals. [Link: Le Rocher. https://www.gr2013.fr/rocher/]

One focus of their work was the idea of "finding intersections in uses by hikers and locals" (Cabanon vertical).

Inventory of Metropolitan Amenities: Toulon

Hiker needs sometimes generate new uses (or desired uses) of existing amenities—a bus shelter to provide protection from the rain, an old wash house where people can put down a mattress and sleep, drinking fountains, etc.

In Toulon, an inventory is underway to assess the amenities that could be used by hikers—benches, shelters, courtyards, viewpoints. This will help give a sense of what else could be added.

Local Considerations: The Greater Paris Trail

Integrating the presence of thousands of locals (residents, businesses, institutions, towns, etc.) along the route during the planning phase: that is what YesWeCamp does for the Greater Paris Trail.

Establishing a trail is only partly technical. First and foremost, it is perhaps a social initiative that should encourage trail use by locals and welcome walkers—for instance, with scallop shell signs along the Camino de Santiago.

Experiences

"Local Community Workshops"

Defining a negotiated route can include implementing work processes with the local community (towns, intermunicipal links).

Local community workshops involve providing

towns or intermunicipal bodies an innovative protocol for inter-department meetings, which can help improve routes thanks to local insights on property lines and lesser-known landmarks that can enrich the trail's metropolitan narrative.

Student Workshop

Build an educational program on the route, narratives, and hospitality as part of a summer school or other workshop. This can be a wonderful way to kick off or further develop a project.

THE METROPOLITAN TRAILS INTERNATIONAL CHARTER

We, the people behind Metropolitan Trails, wish to formalize our practice with the aim of sharing and spreading the word on what we do.
To that end, we have written this charter and founded the Metropolitan Trails Academy.
This charter was adopted in Athens on February 8, 2020.

Whereas :

1. ARTS OF MAKING
The cityscape is made up of a diverse array of actors—urban planners, engineers, developers, elected officials, as well as residents and users (with their particular vernacular and local expertise).

Artists and architects take over the inhabited world as an in situ creative work/space. Our relationships to the land and our human habitats are vital concerns for the arts.
(For culture and art our relationship to the land and our human habitation is of vital concern.

2. WAYS OF MOVING
The modern city has become increasingly marked by the dissociation dissolution of public spaces and transportation links. Infrastructure facilitating hypermobility fragments our urban landscapes, depriving us of foot ways to walk, which is so essential to human health.

3. MENTAL MAPPING
Living beings create representations of where they live. Yet there is a growing gap between the reality of our urban landscapes and the representations we devise. Large swaths of our cities are left out of our mental mapping. Meanwhile, most of our urban narratives are the products of marketing.

4. PLACES OF LEARNING
Our learning spaces tend to be dissociated from our living spaces. Our modern urban environment does not speak to us, since we have not been equipped to read it. School curricula tend to neglect urbanism and ecology,

failing to prepare citizens with the tools to take part in the pressing concerns of our century.

5. RE-INHABITING

In the twenty-first century, societies are on the threshold of a fundamental renegotiation of their relationships to the Earth. Reintegrating our cities into the biosphere involves radical changes to urban infrastructure alongside the implementation of new ideas and effective practices.

Now therefore, we propose :

1. WORKS
Metropolitan Trails are routes. They are lines akin to the strokes of a paintbrush, the thread of a melody, or the sense of a sentence. They are works of art formed out of physical and legal continuities (contingincies) within a terrestrial space. They have an author—usually a collective author, since they are created in collaboration with local authorities and communities.

2. PUBLIC SPACES AND TRANSPORTATION INFRASTRUCTURE
These physical continuities are public spaces on a

metropolitan scale. By inviting users to reconnect with urban walking, Metropolitan Trails invite citizens how to free themselves from cars. They bring cities back to a human scale, returning daily movement back toward the body. With a view toward a post-carbon world, what they propose is the slow use of the city.

3. STORIES

The trail is a narrative line that tells the story of our lands (places). Metropolitan Trails immerse us in a galaxy of urban stories, freeing us from the monopoly of mass media. In response to the breakdown of grand narratives (modernity,

progress, nation states, etc.), we set off on foot in search of other local stories.

4. SCHOOLS

Metropolitan Trails provide opportunities to express different forms of knowledge, to learn, and grow at all stages of our life. Our mission is multidisciplinary and grounded in local geography. As a complement to school curricula, Metropolitan Trails become an outdoor (open) university, where students and teachers overlap. By connecting our knowledge to what is on the ground, they turn the world into our (a) school.

5. TOOLS FOR REINHABITING THE LAND

The metropolis is a site of acceleration, disconnection, and de-localization. At their core, Metropolitan Trails seek to expose the crisis we face in our relationships with the Earth, by provoking/inspiring/inviting us to walk through landscapes built for vehicles, venture outdoors in places made for indoor dwelling, and create connections across fragmented landscapes. Architecture, agriculture, botanical features, watersheds, abandoned spaces, energy infrastructure ... Metropolitan Trails expose visitors to other lives turning habitual

environments into spaces that speak to us, inviting us to influence its evolution.

JORDI BALLESTA, geographer, Athens

GIANNI BIONDILLO, writer, Milan

YVAN DETRAZ, architect, Bruit du frigo, Bordeaux

JENS DENISSEN, lanscape designer, Le Voyage Métropolitain, Paris

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HENDRIK STURM, artist, Marseille

FIVOS TSARAVOPOULOS, coordinator, Paths of Greece, Athènes

CARMELO VANADIA, trainer, Trekking Italia, Milan

JORDI BALLESTA,
GEOGRAPHER (ATHENS)
Jordi Ballesta is a researcher in geography. He works in particular on the photographic notation practices developed by American geographers and architects, as well as on the landscape thinking of John Brinckerhoff Jackson. Living in Athens since 2000, he also conducts photo-geographic research on this country, which led him to draw the Path of Greater Athens in 2018.

GIANNI BIONDILLO,
WRITER (MILAN)
Gianni Biondillo, born in 1966 in Milan, is an Italian architect, screenwriter and writer, author of detective novels and essays. He is the author of about fifteen books, including Tangenziali. Due viandanti ai bordi della città (2010), which recounts the walking journey of two friends around Milan. He contributed to the creation of the Milanese project Sentieri Metropolitani.

JENS DENISSEN,
LANDSCAPE DESIGNER-URBAN PLANNER (PARIS)
Following a long stay in Istanbul in 2010, he co-founded in 2014 the collective "Le voyage métropolitain" which organizes collective tours in the

Greater Paris area. In this framework, he conducts research on walking and living (articles, colloquia), and a photographic investigation of the margins of our living spaces. He is the co-founder of the Sentier du Grand Paris.

YVAN DETRAZ,
ARCHITECT (BORDEAUX)
Yvan Detraz is the co-founder and director of Bruit du Frigo, a creative collective based in Bordeaux that has been dedicated since 2000 to the study and action on the city and the inhabited territory, through artistic, contextual and participative approaches, in France and around the world. Author of Zone sweet zone (2000; 2020), a manifesto for the creation of periurban hiking trails, he initiated the "Terres communes" trail in Bordeaux and the "Suburban shelters" project.

ALEXANDRE FIELD,
ARCHITECT (MARSEILLE)
As an architect, he divided his professional activity very early on between project management and the design of cultural projects. Founder member of the collective "Le Mouvement des Chemineurs", he offers in 2001 a walk and exhibition at ENSA-Versailles. Initiator of the Caravan 2013 project (an editorialized exploration of the GR2103), co-founder of the "Bureau des Guides du GR2013", he impulses innovative projects that aim to make the trail a real cultural facility.

CHARLIE FOX,
ARTIST (LONDON)
Initiator of the InspiralLondon Trail, Charlie Fox develops innovative practices of performance, artistic action research and public art. His studio skills include installation, temporal media, printmaking, photography, drawing and social sculpture.

BAPTISTE LANASPEZE,
PUBLISHER (MARSEILLE)
Baptiste Lanaspeze, publisher, author and consultant, manages the Wildproject editions, specialized in ecology. He is also the initiator of the GR2013, and co-founder of the Agence des Sentiers métropolitains (Urban Planning Medal of the Academy of Architecture). He is also the author of books and articles, including Marseille ville sauvage: essai d'écologie urbaine (Actes Sud, 2012, reprinted 2020).

PAUL-HERVÉ LAVESSIÈRE,
URBAN PLANNER (TOULON)
Paul-Hervé Lavessière is the co-founder of the Agence des Sentiers Métropolitains and one of the founders of the Sentier Métropolitain du Grand Paris. He is also the author of La Révolution de Paris (winner of the 2014 Haussmann Prize for best book on Paris).

NICOLAS MÉMAIN,
ARTIST (MARSEILLE)
Walking artist, Provencal street jockey, Médaille d'urbanisme de l'académie d'architecture, urban

planner gonzo, all-terrain guide specialized in attention for built situations, cartographer and concrete bear tamer.

GIANLUCA MIGLIAVACCA,
GUIDE (MILAN)
Trained as an architect, Gianluca Migliavacca is also a mountain guide. He developed his practice as an urban guide within Trekking Italia though the creation of the Milanese project Sentieri Metropolitani.

MIKAEL MOHAMED
(MUCEM)
Mikael Mohamed has been in charge of Mucem's international relations since its opening. He previously worked for the Minister of Foreign Affairs as a cultural and communication officer at the French Institute in Riga (Latvia), and as director of the French Institute in Tetouan (Morocco).

DENIS MOREAU,
ARTIST (PARIS)
In 1995, as a young graduate of the Paris La Villette School of Architecture, he began the "banlieuedeparis" project, a vast exploration of the greater Paris area. From 2006, at the invitation of collectives, art centers, communities or associations, his practice begins to socialize. His practice of planning through exploration, which he calls urban hacking, allows him to declare himself chief urban planner of his own imaginary metropolis... necessarily peripheral!

JULIE DE MUER,
PRODUCER (MARSEILLE)
Julie de Muer is a freelance producer who has been living and working in Marseille since 2001. Co-founder of the Batofar in Paris, she directed the cultural radio station Radio Grenouille. Founding member of Hôtel du Nord and GR2013, she builds itineraries to discover and question the city. The Promenades sonores she developed with Radio Grenouille was a Google award-winning project in 2013. At the Guide Bureau of the GR2013, of which she is co-founder, she is in charge of the artistic follow-up and the production of projects.

BORIS SIEVERTS,
ARTIST (COLOGNE)
Born in 1969 in Berlin, Boris Sieverts lives in Cologne. After studying art in Düsseldorf, he worked as a shepherd and architect in Cologne and Bonn. Since 1997 he has been guiding locals and tourists with his Büro für Städtereisen ("Office for City Travel") through the grey areas of our cities.

HENDRIK STURM,
ARTIST (MARSEILLE)
Originally from Düsseldorf, Hendrik Sturm has been living in Marseille since 1994. After having completed his training in Fine Arts and a thesis in neurobiology between France and Germany, Hendrik Sturm now teaches at the School of Fine Arts in Toulon, and practices his art of walking all over France, in Marseille or Paris, often in peri-urban areas, but also in city centers or rural areas.

FIVOS TSARAVOPOULOS,
ENTREPRENEUR (ATHENS)
Fivos Tsaravopoulos is the founder and director of Paths of Greece. After studying in France for 8 years and being passionate about ecotourism, he came back to Greece with "a strong will to contribute to the improvement of tourism". To develop ancient hiking trails, he founded Paths of Greece, a small cooperative enterprise, to rediscover, clear, mark and promote hiking trails.

CARMELO VANADIA,
GUIDE (MILANO)
As a natural and urban trekking guide at Trekking Italia, Carmelo Vanadia deciphers the processes that have shaped the landscape and finds the right strategies to communicate it. He specializes in accompanying disabled, autistic and socially excluded people.

www.metropolitantrails.org/academy

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Metropolitan Trails are a new kind of public space. These social platforms are designed to reconnect us to our living territories, and to include inhabitants and experts to a vital conversation on post-petroleum cities.

How to draw a route? How to build a community? How to tell a metropolis? How to become a guide? How to produce a trail?

5 lessons to become a Metropolitan Trail designer.

The Metropolitan Trails Academy gathers artists, researchers, urbanists, producers… involved in the development of Metropolitan Trails in Marseille, Paris, Köln, Milano, Athens, London… who wanted to share their practice with other collective in every city in the world.

METROPOLITAN TRAILS

Mucem

BUREAU DES GUIDES GR 2013

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Büro für Städtereisen

Paths of Greece
ΜΟΝΟΠΑΤΙΑ ΤΗΣ ΕΛΛΑΔΑΣ

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