

PSYCHOGEOGRAPHIC DESTINATION KIT

BUREAU
OF
UNKNOWN DESTINATIONS

HOW TO USE THIS KIT

THIS PSYCHOGEOGRAPHIC DESTINATION KIT IS OFFERED BY THE BUREAU OF UNKNOWN DESTINATIONS AS A PROVOCATION TO POTENTIAL VOYAGERS, AN INVITATION TO TAKE A DAY, GET ON A TRAIN, AND GO SOMEPLACE YOU KNOW NOTHING ABOUT. THE BUREAU HAS GIVEN AWAY OVER A HUNDRED RAIL TRIPS TO THE ADVENTUROUS, AND NOW HOPES TO EXPAND OPERATIONS BY GIVING TRAVELERS THE MEANS TO UNKNOWN THEIR OWN DESTINATIONS.

THIS KIT OFFERS A VARIETY OF METHODS OF UNKNOWNING, SOME THOUGHTS ABOUT WHY UNKNOWN, AND A HANDY FOLDABLE MINI-NOTEBOOK TO USE IN RECORDING YOUR EXPERIENCE. FOR THOSE DEPARTING FROM THE BUREAU'S BASE IN NEW YORK, THERE'S A PRE-PRINTED SET OF DESTINATION CARDS TO PLAY WITH. FOR OTHERS, A BLANK SET TO FILL IN AND WORK FROM.

UNKNOWNING YOUR DESTINATION IS AN ART FORM THAT ANY ONE CAN PRACTICE. YOU ARE THE AUTHOR, THE ARCHITECT, THE COMPOSER OF YOUR EXPERIENCE. THE METHOD IS SIMPLE:

1) GIVE YOURSELF A DAY.

2) HEAD FOR A TRAIN STATION, UNKNOWN YOUR DESTINATION, SET FORTH.

ANYONE USING THIS KIT IS INVITED TO COPY, SHARE, AND ADAPT IT FREELY, AND TO SEND WHAT YOU FIND BACK TO THE BUREAU TO CONTRIBUTE TO THE ONGOING DOCUMENTATION OF THE PROJECT. SEE BACK PAGES FOR DETAILS.

BE PREPARED

WHEN TRAVELING INTO THE UNKNOWN, PACK A SNACK AND SOME WATER JUST IN CASE. TAKE DESTINATION ASSIGNMENTS SERIOUSLY, BUT USE COMMON SENSE ABOUT SAFETY. BRING ALONG A NOTEBOOK OR PEN AND PAPER FOR DOODLES, SKETCHES, GAME SCORES, OBSERVATIONS, DIARY ENTRIES, MAPS, DIAGRAMS; CAMERAS AND OTHER RECORDERS IF YOU LIKE.

HOW TO UNKNOW

IT'S IDEAL TO START FROM A CENTRAL STATION OR ONE THAT HAS AS MANY LINES AS POSSIBLE. YOUR GOAL IS TO ASSIGN YOURSELF A DESTINATION IN A WAY THAT KEEPS IT A SURPRISE. HERE ARE A FEW WAYS YOU MIGHT GO ABOUT DOING THAT. ADJUST, REMIX, & INVENT AS YOU DESIRE.

ALL OF THESE TECHNIQUES WORK BEST WHEN YOU TAKE THE RESULTS SERIOUSLY. WHAT IF YOUR DESTINATION IS A PLACE YOU'VE BEEN BEFORE? SOMETIMES THE FAMILIAR IS THE MOST UNKNOWN. WHAT IF YOU'RE AFRAID IT WILL BE A BORING PLACE? UNBORE IT. LET IT UNBORE YOU. WHAT IF YOU'D RATHER GO TO THE NEXT STOP ON THE LINE, OR THE LAST, OR SOMEPLACE YOU HAVE A YEN FOR? YOU CAN GO ON AN ORDINARY EXCURSION ANY TIME—THIS IS YOUR CHANCE TO UNKNOW.

YES, IT'S A KIND OF GAME. SO PLAY HARD.

1) SHUFFLE UP

IF YOUR STATION OFFERS FREE PRINTED TIMETABLES (AS THOSE IN NEW YORK DO), GATHER THEM ALL UP, SHUFFLE, AND PICK ONE RANDOMLY. DECIDE IN ADVANCE HOW TO CHOOSE AMONG THE DESTINATIONS ON THE TIMETABLE (GO ALL THE WAY TO THE END OF THE LINE, OR HALFWAY THERE, OR ROLL A DIE FOR THE NUMBER OF STOPS YOU'LL GO). WITH SOME EXTRA PREPARATION TIME, YOU CAN GATHER THE NAMES OF ALL THE DESTINATIONS THAT TAKE ONE TO THREE HOURS OF TRAVEL TIME AND WRITE THEM ONTO INDEX CARDS (OR THE BLANK CARDS IN THIS KIT). YOU AND YOUR FRIENDS CAN USE THESE CARDS FOR VIRTUALLY ENDLESS ADVENTURES.

2) TIMING THE TIMETABLES

CHOOSE AN EXACT TIME YOU WANT TO ARRIVE AT YOUR DESTINATION. SEARCH ALL THE AVAILABLE TIMETABLES FOR THE DESTINATION WHICH MOST PRECISELY MATCHES YOUR ARRIVAL TIME. ALTERNATELY, CHOOSE AN EXACT LENGTH OF TRAVEL, AND MATCH YOUR DESTINATION TO THAT (THIS REQUIRES A BIT MORE FIGURING).

3) THE RIGHT HAND DOESN'T KNOW WHAT THE LEFT HAND IS DOING

UNFOLD A TRANSPORTATION MAP, OR WALK UP TO ONE IN THE STATION. AVERT YOUR EYES AND LET YOUR LEFT HAND SWEEP ACROSS THE MAP UNTIL IT FINDS A SPOT. WRITE DOWN THE DESTINATION NEAREST TO YOUR LEFT INDEX FINGER. THIS, OF COURSE, IS A CLASSIC.

4) THE EASY UNKNOWN

IF YOU'RE NOT ALL THAT FAMILIAR WITH THE CITY YOU'RE IN, ALMOST ANY DESTINATION WILL BE UNKNOWN. GO TO THE STATION AND CHOOSE BY WHIMSICAL CRITERIA. CHOOSE A PLACE BY ITS EVOCATIVE NAME (VALHALLA, OR BABYLON, FOR INSTANCE, IF YOU HAPPEN TO BE STARTING FROM NEW YORK), OR TAKE THE FIRST TRAIN THAT'S LEAVING AND DECIDE HOW LONG YOU'LL STAY ABOARD, OR FOLLOW A PASSENGER WITH AN INTERESTING HAT.

5) THE BUDGET UNKNOWN

IF TRAIN TRAVEL IS BEYOND YOUR MEANS AT THE MOMENT, ORDINARY BUS AND SUBWAY TRIPS OFFER PLENTY OF UNKNOWN. ADD FERRIES INTO THE MIX IF YOU HAVE THEM. SIMPLY PICK THE DESTINATION YOU KNOW LEAST ABOUT OR ADAPT ONE OF THE OTHER METHODS ABOVE. OR SET OUT ON FOOT USING PSYCHOGEOGRAPHICAL SYSTEMS: NAVIGATE ONE CITY USING A MAP FROM ANOTHER, DRAW A DIAGRAM OR PICTURE ON A MAP AND TRY TO WALK IT, FOLLOW A PARTICULAR COLOR, GOING FROM RED TO RED TO RED ALL AFTERNOON (SEE APPENDIX 3).

6) A LITTLE HELP FROM YOUR FRIENDS

GO TO THE STATION WITH ONE OR MORE FRIENDS, AGREEING TO TRAVEL TO SEPARATE DESTINATIONS. HAVE EACH PERSON CHOOSE A DESTINATION THEY KNOW NOTHING ABOUT, THEN TRADE DESTINATIONS WITH EACH OTHER, CREATING A DOUBLE LAYER OF THE UNKNOWN. OR MAKE A CHAIN WITH YOUR FRIENDS, PAYING FORWARD: BUY A TICKET FOR ONE FRIEND WHO WILL THEN BUY A TICKET FOR ANOTHER, AND SO ON.

7) DESTINATION PARTY

GATHER A LIST OF ALL THE DESTINATIONS THE RIGHT DISTANCE AWAY. GATHER TIMETABLES FOR ALL THOSE DESTINATIONS (AS MANY COPIES OF THE TIMETABLES AS YOU HAVE DESTINATIONS). GATHER BLANK NOTEBOOKS, OR MATERIALS TO MAKE THEM FROM RECYCLED PAPER. GATHER CARDS FOR THE NAMES OF DESTINATIONS. GATHER BIG ENVELOPES. GET TOGETHER WITH FRIENDS OVER PIZZA OR MEXICAN FOOD AND FILL AN ENVELOPE FOR EACH DESTINATION. INCLUDE A CARD WITH THE DESTINATION, A TIMETABLE, A NOTEBOOK. SEAL THE ENVELOPES AND DISTRIBUTE HOWEVER YOU LIKE. FEEL FREE TO ADAPT THIS ACCORDING TO YOUR OWN IDEAS AND DESIRES.

WHY UNKNOWN?

ALL AROUND US IS A MYSTERIOUS LANDSCAPE WHICH OCCUPIES THE SAME SPATIAL DIMENSIONS AS THE ONE WE ARE INTIMATELY FAMILIAR WITH. THE UNKNOWN IS EVERYWHERE INTERTWINED WITH THE KNOWN; TO SEE IT, WE ONLY NEED BREAK OUR OWN HABITS. TAKE A WRONG TURNING ONE DAY. NAVIGATE BY MISMATCHED MAPS. GET ON A TRAIN WITHOUT KNOWING WHERE YOU'LL END UP.

PSYCHOGEOGRAPHY IS THE ART OF MOVING THROUGH SPACE ACCORDING TO FEELINGS AND EFFECTS RATHER THAN ORDINARY PURPOSES. LIKE ALL THE EXPERIMENTAL ARTS, IT SEEKS TO BREAK ROUTINE WAYS OF BEING, HOPING FOR THE FRESHNESS OF NEW EXPERIENCE. PSYCHOGEOGRAPHY HAS A HISTORY THAT BEGINS IN PARIS WITH THE POET BAUDELAIRE'S FAVORITE FIGURE, THE "FLANEUR" OR DRIFTER—ONE WHO SPENDS THE DAY WALKING THROUGH THE CITY WITH NO OTHER PURPOSE THAN TO EXPERIENCE ITS AMBIANCES. LATER, GUY DEBORD AND HIS COMPANIONS IN THE LETTRIST AND SITUATIONIST MOVEMENTS BRIEFLY HELD THE DREAM THAT "THE NEW TYPE OF BEAUTY CAN ONLY BE A BEAUTY OF SITUATIONS." ONLY AN ART OF CREATING "SITUATIONS," THEY THOUGHT, HAD THE POTENTIAL TO CHANGE HOW PEOPLE LIVED AND FELT. THE SITUATIONS THEY LOVED INVOLVED CITIES, GOING FROM ONE PLACE TO ANOTHER, CHANCE ENCOUNTERS.

HERE'S DEBORD: "OF ALL THE AFFAIRS WE PARTICIPATE IN, WITH OR WITHOUT INTEREST, THE GROPING QUEST FOR A NEW WAY OF LIFE IS THE ONLY THING THAT REMAINS REALLY EXCITING. AESTHETIC AND OTHER DISCIPLINES HAVE PROVED GLARINGLY INADEQUATE IN THIS REGARD AND MERIT THE GREATEST INDIFFERENCE. WE SHOULD THEREFORE DELINEATE SOME PROVISIONAL TERRAINS OF OBSERVATION, INCLUDING THE OBSERVATION OF CERTAIN PROCESSES OF CHANCE AND PREDICTABILITY IN THE STREETS.... PSYCHOGEOGRAPHY SETS FOR ITSELF THE STUDY OF THE PRECISE LAWS AND SPECIFIC EFFECTS OF THE GEOGRAPHICAL ENVIRONMENT, WHETHER CONSCIOUSLY ORGANIZED OR NOT, ON THE EMOTIONS AND BEHAVIOR OF INDIVIDUALS. THE CHARMINGLY VAGUE ADJECTIVE PSYCHOGEOGRAPHICAL CAN BE APPLIED TO THE FINDINGS ARRIVED AT BY THIS TYPE OF INVESTIGATION, TO THEIR INFLUENCE ON HUMAN FEELINGS, AND MORE GENERALLY TO ANY SITUATION OR CONDUCT THAT SEEMS TO REFLECT THE SAME SPIRIT OF DISCOVERY."

DRAWING FROM A VARIETY OF ARTISTIC SOURCES BEYOND THE SITUATIONISTS (SURREALIST GAMES, CONCEPTUAL AND LAND ART, JOHN CAGE'S LOVE OF CHANCE, ALAN KAPROW'S HAPPENINGS, FLUXUS, RECENT DEVELOPMENTS IN UNCREATIVE WRITING) AS WELL AS A LONG INTEREST IN TRAVEL AS A PSYCHIC FORM (AUSTRALIAN SONGLINES, PILGRIMAGES, ARCTIC EXPLORATIONS, TALES OF WALKING THE HINDU KUSH AND RIDING THE TRANS-SIBERIAN EXPRESS), THE BUREAU OF UNKNOWN

DESTINATIONS HAS SET OUT TO DEVELOP A PRACTICE OF UNKNOWING. TICKETS WERE GIVEN AWAY BECAUSE UNEXPECTED GIFTS PROMPT ACTION. TRAINS WERE CHOSEN BECAUSE OF THEIR PECULIARLY CONTEMPLATIVE ATMOSPHERE, AT ONCE MELANCHOLY AND HOPEFUL. BY PROMPTING TRAIN JOURNEYS TO UNKNOWN DESTINATIONS, THE BUREAU HOPES TO PHYSICALIZE THE SITUATION OF BEING CARRIED ALONG TOWARDS A DESTINY. TRAVEL AS ORACLE. THE GOAL IS TO INTERRUPT ORDINARY INSTRUMENTALITIES, TO INTERVENE IN THE DRIVE TO GET SOMEWHERE AND GET ON WITH IT. TO STEP ASIDE, EVEN, FROM OUR OWN PREFERENCES.

JOHN CAGE WAS A MASTER AT THIS: "...THE ANSWER MUST TAKE THE FORM OF PARADOX: A PURPOSEFUL PURPOSELESSNESS OR A PURPOSELESS PLAY. THIS PLAY, HOWEVER, IS AN AFFIRMATION OF LIFE—NOT AN ATTEMPT TO BRING ORDER OUT OF CHAOS NOR TO SUGGEST IMPROVEMENTS IN CREATION, BUT SIMPLY A WAY OF WAKING UP TO THE VERY LIFE WE'RE LIVING, WHICH IS SO EXCELLENT ONCE ONE GETS ONE'S MIND AND ONE'S DESIRES OUT OF ITS WAY AND LETS IT ACT OF ITS OWN ACCORD."

THE BUREAU OF UNKNOWN DESTINATIONS FAVORS INTERRUPTION, DISRUPTION AND DETOUR. IT FAVORS ABSTAINING FROM PURPOSE FOR A TIME. IT FAVORS SIMPLY EMBARKING.

ABOUT THE BUREAU OF UNKNOWN DESTINATIONS

THE BUREAU OF UNKNOWN DESTINATIONS OPENED ON JANUARY 12, 2012 AT THE INTERDISCIPLINARY ART GALLERY PROTEUS GOWANUS IN BROOKLYN AS PART OF AN ARTIST'S RESIDENCY BY SAL RANDOLPH. THE BUREAU BEGAN BY GIVING AWAY FREE ROUND TRIP TICKETS FOR TRAIN ADVENTURES INTO THE UNKNOWN. THIS WAS OUR INITIAL INVITATION:

BEGINNING ON JANUARY 12, THE BUREAU OF UNKNOWN DESTINATIONS WILL OFFER TEMPORARY DISPLACEMENTS TO MEMBERS OF THE PUBLIC SEEKING TO EXPERIMENT WITH THEIR MIGRATORY IMPULSES. MAKE A BOOKING FOR A DAY'S JOURNEY, AND YOU'LL BE OFFERED A FREE ROUND TRIP TICKET FOR A TRAIN ADVENTURE (ALONG WITH A NOTEBOOK AND A SMALL, SOMEWHAT ABSURD, TASK). BEGIN YOUR DAY BY TEARING OPEN AN ENVELOPE AND REVEALING THE MYSTERY OF WHERE YOU WILL FIND YOURSELF BY NOON. SET FORTH, FREE OF DECISIONS, INTO THE GREAT (OR PERHAPS, IN THIS CASE, THE SMALL) UNKNOWN. TEST YOUR SENSE OF DESTINY. HAVE LUNCH SOMEPLACE NEW.

HAVING SUCCESSFULLY SENT TRAVELERS ON 100 TRIPS, THE BUREAU HAS NOW MOVED INTO A NEW PHASE, DEVELOPING PSYCHOGEOGRAPHIC DESTINATION KITS WHICH CAN EXPAND THE UNKNOWING OF DESTINATIONS TO A WIDER AUDIENCE. THE FIRST VERSION OF THIS KIT IS WHAT YOU HOLD NOW IN YOUR HANDS.

BUREAU@UNKNOWNDESTINATIONS.ORG

UNKNOWNDESTINATIONS.ORG

YOU'RE INVITED

ALL TRAVELERS ARE INVITED TO SEND THEIR FINDINGS BACK TO THE BUREAU TO BECOME PART OF THE PROJECT'S PUBLIC DOCUMENTATION ARCHIVE. NOTEBOOKS, STORIES, DOODLES, SKETCHES, GAME SCORES, WORDS, PICTURES, SOUND RECORDINGS, VIDEOS, SCRAPS OF PAPER, POSTCARDS, MAPS, ETC. ARE ALL WELCOMED. PLEASE INCLUDE A NOTE WITH YOUR NAME AND EMAIL, ALERTING THE BUREAU AS TO HOW YOU'D LIKE TO BE CREDITED FOR YOUR CONTRIBUTION. THE ARCHIVE AND ITS CONTENTS (INCLUDING YOUR CONTRIBUTION) MAY BE EXHIBITED ON THE WEB, IN GALLERIES AND OTHER VENUES, OR PUBLISHED IN BOOK FORM.

BUREAU OF UNKNOWN DESTINATIONS
C/O SAL RANDOLPH
195 CHRYSTIE STREET #402E
NEW YORK, NY

BUREAU@UNKNOWNDESTINATIONS.ORG

SHARE THIS

THIS KIT IS RELEASED UNDER A CREATIVE COMMONS LICENSE THAT ENCOURAGES YOU TO COPY AND SHARE WIDELY: CC BY-SA (CREATIVE COMMONS ATTRIBUTION-SHAREALIKE LICENSE). MORE INFO ABOUT WHAT THAT MEANS AT [CREATIVECOMMONS.ORG](http://creativecommons.org).

BUREAU OF UNKNOWN DESTINATIONS
PSYCHOGEOGRAPHIC DESTINATION KIT, VERSION 1.0
© 2012 SAL RANDOLPH CC BY-SA

THIS WORK IS LICENSED UNDER THE CREATIVE COMMONS ATTRIBUTION-SHAREALIKE 3.0 UNPORTED LICENSE. TO VIEW A COPY OF THIS LICENSE, VISIT [HTTP://CREATIVECOMMONS.ORG/LICENSES/BY-SA/3.0/](http://creativecommons.org/licenses/by-sa/3.0/) OR SEND A LETTER TO CREATIVE COMMONS, 444 CASTRO STREET, SUITE 900, MOUNTAIN VIEW, CALIFORNIA, 94041, USA.

THE MINI-NOTEBOOK FOLDING INSTRUCTIONS ARE ADAPTED FROM WIKIBOOKS.ORG'S ZINE MAKING PAGES: [HTTP://EN.WIKIBOOKS.ORG/WIKI/ZINE_MAKING](http://en.wikibooks.org/wiki/Zine_making)

WIKIBOOKS.ORG IS ALSO LICENSED UNDER THE CREATIVE COMMONS ATTRIBUTION SHARE-ALIKE 3.0 LICENSE: [HTTP://EN.WIKIBOOKS.ORG/WIKI/WIKIBOOKS:CREATIVE_COMMONES_ATTRIBUTION-SHAREALIKE_3.0_UNPORTED_LICENSE](http://en.wikibooks.org/wiki/Wikibooks:Creative_Commons_Attribution-ShareAlike_3.0_Unported_License)

APPENDIX 1:

ONE PAGE MINI-NOTEBOOK

BUREAU
OF
UNKNOWN DESTINATIONS

YOU'RE INVITED TO ADD THIS
NOTEBOOK TO THE ARCHIVES: BUREAU
OF UNKNOWN DESTINATIONS C/O SAL
RANDOLPH, 195 CHRYSTIE ST. #402E,
NEW YORK, NY 10002 OR EMAIL
BUREAU@UNKNOWNDESTINATIONS.ORG
MORE: UNKNOWNDESTINATIONS.ORG

DESTINATION:
NAME:

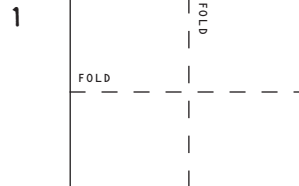
USE MY NAME
 KEEP ME ANONYMOUS

KEEP PRIVATE
 ADD TO THE PROJECT, USE FREELY

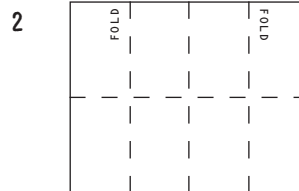
HOW TO FOLD THE MINI-NOTEBOOK

YOU CAN EASILY MAKE A NOTEBOOK OR ZINE FROM A SINGLE SHEET OF PAPER. IT JUST TAKES A FEW FOLDS, AND ONE SMALL CUT. THANK YOU WIKIBOOKS.ORG ZINE-MAKING FOR THESE INSTRUCTIONS.

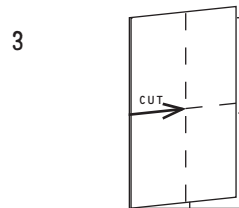
1) CREASE YOUR SHEET OF PAPER IN BOTH DIRECTIONS BY FOLDING IN HALF AND OPENING.



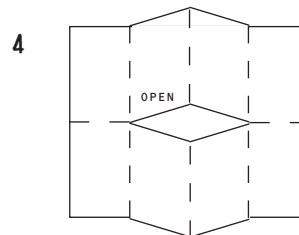
2) NOW MAKE ANOTHER PAIR OF CREASES, WITH THE EFFECT OF DIVIDING THE LONG DIRECTION INTO QUARTERS.



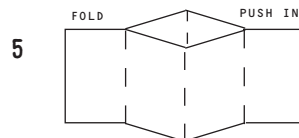
3) THEN UNFOLD AGAIN, FOLD IN HALF, AND MAKE A CUT WITH SCISSORS AS SHOWN - YOU SHOULD BE CUTTING THROUGH TWO THICKNESSES OF PAPER, BUT ONLY AS FAR AS THOSE QUARTER-FOLDS YOU JUST MADE.



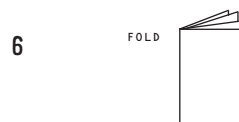
4) OPEN IT OUT AGAIN. THE RESULTING PAGE SHOULD HAVE A CUT IN ITS CENTER, A BIT LIKE THIS.



5) FOLD IT IN HALF ALONG THE LONG DIRECTION, SUCH THAT ALL YOUR PAGES ARE STILL ON THE OUTSIDE. NOW PUSH IT INWARDS FROM EACH END, SO THAT THE INNER BIT PUSHES OUT IN BOTH DIRECTIONS TO MAKE A KIND OF CROSS-SHAPE. FOLD THE RESULTING PAGES TOGETHER SO THAT YOUR FRONT PAGE IS OUTMOST.



6) AND THERE YOU HAVE IT, A LITTLE NOTEBOOK OF 8 PAGES THAT NEEDS NO STAPLING OR GLUING.



APPENDIX 2:

DESTINATION CARDS

SPECIFIC DESTINATIONS FOR NEW YORK

& BLANK CARDS FOR ANYWHERE

DESTINATION CARDS

NEW YORK CITY - METRO NORTH

DEPARTURES: GRAND CENTRAL STATION

ANSONIA

ARDSLEY-ON-HUDSON

BEACON

BEACON FALLS

BEDFORD HILLS

BETHEL

BRANCHVILLE

BREWSTER

BRIDGEPORT

CANNONDALE

CHAPPAQUA

COLD SPRING

CORTLAND

COS COB

CROTON FALLS

CROTON HARMON

DANBURY

DARIEN

DERBY-SHELTON

DOBBS FERRY

DOVER PLAINS

EAST NORWALK

FAIRFIELD

GLENBROOK

GOLDEN'S BRIDGE

GREEN'S FARMS

GREENWICH

HARLEM VALLEY

HARRISON

HASTINGS-ON-HUDSON

HAWTHORNE

IRVINGTON

KATONAH

MILFORD

MOUNT KISCO

NAUGATUCK

NEW CANAAN

NEW HAMBURG

NEW HAVEN

NORTON HEIGHTS

OLD GREENWICH

OSSINING

PATTERSON

PAWLING

PEEKSKILL

PHILIPSE MANOR

PLEASANTVILLE

PURDY'S

REDDING

RIVERSIDE

ROWAYTON

RYE

SCARBOROUGH

SEYMOUR

SOUTH NORWALK

SOUTHEAST

SOUTHPORT

SPRINGDALE

STAMFORD

STRATFORD

TALMADGE HILL

TARRYTOWN

TENMILE RIVER

VALHALLA

WASSAIC

WATERBURY

WESTPORT

WHITE PLAINS

WILTON

DESTINATION CARDS

NEW YORK CITY - LONG ISLAND RAILROAD

DEPARTURE: PENNSYLVANIA STATION

AMAGANSETT

BABYLON

BELLPORT

BRIDGEHAMPTON

COLD SPRING HARBOR

EAST HAMPTON

FAR ROCKAWAY

GLEN STREET

GLEN COVE

GLEN HEAD

GREAT NECK

GREAT RIVER

GREAT RIVER

GREENLAWN

GREENPORT

GREENVALE

GREENVALE

HAMPTON BAYS

HUNTINGTON

ISLAND PARK

ISLIP

KING'S PARK

LITTLE NECK

LOCUST VALLEY

LONG BEACH

MANHASSET

MASTIC-SHIRLEY

MATTITUCK

MEDFORD

MONTAUK

NORTHPORT

OAKDALE

OCEANSIDE

OYSTER BAY

PATCHOGUE

PLANDOME

PORT JEFFERSON

PORT WASHINGTON

RIVERHEAD

RONKONKOMA

SAYVILLE

SEA CLIFF

SMITHTOWN

SOUTHAMPTON

SOUTHOLD

SPEONK

ST. JAMES

STONY BROOK

WESTHAMPTON

YAPHANK

DESTINATION CARDS

NEW YORK CITY - NEW JERSEY TRANSIT

DEPARTURE: PENNSYLVANIA STATION

ALLENDALE

ALLENHURST

ANDERSON STREET

ANNANDALE

ASBURY PARK

BARNARDSVILLE

BASKING RIDGE

BAY HEAD

BELMAR

BERKELEY HEIGHTS

BOUND BROOK

BRADLEY BEACH

BROADWAY

CAMPBELL HALL

CHATHAM

CONVENT STATION

DENVILLE

DOVER

EDISON

ELBERHON

EMERSON

ESSEX STREET

FANWOOD

FAR HILLS

GARFIELD

GARWOOD

GILLETTE

GLADSTONE

GLEN ROCK-BORO HALL

HAMILTON

HARRIMAN

HIGH BRIDGE

HILSDALLE

HO-HO-KUS

JERSEY AVE

LEBANON

LONG BRANCH

LYONS

MADISON

MAHWAH

MAPLEWOOD

MASAQUAN

MIDDLETOWN

MILBURN

MILINGTON

MONTVALE

MORRIS PLAINS

MORRISTOWN

MURRAY HILL

NANUET

NETHERWOOD

NEW BRIDGE LANDING

NEW BRUNSWICK

NEW PROVIDENCE

NORTH BRANCH

ORADELL

OTISVILLE

PARK RIDGE

PEAPACK

PEARL RIVER

PLAINFIELD

POINT PLEASANT BEACH

PORT JERVIS

PRINCETON

RADBURN

RAMSEY

RARITAN

RIDGEWOOD

RIVER EDGE

RUTHERFORD

SALISBURY MILLS

SHORT HILLS

SOMERVILLE

SPRING LAKE

SPRING VALLEY

STIRLING

SUFFERN

SUMMIT

TETERBORO

TRENTON

TUXEDO

WALDWICK

WESTFIELD

WHITE HOUSE

WOOD-RIDGE

WOODCLIFFE LAKE

DESTINATION CARDS

BLANK



APPENDIX 3:

SOME PSYCHOGEOGRAPHIC METHODS OF WALKING AROUND

WILLIAM BURROUGHS: COLOR WALKS

“ANOTHER EXERCISE THAT IS VERY EFFECTIVE IS WALKING ON COLORS. PICK OUT ALL THE REDS ON A STREET, FOCUSING ONLY ON RED OBJECTS—BRICK, LIGHTS, SWEATERS, SIGNS. SHIFT TO GREEN, BLUE, ORANGE, YELLOW. NOTICE HOW THE COLORS BEGIN TO STAND OUT MORE SHARPLY OF THEIR OWN ACCORD. I WAS WALKING ON YELLOW WHEN I SAW A YELLOW AMPHIBIOUS JEEP NEAR THE CORNER OF 94TH STREET AND CENTRAL PARK WEST. IT WAS CALLED THE THING. THIS REMINDED ME OF THE THING I KNEW IN MEXICO. HE WAS NEARLY SEVEN FEET TALL AND HAD PLAYED THE THING IN A HORROR MOVIE OF THE SAME NAME, AND EVERYBODY CALLED HIM THE THING, THOUGH HIS NAME WAS JAMES ARNESS. I HADN'T THOUGHT ABOUT THE THING IN TWENTY YEARS, AND WOULD NOT HAVE THOUGHT ABOUT HIM EXCEPT WALKING ON YELLOW AT THAT PARTICULAR MOMENT.”

(FROM “TEN YEARS AND A BILLION DOLLARS” WILLIAM S. BURROUGHS IN THE ADDING MACHINE: SELECTED ESSAYS, ARCADE PUBLISHING, NEW YORK, 1985)

“FOR EXAMPLE, I WAS TAKING A COLOR WALK AROUND PARIS THE OTHER DAY...DOING SOMETHING I PICKED UP FROM YOUR PICTURES IN WHICH THE COLORS SHOOT OUT ALL THROUGH THE CANVAS LIKE THEY DO IN THE STREET. I WAS WALKING TOWN THE BOULEVARD WHEN I SUDDENLY FELT THIS COOL WIND ON A WARM DAY AND WHEN I LOOKED OUT ALL THROUGH THE CANVAS LIKE THEY DO IN THE STREET. I WAS WALKING DOWN THE BOULEVARD WHEN I LOOKED OUT I WAS SEEING ALL THE BLUES IN THE STREET IN FRONT OF ME, BLUE ON A FOULARD...BLUE ON A YOUNG WORKMAN'S ASS...HIS BLUE JEANS...A GIRL'S BLUE SWEATER...BLUE NEON...THE SKY...ALL THE BLUES. WHEN I LOOKED AGAIN I SAW NOTHING BUT ALL THE REDS OF TRAFFIC LIGHTS...CAR LIGHTS...A CAFÉ SIGN...A MAN'S NOSE. YOUR PAINTINGS MAKE ME SEE THE STREETS OF PARIS IN A DIFFERENT WAY. AND THEN THERE ARE ALL THE DESERTS AND THE MAYAN MASKS AND THE FANTASTIC AERIAL ARCHITECTURE OF YOUR BRIDGES AND CATWALKS AND FERRIS WHEELS.”

(WILLIAM S. BURROUGHS, FROM AN INTERVIEW WITH BRION GYSIN IN 1960)

ROBERT MACFARLANE: BEGINNER'S PSYCHOGEOGRAPHY

"UNFOLD A STREET MAP OF LONDON, PLACE A GLASS, RIM DOWN, ANYWHERE ON THE MAP, AND DRAW ROUND ITS EDGE. PICK UP THE MAP, GO OUT INTO THE CITY, AND WALK THE CIRCLE, KEEPING AS CLOSE AS YOU CAN TO THE CURVE. RECORD THE EXPERIENCE AS YOU GO, IN WHATEVER MEDIUM YOU FAVOUR: FILM, PHOTOGRAPHY, MANUSCRIPT, TAPE. CATCH THE TEXTUAL RUN-OFF OF THE STREETS; THE GRAFFITI, THE BRANDED LITTER, THE SNATCHES OF CONVERSATION. CUT FOR SIGN. LOG THE DATA-STREAM. BE ALERT TO THE HAPPENSTANCE OF METAPHORS, WATCH FOR VISUAL RHYMES, COINCIDENCES, ANALOGIES, FAMILY RESEMBLANCE, THE CHANGING MOODS OF THE STREET. COMPLETE THE CIRCLE, AND THE RECORD ENDS. WALKING MAKES FOR CONTENT; FOOTAGE FOR FOOTAGE."

(TAKEN FROM: ROBERT MACFARLANE: A ROAD OF ONE'S OWN, TIMES LITERARY SUPPLEMENT, OCT 07, 2005)

WILFRIED HOU JE BEK: ALGORITHMIC PSYCHOGEOGRAPHY

"AFTER SOME INITIAL EXPERIMENTS WITH THE SITUATIONIST METHODS, WE SOON GREW DISSATISFIED WITH THEM BECAUSE WE DIDN'T SUCCEED IN COMPLETELY OPENING UP THE CITY.... WHAT WE NEEDED WAS AN OBJECTIVE METHOD WHICH GAVE US THE OPPORTUNITY TO STROLL AROUND TOWN FREE OF PREJUDICES BECAUSE WE SUSPECTED THAT THE PSYCHOGEOGRAPHICAL EFFECTS WOULD BE STRONGER IF THE ROUTE WAS AS CLEAR AS POSSIBLE. WE WANTED TO STROLL AROUND IN A WAY THAT RESEMBLED JOHN CAGE'S DICTUM THAT HE GAVE HIS MUSICIANS 'DIRECTIONS BUT NO MAP'.

HAVING ESTABLISHED ALL THIS, OUR ATTENTION WAS SOON FOCUSED TOWARDS JOHN CONWAY'S 'GAME OF LIFE' IN WHICH WE FOUND THE CLUE WE WERE LOOKING FOR. THE POWER OF THE GAME OF LIFE IS THAT NO MATTER HOW SIMPLE THE RULES ARE, ONE CANNOT PREDICT WHAT WILL HAPPEN TO A COLONY IN ANY GIVEN SITUATION, NEITHER FOR THE IMMEDIATE NOR FOR THE DISTANT FUTURE. THE ONLY WAY TO FIND OUT WHAT WILL HAPPEN IS TO EXECUTE THE PROGRAM. IN THIS VEIN WE DEvised A SET OF RULES WHICH CARVES OUT AN ENDLESS ROUTE THROUGH THE CITY WHICH, WE HOPED, WOULD NOT BE PREDICTABLE & WHICH KEEPS THE PSYCHOGEOGRAPHICAL PEDESTRIAN WONDERING WHERE THE LOGIC OF THE STROLL-ALGORITHM WILL TAKE HIM/HER.

IN THE SUMMER OF 2001 WE HAVE UNDERTAKEN 3 EXPERIMENTS TO TEST OUR ASSUMPTIONS. THE DIRECTIONS WE GAVE TO THE PARTICIPANTS WERE ALL VARIATIONS ON THIS KIND OF FORMULA:
2ND RIGHT
2ND RIGHT
1ST LEFT
REPEAT.

...THE SUCCESS OF THESE EXPERIMENTS IS DEPENDENT ON 3 DIFFERENT VARIABLES.

- 1) THE ABILITY OF THE DIRECTIONS TO ENSLAVE THE PARTICIPANT; TO CREATE THE DESIRE TO FIND OUT WHERE THIS ALL 'WILL LEAD TO'.
- 2) THE REAL UNEXPECTED 'NEW-NESS' OF THE STROLL
- 3) THE ACTUAL ENHANCEMENT OF THE AGENTS COGNITIVE MAP WITH NEW IMAGES & EXPERIENCES OF THE CITY. THE FIRST & SECOND FACILITATES THE THIRD."

(FROM WILFRIED HOU JE BEK, "ALGORITHMIC PSYCHOGEOGRAPHY"

[HTTP://WWW.SPACEHIJACKERS.CO.UK/HTML/IDEAS/WRITING/SOCIALFICTION.HTML](http://www.spacehijackers.co.uk/html/ideas/writing/socialfiction.html)

SEE ALSO [HTTP://CRYPTOFOREST.BLOGSPOT.COM/](http://cryptoforest.blogspot.com/))

ROBERTA MOCK: AESTHETIC WALKING

"I AM FROM 'THE SUBURBS' AND, IF THERE'S ON THING THAT'S RATHER NOTICEABLE IN AUTOBIOGRAPHICAL ACCOUNTS OF WALKING, IT'S THAT WALKING TENDS TO OCCUR IN EITHER RURAL OR URBAN ENVIRONMENTS RATHER THAN IN THE HINTERLANDS BETWEEN THE TWO. THERE MAY BE A REASON FOR THIS, ART-HISTORICALLY SPEAKING, BEYOND THE DEARTH OF PERMISSIBLE ROUTES THROUGH A LANDSCAPE OF CLEARLY DEMARCATED PRIVATELY OWNED PLOTS. IN 1967, THE YEAR THAT FRANCESCO CARERI IDENTIFIES AS 'THE YEAR OF WALKING' - [...] THE AMERICAN ARTIST ROBERT SMITHSON [...] SET OFF ON A 'SUBURBAN ODYSSEY' OF THE CITY IN WHICH HE WAS BORN AND THEN MOUNTED THE PHOTOGRAPHIC TRACES OF THIS JOURNEY. THE IMAGES OF PASSAIC'S EMPTY STREETS, BLUNT METAL PIPES, DISORIENTATING BRIDGES AND OBSOLETE MACHINERY THAT HE CHOSE TO SHARE IN THIS EXHIBITION ADD UP TO A VISION OF SUBURBIA THAT SMITHSON EVIDENTLY CONSIDERED SHALLOW, MIMETIC, FALSE, AND ALWAYS ALREADY INCOMPLETE [...] AT ONE OF THE (ADMITTEDLY MANY) MOMENTS THAT HERALDED THE BIRTH OF AESTHETIC WALKING PRACTICE, THE SUBURBS WERE DEEMED AND REPRESENTED AS VOID AND EMPTY, DENIED A LEGITIMATE SENSE OF PAST OR FUTURE AND, PERHAPS EVEN WORSE, OF EITHER THE PRESENT OF (HUMAN) PRESENCE."

(FROM ROBERTA MOCK, "INTRODUCTION: IT'S (NOT REALLY) ALL ABOUT ME, ME, ME" IN WALKING, WRITING & PERFORMANCE: AUTOBIOGRAPHICAL TEXTS BY DEIRDRE HEDDON, CARL LAVERY AND PHIL SMITH, BRISTOL, UK: INTELLECT, 2009, 8.)

WALTER BENJAMIN: INTOXICATION OF WALKING

“AN INTOXICATION COMES OVER THE MAN WHO WALKS LONG AND AIMLESSLY THROUGH THE STREETS. WITH EACH STEP, THE WALK TAKES ON GREATER MOMENTUM; EVER WEAKER GROW THE TEMPTATIONS OF SHOPS, OF BISTROS, OF SMILING WOMEN, EVER MORE IRRESISTIBLE THE MAGNETISM OF THE NEXT STREETCORNER, OF A DISTANT MASS OF FOLIAGE, OF A STREET NAME. THEN COMES HUNGER. OUR MAN WANTS NOTHING TO DO WITH THE MYRIAD POSSIBILITIES OFFERED TO SATE HIS APPETITE. LIKE AN ASCETIC ANIMAL, HE FLITS THROUGH UNKNOWN DISTRICTS - UNTIL, UTTERLY EXHAUSTED, HE STUMBLES INTO HIS ROOM, WHICH RECEIVES HIM COLDLY AND WEARS A STRANGE AIR.

(FROM WALTER BENJAMIN, ARCADES PROJECT, HARVARD UNIVERSITY PRESS, 2002, 417)

A FEW INTERNET DESTINATIONS WORTH TRAVELING TO

BUREAU OF PUBLIC SECRETS
SITUATIONIST TEXTS & TRANSLATIONS BY KEN KNABB
[HTTP://WWW.BOPSECRETS.ORG/](http://www.bopsecrets.org/)

JOHN CAGE
CHANCE METHODS
[HTTP://JOHNCAGE.ORG/](http://johncage.org/)

CONFLUX
NEW YORK PSYCHOGEOGRAPHIC FESTIVAL
[HTTP://CONFLUXFESTIVAL.ORG/](http://confluxfestival.org/)

CRYPTOFORESTRY
WILFRIED HOU JE BECK
[HTTP://CRYPTOFOREST.BLOGSPOT.COM/](http://cryptoforest.blogspot.com/)

GEOCACHING
LOCATE OR CREATE HIDDEN CONTAINERS
[HTTP://WWW.GEOCACHING.COM](http://www.geocaching.com)

IKATUN
PSYCHOGEOGRAPHIC PROJECTS & THE POLITICS OF INFORMATION
[HTTP://WWW.IKATUN.COM/](http://www.ikatun.com/)

CITY SYSTEM
LEE WALTON'S CITY SYSTEM, FREE DOWNLOAD
[HTTP://WWW.LEEWALTON.COM/WORK/PROJECTS/CITY_SYSTEMS/INDEX.HTML](http://www.leewalton.com/work/projects/city_systems/index.html)

UBU WEB
THE CULTURE OF EXPERIMENTAL ART
[HTTP://WWW.UBU.COM/](http://www.ubu.com/)

WANDERKAMMER
WANDERING THROUGH TEXTS ON WALKING
[HTTP://LUCKYSOAP.COM/WANDERKAMMER/](http://luckysoup.com/wanderkammer/)

THANK YOU

THANK YOU TO ALL THE TRAVELERS WHO HAVE ALREADY TAKEN PART, AND BON VOYAGE TO THOSE ABOUT TO SET FORTH.

BUREAU OF UNKNOWN DESTINATIONS
PSYCHOGEOGRAPHIC DESTINATION KIT, VERSION 1.0
© 2012 SAL RANDOLPH CC BY-SA

BUREAU@UNKNOWNDESTINATIONS.ORG
UNKNOWNDESTINATIONS.ORG

POSTAL ADDRESS:
BUREAU OF UNKNOWN DESTINATIONS
C/O SAL RANDOLPH
195 CHRYSTIE STREET #402E
NEW YORK, NY