City guiding and the production of time-spaces

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Abstract

The attempt of this paper is to investigate the practice of guiding tourists through the city. Guiding is an important part of geographical fieldwork and excursion and our knowledge about these learning elements is that they are appreciated by students. By applying the knowledge from a guided tour, we might understand at least two things. Firstly why learning in field seems to be effective and therefore valuable. Instead of just seeing guiding as a way of informing a crowd, guiding is viewed as a performance of playful, but yet serious animations of known and unknown elements from now and then, here and there, inside and outside, and as creative compositions of time-spaces. When the guide operates in, points at places, and performs places, the group produces places through co-optive making in moments of shared group experience.

Guiding, as a practice of representing, making and co-making, also allows for displacements, connections, intersections and hybrids of different time-spaces.

Guiding also involves mobile bodies and times-spaces. By slowing down and speeding up temporalities and spatialities, and by extracting representations and narrations from different trajectories and shuffle them around in new creative contexts, together with bodily rhythms and movements of guided groups, adds to the production of time-spaces. Secondly, guiding is the situated practice of representing places for visiting tourists and as such it is important tool for branding a place. So, with understanding of some of the elements embedded into the practice of guiding, it may be easier to develop interactive and context aware electronic tools for guiding.
Introduction

This article is concerned with the performance of guiding in a city and the participation in guided groups as a particular type of production of time-space in the making. It is an attempt to present and analyze empirical geographies of city guiding, as well as an attempt to find a vocabulary for that practice.

Finding the vocabulary for the practice of guiding is either very simple or very difficult. We may either conclude that guiding is a simple practice of pointing to representations through the following of a rout in a city or rural landscape. Or, we may engage in the particular elements of guiding producing the experiences of landscapes from the rich experience from fieldwork within geography.

Geography embodies the practice of guiding since it is an intrinsic part of field work and excursions (Kent et al, 1997). Boyle, (et al, 2007) concludes for instance that field courses in geography are effective in learning since they are affective. Fuller (et al, 2006; Scott et al, 2006) argues that there is a need for rigorous research into this issue. Common themes to emerge concern the effectiveness of fieldwork in terms of learning and understanding of the subject: providing first-hand experience of the real world, whichever part of the world the students are in; skills development (transferable and technical); and social benefits. Apart from the social aspects, there are other experiences from geography field work that emphasize the dynamics of groups in learning (see Brown, 1999). Field work may also well serve as a bridge between the popular and the academic (Smith, 2001).

Concerning the performative and non-representational aspects of guiding, Basset (2004) tries to relate social theory and fieldwork practice, especially through the practice of walking, as a form of movement through the city with aesthetic and critical potential. So does also Morris (2001), who is concerned with how apparently simple and transparent practice such as
walking can be the location of a dense articulation of assumptions that organize the ways in which we experience and inhabit the everyday city.

Walking is a practice that allows questions being asked in between practical work and theory, and allow for the transferring and putting theory into practice (see Thrift, 2007:22). Clark (1997) sees how this integration of diverse theoretical approaches and the simultaneous consideration by students of both local (often personal) details and national (or even global) aspects plays an important role in the field trail. Savin-Baden (2007) use narrative inquiry in field work as a reflective learning process. Marvel (2008) reports that the in situ presentations made by students helps to widen the experience and develop a range of transferable skills, encouraging a greater sense of place and facilitating reflective learning. Guiding, as an in situ learning and teaching practice thus involve precognitive conditions that make up what is human, and what is human is, at the same time, made in the making of guided tours. Other important parts shared between the guided tour and field work in geography involves the active engagement in real world perspectives through the presentation in role playing (Livingstone, 1999).

The difficult thing is that guiding involves more than just presentations of settings and pointing to interesting spots in a landscape. It also involve acoustic, semantic, group dynamic, aesthetic, political, emotional, verbal and gesture aspects in the performances of time-space connections. Research regarding guiding also involves several aspects of sustainable spatial planning, place marketing and tourism: “…it studies who informs, develops and manages knowledge on companies, rural- and city planning and the managing of cultural heritage. Guiding is thus part of the large attention given to factors driving tourism and development in cities” (Solli, 2008). Guides have the same importance as guide books as they: “…exert a strong influence on the traveler, both in terms of their construction of place, such as a city, and which cities and regions are chosen as destinations” (Zillinger, 2008). Guiding and
tourism can thus be seen as a performative practice that can examine tourist experience as a form of productive consumption, in which holidays are shaped by interactions with both those working in tourism and other tourists (Jordan, 2008). The common feature with books and personal guided tours is the use of language, spoken or written, which has a crucial role in all guiding: “The archetypical guide situation is the guided tour, which usually is led by a professional person that communicates in spoken language with a group or with an individual (Ohlsson, 2008). Sjöholm (2008) have studied murder walks in Ystad, after the books of Henning Mankell and refers to: “The performative dimension of, and the importance of the senses in, the making of experiences is an important part of the tourist industry”. Finally, knowledge of the less explored elements in guided tours and tourism is related to all types of mobile technologies that can manage locations, representations, context-aware speech interfaces, navigation systems, pedestrian map systems, artificial intelligence and so on.

With these relatively loose threads in mind, I will try to ask what is going on in the practice of guiding, and especially, how do we create and sustain a sensibility towards the activities that include the following of an organized group with the aim of learning something new about the world?

**A theory of the imaginary non-cognitive geographies**

Guiding produces different relations between mobile humans and their environment that are being narrated for the purpose of learning and entertainment. An investigation of guiding thus involves concepts like making of the new and the old, the visible and the invisible; the political, representations and non-representations; emotions, mobile body and formations/rhythm in landscapes.

Investigating guiding practices also involves the attempt to open up for perspectives on space and place that are not traditionally considered. It is the attempt to create new ways of
describing present worlds with sharper conceptual tools, by capturing human activities with: “…affective significance” (Thrift, 2007:7) and what is true knowledge about the world and what is thought of as excluded (Olsson, 2007:99). We desperately need ways of understanding the world by divide what has been united, and unite what has been divided, and although geography is a visible enterprise, the mapping of social relations is made through the cartography of the invisible.

Mapping social relations relates to Deleuze’s interest in the consequences and the particular human causal powers of intensities by opening up for “…dynamic intensities which produce different spatial and temporal intelligibilities – territories of becoming that produce new potentials” (May and Thrift, 2001). The causality of intensities also has the power to imagine the becoming of worlds: “…in which the world shows up as series of overlapping umwelts in which behavior and environments cannot be separated” (Thrift and Dewsbury, 2000:416)

Intensities are related to in the literature of emotional geographies, which is: “....a common concern with the spatiality and temporality of emotions; an understanding of the way that emotions - experientially and conceptually – are being socio-spatially mediated and articulated” (Bondi, Liz; Davidson & Smith, 2005, p. 3). The role of non-representations and of emotional geographies are perhaps not quite obvious in the understanding of guiding, but as Bondi (et al) gestures, it can be used for investigating what remains unrepresented in the experiences, dynamics and very liveliness of everyday geographies” (in Bondi, Liz; Davidson & Smith, 2005, p. 11), and can thus be used for understanding the practice of guiding.

Guiding can be related to an earlier debate on a particular western culture way of gazing. Judith Adler (1989) has shown the development of this specialized way of seeing from the beginning of the 16th Century and onwards, based on technologies as the camera obscura, the Claude glass, guide books, the spread of knowledges of routes, the art of sketching,
photography and so on (Ousby, 1990). Places could thus be visited and consumed by looking at a distance in what Urry (1997:7) calls: “…visual consumption”.

A practice oriented way of viewing guiding does not include the elements of the world as part of thinking, but as representations separated from us who listen and imagining. A complex theory of guiding enables us to think about representations and thinking in terms of diversified what previously was regarded as anomalous; connected when it was regarded as separated; enabling when it was regarded as dividing (Jay, 1993; Levin, 1993, in Wylie, 2004). Further, a complex theory on guiding can perhaps accept a world view in terms of different time-spaces where the geographies of the sensible towards sensations that resist enclosure in representation because they cannot be codified (Massey, 1997).

A complex theory of guiding must handle different visible and invisible, past and present humans and objects, and: “….the manipulation of time and space” (Thrift, 2007:7). Guiding sometimes involves the structuring of times-spaces as durable. Their reach is able to be extended by intermediaries, metrics and associated knowledges so that they ultimate in stable fashion, and are able to be constantly re-presented. Other space-times flicker into and out of existence (Thrift, 2004, p. 442).

The production of then and now, here and there, is going on in a continuous line of processes, and in guiding people through a city it may be difficult to say that we are representing history or places, when we refer to objects that are left for us to interrogate and interpret. We do need to view the objects we are guided to as mediators and tools that make it possible to understand what is human. But we can also consider the practice of guiding as particular project in itself with distinctive existential dimensions. We also do need to develop a sensitivity in order to understand how different time-spaces can be represented by listening, smelling, feeling and imagining.
Perhaps the legitimacy for developing this sensitivity can be pushed forward by the help of new technologies that are able to translate non-representational aspects of guiding. These new technologies might be able to project a *topos* that allows the rejection and limitations of dualisms like soul/body, nature/culture and so on (see Gatens, 1996). It may well be that we do not discover the importance of place and the interaction between bodies and place until we allow alternative or digital places as projections of these interactions and practices.

**Representing silences – the visible and the invisible**

Since guiding involves an imagining and narrating of events in the past and future time-spaces, bits and pieces of representations in the performance of guiding will obviously be missing. However, there are ways to overcome some of these limitations. These missing pieces, or representational silences, may come to life by changing context, for instance by producing a digital platform for representations, or by closing our eyes and just listen in a guided landscape, or it can be made visible by theoretical tools.

A guide who is aware of the elements in time-space production must also be able to relate to different representational silences by being creative in the process of manipulating and producing imaginative and new time-spaces. This is not just a way of understanding the present by looking back and understanding the future by living it, as Kirkegaard expressed it. We all are involved in a continuous and creative production of them both at the same time. Emotions are also silent and located in the bodies of the guided tourists, maybe because we tend to look in a different direction than emotions. Since we seldom see emotions with our eyes, it is difficult to map or observe them. The result is that the effects of emotions tend to be denied, avoided or played out because of our obsession with visual and cognitive aspects of the world (Bondi, Davison & Smith, 2005, p. 2). Latour (2000a, p. 1) takes this critique further by saying: “So let me say it clearly: only the smallest part of thinking is explicitly
cognitive. Where, then, does all the other thinking lie? It lies in body, understood not as a fixed residence for ‘mind’ but as ‘a dynamic trajectory by which we learn to register and become sensitive to what the world is made of’. This “bodily” thinking inhabits the full range of micro-kinetic nerve languages that call us into being, not just vision but all the senses (including senses of bodily movement like proprioception). It lies in the specific circumstances of spaces and times which are able to be sensed and worked with but are often only partially articulated, in what Ingold (2000) calls the ‘resonance to environment’ – the somewheres words can’t take you (Thrift, 2004, p. 441).

This study does not focus on the discovery of silences of different representations that could be interpreted or interrogated from the view of carriers of political or cultural meaning. Instead, this is an attempt to understand what is going on around and in-between the practice of guiding. It tries to understand the metaphorical aspects of guiding in the sense that guiding is seen as human game of creatively creating time-spaces – it is an understanding of the not obviously apparent performative actions involving understanding, experience and the production of embodied worlds of emotions in guiding.

The complex view of guiding is opposed to a systematic focus on the apparently obvious and seen and thus not easily captured with traditional scientific sight tools as driving thinking, theorizing and empirical research in the social sciences (Smith, 2004, p. 90).

**Understanding of the affective**

“...a body affects other bodies, or is affected by other bodies; it is this capacity of affecting and being affected that also defines a body in its individuality” (Deleuze, 1998, p. 123).

Not only is this a useful way of understanding individuality, it is also a way of understanding bodies with capacities to interact in subtle ways than just with talk and the causal powers of proximity in space, without discriminating non-humans of course. The
challenge lies in the understanding and representations of these emotional experiences that produces effects that are spatial as well as cosmological.

Conducting traditional studies of emotions would probably involve a characterization like Rowles (1976):

a) immediate – highly situation and specific and relevant for only a short duration;

b) temporary – of rather longer duration and often repetitive in character; or

c) permanent – where there is stability in a deeply ingrained emotional identification attached to place.

Moreover, relations to places would be classified as personal (from individual and unique experiences) or shared by involving other humans in order to create an intersubjective sense of a place (Bingley and Gatrell, 2005, p. 51)

The understanding of guiding must also involve more than just an interrogating of different representative practices. It involves lots of aspects of everyday experiences that does not necessarily depends on internal processes of representations ”out there”.  

*The group move as a closely clustered unit along a street in Göteborg and halt in front of two buildings that represent two different architectural styles. Significance lays in the small details like the shape of the windows. One of the buildings is imitating the other, only one is a true marker of origin. I learn how to appreciate the original compared to the imitation and bring with me the tools to distinguish between the good and the bad. The original is also separated from the copy by time – the original was obviously first and the copy came after. We can now see the result and analyze it in qualitative terms. Time is passing as we invest*

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1 One example of this is Paul Rodaway book “Sensuous Geographies” where internal bodily processes are linked to the environment through concepts like “smellscape”, which define an emotion as an analytical category within an existing system of representational perspectivism: “Smell does not offer scenes or views. Instead smell is present in varying degree of intensity and subject to the invisible and sometimes tangible speeds and slowness of air (Rodaway, 1994 in MacCormack, 2004, p. 11).
emotions in the knowledge of true and false, and finally we start moving again down the street towards the next distraction.

At a quick glance, the focus of guiding focus revolves around representations; interrogating monuments, narrating roads, names, buildings and famous peoples’ homes. At a closer look, guiding also involves the transformation of what is seen, to something that was there before, by narrating and interpreting. Guiding thus involves vivid and imaginative situated interpretation by finding suitable analytical frameworks, grouping and categorizing and organizing similar or different objects. A qualified guiding is made by intensifying the understanding of an event and a place, by indexing (pointing), narrating, walking, timing, placing bodies in relation to objects – activities that can be categorized as non-representational activities, or embodied and situated performative activities aiming at producing time-spaces.

Guiding is thus not just an unproblematic way of transforming information, it involves the creation of new time-spaces, which in turn means new forms of socialities which involves emotional, narrative, sensorus, gestures, vocal and rhythmical movements, that cannot be reduced to the objects we meet during a guided tour (see Smith, 1997). The emotional of affective goes beyond the: “...attentional filter of representation that seeks to capture experience as something inner, personal, subjective” McCormack, 2003, p. 496). Affect and intensities are not dependent on physical or mental proximity, nor do we depend on evidence of actual events in time and space in order to play the game of time-space production, but a good guide knows how to convince with the help of these intensities.

With the help of a complex theory of guiding we can understand intensities by looking into the difference between emotion and affect, so that wile: “…emotions is the personal capture of feelings of intensity, then affect is unqualified intensity, an intensity that is actualised in the sensible materiality of the body, but which opens up this actualised intensity
into something mutual between bodies, or between bodies and things, a passage between intra- and inter-corporeal intensities” (Paterson, 2005, p. 164).

The production of intensities in relation between and in connection with other bodies, and the energies between these bodies is at focus when playing the guiders game of time-space production. It is not that the state of experience produced by guiding is a perfect ground for studying excitement. Nor does it necessarily present a visually evident change in the landscape being penetrated, though these experiences may occur. Intensities, in the process of guiding, rather produces a state that permits a subtle but yet profound change in participant’s micropolitical geographies with help of the emotional.

Often without intention, guiding can be insidious from an influential perspective. Guiding produces an intensive momentary engagement on a level with an individual’s view of a building or a painting, underpinned by commentaries and associative interpretations from both a group and guide. Individual and collective emotions and values are embedded in the walking and talking, where politics becomes emotions of identity and belonging, disguised as rational explanations and economic necessities. But instead of focusing on the manipulation and management of landscapes (see, Hochschild, 1983; Mestrovic, 1997) the focus is on time-space-landscapes that are creatively and co-optively being produced through visual, vocational, rhythmical, mobile group effects in the path of guiding. The time-space-landscapes resulting from guiding are what is left from the experience itself, like concentrated clusters of memories layered up through the matrix of human thought.

**Localizing emotions in the guided tourists geographies**

*It is midday, just after lunch. The guided group is slowly gathered in front of an old building in Göteborg. We all look at the building and at our guide, trying to get ready for the guided tour to start. The guide is preparing. The group try to find a spot from where we can*
see properly what we expect to come. An old lady is passing by on the pavement with her white poodle. The dog is familiar to strangers and do not bother to stop and investigate us closer. The lady is somewhat bothered by the fact that we take up all the space on the pavement, so she has to focus on her feet and make her way through the crowd. I become aware of our formation and I understand that the woman see us from outside of the group, not from within.

The co-optive production of time-space, being in the world and representing it

"... the intertwining of subjects and objects through times and spaces (Deleuze & Guattari, 1994, p. 5).

Production of times-spaces is something that never exists to end and guiding is a way of intensifying the on-going-ness of this production, by weaving together the past and the present, the visible and the invisible, the new and the old, and subjects and objects through time and spaces. It involves the shift from interrogating, deciphering or decoding places, to the understanding of how time-places become meaningful for temporary visitors. The move is quite radical, towards what, Ingold (in Greenhough, 2004) calls a constructivist view on how spaces are represented, and to a ethological view of how spaces are populated when people are guided through them, and the role it plays as umwelt, or function as life-world of humans and non-humans, where the most fundamental in life does not begin here and end there (Ingold, 2004, p. 266).

Instead of emphasizing the deciphering of visual representations, guiding can be seen as a modulating practice, of the kind that Ingold (2004, p. 279) call: ”co-optive making”. The difference between co-optive and constructive making is that in the former there is an already existing object fitted to a conceptual image of an intended future use, in the mind of a user. In
constructive making this procedure is reversed, in that the object is physically remodelled to conform more closely to the pre-existing image (Ibid).

Guiding is thus a process of agency-in-and-environment, or what the phenomenologists call: “‘being in the world’, as opposed to the self-contained individual confronting a world from ‘out there’ (Ingold, 2004, p. 267). Urban landscapes are thus not built before we guide people in them, they are never ready and they are built again and again for every time we pass through them.²

The creative process involved in the production of time-spaces is, on the one hand a: ”..disembodied seeing” (Wylie, 2004, p. 477), and on the other hand, the walking itself and the tearing of shoes produce states of creativity that enables the opening up for new spatialities and temporalities (see Wylie, 2004, p. 469). The material products of these time-space-landscapes can be seen in the form of images, which are communicated to others. But it is also possible to trace added energies on a place, achieved by collective muscular efforts.

We climb up a hill, in order to get a view of the city and the harbor of Göteborg. It takes a while before we are ready to assemble and listen. Individual routs are necessary because we are all in different phases of decay and fitness. The guide points to different sites in the city and refers to different historical times, when the canal systems allowed for transportation closer to the city core. He talks about the different locations of the harbor at different times. We all try to imagine how the tall ships entered the river with white sails. The guide talks about the plans for residential areas close to the waterfront and the displacement of the harbor activities in the future. He points, by curving his hand, to a place beyond the hills, unable to be seen because of the topography, and tells us that Volvo have its industries over there and how important it is for the city’s economy.

² Guided groups seem to read cosmological features from an existing landscape, like Ingold report from Aborigines groups, while settlers tend to represent and form models of cosmologies in the material structures they make (se Ingold, 2004, p. 274).
Taking part in a guided tour let’s one invest in an engaged ontological and physical movement that is rewarded by affordances of new experiences and new landscapes. Listening and walking coordinates the communication through a collective act in-between the symbolical, the visual, and the material: “…a socialised movement” (Cresswell, 2004, p. 204).

It is within cities like Göteborg that these new spatialities and temporalities can be opened up and where guided groups produce their particular guided time-spaces through converting, displacement and interfoliation of other time-spaces. Materialities are being indexed and unpacked, references, or pieces thereof, are being intensified and made lifelike. Through the indexation and referring procedures, new narrative links and assemblages of materialities are being made through the dialectic process of pointing to materialities and referring to the social/cultural/economic. A skilled guide will look after us. He will see to that we are being mythologized through the walk and participate in histories about the city in this process. When we are at the same place as the king was, we are part of the myth and the tale of those who where there before us, or as Ingold (1993, p. 167).

The guide produces, in his or her tour, connections between different places, joints and intersections of places, juxtoposing of elements and complete time-spaces. He or she can change scales, convert materialities to symbols, and interfoliate the past to present time-spaces. A guide is permitted to speed up or slow down temporalities and spatialities – and to displace them from their trajectories, and shuffle them around in creative and multiple contexts in order to produce new ways of being in the world.

By using translocalised and transtemporalised experiences, the guide can make it possible to reconnect and reunite past and distant time-paces, and to create cosmo-topological hybrids. As such, guiding is the embodied affordance of new ways of being in the world (identity) – it is a way of cleaving spaces to shapeable elements as here, there, behind, close,
beyond, foreground, background. It is also a legitimate way of producing reconfigurations of significance by the temporary disciplining of bodies through the act of walking.

**Show me the way to walking and listening**

![Image of a statue](image_url)

*Photo 1. Statue “Do you remember” (Kommer du ihåg), Göteborg.

The group follows the guide, stop and listen to the guide when he starts talking about the working class that used to live in this place, in the past and at the present. We stop in front of a statue portraying the workers who built the houses. The statue includes a map of the area as it looked before the gentrification. At the same time as the guide starts talking, we can see that he is engaged in the city, because his feet and arms are moving rhythmically to accompany his story about the people who lived at the place in history. He is concerned by the fact that the city is changing and gentrified, and we can all feel that concern of his. His concern is now ours to keep and remember.
The guide leads his or her group on a trail, stopping at certain places, performing a rehearsed ritual, showing the way and pointing out, and tells everyone what to look at. But, guiding can also be seen as a situated mobile ontological and emotional engagement that creates affordances, which in turn, makes it possible to see and discover new things. One important component in guiding is thus that everyone involved is willing to be put into a state where they are led in order to produce an experience beyond the ordinary.

Leading and following are parts of the process of learning, perhaps these are important conditions for achieving displacement of limits between what is, and what we want reality to be, and for creating associative connections and emotional intensities when producing different time-spaces. Emotions and affects intensify learning and the production of time-spaces. Leading and learning aid the performance of narrations about the-world-and-its-content.

Listening and walking is also a geographical activity filled with meaning and power, articulated through the bodily movements expressing masculinity and femininity (see Cresswell. 2004, p. 205; McDowell, 1995). It produces implications for what Merleau-Ponty describes as the relation between subjects in relation to their world, especially the differential embodiments of mobility (Cresswell, 2004, p. 208), or, more known through the figures flâneuse, the imperial traveler, and flâneur, the masculine literary figure associated with the poet Charles Baudalalire. Other types of important differential embodiments of mobile subjects are the ones that produce emotions by attaching to key places as “home” and “away” (Urry, 2005, p. 67).

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Rhythms and movements of guiding

Rhythm is both mobility and rest linked together at the same time by the production of slow arrivals as well as abrupt stops. The guide manipulates temporalities through the expanding of steps, in pauses, and in accelerations of time (sees Lefevbre, 2004, p. 78). The guide leads us in, what is produced in the tour, a: “rhythmic landscape” that presupposes participation and sympathy (Duffy, 1999). Rhythms do not only arrange the guided movements in the landscape, we are also drawn in to an event in order to experience its rhythms of movements and stops, walk and talk. Its inclusions and exclusions produce a desire to take part and be included in a context of being gazed: “...desire concerns speeds and slownesses between particles (longitude), affects intensities and hecccecities in degrees of power (latitude)” (Deleuze, 2006, p. 71).

Through the rhythmical practices, created by the guide, participants connect the personal with the political, the aesthetical with the material, and the individual body with the mobile collective project of being guided. Guiding thus allows for an alternative engagement between the "self" and a landscape through the distance towards the everyday routines and experiences of other forms of ecologies and life rhythms in what (Conradson, 2005, p. 103).

Ideally, guiding is a smooth form of movement aiming at vitalization and the affordances of new configurations, that distract emotional resistance through its smooth movements, rather than wearing participants out. These smooth collective movements facilitate and allow the necessary ontological transition to states of embodied affordances, of new experiences, and new ways of conceiving the world.

Rhythms are thus important elements of altered states of being, which in turn are elements of engaging and learning. Guiding is on the one hand, a complex matter of rhythmic recasting, timing, matching of time-and-space and event-spaces, and on the other hand a rhythmical dismantling of them and a flow through time-spaces.
Some members of the group stays put at a residential area in the middle of the city, a place that is well hidden and confined from the busy streets outside. Suddenly we can hear sounds from birds and wooden structures are dressed in cultivated green leaves. They are fascinated by the abrupt change of scenery where the noise of cars, buses and trams suddenly stops. The contrast is stunning, it is impossible not to like this place. The guide looks at us; he seems pleased with the effect that the route made on his audience. Reluctantly and far behind the guide, we reenter the busy street outside the residential area where he awaits to take us to the next stop.

The guide carefully and temporarily disciplines our bodies through the use of movement and non-movement. The guide coordinates bodies as well as narratives by means of a trust an active and creative ontology that allows participants to engage in the imaginative game of time-space production.

The guide does not simply communicate information, he or she produce a listening and walking performance of the negotiation between the past and the present, the visible in the landscape, and what is not there anymore, or what has become visible, between sounds and silences, between the active and the passive participation, sympathy and empathy to the told, the here and there and nowhere, the emotional and the affective, the personal and the collective, the social and the material. The mobility itself produce a physical, situated and intensive ”co-presence” through the active engagement of guiding or being guided (Urry, 2004, p. 232). Being guided thus adds all these bodily experience to the experiences of emotional, cultural, political, and social places.

**Back to geography and field work**

We do know that many geography students like to go on excursions and they feel that they have achieved effective knowledge while being in field. We also know that there are
social benefits from sharing common tasks in field and being closely together for several
days. By investigating guiding as an element in geographical field work and excursions, we
also know now that there are many processes working, beside the information produced by a
teacher or a guide, and his or her students.

The guided tour helps us to understand what is going on in between and around the
guide and his herd, on their way from one place to another. It helps us to understand why
learning is effective and why it is so important to invest in the procedures of field work and
excursions. The guided tour makes it possible to grasp the dialectical process of bodily and
rhythmical movements, and the social, political and emotional. All these processes seem to be
activated in co-optive knowledge production.

Most important, the guide is generous in sharing with us the creative and fascinating
game of producing time-spaces.

**Implications for development of intelligent and context aware software**

Technologies does not always give us the experience we expected it to do, and that
might be because technologies makes places immobile, concrete and naked from non-
representational aspects and emotions. In order to follow places that move and in the engaging
of energies from participants, technologies have to be constructed in a way that it allows
ambiguity, creativity, and the integration of silences and the augmented aspects of time-
spaces.

I believe that future guiding does not discriminate between different materialities and
that it appreciate altered states as important elements in knowledge nomadism and its
production of time-spaces. Perhaps it is possible to further develop motivating and playful
guiding tours where participants collect stuff or points, in order to substitute for the emotional
aspects of real life guiding? Guiding is already today combined with navigation in combinations of virtual, simulated and real life guiding developed with GPS technology.

I think that more guided tours are virtual in the future and that even more applications can be downloaded to mobile phones, with a GPS receiver. Knowledge of the aspects of guided tours could be used in order to develop more complex features such as educational aspects and learning, as well as games such as role plays, where boundaries between space-time categories are being seriously put in motion.

One of the crucial points made in this article is that technologies could be used as catalysts for intensities, emotional and affective dimensions in the composition of time-spaces as a creative and interactive performative activity.
**Literature**


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