



Elevation ravens, a headwind-o-meter, a metronome for the miles and a wheeeeeee! alarm.

Nikki Pugh

Orrery for Landscape, Sinew and Serendipity

The Orrery is used as a starting point for exploring how our conversations and connectedness change when we have a moving sculptural object constantly communicating progress of a journey made by bicycle, rather than us occasionally clicking to refresh a map on a webpage.

Eschewing a screen-based visualisation showing precise location, the Orrery gives no information as to the whereabouts of the person you're tracking but instead aims to communicate something of the physicality of their experience. Reacting to GPS data broadcast from the person as they pedal, the Orrery will use cams, levers, gears and changing light levels to give cues for envisioning if they are experiencing a grinding uphill slog, an exhilarating descent or the liminality of cycling into the dawn.

The first phase of this project included conversations with long distance cyclists, their parents, race marshals and a triathlete as a way of establishing how we relate to—and through—the tracking tools already available. As with representations of cycling in public space, policy and the media, the use of tracking tools is currently biased towards the young, athletic, white, male, usually participating in cycling for leisure.

What about women; those with marginalised identities of race, class, age, sexuality and ability/disability; and those making utilitarian journeys? Through using the Orrery as an invitation for conversations, the next phases of this project will ask what other stories become visible if we re-imagine what tracking technologies could be and how they might be used differently.

For the Cycling and Society symposium, Nikki will be instigating a collaborative drawing activity that riffs off of the themes of *Orrery for Landscape, Sinew and Serendipity*.

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