PERIPATETIC POETRY:

LOCATIVE MEDIA, QUEER SPACE, AND FRANK O'HARA'S NEW YORK

by

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(Under the Direction of Christy Desmet)

ABSTRACT

This work examines the relationship between locative media and spatial poetics by mapping the poetry of Frank O'Hara onto a GPS-driven mobile application called *Frank O'Hara's New York*. In so doing, the application provides a lens to explore the impact of locative media in the humanities through reprioritizing the embodied experience in poetics.

Locative media technologies open up new possibilities for a proprioceptive reorganization of poetics by placing the reader's body at the center and organizing the poetry spatially in relation to that embodied experience. In this way, texts are not limited to the linear structures of the codex but may instead be considered by proximity to the reader, or a poem might be "tagged" to a particular site based on its characteristics. The poetry becomes a part of the space as the reader experiences it, and so the act of reading is thus married to the act of moving through space.

By using locative media as a way to connect poetry and space through the body, these technologies have the potential to redefine and reproduce spatial practices of the material world through the practices of virtual worlds; the perceptual realities of the virtual world within the locative media application bleed over and necessitate practices that affect the material world.

Over time, these virtual practices come to "retune" or reshape our understanding of these spaces based on the new practices which occur within them.

Finally, this project reimagines the intersection of poetry and locative media as a site of social change. By purposefully designing locative media applications with an eye towards social justice, creators — authors, developers, designers — may facilitate practices that attempt to re-envision and reshape spaces in resistance to hegemonic forces. By way of example, *Frank O'Hara's New York* attempts to undo some of the erasure of queer spaces and practices throughout Manhattan during and immediately after Frank O'Hara's time.

INDEX WORDS: Locative media, Embodiment, Frank O'Hara, Spatial theory, Spatial poetics, Queer space, Queer History, Cruising, Tuning, Urban Markup, Augmented Reality, ARIS, Proprioception, Site-specificity, PokemonGo

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For

Jack and Nancy Mohn

&

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Your love and support means everything to me.

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INTRODUCTION

If I rest for a moment near The Equestrian

pausing for a liver sausage sandwich in the Mayflower Shoppe,

that angel seems to be leading the horse into Bergdorf's

and I am naked as a table cloth, my nerves humming.

                Frank O'Hara - "Music"

Frank O'Hara was a member of what is now known as the New York School of artists from the 1950s and '60s. His contemporaries and closest friends included poets such as Kenneth Koch, John Ashbery, Amiri Baraka, and Allen Ginsberg, as well as artists such as Larry Rivers, Michael Goldberg, and Grace Hartigan. In addition to his own artistic endeavors, O'Hara worked his day job as a curator for the Museum of Modern Art, making him a gatekeeper of artistic taste for American audiences. O'Hara was also an openly gay man in a time when it was literally illegal; raids on gay establishments and arrests were all too common. In the introduction to the 1997 edition of her Frank O'Hara monograph, *Frank O'Hara: Poet Among Painters*, Marjorie Perloff reflects that O'Hara was "a coterie figure − adored by his New York School friends [...] but otherwise regarded (when regarded at all) a charming minor poet" (xi). Early critics often located him as being too coterie-focused - insular and simply writing for an audience of his small group of friends − or they saw him, as avant-garde poet Gilbert Sorrentino describes him, as exhibiting a "strictly New York joie de vivre," which suggests that O'Hara's style lacks the appeal necessary to reach a wider audience, thus minimizing the scope and importance of his

work (15). Since then, owing much to the groundwork laid by scholars like Perloff, others like Lytle Shaw have attempted to reconcile O'Hara's obvious coterie sensibilities within the discourse of poetics. Although his poetry has been admitted into many collections of canonical twentieth century American poetry, many of the early criticisms of O'Hara's work linger in the background of his contemporary treatments in the scholarship. Reading the collected works of O'Hara, it is impossible to deny that the space of New York City, Manhattan in particular, holds a special importance in O'Hara's work. To appreciate O'Hara's work, we should not have to *forgive* his "strictly New York" style, but rather we ought to be willing to investigate how his embodied experience as a gay man in pre-Stonewall Manhattan informs his poetics, as well as how his poetics may inform that space.

In O'Hara's poem, "Poem (I live above a dyke bar)" O'Hara situates himself in time and space and as a gay subject: "I live above a dyke bar and I'm happy. / The police car is always near the door / in case they cry / or the key doesn't work in the lock" (*Selected* 129). In a few short lines, we can establish a great deal about O'Hara and his embodied experience as a gay man in pre-Stonewall Manhattan. Biographically, at the time this poem was written in 1957, we know that O'Hara was living in the apartment he shared with his on-again-off-again lover, Joe LeSueur, at 90 University Place. More telling, however is O'Hara's representation of the police presence in front of his home. Because of draconian laws that regulated expressions of gender and sexuality, making homosexuality and cross-dressing illegal, a police car being in front of a gay bar in 1957 was anything but a comforting sign; rather, it meant the place was under surveillance, with a raid and arrests likely coming in short order. With his characteristic camp, O'Hara transforms what would have been an obvious threat into an image of the friendly neighborhood police force. Despite O'Hara's playful dismissal, however, the threat remains real:

in the poem he and his friends go elsewhere for the night to avoid the police raid that may have just occurred or the possibility that it may.

Similarly, in one of his most famous poems, "A Step Away From Them," O'Hara takes his reader on a walking tour of Manhattan: "It's my lunch hour, so I go / for a walk [...] down the sidewalk / where the laborers feed their dirty / glistening torsos sandwiches and Coca-Cola [...] / then onto the / avenue where skirts are flipping / above heels and blow up over the / grates." (1-11). Reading O'Hara historically, we can discern that he begins where he works at MoMA, heading east and turning down Lexington Avenue (where Marilyn Monroe's iconic *Seven Year Itch* photos, with the grate blowing air up her skirt, were taken only a year before the poem was written). O'Hara's poem continues, walking the reader down most likely 45th Street to Times Square (line 17), stopping at Juliet's Corner (line 29) for a cheeseburger, then back up 7th Avenue, passing by the Manhattan Storage Warehouse (line 44) before returning to work. Throughout his traversal of the streets, O'Hara transforms the heteronormative space of Manhattan into an explicitly homosexual space through his practice of moving through the space and re-envisioning the space and its inhabitants in accordance with his gaze: his ogling of the "dirty, glittering torsos" of the construction workers, his campy interest in pop culture and theater, and his appreciation of the Puerto Rican men on the street, who "[make] it beautiful and warm," all contribute to O'Hara's re-envisioning the streets relative to his gay gaze. Again, in pre-Stonewall America, such an act of appropriating heterosexual space would have been especially transgressive because of the strict laws and social mores regulating gender and sexual expression in public spaces. Even today, the practice of appropriating and re-envisioning heteronormative space remains a transgressive but necessary act.

Reading much of O'Hara's work, a reader gets a very clear sense of *placeness* across the works. That is, one gets a sense of O'Hara moving from place to place, a feeling of moving through a geographic reality. More specifically, we get a sense of *space* in O'Hara's work — his poems do not simply indicate travel through undistinguished places, but rather spaces of definitions and particulars, spaces with meaning attached to them. This combination of geographical and spatial poetics informs much of his work.

Obviously, I am not the first O'Hara reader to make note of this particularity of his poetry. In an interview with Hazel Smith, O'Hara's close friend and fellow poet, Bill Berkson, remarked upon O'Hara's interest in geography:

> As a child he was fascinated by maps and geography… and then you realise that it is all over the poems and that in poems like "The Day Lady Died" and "A Step Away From Them" you can chart — it's like a ship's line — the movements block by block. And that is a very interesting thing to do, even though many of the places in New York are gone, you could take that walk he took in "The Day Lady Died". So it is a poem of a map.
>
> (Berkson, qtd. in Smith 58)

This project is an attempt at capturing the peripatetic potential to which Berkson gestures. The goal is not simply to map one or two of O'Hara's map-like walkabouts; rather, the goal is to make an attempt at reconstructing a version of Manhattan in O'Hara's time — a particular Manhattan represented through O'Hara's poetry — in order to illustrate the reach and effect of O'Hara's spatial poetics.

With a little bit of work, we can map the course of O'Hara's lunch break and visualize it without any technology more advanced than a paper map and some pushpins. From the comfort of home, we can take the project one step further into the digital realm by using some common

representational tools, such as Google Maps, and see that the entire circuit of his walk would take an estimated 42 minutes − throw in a stop for a burger and we can account for almost his entire lunch hour. However, by adding a final layer of locative media technology, we can use location-aware software to allow the reader to actually walk that path *while* accessing the poem. We can create a readable, walkable, layered map of many of O'Hara's poems, with each of the virtual hyperscapes co-existing in a practiceable space.

Due to advances in mobile technology in the twenty-first century, we have the tools to more completely explore the relationship between O'Hara's poetics and the many spaces he inhabited during his lifetime: living in Greenwich Village, working at the Metropolitan Museum of Modern Art, cruising in Harlem, and other experiences. Not only that, but it is now possible to capture at least a small portion of that experience for the reader in ways that were not available at the time of O'Hara's writing. Using GPS and mobile technology, this project will map the poetry of Frank O'Hara and translate that map into a readable, practiceable text. By mapping the locations of specific spaces − streets, bars, galleries, apartments, and cruising haunts − into a location-aware application, it is possible to provide a user/reader access to the poem(s) corresponding to their own embodied position relative to O'Hara's poetry. In this way, when the user/reader stands by 5th at 58th in front of Bergdorf's, O'Hara's poem, "Music," will come up on their app. In addition to the written text, because of the multimedia capabilities built into smartphone mobile technology, in many cases the app is also able to access audio of O'Hara reading the poem, as well as relevant images of the spaces as they would have appeared at the time of writing.

At its most basic, visible level for the average user, such an application amounts to a walking tour of the "virtual Manhattan" created by and within Frank O'Hara's poetry. The

critical applications of this software, however, are much more far-reaching than a simple self-guided tour:

First, a location-based transmedia representation of O'Hara's poetry will allow the reader to, in some small regard, close the temporal and spatial gap between audience and poet. This application would allow readers to, more or less, walk close to a literal mile in O'Hara's shoes, using the text in conjunction with the space to come to a deeper understanding of his embodied experience as a gay, New York poet.

Second, according to Richard Coyne's theory of tuning, encouraging, discouraging, or enabling spatial practices is one way to "tune" that space − using the metaphor of a radio dial − with tiny changes that may culminate in new, broader practices. These miniscule, incremental changes become what he refers to as "micropractices" that build up over many iterations and across practitioners to effect long-term change of spaces and individuals. Coyne's theories build off the distinction between a *place* and a *space* as articulated by Michel de Certeau: A place is a "relationship of coexistence, [...] an instantaneous configuration of positions" (117). That is, place is a geometric arrangement of elements. By contrast, a space "occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function [...] In short, *space is a practiced place*" (117). Spaces happen where activities and practices are applied to define the nature of the relationships between elements within a place. In this way, I believe it is possible to enable easy, transparent micropractices to tune the space of Manhattan to make poetry more accessible to the public consciousness. GIS and GPS-driven locative media allow for a particular brand of augmented reality to be created, one that projects texts onto digital spaces which in turn correspond to geographical spaces, and as the reader/user moves through those palimpsest spaces the media become a bridge between the poetry, the user, and the space.

In this way, user-by-user or reader-by-reader, the geographical space is imprinted by the practices that come about from participating with the text. Over time, according to Coyne's theory, such spaces can be "retuned" in accordance with those practices. Thus, the spaces take on new, collective meanings based on the users who move about within them.

Finally, in relation to claiming the space of Manhattan as a poetic space, it is equally important to claim Manhattan as a queer space. A large part of O'Hara's historical and artistic importance is rooted in his recognizably gay style during a time and within a space that would have found his homosexuality particularly transgressive. O'Hara wrote at a time when it was quite literally illegal to be a homosexual, when gender and sexuality was so policed that one could be arrested for not wearing enough articles of "gender appropriate" clothing. For O'Hara to have been writing so openly about his own homosexuality both as private individual in his home and public figure on the streets, at bars, and at work was not merely transgressive – it was dangerous. O'Hara's poetry takes these private and public personae and engages in practices that put homosexual identities in conflict with heternormative spaces. As such, I think it's impossible for us to fully develop a rich understanding of O'Hara's spatial poetics without also understanding the ways in which his poetry appropriates and transforms heterosexual space. By extension, turning O'Hara's poetry into a spatial practice, the user/reader is also able to participate in this process of transgression and transformation.

The project itself is divided, broadly speaking, into two parts: The first part consists of the mapping application itself, which will be comprised of the broadest possible range of Frank O'Hara's site-linked poetry and, wherever possible, historical images of the associated sites and extant audio recordings of O'Hara's readings. The second part of the project is this document, which will serve to explain the theoretical, critical, and technical bases for the project.

Chapter One addresses the foundational questions relevant to the way I will discuss Frank O'Hara and his work: "Why Frank O'Hara? and "Why locative media?" This chapter situates O'Hara in relation to spatial theory and poetics in contemporary scholarship. It also addresses some of the historical, biographical, and textual justifications for why O'Hara serves as an ideal model for exploring a spatial poetics. It will introduce the conceptual frameworks that will inform the more specific discussions of later chapters. In particular, my intention is to trace the brief, relevant biographical information alongside some of the poems that I feel most directly establish his poetry as representative of an embodied subject and spatial practices. This portion of the chapter draws upon the work of scholars and biographers like Marjorie Perloff and Brad Gooch, and it also engages the critical scholarship that aligns O'Hara with Charles Baudelaire and Walter Benjamin's figure of the *flâneur*.

In introducing the locative media technology portion, I will highlight the contributions of Richard Coyne's *The Tuning of Place* and Jason Farman's *Mobile Interface Theory* to the development of the ideas that underlie this project: Coyne's concept of micropractices as "tuning" space − the way one slightly tweaks the knob of a radio − suggests that by adjusting the sorts of micropractices that occur within a space, over time the general use and perception of the space changes. This chapter will also necessitate looking at Michel de Certeau's *The Practices of Everyday Life*, especially his chapters on "Walking in the City" and "Spatial Stories," as well as Henri Lefebvre's *The Production of Space.* The distinction de Certeau makes between spaces and places as practiced or unpracticed sites (which is, itself, an extension of Henri Lefebvre's relationship between social space and the process of spatialization) informs a great deal of the scholarship on mobile media. One of the foundational contributions I want to establish here is that O'Hara creates what we might call a "virtual Manhattan" in his poetry. I will establish that

although it is a small, idiosyncratic slice of Manhattan, it becomes a practiceable space in the ways he juxtaposes locations in his texts relative to his own body and the bodies of his readers. While this is not "virtual" in the sense that is immediately conjured by most *digital* projects − virtual reality, cyberspace, etc. − it *is* virtual in that it is a space that a reader may "visit" through the interface O'Hara's poetry. In this section, I will draw from Hazel Smith's book, *Hyperscapes in the Poetry of Frank O'Hara*, and build out from her notion of hyperscapes as sites of colliding difference to also clarify that creating virtual spaces is integral to the process of building hyperscapes.

The second chapter is a narrative of the app's development. On the one hand, there are many technical discussions about what goes into building a GPS-driven application. The chapter will lead with an introduction to the *ARIS* mobile mapping platform. As in other digital humanities projects, I will discuss concerns that are specific to this software in light of its possibilities for a large-scale development such as this, as well as some limitations of this platform. The other part of the chapter will discuss some of the theoretical and practical considerations of creating such a map: what "counts" as a space, what is the process for determining which locations mentioned by O'Hara make it into the app, how to handle locations that overlap multiple poems. For example, the context of Frank O'Hara's poem, "Why I am Not a Painter" makes it clear that it takes place in the studio of artist Mike Goldberg; however, it is not stated outright that it is there, nor does it give the name of the building where his studio would have been. On the other hand, it is not difficult to track down Goldberg's studio space in 1956, but does that "count" as a space in the poem? Should it be on the map? Additionally, this chapter contains discussion about what kinds of features did or did not make it into the project and why. While the possibilities of site-specific software are plentiful, because of time and

technical limitations, not every feature that *could* or perhaps *should* be present will be. I will discuss how the presence or absence of certain features changes the users' interactions with the spaces in desirable or undesirable ways. For example, users have the ability to record and upload themselves reading the poem associated with the particular space they are in. I think this feature contributes to the project by encouraging an additional layer of bodily engagement with the space. From a practical perspective it is difficult to integrate it in such a way that other users could access those recordings, thus making it meaningful, while also considering the possibility of abuse cases. Allowing users to upload audio or image files to supplement the map with their own embodied experiences would be a potentially powerful way for users to interact; however, it also opens up the possibility for ill-intended users to include hate speech or virtual vandalism. These sorts of considerations are important not only to situate the individual user's engagement with the space and the technology, but also to point toward possible future developments and avenues of inquiry.

The remaining chapters will delve more deeply into the way this mapping project in particular intersects with the theories of embodiment, space, and site-specificity. In Chapter Three, I return to Coyne and Farman and illustrate the ways in which my application engages with their specific theories relative to the poetics of embodied space and mobile media. By allowing the reader/user to navigate the space of real-world Manhattan freely and overlay that real-world movement onto the map of O'Hara's virtual Manhattan, the user can, in effect, create a new organization of O'Hara's poetry. This chapter will address the ways in which these spatial poetics allow the reader to reorganize the text of O'Hara's body of work relative to their own embodied position, building a spatial, proprioceptive structure, as opposed to a more traditional temporal, linear structure. Borrowing from Marshall McLuhan, the mobile technology serves as

a sensory prosthesis. In this construction, location-aware technology has the potential to extend the body's proprioceptive senses − that is, one's ability to sense one's own body in space, as well as one's body relative to other objects in space. So rather than a chronological or thematic organization, by distributing O'Hara's texts along a spatial plane, the organization of the poetry emerges based on the user's physical body within that space − a proprioceptive organization. In short, mobile technology gives us the chance to reconstitute the "body" in O'Hara's body of work.

Chapter Four will focus on answering the question: "How can we use locative media to retune heteronormative spaces more towards queer spaces?" To answer this question, I will be turning to psychogeographic models from the Situationists as well as more contemporary mapping models based on the work of Gill Valentine, Stewart Kirby, Michael Brown, and Larry Knopp. In particular, Brown and Knopp argue in their article "Queering the Map" that "By fixing and making visible queer spaces and place − particularly from the past − a constitutive politics of individual and collective identity, community, history, and belonging is made possible" (55). This mapping project will do just that: by reclaiming the historical relevance of Manhattan as a transgressively queer space, my hope is to, in some small degree, remind the queer community of the historical and collective importance of the space, but also to make heterosexual users aware of the fact that in every heteronormative space, there are also queer spaces and lives that intersect. In addition, this chapter will look at a particular example of where locative media meet queer lives: the dating/cruising app, *Grindr*. This contemporary example of location-aware social media will provide a model for how we can discuss queer practices in relation to the formulation and (re)definition of spaces. Moving beyond these models, this chapter will challenge Michel de Certeau's assertion that "maps [are] constituted as proper

places in which to *exhibit the products* of knowledge, form tables of *legible* results" (121, emphasis in original). Locative media, and this project in particular, will do more than "exhibit products of knowledge." Rather, it creates a space where the products of knowledge further contribute to a fertile ground for the creation of new kinds of (proprioceptive and poetic) knowledge, regardless of whether it forms "legible" results. As part of this, by discussing both the Frank O'Hara mapping project as well as queer practice apps like *Grindr*, I will argue that open media and locative media allow for users to create more "writerly" maps which better represent actual embodied practices as opposed to more "readerly" or prescriptive maps.

The fifth and final chapter will be a coda of sorts, reflecting on the lessons learned in the development process − the successes and the pitfalls − and ways to expand the thinking around the project so that similar projects might be enacted in the future. In addition, this pre-conclusion will draw connections between locative media and site-specific art and the ways the two might overlap and/or complement one another. Nick Kaye's reflections on the workings of site-specific art, with many accompanying examples, explores what it means to have art that is intended to represent its space in particular, as opposed to other spaces, or the realization that a work of art can mean differently in different spaces. He argues that, "If one accepts the proposition that the meanings of utterances, actions, and events are affected by their 'local position,' by the situation of which they are a part, then a work of art, too, will be defined in relation to its place and position" (Kaye 1). Relative to my larger project, Kaye's text brings me to question the possibility of space as a medium, in such a way that it becomes one of many vectors of meaning-making. The possibility I can imagine after reading Kaye's text is the openness of site-*aware* art which leverages site- or location- specificity to enhance or alter the meaning of a work of art, rather than being necessarily intrinsic to it as in the case of site-*specific* art. Particularly for Frank

O'Hara, much of the early criticism of his work was that it was too coterie-focused and too specific to New York. I think that time has, in most respects, dismissed many of these criticisms. But what if those criticisms can, in fact, be re-leveraged in favor of the poetry? What if O'Hara's poetry *can also* be recontextualized to the spaces of its creation and its subject? How might O'Hara's poetry mean differently when specifically recontextualized and spatialized within the geographical space of Manhattan and overlaid with the image of the virtual Manhattan created with the poems?

This project highlights the importance of embodied space and location awareness in art, but inhabits a strange place where it both is and is not site-specific: It acknowledges O'Hara's work as existing and thriving outside of the bounds of real-world Manhattan, but at the same time it is site-*aware* in that it will emphasize the contribution of space to the art itself. Like other forms of theater, however, this project wants to know how O'Hara's work in its original spatial milieu (or as close as we can come) is of a different quality than outside of it, much in the same way one might wonder how *Macbeth* performed at The Globe might be qualitatively different than an otherwise identical performance at the local community theater. Is there a useful distinction to be made about site-*aware* art that derives additional power or meaning from a space that does not make the art itself contingent on being in that particular space, as many site-specific installations do? In addition to Laurel and Kaye's work, this chapter will also look at other projects such as the oral history project [*murmur*] and Becky Cooper's idiosyncratic mapping project, *Mapping Manhattan: A Love (and Sometimes Hate) Story in Maps by 75 New Yorkers*.

All of these chapters hinge on the idea that locative media have the potential to represent a new embodied subjectivity that can be transmitted or expressed through mobile interfaces. In

the case of Frank O'Hara, the goal is to attempt to translate a portion of his historical and poetic

self through this new, hybrid medium. By using O'Hara's poetics as an example, we can open

the door not only to the transmediation of other spatially-oriented poets both within the

microcosm of Manhattan and elsewhere across time and space, but we can also set forth a model

for new forms of representation for embodied subjectivities.

CHAPTER ONE

FRANK O'HARA IN SPACE

For the American public, Frank O'Hara has largely been a marginal figure at best. Before Don Draper read selections from *Meditations in an Emergency* on the hit show, *Mad Men*, in 2008, not many of even the most well-read people would have been able to recognize his poetry. That is not to say that O'Hara or his work has been obscure: exhibitions of his written work and retrospectives of his exhibitions (O'Hara was, after all, a curator for the Museum of Modern Art) have appeared at museums around the country. Additionally, the New York Landmark Preservation Foundation and the Greenwich Village Society for Historic Preservation have put up plaques at several of his former residences. But at the end of the day in mainstream culture, at least in my experience, few people know O'Hara but might recognize him as, "That poet Don Draper read on *Mad Men*."

In literary and artistic circles, however, O'Hara's presence is more like a poorly-kept secret. In his own time, O'Hara's influence was widely recognized by his contemporaries, both artists and other poets; he rubbed elbows (or otherwise) with everyone from Allen Ginsberg and John Ashbery to Jackson Pollack and Kenneth Koch. For mainstream society, on the other hand, O'Hara never quite had the shock value of some of his friends like Allen Ginsberg, whose *Howl* obscenity trial put him in the public eye, or the appeal of the Beat-poet mythology that fast-tracked him into curricula and syllabi. However, since O'Hara's appearance on *Mad Men* there have been several reprintings of O'Hara's collections such as the 2014 re-release of *Lunch*

Poems by City Lights Books, so perhaps, then, there's still hope that mainstream society may yet catch onto our little secret.

In academic circles, particularly thanks to the work of scholars such as Marjorie Perloff, O'Hara's position in the canon of American poetry has been quite secure for some time. As of 2016, O'Hara appears in most major anthologies of twentieth century American literature. His work also appears in many collections of queer poetry of the twentieth century. In most discussions of O'Hara and his work, he's framed in one of a few ways: In 1977, Marjorie Perloff highlights O'Hara's relationship with the New York School painters and poets; in 1993 Brad Gooch takes a more broadly biographical approach to O'Hara's life. In 2000, Hazel Smith defines O'Hara as a proto-postmodernist; Lytle Shaw's 2006 book reframes O'Hara's position as a coterie poet to be a positive element, rather than a negative; and Micah Mattix's 2011 treatment reclaims the personal in O'Hara's poetics. Each of these approaches provides a particular perspective on O'Hara's life and work, but many of them put O'Hara into a single box or frame. Working with each of these scholars, I emphasize the expansiveness of O'Hara's work − there is a particular textual and spatial element to O'Hara's work that at once acknowledges boundaries, but that also seeks to break them down. As such, any frame into which O'Hara might be placed will inherently limit our perspective on his life and work.

The first major work of biography and criticism on O'Hara, Marjorie Perloff's hugely influential 1979 text, *Frank O'Hara*: *Poet Among Painters*, highlights his relationship with the visual arts and artists of his time. While Perloff goes to great lengths to establish O'Hara's independence from the Abstract Impressionists and others within his social circles, her work was the first to really ground O'Hara as "an artist's poet"; Perloff's text kicks off the discussion of the many ways in which O'Hara's poetry incorporates the "push and pull" or "all-over"

techniques of Action Painters like Jackson Pollack, or the phonetic and rhythmic patterns of composer John Cage (xxxiii). In this way, Perloff's groundbreaking work has been a catalyst for O'Hara scholarship for nearly forty years since its publication; however, Perloff's construction of O'Hara has also put him into one of the biggest frames. In part because Perloff's work was among the first, her framing of O'Hara often eclipses others and limits the ways in which O'Hara is discussed among scholars as well as taught.

Following a long drought of major critical scholarship, in 1993 Brad Gooch published a biography, *City Poet: The Life and times of Frank O'Hara*, and gives an incredibly comprehensive overview of O'Hara's life from his birth in 1926 to his death on Fire Island in 1966. Gooch does a thorough job of situating O'Hara's life alongside his poetry, tracing the personal relationships and circumstances that informed his works. While Perloff only gestures to O'Hara's homosexuality, it was tangential to her primary claims, and so not treated fully. Gooch, on the other hand, makes very little separation between O'Hara's life and art, and so his many loves and lusts are frequent topics of discussion. More so than Perloff or others, Gooch does an effective job at (rightly) conveying the many ways in which O'Hara's sexuality was intrinsic and highly influential to his life and works. In this way, we can see how O'Hara is also drawn into his frame as "a queer poet." Though this is a distinctly different frame than Perloff's, such frames often look like boundaries − something O'Hara himself seems to loathe in his work.

In 2000, Hazel Smith attempts to find a new approach to investigating O'Hara's work in her monograph, *Hyperscapes in the Poetry of Frank O'Hara*. Smith's text primarily positions O'Hara as a proto-postmodern poet − no longer a Modernist, not quite full-on postmodernist. On the one hand, for Smith, O'Hara's "most topographical poems [...] represent a highly delineated locus [...] filtered through the consciousness of the poet," but on the other hand his poetry also

"involves a radical questioning of place through a decentered subjectivity" (54). She argues that O'Hara's poetry creates what she calls "hyperscapes," which are "postmodern sites characterised by difference" (Smith 1). These sites are defined by their co-presence of opposites that break down divisions between high and low culture, hetero- and homosexual, as well as between racial differences. By positioning O'Hara as the "proto-postmodern poet," Smith attempts to radicalize his poetry with a decidedly Derridean cast, making him the gleeful destroyer of stability and the champion of the in-between spaces. O'Hara's textual deconstruction and reconstruction destabilizes spaces and notions of space within the poetry. While Smith comes closest to recognizing the importance of spatial elements to O'Hara's work, she often limits her own thinking by focusing on the spatiality in and of the text alone. In her attempt to claim and define O'Hara's hyperscapes she misses the importance of how real-world spaces overlap with and inform the textual spaces, as well as vice-versa.

Lytle Shaw's 2006 book, *Frank O'Hara: The Poetics of Coterie*, looks to reclaim the notion of coterie as a useful framework for discussing art, criticism, and biography. Shaw investigates the first lines of Perloff's 1997 reprint of *Poet Among Painters*:

When *Frank O'Hara: Poet Among Painters* was published [in 1977], O'Hara was a coterie figure − adored by his New York School friends and acolytes, especially by the painters whose work he exhibited and wrote about, but otherwise regarded (when regarded at all) as a charming minor poet. (xi)

Shaw, following Perloff's lead, establishes O'Hara's independence as a poet while also disassembling the pejorative connotation of O'Hara as a coterie poet − with the "merely" modifier left to implication. Pushing the idea of coterie further, Shaw builds up new ideas of how to read coterie as a fruitful tool for investigating the permeable and sometimes problematic

boundaries between it and ideas of community. Shaw proudly reclaims O'Hara as a "coterie poet" while using this notion to bridge the gap between the biographical and the textual. Undoubtedly, O'Hara's personal relationships play a role in his work, but so too has O'Hara's embodied experience moving in and through spaces.

Micah Mattix, seemingly discontent with the limited scope of O'Hara as presented by Perloff, Smith, and others, wrote his 2011 book, *Frank O'Hara and the Poetics of Saying "I,"* as an attempt to reclaim the author's personal agency as part of his poetics. Mattix argues that "what distinguishes O'Hara is his radical combination of the notion of writing as an act of exploring his feelings in his work and the emphasis he himself places on the effect of the completed work" (27). For Mattix, O'Hara is a poet of the present. The text resituates O'Hara at the center of his own poetics and illustrates the way in which O'Hara's poetry reclaims his self as a real figure in time, experiencing time. The emotions associated with lived experience in "the now" of O'Hara's life create a temporality at which O'Hara is the center. This temporal immediacy gives rise to O'Hara's "I do this, I do that" style because such a style most accurately allows him to express the presentness of experiencing the now. O'Hara's exploration of feeling is not necessarily capital-R Romantic in the way one might expect, with all the sublimity and overwroughtness sometimes associated with it, but they are nonetheless *real* feelings in time, both sober and light.

Through the work of these scholars, several disparate images of O'Hara begin to emerge. Each image represents one particular facet of the whole, but they rarely seem to intersect. The goal of this project, then, is not to simply reassert the body of research that builds up these many different Frank O'Haras − Perloff's artist's poet, Gooch's city poet, Smith's proto-Postmodern poet, Shaw's coterie poet, and Mattix's temporal poet. The Frank O'Hara I wish to put forth is all

of these things, but I use the work of past critics and continue in the research not only of O'Hara and his poetry, but of how we conceptualize poetry and poetics into the twenty-first century. By applying newer technologies to our reading practices, I assert that these various poetic identities intersect in and through O'Hara's work at the conjunction of space, time, embodiment, and affect.

Gooch, Smith, and Shaw in particular have already laid much groundwork for how to conceptualize O'Hara as a spatial poet − O'Hara's spatial poetics allows us to envision and make connections between his seemingly disparate identities, seeing how his temporal and artistic identities meet and combine in "real" and virtual spaces. But much of their discussion of O'Hara is, by necessity, bound to a particular framework of reading practices. The research done by these critics has been done, one might assume, at a desk with text-on-paper or text-on-screen. This project hopes to transmediate O'Hara's work into an embodied, spatialized reading practice − one that links poems with sites, sites with bodies, and bodies with poems. By applying theories and practices of locative media to O'Hara's text, I hope to do this by creating a technological bridge between bodies, sites, and texts. Locative media, as defined by Julian Bleeker at the University of Southern California, are particularly useful for this task because it "take[s] into account the geographic locale of interest, typically by elevating that geographic locale beyond its instrumentalized status as a 'latitude longitude coordinated point on earth' to the level of existential, inhabited, experienced and lived place" (2). Locative media aim to bring to the surface the embodied experience of its users, placing a new emphasis on the way users interact with real life spaces and the way that interaction can create meaning. In this way, using locative media on a GPS-driven mobile platform, I want to facilitate a different reading practice that reconnects O'Hara's poetry to the real places about which it is written, and in so doing provide

readers with a way to reclaim an embodied sense of self in the places of the poetry. O'Hara's poetry not only creates invisible hyperscapes as sites of difference, as Smith would show, but his poetry creates and reclaims an entire virtual Manhattan − a diachronic virtual space that is nonetheless navigable through the embodied experience of the poetry.

Users of the *Frank O'Hara's New York* app will move through the real-world space of Manhattan, where O'Hara lived and worked during his most prolific years. As the user walks the streets, guided by the signposts of the application, when the user comes close to a place which appears in O'Hara's poetry, the corresponding poem will appear on the screen. In addition, the poems themselves are linked with images of Manhattan from as close as possible to the time of the poem's writing in order to highlight not only what Frank O'Hara's experience of Manhattan might have looked like, but also to emphasize how drastically in some cases that landscape has changed. More than simply a "walking tour," reading O'Hara in this way positions the reader's body co-spatially and co-temporally to the places and times in and about which O'Hara lived and wrote.

In considering a project of this sort, it seems like there would be a number of possible candidates for a locative media treatment, which there certainly are. Although there are many kinds of authors or texts that could be mapped − in both prose and poetry − from here, my purpose is to establish the line of reasoning which justifies the selection to pair up Frank O'Hara and locative media. In brief, spatiality permeates all of O'Hara's work from his real life experiences in the navy to the play with space in the text of his poetry. In addition, nearly 30% of the poems in O'Hara's *Collected Works* make explicit references to real-life places and spaces. With such a preponderance of attention to space and spatiality, it seems only natural to use

O'Hara as an example of how locative media might help us understand not only the poetics of past poets, but also how we might conceive of a twenty-first century poetics.

From here, I will provide analysis of O'Hara's life and work alongside spatial theory of the twentieth and twenty-first centuries, so that the underlying logic of both O'Hara's body of work and its relationship to theories of embodiment and locative media will become clear. This chapter will be broken up across several discrete but interrelated topics as they relate to O'Hara, spatial theory, and locative media.

First, I will begin with a brief biography of Frank O'Hara's life. Although I will not pretend to strive for the level of detail of his other biographers such as Perloff and Gooch, drawing upon portions of his personal biography can help provide some context for his interest in − and relationship to − spatial poetics. This biographical information will also be relevant for discussing his queer identity, providing context for his relationships and experience as they appear in the texts. So rather than addressing the fullness of O'Hara's life, I will focus primarily on the sections of his life that inform our understanding of his queer identity and his spatial poetics − particularly during his later life when he lived in and wrote about New York City.

Secondly, I will examine the historical and cultural milieu of O'Hara's lifetime. Physically, New York City has undergone some extensive changes since O'Hara was writing: buildings and landmarks have risen and fallen in the fifty years since his death; many of them feature in his writing but have since disappeared or been transformed beyond recognition. Culturally, as a gay man in pre-Stonewall 1950s and '60s America, the realities of daily life were quite different from those we experience today in the new millennium. Here, I will establish that while many of the broad, human themes O'Hara writes about have wide appeal, a great deal of

the full context surrounding those themes can be understood only in relationship to the

particulars of the time, space, and cultural context in which O'Hara was writing.

Before moving into the theoretical frameworks, I will emphasize the textual relationship

between Frank O'Hara's work and space. This relationship goes beyond the simple fact that so

many of his poems *mention* specific places; rather, for these poems, the fact that they are

intrinsically connected to and occur within and between spaces becomes crucial for

understanding the dynamic quality of O'Hara's poetry. In other words, it is not simply the

presence of these spaces in O'Hara's poetry that makes them important, but the *function* of space

relative to meaning-making becomes critical. Throughout O'Hara's poetry, but particularly in his

later work, his use of space in his work illustrates his interest in space and movement *through*

space, as well as simultaneity.

Finally, after establishing the biographical, historical, and textual foundations for the

project, I will begin more in earnest to weave these threads together with the critical and

theoretical foundations as they relate to embodiment and spatial theory. First, I will look at Henri

Lefebvre and Michel de Certeau in order to establish a little more clearly the terminology of

spatial theory as I will be using it. Their distinctions between spaces and places as practiced or

unpracticed sites inform a great deal of the scholarship on mobile media. Using this distinction, I

show how one of the many ways that space works in O'Hara's body of work is in an attempt to

acknowledge, and in some ways define, the practices of everyday spaces based on his own

personal practices.

I will then present some general theories of embodiment that inform this discussion on

locative media. This section will outline the phenomenological approaches of Marcel Merleau-

Ponty as well as the later contributions of scholars like Elizabeth Grosz and her work with the

inscribed body, as well as her work on bodies and virtual spaces. One of the main ideas I want to build towards here is that O'Hara creates what we might call a "virtual Manhattan" in his poetry. Although it is a limited, idiosyncratic slice of Manhattan, it becomes a practicable space in the ways he juxtaposes locations in his texts relative to his own body and the bodies of his readers. While this is not "virtual" in the sense that is immediately conjured by most *digital* projects − virtual reality, cyberspace, etc. − it *is* virtual in that it is a space that a reader may "visit" through the interface O'Hara's poetry. By extension through this project, a reader/user may be able to inhabit or embody that virtual space through the deployment of locative media

With this in mind, I then turn to Richard Coyne's *The Tuning of Place* and the concept of "tuning"− the way one slightly tweaks the knob of a radio: "The tuning of place is a set of practices by which people use devices, willfully or unwittingly, to influence their interactions with one another in places" (xvi). Coyne's idea suggests that by "recalibrating" the sorts of practices that occur within a space, over time the general use and perception of the space changes. In this way, mobile or ubiquitous digital technology becomes a mediator and facilitator of interaction among individuals that can shape or reshape our social structures; at the same time, these technologies also have the power reconfigure the relationship between our bodily selves and the spaces through which we move.

Biography of Frank O'Hara

In 1969, three years after O'Hara's death, Joe LeSueur, O'Hara's long-time roommate, friend, and lover, wrote a reflective essay about his life with Frank. That essay, "Four Apartments," was later expanded and became the memoir/biography *Digressions on Some Poems by Frank O'Hara*. In the preface to *Digressions*, LeSueur says:

> Because I lived with Frank O'Hara for nine and a half years, from the summer of 1955 until January 1965, and because his poetry tends to be autobiographical, I am inundated with memories of our life together when I read certain works of his from that period and just before. The four apartments we shared, the people we saw, the events large and small that shaped our lives – all of this is brought to mind. (xi)

LeSueur's intimate relationship with O'Hara suggests a level of understanding of O'Hara and his work, and his reflections of his time with O'Hara contains some suggestive ways of looking at O'Hara's life. In this preface and in the original essay, the structure revolves around the eponymous four apartments shared by the pair over the course of nearly ten years. The years the two lived together were among O'Hara's most prolific years, and LeSueur's memories of their time together involve many nights of O'Hara clacking away at his typewriter after they've just returned from some event or another. LeSueur marks their time together based on the events that took place while they lived at 326 east Forty-ninth Street, 90 University Place, 441 East Ninth Street, and finally 791 Broadway. It is not necessarily unusual to mark time this way, but given everything else about O'Hara, it is, if nothing else, suggestive of *one way* of understanding and approaching O'Hara and his poetics. For both O'Hara and LeSueur, their experiences and memories are intimately linked to space. In this way, it can be fruitful to follow LeSueur's lead and see how O'Hara's work arranges itself around and between the embodied self seen in the often autobiographical texts and the spaces that self occupies and moves through.
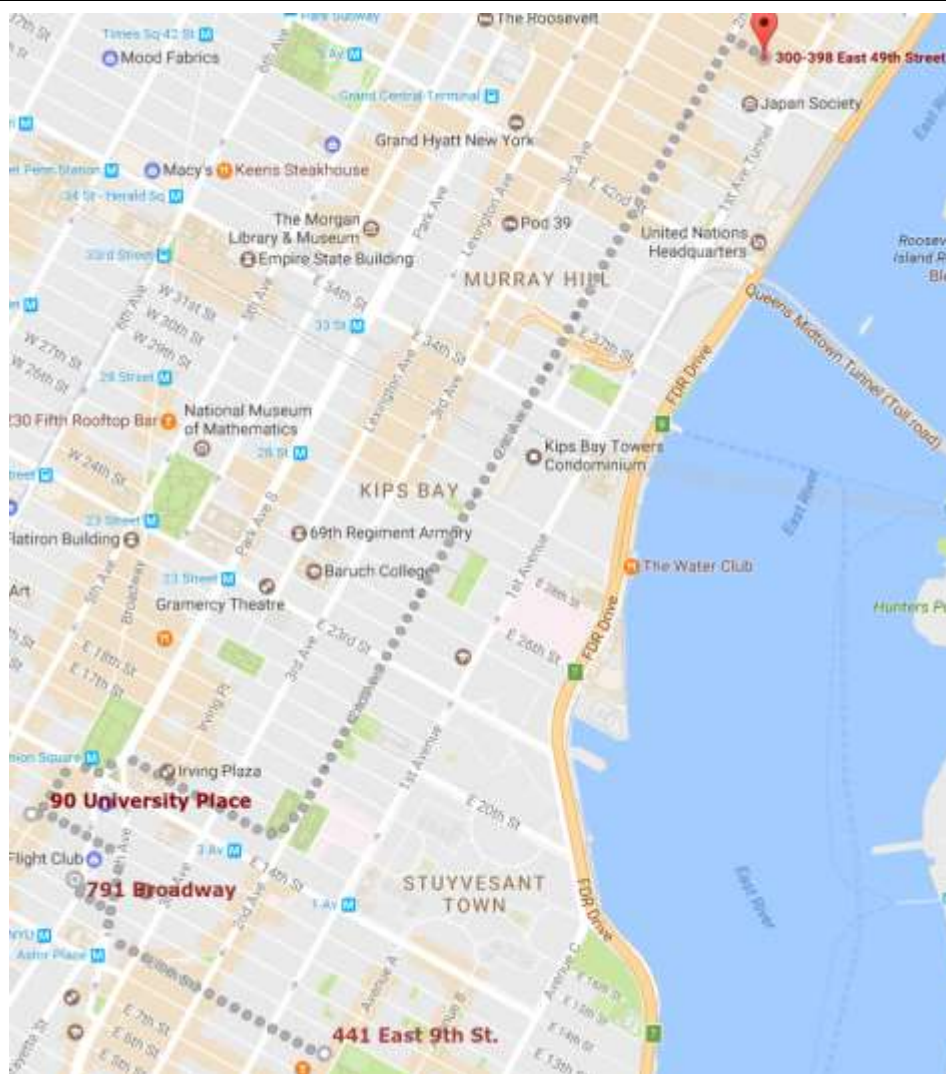
Figure 1.1: A map of O'Hara and LeSueur's four apartments; created with GoogleMaps.

Born March 27th, 1926 (*not* June 27th, as he believes in his poem, "Ode to Michael

Goldberg"), to parents Kay and Russell O'Hara in Baltimore, Maryland, Francis Russell O'Hara

grew up in Grafton, Massachusetts. He grew up in a very Catholic household, studied piano at

the New England Conservatory, loved movies and Hollywood, and was apparently something of

a mama's boy. His love of classical music and his mother are well-documented in Gooch's

biography, in part, I think, because it resonates with the image of the isolated, sensitive, queer artist that has been (not undeservedly, perhaps) built up around O'Hara's mythology. Reading through texts about his life, I am also struck by his openness to the world spatially and geographically.

In Gooch's biography, there are a few passing references to things that I would wish to add to the full picture of O'Hara's relationship to space and place. Much of O'Hara's life, especially as he begins writing more and more, revolves around his relationship to the spaces he inhabits, and his interest in travel manifests itself early in his life, alongside many of the other symbols representing various scholars' monolithic Frank O'Haras. In describing O'Hara's adolescent bedroom, Gooch lists:

> Across the walls, which Francis had painted beige and pink and then trimmed in black, he made free and simple black-brush drawings of nude women [...] He painted a closet door and wrote in black next to the door: "Mme. Recamier's laundry" and "Monte Carlo." He tacked up huge colored maps of the world [...] and papered the walls with box-office posters of movie stars. (46)

Given the history of analyzing O'Hara's teenage bedroom relative to the broader mythology that has built up around him, many of these details — the movie stars, the paintings, and the wry humor — already fall well within the bounds of the current mythology. But the largely ignored mention of the huge colored maps is suggestive, to me at least, of an early indication of his future interest in geography and the world of spaces and places in which O'Hara sought himself.

Long-friend Bill Berkson wrote in an interview with Hazel Smith that, "as a child [O'Hara] was fascinated by maps and geography … and then you realise that it is all over the poems" (qtd. In Smith 58). Berkson, who knew O'Hara better than most, acknowledges that

fascination in a way that feels peculiarly absent in the previous biographies. Perhaps this interest was not as well-documented in O'Hara diaries and letters; maybe the references to such things did not resonate with Gooch and others in terms of its relevance to his work, or perhaps it simply did not fit into the narrative being constructed around O'Hara. Regardless, resurfacing this fascination with maps and geography and its reflection in the poetry can help give us a deeper appreciation for O'Hara's work and shed some light on new ways of looking at his poetics.

After graduating high school in 1944, O'Hara enlisted in the U.S. Navy. In a short story he would later pen at Harvard, he reflected:

> And after all I was a fairly rational person who had voluntarily enlisted in the navy and that must mean that I had subconsciously wanted to go to sea. Think of how much I liked Cape Cod in the summer. For one reason: the sea. Well, then, it would all be great fun.
>
> (qtd. In Gooch 61)

Regardless of whether we read O'Hara as filled with wanderlust (or any other types of lust), he seems here to recognize himself as somehow restless or as a body constantly moving in space. He wanted to go out and find himself in the world, even if he knew this only subconsciously. This same sense of desire for discovery and exploration appears throughout O'Hara's poetry, with New York City becoming his uncharted territory, begging to be mapped.

During his stint in the Navy, O'Hara spent time in Key West, Florida and Norfolk, Virginia, both of which he disliked, and then a month in San Francisco, which he adored, before spending the next two years aboard the USS Lurline and the USS Nicholas touring the South Pacific. His experiences in the Navy would continue to crop up in his poetry throughout the rest of his life. Often the *placefulness* of his military travels is forefronted, but they become overdetermined spaces by his experiences, as in "Ode to Michael Goldberg":

                    banana brandy in Manila, spidery
steps trailing down onto the rocks of the harbor
                        and up in the black fir, the
pyramidal whiteness, Genji on the Ginza,
                   a lavender-kimono-sized
loneliness,
      and drifting into my ears off Sendai in the snow Carl
T. Fischer's *Recollections of an Indian Boy*
                  this tiny overdecorated
rock garden bringing obviously heart-shaped
               the Great Plains, as is
my way to be obvious as eight o'clock in the dining car
                    of the
20th Century Limited (express)
         and its noisy blast passing buttes to be
Atchison-Topeka-Santa Fe, Baltimore and Ohio (Cumberland),
                      leaving
beds in Long Beach for beds in Boston (CP 295)

Here again, we can see that personal sense of himself in the world comes with constant

movement − not displacement, per se, but a constantly shifting placefulness in which meaning is

derived and created out of his passing through spaces. His experience is that of the tourist, and

O'Hara constantly repositions himself relative to each place through his sensory experiences:

texture, sight, sound, and time.

      Spaces continued to be important throughout O'Hara's years at Harvard (thanks to the

new G.I. Bill of 1944). After his first semester, O'Hara was moved into the Eliot House

dormitory where the house master, John H. Finley, Jr., sought to cultivate "men he felt would be

prominent in any field," including athletes, artists, and scholars (Gooch 107). This environment

was to define much of O'Hara's time at Harvard, where he would continue to compose and

refine his poetics. It was a combination of the era and the spaces of Harvard and Eliot House that

paved the way for O'Hara to become eventually the unimaginably prolific New York poet. It was

also at Harvard where he would encounter so many of the figures that would become central to

his artistic and poetic life: Edward Gorey, Hal Fondren, John Ashbery, Kenneth Koch, and Violet R. "Bunny" Lang.

In stark contrast were the summers he spent back home in Grafton with his now-widowed mother and his siblings. This environment was far less conducive for the young O'Hara's poetic spirit. While he would be drawn into Grafton's social life, attending parties or having his college friends come to visit, the claustrophobic feelings of small-town life certainly affected his writing:

> [A] graph of O'Hara's poetry production during his Harvard years shows a series of radical peaks and valleys as he frantically composed more and more poems each school year only to dutifully pass the summer months [at home] without completing more than two or three. (Gooch 114)

In this way, we can get another sense of how important these spaces are to O'Hara's life and just how much his poetics becomes so completely entangled with the spaces he inhabits. The energy of Harvard provided a space of freedom and liveliness that was lacking back home in Grafton. The intellectual and creative vigor of Eliot House allowed O'Hara to be prolific, whereas the routine and the familial demands of Grafton stifled such pursuits. It was at Harvard where O'Hara experimented with different styles to find his voice; he also continued to practice his music, and he also tried his hand at playwriting.

The poetry written during O'Hara's time at Harvard is defined as much by its range as anything else; he "aped style and tone with the same ease and speed with which he was able, through imitation, to write heroic couplets or French chansons" (Gooch 117). O'Hara continued writing prose during this time, including a memoir of his time in the Navy called "Lament and Chastisement," and in 1949 developed a poetic "fascination" with Arthur Rimbaud and wrote eighteen pastorals entitled "Oranges," in which he tried on Rimbaud's style of prose poem

(Gooch 141). In this way, O'Hara's time at Harvard represents a period of artistic experimentation that presages much of his own personal style, which he would develop in the coming years.

According to Gooch, in the spring term of 1949, O'Hara's base of social operations had moved to the Mandrake Bookstore at 89 Mount Auburn Street; equal parts bookstore and literary salon, the young poets and artists of Harvard flocked there to read and argue (135). At the Mandrake, O'Hara's social circle expanded; it was at the Mandrake where he finally met John Ashbery − a friendship which would ultimately change the course of O'Hara's life. Ashbery and O'Hara became fast friends, sharing their mutual love of music, avant-garde poetry, film, and everything in between:

> O'Hara's and Ashbery's innovation was to be able to pass with each other from the high to the low, to gather in their nets such disparate fascinations as French Surrealist poetry, Hollywood's "guilty pleasures," Japanese Kabuki and Noh, Schoenberg's twelve-tone compositions, Leger's geometric paintings, Looney Tunes cartoons, and Samuel Beckett's spare prose. (Gooch 138)

Their friendship became a central force in O'Hara's artistic life, and even when Ashbery moved to New York City to work at the New York Public Library, the two kept up their correspondence. In the summer before his senior year, O'Hara traveled to New York to visit Ashbery, who was preparing to start his master's degree at Columbia: "O'Hara's first taste of life in New York City was tantalizing enough for him to think about living there someday," Gooch writes (142). Although O'Hara would eventually move to New York City with Ashbery, he would first take a detour through Beacon Hill in Boston and Ann Arbor, Michigan.

In the summer of 1950, after graduating from Harvard, O'Hara moved into the home of his friend Cervin Robinson at 72 Myrtle Street in the Beacon Hill neighborhood of Boston. During this time, he continued writing poetry but also began work on his unpublished novel, *The 4th of July*. Just as his poetry would later play out in the setting of New York City, his novel was set in Boston and featured many of O'Hara's real-life haunts: Louisburg Square, Scollay Square, the Old Howard bar, and Orient Avenue; although fiction, the novel gave a distinct sense of embodied purpose from O'Hara's own life and experiences. Gooch summarizes this interest in the local scene:

> The novel offers glimpses, through O'Hara's eyes, of the Charles River "thick with boats and canoes tied by buoys," the "huge copper and black trees" of the Public Gardens, the State House's "flashing gold dome" [...] and by night, a sawdust bar called The Gulch [...] link[ed] to the Silver Dollar, a mixed bar with heavy gay overtones in Boston's Combat Zone, [...] drunken soldiers and sailors and their girlfriends, sleazy drifters, homosexual hustlers, and Harvard boys. (163)

O'Hara's novel sets a precedent in his writing, wherein he places the action where his life is, and the the line between the autobiographical and the fictional is thin indeed. The novel, of course, is not exactly autobiographical, though Gooch notes the many parallels between O'Hara's life and the characters and plots of the novel. In the fall, O'Hara − at the urging and recommendation of his creative writing instructor from Harvard − was accepted to University of Michigan's graduate creative writing program with the Hopwood Award for writing.

O'Hara moved into a single room at 1513 South University Avenue and set to his task of writing. During the next ten months, O'Hara would produce nearly ninety new poems as well as two plays (Gooch 167). The work O'Hara produced during this time is influenced strongly by

two things: William Carlos Williams and travel. Much as O'Hara had attempted to imitate or appropriate the stylings of Rimbaud during his undergraduate years, his time in Ann Arbor marks an attempt to "shake off what he felt to be the overly cosmopolitan and intellectualized poetry of [T.S. Eliot] in favor of an indigenous American poetry grounded in colloquial speech rhythms and filled with [...] locally observed objects" (Gooch 172). O'Hara then adopts such a style, straight-forward and purposefully quotidien. This style is perhaps most notable in his poem, "Ann Arbor Variations," written during this period:

> Wet heat drifts through the afternoon
>
> like a campus dog, a fraternity ghost
>
> waiting to stay home from football games.
>
> The arches are empty clear to the sky. (CP 64)

The "wet heat" and "football games" are remarkably everyday, and the writing itself is very plain in its style. Yet, it retains a beautiful rhythm that speaks not from an ivory tower, but from the level of the streets.

During his time in Ann Arbor, O'Hara frequently returned to Cambridge to visit his friends and to New York City to visit John Ashbery. Poems during this time, such as "Boston," about a flight to Cambridge, or "Lines Across the United States" about a train ride back to Ann Arbor, illustrate a continuation of a common theme of his life − a life on the move. During these visits to New York City, he expanded his friend circle and met Larry Rivers and Jane Freilecher. These visits and new friends solidified his purpose, and in August of 1951 he completed his move and relocated to Manhattan, where he would spend the rest of his life, and where so much of his literary world would be set.

Local Spaces

In 1967, Bill Berkson wrote, in a retrospective of Frank O'Hara's poetry, that "[his] rhythms can be heard taxi-ing through the New York streets. You do not have to know New York or anyone in it to catch on, but the poems offer a clear expression of New York circuitry and speed" (*Homage* 164). Berkson's assessment captures why it is important to understand the context of Manhattan in order to understand O'Hara's poetics. So much of O'Hara's poetry is infused with the very essence of New York City and its energy, and that energy can be felt and experienced through the poetry and the way it re-creates Manhattan in O'Hara's image, or at least his particular vision of it. His embodied experiences in the city infuse the poetry, and his poetry attempts to capture the city − both real and imagined.

New York City is a fast-paced, ever-changing landscape. While many of the buildings and streets that were present in O'Hara's poetry still exist, many others do not. For those buildings that *do* still exist, the *contents* and *contexts* of those buildings have changed often dramatically. However, it is not only the physical space that has changed dramatically in the fifty years since O'Hara's death, the social milieu of the city has also shifted over time, particularly in Midtown and East Village, areas where O'Hara worked, lived, and played.

Midtown

Midtown Manhattan is probably the most iconic part of New York City, bearing a number of notable Manhattan landmarks, including: the Empire State Building, the New York Public Library, Madison Square Gardens, Grand Central Station, Broadway, Times Square, and the Museum of Modern Art. When tourists imagine New York City, many of these landmarks are among the first things that people think of. Many of these locations similarly feature in the

imagination of those who live there, too. Movies, music, novels, painting, and poetry all feature Midtown Manhattan as the centerpoint of all that is New York − the Heart of the City.

One of the most iconic parts of Midtown Manhattan is certainly the area near Times Square and Broadway − now the flashing LED lights in Times Square of brobdingnagian billboards and the theatrical allure of the many Broadway theaters. As with any city, times change, and the areas that now, in 2016, are bustling economic centers of gross consumer capitalist dystopia have gone through their growing pains. The area around Times Square and Broadway, for example, was a much different place during O'Hara's time than it is today, and that context becomes very relevant when we think about how O'Hara writes about it.

According to James Traub's 2004 centennial history, *The Devil's Playground: A Century of Pleasure and Profit in Times Square*, the area has seen its share of ups and downs since its christening in April 1904. Until the Great Depression, the theater district of Times Square kept things on the up-and-up; Times Square was the center of the economic and cultural currency of New York. But in the 1930s following the collapse in 1929 and the proliferation of cinema, the Broadway stage began to lose its luster (90). Often, the so-called legitimate theaters were either torn down or taken over, and peep shows, burlesque, or movie theaters replaced them. In 1937, the city revoked the licenses of the city's burlesque theaters, and by 1942 the burlesque era in Times Square had largely come to an end − but not without consequence. Traub writes:

> As burlesque waned on 42nd Street, so did legitimate theater. By the mid-1930s, the only house still showing plays on 42nd Street was the redoubtable New Amsterdam. In January 1937, Walter Huston starred in *Othello*; and that would be the last play mounted on 42nd Street for over forty years. In July, the New Amsterdam reopened under new ownership as a movie theater. The first feature was *A Midsummer Night's Dream*. (91)

That is not to say that Times Square and Broadway died entirely: playwrights such as Tennessee Williams and Arthur Williams continued putting on plays, and the boom of movie theaters brought out film celebrities to keep the bright lights shining. However, in the shadows cast by those bright lights, the seediness of the peep shows and burlesques of the 1930s continued. By the 1950s and '60s, however, that seediness was making itself known in the daylight.

In the wake of the postwar period, as urban life gave way to *sub*urban life, the Times Square area became more profligate. Traub paints a risqué picture of Times Square in the middle decades of the twentieth century, a space associated with increasingly seedy practices:

> Times Square didn't get appreciably worse over the course of the next decade, but what had been largely subterranean became increasingly visible, and what had been the subject for surrealist evocation became, increasingly, a Problem. [...] The dirty bookstores had begun to proliferate in the 1950s. The merchandise [...] increasingly shifted to such standards of soft-core erotica as the "French deck" − playing cards with pictures of naked girls − calendars, paperbacks like *Sex Life of a Cop*, and those secondhand magazines. Prostitutes had patrolled the area since the late nineteenth century, but the opening of the Port Authority Bus Terminal [...] in late 1950, had vastly increased the numbers of both teenage boys and girls available to be conscripted into the trade, and probably increased the supply of customers as well. And by the early sixties, Times Square had become New York's capital of male prostitution, known as hustling. (116-17)

This was O'Hara's Times Square as he would have known it: O'Hara first moved to Manhattan in August of 1951 and died in July of 1966, so he would have experienced this version of Midtown at the height of its lowness. Not that he seemed to mind, of course − as we'll see,

particularly in Chapter Four − O'Hara was not particularly put off by its so-called degeneracy. In fact, I think he quite appreciated its honesty.

Of course, this brief look at Times Square and Broadway in the 1950s and '60s is not necessarily representative of the full range of what Midtown Manhattan would have had to offer at the time; the closer to Uptown one got, the nicer things remained. However, this snapshot of O'Hara's Manhattan sheds some light on just how much a city can change, and it historically and spatially contextualizes O'Hara's urban poetics. The spaces through which O'Hara frequently passed inform the poetry that arises from that embodied experience of the city at that particular time and place. Especially fifty years after O'Hara's death, it is important that to attempt to reconstruct what would've been his experience in the context of his poetry. Knowing about Times Square in the '50s and '60s lends a very different air to his poems about the area, compared to the ultra-consumerism that dominates the area now.

East Village

Like Midtown, the East Village, which O'Hara called home for much of his time in Manhattan, has changed a good over time. Although the shift has been perhaps less visible or less drastic than that of Midtown and Times Square, the evolution of the East Village is no less important when looked at over time. In her book, *St. Marks is Dead*, journalist and geographer Ada Calhoun traces the change over time of St. Marks Place as a microcosm for the East Village writ large. Although St. Marks Place accounts for only a single three-block stretch of the Village, its history and transitions over time are representative of the area beyond its streets:

> The history of St. Marks Place is more complex than even many of its cheerleaders
>
> realize. The street has undergone constant, and surprising, evolution. In the 1600s, this
>
> land was Dutch director general Peter Stuyvesant's farm. In the 1830s, prominent

statesmen lived here. In 1904, it was devastated by New York's deadliest tragedy before

the terrorist attacks of 2001. In the 1940s, it was a working-class immigrant

neighborhood. [...] The street has been rich and poor and rich again. The cycle of wealth

and poverty has spun like a week for four hundred years. (Calhoun xiv-xv)

In the 1950s and 1960s when Frank O'Hara lived in the East Village, the bohemians − artists,

poets, and beatniks − had moved from Greenwich Village to the East Village. Many of them

settled within a few blocks of St. Marks Place, such as Jackson Pollock, Mark Rothko, and

Willem de Kooning. W.H. Auden and his partner Chester Kallman lived on St. Marks Place

directly; Jack Kerouac and Allen Ginsberg lived nearby. O'Hara himself lived for a long time at

90 University Place, just three blocks from St. Marks. As the bohemians moved onto St. Marks,

the immigrant families − Italian, Jewish, Polish, and Ukrainian − began feeling the growing

pains of the sudden influx of these artists, which "turned the diverse, industrious community into

a debauched, anarchic scene" (Calhoun 77). The new residents began to push out the old

residents, as jazz clubs, cafes, and art galleries began popping up throughout the East Village.

These "Night People," as coined by radio star Jean Shepherd, stayed up late at the bars

and their "soundtrack was jazz" (Calhoun 79). They lived their lives after midnight, and were

frequently told by police to keep it down. In the nearby West Village, they hung out at the San

Remo Cafe and the Cedar Tavern. In the East Village, they hung out at the Sagamore Cafeteria,

Slugs, and the Five Spot, where jazz greats like Billie Holiday, Thelonious Monk, and Miles

Davis played. The East Village was the center of "cool."

By 1964, when the El train came down, the area began to further gentrify, even out of

control of the bohemians: "The skid-row Bowery had given way to a pleasure palace for martini

drinkers [...] and mink-coat wearers. Off Broadway theaters were prospering. Pawnshops had

given way to bookshops, music stores, and a nice restaurant with seventy-cent burgers" (100). While the seediest activities still thrived in Times Square, the East Village was becoming something more up-scale, though slowly. Much of this change in the East Village came as a result of the "cabaret laws" put into place by Mayor La Guardia, which disallowed performers with a police record to get licenses to work; these laws gave the police tools to monitor the community and keep the Beatniks, as well as the black community, in line (Calhoun 101). During the same period, similar gender expression laws were being used across the city to raid gay hangouts and bars like The Old Place from O'Hara's poem, or the bar near 90 University Place from O'Hara's "Poem (I live above a dyke bar and I'm happy)," which LeSueur recalls as being called "The Round-Up? The Stirrup? [or] The Silver Spur? Some butch name" (157). It would, of course, be these raids that would eventually lead to the famed Stonewall Riots in Greenwich Village in 1969.

In the mid-1960s on St. Marks Place, the hippies became the new bohemians and mingled with the old ones. Calhoun describes the smell of marijuana on the air, and if one had long hair, they were cool; if the hair was short, they were probably a narc (135). Father Michael Allen invited the poets of the East Village to St. Mark's Church-in-the-Bowery to begin the Poetry Project with the likes of Allen Ginsberg, Ted Berrigan, Paul Blackburn, and Anne Waldman. Although the face of St. Marks was slowly changing, there was still a place for the poets and the artists. In 1966, Andy Warhol began hosting multimedia shows at a bar on St. Marks; he called these events "The Exploding Plastic Inevitable" (Calhoun 147). The party scene of the 1950s was still present, but the tenor of it was noticeably different from the more casual cafe lifestyle enjoyed by O'Hara and the New York School poets; more than being outsiders, the East Village more and more began to represent a punk, counterculture sensibility.

By the late 1960s, the tone had continued to shift into something that could most easily be described as revolutionary. The flower-power hippies who had been moving to the East Village, where sex and drugs were readily available, had also attracted less savory elements − "ex-con types and human garbage," as well as an increasing homeless population (Calhoun 165-167). Tensions grew on St. Marks and "the Beatniks' bohemianism seemed quaint in the face of the new revolution" (Calhoun 169). Eventually, as a result of the turmoil during the Vietnam War and the Civil Rights Movement, the East Village began to crumble into disrepair.

With the Village a little bit of a ruin, St. Mark's became one of the cheapest places to live in lower Manhattan. The counterculture of the previous age gave rise to the Punk Rock age of the 1970s and '80s. Poverty and homelessness still blighted the area, but it created a sense of freedom for many of the residents. With that freedom , however, there was an ever-present sense of danger:

> Homeless people slept in lobbies. When night fell, muggers lurked behind seemingly every mailbox. Where once [resident] Angela Jaeger had attended a child's birthday party at the Electric Circus [...] and coming across 'kids sitting in a circle holding daffodils,' now she saw drug dealers, hookers, and muggers. (Calhoun 206)

Tensions rose, and in 1988 after the Tompkins Square Park riots, things began to settle down on St. Marks Place once again. By the 1990s, when the city began its project to clean up the city, St. Marks Place was caught up in the sweeping. And now, in the late 2010s, the East Village has become like much of the rest of Manhattan − commodified, commercialized, and corporatized. Ada Calhoun writes of the contemporary East Village in 2016:

> Of late, the Santa Annas of St. Marks have been land-grabbing New York University and rent-hiking, character free chains like Chase Bank, Chipotle, and 7-Eleven, which some

> locals see as antithetical to the street's aggressive weirdness. Bohemians here tend to
>
> revile the new and revere the old. [...] And how ironic that a street famed for
>
> experimentalism should be home to such prickly nostalgia. (xvi)

Looking at the character of St. Marks Place and the East Village in general, it's clear that much of it would be unrecognizable to O'Hara, who died in 1966. The ages of changes between that time and 2016 would certainly astound him, and for a user of *Frank O'Hara's New York* to be able to see how drastically the Village has risen and fallen in the intervening years will, I hope, be eye-opening.
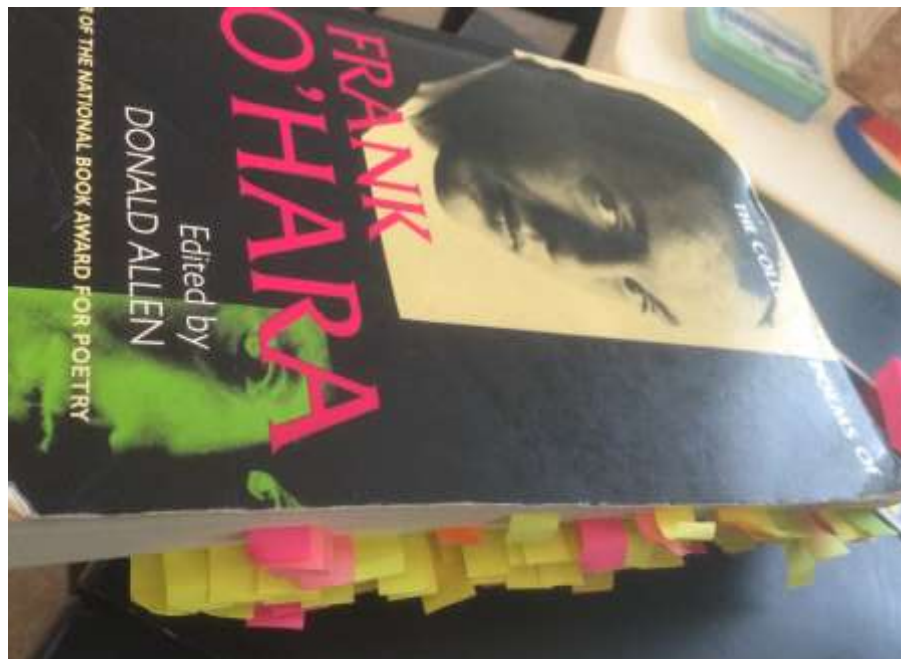

Figure 1.2 Cataloguing O'Hara's site references

Textual Spaces

In the *Collected Poems of Frank O'Hara*, the primary text for this project, each of those colored tabs represents a poem mentioning a specific place in Manhattan. Approximately 90 of the 500 poems include *at least* one reference to a specific street or place in Manhattan, and many of these poems contain more than one − over 200 individual mentions in all. This means that in O'Hara's collected works, such references occur in **nearly 20%** of his poems. This number does not include the numerous other poems O'Hara wrote that contain specific references to locations in Boston, Spain, Paris, his travels in the Navy, or any of the other places he frequently visited and wrote about. If we include those figures, that number swells closer to 30% of O'Hara's poetry being grounded in embodied spaces. O'Hara's collection, then, becomes like a textual reconstruction of the maps that, alongside the movie stars, featured so prominently in his childhood bedroom. With such a preponderance of interest, it seems almost self-evident to say that O'Hara was very concerned about issues of place and space in his writing.

The connection between space and text bleeds into other considerations of O'Hara's writing as it relates to the "I" Mattix discusses. So much of O'Hara's poetry, particularly his spatial poems, are about the "I" moving through and experiencing spaces. However, O'Hara's "I" is not fixed, either in space or identity; in fact, the two are undoubtedly intertwined. In O'Hara's spatially-oriented poetry, he often positions his "I" in juxtaposition to his physical surroundings, and yet those surroundings are fluid as he moves through space, along streets and between buildings. In much the same way, by staying on the move, O'Hara's identity remains unfixed as he navigates interpersonal spaces between friends and in beds. In this way, we can read O'Hara construction of identity through his proprioceptive style − that is, the embodied relationship between the individual and objects in space − as a quintessentially Derridean move.

O'Hara seems to recognize in his poetry that this instability of the "I" is, in some ways, unavoidable and natural. In fact, an "I" can only be achieved through juxtaposition with people and places that comprise the "not-I". Likewise, Derrida explains that movement and difference are critical to the formation of the subject:

> the subject, and first of all the conscious and speaking subject, depends upon the system of differences and the movement of *differance*, that the subject is not present, nor above all present to itself before *differance*, that the subject is constituted only in being divided from itself, in becoming space, in temporizing, in deferral. (Derrida 29)

O'Hara's identity shifts as it moves through space and time, and O'Hara's poetry illustrates how that self is constantly being reconstructed as the body is placed in juxtaposition with objects in space. The construction of a "self" for O'Hara is both a palimpsest and a reconstruction − the destabilized subject is always, on the one hand, being reconstructed based on its present location in space and time synchronically, and yet is also a palimpsest that accumulates proprioceptive selves diachronically − it is a "now" self based on its present space and time, but it also has been and will be a composite self that is composed of many layers of past, present, and future spaces and times.

The poetry reflects a kinetic force, a sense of self on the move. There is a peripatetic quality to so much of O'Hara's poetry that demands a distinction between the embodiment of *being in* a space versus *moving through* it. For O'Hara, *being in* a space seems to represent a more permanent network of associations and relationships, both internal and external. O'Hara's more stationary "I" is more self-reflective, positioning a self in juxtaposition within a network of spaces and figures. In his poem, "Having a Coke with You," O'Hara reflects on his relationship

with Vincent Warren, and although the text lists a number of places the "I" might travel, the authorial "I" is stationary, only thinking or reflecting about going, but not actually in motion:

[Having a Coke with You]

is even more fun than going to San Sebastian, Irún, Hendaye, Biarritz, Bayonne

or being sick to my stomach on the Travesera de Gracia in Barcelona

partly because in your orange shirt you look like a better happier St. Sebastian

partly because of my love for you, partly because of your love for yoghurt

partly because of the fluorescent orange tulips around the birches

partly because of the secrecy our smiles take on before people and statuary

it is hard to believe when I'm with you that there can be anything as still

as solemn as unpleasantly definitive as statuary when right in front of it

in the warm New York 4 o'clock light we are drifting back and forth

between each other like a tree breathing through its spectacles.

and the portrait show seems to have no faces in it at all, just paint

you suddenly wonder why in the world anyone ever did them

                                                                        I look

at you and I would rather look at you than all the portraits in the world

except possibly for the Polish Rider occasionally and anyway it's in the Frick

which thank heavens you haven't gone to yet so we can go together for the first time

and the fact that you move so beautifully more or less takes care of Futurism

just as at home I never think of the Nude Descending a Staircase or

at a rehearsal a single drawing of Leonardo or Michelangelo that used to wow me

and what good does all the research of the Impressionists do them

when they never got the right person to stand near the tree when the sun sank

or for that matter Marino Marini when he didn't pick the rider as carefully

as the horse

                         it seems they were all cheated of some marvelous experience

which is not going to go wasted on me which is why I'm telling you about it

 (CP 360)

Here, O'Hara writes about the idea of having *moved through* spaces in contrast with *being in* a

space; his past self moves through various spaces while his authorial self is stationary while he

reflects on his love for Vincent. Each of these spaces across New York and Spain belies a

stability that is defined precisely by its positionality as a nexus of sorts in the middle of this

network of spaces. Being in a space − "Having a coke," the present-progressive tense revealing

the stability of space here − with Vincent carries weight and resonance *because* of O'Hara's

experience of having been to San Sebastian or being sick in Barcelona. That past self, which

enjoyed or at least experienced those spaces, informs the new self's context in which Warren and

O'Hara sit, sharing a coke. Additionally, it is through the identification built upon those past

locations and the embodied experiences of those locations that the speaker (O'Hara) is best able

to articulate his present embodied experience to the object of his affection (Vincent).

By contrast, *moving through* spaces in O'Hara's poetry seems to be more about the

development of new memories, or as an extension of the present as it becomes memory. In one

of O'Hara's most widely-anthologized poems, "The Day Lady Died," his account of the day of

Billie Holiday's death, is bound up in his moving through New York (both spatially and

temporally), not just a single moment or space within it:

It is 12:20 in New York a Friday

three days after Bastille day, yes

it is 1959 and I will go get a shoeshine

because I will get off at the 4:19 in Easthampton

at 7:15 and then go straight to dinner

and I don't know the people who will feed me (CP 325)

In the first stanza, O'Hara establishes the date, time, and setting for the rest of the poem. The

events that follow take place between 12:20 and 4:19 on July 17th, 1959 in New York. Because

this poem is taken from the *Lunch Poems* collection, we can also infer that the poem begins

during his lunch break, as per the premise of the collection, from the Museum of Modern Art

where O'Hara was working at the time. What follows is O'Hara's memory of the day, and even

though the discovery of Holiday's death takes up only the last five lines of the poem, we can see

how tightly he intertwines the memory with the movement:

I walk up the muggy street beginning to sun

and have a hamburger and a malted and buy

an ugly New World Writing to see what the poets

in Ghana are doing these days

                     I go on to the bank

and Miss Stillwagon (first name Linda I once heard)

doesn't even look up my balance for once in her life

and in the Golden Griffin I get a little Verlaine

for Patsy with drawings by Bonard although I do

think of Hesiod, trans. Richmond Lattimore or

Brendan Behan's new play or *Le Balcon* or *Les Negres*

of Genet, but I don't, I stick with Verlaine

after practically going to sleep with quandariness

and for Mike I just stroll into the Park Lane

Liquore Store and ask for a bottle of Strega and

then I go back to where I came from to 6th Avenue

and the tobacconist in the Ziegfeld Theatre and

casually ask for a carton of Gauloises and a carton

of Picayunes, and a New York Post with her face on it

and I am sweating a lot by now and thinking of

leaning on the john door in the 5 Spot

while she whispered a song along the keyboard

to Mal Waldron and everyone and I stopped breathing (CP 325)

In contrast to the way we often tell stories or recount memories when we hear about milestone tragedies or events − "I was in my dorm room when I saw the Twin Towers collapse," or "I was sitting in my living room when I heard Kennedy was shot." − O'Hara's memory of this particular event is diachronic rather than synchronic. The singular moment of revelation for O'Hara takes place at the tobacconist in the Ziegfeld Theater, where he's buying cigarettes; however, the fullness of the recounting includes an experience that encompasses both a temporal and a spatial element.
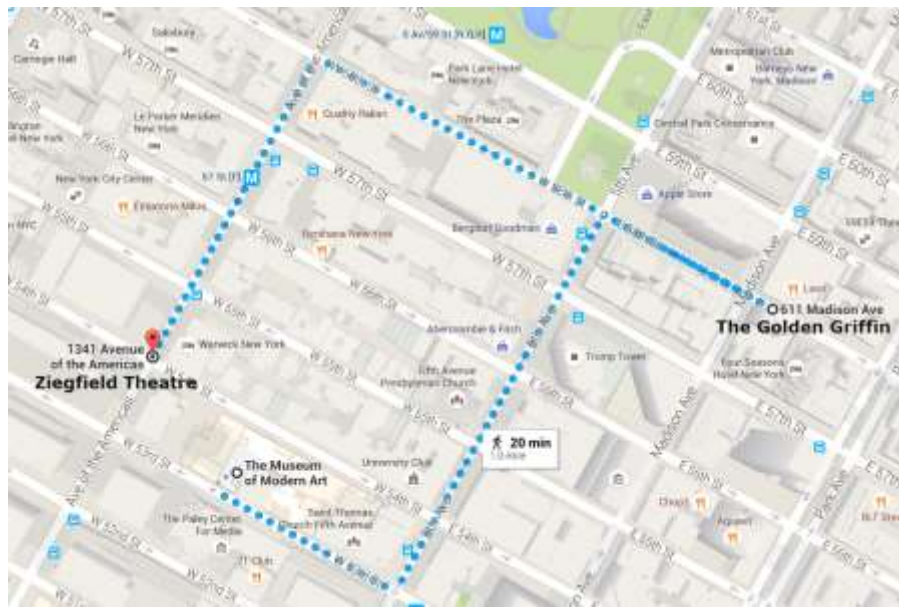
Figure 1.3: A map of O'Hara's path in "The Day Lady Died"; created with Google Maps

In the retelling of this memory, O'Hara moves uptown from MoMA on 53rd to 58th,

stopping along the way at the bank and for a burger and milkshake, then east on 58th to 611

Madison Avenue where the Golden Griffin is. From there, he stops into Park Lane Liquor for

some Strega (an Italian liqueur) and back down 58th to 6th. Turning left onto 6th, he stops at

1341 6th Avenue at the corner of 54th Street, the location of the Ziegfeld Theater prior to 1966,

where he stops to buy his cigarettes. The approximately one-mile route, including walking,

eating, and shopping, probably takes a good 45 minutes − not bad for a single lunch hour.

Here at the Ziegfeld Theater is the precise location where O'Hara learns about Holiday's

death from the cover of the *New York Post*, and yet the experience necessarily encompasses the

temporal and spatial elements of moving through New York City; the memory is *not* a singular

moment or place, but rather the expression of a self that exists across time and space. Unlike

"Having a Coke With You," this poem represents the formation of an experience. The self in

"Having a Coke" gets its stability at the nexus of past – the having been – as it informs the present – the being in. By contrast, the self of "The Day Lady Died" emerges as it *moves through* the spaces across Midtown – each temporal moment corresponds to a movement through space, resulting in an "I" in progress, like a snowball rolling downhill.

As if to drive this point home further in the poem, upon learning about Holiday's death, O'Hara's consciousness is transported from the physical space he embodies in the poem – the Ziegfeld Theater – to the 5 Spot, where he recalls a memory of hearing her sing. In these lines, the poem becomes a multi-layered, hypertextual map, a palimpsest of past and present, in which the Ziegfeld Theater becomes a repository for not only the immediate temporal experience learning of Holiday's death, but also the memory of an embodied experience at the 5 Spot. O'Hara's understanding of his self and his experience of the world is in juxtaposition with the spaces and places through which he moves and the ways in which those places at that time create a distinct, formative memory. In this way, we can see that O'Hara's poetics are intimately informed by his sense of the embodied self in relation to spatial cues.

O'Hara's understanding of a self in relation to places is not limited to his own self. In many of his poems, he imagines his closest friends moving through space, and through that movement we get an understanding of how he understands others in relation to these places. In his poem, "Poem Read at Joan Mitchell's" he memorializes his friend, Jane Freilicher, and the history of their friendship as a wedding gift for her marriage to Joe Hazan (LeSueur 123). O'Hara remembers their many adventures across time and space, and he imagines Freilicher coming to the party:

Tonight you probably walked over here from Bethune Street

down Greenwich Avenue with its sneaky little bars and the Women's De-

tention House,

across 8th Street, by the acres of books and pillow and shoes and

    illuminating lampshades,

past Cooper Union where we heard the piece by Mortie Feldman with "The

    Stars and Stripes Forever" in it

and the Sagamore's terrific "coffee and, Andy," meaning "with cheese

    Danish" −

did you spit on your index fingers and run the Cedar's neon circle for

    luck?

did you give a kind thought, hurrying, to Alger Hiss? (265)

For O'Hara, it is not enough to simply observe that Jane walked from her house on Bethune

Street to Joan's house for the surprise party; he narrates his appreciation for Jane based on her

proximity to some of the physical spaces in which the two built their friendship: memories not

simply of having heard Morton Feldman, but having heard it *at Cooper Union* − or memories of

having spent time together but having their little rituals *at the Cedar Tavern*. Her specific

trajectory from Bethune to Greenwich and across 8th suggest are reminiscent of their shared

memories and shared trajectories, which while being celebrated are also being eulogized, for as

partner Joe LeSueur observes:

    The marriage poem for Jane and Joe can be regarded as a grand and poignant gesture on

    Frank's part, a farewell to Jane [...] For she will now virtually disappear from Frank's

    poetry; subsequently, we'll find her name merely mentioned, en passant, and just twice at

    that, over the nine years that remain to him. (125)

In this way, we can see that O'Hara's poetics very intentionally build linkages between people and places, and we can get a sense of his own understanding of himself in space based not only on how he positions himself in psychogeographic terms, but how he positions others in relation to him and to their own psychogeography.
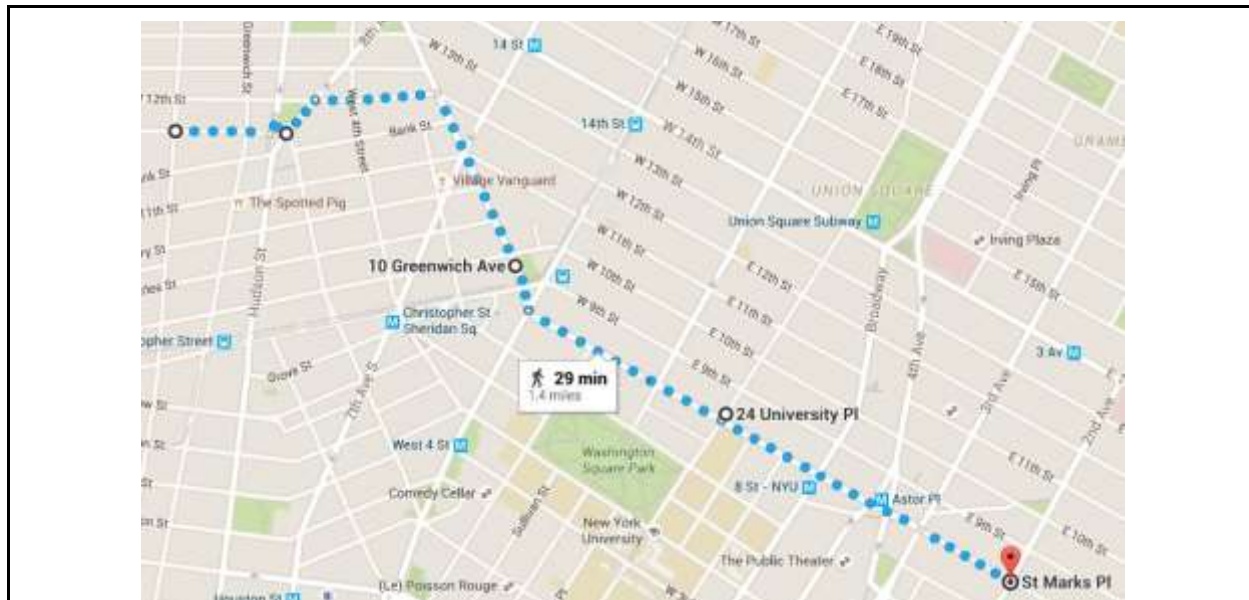
Figure 1.4: A map of Jane's path from home to Joan's; created with Google Maps

While O'Hara's frequent naming of locations provides the data being fed into the mapping application, his interest in space and spatial poetics becomes apparent as well from his texts in other ways. In particular, looking at how his poems *take up space* on the page, as well as move through it, the many levels on which space and movement are important concepts to O'Hara's poetics become visible, even beyond the naming of places. Many of his poems, particularly in his later works, sprawl across pages or ping-pong back and forth, with the force of his kinetics carrying the words. First, let's look at lines from O'Hara's 1962 poem, "Biotherm (For Bill Berkson)," the last long-form poem he wrote before his death in 1966:

what do you want from a bank but love   ouch

              but I don't get any love from Wallace Stevens no I don't

I think délices is a lot of horseshit and that comes from one who infinitely

                                        prefers bullshit

                              and the bank rolled on

                              and Stevens strolled on

                              an ordinary evening alone

                              with a lot of people

                    "the flow'r you once threw at me

                    socked me with hit me over the head avec

                    has been a real blessing let me think

                    while lying here with the lice

                                        you're a dream"

AND

              "measure shmeasure know shknew

              unless the material rattle around

              pretty rose preserved in biotherm

              and yet the y bothers us when we dance

                                  the pussy pout"

                    never liked to sing much but that's what being

                    a child means   BONG (CP439)

Here it is clear to see the dynamic energy that is packed into these lines. The movement between and within lines is suggestive of the manic energy O'Hara often reserved for his romantic poems; however, his relationship with Bill Berkson provides the opportunity for transformation of that energy into something more cerebral. As a result, this dynamic, now-intellectual energy manifests itself as a series of inside jokes, word games, and free association. In a letter for friend and publisher Donald Allen, O'Hara wrote of "Biotherm":

> I don't know anything what it is or will be but am enjoying trying to keep going and seem
>
> to have something. Some days I feel very happy about it, because I seem to have been
>
> able to keep it 'open' and so there are lots of possibilities, air and such. (CP 553-554)

O'Hara's desire for openness in meaning is not only reflected in the language play, but also visible in the openness of form and the play of language within space upon the page. The shifting starting positions across lines and the lacunae within lines create a tension not unlike a rubber band being pulled taut and then relaxed. Here we can see how O'Hara's keen interest in spatial poetics manifests in the poetry itself.

    This dynamic movement of lines across the page is not the only way in which O'Hara's formal play with space appears. In O'Hara's poem, "Clytemnestra," he replays a similar fluidity across the page with his lines and stanzas; however, in the fifth stanzas we are met with another form of spatial play:

Ice has caught in my heart	you will tell her but she
Has deafened your doornail	will never believe you
Your towel is black with kisses	but she will defend to the death
"A bee sleeps in the briars of my heart"	your right to tell her
You believe it don't you	and there is some end in that
(CP 450)	

O'Hara uses the space of the page to create a simultaneity that complicates the reader's position relative to the poem itself. Were the two stanzas to be differentiated one after the other upon the

page, we would easily see how the left stanza reads "Ice has caught in my heart / Has deafened your doornail / Your towel is black with kisses," etc. The grammatical structure of the first two lines makes it clear that this is the correct reading, that these are two adjacent stanzas side-by-side, and the lines are not meant to be read straight across – (i.e., the subject of the lines, ice, has caught and has deafened). The right-hand stanza is even more clearly grammatical: "you will tell her but she / will never believe you / but she will defend to the death / your right to tell her." The two stanzas occupy relatively even amounts of space on the page, and their positions – aside from their horizontal alignments – are also relatively the same. Were one to number the lines or stanzas, how should it be done in fidelity with the poem? Because the lines represent two entirely distinct utterances by two separate speakers, it seems an odd choice to group them together; however, because the printed page (space) does a poor job of representing simultaneity (time), O'Hara's poem illustrates the tension between the two realms. The reader, then, must follow the clues to the best of their ability and reconstruct the spatial arrangement into a temporal one.

O'Hara's interest in spatial arrangement and simultaneity is not limited solely to a single poem, either. In the *Collected Poems*, editor Donald Allen reprints the version of the poem, "Favorite Painting at the Metropolitan," as presented in the magazine *Locus Solus* with its line breaks and stanza arrangement:

"these are the stairs in *Funny Face*"

but I would like to see
the three Zenobius bits
before I die of the heat
or you die of the denim
or we fight it out without
lances in the obscure public

"I don't think Houdon does the trick"

and I could walk through ex-

    changing with you through the
    exchanging universe tears
    of regretless interest tears of
    fun and everything being temporary
    right where it seems so permanent

    "when I saw you coming I forgot all
    about Breughel"

    no we love us still hanging
    around the paintings Richard Burton
    waves through de Kooning the
    Wild West rides up out of the Pollock
    and a Fragonard smiles no pinker
    than your left ear, no bigger either (CP 423)

In this version of the poem, the dialogue is interspersed with reflections on the experience of moving through the galleries and reflecting on the art and artists. With this arrangement of the page, the quotations break the reader out of the internal monologue, interrupting the flow of thought with the quotidien allusions to popular culture. In this way, the poem creates a negative tension between the experience of the art and the everyday; for the reader, the two practices − viewing art and conversation − are presented as interruptions of one another, suggesting that they are perhaps at odds. This meaning, however, was not intended by O'Hara. Instead, the (mis)representation of space by the editor or typesetter changes the meaning of the poem by the time it reaches the reader.

    The original manuscript version as reprinted in Alexander Smith, Jr.'s *Frank O'Hara: A Comprehensive Bibliography* reinscribes O'Hara's interest in the relationship between spatial arrangement and simultaneity:

FAVORITE PAINTING IN THE METROPOLITAN

I don't really care
if I have a standard or not
or a backless coat of mail
"these are the stairs from Funny Face"   since I never intend to back
up or out of this
whether not is something

but I would like to see
the three Zenobius bits
before I die of the heat   "but I think there's a lot of sin
or you die of the denim   going on"
or we fight it out without
lances in the obscure public   a long wait in the lists
and the full Courbets like
snow falling over piles of shit
such sadness, you love all
"I don't think Houdon does the trick"   the Annunciations you are feeling
very Sunday take axe to palm

and I could walk through ex-
changing with you through the
exchanging universe tears
of regretless interest tears of   "they weren't just Madonnas, they
fun and everything being temporary were skies!"
right where it seems so permanent
so if we take it all down
and put it all up again differently
it will be the same elsewhere
"when I saw you coming I forgot all changed as, if we changed we would
about Breughel"   hate each other so we don't change
each other or others would love us
no we love us still hanging
around the paintings Richard Burton
waves through de Kooning the
Wild West rides up out of the Pollock "oh shit! a run"
and a Fragonard smiles no pinker
than your left ear, no bigger either

I see the Bellini mirror and this
time you follow me seeing me in it
first, the perfect image of my
existence with the sky above
"let's go by my place before the   me which has never frowned on me
movies"   in any dream of your knowledge

7/31/61

Figure 1.5: Reproduction of ms. version of "Favorite Painting"; reproduced in Smith (128)

In a letter to John Ashbery, O'Hara makes clear his intention for this poem to have had a side-by-side layout between the quotes and stanzas:

> ...how come you set up [the poem] like that, since it would obviously have fit correctly on the page with the simultaneous arrangement of stanzas and quotes, which is the way it's supposed to read, if you just split the quotes into two lines (as I had already done for some of them in the ms.)? [...] putting the quotes between the stanzas is embarrassingly banal and precisely what I did not mean by having them in the poem at all, besides which the whole order of the stanzas is completely fucked up so the poem hardly means anything at all except like imagined connectives as in subway-john reading. (A. Smith 127)

In the manuscript arrangement, O'Hara puts the experience of the everyday in playful contrast with the more cerebral reflections on the artwork. Knowing O'Hara's general approach to the relationship between high and low culture − that is, that the separation is arbitrary and they are not mutually exclusive − it comes as no surprise that the two should be presented as coequals rather than oppositional forces in the poem. Gooch argues that O'Hara's pluralism became more accepted in later decades, "at the time such a dynamically eclectic approach to art − at once casual and profound − was unheard of" (139). So, for O'Hara, it was not a problem that one could both entertain reflections of Zenobius and Fragonard while also talking about going to the movies.

I believe there is an implicit connection between O'Hara's usage of page-space in his poetry and his relationship to space-in-the-world. Queer geographers Michael Brown and Larry Knopp identify three points about the relationship between queer spaces, places and identities (which I will explore further in Chapter Four). Most relevant to our discussion here is their

second point that "queer space is characterized by duality, fluidity, and simultaneity" (42). For Brown and Knopp, these terms suggest a mobile, adaptive characteristic of queer spaces − spaces that, whether by nature or necessity − are often required to engage in various kinds of masquerading or encoding. That is, historically, many queer spaces needed to be visible enough that they could be found by others, but not so visible as to become a target by police or others who might wish to do them harm. And when they were inevitably found, they needed to be able to reconstitute in a new encoded form. While Brown and Knopp are writing specifically about geographical spaces, I think the same holds true for other queer spatial relationships. In this poem, we can see how O'Hara ironizes the duality of his poetics through simultaneity. O'Hara implicitly acknowledges the schism between written versus spoken poetry and the disjunction between language − which is temporally bound − and text, which is ruled by space. A poem spoken aloud is in part measured by the duration of its utterances; the line breaks of poems are represented not by spatial disjunction but by breath or pause (if at all). Its existence is ephemeral, lasting only as long as the poet(s) or performer(s) continues speaking. By contrast, a poem represented in text is non-durational. The line breaks, while often formulated based on concepts like breath or rhythm, are *represented* by spatial disjunction. As seen above in "Favorite Painting," concepts that are possible in temporal modes (like simultaneity) are less so in spatial modes.

In "Clytemnestra," for example, O'Hara plays with the impossibility that a single person could read both stanzas at the same, despite both of them occupying what we might call the position of the "fifth stanza." He plays with space, bending his poetry to function in ways on the page that it could not in speech. By contrast, "Favorite Painting" highlights the non-dichotomous relationship between thought and speech − that one could at once have an experience and

maintain a line of thinking simultaneously while maintaining a perfectly mundane conversation. This echoes Knopp's duality of queer spaces insofar as O'Hara recognizes the possibility of simultaneity across speech and thought, or from a phenomenological perspective, it reflects the formation of a sense based on a simultaneously internal and external experience, of the inner self and the world.

Perhaps the ubiquity of modern technology and word processing makes us take for granted such spatial play in the *mise-en-page* of poetry, but imagine how *purposeful* the transcription of such lines would have been on a conventional typewriter: having to adjust for spacing rather than just clicking an alignment or using the tab key. When O'Hara was making such assemblages, he was doing so with a clear intentional to play with arrangement in space. O'Hara appears to be consciously aware of the relationship between his *mise-en-page* and his own psychogeographical concerns, and looking at his body of work through this lens, such a relationship emerges. In this way, O'Hara's poetry exhibits in form, content, and construction a deep interest with the various ways we experience movement across, through, and throughout spaces.

Space and Embodiment

Space

As we move from the textual realm to the physical world, there are additional concerns about how we conceptualize three-dimensional spaces and geographies. In approaching this topic, it is very important that some of my key terms are defined, particularly as it relates to definitions of "space" versus "place," as there is some disagreement between twentieth century philosophers about how we make the distinction between the two. In the literature, there seems to be a split between two camps relative to two ideas: the idea of geographical or geometric

realities constituted by the relational arrangements of objects, which we might also think of as a physical location, and the idea of an area of practice that is defined more by that which occurs within those geometrical realities, i.e., its perception by those who inhabit or use it. One camp seems to define the former as "space" and the latter as "place," and the other, in a Swiftian reversal, define them oppositely with the first being "place" and the second being "space." As far as I can tell, there seems no particularly clear reason to favor one pairing over the other, as the underlying concepts are functionally similar.

On the one hand, Edward Casey, in his text *Getting Back into Place,* makes the distinction between space and place by arguing that space is a theoretical emptiness that contains nothing, being an unacted, unpracticed place. Place, by contrast is a "phenomenal particularization of 'being-in-the-world'," that is, an embodied and practiced space (xv). According to Casey, a purely unpracticed space is conceivable, but could not exist because "such spatio-temporal voids are themselves placelike insofar as they *could be*, in principle, occupied by bodies and events." (13). In Casey's construction then, *place* is a zone of practice that intersects bodies and experiences, while *space* is an imaginary void of only potential placeness.

On the other hand, Michel de Certeau uses the terms quite differently: For de Certeau, a place is "an instantaneous configuration of positions," whereas space "exists when one takes into consideration vectors of direction, velocities, and time variables" (de Certeau 117). As defined by de Certeau, place is a geometric arrangement which precludes the possibility of two things occupying the same, overlapping "coordinates." Space, then, is a situated, practiced place that has been interpreted, temporalized, and is determined by its operations. For de Certeau, the production of space originates with the users of those spaces. In his metaphor of the city, it is the pedestrians that mark out and define the meaning of a given space. For every person

experiencing everyday life, each act is a sort of tiny rebellion and reclamation of space from the objects in it:

> First, if it is true that a spatial order organises an ensemble of possibilities (e.g., by a place in which one can move) and interdictions (e.g., by a wall that prevents one from going further), then the walker actualises some of these possibilities. In that way, he makes them exist as well as emerge. But he also moves them about and he invents others, since the crossing, drifting away, or improvisation of walking privilege, transform or abandon spatial elements […] And if on the one hand he actualises only a few of the possibilities fixed by the constructed order (he goes only here and not there), on the other he increases the number of possibilities (for example, by creating shortcuts and detours) and prohibitions (for example, he forbids himself to take paths generally considered accessible or even obligatory). (de Certeau 98)

In de Certeau's model of production, the user carries a great deal of the power in how space is constructed. That is, other forces might arrange for the placement of objects in a *place* (again, a geometric site), whether that is a natural rock formation or a skyscraper, the users determine the social practices that define the *space*.

When we look at the competing and apparently contradictory terminology here, what immediately jumps out is the operational focus of Casey's *place* and de Certeau's *space*. For each, their definition hinges upon the perceptions, experiences, and practices foisted upon a geometric plane(s) by its human interactors. That is, both of these definitions are rooted in *embodied practices* of relationships between an individual or group and the proprioceptive arrangement of objects and forms around them. In this way, though they have chosen opposing terms for their definition of what we might then refer to as "*a locale which exists apart from and*

is defined by bodily practices and perceptions," the two share these concerns in common. So rather than disagreeing on what a word or thing *is*, they appear to be working along a similar spectrum of existence and phenomenology; however, they have positioned the pivot point of their respective dichotomies in different terms.

What we end up with, perhaps, is a spectrum of existence that has on one extreme end the inconceivable and entirely empty void − what Casey might call a "radical vacuum" − and on the other a site-specific, practiced, actualized plane (Casey 13). Casey's distinction here precludes much use-value beyond the theoretical − since according to him such "radical vacua" can barely be said to exist in any way that we could conceptualize. An unpracticed site or uninhabited space cannot exist in a way that is particularly useful for us. For to even imagine what such a space might look like, we must necessarily project our own understanding of embodiment into that space and thus view or imagine it from an embodied perspective. I will instead use de Certeau's terms; I prefer de Certeau's distinction because spaces and places in this configuration are both capable of existing alongside one another, although the boundary between them is less well-delineated and is perhaps more subjectively constructed. And while I will be using de Certeau's definitions for space and place, I will still reference some of Casey's theories regarding their construction because, it seems to me, his ideas remain sound as both theorists are concerned with the ways that practices and sensory embodiment become the focus.

A third voice, however, provides some degree of complication to our formulation of space/place. Philosopher Henri Lefebvre is famously associated with his theories on spatialization and its ramifications on urban design. In his text, *The Production of Space*, Lefebvre argues that space "is not a thing but rather a set of relations between things (objects and products)" which "implies, contains and dissimulates social relationships." (82-83) He returns to

this point later and adds that "space is neither a 'subject' nor an 'object' but rather a social reality – that is to say, a set of relations and forms [...] It must account for both representational spaces and representations of space, but above all for their interrelationships and their links with social practice" (116). This puts him somewhat at odds with both Casey and de Certeau's focus on social practices as a more active productivity, where the practices are generative of spaces and objects. Lefebvre instead places the relationship between objects and products in the foreground, perhaps as signifiers for and generators of space, while the social practices take a proverbial back seat. This is not to say that Lefebvre believes that things do all the work; things are, of course, constituted and produced by bodies, and those bodies exist within and engage in social practices.

Much of the difference between de Certeau and Lefebvre's approach is rooted in a somewhat political difference of opinion. This difference arises based on the perception of what group carries the most power in the production of space. Unlike de Certeau, for Lefebvre the "means of production" is a top-down model:

> Perhaps we shall have to go further, and conclude that the producers of space have always acted in accordance with a representation, while the 'users' passively experienced whatever was imposed upon them inasmuch as it was more or less thoroughly inserted into, or justified by, their respresentational space. How much manipulation might occur is a matter for our analysis to determine. If architects (and urban planners) do indeed have a representation of space, whence does it derive? Whose interests are served when it becomes 'operational'? (44)

From here, Lefebvre outlines how historically these urban planners served the ideological purposes of those in hierarchical power, and although he also argues that the very concept of ideology is obsolete, he does still root his discussion of spatialization here in concepts of power.

The power structures that determine spatial organizations in urban enviornments have changed over time (e.g., churches or chapels that once marked city centers in the Western tradition versus other organizational modes such as central marketplaces, or seats of government marking 'center'), but the general implication is that those in power determine the structure of space.

While Lefebvre's formulation of embodiment seems less informed by a phenomenological perspective, the body remains central to the production of space. That connection is not intrinsically generative, or based on perception, but rather more ontological:

> Can the body, with its capacity for action and its various energies, be said to create space? Assuredly, but not in the sense that occupation might be said to 'manufacture' spatiality; rather, there is an immediate relationship between the body and its space, between the body's deployment in space and its occupation of space. Before *producing* effects in the material realm (tools and objects), before *producing itself* by drawing nourishment from that realm, and before *reproducing itself* by generating other bodies, each living body *is* space and *has* its space; it produces itself in space and also produces that space. (Lefebvre 170)

At the outset, all bodies are constitutive both of and by space. By its mere existence, a body is defined through difference; the moment a body comes to be, there is "this body" and "not this body." In this formulation those two elements divide and the body has created itself in space, and by extension it has defined the space not-itself. Lefebvre's formulation of the body, however, appears to gloss over what counts as a body. He gestures to a sort of definition:

> "A body − not bodies in general, nor corporeality, but a specific body, a body capable of indicating direction by gesture, of defining rotation by turning around, of demarcating and orienting space." (170)

This definition, of course, seems to presuppose an experiencing and thinking body, which suggests an underlying phenomenology.

Like de Certeau, Lefebvre, and Casey, philosopher and architect Richard Coyne makes a clear connection between human bodily practices and the constructions of space:

> [Space] is about the way people inhabit, interact, socialize, and remember, [and] tuning connects to the lived experience of temporal and spatial adjustment. By this reading, time and space are the derivative, abstracted, and disengaged manifestations of what inhabitants ordinarily experience unreflectively simply as being in a place, positioning themselves, adjusting, and tuning" (xvi).

Like de Certeau, Coyne's formulation of space begins with the everyday user of a space. As the social practices of those everyday, ground-level users change, so too do the spatial and temporal understandings of those spaces. As with Lefebvre, the bodies and their embodied experiences shift as the interrelationships between them also shift, relative to the space that they use. In this way, spatialization occurs only after its occupants have assigned values to a place based on their own embodied experiences, and while the practices of a space can act mutually on the occupants, it is the occupants who come first.

Coyne's treatment of spatialization most strongly emphasizes the gradual, iterative process of *becoming* − a process that never actually ends, but rather is in a constant state of unfixity and redefinition based on the layers and layers of practices of the people within a place.

> This work attends to the idea of small increments, nudges, and cues ahead of grand plans and systems. Influences among workers, politicians, and citizens are purveyed most effectively as nudges and subtle shifts in practices that are carried over into technologies, such as pervasive and mobile digital devices [...] I take it for granted that human relations

and practices are complex and ready to be tipped into a new state, mode, or key by the
judicious application of the appropriate small change, subtle tuning to context and
environment. (xxvii)

One major advantage to Coyne's approach is that it acknowledges the possibility of *design* to create new practices that facilitate the change of a space's character through these small increments. Likewise, Coyne's articulation of the relationship between design and experience helps bridge some of the division between Lefebvre and de Certeau, in an attempt to create a democratized approach to spatial construction and reconstruction. Coyne's work highlights ways in which the production and distribution of digital media have become ubiquitous enough that everyday users are able to tune spaces more easily than ever. In this way, the *Frank O'Hara's New York* project will at once highlight how O'Hara's spatial poetics shape the spatial reality of Manhattan, and also allow its users to engage in a continuing process of becoming − of *tuning* − the spatial practices of Manhattan by performing O'Hara's embodied practices through their own embodied experiences.

Embodiment

Parsing the competing definitions of space, ultimately the one point each scholar appears to agree on is that space as we know it is constructed through the body. Casey, Lefebvre, de Certeau, and Coyne each provides a slightly different perspective on the ways in which space *becomes* through the practices of and relationships between bodies. For this reason, the concept of embodiment forms part of the foundation for the interaction between Frank O'Hara's spatial poetics and locative media, as bodies are central for the creation of space, which gives rise to our ability to alter or use those spaces. In O'Hara's poetry, much of the meaning is derived from his writing about the experience of the movement of his own body through and within spaces.

Similarly, for the users of *Frank O'Hara's New York*, their embodied experiences through the virtual reconstruction of O'Hara's Manhattan will redefine, retune, and reconstruct that space. From here, I will attempt to provide a definition of embodiment that will at once encompass O'Hara's spatial poetics while also giving context for the goals of locative media and spatial (re)construction.

To begin with, our bodies − and more importantly, the *senses* of our bodies − create our understanding of space and place. For a phenomenological understanding of embodiment and spatial practices, we can look to philosopher Maurice Merleau-Ponty, who argues that in order to know anything at all, we must first begin with bodies: "All knowledge takes its place within the horizons opened up by perception" (241). For Merleau-Ponty, anything that is known or is knowable can only be experience through perception − through the bodily sensory apparatus. Elsewhere he elaborates: "For if it is true that I am conscious of my body *via* the world [...] it is true for the same reason that my body is the pivot of the world [...] I am conscious of the world through the medium of my body" (94-95). We understand our bodies relative to our senses in the world, and we understand the world relative to the senses of our bodies − they are mutually-defining; embodiment, then, is a distinctly sensory experience. Our perceptions of and within the world in turn inform our cognitive experience, which shapes the way we experience the world.

The existence and importance of bodies is perhaps one of the few points of agreement between spatial scholars: Henri Lefebvre makes it clear that there is an indelible relationship between spaces and bodies: "Each living body *is* space and *has* space: it produces itself in space and it also produces that space" (*Production* 170). Spaces and places are always understood in relationship to bodies, no matter how distant. It is the sense of our bodies in relation to the spaces and places that define them, or as Edward Casey points out above, even the *conception* of a place

is first defined by our ability to imagine that place relative to our own sensory experiences or their absence (13) . That is, even in defining an unpracticed place where we can *imagine* that it would not contain light and therefore we could not see, we have begun the process of conceiving a place relative to our own sensory embodiment.

This relationship between conception and materiality or mind and body has been a long-standing dichotomy in Western thought. Elizabeth Grosz argues that such dichotomies prevent a full expression of self, and dismantling these dichotomies of Western philosophy is the first stage of coming to a fully-realized definition of embodiment:

> Feminists and philosophers seem to share a common view of the human subject as a being made up of two dichotomously opposed characteristics: mind and body, thought and extension, reason and passion, psychology and biology. [...] Dichotomous thinking necessarily hierarchizes and ranks the two polarized terms so that one becomes the privileged term and the other its suppressed, subordinated, negative counterpart. [...] Body is thus what mind is not mind [...] It is what the mind must expel in order to retain its "integrity." (*Volatile* 3)

In order to move beyond the limitations of current Western (phallocentric) models, the subordination of body to mind must be undone. In this way, Grosz wants to position the mind and body not as opposing forces but as mutually creative and mutually defining − they are not opposed at all, but rather two parts of the same whole. And so it is through theories of embodiment through phenomenology, a reclaiming of the importance of the body and its sensory apparatus, which brings us closer to new ways of creating knowledge not simply through the recognition of the body but through the acknowledgement of *bodies*. For Grosz, a singular concept of "the body" and its embodiment is insufficient. Rather, any sufficiently advanced

notion must recognize the pluralities and multiplicities that are the reality. Grosz argues, "there is no body as such: there are only *bodies* − male or female, black, brown, white, large or small − and the gradations between" (19). Each body is individual but also intersectional in its particular manifestation, so that in order to understand the ways that bodies create space, one must always look to a *particular* individual bodily experience.

As such, particular bodies in space are defined in part by other bodies in space. A developing subject uses the particular bodies around them to develop a map of their own body. A body-image, then, is "both a map of the body's surface and a reflection of the image of the other's body. The other's body provides the frame for the representation of one's own body" (Grosz 38). Through this understanding of the interaction between spaces as defined by bodies, bodies defined by spaces, and bodies defined by other bodies, the process of embodiment becomes a network of relationships which impact one another. Embodiment, then, is that which recognizes itself as both perceiving subject and perceived object, creating space and being created by space.

Jason Farman argues in his text, *Mobile Interface Theory*, as an extension of scholars like Lefebvre and Grosz, that space and embodiment are both co-constructive and mutually reinforcing practices:

> Embodiment is always a spatial practice and, conversely, space is always an embodied practice. To argue that embodiment is a spatial *practice*, I mean that bodies and spaces exist through their use, through movement, through person-to-person and person-to-object relationships." (21)

We conceptualize our bodies based on our existence within spaces, though not necessarily *places* as de Certeau and others have defined it. Farman notes that when we discuss embodiment in the

age of digital, mobile media, we have to remind ourselves that *"embodiment does not always need to be located in physical space"* (21, emphasis in original). In a divergence from de Certeau, the implication from Farman is that we can have an experience or sense of embodiment without having the necessity of material embodiment.

When we imagine ourselves as existing and interacting in so-called "virtual spaces" it is easy, particularly in the common parlance, to imagine a dichotomous distinction between the "actual" and the "virtual" as though they were completely separate things. Rather, the actual and the virtual are mutually informing: our understanding of the actualized is nearly always mediated by our virtual understanding of a thing. These virtual concepts may take the form of mental maps, preconceptions, or other schema that are built upon a cascade of embodied, sensory experiences. What we end up with is that the term for the "virtual" becomes a way of conceptualizing a gap between our immediate, embodied sensory experience and that which is mediated by another interface. In the twenty-first century, we often think of terms like "virtual," "interface," and "technology" as being limited to digital or computer technology, but an experience of the virtual does not have to be limited to digital spaces. One reason we associate these terms with digital spaces is because it's such a new addition to our technological repertoire that it has not (yet) become fully, seamlessly integrated into our worlds.

However, as we come to better understand our relationship to notions of interface-mediated spaces, we can see more clearly that numerous technologies mediate many of our sensory experiences already. We easily forget that clothing is a technology that directly mediates our sensory relationship between our bodies and our environment. Wearing glasses becomes a technology that, for many of us, mediates our visual sensory experience of the world. Hearing aids, headphones, and earplugs are different technologies that mediate our sense of hearing. And

yet, these technologies have become so well integrated into our understanding of the world that their interfaces have become so taken-for-granted that they are largely invisible, and even as these technologies extend our capabilities, they inevitably remove something else − what media scholar Marshall McLuhan refers to as "amputations and extensions" (14). The development of the automobile extended the individual's mobility, but as that technology grew it amputated the need of cities (particularly in the United States) to have a pedestrian-friendly arrangement. All of these various technologies become prostheses through which we supplement or allow us to alter our sensory perceptions, and as we have seen through Merleau-Ponty, Grosz, and Lefebvre, these sensory perceptions − however mediated they may be − are critical to the creation of our experience of embodiment. And that sense of embodiment becomes mutually reinforcing to our sense of how we experience the world.

These technological prosthetics allow us to extend our senses, and as we extend our senses, we can experience embodiment differently. Text, which directly engages primarily our sense of sight, can simulate all of our other senses; images can do the same. One can also, through text and image, develop a sense of embodiment in space, as in Tolkien's Middle Earth (or in J.K. Rowling's *Harry Potter* universe as an analogue for the younger readers). We learn to extend our sense of proprioception when we are behind the wheel of a car, so we can feel when another car is nearby, and we express this expanded embodiment through language: "He's right on my tail" when we ostensibly mean "That other car is very close to the rear of my car." Our cars become extensions of our bodies, and the cars of other drivers are extensions of theirs − a process not dissimilar from the relationship between a player and his avatar in the online roleplaying game, *World of Warcraft*, who might answer, "I'm in Ironforge," to the question, "Where are you?"

By leveraging different technologies, we are able to expand our experience of embodiment by mediating our senses through interfaces. So, by using the prosthetic powers of visual media (text and image), audio (O'Hara's readings), and locative media (GPS and mobile devices), the goal is to create a new experience of the poetics of space in O'Hara's poetry.

Conclusion

When we look at Frank O'Hara's body of work, especially during his New York period, issues of space and embodiment becoming increasingly important. O'Hara's poetry during this time has several centers of gravity, but his embodied, living experience of the city is far and away the most prominent. In his poetry, O'Hara marries his subjective, embodied experience of the city with his knowledge of its spaces of to create what I will call a "virtual Manhattan."

Using the term "virtual" in this context at once conjures the ghosts of collocations like "virtual reality," in which the *virtuality* of the space puts it in opposition to what we might think of as the "real" or the "material." However, the virtual Manhattan created through O'Hara's poetry is not at all *opposed* to the material world; rather, O'Hara's virtual Manhattan and the material, temporally-bound Manhattan are co-informed, sharing a reciprocal relationship in which the material Manhattan informs and is informed by the virtual Manhattan, and vice-versa. In this way, O'Hara's embodied experience, translated into his poetry becomes a sensory prosthetic – a way for the reader to experience O'Hara's Manhattan vicariously through the poetry. The reader does not need to have his or her own personal experience of the material Manhattan to have an authentic experience of O'Hara's virtual Manhattan, which is no less "real" than if the reader walked down 42nd Street.

In fact, when we consider this in light of de Certeau's, it is this virtual Manhattan constructed through O'Hara's spatial poetics that provides the city its realness. For de Certeau, it is the embodied practices of pedestrians like O'Hara that spatialize the city:

> Their story begins on the ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinesthetic appropriation. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these 'real systems whose existence in fact makes up the city.' They are not localized; it is rather they that spatialize. (97)

O'Hara's walking through and writing about the city spatializes the city and gives it meaning, contributing to a shared understanding of what Manhattan, as a space, means. By extension, in this project, the hybridity of locative media and spatial poetics marries the virtuality constructed through O'Hara's text with the user's own personal embodiment. By having the user/reader navigate through the space of O'Hara's virtual Manhattan at the same time as they navigate "actual" Manhattan, we can supplement the practices of O'Hara's spatial poetics with the spatial practices of the user/reader. Furthermore, the practices of the virtual Manhattan come to overlap with the practices of "actual" Manhattan, thereby changing the nature of both spaces.

For Coyne, it is through technologies like locative / mobile media and that we have the opportunity to create and re-create spaces through new spatialized practices facilitated by these new technologies: "As instruments of social tuning, ubiquitous devices" such as smartphones, smart-watches "also abet the formation of [space], as the context in which people interact, in synchronic face-to-face encounters or indirectly through artifacts, devices, and the stories people tell, implicating concepts of identity, memory, history and meaning." (xviii) The mapping of

O'Hara's virtual Manhattan in a GPS-driven medium allows users to interact indirectly both with one another as fellow visitors passing through and with the absent author, whose own subjectivity and embodied experience is encoded throughout the city-as-text. These poems represent one aspect of O'Hara's embodied practices in relation to the city, and by inviting user/reads to engage with his poetry as an embodied practice, the application becomes an artifact through which they sync or tune their embodied subjectivity with his.

The goal of the locative media project that follows will be to bring these disparate pieces together into an interface that will allow the reader a different access to O'Hara's embodied experience and era, as well as access to the virtual Manhattan constructed through O'Hara's poetry. The next chapter will discuss the formulation and construction of the application, along with the theoretical concepts that directly affect its form. Chapter Three will weave together the spatial theories with the actual application to start sorting out some of the critical implications of spatial(ized) poetics through locative media.

Through locative media, I believe that we can reach a new understanding of O'Hara's poetry. By helping the reader to walk a metaphorical mile in his shoes, the spaces of Manhattan and the spaces of the poetry will breathe with a new life. So much of O'Hara's poetry revolves around this peripatetic movement, by engaging additional sensory modes − particularly proprioception as one's sense of position in the world − the reader will come to a deeper understanding of what O'Hara's lived, embodied experience might have been like, and by extension that lived, embodied experience becomes more closely aligned with that of the reader. Locative media bring to light the new possibilities for how we read texts; whether we are reading poems or reading cities, locative media allow for a new way to read these texts and bridge the

gap, even in a small way, between the embodied experiences of the reader with the embodied

experience of the author.

CHAPTER TWO

DEVELOPMENT

Developing a project like this has been an interesting challenge that wrestles with a

number of different questions and hurdles not typically associated with a monograph. The project

I have created does not have many models, and in the two years this project has been developing,

the technology and interest in locative media has continued to grow. What has ended up

happening is the creation of multiple hybrid genres that inform the project overall. The goal, as I

hope I have made clear throughout, is to create an application in which the user/reader may

(re)experience Frank O'Hara's poetry in the context of a set of embodied relationships among

author, poem, space, and reader. By bringing to the foreground the importance of the embodied

experience of author, space, and poem, users will develop a sense of relationship between their

own bodies, spaces, and the poems.

The first, and most obvious, hybrid genre is this *document* which is intended to function

as user's manual, development record, and theoretical manuscript. Through the remainder of this

chapter, I will lay out the design goals of the application, particularly given the limitations of

working with an established platform. I will then provide a record of the stages of development

from data collection to iteration. Woven throughout these two broad goals, I will provide some

of the theoretical underpinning that informs the connection between the goals, the text, and the application[1].

The second, then, is the application itself. While there are certainly a number of "walking tour" style apps out there, I've never encountered one that really approaches the task from this academic perspective. There are also other locative media projects that are, shall we say, "generative" or "creative" projects that are focused around creating new, user-generated locative content such as Blast Theory's *Rider Spoke*. There are other locative projects that are engaging with a similar "urban markup" practice like the narrative memory project *[murmur]*.

My project, by contrast, is built around reclaiming an embodied experience of poetics alongside an asynchronous corpus of urban text. Part of that reclamation is the rediscovery of O'Hara's life as a gay man in Manhattan and the associated practices, but this also requires the involvement of the contemporary user to do that. Wrapped up in this process are the theories of space, time, and embodiment that influence *how* I attempt to do all that, which will be addressed more specifically in Chapter Three.

The ARIS Platform

The ARIS platform, which stands for Augmented Reality and Interactive Storytelling, was developed by David Gagnon and his design group, the Mobile Learning Incubator[2] at University of Wisconsin-Madison, starting in 2008 specifically for the collaborative development educational games and narratives. ARIS is an easy-to-use software platform that allows its users to create interactive games. The software's homepage describes it as:

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[1] Because this document attempts to address a number of audiences with greater or lesser experience with programming and its associated terminology, I will endeavor to make clear typographical distinctions between layperson usage and technical usage. (i.e. captial-F Function when referring specifically to code)

[2] As of 2015, the MLI has been renamed as Field Day Labs, which has developed a suite of educational authoring tools such as Siftr and Nomen. <https://arisgames.org/2015/02/09/we-are-field-day/>

ARIS is a user-friendly, open-source platform for creating and playing mobile games, tours and interactive stories. Using GPS and QR Codes, ARIS players experience a hybrid world of virtual interactive characters, items, and media placed in physical space. (arisgames.org)

While the earliest versions of ARIS really focused on building location-based, branching narratives, over time the software has evolved in order to facilitate other kinds of locative media projects. Developed projects range from scavenger hunts to birdwatching games to context-based language-learning games (arisgames "Projects and Papers"). In this way, the community-based, open-source development of the platform has been shaped as much by the kinds of projects being built as it has by the hierarchical, top-down lead of the designers.

The resulting flexibility of a platform like ARIS is that it opens up design possibilities for a range of projects, and it allows for a number of possible avenues of interaction with those projects. The birdwatching game, *WeBird*, for example, becomes a data collection tool as players are encouraged to upload images of the birds they see. Alongside the images, the game has been integrated with other with other software that is able to identify a bird based on audio recordings of calls. Because these images and audio files are geotagged, it provides valuable, traceable data about bird habitats, calls, and locations.

The software itself arranges game information across several categories, but can be reduced to three conceptual functions: Objects, Triggers, and Scenes. According to the ARIS manual, these three functions can be summarized as:

Media content = **Objects**

How a player accesses content = **Triggers**

Organizational units for triggers = **Scenes** (*Manual* scenes)

Manipulating and combining these three functions allow the creator(s) to achieve all the elements of the game. As with all forms of object-oriented programming, these terms roughly correspond to a subject/verb/object grammar. For example, "The KEY (Object) OPENS (Trigger) the door in the BASEMENT (Scene)."

Objects are the meat and potatoes of the game world: the content of the game, the things you want your players to see and interact with are all Objects. The term "Object" is less an ontological category insofar as it does not necessarily stand in for a "thing" as one might imagine from a colloquial standpoint. Rather, for the sake of simplicity, an Object in ARIS refers to a player-facing piece of content, though the precise form of that data can vary widely in its representation. In ARIS, Objects are most commonly flagged as one of three types: Conversations, Plaques, and Items. According to the ARIS manual, a Conversation is "an interactive ordering of text and media" (conversations). Most often, these come in the form of a dialogue delivered by "non-player characters (NPCs)" that appear on the player's map, in which the player is provided with media elements, usually lines of text, which typically includes information for the player or "Quests" (player activities). Then, the player is presented with a choice of how to proceed; the player's choice then determines the outcome or continuation of the dialogue. In distinguishing a Conversation Object from a Plaque Object, these Objects require *interaction* on the part of the player; they must make some choice or selection in order to proceed. Conversations are, of course, just a metaphor standing in for a function, and thus they are not strictly limited to *only* appear as a person or a dialogue. A Conversation Object could, for instance, be represented as a series of multiple choice questions delivered by an in-game icon of a computer terminal. Alternatively, a Conversation function could be represented by a sundial, and when a player encounters it on the map, they are given the option to interact with it by

choosing to either "gyre" or "gimble"; depending on the player's choice, the interaction would

proceed according to the options laid out by the author. That is, if the player chooses to "gyre,"

then the application responds by showing an image of a spinning top. Conversely, if the player

chooses to "gimble," then the application shows a gimlet screwing into the hillside.

Figure 2.1: A sample Conversation Object

In this project, the majority of the in-game Objects come in the form of what are called

"Plaques"; that is, a stationary, non-responsive, static piece of content within the game world,

drawing on the metaphor of a plaque one might see in a museum or at the base of a statue. In this

way, Plaques are intended to draw the attention of the player to the Object and its content, but

not in a strictly interactive way like a Conversation. A Plaque might provide access to other

Objects, but they do not attempt to replicate a back-and-forth with the player or provide anything

interactive, but are instead uni-directional. As opposed to the Conversation, a Plaque is a passive

Object that the player can observe but not interact with. Like other Object types, the metaphor of

the Plaque really just stands in for a particular function, and so too Plaques can easily take other

forms. A Plaque could just as easily appear as a non-player character, albeit a non-responsive

one; that is, it has lines of dialog that do not change or respond to the player's actions. From the

player's perspective, there is not necessarily any visible distinction between a Plaque and a

Conversation Object. Rather, the difference becomes apparent only in the way a player is able to
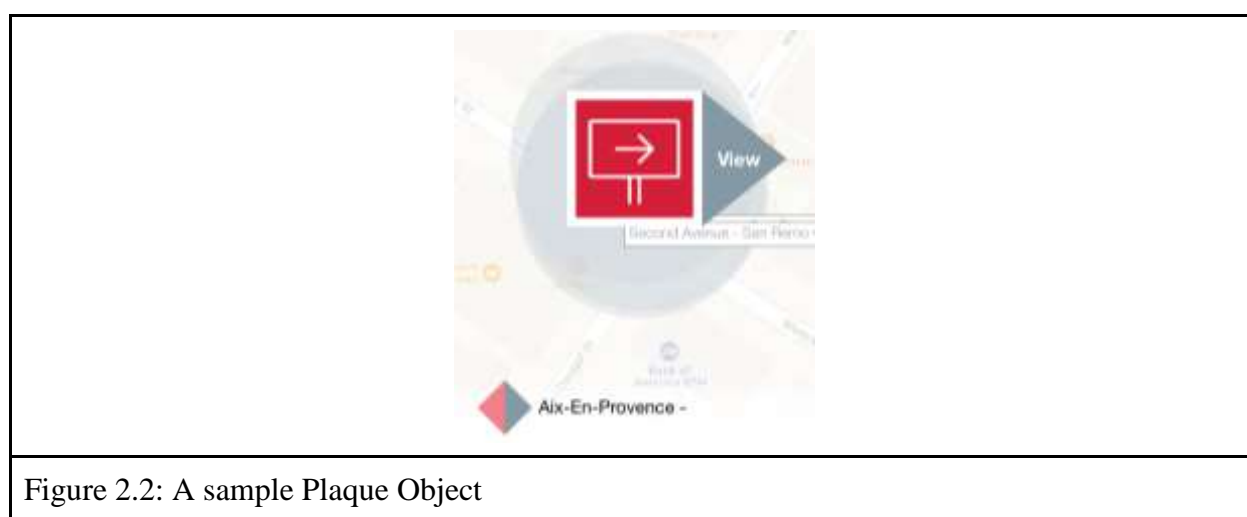
interact with that Object.

Figure 2.2: A sample Plaque Object

As with all Objects, Plaques and Conversations may contain several elements within

them such as media assets (text, images, and audio files, primarily), but they may also provide

access to "Items," which are another kind of game Object. Item Objects are similar to Plaques

insofar as they are Objects that represent content. They are distinct from Plaques and

Conversations in that players may pick up (place them in their personal Inventory), drop them

onto the map for other players, or destroy them. In other games like *World of Warcraft*, for

instance, an Item might be a sword or shield, some herbs, a horse, or any number of other

possible things the player might carry with them. In this application, the "Items" will be a copy

of the poem shown on the Plaque that a player may "pick up" and add to their "Collected Works"

(which I will discuss below in relation to the "Inventory" function). These Item Objects will allow the player to have a record of which poems they have discovered over the course of play so that they may also revisit them in the future. In this way, Items are distinct from Plaques or Conversations in that they are mobile Objects that a player carries with them, while Conversations and Plaques are stationary.

Figure 2.3: A sample Item Object

If Objects are essentially player-facing functions, Triggers represent creator-facing functions. Triggers allow the author to control how and when the player accesses information and Objects in the game. Triggers happen behind the scenes and work like a script, and can be broadly understood relative to an "if/then" statement. When a player performs a certain action or actions, the Trigger tells the game to grant the player access to a pre-defined Object. This, too, can take a number of forms depending on the intended functionality of the game. Triggers in ARIS come in four general types: Timers, QR Codes, Locations, and Locks. Another way of understanding Triggers is that Objects represent the materials or content of the game, whereas Triggers are non-material things like actions.

Timers are essentially just what they sound like: the game makes accessible certain Objects or scenes based on time elapsed. QR (quick response) codes are similar to a bar code; they are real-world content comprised of a matrix of boxes rather than lines, allowing for a greater amount of data to be transmitted. QR codes exist in the real world as tags, stickers, flyers, etc., and users access the information in the QR code by taking a picture of the code with their

phone. In ARIS, when a player scans a QR code through the in-game scanner, the codes link to in-game Objects. However, at present, this project makes limited use of QR codes and Timers.

Due to the nature of this project, the vast majority of the Triggers are Location-type Triggers. As an if/then, Location Triggers are set by the physical space and movement patterns of the player: *If* a player enters the range of a given Object, *then* the Object is made accessible to the player. The Plaque Objects in the game are linked to particular GPS coordinates, and when a player comes within range of a given Object, the Object can be set to appear on their map for the player to activate by tapping on it, or it can automatically activate. In this way, these Objects require copresence of the player and the Object where the game/virtual space and the geographical place overlap. The range of visibility and interaction is controlled by the game designer, and the range is measured as a radius from the coordinates of the Object. (This particular question of radii and Object coordinates creates some interesting design problems I will discuss later.) Some Plaques, however, are usable at any range. These particular Plaques provide signposts to players and act as starting points that draw the player to parts of the city where they may find other Plaques without being unnecessarily directive. Because the locations on ARIS are only usable at a certain range, I have elected to place "orientation" points throughout the play area in order to guide users towards places where other pins might be. Such points of interest include: O'Hara's four apartments and the Museum of Modern Art. This way, the player has a beacon that will draw them towards areas of the city with high concentration of Plaques but will not be so explicit as to say, "Go to the East Village."

The project also makes some use of Lock-type Triggers, as well. A Lock provides a set of conditions under which certain content becomes available or unavailable. A Lock might be used to prevent a player from accessing parts of a story earlier than intended by hiding an Object until

the conditions are met; conversely, a Lock might be used to hide an Object after it is no longer needed in order to reduce confusion or prevent certain in-game interactions. For example, when building an interactive narrative, the creator might specify that when a user picks up the "Vorpal Sword" Item, it makes available a previously invisible Conversation option called "Snicker Snack" within the Jabberwocky Object. As an if/then, a Lock Trigger might say, "*if* the player has the Item Object called 'Vorpal Sword' in their inventory, *then* reveal the option 'Snicker Snack' in the Conversation Object called "Jabberwocky.'" As with other Triggers, there are many possibilities for how Locks might function. As an extension of the above example: *if* a user has selected the "Snicker Snack" option, the game *then* makes the Jabberwocky Object invisible, representing its removal from the game board although, clearly, still present in the game's code. In this way, the game builder can set conditions to make available or unavailable particular Objects. In this project, Locks are used for two primary purposes: To hide already-viewed Plaques and to make available interactive "quests" and achievements.

If Objects represent player-facing content and Triggers are author-facing functions, Scenes, then, are ways of organizing and visualizing collections of Objects and Triggers. Again, the platform was originally built with narrative games in mind, so the platform uses the metaphor of Scenes as one of its primary organizational principles; however, a Scene in ARIS does not necessarily have to serve a strictly narrative function. Scenes are essentially containers for Objects and Triggers, and they provide a way to visualize sequences of intended player/Object interaction. They also limit the intended interactions between Objects and Triggers, so that they only affect one another if they are in the same Scene container. For ease of structure, the game is only loosely divided into Scenes at all. Rather, because the game is intended to be free-flowing and more about exploration and flanerie, there are really only three "scenes": the tutorial or

introduction, the tour mode, and the player notes. The tutorial Scene is simply an introduction to the game and its basic functions. From there, the second "Scene" becomes an open-world style game in which the player is encouraged to explore the space of Manhattan alongside the virtual Manhattan created by O'Hara's poetry. There is "end-game" or "winning" in this project, so there does not seem to be any necessity to add additional Scenes.

The third Scene, which contains player-generated content, will be addressed more explicitly below regarding the Notebook interface and data-collection aspect of the game. Briefly, however, during the course of the game, players will have ways to contribute to the project by recording their experiences with selfies, videos, and audio content. This scene segregates that player-generated content in order to prevent it from cluttering up the map with additional Objects during the curated tour. This content will be invisible by default in the main tour Scene, but players will be given tools to move to the third scene which contains all players' notes.

Interface Elements

With these basic structures in mind, ARIS provides game designers with a number of ways to create interactions between these structures and players. In the User Interface (UI) for the platform, players and designers are provided with a series of tabs that help give a sense of organization to the various kinds of information available. By default, these tabs are named: Map, Quests, Inventory, Player, and Notebook. The names of these tabs are customizable by the creator, so they can be renamed to reflect the intended functionality or theme (e.g., the creator could rename the "Inventory" tab to be the "Backpack" in a school or fantasy adventure game or "Neural Drive" in a science-fiction game). The structure of *Frank O'Hara's New York* is intended to position the user somewhere between a tourist and a collector. In this way, the

metaphors of the interactions intended for the user are built around these concepts. On the one hand, the user is at once a "visitor" to the Virtual Manhattan that is idiosyncratic to O'Hara's lived experience; the users are going places where O'Hara has gone and seeing things that were part of his everyday existence during his lifetime. As tourists, the users are practicing particular ways of seeing rooted in a particular time and place, not unlike a visitor to a museum; the users will perform activities that ask them to look at buildings and spaces in particular ways and in particular contexts and record their observations. On the other hand, as collectors, users are amassing for themselves a set of artifacts that mark their own experience of the city. By gathering these artifacts — that is, picking up "copies" of each of the poems, taking photographs or audio recordings of their experience — the users are building up a set of souvenirs that mark a particular idiosyncratic, personalized lived experience for the user that is distinct not only from O'Hara's experience but from the experiences of other users. The juxtaposition of difference between each user's lived experience and the experiences that are observable within the app creates a relationship among users and poet and space, one that facilitates the creation of memory and attunement to and between these elements.

Map

The Map tab shows players a visualization of their current position. Most users these days are familiar with this interface design, where a blue pulsating dot indicates one's position in space on the street. The map itself is linked to the GoogleMaps API, which means that it draws its features and data from all the richness that the Google navigation software has to offer. This fact also means that the currency of the maps, including streets and buildings, are kept up-to-date through Google. Similarly, as in many other functions on smartphones, players can use the typical two-finger pinch gesture to zoom in or out, facilitating a narrower or wider perspective.

The other important function of the Map tab is that it shows icons representing many of the Objects in the game, including Plaques, Conversations, and dropped Items. It is largely through the Map feature that players will be navigating the space of *Frank O'Hara's New York*, looking for nearby Plaques. The ranges of the Plaques are set such that each Plaque should be visible from at least two others; this range means that wherever a user might go within the space of the game, they will be able to have meaningful choice points for where they will go when navigating from one site to another. In this way, there is a practical limit for how far a user might choose to zoom in or out: Zoomed all the way in, a player can see less than a full block, which may or may not be particularly useful except in the sites most densely populated by Plaques, such as the Cedar Tavern, which has six plaques in a fairly tight space. The range for zooming out is far more expansive than really necessary, but typically zooming out more than a few blocks' range means that the player is not seeing many more other Plaques because of the visible range settings. The only exception to this, as I have previously mentioned, are the orientation points of O'Hara's four apartments and the Museum of Modern Art, which are usable at any range. By zooming in and out on the Map, the user will have some tools to locate their position relative to these orientation points as well as other nearby Plaques.
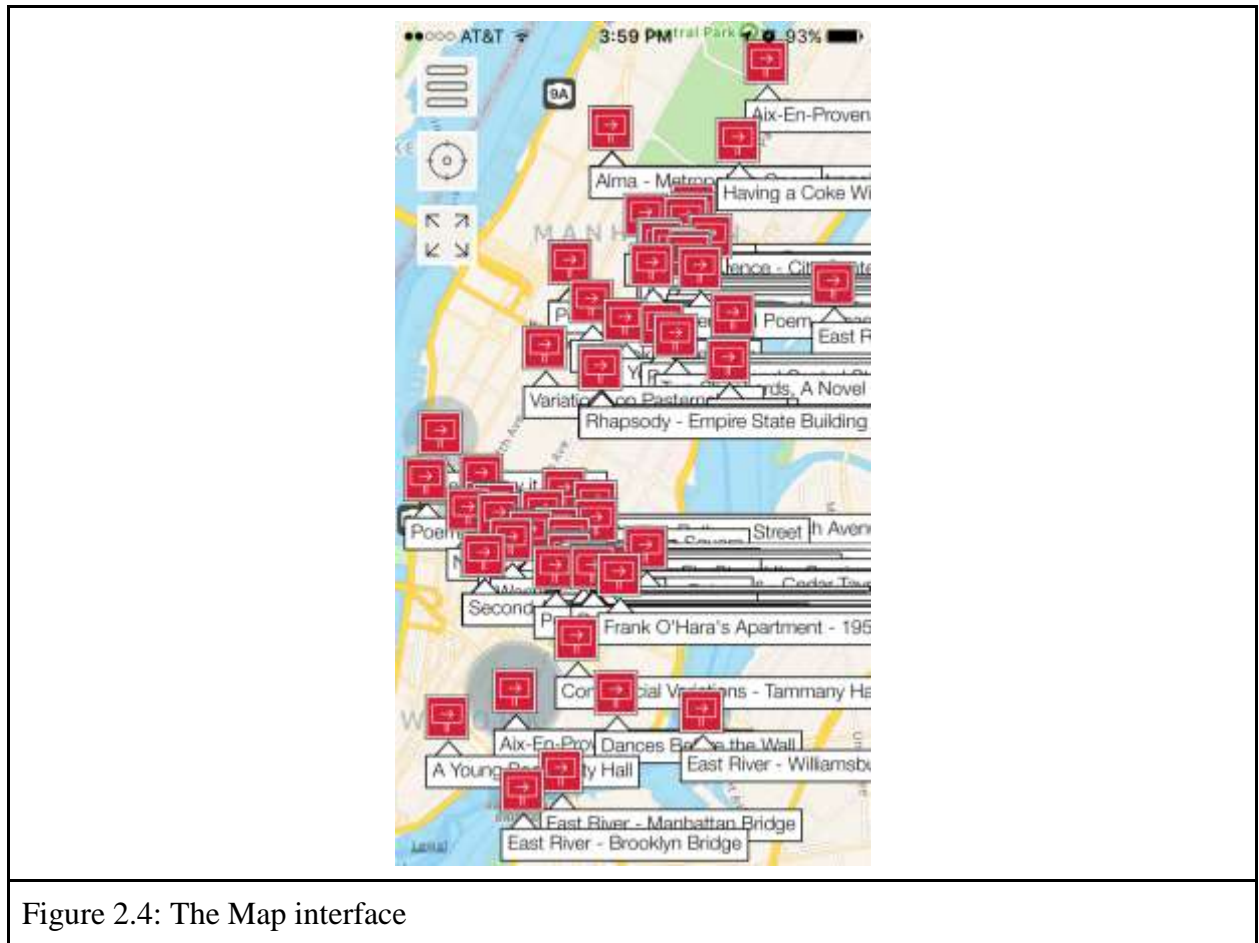
Figure 2.4: The Map interface

Quests (Activities)

Quests, taken primarily from the roleplaying game genre, are a shorthand metaphor for

tasks and directions given to players. Quests point the player to actions in the game world or give

them a task to complete. The quests may be very straightforward or single-stage activities (e.g.,

"Talk to the Cheshire Cat") or they may be multi-layered activities (e.g., "Find the Vorpal Sword

and Slay the Jabberwocky." However, before the player can do this quest, they must complete

the sub-quest to "Meet the Mome Raths" in order to get the Vorpal Sword). Quests are by and

large used to provide guidance for the player by telling them where to go and what to do. They

provide short- and long-term goals for players and point to trajectories for players to achieve

those goals. Quests are also one of the ways in which the platform uses to track player progress

by reminding players of what task or tasks are currently available and what tasks they have already completed. Quests may become available through Locks and other Triggers.

In this project, the Quests tab will be renamed to Activities in order to reflect the engagement they are meant to convey, which while "task-oriented," is not intended to be explicitly directive, nor are the activities intended to be as deterministic as the typical Quest metaphor intimates. Rather, the Quests in *Frank O'Hara's New York* provide the player with activities to perform within the context of their experience with the poetry. They are not intended to be compulsory − completing Quests will not be a condition for accessing particular kinds of content in the game − nor are there rewards directly tied to the Quests. Instead, the quests will be a signpost for ways to interact. Additionally, as with many digital environments, the Tutorial portion of the game will use the Quest system to provide tasks intended to teach the user how to interact with various elements of the application and its interface. These tasks make for an easy instruction-and-feedback system that will help orientate the user to the digital environment as well as the tools available to them in the application.

Another function of the Activities system in this project will be to encourage users to engage with the poems in different ways. For example, there are Quests in place when users first encounter some of the poetry plaques (unlocked by viewing the Plaque) that will ask users to record their own experience of the poem. Depending on the Quest, this will appear in one of a number of ways, including taking a picture of the location, taking a selfie, and even recording themselves reading some lines of the poem. These particular functions will be achieved through the platform's Notebook function.
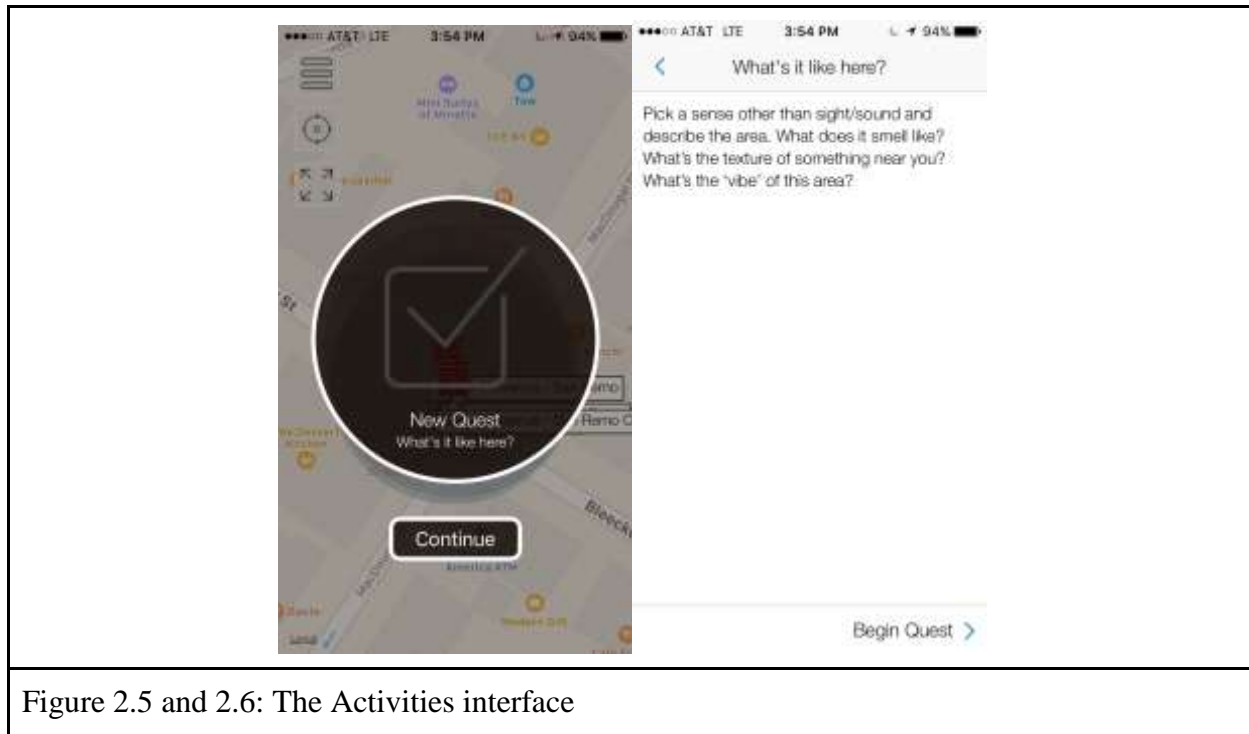
Figure 2.5 and 2.6: The Activities interface

For example, one Activity that is repeated a few times across the project asks the user to "Pick a sense other than sight/sound and describe the area. What does it smell like? What's the texture of something near you? What's the 'vibe' of this area?" The quest then opens the Notebook function, described below, and allows the reader to do an audio recording of themself. This activity and those like it are meant to help ground the user's personal embodied experience in a space, one that encourages users to be more mindful of their multisensory experience.

Notebook (Community)

The Notebook function in ARIS allows for data collection. Players can create notes that contain some combination of media (text, image, video, or audio) along with tags and GPS metadata. The tags can be set to be either user-generated or predetermined by the developer. The tags allow users to control what notes from other players they see, and it also gives the developer a way to sift through the various data collected by players. For example, if players receive a task

to record an audio note of themselves reading lines from "Having a Coke With You," as players' recordings are uploaded and tagged, the developer would be able to collect the readings as MP3 files and manipulate them. In this example case, I have downloaded several readings from my beta testers and remixed them together to create a communal reading of the poem, "Having a Coke With You," which you can listen to here. These sorts of functions within the application situates the poetry as a collective practice, shaped by place, and representing embodied experiences.

Similarly, users are able to access and view the notes created by other players. Players may activate an Item in the players' inventory called Bulletin Board, which performs a "scene change" Trigger. When players use this function, it moves them into the aforementioned "Player Notes" scene, hiding the creator content and making visible the notes left by other players. From there, players may interact with these new game Objects by leaving comments on existing notes or even just giving "likes" to other players' content. Players may not delete or edit other players' notes. Once a player is done exploring other players' notes, they simply use the Bulletin Board again to return to the touring scene. The idea of the Bulletin Board Item is, on the one hand, to create a way to de-clutter the default Map interface so that a player does not have to sift through both user-generated content and game content. The metaphor of the Bulletin Board is meant to suggest a sense of community based on local activities that one might find on a flyer on a real-world bulletin board at a coffee shop or other community center.

The Notebook function is, on the one hand, the most exciting element of the project with the greatest potential for player/project and player/player interaction. On the other hand, however, with any community-oriented project that allows user-generated content, abuse is always a concern. While presumably the audience of a project like this would attract similarly-

minded individuals interested in poetry and Frank O'Hara specifically, there's never a guarantee that will be the only users who find their way to the app. Currently, there is no functionality to "report" abusive notes to the developer or to require moderation/approval of player notes, but as time goes on and the app's audience (hopefully) expands, this is a feature that may become necessary.
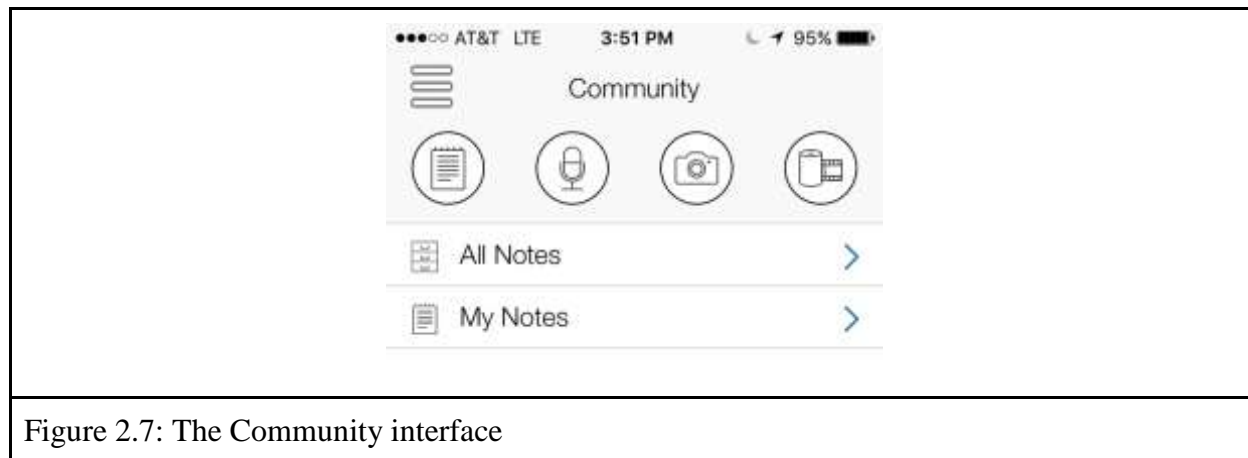

Figure 2.7: The Community interface

Inventory (Collected Works)

The Inventory function within ARIS is a container in which players keep and organize Item Object types. As previously mentioned, the Inventory function of this project has been renamed to "Collected Works"; in this way, when a player views a Plaque, the player will have the option to pick up an Item that contains the media related to that Plaque. That is, it is a portable version of the Plaque containing the poem text and any image or audio media associated with it. With this functionality, the players will have their own personalized collection and arrangement of O'Hara's poems based on their own embodied experience, as well as their own personal curation. Players may later reread the poems in their collected works, review the associated media, and they may remove poems from their collection; however, they will not be able to drop the Items or give them to other players. These functions are available within the platform by default, but this project will not have those options active.

Each Plaque will, by default, place the Item version of the poem into the player's

Collected Works, where they may, as previously stated, curate which works appear in what

order. One possibility that arises through this process, though, is that a user could and likely will

encounter the same poem from a number of Plaques. Take, for example, the poem, "The Lay of

the Romance of the Association," which contains six specific sites, as well as two streets. It

would be very easy for a player to encounter all of the Plaques associated with this poem, and

upon visiting each Plaque they would receive another copy of the corresponding poem. While it

would be relatively simple to add an inventory limit to the Item that prevents a player from

having multiple copies of the same poem, I think that the possibility of having multiple copies

should be seen as a desirable outcome and not one that needs to be automatically prevented.

While on the one hand, it runs the risk of creating clutter in the player's Collected Works, on the

other hand, as I will argue in the next chapter, the embodied experience of a given poem can

change when players encounter them in different spaces and in given contexts. To that end,

leaving the control up to the player as to whether or not they wish to keep multiple copies of the

same text in their Collected Works leaves open the possibility of a curation that reflects both the

sequence and embodied experience of the player as well as a more idiosyncratically curated list

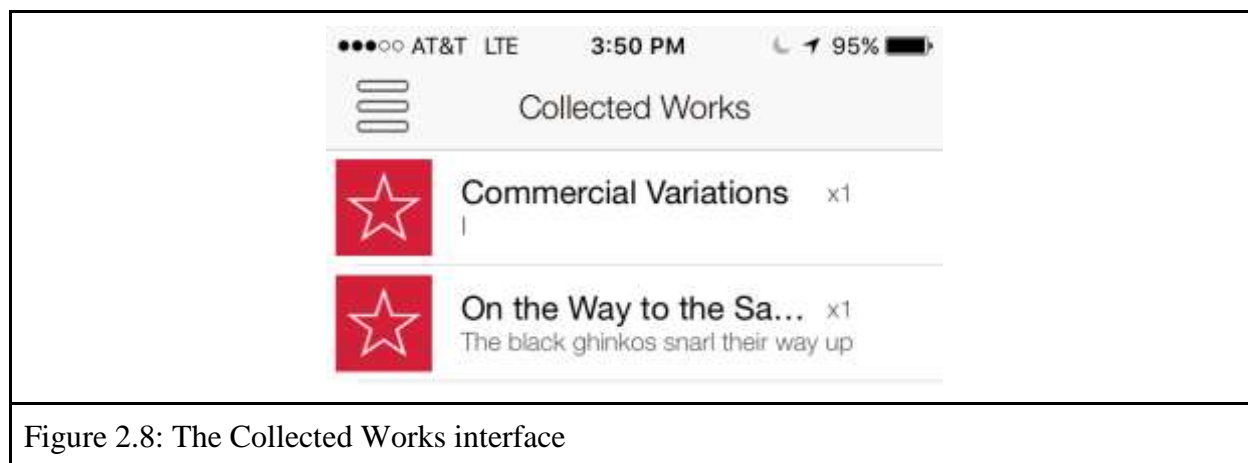based on the player's experience and their own judgment.

Figure 2.8: The Collected Works interface

Player (My Experience)

The last tab is, by default, called the "Player" tab. The player tab is another container not unlike the inventory; however, instead of showing Item Objects, this tab shows "Attribute" Objects. These Objects typically represent something *about* the player or their character rather than something they are carrying. In other genres, an Attribute Object might indicate a measure of the player character's strength, intelligence, or speed rating; attributes might also count things such as "Bandersnatches Defeated" or "Mome Raths gimbled." The player tab is also a useful place to show milestones or achievements for the player, giving them an alternate way of tracking accomplishments aside from narrative progression. So when the player finally defeats the Jabberwock, they might be presented with a "badge" in their player folder that indicates the player has achieved this milestone. Unlike Items in the inventory, Attribute Objects cannot be manually deleted by the player, although they might be affected by in-game scripts.

In this project, this tab will be renamed as "My Experience" in order to reflect that each player's traversal of Frank O'Hara's Manhattan will be different. The "My Experience" page will show various metrics and badges related to the player's personalized experience with the app. Among them, this page will track the number of Plaques visited by the player, along with milestones for visiting certain numbers of Plaques. There are well over 200 Plaques available in the game, so I think it can be motivating for players to be able to track how many they have seen; this, in turn, will encourage a sense of discovery and exploration that is vital to the underlying spirit and goal of the application. The achievements will appear for reaching 10, 25, 50, 100 and 200 Plaques, corresponding to bronze, silver, gold, platinum, and diamond badges. The slow ramp-up is pretty standard for modern gaming; this model introduces the player to the

achievement thread early with something very manageable, then follows with some mid-level

progression achievements, while still leaving room for dedicated players.

There are also other achievements that will appear in the final version: Achievements for

visiting all four of Frank O'Hara's apartments, visiting both the San Remo and the Cedar Tavern

(two of O'Hara's prime hangouts), visiting all of the theaters, visiting art galleries, and visiting

the night spots. Certainly, other achievements would be possible in later renditions, but these

achievements will provide a good basis to support the theoretical and game-based principles of

the project by encouraging the players to travel throughout the city, tour a variety of

neighborhoods, and visit a number of kinds of sites that would have been important to O'Hara.

Figure 2.9: The My Experience interface
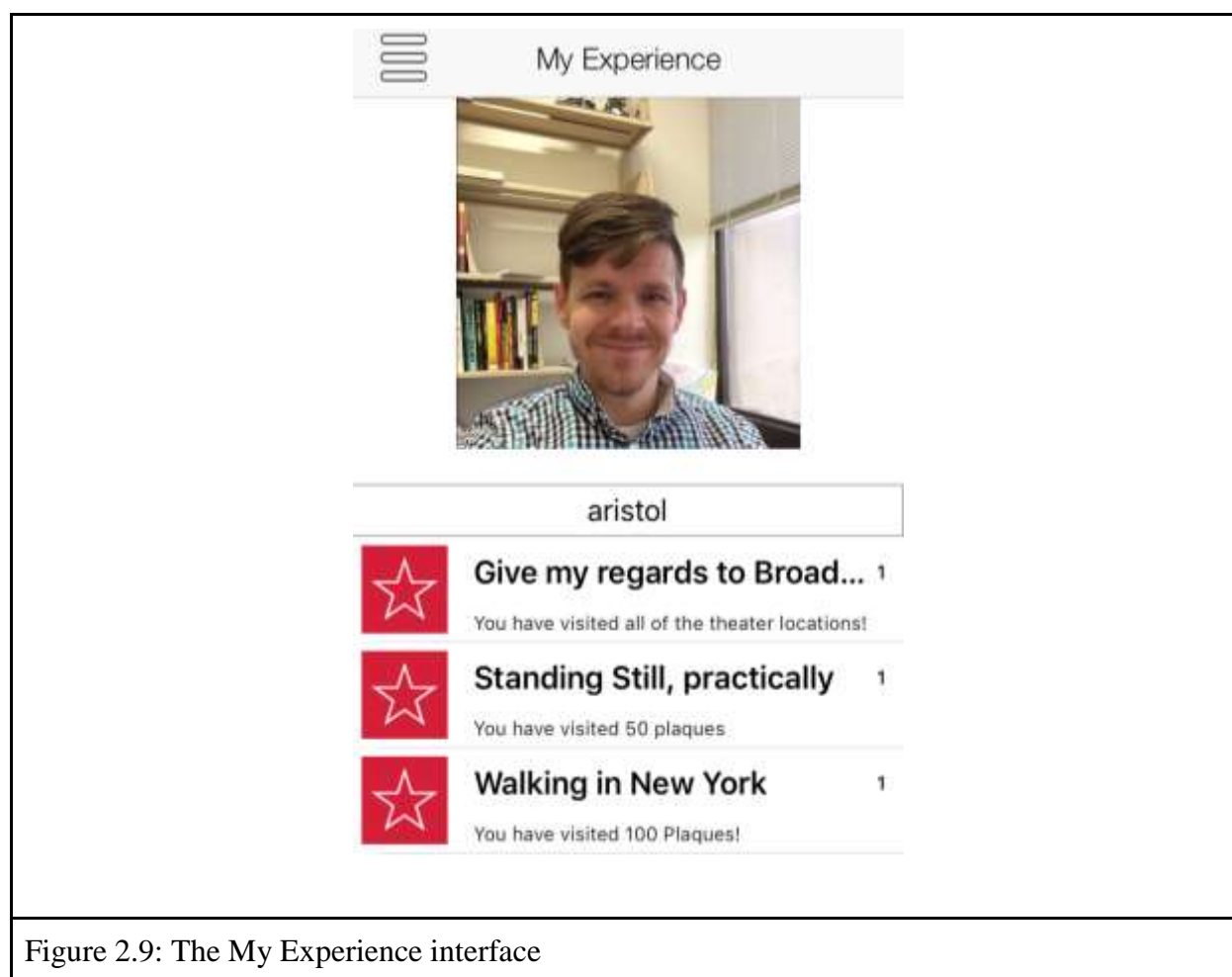
From a more theoretical perspective, metrics and achievements like these also illustrate just how pervasive Frank O'Hara's experience of Manhattan was. With each Plaque visited, and each street traversed, the "My Experience" page attempts to draw a connection between the player's individual embodied experience in both the material Manhattan of the present and O'Hara's virtual Manhattan, comprised of the poetry and the Manhattan of the past. By completing the achievements, the players are incentivized and rewarded for engaging with different aspects of O'Hara's body of work as it exists distributed across space and all along the spectrum of culture. O'Hara was quite firmly against the division of so-called "high" and "low" art, and his poetry and embodied experience in space reflects that. The goal is for the player to have this notion reinforced by encouraging players to visit "high art" locations like the Museum of Modern Art, the Tibor de Nagy Gallery, or the Frick Museum while being equally incentivized to visit "low art" jazz or dance clubs like The Old Place, Birdland, and The Five Spot. Neither set of locations will be labeled as such in the application, of course; rather, by nature of the fact that they each appear with equal weight in O'Hara's Virtual Manhattan, the hope is that any division between high and low might be dismantled.

Data Collection
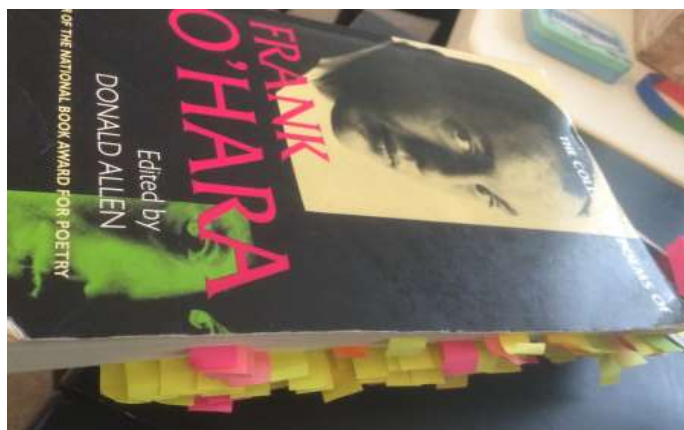
Figure 2.10: The beginning of the data collection process

Although this image appears already in the first chapter, I think it is useful to show it again in order to emphasize the process of assembling this corpus of O'Hara's work. Each of the tabs represents a poem with a reference to one or more locations in Manhattan. In some cases, the references are to streets, while in other cases they point to specific spaces. After spending numerous hours scouring the collection, and having identified the approximately 90 poems relevant to this discussion − nearly 20% of the *Collected Poems* − I created a small database to organize the data. Given my familiarity with both O'Hara's works and the needs of the software platform, I knew that some locations would have multiple mentions − The Cedar Tavern, for example, is mentioned six times throughout the corpus making it the most common hotspot − and it would be important while coding to be able to assign multiple poems to these sites.

Even just identifying all of the poems that fit my research criteria took a considerable amount of time. Unfortunately, given that there is to-date no publicly available corpus that contains all of O'Hara's transcribed works, and certainly up until my project, I could discover no corpus which had collected all of these site references, it fell upon me to go through the old-fashioned way and manually read every line of O'Hara's collected works to pull out all of the poems.[3] Considering the fact that the *Collected Poems* contains over 500 individual poems, I feel like I nearly went blind scouring line-by-line looking for sites across 490 pages of poetry. Each time I located a poem that contained these site-specific references, it got a sticky tab, as seen above. Once the poem was tagged, it went into a database for further analysis.

Another issue with compiling a large digital corpus of poetry is that one does not already exist. By this I mean that while a few of O'Hara's poems are scattered around the internet, there is no reliable, complete digitized corpus of O'Hara collected works. For my purposes, I knew I was also going to need to get these poems eventually into the application, which meant I had to transcribe the poems from the collected works myself. Thankfully, scanning technology has improved over the years, which meant I was able to scan the several hundred poems from the collected works into a base digital format. From there, I was able to use Optical Character Recognition (OCR) through Adobe Acrobat to convert much of the scan into a text-based, searchable PDF. As a scanning technology, OCR attempts to automatically render text as a document is scanned; in so doing, the text is able to be copy/pasted and searched. Of course, while OCR is a wonderful tool, it is still not foolproof and does not retain formatting very well. To that end, I not only had to go back through each poem and ensure that the OCR had actually

---

[3] In fact, once this project is complete, my intention is to clean up the corpus of transcribed poems that I have collected and make it publicly available, metadata and all, so that other Frank O'Hara researchers might have access to it. As I will discuss in later chapters, this particular project is only one possibility for what enterprising scholars might be able to create or discover by looking at O'Hara's poetry as distributed across space.

recognized the characters correctly − which it often does not, and so you end up with character strings like "didht" instead "didn't" − but I also had to go back and format the line breaks and positioning of many of the poems. As I discussed in the first chapter, many of O'Hara's poems are arranged very particularly. O'Hara meticulously lays out the poem's lines to not be left-aligned, as seen in the original version as presented in the poem, "A Young Poet" in the *Collected Poems*:

full of passion and giggles

brashly erects his first poems

and they are ecstatic

followed by a clap of praise

from a very few hands

belonging to other poets. (CP 278)

In this case, I knew that I wanted to keep those line arrangements as faithful as possible to their original arrangements in the collected works. O'Hara's attention to space in the text of his poems is as important as his attention to space-in-the-world, so it was critical for me to render it accurately. However, when rendered by the OCR, the formatting is lost and comes out like this:

full of passion and giggles

brashly erects his first poems

and they are ecstatic

followed by a clap of praise

from a very few hands

belonging to other poets.

What made replicating the correct formatting really tricky, however, is that when ARIS renders

text from the description box of an Object, it does not recognize formatting as-written pasted

from a document, so while a pre-formatted poem might *look* correct in the editor, it becomes a

garbled mess in the player-facing interface. Instead, in order to create the correct the proper

formatting for a particular poem, I had to go into a text editor and replicate the formatting using

HTML code, which looked more like this:

<p>full of passion and giggles</p>

<p style="margin-left: 95px">brashly erects his first poems</p>

<p>and they are ecstatic</p>

<p style="margin-left: 40px">followed by a clap of praise</p>

<p style="margin-left: 180px">from a very few hands</p>

<p>belonging to other poets.</p>

This means that for every line that needs special formatting, I had to go through and, largely

through trial and error, tweak the margins for each and every line to get the correct spacing. Over

time, I got faster at doing this as I learned to eyeball the approximate spacing necessary to retain

the poem's appearance. Poems that have mid-line spacing were even more complicated, but the

same basic principles applied. Again, the transcription was an incredibly labor-intensive process.

Within the database, I also collected the titles of the poems, the year in which they were

written, whether or not I had an audio file of O'Hara's reading, the names of the locations

mentioned within each poem, and the addresses of those locations for mapping. Alongside the

locations, I also began a separate section where I would later collect relevant images of the

locations from the year in which O'Hara wrote of them, or as close as possible. In determining

the addresses, for streets, locating them is relatively straightforward; the specific sites, on the

other hand, are more problematic. Most frequently, the challenge comes from the fact that many

of the buildings, stores, or landmarks from Frank O'Hara's Manhattan no longer exist, in which case additional research was required to dig up where the place would have been at the time of writing. The aforementioned Cedar Tavern, for example, has had at least four locations; however, during O'Hara's tenure in Manhattan, it would have been at 24 University Place.

For this part of the process, I consulted a number of maps, atlases, and archival materials to help identify and locate these spaces. One of the most important texts to making this project possible was *Hart's Guide to New York City*, published in 1964, which gives addresses and descriptions of hundreds of restaurants, nightclubs, cafes, art galleries, etc. throughout New York City during the 1950s and '60s. I also made ample use of newspaper archives available through the New York City Public Library, as well as through archive.org, elephind.com, and the *New York Times* extensive online archives.[4]

In practice, this data collection process was perhaps the most singularly time-intensive part of building *Frank O'Hara's New York* − even considering the number of hours it took to assemble and place the Plaques and calibrate the settings. Scanning and transcribing the poems to be copied into the app were very time-consuming, plus the database needed constant attention and scrubbing throughout this process. With each pass through the corpus, I had to weed out the site-specific references that did not match up to Manhattan. For example, many of O'Hara's poems such as "A Walk on Sunday Afternoon," are centered in Boston and Cambridge rather than Manhattan, and others, such as "Joe's Jacket," mention sites in Paris, Venice, and Berlin but none in New York. In many cases, these cuts to the corpus were easy to determine by context − that the Kurfürstendamm from "Joe's Jacket" is in Berlin and not in Manhattan is fairly apparent

---

[4] I am also indebted to the personal correspondences with Tim Miller, author of *Seeking New York: The Stories Behind the Historic Architecture of Manhattan− One Building at a Time*, as well as Ada Calhoun, author of *St. Marks is Dead*, for their help in trying to nail down some of the most elusive (and possibly, it turns out, even fictional) sites in O'Hara's poetry.

− whereas others are less so − the Continental also from "Joe's Jacket" was less obvious −

particularly when faced with the reality of the *historical* context of the project (i.e., Was there a

Continental in Manhattan during O'Hara's lifetime?). Despite the many resources available,

some sites remained problematic, elusive, or both.

Like the issues faces by geographers Michael Brown and Larry Knopp (2008) faced with

their cartographical experience mapping queer spaces in Seattle, I faced a number of important

decision-making moments when deciding how to construct a readable map of O'Hara's

Manhattan that strives for both fidelity and integrity. While Brown and Knopp experienced these

moments as part of a team, for me, they were internal debates that still are relevant to how the

data are presented in the application. In particular, I tried to approach the data-gathering and

mapping from as much of a deductive position as possible. I have tried to discover and document

every reasonably discernable location O'Hara mentions in his poetry, both great and small. I

have included restaurants, art galleries, theaters, and friends' homes and studios whenever

possible, rather than limit the search to a particular site. For instance, while the potential for

constructing a map of Frank O'Hara's Manhattan based solely on his queer experiences would be

both possible and potentially valuable, I have tried to go into this project without a particular

grand narrative in mind; such a map could be built, however, from the database I have compiled

along with its metadata. To that end, I strive for completeness, as well, in the mapping and data

collection; any location that I find to be reasonably discernible, I have made every effort to

include it.

However, some sites were problematic for various reasons, and knowing how to deal

with them for the sake of completeness often felt at odds with the goals of the application. For

example, in the poem "A Step Away From Them," O'Hara is on his daily lunch hour stroll and

stops for a "a chocolate malted" and "a cheeseburger at Juliet's Corner." (CP 258). The problem here is not that I lack a name, but a historical record of the place itself. Triangulation based on the other locations in the poem puts it within a few blocks of MoMA, where O'Hara worked, probably on 6th or 7th Avenue; however, despite a number of attempts, I have never been able to find any actual evidence of its existence or where it might have been. Considering the general fidelity with which O'Hara otherwise represents Manhattan, it seems unlikely − although not impossible − that he would have conjured a diner whole cloth. With this in mind, I am loathe to exclude Juliet's Corner as an example of site-specificity in O'Hara's poetry, because it almost certain *did exist* and it *does appear* in the poem, but I cannot in good faith "pin" it on the map without a clearer sense of its historical location.

Other places required a bit more sleuthing to place accurately *in the time of O'Hara's writing*. One particular example that comes to mind is the jazz club, The Five Spot. This club is mentioned in three different poems by O'Hara, and it was a well-known hangout for many of the New York School Poets and Beats. In my early research, I had been able to pinpoint the location of The Five Spot to 2 St. Marks Place, in the heart of the East Village. I was able to find photographs of the club at this location, flyers advertising events there, and records of artists who had played there. The photographs and sources were dated between 1963-1970, meaning that the club would have been in this location during O'Hara's lifetime − being that he died in 1966. However, later in the process, I uncovered that like so many clubs and bars, The Five Spot had multiple incarnations; The Five Spot had originally been at 5 Cooper Square, but moved in 1962 to St. Marks Place (Calhoun 99). Now, both of these locations would have been active and probably visited by O'Hara during his lifetime. However, when going back to the poetry, the poems in which O'Hara mentions The Five Spot − "Poem Read at Joan Mitchell's," "Ode to

Michael Goldberg," and "The Day Lady Died − were all written in the late 1950s: 1957, 1958,

and 1959, respectively. As such, even though O'Hara likely attended both incarnations of The

Five Spot, because the poems themselves capture it only as late as 1959, *Frank O'Hara's New

York* marks only the 5 Cooper Square location, and not the later St. Marks Place one.

Others of O'Hara's poems reference locations not by name or address, but by context. In

"A Step Away From Them," the poem opens: "It is my lunch hour" (CP 257). It seems to me

perfectly reasonable to say that one takes a lunch hour while one is at work, and in 1956 O'Hara

was already working at the Museum of Modern Art. In this case, I feel relatively confident and

faithful to O'Hara's work by pinning MoMA as a location in this poem. Similarly, in one of

O'Hara's most famous poems, "Why I am Not a Painter," he narrates his relationships with

painting versus poetry via the difference between his process and that of his friend and artist,

Mike Goldberg:

> Mike Goldberg
>
> is starting a painting. I drop in.
>
> "Sit down and have a drink" he
>
> says. I drink; we drink. I look
>
> up. "You have SARDINES in it."
>
> "Yes, it needed something there."
>
> "Oh." I go and the days go by
>
> and I drop in again. The painting
>
> is going on, and I go, and the days
>
> go by. I drop in. The painting is
>
> finished. (CP 261-62)

Historically, we know when O'Hara wrote the poem in 1956 that Goldberg had his studio at 86

10th Street, next door to the studios of De Kooning and Resnick − this would have been several

years before he relocated to Mark Rothko's studio at 222 Bowery in 1962, where he would have

his studio space until his death in 2007 (Silverman, "Michael Goldberg"). However, looking

back at the poem, the reference to Goldberg's studio is an oblique one. Given the context of the

poem, it is no great leap of logic to know that O'Hara is visiting Mike Goldberg at his studio: we

know that O'Hara would "drop in" someplace, and we know that Goldberg did his paintings at

his studio, *ergo* it is most likely the case that O'Hara was at Goldberg's studio. But in terms of

this project, the indirectness of the reference is in some ways at odds with the project. That said,

I have still elected to include this poem and Goldberg's studio in the collection because the poem

itself is site-specific and reasonably discernible.

These instances are in contrast to those in the poem "Military Cemetery," on the

following page (CP 262). While there certainly are a number of military cemeteries about which

this poem could have been written, there are not enough clues within the poem itself to positively

identify the location of a particular cemetery, or even to narrow it down to a small list. It seems

feasible, given O'Hara's love of New York City, that he was writing about either the Cypress

Hills National Cemetery or the Long Island National Cemetery, the only two officially

recognized military cemeteries in the area; however, there's not enough information from the

poem that can support that claim beyond simple plausibility and guesswork. In this way, I have

made every attempt at keeping the poems included in the corpus non-arbitrary. While a very

small handful of the locations included within the corpus are not referenced directly, in these rare

cases I rely on my own critical readings to identify such locations. The organizing principle of

this locative project, then, is reliant upon reasonable discernibility.

Even the idea of being reasonably discernible, however, has been a cause of much internal debate. It really comes down to the epistemological status of what constitutes a "site" to be mapped in this project. On the one hand, I want to maintain somewhat specific criteria for determining what gets included, such as "being named in the poem." On the other hand, there are potential sites that are not named directly but fairly easily inferred. I remind myself that the purpose of the project is to help trace O'Hara's movement through Manhattan and his relationships with the spaces within the city, and so ultimately I have decided to allow myself some degree of flexibility in my definitions of site.

It is also important to note that while the structure of this document might suggest that this was a linear process, in fact it was incredibly iterative. Even once I had moved onto coding and assembling the application, routinely I would have to go back and iterate previous stages. Often, this would be because I discovered a late-comer in the *Collected Poems*; several times I was double-checking the formatting of one poem against the original and just happened to notice another poem that I had previously missed and needed to add to the corpus, in which case I went back through and scanned, OCR'ed, scrubbed, transcribed the poem, researched the sites mentioned, and searched for historical images before coding it into the application itself. Even this late in the process, when the application is already up-and-running, it is still possible that there are poems I have missed that may be added into the project later.

Coding and Assembly

Once I had established a strong foundation of poems and assets, I actually began the mapping process. To do so, I created Plaques for each of the poems; each of the Plaques created for each site must then be positioned on the map through the editor interface. Here, I was able to tweak the visibility radii of the objects so that they would be visible between sites. However, the

ARIS platform does not allow you to place multiple pins corresponding to different Objects on the map, which means that for a given poem, each location that is going to be mapped has to be linked to a different coded "object." So if a poem contains five different, mappable locations, each of those locations must be tagged separately, meaning there are five different "copies" of the poem on the map. Similarly, if a given location (such as the Cedar Tavern) appears across multiple poems, as many locations do, each separate poem requires its own discrete object. Essentially, this means that every single unique site mentioned has to have its own corresponding object in order to map it appropriately in ARIS.

At first, I found this very frustrating. However, after reflection, I felt that this actually worked out well in terms of linking user practice with the critical understanding of the project. By having five different "objects" each representing the same poem across space, and each object corresponding to the existence of that poem in space, having multiple copies allows for a fuller sense of repetition and expansiveness. When a user encounters a copy of "Two Shepherds" at the Chrysler Building, they may encounter the "same" poem again later at the Empire State Building. However, if we accept the principle that the site-specific function of these poems is retained throughout their distribution in space, then the "same" poem can *mean* differently in different spaces and times. As such, the user/reader's embodied experience of a poem at the time and space in which they encountered the poem will affect their understanding of that text.

As a result of this consideration and coding issue, the user is able to save multiple copies of the same poem in separate orders in their collection based on the order in which the poems are encountered. And yet, because the poems are encountered at the moment of different embodied contexts, the entries in the collection represent different but related versions of the same text; the text remains relatively constant, but the individual *encounter* with the text changes its meaning.

Much of this stage of the project development was not *difficult* per se, but it was time-consuming. This is the stage where much of my earlier preparations really paid dividends. For each Plaque, I was able to use the pre-formatted text file with all of my HTML-transcribed poems to add the corresponding poem's text into the description field of the poem. From there, I created an Item Object that corresponded to the poem; each Item contained the text of the poem. This way, when a player activates a given Plaque, then the app will give to that play the corresponding Item, which is placed into the Collected Works tab. Also added to each Plaque and Item were the media assets; these media assets include the collected historical image,s as well as the rare audio files of Frank O'Hara reading the poem. Unfortunately, I was only able to locate audio recordings for nine of the ninety poems in the corpus.

Even though this particular stage of the project is not the most immediately exciting, it is one of the most important. Having the images and the audio added onto the Items and Plaques is critical for the project to have its full effect; it is only through the juxtaposition of the user's present embodied experience with the images of the past that the application is able to effectively highlight the *differance* between past and present. This *differance* is what provides the additional layer of meaning to the user's perceptual experience of the spaces. In the cases where the audio is also available, hearing O'Hara's voice reading the poetry brings the user closer in time to O'Hara, effectively drawing a connection through the senses; hearing the recording of O'Hara reading his own poem is one way of simulating a co-presence between user and author.
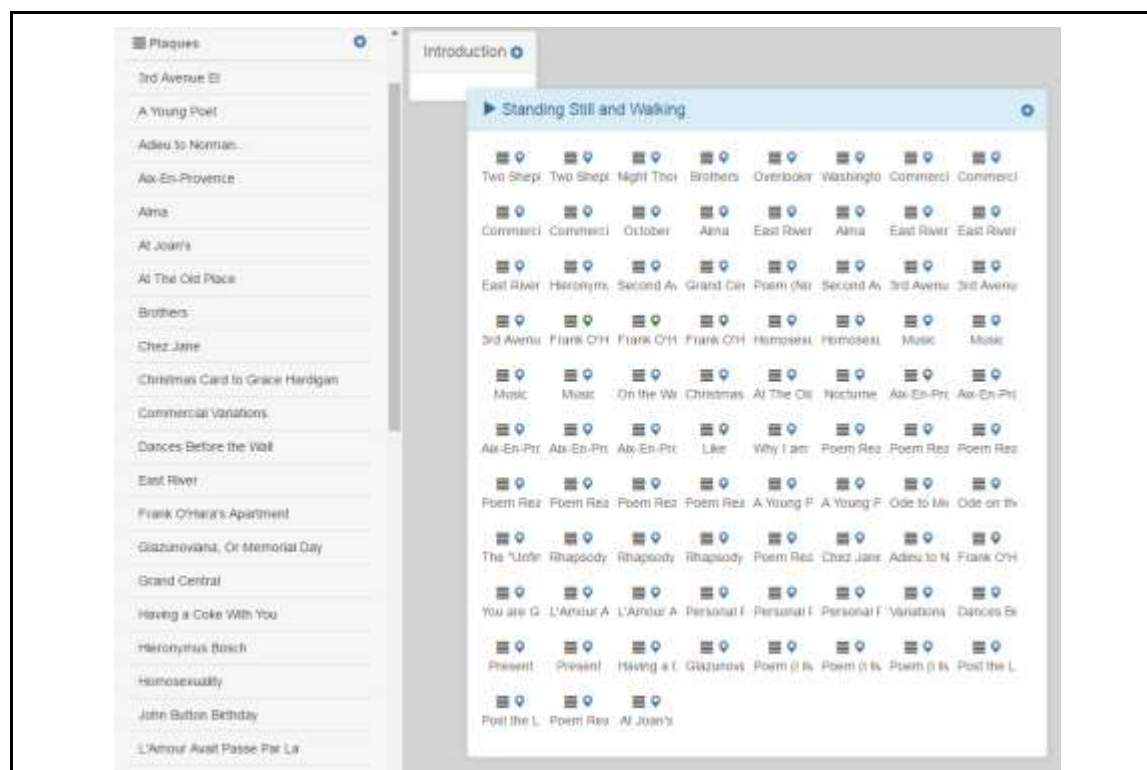
Figure 2.11: An early development screenshot listing the individual locations for a small handful of the poems in the corpus.
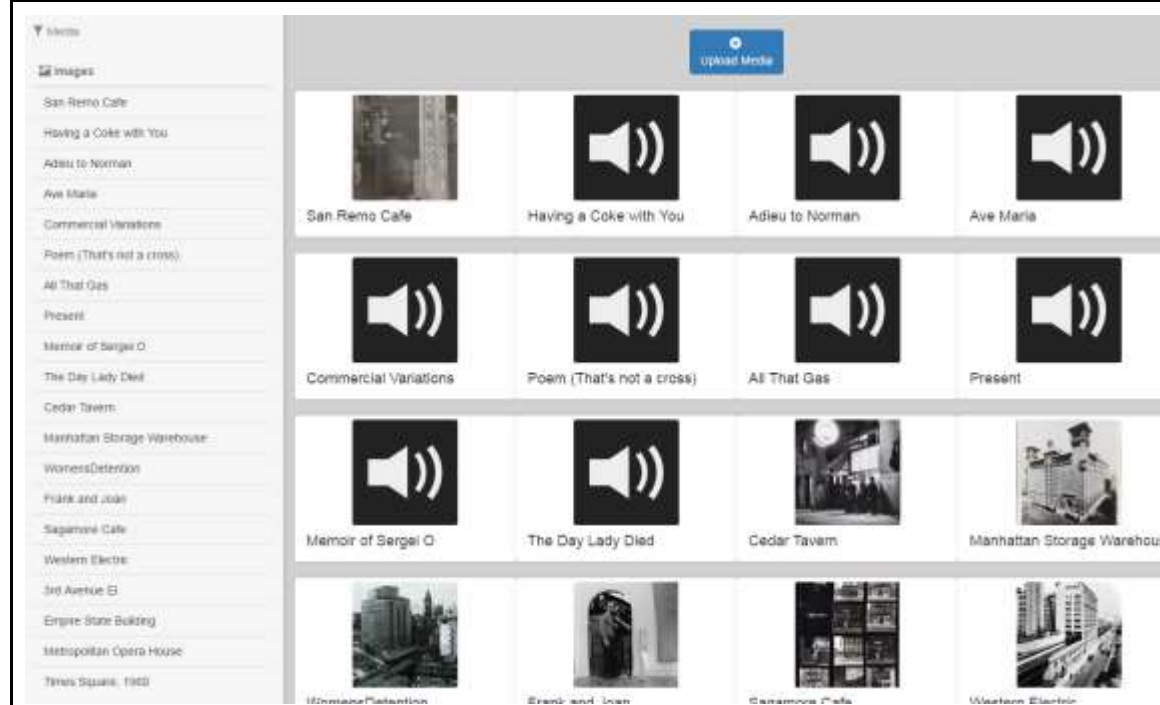

Figure 2.12: Screenshot of various media uploads for the application - images and audio

Once all of the Plaques are placed on the map with their corresponding Items, then the majority of the application is complete. As a result of the goals of the application, since I am not using a strict narrative-building structure, meaning there are not quite as many intricate Triggers, Events, and Scenes that need careful management. In past experience using ARIS, these were the elements that often caused the most trouble, when a Trigger did not function the way that it was intended as a result of a conflict with other Triggers or Objects.

The last parts of the application I built were the Activities and Community features. The Community feature in and of itself does not require any direct development on my part, except insofar as the application provides venues for its use, as it features only player-generated content. In order to facilitate the player's navigation of the Community feature, I did create, as previously mentioned, the Bulletin Board item which would allow the player to toggle between the "Tour" Scene and the "Notebook" Scene; in this way, notes created by other players are only visible in a separate scene in order to reduce "noise" and clutter on the already busy Map. The main thing that feeds into the Community feature to facilitate its use is the Activities feature.

The Quest or "Activities" feature of *Frank O'Hara's New York* helps provide recommendations for players' engagement with the poetry and with their spaces. My primary goal in developing Activities was to give the player's an "in" for the project, so I focused on creating Activities that ask the player to engage with the space, engage with the poetry, or engage in their own experience. To this end, many of the Activities ask players to document their experience in a space somehow, typically by taking a photograph or audio recording, and uploading it through the Community tab.[5] The particulars of what gets documented changes from quest-to-quest: some quests ask players to take a photo or panorama of the space where they are

---

[5] The Community tab and its notetaking functions are not limited to the context of the Activities feature. A Player does not need to have a corresponding Activity to leave a note; these things can be done at any time.

standing; others ask the player to take a selfie or perform an action. You can see in the figure

2.13 here that the "All that Jazz" activity asks the player to do an air-saxophone action and take a

photo. For me, one real beauty of Activities like this, which ask the player to do something and

document it, is that the player will almost inevitably have to ask someone else to take the picture.

(I don't know if you have ever tried to take a picture of yourself while playing air-sax, but it is

very difficult to do, even with a timer.) In this way, the Activities are constructed so that the

player may need to also interact with other real-life people in the area; if all goes to plan, this

will start conversations between individuals that might go something like, "What are you

doing?" "Oh, it's this poetry walking tour app," which might then facilitate conversations in real

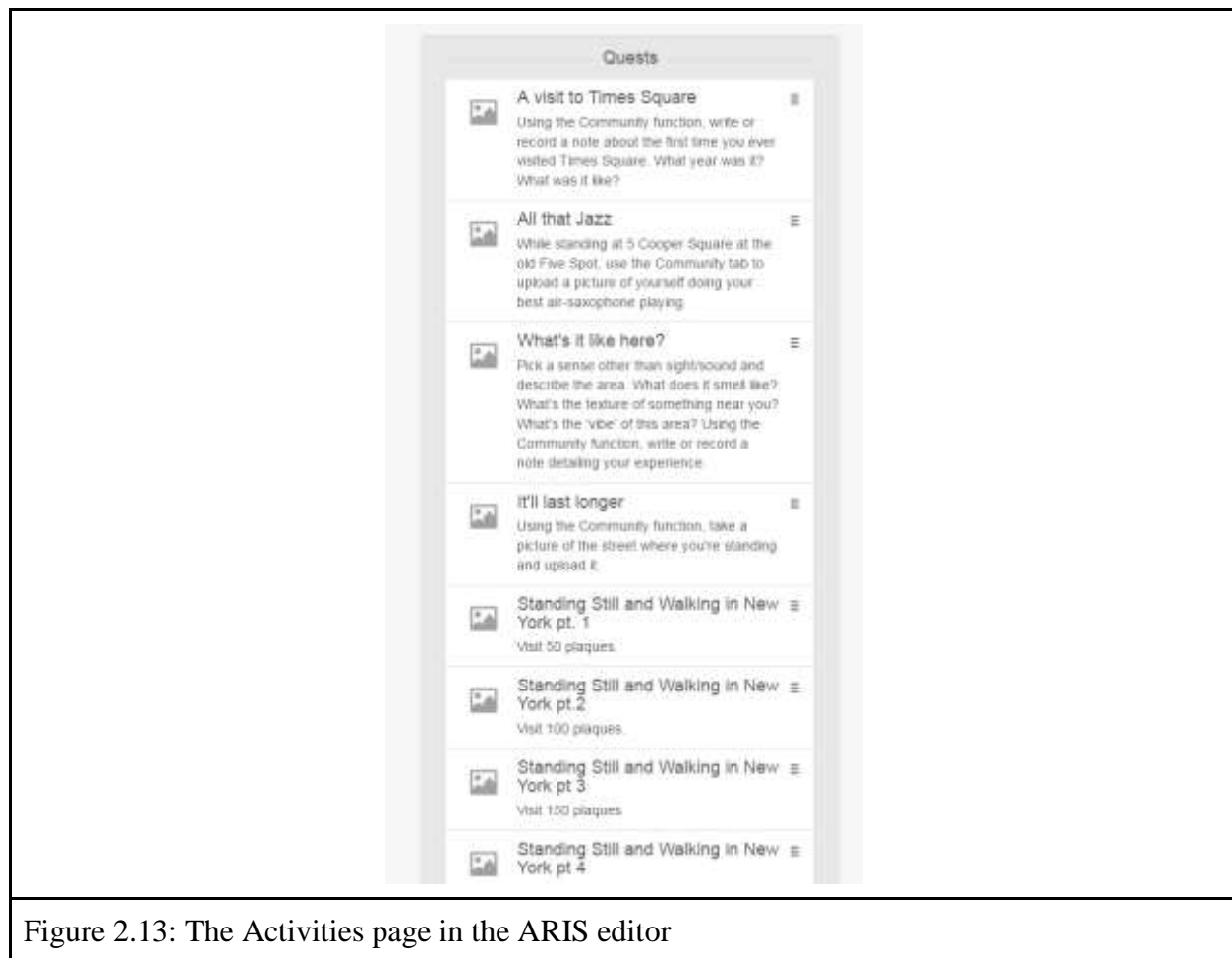life about poetry and Frank O'Hara. That is the dream, at least.

Figure 2.13: The Activities page in the ARIS editor

Other Activities ask the players to record themselves reading lines from the poem or to engage in some personal narrative storytelling. In one of the Activities you can see here, when a player visits Times Square, the game prompts them to record themselves on the Community tab and to tell a story about their first time in Times Square. Similarly, Activities like "What's it like here?" ask the players to write or record an articulation of their immediate embodied experience. In this way, the game collects and values the individual experiences of its users. Again, the goal here with the Activities is not to prescribe how the player should move through the spaces, but to encourage a mindful embodied experience. Activities do not require that players do anything to progress the game − all of the Activities are completely optional. Doing or not doing anything from the Activities list does not affect what kinds of media are accessible for the player (e.g., one does not *have* to perform air-sax in order to read the poem "The Day Lady Died"). Activities are a way to encourage certain kinds of behaviors, not to restrict or mandate them.

The last Activity that one will encounter is the "achievement" type Activity. These are ways of tracking the progress a player has made and to incentive exploration. As you can see above, there are several tiers of "Standing Still and Walking in New York" for visiting 50/100/150/200 Plaques across the city. Each tier of the quest becomes visible at certain stages − (i.e., Part 1 becomes available as soon as the player visits their first Plaque, but the later parts remain hidden; Part 2 becomes visible as soon as Part 1 is completed, while Parts 3 and 4 remain invisible, etc.). These days, achievements are fairly standard practice in game design; they give players an additional layer of accomplishment, and they incentivize certain kinds of player actions. In this way, achievements like "Standing Still and Walking in New York" reward players for continued engagement with the spaces and the poetry; in order to achieve the top-tier award, a player would have to have visited over 90% of the available Plaques. Similar

achievements track a player's progress for visiting all of the site associated with a particular poem. For example, a very site-heavy poem such as "Poem Read at Joan Mitchell's" has nine sites associated with it; a player can earn an achievement by having visited all of them. In this way, achievements are also a way for players to have at least some level of guidance for where they might go and what they might do.

Figure 2.14: My visit to O'Hara's apartment at 90 University Avenue.

Once all of these base elements were built into the game, I began testing and iteration. Many of these processes have required multiple passes and bug testing from my friends and colleagues in Manhattan. As a result of the site-specific nature of the application, the only way to gauge accurately whether or not it is working properly is to have actual users go around and use the app. For this purpose, I was able to recruit several of my friends who live in and around Manhattan; they were gracious enough to alpha test the app and help me find which features

worked as intended and which did not, as well as give me feedback on which features, while working as intended, might not give an enjoyable experience. Additionally, I was able to make trips to Manhattan for research at the New York Public Library and do additional testing myself. After rounds of testing, the process became more focused on bug fixes and tweaking the application to work as well as possible.

Conclusion

At this stage, the application is more-or-less complete, as much as anything is ever complete in a Web 2.0 / eternal beta way. With a development platform like ARIS, one beauty is that it is infinitely iterable. That is, if I have an inspiration for a new Activity or Achievement, it would be relatively straightforward, given the foundations, to add it into the game. Similarly, if I discover new poems (such as in the later collection from *Poems Retrieved*) and wish to add them into the application, I am also easily able to do so.

I hope that this developmental walkthrough of the process has helped clarify why the ARIS development platform is an ideal starting point for creating this embodied locative media application. Additionally, I hope that some behind-the-scenes insights can help to clarify the practical and theoretical justifications for why *Frank O'Hara's New York* is built the way that it is. Ultimately, the goals of my design have centered around the reinscription of the user's embodied experience in the spaces represented in O'Hara's poetry. I have endeavored to facilitate this process by not only encouraging users to move through these spaces and read the corresponding poetry, but also having them reflect mindfully upon those spaces through the juxtaposition of historical images and through the reflective and community-based Activities. In these ways, *Frank O'Hara's New York* is designed to draw connections between users and the poet, users and the spaces, as well as connections between users.

CHAPTER THREE

SPATIAL POETICS

Having laid out both the high-level concepts that inform the project's development as well as that development process, what remains is a deeper investigation into what this project aspires to and succeeds at doing. At its core, the *Frank O'Hara's New York* project couples the spatial aesthetics of O'Hara's poetry with the embodied experiences of users in real-life spaces. The goal, then, is to have users (re-)experience both the poetry and the spaces to engender a new understanding of both. In the short-term, on the local or individual level, I hope that the app will encourage not only a new appreciation for O'Hara's poetry with all of his wit and charm, but also an increased awareness of their own embodied experiences of the spaces they inhabit. Through the application, users will be uncovering and experiencing a side of Manhattan and its history of which they may not have been previously aware. In recovering the palimpsest, I hope that these users will become more critically aware of their experiences of their everyday spatial realities and the hidden histories of the spaces they inhabit.

The long-term, and perhaps the more ambitious goal, is to use the application and build out from these individual and local experiences to retune the spaces of Manhattan and provide another model for ways of interacting between virtual and material spaces. On the one hand, with this project I hope to revitalize a poetic spirit in a twenty-first century context with twenty-first century tools. In the hypothetical, extensible version of this project, it would not be limited simply to Manhattan; rather, other authors and texts would be mapped to their respective

locations. In this way, these urban spaces could become new kinds of legible urban texts for users to read as part of their experience of their everyday lives. One of the other goals of this project is to reconsider the possible structures and organizations of poetry by reinscribing the embodied self as the new centerpoint of a poetic collection.

Arrangement, Proprioception, and the Order of Things

In many arrangements of text, it is often difficult to locate the body in the relationship to the text. The ways in which poets and editors organize texts often relegate the body to a secondary position. Locative media, on the other hand, provide new ways to consider how we might organize these texts, and in so doing bring greater attention to our theorization behind such arrangements. In the preface to *The Order of Things*, Michel Foucault famously cites and analyzes an example from Borges of an intentionally absurd and idiosyncratic sort of taxonomy for animals. In this "certain Chinese encyclopedia" animals are arranged according to:

> (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies. (xvi)

For Foucault, the absurdity of this taxonomy, presented as foreign, highlights the similarly inherent absurdity of taxonomies in general. An order of things must be established first by a sensing mind, and then the *system* of that order becomes conventional through its proliferation and consensus. That is, any taxonomy no matter how conventionally accepted, begins with a sensory experience that is shaped and shapes narratives, by juxtaposing and dividing:

> On what 'table', according to what grid of identities, similitudes, analogies, have we become accustomed to sort out so many different and similar things? What is this

coherence – which, as is immediately apparent, is neither determined by an *a priori* and necessary concatenation, nor imposed on us by immediately perceptible contents? For it is not a question of linking consequences, but of grouping and isolating, of analysing, of matching and pigeon-holing concrete contents. (Foucault xxi)

And so it goes with all kinds of organizational and taxonomic system; through a "grid of identities, similitudes, [and] analogies" one is able to shape − and thus reshape − the systems based on new observations about where linkages exist and which sorts of linkages receive a privileged position within the new system. By thinking about senses and structures, one can begin to imagine new ways of organizing *things*; in this case, the goal is to consider new kinds of linkages in regards to how one might re-envision arrangements of poetry, and so we begin with those individual experiences. By beginning with the individual embodied experience, the idea is to reconsider ways of reinscribing the body as the centerpoint of our organization.

When a poet has editorial control over the arrangement of a chapbook or collection, the organization may be as idiosyncratic as necessary for the poet to tell their story, and the exact ordering may or may not be an important feature depending on that story. The arrangement may not be rational or explicable; perhaps like Frank O'Hara one can "go on your nerve" in the arraying of poems just like the arraying of lines (CP 498). As readers, we are inclined to accept a notion of artistic vision, no matter how inexplicable, as a valid expression on the part of the artist. However, when an author no longer has that control, perhaps when a collected works is compiled posthumously, then the ordering is subject to an editorial perspective rather than authorial one. Most editors, it seems, fall into one of a few organizational structures that, on the one hand, resist narrativizing against the poet's wishes but, on the other hand, still favor certain interpretations about the poet and their work, speaking to the editor's own biases and tendencies.

When thinking about how an editor might arrange a poet's collected works, typically one might imagine an alphabetical, chronological, or thematic organization. Each of these organizations speaks to a different logic. The alphabetical and chronological organizations speak to a sequential logic: An alphabetical sequence is based on an organization that finds a neatness or symmetry to such arrangement, the body of the work being easily searchable or scannable, and by knowing the name of a given poem, a reader might be quickly able to locate the poem within the collection. By contrast, a chronological arrangement wants to create a narrative in which the order of a poem's creation corresponds to a particular biographical moment, and by reconstructing a sequence we might be able to reconstruct the biographical experience of the writer. Lastly, a thematic organization for a collection presumes that the editor knows what a given text is "about" and makes the decision to group the poems according to a particular interpretation. While none of these methods is inherently "right" or "wrong," each privileges a different feature or narrative, deciding which is the most salient.

A digital archive or database, as opposed to a print codex collection, might use metadata for each of these features and so might be able to provide an indexical search function across each of these arrangements. Metadata catalogues information about the text beyond just what's printed, so it might be able to tag themes (love, death, and birds), publication year, number of lines, rhyme scheme − all of these would be invisible when reading the text itself, but are essentially like keywords attached to the document. These metadata and tags allow for the application of a variety of organizations and methods of rearranging the author's body of work. The metadata is able to mark a single text in a number of ways, allowing a single poem to be categorized, for example, according to multiple themes: A poem about love might also be a poem about death. An interface designed to track these data can reshape our understanding of the

various ways in which one can come to understand an author − or come to understand our understanding − based on that structure. In this way, a single poem might also be searchable across multiple kinds of tags, so that a user could search for poems about death published between 1950 and 1960.

On the other hand, the metaphors of text and data and sequence limit other possible ways one might attempt to understand a poet's work. In this context, locative media are uniquely able to provide a different organizational structure based on the embodied experiences of both the user and the poet, creating a spatial reorganization of the collection, wherein the poet's work is arranged not by sequence, order, or theme, but by their position in space. In this way, a locative media-driven corpus attempts to reconstitute the human body back into the work of the poetry. Through this GIS/ locative media model, the work of the body in space and time becomes an integral part of the work of the poetry.

As mentioned in previous chapters, locative media allow for a restructuring of content across a proprioceptive space. In order to understand proprioception a little more clearly, let's try a simple exercise: Standing wherever you may be: close your eyes and touch the tip of your finger to your nose. Next, eyes still closed point to where you parked your car. Then point to where you live. Proprioception is the sense of one's own body in space and one's position relative to other points in space. According to media scholar Mark Hansen, proprioception "designates the body's nonvisual, tactile experience of itself, a form directed toward the bodily projection of affection (affectivity)" (*New Philosophy* 230). Proprioception then is a particular phenomenological experience of one's own body as a sense of the body is thus projected outward into space. The question of relative direction or self-sensing is just one way proprioception manifests, but is a good starting point for understanding it.

For contemporary phenomenologists like Hansen or Brian Massumi, author of *Parables of the Virtual: Movement, Affect, Sensation,* proprioception starts with a particularly embodied tactile experience which, according to Massumi, begins by "enveloping the skin's contact with the external world in a dimension of medium depth" (59). However, as work with proprioception continues to push into considerations of augmented reality, locative media, and virtual reality, it becomes important to recognize that while proprioception perhaps *begins* with haptic or visual senses mediated by the skin and eyes, it does not necessarily *remain* limited to those particular sense organs. Rather, as technology continues to develop and expand our actual senses as well as our sense of ourselves, the notion of proprioception as an embodied experience must similarly extend to the ways that media might impact our sense of ourselves in space.

Hansen and Massumi are, of course, not opposed to this notion. In the foundational work of phenomenologist Merleau-Ponty, he describes how one extends their senses into the world beyond the limits of the body:

> A woman may, without any calculation, keep a safe distance between the feather in her hat and things which might break if off. She feels where the feather is just as we feel where our hand is. If I am in the habit of driving a car, I enter a narrow opening and see that I can 'get through' without comparing the width of the opening with that of the wings, just as I go through a doorway without checking the width of the doorway against that of my body. The hat and the car have ceased to be objects with a size and volume which is established by comparison with other objects. They have become potentialities of volume, the demand for a certain amount of free space. (143)

Just as our proprioceptive sense of self is informed by our haptic sensory functions (skin, nerves, etc.) and their experience of space, those senses can be extended through various technological

prosthesis beyond the limits of the physical body. In Merleau-Ponty's example, the hat and car are prostheses that extend the range of bodily sense beyond the skin and nerves and into the apparatuses. Media theorist Marshall McLuhan clarifies the way that many kinds of media, physical and otherwise, might serve this prosthetic function:

> [I]n operational and practical fact, the medium is the message. This is merely to say that the personal and social consequences of any medium− that is, of any extension of ourselves − result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology. Thus, with automation, for example, the new patterns of human association tend to eliminate jobs, it is true. That is the negative result. Positively, automation creates roles for people, which is to say depth of involvement in their work and human association that our preceding mechanical technology had destroyed. Many people would be disposed to say that it was not the machine, but what one did with the machine, that was its meaning or message. In terms of the ways in which the machine altered our relations to one another and to ourselves, it mattered not in the least whether it turned out cornflakes or Cadillacs. The restructuring of human work and association was shaped by the technique of fragmentation that is the essence of machine technology. (7)

Media as extensions, that is prostheses, of the human body and experience have real-world social and personal consequences; each time a new technology extends our senses in one direction, it brings about a new set of ethical concerns over how that technology is to be deployed. In this regard, it is important to be considerate of what technologies can do, and how one might leverage the new media to engender positive change in the world.

In this project, then, locative media restructure and redistribute Frank O'Hara's poetry across space. By plotting out the poetry across the virtual map of Manhattan, the application allows the user's body to become the focal point for a new arrangement of the selected works. The poetry, then, is arranged relative to the proprioceptive experience of the user: poems are not arranged alphabetically, chronologically, or thematically; rather, they might be "up the street" or "over there." Similarly, the relationship *between* poems becomes a matter of spatial awareness rather than ordering; the poems might be "next door" or "across town" from each other. The poem "Washington Square" at Washington Square Park is only about three blocks away from one part of "Aix-en-Provence" at the San Remo Cafe, while "Having a Coke with You" is way uptown at the Frick Museum. At the same time, "Having a Coke with You" is barely a ten-minute walk to another part of "Aix-en-Provence" at the Met.

It is important to understanding this part of O'Hara's poetry to consider this respatialized relationship between poems and speaker, for this combination of movement and position features throughout the poetry. Even in O'Hara's "Personism: A Manifesto" he wants to ensure that both movement and positioning find their way into this mock theory of poetics:

> You just go on your nerve. If someone's chasing you down the street with a knife you just run, you don't turn around and shout, "Give it up! I was a track star for Mineola Prep."
>
> That's for the writing poems part. (CP498)

Composing poetry for O'Hara, even in this parodic manifesto, is a question of movement and instinct. The analogy here firmly roots composition in the metaphor of running − of traversing spaces as a way of thinking. O'Hara's Personism − again, a nod to the importance of bodies − also re-envisions the position of poetry by taking it outside of its expected context and putting into a relative space:

    While I was writing it I was realizing that if I wanted to I could use the telephone instead of writing the poem, and so Personism was born. It's a very exciting movement which will undoubtedly have lots of adherents. It puts the poem squarely between the poet and the person, Lucky Pierre[6] style, and the poem is correspondingly gratified. The poem is at last between two persons instead of two pages. (CP 499)

Here, O'Hara envisions Personism as taking the poetry out of the book and instead becoming trajectories between bodies. In this analogy, the poem finds its meaning as a way of connecting the intimate, embodied experiences of two bodies and bringing them together, with the poem as the intermediary, both penetrating and being penetrated, and thus servings its truest purpose.

    The analogy of running through the streets as a way of composing poetry comes back to this central idea about the peripatetic nature of O'Hara's poetics. If proprioception is about knowing one's relative position in space, then peripatetics represent a way of using that bodily position as a way of thinking. In this way, peripatetics refers not to that particular school of philosophy, but rather to the *practice*. The school of philosophy that later became known as the Peripatetics − meaning roughly "wandering or walking around" − draws its name from the (perhaps mythical) practices engaged by its founder, Aristotle. It is said that when lecturing his students at the Lyceum, he would pace laps while talking with his students. This nomadic teaching style became associated with Aristotle and his philosophy; this term has also since become part of a separate school of thought that sees a connection between walking and thinking − or, in the case of O'Hara, walking and composing.

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[6] Lucky Pierre is a slang term for the person in the middle of an all-male threesome. "Lucky Pierre" is in a position to be penetrated by one partner while also penetrating the other.

The more one reads of O'Hara, the more difficult it becomes to ignore the importance of his walking and his *flanerie* as central to his poetics. In many of his poems, O'Hara casts himself in this role, seeing himself as walking through the city:

> Now when I walk around at lunchtime
>
> I have only two charms in my pocket
>
> an old Roman coin Mike Kanemitsu gave me
>
> and a bolt-head that broke off a packing case
>
> when I was in Madrid the others never
>
> brought me too much luck though they did
>
> help keep me in New York against coercion
>
> but now I'm happy for a time and interested
>
>
> I walk through the luminous humidity
>
> passing the House of Seagram with its wet
>
> and its loungers and the construction to
>
> the left that closed the sidewalk if
>
> I ever get to be a construction worker
>
> I'd like to have a silver hat please
>
> and get to Moriarty's where I wait for
>
> LeRoi (CP 355)

Here, as with many of his poems − particularly during the period between 1955 and 1961 − O'Hara is a traveler within the city, moving from place to place, defined as much by his movements as he is his thoughts, and his movements through the city are equally informed by his

relationships with his friends — here, Mike Kanemitsu and LeRoi Jones, later known as Amiri Baraka. It is interesting to note, too, that this image of the walker was not simply a role in which O'Hara cast himself; rather, it was a role that he projected, too. Many of his friends and acquaintances took special note of the way he walked.

Following O'Hara's death, Bill Berkson and Joe LeSueur invited responses from friends and associates for their collection, *Homage to Frank O'Hara*. In it, many contributors directly identified O'Hara's manner of walking as one of his most notable features. Friend and poet James Schuyler remembers O'Hara as "poised on the balls / of [his] feet ready / to dive" (*Homage* 141). Laurence Osgood recalls that "When he walked down the street, Frank held his head tipped up as if he had perfect confidence (*Homage* 24). And artist Joe Brainard specifically describes the way O'Hara walked: "Light and sassy. With a slight twist and a slight bounce. With the top half of his body slightly thrust forward. Head Back. It was a beautiful walk. Casual. Confident" (*Homage* 168). In his personal reflections on O'Hara, long-time roommate and lover Joe LeSueur recalls "Frank, with his nasal alto voice, birdlike frame, [and] effete way of walking on the balls of his feet" (166). His sense of movement, then, is critical for understanding Frank O'Hara's place in the world. He cast himself as the walker, and those who knew him best saw his walking as one of the most salient and notable features. It should be no wonder, then, that we might take this peripatetic method and apply it to our own understanding of O'Hara and his work.

In this same vein, scholars such as David Herd have attempted to trace the metaphor of the "step" through O'Hara's poetry as a way of getting to this idea that O'Hara makes an implicit connection between his traversal of space as a way of knowing:

> [T]he step, in O'Hara's poetry, is integral to his thinking, that in thinking he steps, that in stepping he thinks; that is the term, in its recurrence in the poetry, works as a metaphor but also as a trace of the gesture, and that the combination of metaphor and gesture is the order of O'Hara's thought. [...] What he gets to know is his relation to his world, New York. And the way he gets to know it − in the fullest possible sense of the term − is by stepping out. (Herd 72)

For Herd, O'Hara's walking indicates a mutually-informing relationship in which the act of walking informs ways of knowing, but that the more he knows, the more he must walk in order to "find the measure" of what he knows; this practice of walking as a way of knowing points directly back to the notion of peripatetics that I mentioned previously. And so the relationship between self and space become actualized through the metaphor of the step. However going one *step* further and recalling O'Hara's Personism, it seems necessary to consider how the metaphor of the step becomes relevant for a reader. In his summation of his own poetics, as mocking as it might be, O'Hara recognizes that the poetry only finds its truest purpose when it engages the body not only of the composer but also of the reader. In order to "gratify" the poetry, then, we may reintroduce this peripatetic mode − this step-as-thought metaphor − back out to the reader, thereby reinscribing the body through space and through the poetics.

The remainder of this chapter will be split into three broad parts: In the first part, I will provide a walkthrough of an ideal use-case of *Frank O'Hara's New York*. By providing an example of a particular potential route on the application, I believe such a narrativization will provide the closest possible rendering of the experience that text this medium might allow. This narrativization, then, will also serve as an exhibit text for the second part.

Next, I will provide a brief discussion of two other high-profile / high-impact examples of locative media, *Geocaching* and *PokemonGo*, and how they reinscribe embodied experiences through their interfaces. These examples will provide a touchstone in-the-world for the functions of the *Frank O'Hara's New York* as I transition into the third section. In the final part, I will revisit in more detail the theories of embodiment and locative media previously discussed in Chapter One. Here, I will put these theories side-by-side with the narrativization of *Frank O'Hara's New York* in order to discuss how, in regards to the critical theory, the application accomplishes the many goals I have laid out above.

Application Walkthrough

By next looking directly at some of the re-embodied experiences created by *Frank O'Hara's New York*, my goal is to try and articulate some of the particulars of a personal experience. Returning to Bill Berkson's observations about his experience of O'Hara's poetry, I think his words are useful as a reminder of what it is this project is doing and how we might frame a "walking tour" of O'Hara's poetry:

> As a child he was fascinated by maps and geography… and then you realise that it is all over the poems and that in poems like "The Day Lady Died" and "A Step Away From Them" you can chart − it's like a ship's line − the movements block by block. And that is a very interesting thing to do, even though many of the places in New York are gone, you could take that walk he took in "The Day Lady Died." So it is a poem of a map. (Berkson, qtd. in Smith 58)

Following Berkson's lead, it will be useful to remediate what it would be like to "take that walk" through O'Hara's poetry. Here I will focus primarily on the route indicated by one poem, "Poem Read at Joan Mitchell's," although it will be illustrative to see where that poem overlaps with

others and how that overlap affects our reading of each. The goal in this section, then, is to provide a walkthrough of what one experience of using the application might be. It is important to note, however, that the route provided here is primarily for the sake of linearity and to present a more knowable sequencing that will translate well into a textual document. The actual experience of the application provides far less prescriptive routes, as the intention there is to facilitate a hypertextual, embodied, and idiosyncratic organization that purposefully resists normal attempts at linearity.

In the presentation of this walkthrough, I will use photographs, screenshots, and map excerpts to emphasize the movement between these modes of engaging with embodiment with the application. The goal, then, is to remediate a fixed, print media rendition of what the actual experience of using the app might be, which necessarily requires a flattening of the experience and a loss of the simultaneity and co-presence created through the actual application.

The entirety of "Poem Read at Joan Mitchell's" is not a walking tour, but there is one significant stanza that imagines Jane Freilicher's route from her apartment to Jane Mitchell's for an engagement party in her honor. Here, O'Hara tracks Freilicher's movement from street-to-street and site-to-site across several blocks of the city.

Tonight you probably walked over here from **Bethune Street**

down **Greenwich Avenue** with its sneaky little bars and the **Women's De-**

    tention House,

across **8th Street**, by the acres of books and pillow and shoes and

    illuminating lampshades,

past **Cooper Union** where we heard the piece by Mortie Feldman with "The

    Stars and Stripes Forever" in it

and the **Sagamore's** terrific "coffee and, Andy," meaning "with cheese

Danish" –

did you spit on your index fingers and run **the Cedar's** neon circle for

luck?

did you give a kind thought, hurrying, to Alger Hiss? (265 ll.26-36, my emphasis)

O'Hara lays out Frielicher's projected course from Greenwich Village across town to East

Village. For ease of reference, in the text above I've highlighted the locations along this route.

As indicated by Berkson, it is quite easy to map out Frielicher's imagined movements and

similarly easy to walk it. While neither the poem nor the application provides a path this linear,

the poem does give clues about other locations in the text. The map presented below is meant to

give the reader a bird's-eye view of Freilicher's path.
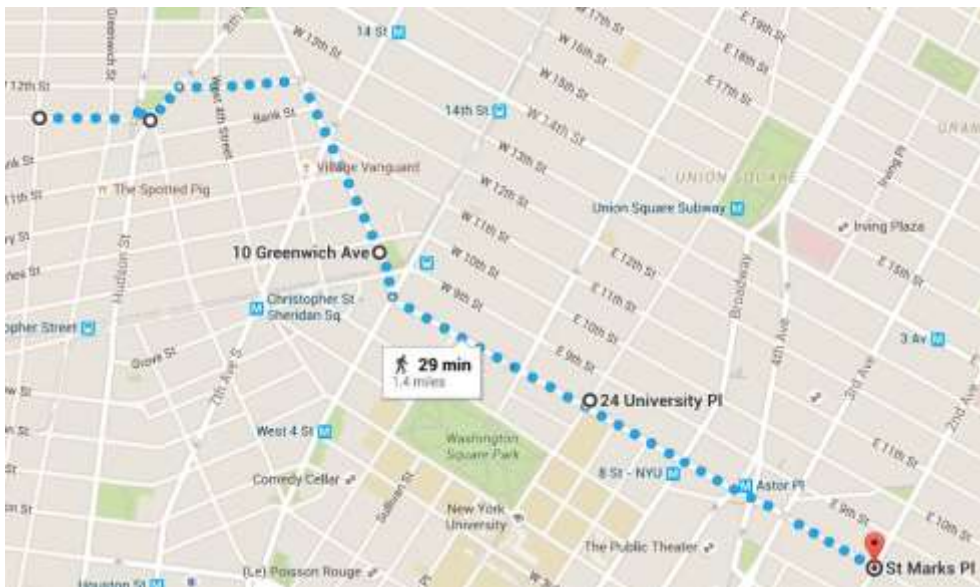
Figure 3.1: A map of Freilicher's projected route across town. Created with Google Maps.

Although Freilicher's apartment was on lower 5th Avenue, O'Hara imagines the beginning of

her journey on Bethune Street, though it is unclear why. Given the time of the writing (1957),

Bethune Street would have been dominated by the Bell Laboratory buildings, a 13-building research complex. In 1970, however, the Bell Labs complex was repurposed and became the Westbeth Artists Community, which still stands today. On the day that I did my own walkthrough of this poem, it was a chilly day. One of the things that O'Hara's poem doesn't fully prepare you for is the amount of construction and background noise of New York city. As I continued down Bethune and down Banks − this seemed the most likely route to take between Bethune to Greenwich Ave − I was impressed by the amount of noise that suffused the area, and anyone who has been just about anywhere in Manhattan can speak to the many different smells that one encounters. I was also impressed by the number of one-off fashion boutiques that lined the storefronts.

Figure 3.2: Bell Labs, 1936	Figure 3.3: Westbeth Artists' Community, 2016 © Google	Figure 3.4: ARIS screenshot from Bethune Street

Looking at the map on ARIS, I could see that I was nearby a few other poems: Night Thoughts in Greenwich Village − O'Hara's paean to aging and love in Greenwich − and "Poem (Now it is light)," which recurs all along 14th street, though this plaque marks its nearness in the poem to Hudson River and Pier 57, which is suggested by O'Hara's mention of sailors, the harbor, and the captain (CP 171). The relative nearness of these other poems, of course, presents a user in an ideal use-case with tempting alternative paths; because the application is not linear or directive, there is nothing preventing the user from deviating from their present poem to go and investigate another nearby. I will not, however, do that so I can stay on track with this present poem.

Continuing on the present course, I turn from Banks onto Greenwich Avenue. Walking down the street, it is still a chilly day, but I'm surprised at how many people are on the sidewalks. Relative to Bethune and Banks, Greenwich Ave is clearly more of a thoroughfare. I stop at 10 Greenwich Avenue at the site of the former Women's Detention House. During O'Hara's lifetime, the then-monumental 12-story building would have dominated the skyline of Greenwich Avenue. The House of Detention stood at 10 Greenwich Avenue for nearly 40 years from 1932 - 1971. Since O'Hara's death, the building has been demolished and replaced by Jefferson Market Garden. The skyline and look of Village Square, then has changed quite drastically.

However, it is not only the look of the area that has changed since O'Hara's lifetime; the intersection of Greenwich and 6th Avenues were also impacted by the *sounds* of the prison. In his essay "The Voices of Village Square," essayist and journalist Tom Wolfe describes other ways that the Women's Detention House would have certainly dominated the space:

"Hey, Harry!" the girl yells.

"Hey, Harry!" another girl yells.

"Hey, Harry!" still another girl yells.

Four girls, five girls, six girls yell, "Hey, Harry!"

Then one of them yells, "Hai-ai-ai-ai-ai-ai-ai-ai-aireeeee! Have you got a − − − − for

me?" [...]

The girls, these Sirens, these Voices, are all up in the cellblocks of the Women's House

of Detention, 10 Greenwich Avenue, overlooking Village Square, and, well, what the − −

, as the girls like to say, these yelling games are something to do. The percentages are in

their favor. There are thousands of kids trooping through the intersection all the time, and

eventually a girl is going to get somebody named Harry. (307-308)

The inmates who resided at the Women's House of Detention made a habit of catcalling down

onto Village Square below, which undoubtedly created an interesting soundscape relative to

present-day Village Square. Now, the soundscape of Village Square is decidedly different,

lacking the hundreds of voices catcalling from the prison looming over the streets. It sounds

more like every other street in New York City − background noises of construction alongside

both car and pedestrian traffic.

The contemporary character of Village Square is also quite different than during

O'Hara's time. Looking at the screenshot from the app, the user is still skirting the poem "Night

Thoughts in Greenwich Village" but is now also encountering several new texts in close

proximity: "Washington Square," "At the Old Place," as well as four others stacked on top of

each other at the San Remo Cafe, one of O'Hara's hangouts of the time.

| Figure 3.5: Women's House of Detention | Figure 3.6: Jefferson Market Garden, 2016 © Google | Figure 3.7: In-game ARIS screenshot |

The "Washington Square" poem recounts an afternoon in the park with Jane Freilicher and Mark Rothko (CP 83). On the other hand, being close to "At the Old Place" highlights some of the distinct changes that have occurred in Greenwich Village since O'Hara's lifetime. "At the Old Place" is a poem about going to a basement-level gay dance bar, and how much fun he had with his friends there. Thinking about this poem in relation to this space, we might also consider the presence of the Stonewall Inn just a few blocks away. While The Old Place itself no longer exists except as a phantom of queerness in O'Hara's poetry, the Stonewall Inn − which was *not yet* a queer space in O'Hara's lifetime − marks a critical turning point in LGBT history and visibility, the 1969 Stonewall Riots. In this way, even though "Poem Read at Joan Mitchell's" is not explicitly queer by its own subject matter − in fact, it is a poem celebrating *heterosexual* romance − its existence within this now-queer-marked space calls that very juxtaposition into

contrast. The poem's virtual proximity with these other queer spaces marks the poem as not-queer while calling to mind O'Hara's own queerness.

Continuing down 8th Street, off to the left I pass by the Cedar Tavern, which appears in this poem (line 36), but not at this point in the poem. It is interesting, then, that the sequence of the poem does not necessarily match the sites' arrangement in space. Walking, I am still about five blocks away from passing Cooper Union (line 31) and the Sagamore Cafeteria (line 33). I cannot help but stop at this location, however, as I pass − order or not − because of the density of intersections on this place. The Cedar Tavern is the most-cited place in all of O'Hara's work; it appears in at least five of his poems: "Poem Read at Joan Mitchell's," "L'Amour Avait Passe Par La," "Poem (I live above a dyke bar)," "The Unfinished," and "Post the Lake Poets Ballad."

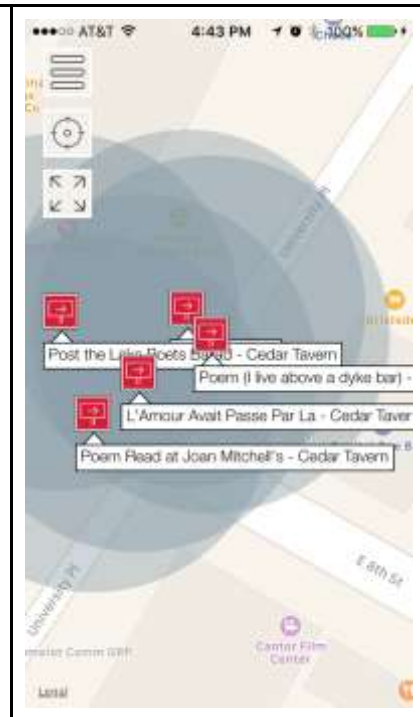| Figure 3.8: Cedar Tavern, 1959 © Fred McDarrah | Figure 3.9: CVS at 24 University Place © Google | Figure 3.10: ARIS screenshot at 24 University Place |

Like the San Remo (the second-most cited location), the Cedar Tavern was a popular hangout for the artists of the era. The San Remo was more popular with the writers, whereas The Cedar Tavern was popular with the Abstract Expressionist painters and other artists. O'Hara wrote in his essay, "Larry Rivers: A Memoir," describing the environment of the two spaces:

> John Ashbery, Barbara Guest , Kenneth Koch and I, being poets, divided our time between the literary bar, the San Remo, and the artists' bar, the Cedar Tavern. In the San Remo we argued and gossiped; in the Cedar we often wrote poems while listening to the painters argue and gossip. So far as I know nobody painted in the San Remo while they listened to the writers argue. (*Standing Still* 169)

Like Village Square with the Women's Detention House, the sound of the Cedar Tavern was part of its impact on the surrounding space. Biographer Brad Gooch writes that "the atmosphere of the Cedar was very much like that of a saloon, its Wild West rowdiness only increased by the presence of Jackson Pollock [...] The din of the Cedar regularly hit a high note with Pollock's explosions of fist-fighting or shouting. Once when he and [Franz] Kline had a brawl he tore the door off the men's room and smashed a few chairs" (204). Now, however, the original Cedar Tavern at University and 8th is long gone; the place which once drew so many artists and was a center for the bohemian lifestyle of the 1950s and 1960s has been replaced with a CVS. Not unlike the difference between Times Square of O'Hara's day (as discussed in Chapter One), there is a certain irony in the juxtaposition. What was once a seedy center for artistic pursuits has been replaced with a big-box national chain drugstore and pharmacy − symbolizing, perhaps, the ineluctable march of commercialism throughout the villages of Manhattan.

After my stop at the Cedar, walking down 8th Street I am struck more fully by this transformation of the space: the buildings are taller, lots of condos, more people. Moving into St.

Mark's Place, this three-block stretch of the East Village has been a counter-culture hotspot for almost a hundred years according to journalist and essayist Ada Calhoun in her 2016 book, "St. Mark's is Dead":

> Of late, the Santa Annas of St. Marks have been land-grabbing New York University and rent-hiking, character-free chains like Chase Bank, Chipotle, and 7-Eleven, which some locals see as antithetical to the street's aggressive weirdness. Bohemians tend to revile the new and revere the old. [...] So, too, a countercultural brotherhood maintains the gospel of St. Marks Place, a half mile that is sanctified and forever besieged by colonizers who cannot − and even must not − understand its true meaning. (xvi-xvii)

Calhoun, who grew up on St. Marks, argues not that St. Marks is well and truly dead but rather that it is dead *again*. All of the cultures and countercultures that have called St. Marks Place home in its four-hundred-year existence lament its inevitable demise when the new groups move in. In part, then, what remains after a group departs are remnants, relics, and memories.

In O'Hara's time, standing at the the head of St Marks Place were two other favorite hangouts: The Five Spot Cafe and the Sagamore Cafeteria, both on the corner of St. Marks Place and 3rd Avenue across from Astor Place. The Sagamore, mentioned only in this poem, was a favorite eatery for the New York School poets and the Abstract Expressionist painters who called the East Village home. Unlike the other hangouts like the San Remo or the Cedar Tavern, the Sagamore seems more like a place they went to actually eat, to order a "coffee and Andy," and not to argue about art.

Nearby was the Five Spot Cafe, the jazz club that hosted greats like Thelonious Monk, Miles Davis, and Billie Holiday. In the late 1950s, when O'Hara was writing about it, it was located at 5 Cooper Square, about four block down 3rd from St Marks. However, in the early

1960s, the Five Spot moved up next to the Sagamore at 2 St Marks Place. The Five Spot appears in "Poem Read at Joan Mitchell's" but not as part of Freilicher's imagined journey to Joan Mitchell's (line 23). The Five Spot also appears in two of O'Hara's other poems, most famously in his eulogy for Billie Holiday, "The Day Lady Died," and his poem, "Ode to Michael Goldberg ('s Birth and Other Births)." Now, as with so many of O'Hara's haunts, both spaces are long gone. The original Five Spot has been replaced with luxury high-rise condos (and a Crunch Fitness franchise on the corner). The Sagamore and later Five Spot have fared slightly better, although they, too, have been replaced. The Five Spot has been replaced by a body piercing and tattoo shop, and the Sagamore has been replaced by Ray's Pizza and Bagel Cafe − although, as Calhoun laments, there is a McDonald's on the other side of the street and a Chipotle only a block up St Marks Place. Also nearby, users of *Frank O'Hara's New York* will see the sites of Frank O'Hara's apartment from 1963 until 1965 − the last apartment he would share with Joe LeSueur − at 791 Broadway. Also nearby is one of O'Hara's other more famous poems, "Why I am not a Painter," written based on his reflections of Mike Goldberg's composition process at studio.

Figure 3.11: Five Spot and Sagamore Cafe, 1950s © New York Public Library
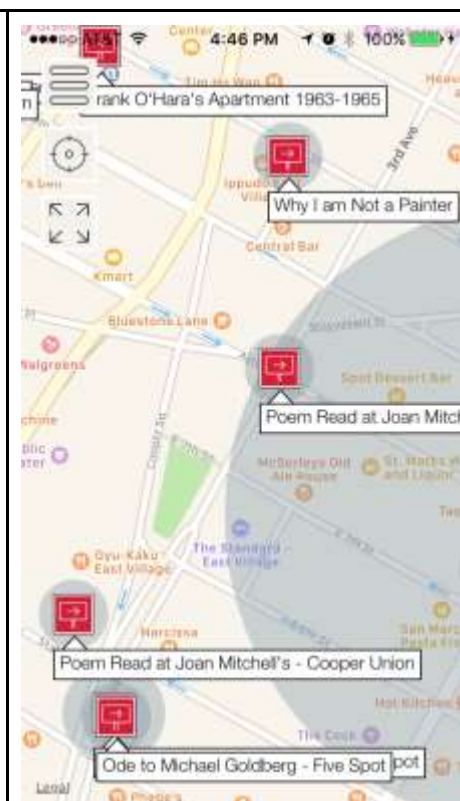

Figure 3.12: ARIS Screenshot of St. Marks Place neighborhood

Figure 3.13: 2 St. Marks Place, 2016 © Google

Figure 3.14: 5 Cooper Square, 2016 © Google

The final stop of Freilicher's imagined evening stroll is the eponymous residence of Joan Mitchell at 60 St Marks Place. Joan herself appears throughout O'Hara's poetry, both directly and indirectly; Joan's apartment and studio appear in four of O'Hara's poems, as it was someplace he would frequently spend time:

> Joan Mitchell − famous today as the top-selling female artist of all time − often hosted poet Frank O'Hara and his partner Joe LeSueur at her place (no. 60), and yelled at them if they tried to cut the party short by falling asleep before dawn. (Calhoun 95)

O'Hara and Mitchell were friends throughout his time in New York City, so it is little wonder then that so many of his poems feature her and her apartment. Unlike some of the other locations along Freilicher's walk, this block of St Marks Place − primarily a residential stretch − seems relatively unmarred by rampant commercialism that has affected so much of the rest of Greenwich and East Villages since O'Hara's time.

| Figure 3.15: 60 St. Marks Place, 2016 © Google | Figure 3.16: In-game ARIS screenshot of 60 St. Marks Place |

From this vantage, users of the app will see within a few blocks three other poems, another stop on "Post the Lake Poets Ballad" along with locations from "Second Avenue" and "Rhapsody." At Joan Mitchell's apartment, "Poem Read at Joan Mitchell's" also intersects with "Poem (I live above a dyke bar)," "At Joan's," and "Adieu to Norman, Bon Jour to Joan and Jean-Paul."

Having walked through this single poem I encountered, within a few block radius visibility, no fewer than eighteen other poems and a total of over thirty in-game plaques. This selection of poetry, however limited spatially, represents less than 20% of what *Frank O'Hara's New York* has to offer to its users in terms of number of poems and only about 10% of the total locations to visit. O'Hara's poetry densely covers both Midtown and Lower Manhattan, as well as Central Park. The poems come close to one another and intersect all across the island, and one would be very hard pressed to stand at one plaque and not have another visible nearby. Just as the visibility radii of these plaques overlap, so too do the poems. It is in this sense that I believe the spatialization of the poetry will emphasize not only the embodied experience of the user as they walk from site-to-site or plaque-to-plaque, but also the (re)creation of a virtual Manhattan through O'Hara's texts. This virtual Manhattan too becomes an inhabitable, practiceable space where users might engage with the poetry, the city, and with one another.

The next question, I suppose, becomes: "What does it do?" Now that I have provided an abbreviated example of what the experience of walking a poem through the application, I think it will be most important to consider how *Frank O'Hara's New York* functions in relation to the theories surrounding it. Looking at the application as a text through the lens of Elizabeth Grosz, Jason Farman, and Richard Coyne I argue that locative media − and, by extension, this project in particular − are uniquely able to reinscribe embodiment into digital practices and also create lasting change in the practices surrounding the understanding of space.

Theory and Practice

Embodiment and the city

In order to more fully understand how this project retunes the spaces of the city – or at least a part of it – through the combination of locative media and embodied practices, it becomes useful to first locate the body in this process. On the one hand, the bodily presence seems "obvious" insofar as there is a user, who is ostensibly a person, holding or carrying their mobile device on which the application is running. They are using bodily senses to experience not only the application but also the city around them, and most importantly, the combination thereof. In this understanding of the embodied experience of New York City, it is relevant to clarify that users engage in their experience with more than just their eyes and ears: the feeling of the sidewalk or the rumble of a passing truck engages tactile senses; the pleasant smell while passing a restaurant or puddle of unidentifiable liquid (depending on the part of town one finds oneself) might, for better or worse, activate gustatory and olfactory senses. Locating one's own body in relation to the immediate surroundings and in relation to other, more distant but knowable places, stimulates the proprioceptive senses. In this way, experiencing the city through this application has the potential to activate a bodily experience through a variety of channels.

However, "locating the body" needs to be more fully explored if we are to discuss how that body extends its boundaries outwards into spaces physical, psychical, and cultural. According to cultural theorist Elizabeth Grosz, the body exists at an intersection of many of these spaces. The body is not self-defining, nor is it defined solely by the outside, but both are necessary for an understanding of the position of the body in a way that will be fruitful for our understanding of the relationship between locative media, the body, and cultural change:

The body is [not] in any sense natural or raw, i.e., non- or presocial. Nor, on the contrary, can the body be itself regarded as *purely* a social, cultural and signifying effect lacking its own weighty materiality. [...] The body must be regarded as a site of social, political, cultural, and geographical inscriptions, production, or constitution. The body is not opposed to culture, a resistant throwback to the a natural past; it is itself a cultural, *the* cultural, product. (*Volatile* 21-23)

For Grosz then, bodies and culture are co-confirming, co-defining, and co-creating. There can be no concept of a body that does not exist within a society, but there also can be no society without the recognition of a body. A society cannot exist within a single organism, so until an organism recognizes its bodily difference from its Others, then there is no necessity to formulate a society that attempts to negotiate the respective values of those differences in order to create, ideally, I suppose, a mutually beneficial, symbiotic arrangement between bodies. Given this co-constituency of bodies and cultures, it stands to reason that changes in one would elicit changes in the other.

In dialogue with this notion of the body, Grosz also discusses a particular approach to understanding cities as a particular cultural product. For her, the city is a nexus of many kinds of discourse through many bodies, and so the position of the body and its importance to the construction of city spaces becomes increasingly relevant:

By *city*, I understand a complex and interactive network which links together [...] a number of disparate social activities, processes, and relations, with a number of imaginary and real, projected or actual architectural, geographic, civic, and public relations. The city brings together economic and informational flows, power networks, forms of displacement, management, and political organization, interpersonal familial,

and extra-familial social relations, and an aesthetic/economic organization of space and

place to create a semipermanent but ever-changing built environment. ("Bodies-cities"

244)

The sociopolitical arrangement we've been looking at so far − that is, specifically *city* spaces −

is still constructed by bodies. Even if we accept the problems of a dualistic division between

mind and body (which Grosz spends a great deal of time deconstructing), and we believe like

Descartes that the mind can only know itself, then any knowledge that can be built about

anything outside of that mind must be constructed through bodies. It is the activities of bodies,

which are observable, unlike the 'activities' of other minds which are unobservable and can be

known only by implication of the body, which perform the practices that define spaces. Thus, the

embodied activities of life are a critical part of building and regulating spaces.

In this way, by giving individuals a new way to understand their own bodies and bodily

practices within the city through locative media, and in this particular case the *Frank O'Hara's*

New York application, the hope is that users might locate a different layer of the city with which

to identify. In so doing, the reciprocal, co-constituting force of bodies and cities will allow for

incremental change in both. The combination, then, of augmented reality and Frank O'Hara's

poetry is an attempt to reaffirm the connectedness between mind and body, the possibility of a

poetic, embodied experience, and the (re)creation and (re)queering of spaces that allow for

layering and multiplicity. And though cities and poetry are two very different cultural products,

Frank O'Hara's New York aims to use bodies to connect the two − Lucky Pierre style, as

O'Hara might say − so that the user is mutually gratified by the experience both by the city and

the poetry, and both city and poem are given meaning through their connection with the user's

bodily experience.

The application itself is, of course, limited by the technology upon which it is built, and so the application also relies on its related technologies to help root the experience in an embodied one. The application attempts to pull in sight and sound as much as possible, when incorporating the poems, but also (whenever possible) audio recordings of Frank O'Hara reading the poetry aloud. Outside of that, it is the external apparatuses of locative media that the application attempts to leverage to attune this embodied experience with the user.

Embodiment and Implacement

According to Jason Farman, augmented reality is one form of locative media which is particularly adept at making connections between space and place − that is, the practices associated with a site and the geographic actuality. Citing the Museum of London's 2010 application, *Streetmuseum*, which uses the camera on a mobile device to overlay historical photographs, Farman argues that "AR applications like Streetmuseum demonstrate the ways that mobile technologies are able to imbue [places] with meaning, thus transforming a [place] by giving it a sense of [space] (40).[7] Augmented reality applications like *Streetmuseum* or *Frank O'Hara's New York* not only overlay data streams onto geographical spaces, they also point to meanings and practices that occur within or are intimately connected to those places. This level of data visualization gives the user access to new information about such practices, which in turn gives rise to a sense of implacement − an experience opposite to that of *dis*placement. Embodied implacement "locates our situated nature and our sense of proprioception with others and with objects [...] and gives us a sense of direction in a particular [space] − direction not only in

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[7] Note: Farman draws his terminology from Edward Casey's distinction between space and place as discussed in Chapter One, which is the reverse of de Certeau, from whom I draw my terms. For de Certeau "place" is a geographical position, whereas "space" is defined by practices. The brackets here are intended to keep the terminology and concepts consistent throughout this text. As previously discussed, the core concepts are identical, it is simply the specific terms that are flipped.

movement but also in purpose" (Farman 40). Through Farman's analysis, then it becomes clearer

the ways in which that augmented reality applications like *Frank O'Hara's New York* can affect

the ways in which users access and apply information overlays onto real-world spaces. It is

through this process of meaning-making that the layering effect of augmented reality becomes

most apparent because the technologically-mediated layers are permeable; a user "inhabits" each

of the distinct layers at once and can move between them. These layers − the material, the

virtual, and the informational − are at once collapsed and discrete; a user may choose to focus

their attention on any one of the layers individually, but can also experience them as a gestalt.

Of course, what makes locative media and augmented reality in particular so effective in

this case − rather than, say, a book − is the possibility of responsiveness to site specificity.

Considering the media specificity of augmented reality, part of what makes it "work" is that the

information is ready at-hand and adaptable based on the user's current embodied position. That

immediate, present, embodied experience of the user is not transferable across other forms of

media. Rather, as Farman argues, "as we are implaced, we give context to the information we

interact with," and "this information characterizes our environment and our embodied

engagement with that space" (42). Reading Frank O'Hara's poetry at home, for instance, is not

the same experience given by the embodied implacement possible through the *Frank O'Hara's*

New York application. It is, then, the embodied co-presence of practice (the poetry) with the

place that gives meaning to the space as a result of the embodied user's interaction with the site-

specific nature of the medium.

The work accomplished through locative media applications such as *Frank O'Hara's*

New York, then, is an effort *implace* the user so that they might lay down memories or associate

particular sensory experiences with the spaces that they inhabit or pass through. By bringing the

user into mindful awareness of their own bodily experiences through the evocation of the sensory apparatus − that is, through the activities of *Frank O'Hara's New York* and its related locative media technologies, users will become more front-of-mind conscious of their own embodied experiences in the world. This awareness will, by extension, "attune" themselves to the spaces of O'Hara's poetry and bring those moods with them and similarly give context to those spaces. Little-by-little, the process of attuning and re-attuning users to the spaces of the city has the potential for changing the way users engage with and consider such spaces.

Tuning and Micropractice

As we start to think about how locative media and embodiment can work together to elicit real-world (or perceptual) change, it is useful to turn to Richard Coyne's theories surrounding the concept of "tuning." Coyne defines tuning as "a set of practices by which people use devices, willfully or unwittingly, to influence their interactions with one another in places" (xvi). In this case, "devices" can cover a wide variety of technologies that extend the human sensory apparatus − everything from a calendar or timetable to pervasive digital media and beyond. For Coyne, the idea of tuning and retuning comes both out of the metaphor of sound, but also dovetails with the concepts of attunement and mood through Heidegger:

> Martin Heidegger invites [...] attention to attunement as a basic human condition. [...] Attunement is primarily social rather than a characteristic of the individual, and without it individuals cannot really lay claim to personal moods or feelings. [...] In Heidegger's philosophy the phenomenon [...] is generally a condition that precedes anything that might be explained through causes. Therefore people are not attuned to some external standard, and certainly not to clock time. It is fair to say social beings simply are attuned, a state occasionally manifested as a public mood: mourning, outrage, joy, restlessness,

expectancy, excitement, or resistance. [...] The agency of attunement [is] widely

distributed, engaging sociability, conversation, the mass media, digital communications,

and other means of cultural creation, preservation, and transmission. For Heidegger,

attunement also comes before any sense of time or space. (Coyne xv)

Much as the concept of implacement, the idea of attunement is an embodied sense of a place

both in terms of its physical but also psychical and social characteristics. It is these embodied

senses, attunements, and moods that shape understanding of a place and, in turn, shape the

practices that render places into spaces – or, by extension, re-shape one space into a different

space. Locative media, particularly when combined with augmented reality, are uniquely

positioned to present alternative histories and narratives that can change the sensory realities of

users and thus reshape the moods to which inhabitants attune.

For the purposes of this project, I will be focusing primarily on the ways in which

locative media affect a user's ability to shape and re-shape their environment through this

process of embodiment, implacement, and tuning. Coyne's metaphorical use of tuning draws on

the image of the radio tuning dial, where slight adjustments and calibrations can affect the clarity

of the output. In this way, tuning is not a process that is limited to, or even necessarily intended

to cover, large-scale adjustments. Rather, tuning attends to the kinds of micropractices that, over

time and across practitioners, affects long-term change to environments and relationships:

Tuning pervades the human animal's relationship with its environment. I adjust, tweak,

and tune my environment. I flick the light switch, turn down the electric radiator, and turn

up the stereo. With such microadjustments I shape spaces to suit my immediate

requirements and those of fellow occupants, and through operations far less costly and

requiring less foresight and planning than relocating a window, moving the fireplace, or

raising the roof. It is helpful to think of tuning as a form of constrained microdesign,

oriented to immediate circumstances. (Coyne xvii)

Locative media technology, and specifically *Frank O'Hara's New York*, give users ways of

recalibrating their environments and making these "microadjustments" that shape the

understanding of these urban spaces. By having users of Frank O'Hara's New York perform

tasks that involve their movement through and awareness of spaces and their attention /

attunement to media artifacts (the poems, the images, etc.), the application attempts to

synchronize and calibrate the user's experience to that of O'Hara and his experience of these

same spaces. These tasks are temporalized insofar as they occur in conjunction with a real-life

embodied, sensory experience of the user, but they also occur diachronically as the times and

experiences of Frank O'Hara are, obviously, in the past. However, synchronization and

calibration between individuals − that is, attuning to one another through their environment − is

more than simply a matter of temporal coordination:

> Social calibration is temporal, spatial, and sensual and works through everyday practices.
>
> [...] By this reading, human societies deploy technologies to coordinate and synchronize
>
> their activities. Devices calibrate and tune the actions of people, to their environment,
>
> certainly, but also tune people to one another through their environment. As social
>
> animals, human beings use technologies to bring themselves into line with each other.
>
> (Coyne 59-60)

Locative media technologies encourage this process of social calibration between synchronous

and asynchronous users. By providing users with certain standardized sensory inputs (poetry,

images, recordings, etc.) the application attempts to attune users to the environment through

Frank O'Hara's poetry. By extension, the hope is that over time these reattunements will bring a

community of people "in sync" with one another through these shared embodied experiences, and finally, through their implacement give new shape to and retune the environments, as well.

Examples of Other Locative Media Retuning

Before moving back into *Frank O'Hara's New York*, I think it can be both useful and instructive to see how other locative media projects have successfully retuned spaces and relationships based on these theories of embodiment, implacement, and attunement. Geographic Information Systems and Global Positioning Systems (GIS and GPS, respectively) as well as Augmented Reality (AR) are ways that mobile devices have been able to leverage the power of locative media for retuning environments and the users within them. Two such notable examples of successful locative media projects are *Geocaching* and *PokemonGo*. These two projects illustrate ways that other designers have been able to facilitate connections between individuals as well as environments through socially calibrated practices.

Geocaching and Retuning Spaces

Geocaching is a popular pastime that predates modern smartphones. Like a high-tech treasure hunt, *Geocaching* relies on Global Positioning Systems (GPS) to help guide would-be hunters to specific locations, where one will typically find some container with a logbook and sometimes the occasional goodie: "*Geocaching* is a real-world, outdoor treasure hunting game using GPS-enabled devices. Participants navigate to a specific set of GPS coordinates and then attempt to find the geocache (container) hidden at that location." (geocaching.com/guide) The rules of *Geocaching* are fairly simple: One user hides a container or cache out in some public space (there are many guidelines for the ethical and legal rules for this part) and publishes the GPS coordinates to the Geocaching.com website. Other users, using their GPS receiver − which,

nowadays is usually done through a geocaching app on a smartphone − can just visit the

Geocaching.com website, enter a postal code, and find the coordinates for nearby caches. Then,

taking their receiver out into the world, the hunters begin the hunt. Inside the cache, the treasure

hunter can sign the registry, return the cache to its hiding place, and log their discovery on the

website. If there are goodies inside the cache (often small trinkets like buttons, pins, etc.) the

hunter can take something out, but it is also considered polite to return something of at least

equal value.

According to its homepage, *Geocaching* in its most modern form really came in the early

2000s after the United States federal government removed the "Selective Availability" feature

from GPS satellites. This feature, which essentially encrypted GPS signals, purposefully limited

the accuracy of most GPS receivers and limited access to GPS information to primarily

government and military entities. By removing selective availability in May 2000, GPS became

publically available and commercially viable, with a broader user-base now gaining access to

location-based information (about/history.aspx).

With personal GPS systems' sudden new accuracy, many people who had access to

receivers began brainstorming all the possible new uses for this technology. Within days of the

May 1, 2000 removal of selective availability, Usenet member David Ulmer posted to the

sci.geo.satellite-nav group a challenge and a test: to find his hidden "GPS Stash" near Beaver

Creek, Oregon − N 45° 17.460 W 122° 24.800 − using only their GPS receivers. Within the

month, user Mike Teague had discovered Ulmer's stash and began compiling other GPS Stash

coordinates from Usenet onto his personal website and started the "GPS Stash Hunt" listserv. As

of April 2017, Geocaching.com boasts a database of over three million geocaches on planet

Earth − as well as one on the International Space Station − and a userbase of over seven million (Kettler).

The hybrid space associated with geocaching practices illustrates the ways in which the embodied experience of users interfaces with the technology. Farman discusses the ways in which the practice of geocaching reaffirms the sensory-inscribed body in locative media:

> Movement across the augmented landscape − and the proprioception of the self in relationship to that augmented landscape and technology that creates the mixed of reality space − is how gamers are able to successfully locate geocaches and log their visits. [...] Users who enter the augmented landscape of GPS data also enter a realm that requires a different mode of embodiment, one that depends on a sensory-inscribed convening of bodies, technology, and material space. (83)

Players must learn to locate themselves in relation to the actual, material landscape of the areas they are exploring while also learning to navigate that space relative to the device-mediated version of that same landscape. The GPS coordinates of the space are not 100% precise, particularly when users are playing in areas off the beaten path, and so the player must move between the two worlds, where they experience their sensory-inscribed embodied self in space with the checking and re-checking of one's position in the virtual space shown on the map. Both of these spaces *require* the embodied and implaced experiences of the users in order for their production to be realized. Without a body to experience the material plane, the resulting lack of implacement means there is no context given to the empty place, and so it remains unspatialized. The reverse is also true: without a body to move through material space, the virtual space of the GPS coordinates lacks the proprioceptive experience of a user to give context and meaning; it instead remains a datastream without spatialization. To think of it another way: Even if there is a

perfectly rendered virtual world, with every tree and hill carefully mapped, without a sensory-inscribed, embodied user to experience it, it cannot become a virtual *space*; it exists only as a virtual *place*.

In contrast, Richard Coyne addresses the social practices of *Geocaching*, which stem from that embodied sensory experiences of the users, and requires them to attune to one another as well as the environment:

> Participating players seek out these caches, the locations of which are published as GPS coordinates. Players may then take items from the container and leave others. They put an entry in a logbook in the container and discuss their adventures on the Internet. There is usually some mystery involved or instructional narrative about finding the cache. That GPS coordinates are rarely precise enough to pinpoint the cache in all terrains and environments enhances the quest. The activity tests the players' sense of trust, that other players, or anyone else who happens on the cache by chance, will not plunder it. The social aspect is further manifested as a commitment by geocachers as a group to preserve this trust. (170)

In this way, *Geocaching* is also a technologically-mediated social calibration practice that connects users across the globe as players. As a social calibration practice, users continuously shape and reshape their connections with other players, even when they may never come face-to-face with the other players. As in many games, the players must develop a mutual trust and respect for the rules of the game in order for the game to continue being played. Johan Huizinga describes this as the "magic circle," a space of practice in which a game occurs:

> All play moves and has its being within a play-ground marked off beforehand either materially or ideally, deliberately or as a matter of course. Just as there is no formal

difference between play and ritual, so the 'consecrated spot' cannot be formally

distinguished from the play-ground. The arena, the card-table, the magic circle, the

temple, the stage, the screen, the tennis court, the court of justice, etc, are all in form and

function play-grounds, i.e., forbidden spots, isolated, hedged round, hallowed, within

which special rules obtain. All are temporary worlds within the ordinary world, dedicated

to the performance of an act apart. (10)

In order for a player to remain within the virtual play-space of the game, there is a tacit

agreement that these rules will be obeyed. The rules of a game like *Geocaching* are really no

different than any other game in which concepts like "sportsmanlike conduct" are continuously

reinscribed between players. A player who does not respect the rules of the game may find

themself on the "outs" with the other players, unwelcome in the virtual play-space; in the case of

Geocaching, their caches may be reported and removed from the database, or their logs might be

scrubbed. This shared belief in the "sanctity" of the play-space is socially constructed, and in

asynchronous games like *Geocaching*, the trust is enforced in virtual rather than material spaces,

so the social calibration is just as technologically mediated as the play itself.

As a user's relationship with the practices of geocaching change, so too does their

relationship with other users and their environment change. In the *Geocaching* guidelines about

placing caches, users are encouraged to not place their geocaches randomly, but to instead to

give serious consideration about the reasoning behind a particular spot: "When you go to hide a

geocache, think of the reason you are bringing people to that spot. If the only reason is for the

geocache, then find a better spot" (about/guidelines.aspx). In this way, one can begin to see the

way in which locative media are not simply concerned with space in an abstract sense but in a

very particular sense; the nature of the space (or the user's interpretation or embodied experience

of that space) directly informs its presentation as a geocache location. Users are encouraged to consider the importance of a particular hiding spot, because of a personal significance, a cultural significance, or even a particularly sensory experience such as a particularly scenic vista. The geocache itself, then, reinscribes the cache owner's embodied experience of the space through its interactions with other players, whose own embodied experiences are reinscribed and logged through the *Geocaching* web interface. These cache sites are given their meaning through the cache-owner's implacement in that space, and later by the implacement of the cache-hunters, as well. Over time, as a result of this embodiment-to-implacement, the users reattune to one another through the cache site, but in many cases the sites themselves are re-envisioned by their visitors.

Much like other locative media, geocaching as a practice has the possibility of real-world impact, using the technology to change the way users engage with space in the world. As these users developed relationships with one another and with the spaces in which they practice, the community began to rally around a mission to clean up and maintain the public spaces of practice. Since 2002, the *Geocaching* community has come together for a twice-yearly event called "Cache In Trash Out" (CITO) in which local members go to public parks, beaches, and other cache-friendly locations to clean up the spaces. These events can last anywhere from a few hours to a few days. The April 2015 event had nearly 18,000 registered attendees around the world (Alex). The April 2017 event has scheduled events in over a dozen countries across North America, Europe, and Asia. In this way, the community that has been built up from this particular locative practice has become engaged in various sorts of conservation and clean-up efforts, all based on a shared spatial, locative practice. Over time, the practice of geocaching and its users has resulted in new micropractices that ultimately change the users' relationship with the spaces in which they live and play. Since its inception, CITO as a practice has changed to

incorporate other micropractices, such as including CITO-marked plastic trash bags inside geocaches alongside their logbooks to encourage users to keep cache-friendly spaces clean even outside of designated events.

While the organizers have not necessarily kept track of the amount of actual trash accumulated from the CITO events, the number of geocachers checking in for the events has increased steadily over the years since its inception, from 1,200 users in 2003 (MissJenn) and up to nearly 18,000 users in 2015. These micropractices have built up over time within the community, and the users within that community have changed their relationships with the spaces that they interact with in a very real, material way. Alongside the geocaching itself, these community practices mean substantive changes in the ways the users consider their relationships with the spaces. Like other forms of locative media, the technology becomes a way to reinscribe embodied practices mediated by digital forms.

PokemonGo and Retuning Spaces

Augmented reality is another way of using locative media to retune space by facilitating different ways of interacting with the virtual environment as an extension of the material environment. Augmented reality differs from other forms of virtual reality in that its primary function is not to create a virtual space that is entirely distinct from the material space, but rather to create a virtual space that overlays material reality, creating an in-between or mediated reality. The technology, then, becomes an interface that places virtual objects over real spaces. While augmented reality has existed in various forms over the years, most recently it has returned to the public sphere with a vengeance with Nintendo's *PokemonGo*.

PokemonGo is based on Nintendo's highly-popular and long-running *Pokemon* franchise, which began in 1996 with the release in Japan of "Pocket Monsters: Red and Green" on the

Gameboy handheld console; it has since spanned seven core titles along with dozens of spin-off titles, a comic book series, a trading card game, an animated television series with over 900 episodes, and nineteen feature-length films (Carlisle 563). The basic premise is fairly consistent across all these media: a young, would-be trainer travels the world battling and capturing monsters (the eponymous pokemon), which range in appearance from mice that shoot lightning, to fire-breathing dragons, to spirits that animate household objects (seriously). Throughout the gameplay, the trainer battles stronger and stronger monsters and has duels with other pokemon trainers in an effort to become a world champion pokemon trainer.

In July 2016, Nintendo, along with game developer Niantic, released *PokemonGo* for smartphones. This version of the game replicates many of the same tropes from previous games, except this time the player uses the real world as their monster-hunting grounds. Building off of the infrastructure of their previous augmented reality game, *Ingress*, Niantic re-envisioned the world through the lens of *Pokemon*, including wild pocket monsters to capture, gyms to battle other trainers, and game objects called pokestops. The player creates a custom avatar and moves through real-world spaces that overlap with the game spaces; the player's movement is tracked through GPS and set to match with the in-game map.
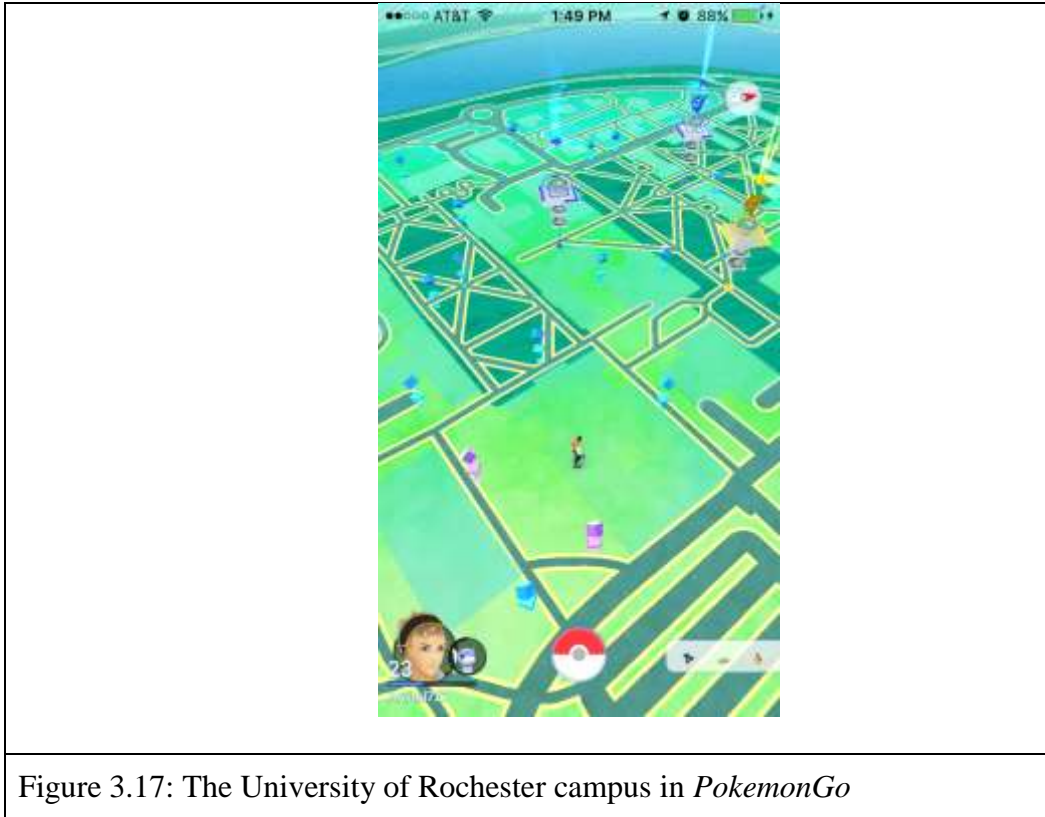
Figure 3.17: The University of Rochester campus in *PokemonGo*

The in-game map is a fairly accurate remediation of the real-world map, including streets,

buildings, and bodies of water (although not names of places or, interestingly, other players). The

player's avatar is at the center of the map and will move around the map corresponding to the

player's real-world location, usually accurate within a few meters, depending on the signal. Like

many of the other locative media, the gameplay and interface keep the representation of the

player's embodied real-world position as central. This focus essentially reminds the player in a

subtle but constant way that their physical, embodied, sensory experience is a core part of the

game.

As the player walks around, they will encounter wild pokemon on the map, which they

can engage and attempt to capture by tapping on the screen. Tapping on the nearby creature,

which must be within a few meters at most to be visible, brings the player to the capture screen,

which can access the smartphone's camera to create an overlay of the game functions onto the image of the player's physical space:
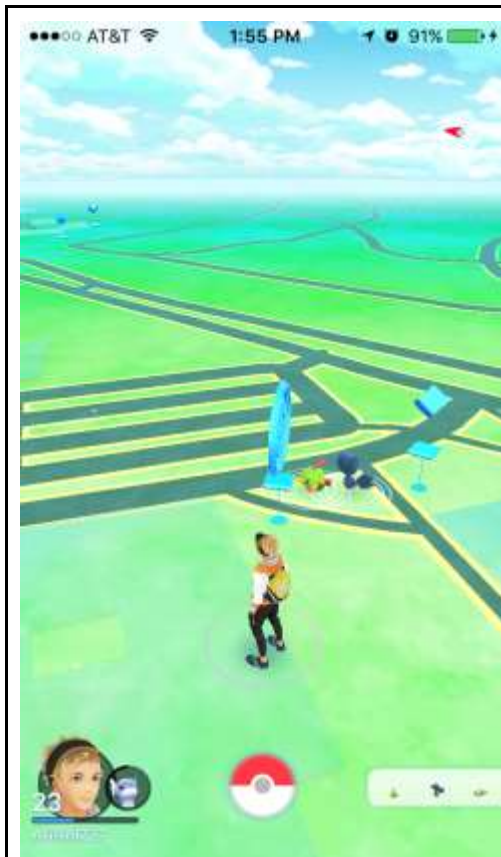

Figure 3.18: Wild pokemon at a pokestop outside of my office.	Figure 3.19: Augmented reality overlay of a wild Murkrow "in" my office.

These kinds of overlays really define augmented reality as a genre of locative media. By putting the game world in productive interaction with the physical world, both its representations and its physical spaces, augmented reality creates another mediated space. The player's physical, embodied, sensory, experience is simultaneously drawn towards the game world, while the game world is also drawn towards the physical world.

The gameplay itself has several features that serve to reinscribe the user's embodied experience while playing. Aside from the game's GPS and augmented reality functions, the

game also allows players the chance to collect rare pokemon by hatching monster eggs. These eggs, sometimes picked up when resupplying at a pokestop, come in three sizes corresponding to the potential rarity of the pokemon inside: eggs may be 2km, 5km, or 10km, and the larger the size, the rarer the pokemon that may come inside. Notice, however, the measurement for the "size" of the eggs: kilometers. In order to hatch a monster egg, the player must walk a distance commensurate with the egg's size. So, to hatch the egg with the greatest chance at a rare monster, the player must walk a travel ten kilometers. In order to reinforce the importance of re-embodiment, the game has several failsafes to ensure that the body is centralized. First, the distance traveled is not based on a pedometer or accelerometer (meaning one cannot hatch an egg while running in place or on a treadmill); instead, the application uses the GPS (again) to track the player's movement through space − and given the current accuracy of GPS technology, the game remains fairly accurate in its measurements. However, the accelerometer affects the measurement in one very important constraining fashion: if the user travels more than 10.5kph, the game stops tracking that travel. This limitation is primarily meant to keep users from playing *PokemonGo* while driving, both for their safety and because it keeps the focus on bodily practices. And while a user may still have have an embodied experience by the definition I have been working with which is *also* mediated through a technological apparatus, the gameplay of *PokemonGo* places a premium on the reinscription of direct bodily, sensory − particularly kinetic or proprioceptive − experience.

In terms of re-tuning spaces, however, the *PokemonGo* really shines when one looks at other core gameplay objects: most notably the pokestops and gyms. Looking back at Figure 3.17 above, the pokestops are the smaller either pink or blue icons, and the gyms are the larger multi-tiered structures. In the game, pokestops are places where players can visit to restock their

hunting supplies and often find wild pokemon. The gyms, on the other hand, are where players can encounter and battle other players in an effort to "control" that place, which provides in-game benefits. Their augmented reality features, however, are what really make them interesting to consider relative to leveraging these features for reflecting real-world changes.

Figure 3.20: The basic pokestop interface	Figure 3.21: The detailed pokestop interface

The pokestops and gyms correspond to particular notable places in the real world; in this case, the pokestop is "attached" to the GPS coordinates and image for a statue on University of Rochester's campus, The Meliora Madams. With each pokestop and gym, the game provides an image and detailed description of the location in question. According to the *PokemonGo* official FAQ, pokestops and gyms "are created from historical sites, public artwork, and user-designated locations." Like geocaches, these locations are selected not arbitrarily by the computer algorithms, but by actual users based on their own embodied experience of particular spaces. The

pokestops and gym might stand in for local hotspots ranging from street art to libraries to local restaurants − while I am sure there *are* franchised or chain restaurants that serve as pokestops *somewhere*, the general ethos favors local restaurants. The ability for users to add new pokestops and gyms has been closed since the game's inception − particularly given the huge influx of players. However, the pokestops and gyms were not added by *PokemonGo* players, but earlier.

When Niantic constructed the game for *PokemonGo*, much of their augmented reality data was built out from their previous augmented reality game called *Ingress*. This game never quite achieved the level of popularity that *PokemonGo* has − lacking one of the most powerful IPs in gaming − but it gave Niantic a foundation from which to build. The pokestops and gyms correspond to what were called "portals" in *Ingress*. Much like their functionality in *PokemonGo*, portals were in-game objects that provided with players supplies and served as contested spaces. Throughout the early years of *Ingress*, players were able to nominate new portals based on a series of criteria "that help Agents discover and enjoy their community":

High-quality Portal candidates are those that help Agents discover and enjoy their community, such as:.

- A LOCATION WITH A COOL STORY, A PLACE IN HISTORY OR EDUCATIONAL VALUE
  - Interesting story behind the location/object
  - Historical significance (apart from just being old)
- A COOL PIECE OF ART OR UNIQUE ARCHITECTURE
  - Statues, paintings, mosaics, light installations, etc.
  - Venues that showcase fine art (e.g., performance art theaters and museums)
  - Buildings designed by renowned architects/structures famous specifically for their architecture
- A HIDDEN GEM OR HYPER-LOCAL SPOT
  - A popular local spot that you would take a friend visiting your community for the first time
  - A popular spot where locals gather, but may be lesser-known outside the community
  - Tourist spots that showcase local flavor and culture and that make your city/neighborhood unique
  - More off-the-beaten-path tourist attractions (i.e., if you weren't a local, you wouldn't necessarily know to go here)
  - Adventurous tourist attractions - think lookout towers, observatories, signs or markers atop mountain peaks, etc.

In addition to using the above acceptance criteria, we often add candidates that are a special nod to industries and networks that connect people around the world, just as Ingress connects Agents around the world. These include:

- PUBLIC LIBRARIES
  - A nod to education and discovery, cornerstones of Niantic & Ingress
  - Includes little free libraries, provided they are not on private residential property; does not include mobile libraries
- PUBLIC PLACES OF WORSHIP
  - A nod to the other worldly, which is integral to the story of Ingress

Figure 3.22: Image of the criteria for nominating a new portal or pokestop

These criteria indicate a very clear intention at Niantic to make explicit connections between players' embodied and social experience of spaces with the in-game content, and most of the portals from *Ingress* were transported right over into *PokemonGo*. As much as the goal of the game is to engage with capturing locations or monsters, on a larger level the games encourage players to engage with their physical environment by discovering and exploring their communities. In this way, one of the primary aims of these games − both *Ingress* and by extension *PokemonGo* − is to reshape (retune) the users' relationship with the spaces that they inhabit.

In *PokemonGo*, players can also use what are called "pokemon lures" at a pokestop. These in-game items create a field around a given pokestop, intended to draw extra pokemon to the area for capture. In practice, though, the lures are also designed to draw other *players* to the space:
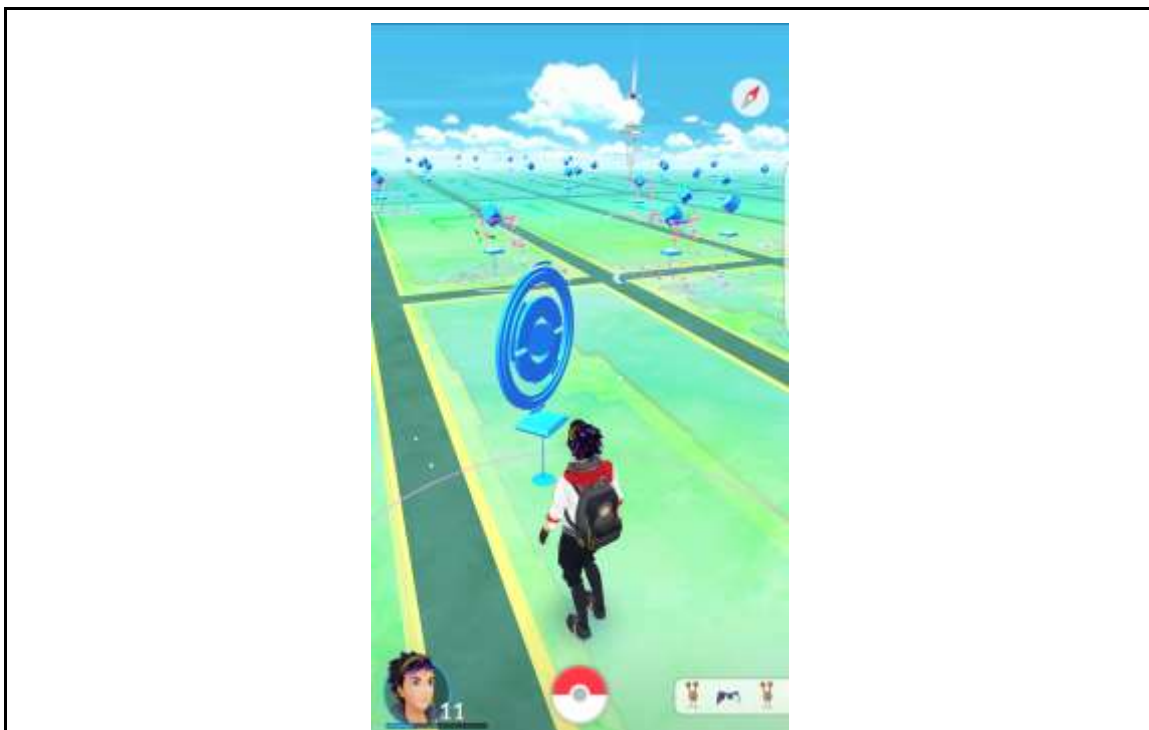

Figure 3.23: Pokestop without lure; pokestops with lures in the background.

Unlike most player actions in *PokemonGo,* which appear only on the screen of a single player at a time, pokemon lures become visible to all nearby players, indicating the increased rate of appearance of pokemon. In most cases, placing a lure at a public pokestop draws crowds of players, encouraging interaction between players.

Since its release *PokemonGo* has had a measurable impact on many communities across the world; the popularity of the franchise has made the game extraordinarily popular in Japan, Australia, and across all of Europe and North America. In response to the game's immense popularity and its reach across public spaces, there have been many examples of businesses and other institutions leveraging their status as pokestops to draw in customers. For example, in Rochester, NY, a local gay bar, The Bachelor Forum, ran several drink specials for *PokemonGo*-playing patrons:
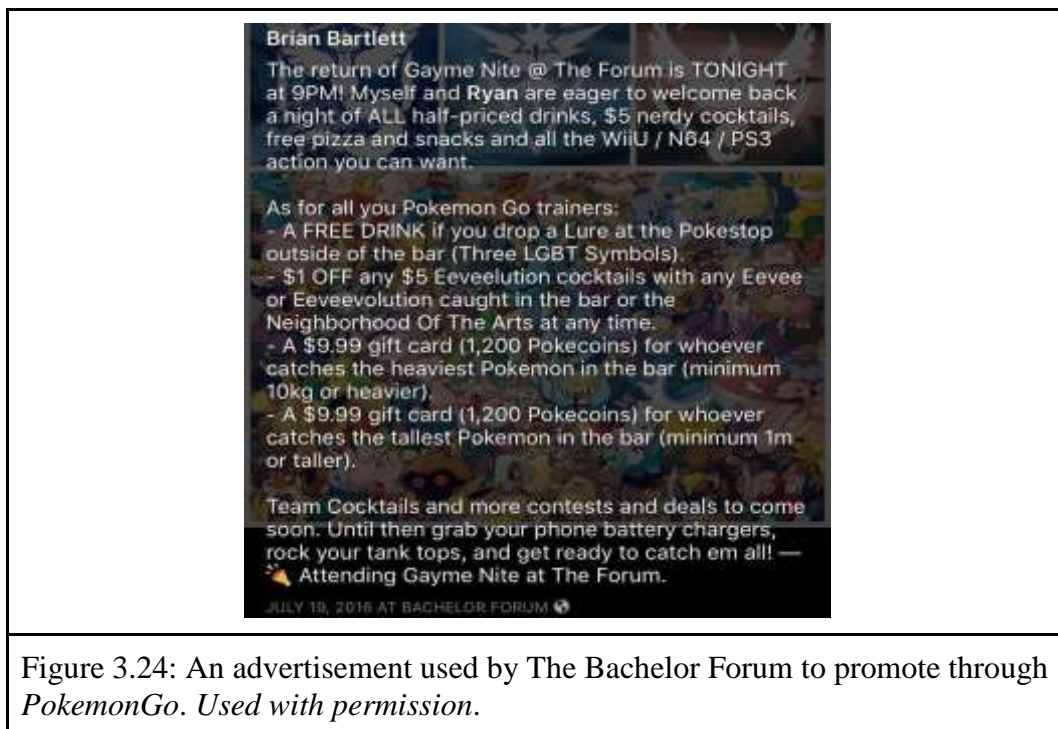

Figure 3.24: An advertisement used by The Bachelor Forum to promote through *PokemonGo. Used with permission.*

By inviting and rewarding players for placing lures, these business owners are hoping to attract new patrons into the real-world space via the game mechanics. In this way, players and non-

players alike might find their interactions with the physical spaces around a pokestop retuned, in some cases drastically. The reach and impact of *PokemonGo* was so huge in relation to businesses, that online review site, *Yelp*, began providing a search filter for "pokestop nearby" (Yelpblog). As of April 2017, Yelp continues to provide that functionality.

In this way, the users outside of the "magic circle" as defined by Huizinga are still able to leverage the power of the virtual world in order to facilitate "actualized" change in the real world; businesses use the mechanics of the game to draw patrons (advertising themselves via the "Pokestops" placed in their immediate vicinity). In terms of augmented reality and locative media, suddenly the boundaries of the magic circle become more permeable, as many spaces now have the potential to be within one person's "magic circle" while another person remains unaware of it. In the case of *PokemonGo* and its ability to retune spaces, however, individuals who may or may not actually be players of the game can use game's mechanics to retune the relationship between the players and the game spaces.

PokemonGo has affected real-life, material, embodied change in a way that is different from previous non-AR digital games. While yes, a game like *World of Warcraft* has certainly effected cultural change, it would be difficult to argue that it materially changes the way that players and non-players interact with the material, mappable world. While *World of Warcraft* has become a cultural phenomenon and affected cultural change insofar as it has continued to bring genres and forms like the MMORPG and online gaming to a broader audience, by contrast, *PokemonGo,* by its very nature as an augmented reality game changes the way the players interact with their environment. The augmentation and the virtual artifacts change the way that users *sense* their actualized world by raising awareness of spaces and features within spaces − even a local player may not know, for example, the existence or significance of a particular space

until they encounter it through a pokestop. In this way, the augmented reality can retune the

spaces by resurfacing particular features that are otherwise lost in other kinds of maps, including

mental maps shaped by everyday embodied sensory experiences.

Frank O'Hara's New York and Retuning Spaces

Unlike applications like *Geocaching* or *PokemonGo*, which both exist within urban

spaces, *Frank O'Hara's New York* is specifically built around concepts of the city and trying to

(re)define what the city is and how one relates to it. What this locative media project builds in

distinction to *Geocaching* or *PokemonGo*, then, is an interface by which the user in the material

space accesses the virtual Manhattan created through O'Hara's poetry. For critics like Grosz, de

Certeau, and Coyne these urban space and the construct of the city influence the flows of bodies

within their boundaries, and in so doing change the way in which individuals are attuned to one

another. By being mindful of these particular nuances of the "urban," *Frank O'Hara's New York*

uses the structure and flow of cities and bodies to shape and reshape spaces and change

relationships between individuals. Richard Coyne describes the way that cities, bodies, and

language interconnect and mutually inform each other:

> The autonomy of the urban crowd suggests the metaphor of the city as organism. Think
>
> of the properties of an organism: alive, self-determining, willful, growing, changing,
>
> sentient, in an environment, and in a complex relationship with other organisms. A city
>
> may suggest other entailments: a human construct, an overlay of models, historical,
>
> governed, subject to laws, which houses people, and has functions. [...] How are these
>
> concepts calibrated one with the other? How do critics, planners, and inhabitants calibrate
>
> organism with city and city with organism? This tuning is a two-way process. It is also a

linguistic question, and an incremental linguistic operation. Terms are adjusted and

configured to make sense of the comparison. (63)

Like Grosz, Coyne sees the city as a nexus of interrelated and layered concerns both in relation

to practices that occur within urban spaces, as well as the powers that control those spaces. By

interjecting a new way of re-envisioning urban spaces into any of those elements, one can begin

the process of reshaping the urban milieu. *Frank O'Hara's New York*, then begins with the

"linguistic question" through poetry and poetics − even though, perhaps this is not the starting

place for a user, it was certainly the starting point for the application itself − and moves into the

question of bodies. Once the poetry is embedded within the application, the embodied experience

of the user, then, becomes the new locus of meaning. The users' experience of the spatial

operations of the application not only shape their own memories of the space, but also leave

traces that can further shape the experience of others.

When combining these many concepts surrounding embodiment, locative media, and

spatiality, at first glance it might seem as though poetry is an unusual venue for exploring such

topics. However, the genre of the "walking poem" has existed for centuries, and carries with it

some generic conventions and approaches that make it particularly suited for pulling together all

of these concepts into one place. Michel de Certeau argues that such poems work so well

because their conventions exist at the boundaries between material and virtual spaces:

The long poem of walking manipulates spatial organizations, no matter how panoptic

they may be: it is neither foreign to them (it can take place only with them) nor in

conformity with them (it does not receive its identity from them). It creates shadows and

ambiguities within them. It inserts its multitudinous references and citations into them

(social models, cultural mores, personal factors). (101)

Here, de Certeau indicates the ways in which the walking poem functions well for exploring the combination of spatiality and society because of its boundary-blurring status. A poem is not bound to a spatial setting (not site-*specific*) the way an inscription on a building might be; on the other hand, the walking poem still draws some power while within that space (still site-*aware*). In this way, these poems bring the personal and social into conversation with the spatial. While not all of O'Hara's poetry falls specifically within this genre, the poems too exist at its periphery. By pulling the material spaces of Manhattan into the poetry, O'Hara is leveraging the site-awareness of his own personal, embodied experience and putting it into context based on those spaces.

There is, of course, a temporal factor here as well. As I have discussed previously, part of what this project does through O'Hara's poetry and through the application is an attempt to rediscover the multilayered pasts of Manhattan. Reading O'Hara's poems in a contemporary, twenty-first century context while standing in a twenty-first century space is an attempt to collapse the two eras into one spatialized experience. The images at a given site that accompany the poems further reinforce this process of rediscovery, bringing to light the hidden stories and unearthing buried pasts. However, a similarly remediated codex text would not have the same degree of power to do so, and so the technologies associated with locative media help draw these concepts closer together.

Remediating the genre of the walking poem (and its associated forms in O'Hara) into locative media opens up the possibility for further exploration both of the poetry *and* the spaces. Remediating these poems into a locative media context allows the user to position themselves at the center of the network of the personal, the poetic, the historical, and the spatial. As Farman argues:

> The interface of the mobile device serves[...] in positioning the user at the nexus of the individual and the community while simultaneously involving both audiences in the process of signifying place. This process of capturing history and involving readers in the process of enacting that history in a site-specific way is a common theme that has run through locative narrative projects since their inception. (123)

Even though *Frank O'Hara's New York* is not a strictly narrative text by itself, its intention is to convey a particular narrative about O'Hara's relationship to the urban space. Through locative media, then, this narrative places the user at the epicenter of this narrativization of the poetry and of the space. Their experience is personal and embodied as they traverse the paths throughout the city, and through those embodied experiences, the spaces through which they move are re-seen and re-shaped. By moving through these spaces, seeing these images, and reading these poems, the users become critical to the re-signification of Manhattan.

While Frank O'Hara might not have as much mass market commercial appeal as *Pokemon* or the longevity of *Geocaching*, other forms of augmented reality have the potential of retuning spaces by using the digital mobile interface to alter the sensory experience of users, and thereby change their embodied relationship to the actualized world via the artifacts in the virtual world. In the case of *Frank O'Hara's New York*, by superimposing the poetry onto a virtual map that corresponds with the actualized world, a given user has new sensory awareness that has the potential to change the user's relationship with the world. Broadly speaking, *Frank O'Hara's New York* reinscribes embodied experiences with its users and hopes to retune the spaces of Manhattan, resurfacing an awareness of its multilayered pasts. The application does so through particular sets of tactics involving movement, urban markup, and mapping.

Movement

Perhaps the first and foremost feature that empowers locative media in this way is its focus on movement in space. On the one hand, this movement emphasizes the bodily or sensory experience of the world that puts the embodied subject at the center of its work. In this way, locative media satisfy Grosz's assertion that bodies are not apolitical, ahistorical, or passive; rather, bodies are perhaps *the* site of political, sexual, economic and intellectual contestation (*Volatile* 19). This list of contestations might be similarly expanded to include technological and spatial struggles, as well. By reinforcing the idea that the body is central, and the experiences of actual bodies are important, locative media give individual users a personal stake in the process of shaping and reshaping the spaces through which they move. The user's movement through the city is an integral part of the experience and the political/artistic/critical endeavors of the project; it is a core feature of the application, and the user's movement is central to the shaping and reshaping of the city spaces.

In discussing the relationship between movement and this process of spatialization, Mark Hansen wonders:

> How and why, exactly, can GPS technology re-organize space into another space, into spacing itself? It can do this because it facilitates a virtualization of planes of information, which is equally to say, a passage between time and space, a mutual contamination of time by spacing and of space by duration or delay [...] Put another way, the GPS network restores the originary condition of space, its originary composite with duration, the name of which is movement. (Hansen "Movement and Memory" 1216-17)

In *Frank O'Hara's New York*, the "planes of information" being virtualized involve the remediation of the poetry's spatial and temporal content and bringing layering it on top of the

user's experience. The spatial and temporal experiences merge through movement: in this reading, stasis reflects a spatial component, but not a temporal one, and it also distances the experience from an embodied, sensory experience, which must also be temporal. Or, as Coyne puts says quite succinctly: "In these respects, walking, roaming, and navigation are suggestive of the primacy of bodily movement, of mobility ahead of stasis" (158). In this way, by having users *move through* spaces rather than simply *be in* spaces, locative media reinscribe the sensual experience of the body and restores the temporal element of duration; the user's time spent in a given space is necessarily of a limited timeframe. By reinscribing the sensory and temporal experiences (which are key elements of embodiment), locative media allow for implacement, which in turn creates spaces by contextualizing places in relation to bodies.

However, *Frank O'Hara's New York* does not leave the individual floating aimlessly. Giving the user a virtual space to navigate is part of how the application achieves its functions. The virtual space has already been populated with landmarks and crossroads, with the virtual plaques standing in as points of interest, suggesting paths without mandating them. As above, when a user stands at 60 St. Mark's Place, the site of several poems like "Poem Read at Joan Mitchell's," they will also see only a block-and-a-half away the poem "Rhapsody," at 9th and 1st in one direction, and the "Second Avenue," B&H Dairy equidistant in the other direction. Looking at the street before them as well as the map on the application, the user will be able to make the *choice* to navigate in one direction or the other, travel to a more distant area, or continue on the course of a single poem, as I did. The system of virtual plaques overlaid onto the GPS map interface creates a culturally and socially determined navigation system for the user to interpret. The users, then, must use their own sensory apparatus to move between these

signposts, as indicated by the virtual landscape, translating them into a material movement. In some respects, this is perhaps a long way to describe the process of navigation in general:

> [N]avigation is a social practice rather than an individual, private process. Movement through space is also opportunistic—often drawing on arbitrary reference points, cues from the environment, and devices to hand—and is therefore tactical as well. Tactics for moving about amplify the role of mobile media in exploiting the small increment and tuning place. (Coyne 143)

Navigation is a negotiated movement through a social space, with a social understanding. Even in its most rudimentary forms, learning to navigate is directed by socially calibrated forms of knowledge, whether the cumulative years of wisdom guiding navigation by the stars or whether the socially constructed urban landscape and its systems of transportation. By moving through and navigating these spaces, users are involved in a large-scale social calibration practice by which each individual shapes − incrementally − a perceptual reality, which when layered over time determines how a space is considered and used.

This shift in perspective and perception is at the root of the practices of walking, both in the walking poem and in the embodied practice of walking. An individual moves through space, and through that embodied experience, their perceptions change as they are literally (and later, figuratively) able to see a particular space from a different "angle"; that is, the more kinds of sensory input a user has access to about and within a space, the more it can change their perception of that space. Although the perceptual shift might seem minor, it is representative of the incremental process of tuning a space, and from a phenomenological perspective, it is the stacking of layer-upon-layer of sensory perception that we, as social beings, construct spaces and

construct realities. Thus, the practices of walking (and its associated poetics) pair well with locative media to facilitate tactics that contribute to the re-shaping and re-vision of spaces:

> The prosaic practices of walking about typically occupy the interstitial sites of uncertainty, where positions are refined, and deviations compounded. Sociable beings tune their relationships to place and others by adjusting their positions, and the simple act of walking implicates tactics. Human beings are tactical creatures, evident in their investments in unassuming as well as conspicuous technologies. Movement through space is opportunistic, drawing on cues, tags, labels, and devices to hand. Tactics for walking highlight the role of mobile media in exploiting the small increment in negotiating non-places, and in the tuning of place. (Coyne 167)

Even despite the density of coverage of sites throughout Manhattan, walking with *Frank O'Hara's New York* means that most of the time spent is in these interstitial spaces when a user is walking from one site to another. The navigation through these interstitial spaces is left up to the reader, drawing on the clues and cues from the application. The app, however, makes no recommendation for a specific route through the area and does not give directions from one site to another. This agency in movement, alongside the call for mindful awareness of the user's sensory experience, shapes the understanding of the spaces, giving them a new context relative to the purposefulness of the user's tactics.

Tagging and Urban Markup

As users move through the spaces of Manhattan, with *Frank O'Hara's New York*, they are also participating in re-envisioning and re-shaping the urban landscape. One of the ways that this process occurs is through the claiming of spaces within the city through tagging and urban markup. In the context of this project, I will treat tagging and urban markup as two slightly

different but integrally related processes. On the one hand, I will refer to tagging as a shared creator and user function in which virtual spaces are "tagged" with digital content that augments the real world. In the case of *Frank O'Hara's New York*, the in-game plaques are a "tag" that supplements the real-world through a virtual map. These landmarks and sites serve to mark the spaces as points of navigation by users as well as to tag the space as it relates to a particular poem. On the other hand, I make a distinction from "urban markup" that is a user-driven *form* of tagging, which gives agency for the players to define the environment above and beyond the limitations set by the content creator.

Fundamentally, both tagging and urban markup play an important role in the creation and re-creation of space through locative media. Both functions are ways of using digital media to add context to a space and define the practices and associations of that space:

> As further evidence of their social and spatial role, it seems that tags are used to assert claims on territory. [...] What is the role of tags in the articulation of space? The tags of graffiti artists can be thought of simply as claims on the spaces in which they are placed. As such, graffiti tags are analogous to the trail of scent left by animals to mark territory, or the territorial call signs of birds. Imposing one's own tags on an environment is a way of claiming space. (Coyne 121)

In this way, as the creator, by tagging the various sites associated with Frank O'Hara's poetry, I am attempting to apply a particular definition of those spaces relative to the re-shaping I would like to see in that space. One advantage of digital tagging is that it is a way to "claim territory" that more clearly allows for the simultaneity and layering. The tags within the application exist adjacent to the material world, and so the tags "claim space" without the necessity of taking space from another group. Instead, locative media tagging means that multiple groups or

communities of practice are able to claim the same space at the same time. The process of one group's tagging and use of a space does not detract from another group's claim.

However, like the other spatial and temporal practices associated with locative media, tagging is not an all-or-nothing marker for retuning space. Rather, in part because the tags exist in a simultaneous and adjacent virtual space, tagging represents a particular micropractice that retunes the environment over time and through a social calibration:

> Rather than emulating human cognition, the tag is emblematic of participative moves to adjust the environment by means of small-scale local interventions. Insofar as human cognition is a distributed process that implicates context and environment, tags are part of the cognitive scaffolding. They can also be thought of as hanging from the scaffolding. Human beings are used to thinking about tags as describing what is, what belongs to whom, and what things mean, but it is also helpful to think of tags as triggers, nudges, or cues put in place to initiate certain practices. (Coyne 125)

The developer-made tags within *Frank O'Hara's New York* cannot *mandate* particular practices, especially as those practices translate into material, embodied ones. Rather, the tags and sites *encourage* certain kinds of practice by facilitating movement (embodied) and navigation (social calibration), as well as reading and reflection (sensory and perceptual). The tags that exist within the virtual space bleed over into these material-world, embodied and social practices, which accumulate across time, space, and between users to reshape spaces.

The practices of tagging in digital spaces also bring to mind the concept of "urban markup," which again, I distinguish from tagging more broadly. Urban markup is a *kind* of tagging that originates not with the designer or developer, but instead is generated by the users. Urban markup as a practice is important for accomplishing the goals of reclaiming spaces

because it empowers a particular user group to do their own kinds of tagging, making and naming a space in relation to the actual use-case practices and embodied experiences of individual users. Malcolm McCullough defines the idea of urban markup in relation to epigraphy (such as the dedications of buildings) and digital markup (a text-based practice that tells software how a text should be displayed); in contrast:

> The expression "urban markup" is a shorthand for the participatory aspects of mobile, embedded and "locative" media. The latter include applications of [GPS] but also technologies of tagging, sensing, and urban screens. Urban markup turns the privileged reader into an active tagger, and embodied interpreter, and at some level, and with some unstudied degree of access and duration, also a cultural producer. (McCullough 63)

Urban markup, then, is a city-specific form of tagging in which the users are the primary producers. An application like *Frank O'Hara's New York* gives users tools to engage in practices of urban markup through things like the Notes function. When a player leaves a note, it is a tag connected to a specific place based on the user's embodied position. Users have the option to respond to a prompt within a quest, or the user might choose to create another tag entirely divorced from any in-game task. These tasks and quests are another micropractice "nudge" that encourages but does not mandate practice; there is no function built into these quests that check whether or not the user has actually done what it asks, nor is there anything to stop a user from freely marking up the space in the absence of any in-game suggestion.

These facts are critical to understanding how a locative media application like *Frank O'Hara's New York* engages in (re)spatializing practices; the urban markup created by the users is connected not to the in-game plaque, but rather to the GPS coordinates of the place they are standing when the tag is created. These notes cannot be moved by the users. In this way, when a

user creates a tag, they create urban markup which claims space relative to the embodied position

of the user. This claim is rooted in the material, sensory experience of that user, whether the user

is responding to an in-game prompt or not. Then, that user is "attaching" that experience to the

site *of* the experience; the user's interpretation then becomes a part of the digital landscape that

overlays the material space. This practice of urban markup allows for a particular kind of agency

not necessarily facilitated by other locative media applications, but is certainly something in

consideration in *Frank O'Hara's New York.*

With these concepts in mind, tagging and urban markup are both potentially transgressive

tactics. Like graffiti, tagging is a tactic of resistance, marking space and laying claim to space in

distinction from the wider community of practice, which is often seen as oppressive:

> Contrary to such narratives of hegemony, there is a certain autonomy that disregards
>
> homogenizing organizational structures, or at least works to exploit them. [...] Inhabitants
>
> are capable, through their micropractices that cut across the grain of the grand design, of
>
> taking over a place. Not least among the citizens' methods for this is the phenomenon of
>
> naming [...] In fact, they may purvey a kind of un-naming, a willful removal of labels, in
>
> other words, not recognizing the names supplied by the developer, and misusing the
>
> official appellations. (Coyne 122)

Users of *Frank O'Hara's New York* are invited to participate in the re-shaping of spaces

according to their embodied experiences through the application. At its core, *Frank O'Hara's*

New York is an attempt to reclaim both poetic and queer spaces in Manhattan. As a developer

tagging spaces, I am delineating the kinds of sites and practices that I think will help reassert the

claims of a new community of practice. By extension, the peripatetic practices of the application

will help users organize socially relative to one another based on mutual experiences that are

both individual and shared. The practices of reinscribing embodied experiences give users an opportunity to engage in resistance against hegemonic social structures by tagging and marking up the spaces in ways that contradict those established dominant structures.

O'Hara's, poetry, too, engages in this process of urban markup, although it looks slightly different. Despite the fact that O'Hara does not have access to digital technologies, his text constitutes a "virtual" space − a recreation of Manhattan through his movement and mapping − upon which the text is inscribed and overlaps with real spaces. The poetry's site-aware aspects make his own writing a kind of urban markup. Take, for example, the way O'Hara tags his memories and experiences to environment in his poem, "A Step Away from Them":

> It is 12:20 in New York a Friday
>
> three days after Bastille day, yes
>
> it is 1959 and I go get a shoeshine
>
> because I will get off the 4:19 in Easthampton
>
> at 7:15 and then go straight to dinner
>
> and I don't know the people who will feed me
>
> I walk up the muggy street beginning to sun
>
> and have a hamburger and a malted and buy
>
> an ugly NEW WORLD WRITING to see what the poets
>
> in Ghana are doing these days
>
>   I go on to the bank
>
> and Miss Stillwagon (first name Linda I once heard)
>
> doesn't even look up my balance for once in her life

and in the GOLDEN GRIFFIN I get a little Verlaine

for Patsy with drawings by Bonnard although I do

think of Hesiod, trans. Richmond Lattimore or

Brendan Behan's new play or Le Balcon or Les Nègres

of Genet, but I don't, I stick with Verlaine

after practically going to sleep with quandariness

and for Mike I just stroll into the PARK LANE

Liquor Store and ask for a bottle of Strega and

then I go back where I came from to 6th Avenue

and the tobacconist in the Ziegfeld Theatre and

casually ask for a carton of Gauloises and a carton

of Picayunes, and a NEW YORK POST with her face on it

and I am sweating a lot by now and thinking of

leaning on the john door in the 5 SPOT

while she whispered a song along the keyboard

to Mal Waldron and everyone and I stopped breathing (CP 325)

Throughout the poem, O'Hara engages in an urban markup in which his own embodied

experiences are inscribed on virtual spaces throughout the city. The text of the poem creates a

practiceable space; that is, it is a knowable and replicable trajectory in the material world that is

also contained within and reflected by a temporally bound representation. This representation

exists adjacent to the material world, and has traceable markers of embodied experiences. In the

first three lines of the poem, O'Hara sets the temporal and spatial tags that identify it as a virtual

space: it is 12:20 in New York on Friday, July 17th, 1959. Through his embodied experience, we

know that the streets are "muggy" and that he is "sweating a lot" from his walking. O'Hara

specifically tags several sites within this virtual space for the reader: the bank where Linda

Stillwagon works (tagged by a feeling of frustration with the teller), the Golden Griffon (tagged

with his memory of purchasing a gift for a friend and his decision-making process), the Park

Lane Liquor Store where he buys some Strega, then to the Ziegfeld Theater to buy some

cigarettes. It is at this point that O'Hara's process of urban markup is re-enacted within the poem

itself: O'Hara sees Billie Holiday's picture on the *New York Post,* and he is transported mentally

to another memory, a separate tag of his own, from the Five Spot jazz cafe, where he'd

previously seen her perform.

By the end of the poem, O'Hara has engaged in urban markup several times and tagged a

handful of locations with memories based on his own embodied experience. Through the virtual

space of the text, these urban markup tags are left for the reader to discover. Once discovered,

these tags allow a reader to attune themself to the environment through this markup, and as a

result they may become similarly more attuned to O'Hara's experiences.

Mapping the City

As users move through the areas of this virtualized Manhattan, using urban markup to tag

spaces as they pass through them in accordance with their embodied experiences, they are

participating in the creation of new ways of mapping the city. Users of *Frank O'Hara's New

York* are continuing the process that O'Hara himself begins in the poetry; O'Hara's poetry at

once asserts an appreciation for his urban milieu, while at the same time it challenges the social

and cultural hegemonies that control those spaces. Hazel Smith argues that his poetry considers both a spatial and social arrangement and the relationship between the two modes:

> Although O'Hara is a city poet, his poems also involve dislocation, even disintegration, of the cityscape. On the one hand, O'Hara's are the most topographical of poems and represent a highly delineated locus. The grids, landmarks and routines of New York become the poem-as-map filtered through the consciousness of the poet. On the other hand, O'Hara's poetry also involves a radical questioning of place through a decentered subjectivity. At the basis of this location/dislocation of the city is the poet's simultaneous celebration and repudiation of its values. He aestheticises and eroticises the everyday aspects of the city and turns them into sites of meaning. (H. Smith 54)

Whereas Smith points to O'Hara consciousness as a filter, given the way I have been framing his approach, I think it might be more accurate to discuss it in terms of his own sensory-inscribed, embodied experience. In this way, O'Hara's poetry is already engaged in the process of both shaping and reshaping the urban milieu of Manhattan according to his own embodied experience, and his return to the erotics of the space only serves to further reinforce the importance of the body in relation to his work.

Looking specifically at some of the poetry, one can see how O'Hara accomplishes what Smith is pointing to. In his poem, "A Step Away from Them," which I have previously analyzed for its use of space, O'Hara not only emphasizes the body, but again provides a "poem-as-map" in which his walking, along with his urban markup, creates a navigable, practiceable, eroticized space that also challenges the hegemonies which govern it:

> It's my lunch hour, so I go
>
> for a walk among the hum-colored

cabs. First, down the sidewalk

where laborers feed their dirty

glistening torsos sandwiches

and Coca-Cola, with yellow helmets

on. They protect them from falling

bricks, I guess. Then onto the

avenue where skirts are flipping

above heels and blow up over

grates. The sun is hot, but the

cabs stir up the air. I look

at bargains in wristwatches. There

are cats playing in sawdust.

                        On

to Times Square, where the sign

blows smoke over my head, and higher

the waterfall pours lightly. (CP 257 ll. 1-18)

O'Hara's movement through this space of Midtown Manhattan is traceable because of his

markup. O'Hara leaves for his reader a set of breadcrumbs to follow to recreate his "poem-as-

map." He begins where at MoMA, heads east and turns down Lexington Avenue (where Marilyn

Monroe's *Seven Year Itch* photos, were taken only a year before). He continues, guiding the

reader down 45th Street to Times Square, stopping at Juliet's Corner for lunch, then back up 7th

Avenue, passing by the Manhattan Storage Warehouse on his way back to work. Throughout his

traversal of the space, O'Hara appropriates the cultural hegemonic (heteronormative) space and

reshapes it into an explicitly queer space through his movement and by re-envisioning the space and its inhabitants in accordance with his gaze: his ogling of the "dirty, glittering torsos" of the construction workers, his campy interest in pop culture and theater, and his appreciation of the Puerto Rican men on the street which "[make] it beautiful and warm" all contribute to his re-envisioning the streets relative to his queer gaze. So again, one can see Smith's assertions bearing fruit: O'Hara clearly has an appreciation for the urban space, but through this movement and markup − rooted in his embodied, particularly erotic, experience − he challenges the forces of social control.

In the context of *Frank O'Hara's New York*, users are participating in this same process of using movement and markup to create new maps of the city and its spaces. Michel de Certeau discusses how the creation of maps masks the embodied experiences that inform spatial practices:

> It is true that the operations of walking on can be traced on city maps and in such a way as to transcribe their paths (here well-trodden, there very faint) and their trajectories (going this way and not that). But these thick or thin curves only refer, like words, to the absence of what has passed by. Surveys of routes miss what was: the act itself of passing by. The operation of walking, wandering, or 'window shopping,' that is, the activity of passers-by, is transformed into points that draw a totalizing and reversible line on the map. They allow us to grasp only a relic set in the nowhen of a surface of projection. (97)

Through locative media, users are able to back-translate the would-be relics into practices, taking the map of O'Hara's virtual Manhattan and creating a set of practices that reinscribe the spatial and social calibrations that not only define the poetics but the city itself. While the "poem-as-

map" replicates de Certeau's discussion of "map-as-relic," the remediation of the poems into a

locative media practice allows users to create "living" maps of the space that do not fall into the

stagnancy of relic.

What results, then, exists somewhere between "maps" and "tours," according to de

Certeau's definitions. de Certeau defines maps and tours, respectively, as:

> Either *seeing* (the knowledge of an order of places) or *going* (spatializing actions). Either
>
> it presents a *tableau* ("there are…"), or it organizes *movements* ("you enter, you go
>
> across, you turn…"). (119)

For de Certeau, maps are all about fixity, about order, and about representation; maps are a

"tableau" that illustrates a place based on what it contains within it. By contrast, tours are about

action or practice within space; a tour revolves around movement through space relative to a

user's embodied position. He goes on to explain how maps are essentially spatialized

representations of itineraries (narratives about practice), out of which the narrative has been

slowly removed: "Maps," de Certeau argues are "constituted as proper places in which to *exhibit*

the products of knowledge, form tables of *legible* results" (121). In this light, de Certeau posits

maps as representative of places − that is, their geometric or geographical position − rather than

of spaces, which would necessitate the re-introduction of practices within the place. As a result,

then, we might take these ideas of tours and maps and re-envision them as the participatory and

active processes locative media allow for, a process of narrativization of a sensory-inscribed

experience rather than artifacts of past narratives. In this way, I focus on locative media and its

potential for "*mapping*" rather than just maps.

Locative media, and a project like *Frank O'Hara's New York* in particular, allow the

creators and users to reintroduce itineraries and practices back into the map. *Mapping* then

becomes an active, embodied practice rather than a product that attempts to remove notions of embodiment and subjectivity. An application like *Frank O'Hara's New York* begins with the recognizable form of the map, along with its pins and paths, to guide users back into an embodied experience of the space. This creates a hybrid form in which the map and the tour are firmly linked − having one necessitates the other for the full range of the embodied experience to be realized. By hybridizing the map and tour, *Frank O'Hara's New York* allows the user to create maps that do more than "exhibit the products of knowledge," as de Certeau defines; it allows users to trace their embodied movements through spaces (as other GPS-driven applications do, such as *Map My Run*), but like the fitness apps, the maps generated represent movement through space and embodied experiences rather than prescriptive representations of positions on a grid.

Users of the application are engaging in this process of mapping, first by moving through the virtual spaces represented by the in-game map and second, by using their own embodied experience to re-envision those spaces. Once users then start using the urban markup features of the application, as well as accessing the urban markup of other users, they become fully engaged in the process of not simply navigation, but constructing a new map both within the application and a virtualized layering of their own experience. This process of virtual, communal mapping represents a new set of spatial and social practices. As the layering of the map continues, new sets of practices and experiences are added, further layering the map and facilitating an incremental change in the way users experience the spaces. As users reshape these spaces, the relationships between users are also changed relative to the new view of the space. As such, the practice of mapping greatly contributes to the process of attunement between users (social calibration) and the spaces.

Conclusion

Throughout this chapter, I have established the many ways in which locative media reinscribe an embodied experience and thus are able to retune spaces and relationships between individuals. Looking specifically at *Frank O'Hara's New York*, the theories of embodiment, implacement, and tuning play out as ways that affect the urban landscape on Manhattan through the poetry of Frank O'Hara. Similarly, I have shown how these re-spatialized readings of O'Hara's work through locative media change in how one reads and experiences the poetry. Particularly as we move into the next chapter, I believe it's critical to understand some of the reasons *why* it is important to engage in these kinds of social calibration practices. I am reminded of Mary Flanagan's discussion of the relationship between art, power, and media:

> While art must indeed break borders, there are many instances where the borders broken are misguided and actually reinforce existing class, ethnic, and other power structures. [...] If Lefebvre is correct in his belief that the creation of new spaces has the ability to change social relations, locative games must address history, lived experience, and site in order for both participants and designers to learn how to produce something better − another city, another space, a space for social equality and change. (207)

If, as game creators, we are going to engage ethically in using material world spaces as sites for games, it is critically important that we be mindful of the power structures we are working with and against. Many locative media projects since the beginning have struggled to find new ways to rediscover the hidden histories and erased experiences that are often buried in spaces, which is especially true of urban spaces. Locative media projects like *Frank O'Hara's New York* try to resist and reshape the power structures of Manhattan, and in part, to rediscover and reinscribe the queerness of Manhattan, which has experienced various kinds of erasure even since O'Hara's

time. Despite the progress that has been made politically, projects like this one that seek to uncover the past are critically important so that people are able to remember where we have been and see how far there is to go.

CHAPTER FOUR

QUEER SPACES

In the preceding chapters, I have investigated the mutually productive relationship

between the poetry of Frank O'Hara and locative media. I have presented you with, I hope, a

compelling argument as to what we can learn generally about O'Hara's embodied experience as

a New York poet, and I've illustrated the importance of locative media in allowing us to layer

O'Hara's virtual Manhattan on top of the real-world Manhattan. In this chapter, I take the ideas

and concepts from the preceding chapters and use them to look at how locative media help form

transgressive queer spaces. In particular, in considering the impact on social and cultural

practices through retuning, as discussed by Coyne, I think it's useful to highlight one particular

retuning that *Frank O'Hara's New York* engages with. When studying Frank O'Hara and his

work, it becomes almost impossible to ignore his queer politics, and so in this chapter I explore

the ways locative media can help to convey those politics and create queer political and historical

consciousness in users. In this chapter, I will first discuss the reasons why queer politics and

practices are so important for understanding the spatial reality of O'Hara's poetry. Here, I will

look to Michael Brown and Larry Knopp to introduce how the public/private dichotomy is

problematized in queer spaces and practices. Next, I will look at how this complicated

public/private queer space comes through both in O'Hara's poetry and the history with which

this project engages by tracing a particular queer practice, cruising, historically from O'Hara's

time into the twenty-first century. Then I will look to the "dating" application, *Grindr*, and

illustrate how locative media have the potential to (re)create transgressive queer spaces. Finally, I will return to O'Hara's poetry and *Frank O'Hara New York* in order to show how this locative media project hopes to recover the queer histories and practices that are elided in everyday, heternormative spaces.

What is "Queer Space?" A Public/Private History

Before we can get much further, it's important to define what we mean by "queer spaces" and "queer practices," and even just "queer." In this paper, I use queer as a catch-all in lieu of gay, lesbian, bisexual, trans*, LGBT, genderqueer, etc. to represent identities that are not strictly hetero/cis-normative and as a way to acknowledge non-straight and non-binary selves that exist on a spectrum of self-identification and performance rather than a strict gay/straight or male-female binary. By extension, a queer space is "characterized by duality, fluidity, and simultaneity"; it is defined by the degree to which it does or does not police or repress the performance of queer practices, including but not limited to working, community building, and expressions of desire by queer people (Brown 42). Queer spaces include private residences, bars, and coffee shops, which may or may not have queer proprietors. Queer spaces are also spaces that have been appropriated by queer persons for queer practices such as tea rooms, bathhouses, gayborhoods (like Chelsea or Greenwich Village in New York, Dupont Circle in D.C., or Le Marais in Paris), or public parks like Christopher Street Pier (as highlighted in queer documentaries such as *Paris is Burning* [1990] or *Pier Kids: The Life* [2015]). In this way, queer spaces are often seen as inherently transgressive spaces regardless of the practices involved precisely because they represent a queer ideology that exists in opposition to dominant heteronormative practices and beliefs. Michael Warner, author of *Fear of a Queer Planet*, argues that "het[erosexual] culture thinks of itself as the elemental form of human association, as the

very model of inter-gender relations, as the indivisible basis of all community, and as the means of production without which society wouldn't exist" (xxi). This hetero-centric ideology then informs the construction of places and the practices that define spaces.

According to queer geographers Gill Valentine, Larry Knopp, and Michael Brown, urban spaces both public and private are "heteronormatively structured and performed" (42). Often, the heteronormative ideologies that are built into spaces are invisible to heterosexuals, who fail to recognize that *their* sexuality is just as much on-display (if not more so!) as those of the homosexuals they often accuse of "flaunting" their sexuality in public. The problem with making a distinction between the two, which inscribes the supposedly "chaste" public spaces and sexualized private spaces − according to Valentine − is that the

> [...] cultural dichotomy locating sexuality in private rather than public space, is bas[ed]
>
> on the *false* premise that heterosexuality is also defined by private sexual acts and is not
>
> expressed in the public arena. [...] Most social spaces are organised to reflect and express
>
> heterosexual sociosexual relations. (396-406)

Heterosexuality is enshrined in law (tax, marriage, health, inheritance, etc.) and publicly celebrated through weddings and births. Even in the workplace, heterosexual colleagues have the liberty of discussing their weekend with their partners, openly acknowledging and talking to them on the phone, and displaying photographs of them together without resorting to euphemism or code ("Oh, this is a picture of me and my 'roommate' in Cancun together…") These everyday encounters at the water cooler, on the street, or on billboard advertisements serve to highlight society's preferred heteronormative mode.

In this way, both public and private spaces are informed by heterosexist logic, often invisible to the dominant culture but painfully − sometimes violently − clear to queer

individuals. In surveys, many gay men express the ways in which public spaces are perceived as "oppressively heterosexual and homophobic" (Kirby 295). At a very pragmatic, real-world level, most public spaces read to queer people as public spaces *for heterosexuals*, in which heteronormative practices are minimally policed, while queer practices are heavily policed. In such spaces, most heteronormative practices, including expressions of desire short of actual intercourse, go unpoliced and generally unremarked. Imagine these analogous example scenarios:

> **Scene**: A normal city sidewalk in the afternoon.
>
> **Players**: A heterosexual man walking one way down the sidewalk; a heterosexual woman followed by a homosexual man, walking the opposite way on the same sidewalk. A dozen or so bystanders.
>
> **Scenario A**: As they pass one another on the sidewalk, the heterosexual man looks over his shoulder to "check out" the woman who just walked by.
>
> **Scenario B**: As they pass one another on the sidewalk, the gay man looks over his shoulder to "check out" the man who just walked by.

Which of these two scenarios is more likely to elicit negative commentary from bystanders? To take it a step further, which is more likely to elicit *violence* from the bystanders? According to the FBI's 2015 Hate Crime Statistics report, 1,263 [17.7%] of the 7,173 reported hate crimes were committed based on sexual orientation; of those, 785 [62%] cases were motivated by anti-gay male bias; another 247 [19.9%] cases were motivated by anti-LGBT (unspecified) bias, whereas only 23 [1.9%] were reported to be motivated by anti-heterosexual bias. In addition, of these cases, 698 [55.3%] occurred in public spaces including sidewalks, restaurants, night clubs, gas stations, etc. The actual number of public incidents is, again, difficult to pin down because of

the methodology of data collection, which includes categories such as "in or *near* residences" (emphasis mine), as well as "other/unknown" locations. Despite the imprecision, it becomes easy to see how public spaces are not, in fact, neutral in regards to queer identities and queer practices; public spaces are not safe spaces for queer people.[8]

Some spaces blur the lines between public and private, such as bars or clubs. Historically, even self-defined queer spaces have been complicated by literal policing. Consider, for example, at the now-iconic Stonewall Inn in New York City, what we now refer to as the Stonewall Riots occurred here in 1969 as a result of repeated and consistent policing of queer spaces and practices. The Stonewall Inn and others like it were routinely raided, often under the premise that the bars were somehow associated with the Mafia, thus justifying the detainment and arrest of many queer patrons. In New York and across the country, gay men and women were subjected to oppressive laws requiring individuals to wear a only "gender appropriate" clothing. These men and women were often arrested and then either blackmailed regarding their secret, homosexual lifestyle, or their names and/or pictures were published in local newspapers, resulting in family and lives destroyed because of homophobia. This history of invading and policing queer safe spaces complicates the public/private division, in that would-be queer spaces are often more heavily scrutinized than their straight counterparts, and even the pseudo-private spaces created or appropriated by queer persons are not inviolate. Self-defined gay bars like the Stonewall Inn may find themselves under increased scrutiny, and places of queer practices such as cruising are often

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[8] It is, of course, important to also acknowledge that there is an element of gender policing inherent to all heterosexism: In the same scenario, if the homosexual man was "noticeably effeminate," he likely would be subject to a very similar threat of policing and/or violence, even if there had been no observable expressions of desire on his part. While the violence statistics are not so fine-grained to capture this data, the fact that over 60% of sexual orientation-motivated violence is specifically against gay men suggests a particular interest in gender policing, although the data are inconclusive in this regard. Interestingly, the FBI's Hate Crime Statistics data do not capture the gender or sexual identity of the *offenders*, although it does capture race and ethnicity. As such, it becomes more difficult to provide specifics about, for example, straight male violence against gay males.

policed under the guise of public decency or anti-sodomy laws, which are often unevenly enforced.

O'Hara was certainly familiar with the kind of heteronormative policing that nearly all practicing gay men of the era experienced. In his poem, "Poem (I live above a dyke bar)" O'Hara expresses his close relationship with this heteronormative policing: "I live above a dyke bar and I'm happy. / The police car is always near the door / in case they cry / or the key doesn't work in the lock" (*Selected* 129). In a few short lines, we can establish a great deal about O'Hara and his embodied experience as a gay man in pre-Stonewall Manhattan. As a result of laws that enforced sexual expression − making homosexuality and cross-dressing literally illegal − a police car being in front of a gay bar in 1957 was anything but a comforting sign. Rather, it meant the place was under surveillance, with a raid and arrests likely coming in short order. With his characteristic sense of camp, O'Hara transforms what would have been an obvious threat into an image of the friendly neighborhood police force. Despite his playful dismissal, O'Hara's representation of the police presence in front of his home illustrates the impact of such policing: he and his friends would rather *leave O'Hara's private residence* than face the possibility of arrest and humiliation based on mere proximity.

O'Hara's poem illustrates one way that even seemingly private spaces may be subject to heteronormative policing. But living near a gay bar is not the only way that private spaces can be compromised by oppressive heteronormativity. For example, Stewart Kirby's interviews with gay men in Australia in 1997 reveal a tendency for some men to "de-gay" their living spaces for visitors, which may include parents, trade workers like plumbers or electricians, or friends to whom they are not out. In a similar fashion, gay men who live with their parents find that "the family-based heteropatriarchal ideology of the home makes those places potential sites of

alienation," particularly if their sexual identity has not been disclosed (296-97). In this way, queer individuals are often internally motivated to rob themselves of private, safe spaces for the sake of heteronormative expectations. And while the policing of private spaces in O'Hara's time was certainly more draconian than in contemporary America, this history is not so remote as we would often like to believe; it was not until 2003 that the Supreme Court overturned sodomy laws that were leveraged with far greater frequency against same-sex couples than heterosexual couples performing the same acts, even when those acts were performed in private residences. This leads to a sense of what Larry Knopp calls a "placelessness" among queer individuals. As a result, queer practices and spaces often go underground, couched in codes and signals to identify them only to those initiated into the community. To further our discussion between queer practices and queer spaces, it will be useful to look at one particular practice that was germaine not only to Frank O'Hara but also to contemporary locative media.

Nowhere, perhaps, is the connection between practice and space more clearly illustrated than in one of his most famous poems, "Homosexuality," in which he discusses the respective characters of known cruising haunts:

[...] It's wonderful to admire oneself

with complete candor, tallying up the merits of each

of the latrines. 14th Street is drunken and credulous,

53rd tries to tremble but is too at rest. The good

Love a park and the inept a railway station (13-17)

A not insignificant part of O'Hara's relationship between the city and himself was built upon this sexual practice. Here, it is not the *men of* the 14th or 53rd street who are drunken or at rest; rather, the character of those who practice cruising in these areas bleeds over into the identity of the streets. That is, the character of those who engage in particular practices transforms the character of the spaces in which those practices occur.

The cruising practices that O'Hara engaged in during the 1950s and 60s were not entirely different than those of today. The site-specificity related to the particular set of practices surrounding cruising continues to inform contemporary practices. However, in twenty-first century gay life, there is perhaps no application that has changed queer practices more than the dating app *Grindr*. If one has never heard of *Grindr*, there are many spin-off apps that might be more familiar: *Tindr*, *Blendr*, *Scissr,* or *OKCupid Locals*. To call *Grindr*, launched in 2009, a "dating app" might be a slight misnomer; since its inception, *Grindr* has been thought of more as a cruising or hook-up app. *Grindr* borrows much of its structure and functionality from other online personals or dating profile websites. Users can include a profile picture along with preset options for various stats like height, weight, and interests. There is also a small space reserved for an "about me" section, where users can include free-form responses. Unlike other sites or applications before its time, which typically used algorithmic matching software, *Grindr* uses the smartphone's GPS to sort users by relative proximity. This way, the other users who are physically closest are sorted to the top of the list. This method of sorting encourages users to quickly meet up (and presumably have sex) with people in easy walking distance.

The uses of *Grindr* go beyond cruising, however; Toronto-based writer, Jaime Woo, author of *Meet Grindr: How One App Changed the Way We Connect*, says:

Whenever I visit a new city, it's become part of my ritual to turn on *Grindr* once I've

settled into my lodgings. I do this not only because I like checking out the men in my

area, but I have found that it also provides a snapshot of the nature of the neighbourhood –

within seconds, I can see its demographic and psychographic characters. (21)

Even though the intentional use of *Grindr* is ostensibly just to connect people for sex, the

information provided allows for this intentional *mis*use. *Grindr*, with its diffusion of users across

space, allows us to map of a particular slice of queerness in the city. Alongside this, it allows

visitors new to a city to message other nearby users to get information on queer places in the

city: bars, clubs, restaurants, etc. That all of these things are possible with the app, however, only

highlights the way that locative media can facilitate both connections to and practices within

spaces. Since most users acknowledge that the app's primary purpose is for cruising, this practice

will be a useful starting point because it will allow us to connect specific queer practices to this

particular application.

Obviously, cruising is not new. Neither Frank O'Hara nor *Grindr* invented or popularized

the practice. And while at first blush, cruising does not seem like an overtly *political* practice,

O'Hara's poetry highlights the way in which cruising in its many forms transforms otherwise

heteronormative spaces into transgressive queer spaces. Reclaiming and re-presenting and

queering heteronormative space is certainly a political activity that creates visibility for queer

individuals, communities, and practices. Additionally, looking at the practice in both its

historical and present context can create a sense of collective identity by highlighting the ways in

which queer spaces are always-already present, even within otherwise heteronormatively

imagined spaces. If we apply Michel de Certeau's considerations of strategies versus tactics, the

way in which cruising serves as a political practice become clearer.

According to de Certeau, the difference between strategies and tactics comes down to consolidation of power. A strategy is:

> [...] the calculus of force-relationships which become possible when a subject of will and power (a proprietor, an enterprise, a city [...]) can be isolated from an 'environment.' A strategy assumes a place that can be circumscribed as *proper* and thus serve as the basis for generating relations with an exterior distinct from it. (de Certeau xix)

A strategy is a top-down model that attempts to exert its power on an environment; strategies come down to controlling forces. In this way, cities, governments, and cultures may be seen as "subjects of will and power," that can exert control over its surrounding environment. Cities build roads, thoroughfares, and crosswalks to control the movement of its inhabitants; governments enact laws to control the actions of citizens, and cultures exert the force of mores to control the thoughts and behaviors of its members. Strategies, in de Certeau's formulation, are the purview of hegemonies. As discussed at length by Kirby, cities and Western cultures are heteronormatively organized spaces, deploying various strategies to enforce the social and geographic norms that protect the interests of the institutions.

By contrast, de Certeau also defines tactics. Although tactics are often thought of in military terms as specific actions that put strategies into practice, de Certeau instead conceptualizes tactics as an opposing force to strategies. Counter to strategies, tactics are performed by the users as methods of maintaining agency within spaces of hegemonic control:

> Many everyday practices (talking, reading, moving about, shopping, cooking, etc.) are tactical in character. And so are, more generally, many 'ways of operating': victories of the 'weak' over the 'strong' (whether the strength be that of powerful people or the

violence of things or of an imposed order, etc.), clever tricks, knowing how to get away

with things. (de Certeau xix)

These small victories and tactics become the basis for a decentralized resistance operating

invisibly within hegemonic structures. de Certeau cites the French practice known as "*la*

perruque" as an example of such a tactic: *La perruque* means, generally, to engage in personal

activities disguised as work for one's employer; it may be as simple as "a secretary's writing a

love letter on 'company time' or [...] a cabinetmaker's 'borrowing' a lathe to make furniture for

his [own] living room" (25). Tactics are minor transgressions that allow a user to engage in tiny

resistances and exert some degree of agency within a controlled environment. Tactics are also,

by their nature, methods of adaptation, so that as the forces in power try to eliminate practices

that undermine their control, new subversive or transgressive practices (tactics) emerge in

response.

Thinking about de Certeau's strategies and tactics, cruising then may be seen as a

particular tactic that works in opposition to heteronormative political and cultural structures.

Strategies such as the passage of laws regarding sexuality or sexual expression, punishment for

breaking those laws, surveillance, and violence seek to maintain the status quo and protect

heteronormative power structures. Cruising, then, becomes a tactic or way of "making do" within

that structure, allowing for the creation of invisible, transgressive queer spaces in response to

these tactics of oppression. While cruising is not the only method for queering space, looking at

how *Grindr* facilitates one particular practice will provide an accessible contemporary starting

point to see how locative media allow users to queer spaces. Similarly, this juxtaposition will

establish models of practice for other ways to deploy locative media to further facilitate the

queering of spaces. By starting off thinking about *Grindr*, its uses, and its relationship with

locative media, I will lay the foundation for my *Frank O'Hara's New York* application and the ways in which it reinscribes other analogous queer spatial practices.

Queer Practices

For Frank O'Hara, walking the streets of New York City was more than an exercise in *flanerie*. While some of his wanderings were simply strolls that begat poetry about the city, in other cases, his movement had a particular purpose: "Cruising was a big part of all their lives," biographer Brad Gooch writes of O'Hara and his coterie, "as much an excuse for drinking whiskey and exchanging witty remarks as for picking up partners for sex" (194). Although later in life, O'Hara would renounce his promiscuous peregrinations, his poetry remains as evidence of this particular queer practice that links O'Hara to his embodied experience of spaces moving throughout the city.

History of Cruising − Locative Queer Practice

While I imagine that most people are at least passingly familiar with the practice in name, "cruising" becomes an important concept to define in terms of Frank O'Hara's writing and discussions of both historical and contemporary queer practices. In these contexts, *cruising* refers to the practice of moving through a public space looking for sexual partners, often called *trade* or *tricks*. Typically, such encounters are intended to be both anonymous and NSA (no strings attached). Of course, one could not simply walk into an average bar in the 1950s and flirt openly. Instead, queer communities developed various codes to hide their otherwise transgressive practices. George Chauncey, author of *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World 1890-1940*, traces the origins of the coded language queer communities began to employ terms:

> *Gay* itself referred to female prostitutes before it referred to gay men; *trade* and *trick*
>
> referred to prostitutes' customers before they referred to gay men's partners; and *cruising*
>
> referred to a streetwalker's search for partners before it referred to a gay man's. [...] By
>
> giving common words a second meaning that would be readily recognized only by other
>
> gay men, gay argot allowed gay men to communicate with one another in hostile
>
> surroundings without drawing attention from others. (286)

Coded language, Chauncey argues, allowed queer practices to remain invisible to a society that

found such practices contemptible. Practices like cruising arise from the strange case in which

sexual activities and the search for sexual partners (generally considered "private") were stripped

of private spaces in which they could occur. The lack of private spaces takes a number of forms,

whether it is the result of closeted men who marry women and feel the need to protect their

families or because spaces like gay bars and other gathering places were commonly under

surveillance by law enforcement.

The literature on cruising and its sociological implications seems fairly limited. In one

such study conducted by a sociologist in the 1960s − and hence reflective of the views of

O'Hara's lifetime − suggests that public spaces such as parks and bathrooms were appealing for

their "in plain sight" value, whereas being spotted in a known gay bar or sauna would have been

incriminating. Anyone might be in a public park for any reason, so in theory it gave a sense of

plausible deniability. In *Tearoom Trade*, an ethnographic study of tearoom culture and practice

in the 1960s, sociologist Laud Humphreys writes:

> [O]ne of the more attractive aspects of the tearooms [public bathrooms] for sexual
>
> rendezvous is that they offer an instant alibi for one's presence. [...] A person's presence
>
> in or at such facilities is thus readily explainable. 'I was driving through the park and

merely dropped in to take a leak,' is the common form of such excuse. There is no such

instant alibi for being caught in a gay bar or in a public bath. (96-97)

The strict policing of public and private spaces, as well as the related policing of queer and

heteronormative spaces, creates a situation in which queer practices must be performed in

transgression of the public/private division.

Cruising in this earlier form, more than its later incarnations, defines queer spaces of

desire more explicitly and more clearly rooted to fixity of place. The people who go to the

tearooms affect the reputations and actual physical environment of the spaces in which they

practice. Within the queer community, word of mouth and information about practices spread

knowledge about which places have what sort of character. The locations, or at the very least the

codes for identifying such places, of well-known cruising haunts are transmitted between

individuals. The continued practice of cruising in these locations becomes self-perpetuating: the

location becomes known for its tearoom trade, and thus more people attend. These spaces are

often marked by graffiti and "cosmetic" changes to the physical environment such as gloryholes

(Humphreys 8). Humphreys later describes the way that, once identified by those outside of the

cruising subculture, in many such tearooms the stall doors are removed in an attempt to deter

sexual activities (20). These are clear examples of how queer practices impact the space, both in

its character or reputation, its physical attributes, and its codification.

At the same time, the physical space of the tearooms reciprocally affects the clientele

who frequent them. For example, the physical location of a tearoom often informs the character

of the person one finds within. Humphrey provides interesting examples of how the physical

spaces of a given tearoom impact those who attend:

> There is a well-known tearoom in a courthouse, another in a large department store, and a third in the basement of a class B movie theater. Each caters to a different clientele, is subject to different influences from the physical surroundings, and is supervised by different forces of social control. In the department store, most of the men wear neckties. Participants venture there during lunch hour from their nearby offices. [...] Word has it that an apprehended offender is taken to the office of the store manager, who administers reprimands and threats and then pronounces sentence: he revokes the guilty man's credit card! (19)

This passage reflects the reciprocal relationship between the physical spaces and the individuals who engage in queer practices in those spaces. On the one hand, the passage highlights that this particular tearoom is "well-known" to those who engage in cruising. By contrast, the passage also illustrates how the physical space of the tearoom affects the clientele: inside a department store, most of the people who visit this particular tea room are white collar, the better to blend into the environment in which the tearoom is situated. In such an environment, a noticeably blue collar person would put the tearoom and its visitors at risk, so the physical environment leads to a self-selecting effect on those who would attend. (Humphreys focuses his research on tearooms in public parks because they are more "democratic" in their demographics.) Similarly, visitors who are caught by the store's security team are taken, not to the police, but to the store's manager. The punishment for the offense, rather than incarceration, is revocation of their department store credit line, which is the limit of the manager's purview without police involvement, which he does not employ because it would likely entail public defamation of the store's reputation for being a well-known tearoom!

In the 1970s, cruising took on some of the mobile elements we see today in locative media. In particular, gay men developed what's called the "Hanky Code," which allowed them to decouple cruising from specific spaces. Of course, tea rooms and saunas as known places for engaging in cruising remained popular, but the hanky code allowed for queer practices to occur in more public venues. In the hanky code, gay men would wear handkerchiefs in their back pockets to signify that they were looking for sex; a penetrative partner would wear theirs in the left pocket, the receptive partner in the right. Over time, like a sexual "Language of Flowers," different colors came to indicate specific acts (black indicating an interest in S&M, or yellow for watersports) or identities associated with the wearer. The specifics of those correspondences have been up for debate, but their meanings and conventions were likely subject to regional variation. The hanky code, Woo suggests, was an early attempt by queer men to "hack" heteronormative spaces by using mobile signals rather than fixed ones (*Meet Grindr* 22). While the practice fell out of favor following the peak of the AIDS Crisis in the 1980s, it highlights one way an oppressed community, in this case queer communities, are often compelled to "hack" normative systems in an effort to reappropriate new spaces or work within spaces defined by those systems. Woo, like de Certeau, is talking about deployment of *tactics* in order to "make do" and exert agency within a hegemonic structure. In particular for queer communities, these sorts of practices become doubly urgent precisely because queerness is an "invisible" status without its own inherent markers (as is the case with racial groups); any visible markers of queer status are automatically part of an encoded language.

Historically in O'Hara's time – and even up through the turn of the millennium – one needed to be conversant with the codes and signs that indicate queer-centered or queer-friendly spaces, or one would need to find a guide or sponsor (for lack of a better term) to introduce them

in queer circles. But if you were a transplant to the city without any contacts, how would you meet someone if you didn't already know anyone? One way would have been cruising – if, of course, you were already familiar with the codes and practices to find a tearoom or other zone of practice. I can only imagine for a young, queer transplant it could feel very isolating: how does one learn to recognize the codes and signs in a vacuum?

By the mid-1990s, cruising was keeping up with the rest of the world and moving into online spaces. Gay Usenet bulletin boards, chat rooms, and online dating sites began dotting the virtual landscape. The popularity and longevity of sites like Gay.com or Manhunt, among many others, I think speaks to the queer community's reaction to the limiting of queer spaces. Even as acceptance of homosexuals improved during the 90s and into the 2000s, many communities (especially the gayborhoods) still struggled to re-establish a sense of place following the AIDS crisis and the resulting backlash and stigma against queer individuals. Moving from real-world spaces to online spaces also increased the reach of queer communities by allowing those who could not, or did not wish to, go to gay bars or gayborhoods to meet other queer people from their area. As the hanky codes did in the 70s and 80s, the internet further decoupled queer practices from fixed, physical spaces, giving queer individuals new, virtual queer spaces where they could engage in their practices and make connections in relative safety. However, for all the fearmongering and sky-is-falling rhetoric that frets over virtual spaces utterly replacing physical spaces, this has proven not to be true. If anything, I would argue, the advent of mobile media has *reinscribed* the importance of physical space by allowing virtual spaces to exist as overlays that supplement, rather than replace, physical spaces. Now, as the turn of phrase goes, one can "bring the Internet with you" or "carry the internet in your pocket." These metaphors reinforce the

supremacy of physical space over virtual, as the virtual spaces exist in subjection to the physical

spaces, being carried or reducible to pocket-sized existence.

In 2009 when *Grindr* was released, physical location became the core metaphor that

informed the use of the app, and this metaphor continues to inform nearly all of the dating apps

currently available. The phrase "Find[ing] ing singles near you!" emphasizes the importance of

proximity and accessibility (i.e., the "local") that has come to inform a great deal of the social

practices of the 2010s. *Grindr*, in particular, puts the queer practice of cruising back into physical

public space, while at the same time, in contrast to the hanky codes that preceded it, the codes

and signification occurs in invisible, private virtual spaces or in spaces of virtual co-presence.

Grindr and Cruising Practices − How a Cruising App Helps Define City Spaces

Like cruising parks or public bathrooms, *Grindr* allows its users to have discreet access

to other potential sexual partners in otherwise public spaces. However, one of the things that

differentiates *Grindr* and other location-aware cruising apps from other forms of cruising

through websites or at fixed places is that it can happen anywhere, not limited by immediate

visible space and unfettered by computer terminals. The ubiquity of mobile media allows for any

space to be invisibly appropriated and transformed into a queer space. Applications like *Grindr*

not only emphasize the gay rights truism, "We are everywhere," but also they illustrate the

reality that it is not simply a matter of *being* everywhere; we are *doing* and *living* everywhere, as

well.

If you'll indulge a brief segue into the autobiographical:

Much of this thought was prompted and shaped by experiences I had in Paris in 2015. My

husband and I were travelling, and at the suggestion of a close friend, we installed *Grindr* on our

phones so that we could find out the best places to drink and dance. One day we went to the

Louvre (of course) and spent many, many hours walking through galleries. I sat on a bench in the

Michelangelo gallery when my feet started to hurt.

I looked around, idly watching people, when I spotted the young man sitting about three

seats down on the bench. He was probably 23 or 24, well-dressed. Like many of the people

resting their feet, he was whiling away on his phone. I looked over and immediately recognized

the *Grindr* interface on the screen.

Amused, I pulled out my own phone to see if I could identify him. Sure enough, at an

approximate two meters away (the GPS isn't 100% precise) was a profile picture of the same

young man with a profile name that simply said: "BTM 4 FUN NOW."

Whether or not this young man was *actually actively* cruising at the Louvre, I will never

know for sure. It's equally possible he was just casually chatting with another user, or looking to

kill time until his feet felt better. The overarching point is that he *could have been* cruising at the

Louvre, the Mona Lisa next door looking down with her knowing smile. None of the other

patrons appeared to take notice, and had I not been one of the "initiated" and myself familiar

with the distinct look of the interface (i.e., the codes), I wouldn't have been any the wiser either.

And yet, there he was in plain view with *Grindr* open, bringing queer practices into

heteronormative space, even though he was undoubtedly not consciously thinking about the

cultural capital of the Louvre and appropriating the Michelangelo gallery into a transgressively

queer space. I am quite sure that was the furthest thing from his mind, actually.

As Jaime Woo points out in his article, *Grindr: Part of a Complete Breakfast*, however,

Grindr's ability to create queer spaces extends beyond the advertised practice of cruising:

It's worth noting as well that *Grindr* is not used solely for sex. Although finding sex

partners is a major reason men use the app, some work has shown that many users also

hope to meet friends, break into a community, look for long-term relationships, or want

some eye candy to simply pass the time. The ability to chat provides a space where these

many options can occur, usually simultaneously. (66)

Being able to access other queer individuals in more-or-less real time along with the default

sorting by proximity, creates, I argue, a different model of queer practice that is as ubiquitous as

it is invisible. By the time one factors in the various spin-off applications − *Scruff*, *Hornet*,

GayRomeo, *Growlr*, and many others, each catering to a particular "type" − one gets the

impression that queer men are literally *everywhere*. Not only are they everywhere, but they're

actually quite nearby.

     Grindr and its cousins can allow a user to get a lay of the land, as it were, in regards to

the immediate area's demographic, cultural, or psychogeographic characteristics. "Perhaps,"

Woo muses, "there is a cluster of bored, horny graduate students or suburban 9-to-5ers or artsy

hipsters. I'll start up a conversation [...] as they are usually great sources for hot spots and hidden

gems" (*Meet Grindr* 21). Aside from *Grindr*, which is ostensibly the most general-audience gay

hookup app, over time other derivative apps have been created to cater to the specific needs and

interests of subgroups. Two competing apps, *Daddyhunt* and *Growlr*, for instance, have much of

the same functionality as *Grindr*, with its location-aware algorithms and sorting; even the look of

their interfaces with rows of small profile pictures and headlines betrays the digital heredity.

These two apps, however, cater to decidedly different tastes. Whereas *Grindr* tends to be the

most "mainstream" app, placing the greatest value on "bro" types: young, white, athletic, and

hairless bodies. By contrast, *Growlr* focuses instead on the bear community, which means

profiles have a tendency towards stockier body types and considerably more body hair.

Daddyhunt, by contrast, "is poised to unite the worldwide community of older men" and those

who love them; profiles on *Daddyhunt* tend to belong to men over 40 (*Daddyhuntapp.com*). Of course, not all profiles belong to the target demographic; a small sample of *Growlr* users are not themselves bears, but instead use the app to hunt for bears.

That said, it is undeniable that queer-centric or queer-friendly physical spaces exist, particularly within urban spaces, and *Grindr* is a tool that reinscribes the importance of these spaces. The proximity-driven sorting and functional designs/limitations of the app are ultimately meant to push users into physical, real-world contact with one another.[9] On each user's profile, there are indicators for whether the user is currently available online, as well as their approximate relative distance in feet or meters. Users can opt to hide their exact distance from their profile, but users are always sorted by proximity, so that even if the number is invisible, other users can infer distance based on that sorting. As a visitor or new arrival to a city, it's very easy to gain reasonably immediate access to an existing queer network and find out where the queer spaces are. Simply fire up *Grindr* or one of its cousins and you can see a subsection of the local community based on your embodied position in space. From there, it's a matter of chatting up locals to meet up and make friends or to find out where the closest gay bar is. In this way, *Grindr* continues performing much of the same cultural and space-defining work as cruising, except that it is distributed across a location-aware network rather than fixed spaces and zones of practice.

By using *Grindr* and its derivatives, it would be possible to log onto each of the different apps in a given neighborhood and get a sense of the relative density of bears vs. daddies vs. bros in the area. If one had access to the *Grindr* and *Grindr*-adjacent APIs, perhaps one could assemble an actual map of users by type. While perhaps not a discrete map, per se, the

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[9] The question of whether these designs and limitations are successful is thoroughly and compellingly articulated by Jaime Woo in the later chapters of *Meet Grindr*, so I encourage you to check him out for further discussion on that subject.

geolocative and proximity-based nature of these apps can have a map-like effect for a savvy user. Across these apps and in dialogue with the other users, it's very possible to discern if you're in a "bear part of town" or if there's a nearby bar frequented by local daddy types.

Beyond Cruising – From Cruising to Historiography

As I have discussed, the ultimate goal of this project is not about cruising. Rather, by considering the history and practice of cruising as a particular manifestation of queer spatial practice, one can begin to imagine a model for *other* forms of spatial practice that can inform an understanding of queer spaces. As we have seen, the way cruising informs the character of spaces highlights the layering effect so often true of heteronormative spaces appropriated and retuned according to queer practices. These spaces exist simultaneously both in time and space with heteronormative spaces, though often invisibly. In spaces that are otherwise heteronormative, queer spaces are often seen as transgressive, in part because of their secretive nature. As with any deployment of tactics in de Certeau's formulation (e.g., his discussion of *la perruque*), cruising often goes unnoticed or unacknowledged by those in power so long as it does not attempt to upset too overtly the control strategies. What results, then, is a palimpsest in which the control strategies of the "proper" rest on the surface, while the practices and tactics of the oppressed exist below the surface.

Even stripped of the taboos associated with the particular practice of cruising, many "known" queer spaces – especially historical queer spaces – exist beneath the surface of the heteronormative mapping of the surrounding space. Spaces we may identify as queer are invisible to the uninitiated, recognized only by coded signs and signals, or perhaps only by community word of mouth. Similarly, many things we might call queer practices occur alongside heteronormative practices, but without necessarily the knowledge of others around. In 2003,

queer geographers Michael Brown and Larry Knopp worked with *The History Project* to revise its map of Seattle, "Claiming Space." The goal of the project was to bring Seattle in line with other major American cities such as New York, San Francisco, and Boston in bringing to the surface a suppressed queer historiography and geography that had kept the city "in the closet." Brown and Knopp state that "By fixing and making visible queer spaces and place − particularly from the past − a constitutive politics of individual and collective identity, community, history, and belonging is made possible" (55). This locative media mapping project seeks to continue the work of the queer historians and geographers who have labored to identify historically significant queer spaces.

However, this project aspires to break out of a strictly fixed history of queer space that reduces queer practices to *only* spots on a map. Rather, by turning our attention to queer practices that occur on the streets and in everyday spaces, the palimpsest of queer experiences can be uncovered to illustrate how queer lives and practices already exist in a distributed network beneath, above, and alongside heteronormative practices. Frank O'Hara's poetry, then, becomes a catalyst to uncover a real-life, personal, queer experience of pre-Stonewall New York.

Recovering (Queer) History

Many of O'Hara's poems are rooted in the specific and the everyday in Manhattan, but most important, perhaps, is that the poems juxtapose real places with real experiences. In so doing, the goal is to recover queer history − queer practices, queer spaces, and queer lives − that recede into the background, subsumed by heteronormative histories, or in many cases face active erasure by heteronormative politics. In one of his most quintessential "I do this, I do that" style poems, "A Step Away From Them," as he ponders the recent death of Jackson Pollack O'Hara takes his reader on a walking tour of Manhattan:

It's my lunch hour, so I go

for a walk [...] down the sidewalk

where the laborers feed their dirty

glistening torsos sandwiches and Coca-Cola

[...] then onto the

avenue where skirts are flipping

above heels and blow up over the

grates. (CP 257; 1-11)

While O'Hara's meditations on mortality don't appear until later in the poem, the reader gets a

clear sense of his perceptions as he moves about the city. Reading O'Hara historically, he begins

at the Museum of Modern Art and heads east and then down Lexington Avenue (where Marilyn

Monroe's famous *Seven Year Itch* photos were taken the year before). His pop culture obsession

and his appreciation of the laborers' "glistening torsos" frame the scene with a decidedly queer

gaze. He also establishes a clear time and place for his peripatetic musings, even going so far as

to identify it as "12:40 of / a Thursday" (24-25). As he moves through the space, the reader can

see what O'Hara sees and get a running monologue of what he's feeling as he goes. In this way,

O'Hara's lunch break reminds users that queer lives are always existing, doing, and intersecting

with heteronormative spaces. By bringing this "slice of (queer) life" to the surface, the goal is to

reconstitute an otherwise heteronormative space as a shared space where queer and

heteronormative practices can both operate simultaneously.

During his traversal of the space, O'Hara transforms the heteronormative space of

Manhattan into an explicitly queer space through his practice of moving through the space and

re-envisioning the space and its inhabitants in accordance with his gaze. Even simple phrases, as

he describes the "glistening torsos" of the laborers, indicates that his queer sexual desires are as present simultaneously with his everyday experience of the city. O'Hara playfully juxtaposes his own expressions of desire with heterosexual expressions of desire occurring within the same space, indicating that O'Hara is well aware that he is transgressing and appropriating heteronormative space with his expression of queer sexual desire. He describes passing through Times Square, where a:

> Negro stands in a doorway with a
>
> toothpick, languorously agitating.
>
> A blonde chorus girl clicks: he
>
> smiles and rubs his chin. (20-23)

The man's ogling gaze, as he smiles in appreciation of the tap-dancing blonde chorus girl, provides an interesting counterpoint to O'Hara's own expressions of desire. Joined by their shared appreciation of the bodies in motion, O'Hara creates a space within the poem in which homosexual desire exists alongside heteronormative desire. O'Hara's ogling of the "dirty, glittering torsos" of the construction workers, his campy interest in pop culture and theater, and his appreciation of the Puerto Rican men on the street who "[make] it beautiful and warm" all contribute to his re-envisioning the streets relative to his queer gaze. Even O'Hara's inclusion of the black male figure alongside other male objects of desire[10] − the laborers and Puerto Ricans − suggests that he, too, is objectified by O'Hara even as he objectifies the blonde chorus dancer. In this way, O'Hara purposefully flips the heteronormative practice of a man objectifying a woman into a poem about a man objectifying other men, turning the streets of Manhattan into a fully-realized space of queer desire. In pre-Stonewall America, such an act of appropriating

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[10] Historically speaking, this is not entirely a surprise, as LeSueur notes in his memoirs that Frank's "passion" for black men was "exceptional, since it encompassed affection, compassion, and a genuine interest in them along with sexual desire" (57).

heterosexual space would have been especially transgressive because of the strict laws and social mores regulating gender and sexual expression in public spaces.

For a contemporary reader, poems like "A Step Away" not only put into sharp relief the relationship between the poet and queer space, but also highlight the changing nature of spaces across time. Looking, for example, at the changing image of Times Square, from the period in 1956 when O'Hara wrote "A Step Away" to the ultra-commercial tourist hub of Manhattan, illustrates just how much the practices of a space can change the identity of the space. By the time O'Hara was walking the streets of Times Square, despite being the center of the theater district, it had fallen from high-life entertainment district to seedy underbelly of the city. James Traub, historian and author of *The Devil's Playground: A Century of Pleasure and Profit in Times Square*, argues that following World War II, "Times Square didn't get appreciably worse over the next decade, but what had been largely subterranean became increasingly visible" (116). Photos taken during the 1950s and '60s of Times Square show off the area's many adult bookstores, adult movie theaters, and peep shows. Over time, and after millions of dollars in rehabilitation projects in the 1990s, Times Square is now a bustling tourist center: the signs for peep shows and adult book stores have been replaced by high-end shopping and gargantuan billboards. It has become a wonderland of capitalist consumer culture. The juxtaposition of the highly-sexualized historical Times Square as Frank O'Hara would have experienced it with the ultra-commercialized contemporary Times Square of the user puts into start contrast the area's once palpable lilbinal energy with the more sterile sexuality of the space today.

Images of Times Square now betray very little of its historical context as a freer, queerer space that operated alongside and just beneath the surface of the ostensibly heteronormative sexual space during O'Hara's tenure in Manhattan. The reconstructive research of Traub as well

as George Chauncey, author of *Gay New York: Urban Culture and the Making of the Gay Male World 1890-1940*, make it clear that Times Square, while predominantly a heteronormative space, allowed for the existence of queer spaces within it. In fact, according to Chauncey, the proliferation of female prostitution in Times Square in the 1920s and into the 1930s paved the way for male prostitutes and hustlers to work the same streets; the "fairy" or feminine prostitutes dominated the Square in the 1920s, and the Great Depression brought hypermasculine hustlers into the Square in the 1930s:

> As the gender and class character of Forty-second Street changed, it became a major locus of a new kind of "rough" hustler and of interactions between straight-identified servicemen and homosexuals. [...] They were joined by many soldiers and sailors [...] who began hustling as well. These new hustlers, aggressively masculine in their self-presentation and usually called "rough trade" by gay men, took over Forty-second Street between Seventh and Eighth Avenues, forcing the fairy prostitutes to move east of Sixth Avenue, to Bryant Park. (192)

In this way, even though the character of the hustlers in the Square changed, the practices surrounding them largely remained the same. The Square and nearby parks, such as Bryant Park, became part of the cruising circuit, along with the many dimly lit burlesques and nickelodeons. Times Square's sordid history continued, through the 1950s and '60s when O'Hara was writing, and even into the 1980s. During the 1990s, various moves were made by the city to undo the last fifty years' worth of Times Square history and bring it into a newer, more family-friendly age. The clean-up efforts in the 1990s pushed to erase the unsavory elements of Times Square by closing the burlesques and stepping up patrols in the parks to bust the men cruising or hustling.

Slowly but surely, the queer practices formerly associated with Times Square and the surrounding areas were eroded and finally erased from public view.

Since their inception, locative media applications have made a conscious effort to unearth the hidden histories associated with various spaces. As a result of the juxtaposition of the user's present embodied experience with the historical record encoded in these locative media projects, users are faced with *differance* that throws the one sensory experience in stark contrast with the other. It is this feature, in part, that contributes to the effectiveness of locative media software to highlight such histories. In the case of *Frank O'Hara's New York*, the frequency with which the application asks the reader to engage with O'Hara's queer gaze in the poems then simulates that gaze through the reader's live experience. With *Frank O'Hara's New York* in-hand, users standing in Times Square will be put in a state of temporal and spatial contradiction with their presently embodied space. The app conveys the utter change in practice and space across multiple channels, with the audio of Frank O'Hara's poem providing a temporally-bound representation of Times Square, along with the visual elements of the poem itself and the historical space. As the user inhabits this virtual Times Square, the juxtaposition between the spaces encourages the user to recall, "This is where Frank O'Hara was checking out sexy construction workers," in what would have been a predominantly heterosexual space, all while the user keeps both feet in the physical Times Square. This juxtaposition between spaces and their characters is emphasized throughout *Frank O'Hara's New York;* the app provides users with visual cues to highlight the fact that while the physical space (relative to the actual buildings and roads) has remained largely unchanged, the *character* of that space has changed dramatically. Frank O'Hara's New York emphasizes this drastic change not only through

images, text, and sounds, but also through the embodied experience of the user through a simulated co-presence.

The changes in character of these spaces, influenced by the practices therein (cruising versus commercialism) are only one way that users of Frank O'Hara's New York will encounter change and queer erasure in Manhattan. While landmarks like the Manhattan Storage & Warehouse Co., featured in "A Step Away from Them," for example, do not immediately call to mind a particularly queer history, knowing about them in the context of Frank O'Hara's work highlights not only the change in physical space of the area, but also the loss of a queer space of practice. The Manhattan Storage & Warehouse Co. appears as an innocuous landmark in "A Step Away From Them," mentioned in passing. In keeping with the mournful tone of loss of the rest of the poem, O'Hara reflects:

> And one has eaten and one walks
>
> past the magazines with nudes
>
> and the posters for BULLFIGHT and
>
> the Manhattan Storage Warehouse,
>
> which they'll soon tear down. I
>
> used to think they had the Armory
>
> show there. (CP 257 ll.40-46)

For O'Hara, the loss felt in these lines suggests not simply the lamentable changes in his neighborhood, but a more significant, personal loss, too. Readers familiar with more of O'Hara's work will recognize that this is not the building's first appearance, and users of the app will be able to easily access that information through their embodied position near the building. A year earlier, O'Hara penned "Une Journée de Juillet," another poem about walking the streets of

Manhattan. In this poem, the hot July sun beats down on him, and he retreats inside to find some relief:

> [...] For a
>
> moment I enter the cavernous vault
>
> and its deadish cold. I suck off
>
> every man in the Manhattan Storage &
>
> Warehouse Co. Then, refreshed, again
>
> to the streets! to the generous sun
>
> and vigorous heat of the city. (*Selected* 84)

After spending the first half of the poem kvetching about how brutal and oppressive the summer heat is, O'Hara dips into Manhattan Storage for some quick cruising before returning to the summer heat, this time with a post-fellatio verve and positive outlook. As is always the case with reading O'Hara, one has to strike an interpretative balance between his self-deprecating high camp style and his tendency to be completely autobiographical. While this poem mostly reads as self-deprecating high camp, I think it does at least gesture to the honest likelihood that O'Hara did use the Manhattan Storage Warehouse as a cruising ground. After all, it would have been only about four blocks away from his workplace at MoMA. As such, the mournful tone from "A Step Away from Them" makes more sense; one of his frequent cruising haunts was to be demolished, a future loss to complement his reflections on past losses: Jackson Pollock, Bunny Lang, and John Latouche.

Ultimately, O'Hara was correct that the warehouse soon would be torn down; the building was demolished, and in 1962 replaced by the Americana of New York, a fifty-one-story hotel that opened in 1962 in preparation for the World's Fair in 1964. For O'Hara, the loss of the

Manhattan Storage Warehouse represents not simply the loss of a landmark, but also the loss of a

practiced queer space; it stands as an emblem of the end of an era. Based on his other poems, he

clearly had other places to cruise, so it wasn't the absolute disappearance of queer practices

entirely − for as long as there are queer people, there will be queer practices and the spaces that

result − but losing a, shall we say, convenient cruising space represents the loss of a particular,

known queer space for O'Hara and likely the queer community writ large.

Standing at the foot of the former Americana of New York, now the Sheraton Times

Square, seeing the virtual Manhattan Storage Warehouse building alongside the real-world hotel

resurfaces O'Hara's sense of loss from "A Step Away from Them" while also conjuring the

libidinous energies of "Une Journée," for the poems coexist in the proprioceptive arrangement of

Manhattan based on this shared anchor point.

Figure 4.1 - The Manhattan Store & Warehouse Co. circa 1935	Figure 4.2 - The Sheraton New York circa 2016 © Google

One can't help, I think, but inherit a wistful nostalgia for the loss of this queer space, while also projecting the possibility for queer practices onto the Sheraton. While there is no reason to believe that the Sheraton is incapable of also facilitating contemporary queer practices, the context of those practices would be entirely different from what O'Hara describes. Whereas the historical queer practices that O'Hara invokes involve the "privacy in public" cruising practices to which Humphreys points, any similar practices in the hotel would be inherently different because they would become an almost completely private affair. Through *Frank O'Hara's New York*, I want the users to understand the importance and ubiquity of transgressive spaces and practices that permeate the city.

Reading some of O'Hara's other poems historically and spatially also emphasizes ways in which queer spaces encounter erasure through heteronormative ideologies. In his poem, "At the Old Place," O'Hara describes a spontaneous late-night trip to a dance club. The instigating suggestion from John Button is represented in the poem in code:

Button's buddy lips frame "L G T TH O P?"

across the bar. "Yes!" I cry, for dancing's

my soul delight. (2-4)

It doesn't take a rocket scientist to decipher "L[et's] G[o] T[o] TH[e] O[ld] P[lace]" given the title of the poem. So while not a particularly *difficult* code, per se, it's suggestive for it to be represented this way in the poem. First, it adds a layer of verisimilitude to the overall experience; it conjures the familiar experience of communication in a noisy bar through exaggerated lip-reading rather than attempting to shout. At the same time, however, the coding of the message indicates a degree of secrecy to the message, despite being across an apparently noisy bar. "L G T TH O P" suggests that the message was intended for an in-the-know recipient; much like the

hanky codes, codes like this are another example of Humphrey's notion of "privacy in public," though in a markedly different way than the practice of cruising.

Attempting to trace the history of The Old Place is an exercise in frustration. According to Joe LeSueur, The Old Place was "sweet and innocent, more limp-wristed than S&M or pseudo-macho, and it was about as wild as a high school prom of years past. Frank [...] liked going to The Old Place for one reason only, because he loved to dance, and he was terrific at it" (54). A tiny basement bar at 139 West Tenth Street in the Village, The Old Place was a refuge for its gay clientele. Tracing the fate of The Old Place beyond this poem, however, is very difficult. I have been unable to locate any documentation of its existence, and with the loss of its physical space along with a textual history, the memories and stories of The Old Place are similarly lost. The physical building where The Old Place existed is still in use; for a long time, the place retained a gay identity. After several closures following O'Hara's adventures there, the location re-opened as the *Ninth Circle Steakhouse* in 1961 (Kohler). While at first, it was an actual steakhouse, by the 1970s the basement had been re-converted into a disco, which served primarily gay clientele until 1993. At that time, it was replaced by an Italian restaurant, Cafe Torrino, and later another Italian restaurant, De Santos, which closed in 2013. As of 2015, the basement is home to another bar, Janis.

In addition to the changes in the physical site of The Old Place, the problem of erasure remains. In the notes for "At the Old Place" in Donald Allen's *Collected Works*, Allen provides a gloss: "The Old Place was a dance-bar in Greenwich Village" (535). However, in his pseudo-biography-memoir of O'Hara, ex-lover Joe LeSueur references Allen's note and clarifies: "Actually, it was a *gay* dance bar, a world of difference, as one would have been hard put to find a straight person" (54). LeSueur's umbrage at Allen's elision feels palpable. Why, LeSueur

seems to ask, would that small-but-important detail be left out? While I don't wish to speculate

on Don Allen's sexual identity, he is described by those who knew him well enough to write

memoria like poet Aaron Shurin describe him as "operat[ing] within the framework of, oh, an

older gayness, I'll put it, which was almost courtly (at least viewed from the front)" (*Jacket* 25).

This characterization suggests, at least to me, someone who would have been well aware of the

queerness of The Old Place, and so the question remains: If the difference is as important as

LeSueur asserts, why then was this detail omitted in Allen's notations?

Perhaps Allen's documentarian approach to assembling the *Collected Poems* got the best

of him, and despite his attempt to avoid interpretation decided that the fact that The Old Place

was a *gay* bar seemed not relevant to include. Obviously, LeSueur would disagree;

understanding the "joke" of the poem relies on the reader's knowledge that the dance club caters

to an almost entirely gay clientele. The location of The Old Place in 1955, much like the poem,

would have been encoded, so unless Spicer, McGrath, and "other" had found a guide or sponsor,

they would have necessarily have been in on the code. *Of course* Jack Spicer, Earl McGrath, and

the unnamed Someone are gay − as identified by LeSueur − otherwise they wouldn't know

about The Old Place, much less attend. LeSueur argues that Earl "obviously thinks that The Old

Place is too gay and tacky, and of course he's right, and of course that's why we want to go

there" (56). John Button's exclamation at the end of the poem, "I knew they were gay / the

minute I laid eyes on them!" then becomes an affirmation of a shared gay identity, as lively as it

is tacky. Allen's omission in the notes disempowers readers and withholds necessary information

to make this interpretative move.

Perhaps Allen's omission comes from a sort of self-censorship, that labeling the club as

gay somehow limits its value. Again, given how openly gay O'Hara was in his own life, and

given the sheer force of queerness in O'Hara's poetry, it seems a strange choice to censor this particular identifier. To avoid such a label (certainly for the benefit of an imagined heterosexual readership!) would have been pointless. Perhaps, instead, Allen is continuing to engage in a coding practice, and by identifying it as "a dance club in Greenwich Village" he expects that a knowledgeable and/or gay reader would simply understand Greenwich Village as code for *gay*.

In the notes for the *Collected Works*, Allen turns mostly to O'Hara's coterie when providing glosses for most locations. For example, Allen cites a letter from Vincent Warren that clarifies references in the poem "Flag Day": "line 9 refers to a Greek Revival building in Bridgehampton [...]; and line 21 refers to the Conte Restaurant on Lafayette Street" (548). The only other apparently self-generated gloss identifying a location is for the poem "On the Way to the San Remo" for which Allen provides: "The San Remo was a famous Greenwich Village cafe" (533). During O'Hara's time, the San Remo Cafe began as an inclusive bar where many heterosexual as well as queer artists, novelists, and poets congregated: Jackson Pollock, Jack Kerouac, Allen Ginsberg, Gore Vidal, William S. Burroughs, O'Hara and others. By the 1960s, however, the bar had converted to serve a largely queer clientele before closing in 1967 (LeSueur 164). As the only other self-generated gloss for a specific location, it seems conspicuous that both locations were identifiable as queer spaces but are instead only referenced in relation to Greenwich Village, which is one of gayborhoods of New York City. In considering Allen's motivations, there are, of course, too many possibilities to speculate on all of them. Ultimately, however, any explanation for the omission seems to be traceable to heteronormative ideologies that either trivialize queer identities to the point of disappearance or actively call for the erasure of queer spaces and practices.

While perhaps it might seem redundant to try and revitalize the history of queer spaces in an area like Greenwich Village − one of the most well-established and well-known gayborhoods in the United States − the erasure of queer identities still occurs in such spaces, often in an effort to integrate and assimilate queer identities within broader heteronormative ideologies, or at the very least profit from them. For example, consider two plaques about O'Hara placed by the Historic Landmarks Preservation Center with the Greenwich Village Society for Historical Preservation. At his former apartment at 90 University Place, which features most notably in "Poem (I live above a dyke bar and I'm happy)," the HLPC plaque says:

> Frank O'Hara
>
> 1926-1966
>
> While living here in 1957-59, the poet, critic, and curator wrote a monograph about Jackson Pollock. His poems dealt with urban themes in an expressionist style analogous to Pollock's action paintings. (HLPC)

Aside from the fact that the plaque focuses more on Pollock than O'Hara, it seems suspect to me that his queerness, as well as the queerness of the space, have been completely erased from this description. It does not reference O'Hara's poem about this exact location, nor does it mention he lived here with his lover, Joe LeSueur, during this time, and rather than discussing his the importance of the *queer* themes of his poetry, the description circumscribes him to the vagueness of "urban themes." Another plaque by the GVSHP at his former apartment at 441 East 9th St. reads:

> Frank O'Hara (1926-1966)
>
> The influential American poet Frank O'Hara lived at 441 East Ninth Street from 1959-1963. O'Hara was a leading member of the New York School of poetry as well as an

accomplished critic and a curator at the Museum of Modern Art. Downtown people and

places figure prominently in his buoyant works, especially his circle of noted writers and

painters who have been called 'the last avant garde.'

Once again, the plaque erases any trace of O'Hara's queer identity or the importance of the queer

themes and practices that inform his work, both his poetry and his art criticism. Much like his

other apartment at 90 University, this plaque fails to acknowledge that he lived here with Joe

LeSueuer — a topic which *greatly* influenced his writing of the period — while also resorting to

awkward euphemism by referring to his works as "buoyant" instead of the slightly less coded

"flamboyant" or "campy," much less the honest "gay" or "queer." The plaque situates O'Hara as

a city poet — which, in fairness, he has been constructed that way by many scholars — while

conspicuously omitting his importance to queer history or the importance of his queer identity to

his writing. One can hardly read O'Hara's work or his biography and justify the complete erasure

of his queerness from every landmark that supposedly honors him.

The erasure of O'Hara's queerness is all the more noticeable when compared to the other

plaques placed by the HLPC, in which an individual's racial or ethnic background is always

foregrounded, while queerness is always omitted. Reading the plaque accompanying Richard

Wright's home, Wright's blackness is referenced repeatedly both explicitly and implicitly. Taken

from the HLPC website, it reads in part:

Richard Wright

Sept. 4, 1908 - Nov. 28, 1960

Grandson of slaves and son of a sharecropper who abandoned him, Mississippi-born

Wright moved to Chicago in 1927, and ten years later to New York. Here he befriended

Ralph Ellison (*Invisible Man*), and became Harlem editor of the *Daily Worker*. From this

house in 1938, he often went to Fort Greene Park to jot notes for his novel, *Native Son*

(1940). [...] The novel, the first work of an African American author selected by the

Book-of-the-Month Club, was adapted as a play directed by Orson Welles. (HLPC)

Unlike on O'Hara's plaque, Wright's blackness is foregrounded alongside his work explicitly by

naming him as an "African American author," and implicitly through his relationship to Harlem,

Ralph Ellison, and the fact that he was the "grandson of slaves." Similar plaques from the HLPC

reference the blackness of Miles Davis and Jackie Robinson; they also highlight the Russian

heritage of Bella Abzug and the Polish-Jewish heritage of Barnett Newman. And yet the

queerness of figures such as Allen Ginsberg, Hart Crane, Andy Warhol, and Frank O'Hara is left

completely unmentioned. Even in their attempt at "historical preservation," these institutions

employ a strategy of erasure to minimize the visibility of queerness in public spaces.

Conclusion

This mapping project hopes to bring back to the surface the queer identities, spaces, and

practices that make up O'Hara's world, to recover the queer history that otherwise well-meaning

historical preservation elides as a result of these heteronormative ideologies. Even today, the

practice of re-appropriating and re-envisioning heteronormative space remains a transgressive

but necessary act, for the dominant heteronormative ideologies seek to erase queer spaces and

identities in the name of assimilating queer individuals. Resurfacing queer histories and spaces

becomes an important political practice that makes queer identities, persons, and histories visible

in public spaces. Brown and Knopp argue that locative media and mobile technologies are an

ideal way to engage in this work:

> To queer urban history and geography, and the broader world of sexuality and space
>
> studies, we hold that [geographic information systems] can be an integral part of a

politics of uncloseting urban (and other) spaces that are otherwise heteronormatively represented and imagined. By fixing and making visible queer spaces and places − particularly from the past − a constitutive politics of individual and collective identity, community, history, and belonging is made possible. (55)

Broadly speaking, *Frank O'Hara's New York* seeks to achieve many of the same goals presented here by Brown and Knopp: revelation, reclamation, and re-presentation. Like GIS, locative media allow creators to reclaim spaces that are "otherwise heteronormatively represented and imagined" in order to re-represent them as queer (also) spaces. Locative media similarly allow for a constitutive queer politics in many of the same ways. I think where locative media, and *Frank O'Hara's New York* in particular, differ is in the way that constitutive politics is created is through participatory embodiment. By having users actually move through the spaces that the application seeks to reclaim, those users are themselves re-creating those spaces through their actual practices within them. In this way, by going beyond simply imagining these spaces as queer historical spaces, the users' embodied experiences bring a constitutive presentness to those past spaces and thus provide a sense of urgency to these reclaimed, re-presented spaces. Using the application, then, becomes a new tactical practice in which the users, little-by-little re-envision and re-tune the spaces of the city by resurfacing the queerness that is otherwise elided or erased.

At the same time, this locative media project tries to resist the limitations of fixity that Brown and Knopp's paper map necessitates and balance those limitations with a broader spatial awareness that tries to claim the in-between spaces as well as the fixed places. Looking at Brown and Knopp's map, we can see how much of the focus is on the narrative of chronological change of Seattle's queer spaces as they moved from one part of the city to another. Brown and Knopp

fix specific sites − bars, cafes, restaurants, community spaces − onto the grid of streets, each denoted by a small numbered dot, indicating its position in the city. This is not to diminish the work of queer spatial studies and geography; in terms of providing visibility and fixity to queer spaces, this style of representation is important and, indeed, foundational to the locative media approach I have undertaken. Their approach, however − primarily informed by their choice of medium − limits the scope of their project to only those specific sites of queer practice rather than also attempting to martial the interstitial spaces that encompass and surround the points on the map. Ultimately, an approach that limits queer spaces to fixed, immobile sites continues to "closet" queer practice to only those spaces, leaving the in-between and surrounding spaces to remain heteronormatively inflected. Similarly, the map-as-artifact medium used by Brown and Knopp, while important, also falls short in (re)creating queer spaces for the people who possess the map. Their map, as designed, does not necessarily encourage participatory reclamation of the historical queer spaces they affix to the grid. The map is meant to be observed, perhaps even studied closely, but it neither requires nor invites participation on the part of the reader − he or she does not necessarily need to actually lay eyes upon the sites in question; the possession of the artifact is equatable with the knowledge that such queer spaces once existed. By encouraging the recovery and awareness of queer spaces and queer practices across time, *Frank O'Hara's New York* highlights the pervasiveness of queer histories distributed across space, rather than limited to discrete locations.

By contrast, *Frank O'Hara's New York* relies on the engagement of the user and his or her embodied experience on the streets of Manhattan to make it "do." The mere existence or possession of the application does not equate its content with the knowledge of the spaces; the user cannot simply cherry-pick the poetry from within the app without physically engaging with

the space. This difference is critical: in this way, rather than equating the possession of the artifact with the knowledge of its contents, *Frank O'Hara's New York,* makes an explicit connection with the embodied practices of its users with Frank O'Hara's embodied practices, as represented through his poetry. In this way, the application creates an overlapping temporal and embodied experience. O'Hara's transgressive queer practices, both in specific and interstitial spaces, play out in the poetry as the user moves through the real Manhattan as well as the virtual Manhattan constructed by O'Hara's poetry; the user's embodied practice is mapped onto O'Hara's queer practices. In a sense, *Frank O'Hara's New York* has "queered the map" to an even greater degree than Brown and Knopp's "Claiming Space" project. Here again, we come full circle to their assertion that queer space "is characterized by duality, fluidity, and simultaneity" (42). The locative media / walking tour / mobile map application moves into a hybrid position between de Certeau's map and tour; it creates a self-guiding practice that emphasizes the fluid, interstitial spaces on streets and through parks to reclaim stretches of space outside the scope of individual, discrete points on a map.

CODA AND CONCLUSION

When this project is complete and published, many parts of it will already be outdated. *PokemonGo* may already be passé; virtual reality may progress past the point of augmented reality, which may no longer being terribly interesting by comparison. At the same time, the technologies will likely have advanced beyond what I have been able to consider. Even in the last few years, the ways people use online platforms like Facebook have changed, for better or worse; the world of the digital is becoming more and more accessible as a political space. That growing awareness and the associated practices in digital spaces will inevitably change the way in which we must theorize and treat those spaces. In that way, I think one potential value looking back at this project is to think about where its edges and horizons are and start to try and look beyond them.

To that end, in this final chapter I will explore two topics, broadly speaking: First, I want to look at some of the "edges" of this prototype application to discuss potential avenues to expand its horizons in a later, more fully-developed (and fully funded) version. In imagining these horizons, I consider what else a project *like* this one might be able to do beyond what *Frank O'Hara's New York* itself can do in its current form, given the limitations of the development platform. The second thing I would like to explore is the idea of site-aware art in locative media as a contrasting point to site-*specific* art. As an area of further theorization, digital locative media provide a new avenue for considering the possibility of artistic expression that functions independent of location, while still allowing for an *enhanced* experience with location-

awareness built into it. I believe that the *Frank O'Hara's New York* project, when considered as site-aware remediation, gives a window into these considerations. Looking at the first will give a clearer way to think about the second.

Design

Generally speaking, digital media technology can be a really wonderful and powerful thing; the potential kinds of experiences one can convey through it are manifold. However, these technologies come with their own challenges, some of which we can work around as developers, while others are more difficult. In this first section, I will revisit the project as a piece of technology and look at the things that can go (or in some cases have gone) wrong and what impact that non-ideal use-case can suggest about the process of analyzing digital media. I also want to look at the limitations of the project in terms of the historical/media lacunae as well as the development. All of these things shape the way in which one can and should think about creating and evaluating media objects.

Limitations

One of the most frustrating things that happens during the process of developing a project like this is when things simply do not work. Given the many layers of the development process, from the concept to the development software to the end-user there are many, many places where things can break down. As Richard Coyne so succinctly puts it:

> Nothing brings a device into conspicuous awareness so much as its complete breakdown —except perhaps the need to calibrate it, to fiddle with its functioning as preparation for its adoption into regular and habitual use. (19)

These two possibilities make for incredibly frustrating user experiences and can interfere with the ways in which the project is able to fulfill its *intended* function; in some cases, such interference might even be enough to create a different experience entirely, especially when it comes to the spatial functions of the project.

A few such instances come to mind during the process of development for *Frank O'Hara's New York*. In earlier iterations of the project, there were some issues that required a great deal of attention and (re)calibration in terms of the in-game plaques. In ARIS, when creating a Plaque Object, the creator can choose to set the visibility of the object on the player's map. The way that this function is deployed in the game has had great impact on the user experience of the game, and as a result, a change in the way the goals of the project might be achieved. In the earliest version, I did not choose to adjust this feature for any of the plaques. In this case, then, each of the plaques were only usable at a range of about five meters. When I ran through this "alpha" version of the application with friends, the big concern was that there did not feel like there was any direction; rather, it became more like a scavenger hunt, and once you found one or two of the poems, you could use those as clues where to find the next plaques. Without anything usable except at very close range, the players lacked a sense of embodiment within the application because there was no "point of entry" from which to calibrate or orientate. This version had a certain degree of fun to it, but it required far more work on the part of the players than I wanted. While the "hunt" was fun, it was very difficult to get a sense of spatial arrangement or relationship between the poems.

In the next iteration, I overcompensated for the lack of visibility between objects by turning on "available at any range" as the default option for all plaques. This change had an opposite effect, in some ways. Whereas previously not having any visibility meant there was no

sense of direction or sense of spatial arrangement, now there was plenty of direction because you could see everything all the time, and you could also get a sense of the spatial arrangement of the poetry across town. However, based on the feedback I got from users, this much visibility was information overload. Being able to see every pin for every poem all the time was too much to throw at a user all at once; even when the user was zoomed in on the very local level of the map, the number of visible plaques created what I thought of as a "crisis of access." In this case, too much information meant that there were too many visible options for the users, and it actually made them "lose" their sense of space in the process because there were *too many* possible options for direction. This version also lost a sense of "exploration" that I think is important to the project as a whole. Having all the plaques visible all the time meant that there was very little incentive for the players to "discover" as they moved through the space.

In the latest versions of the project, the default setting for nearly all of the in-game plaques is now set to a visibility radius. The average visibility radius for most plaques is about one city block, but it varies from plaque-to-plaque. In an effort to facilitate an embodied sense of space for the user and maintain a sense of spatial relationship between the poems, each plaque has its radius adjusted so that every marked site (since some sites comprise multiple plaques) is available from at least two other sites. While this requires a fair amount of meticulous testing, it does ensure that the poems are discoverable as part of the experience and that no poem is fully isolated. There are, of course, meaningful exceptions to these general rules. Most notably, in an effort to help orientate users, there are several sites that have always-visible plaques: each of Frank O'Hara's four apartments as well as the Museum of Modern Art. Based on user feedback, having these points always visible on the map helps users locate themselves in space because they always have a few "known" areas against which they are able to locate themselves.

However, calibration and design on the development end is really only one small part of the picture. There are other technical concerns, too, that often have a great deal of impact on the experience of a locative media project like this one. Another concern that came up during testing revolved around media access. One of the biggest concerns, from a technical perspective, when it comes to many locative media projects is that everything more-or-less presumes wireless or data access through the device. In places where there is no wireless access, or where the cellular signal is weak, the functionality of the application can be sorely limited. On the one hand, this is a matter of frustration for the user whose access is compromised, but from a critical perspective the intermittence of data access proves a real design challenge insofar as its potential effect on the ability of the application to create a close-to-ideal use-case and, by extension, to achieve the goals of the application.

For one test user, his cellular provider did not get very good signal in many parts of Lower Manhattan, which created a number of issues when trying to use the application. On one the hand, it made it very difficult to access all of the media on the app. Almost all of the media for the application are stored on the ARIS servers; therefore, when signal is bad either from the user's side or from ARIS (if, for example, their servers went down), then the functionality of the game is greatly impeded. For this particular user, it meant that he was unable to see any of the pictures that accompany many of the plaques. While he was still able to access the poems, by and large, losing out on the images means that there's one less vector for facilitating an embodiment-across-time effect alongside the poetry, which also reduces the effectiveness of the juxtaposition of present and past. There are some ways around this with other design platforms; however, this is an issue particular to many platforms, including ARIS. If, for example, the application were to be fully developed from the ground up − which would require a development

team and funding − it would be possible to design the application to push a greater percentage of the game's files to the user's phone to be accessed client-side. There are, of course, issues with this method, too, since it takes up a greater degree of storage on a user's device (which many people do not like) and requires a bigger download at the front-end; either way, the storage and download "footprint" of this setting is more noticeable in an ideal use-case over the incremental downloads of the primarily server-side storage.

The other concern with poor signal that presents an even greater critical question is when the signal weakness or lack of wireless access affects the user's GPS. Imagine for a moment that you are trying to navigate based on a GPS − Google Maps or something similar − and the little blue dot bobs and weaves across the screen, or when it appears to be somewhere totally different than what you're seeing, what effect might that have? What feelings might that evoke? In the case of something like locative media (and I believe it's true for many GPS users broadly speaking), when a user is relying on GPS signal and that signal is interrupted or otherwise inaccurate, it can lead to a profoundly unexpected sense of *dis*placement. In this case, displacement is not unlike implacement, which I previously discussed in relation to Farman and Casey, except it is the counter-experience. If embodied implacement "locates our situated nature and our sense of proprioception with others and with objects [...] and gives us a sense of direction in a particular [space] − direction not only in movement but also in purpose" (Farman 40) − then the experience of displacement disrupts our sense of proprioception. When a user looks down at their GPS and the little blue or red dot that is meant to represent their embodied position in space moves erratically (attempting to recalibrate) or appears to totally mismatch the user's sensory experience, that sense of space may be lost. Since locative media ask users to trust in and rely on the technologies as a starting point to orientate themselves in space, when that

technology does not work properly, the relationship between the user and objects in space is similarly disrupted. Although I can imagine ways that this experience of displacement through locative media could be instructive and fascinating to explore in another context, it is precisely antithetical to the goals of this project. In this way, poor signal is one of the most potentially damaging scenarios for this project, both in terms of functionality and in terms of achieving its critical goals.

Of course, not all negative use-cases are the result of technology or design; in some cases, Mother Nature herself is to blame. However, like the other limitations, a simple case of bad weather can be enough to have noticeable impact on a project like *Frank O'Hara's New York*. On one of my own excursions for testing, this one in March 2017, I went to Manhattan expecting to do more testing and get more screenshots and photos for the project. Instead, I was greeted with constant drizzle at best, and much of the time with torrential rain. The potential for something like this to affect the outcomes of the project are high for a number of reasons. On the one hand, especially bad weather has the potential for replicating many of the previously mentioned problems: poor signal, poor download performance, inaccurate GPS due to cloud cover, server disruptions, etc. On the other hand, bad weather for an application that involves walking around outside can create a number of other situations that ultimately impact the app in unique ways. One way in which the weather can have an impact on the goals of the application is that it can affect the user's ability (or willingness) to move through space with the app. One potential silver lining, is the possibility of driving users indoors into the spaces where they are working with the app, which would certainly change the user's individual sense of the embodied experience of those spaces. This change is not necessarily a pro or con, but certainly it is a kind of unplanned happening.

More impactful, perhaps, is the possibility that the weather would almost certainly have an *affective* change for the user. That is, the weather would be likely to change the user's mood as they traversed the spaces; this change in mood would similarly change their relationship to the spaces. Looking back to Heidegger and Coyne's treatment of attunement, the mood of a user in a space changes the tenor of that attunement:

> Attunement is primarily social rather than a characteristic of the individual, and without it individuals cannot really lay claim to personal moods or feelings. [...] In Heidegger's philosophy the phenomenon [...] is generally a condition that precedes anything that might be explained through causes. Therefore people are not attuned to some external standard, and certainly not to clock time. It is fair to say social beings simply are attuned, a state occasionally manifested as a public mood: mourning, outrage, joy, restlessness, expectancy, excitement, or resistance. (Coyne xv)

This difference in mood or affect would almost certainly have an impact over an individual's embodied experience of the world, and by extension their relationship to it. While weather is outside of the realm of control for user or designer, as a point of interest it opens up a great deal of possibility for future investigations in locative media. It would be possible in another locative media project, or possibly with future adjustments within *Frank O'Hara's New York*, to gather information about these affect-mediated experiences and to consider what kinds of functions locative media might have to offer to analyze or leverage mood and space.

Lacunae

Much like the technical and environmental factors, due to the nature of this project gaps in the historical, cultural, and media record also create gaps in the application. In essence, there's simply a lot of information and material missing in the research (which may or may not even

exist) that could have a great impact on the overall effectiveness of the project. Some of the gaps

stem from the poetry itself; for example, there are at least a dozen potential sites in the poems

that *seem* like they have or had a real-world presence, but that I have been unable to find record

of anywhere in old photographs, business records, old magazines and newspapers, or public

documents. Sites such as Juliet's Corner from "A Step Away from Them" or "Paradise Bar on St

Marks Place" from the poem "Post the Lake Poets Ballad" seem, based on context and O'Hara's

generally truthful accounts of spaces in the city, to have been actual places he would visit.

However, despite a great deal of searching, there has been no indication whether they did or did

not exist. In my personal correspondence with journalist and historian, Ada Calhoun, author of

"St. Marks is Dead," I inquired about the existence of the Paradise Bar; was it a real place, or

perhaps a nickname of another bar? She replied:

> I have never heard of the Paradise Bar. I feel like I would have come across it if it was a
>
> real place by that name? But of course it's possible that somehow I missed it. I wonder if
>
> it was his nickname for one of the other bars, maybe the Five Spot? Or the Dom? Or
>
> Center Bar? Or the International? ("Re: St Marks History" 5/15)

In a follow-up email, she added, "Also I asked my dad, who has lived on St. Marks since 1974

and knew Frank O'Hara and he said: 'I feel sure it's fiction to fit the mood'" ("Re: St Marks

History" 5/15). While the lack of this specific piece of information might not make or break

anything, it is still indicative of a number of gaps that affect not only the completeness of the

project, but also points to O'Hara's rare-but-occasional fictionalization of the city. Tracing these

fictionalized spaces within the city, given his more usual verisimilitude in his representation,

opens up some interesting possibilities for considering how one understands the creation of a

"virtual" city that overlaps with the material reality of the city.

Gaps exist elsewhere in the media records, as well, and finding a way to fill them would open up the possibility of further improving the app's functionality and making it better able to achieve its goals. As it stands right now, I have only been able to locate recordings of Frank O'Hara reading nine of the poems out of the ninety drawn from the *Collected Poems*. Over time, it would be possible to incorporate readings by other individuals of O'Hara's work, or ideally, it could be possible to assemble "community readings" of the poems, as I discussed in Chapter Two. Given the note function of ARIS, users are able to upload recordings of themselves reading the poem and tag it to where they're standing, and as more users upload more recordings it is certainly possible to accumulate enough readings by enough users to splice and remix many of them into a single recording.

In a similar vein, getting more images and soundscapes of Manhattan from the 1950s and 1960s would be of great benefit to the project. As I discussed in Chapter Three, Greenwich Square in front of the Women's Detention House had a particularly unique soundscape during O'Hara's time. I have been unable to locate any recordings of that experience, but I believe that locating such elements for the purpose of the project would add a great deal to the ability of the app to create a strong sense of attunement across space and time − to allow users to experience not only the sights but also the sounds of the poet's era.

Future Development

The ARIS game development platform is an incredibly powerful tool; there are many things that it does very well, and other things that it does not. In a future version of the app, there are a number of features I would like to have incorporated into the functionality that either ARIS does not or cannot do, or that I do not personally have the technical know-how myself to execute. One of the biggest challenges of working with ARIS is that site ranges for plaques and

objects are drawn with radii. From a logistical standpoint, it makes perfect sense that this would

be the case; because GPS ranges are based on triangulating a particular point in space, a range

from a point in space would easily translate into a radius once those ranges are calculated in each

direction from that point. In most cases, this particular constraint was not much of a problem.

The only exception, however, relates to how O'Hara talks about particular *streets*, such as in the

poems for "Second Avenue" or in the poem "Homosexuality," where he discusses the

characteristics of 14th Street and 53rd street. In a more ideal design, there would be an easier

way to locate an entire street or stretch of street as a single "site." As it stands, given the

constraints of ARIS, to locate a street as a site has resulted in a few attempts to compensate: for a

poem like "Homosexuality," 14th Street itself runs across the city from East Village into

Chelsea, and while Chelsea has *become* another gayborhood since O'Hara's time, it was not one

at the time O'Hara was writing. As an attempt to locate that site, the in-game plaque for 14th

Street has been placed on the East Village end of the street, which was a center for queer life at

the time. This solution is perhaps not the most ideal, but it seemed a reasonable way to mark the

site in a context-specific way.

Another result of the radius-based site tagging problem is that some sites get multiple,

overlapping plaques to mark them. For example, the Third Avenue El, which was torn down

during O'Hara's lifetime and appears in the poetry both before and after, has several plaques to

mark its path across the city. As with the other method, this one too has its problems. First, it

creates what feels to me like unnecessary clutter along the train's route. Secondly, it artificially

inflates the number of plaques in the application in a way that I don't think is terribly productive,

given the app's intended functionality. If I were able to create a line-based site-tagging, it would

allow me to trace more accurately and faithfully O'Hara's poetry across town.

Another feature I would like to have added in a future release version of the application would be a navigation built into the poems. What I mean here is that when a user approaches and opens an in-game plaque for one of the poems, that they would then be able to tap on some kind of navigate button that would bring up the map with each of the poem's other associated plaques made visible, much like the Google Map sample of "Poem Read at Joan Mitchell's" that I mocked up for Chapter Three. Although the current functionality centers around the user's current location and the other nearby poems, I think there's definite value in opening up options for how a user might choose to navigate the spaces of *Frank O'Hara's New York*. In this way, if a user preferred to do a walk of a single poem, then I would like the application to be able to facilitate that experience. The user would still have access, of course, to see what other poems were nearby at any given time, but I think it would be a useful and meaningful choice point to have access to. A variation on this would be to create a hyperlink-based structure within the poem so that a user could tap on the name of another site in the poem and be pointed towards that site on the map.

Perhaps the most ambitious upgrade I think would benefit the application would be to use image recognition as supplement to the GPS-based tagging. Applications like the Museum of London's *Streetmuseum* work by using the camera to overlay images onto the user's screen, matching the present space with past images:

One such approach is to use visual information to position a tag, not through coordinates but by taking advantage of the physical features of an environment, such as the appearance of a particular wall surface or building façade, or various visual cues in combination. Using rapid image-matching algorithms, pictures of such surfaces taken with a cell phone camera can be dispatched instantly to a server and then matched against

a database of images and their tags. The server matches each photograph to its

approximate equivalent in a database. This technology assumes that someone with a

networked digital camera has been to that place before to pick up its visual "signature."

Experimentation with such technology deploys image matching to detect where you are

in the environment, [...] Any tagging based on image matching technologies would of

necessity present as dynamic, temporal, and contingent, as opposed to relying on fixed

GPS coordinates. Furthermore, such contextual locational technologies could function as

supplemental to GPS, or operate in interior spaces or other areas where GPS does not

function well. (Coyne 114)

The image-matching algorithms used by these applications interpolates the user's immediate

embodied experience with the media accessible through the app. The phone camera "sees" what

the user sees and overlays an image that matches across multiple vectors, except that the images

that the application draws from the server could include historical images as well as other users'

images uploaded as part of their own experiences. I believe this function, useful more as a

supplement to the GPS rather than as a replacement, reinscribes the process of attunement

between users in a way that is distinct from the embodiment produced solely by the GPS. In the

same way, I think image-matching has the potential to reinforce the relationship between a user's

immediate sensory experience with the events and practices of the space across time. However,

in a city like New York, many of the locations no longer exist, such as the Manhattan Storage

Warehouse which features in several poems, and so the image-matching features cannot replace

fully the present functionality.

The last major upgrade I would like to see for a fully-developed version of the

application would be to create an "exploration mode" within the app that does not absolutely

require co-presence in the same way that the current iteration does. Right now, if a user is not in Manhattan, there is really no way for them to interact with its contents. While most of the application's functions are centered around this sensory embodied experience of Frank O'Hara's poetry across time and between poet and users, I think there would still be a great deal of potential benefit to be gained from the application without the embodiment piece. By developing a mode that would still allow a remote user to visualize the spatial arrangement of the poetry, as well as see the historical images, hear the readings, or interact with other users' urban markup, I believe it leaves open a way of experiencing O'Hara's poetry that remains distinct from reading it in a book or on a webpage. The "exploration mode" would open up the application to exist more readily as a site-*aware* or site-*enhanced* locative media application rather than a site-*specific* one.

Site-Awareness

With this question in mind, I want to give consideration to the possibility of drawing useful distinctions between site-specific, site-enhanced, and site-aware art. University of Manchester professor Nick Kaye's text, *Site-Specific Art: Performance, Place and Documentation,* reflects on the workings of site-specific art, with many accompanying examples. Kaye explores what it means to have art that is intended to represent its space in particular, as opposed to other spaces, or the realization that a work of art can mean differently in different spaces. He argues, "If one accepts the proposition that the meanings of utterances, actions and events are affected by their 'local position,' by the situation of which they are a part, then a work of art, too, will be defined in relation to its place and position" (Kaye 1). In this formulation, when Kaye suggests that "art can mean differently in different spaces," he is talking both about the way a piece of art changes its meaning in relation to its spatial context, but also the

possibility of creating art that leverages the features of a particular place to achieve a specific purpose.

Consider, for example, found art works by Dada artists like Marcel Duchamp, such as his famous work, "The Fountain." One lasting offering of the Dadaists is the recognition that taking an object like a urinal and changing its context, in terms of its name or location, can change what the object means. "The Fountain" is more than just a urinal once it has been signed by the artist and placed in a studio or museum; it no longer retains its original functionality and is instead asked to be seen as an art object − in part because it is in a museum, it *becomes* art. This spatial context, so the argument goes, elevates an everyday object into art; the practices, which in a museum revolve primarily around ways of *seeing* objects, inform the function of objects and individuals within it. So in a museum, objects on display require practices of seeing within that space; in much the same way, individuals within the museum space become art viewers and critics. Their identity changes in some small way based on the practices within that spatial context. The viewer then must re-attune themselves in accordance with the practices of the museum and attempt to see otherwise ordinary objects in a different way. This change in *perception* alters the individual's embodied experience, and by extension reattunes that individual to the other objects and individuals around them. In the case of viewing DuChamp's "The Fountain," other individuals might be seen as knowledgeable, pretentious, or perhaps skeptical rather than simply passersby. In this way, the spatial context matters a great deal when considering not only how art is defined by its spaces, but also when considering how those spaces and art objects triangulate relationships between individuals.

Even since Duchamp, people continue to observe and contemplate − and critique − the question of how ways-of-seeing are encouraged by the spatial practices in a way largely unique

to museums and gallery spaces. Nearly every year, there are a handful of accidental or prank art pieces installed into museums around the world. Generally, the pranksters' intentions are to mock the notion of "art" in a contemporary context. In 2015, a Dutch YouTube show, *LifeHunters*, took a commercial print from IKEA and brought it into the Museum Arnheim to "test" museum-goers, to see if they could "see the difference between a painting of about €10 and a high class piece of art from the museum" (0:15-0:19). The video, naturally, went viral with nearly three million views at the time of writing, as many people took to mocking the participants' elaborate readings of the print and their outrageous price estimates. Similarly, in 2016, a pair of teenagers from San Jose went similarly viral when they left a pair of eyeglasses in a gallery at the San Francisco Museum of Modern Art; the teens took to Twitter and ended up being covered by numerous online magazines, including the *New York Times* (Mele). And in 2017, Twitter user Lloyd Jack went viral when he left a pineapple on an empty display table at the Robert Gordon University art gallery. Jack uploaded a picture to Snapchat and Twitter with the caption reading, "I made art"; the next day he returned to RGU to find they'd placed the pineapple under glass and made it part of the exhibit.

Figure 5.1: Screenshot of Lloyd Jack's pineapple art

Regardless of whether or not one agrees with the critiques or appreciates the sense of humor, the fact that these pranks are so effective − that is, that the gallery workers and visitors accept them − highlights the way in which practices change within spaces and the ways those practices affect our relationship with the objects within those spaces. By extension, the sometime-derision of the pranksters highlights, too, the way our relationships with those spatial practices can change relationships between individuals, as well. These pranks suggest that, perhaps, it is not the object that "becomes art" when it is put into a gallery space; instead, the ways-of-seeing which arise in gallery spaces are spatial practices that influence viewers so that we *experience* the objects as art.

These art gallery pranks can also be illustrative as a starting point for thinking about how locative media devices can be used to change the practices of seeing in other spaces, too. In *Computers as Theatre*, Brenda Laurel expresses her surprise and excitement in the second edition at the emergence of smartphone and mobile technology:

> Mobile devices invert the spatial relationship between people and computers. Even in the world of laptops, the position of the body was dictated by the device. [...] Yes, we [could] use our bodies to make input in games and software that use controllers, but we [couldn't] take them with us. (187)

Mobile media technology and locative media allow for design in which a user can carry a device that functions in accordance with a sensory-inscribed, bodily experience. Locative media applications create portable virtual spaces that users bring with them, and these virtual spaces can overlap with material spaces. However, it is important to remember: Virtual spaces in mobile devices are not automatically site-specific or site-aware; mobile media do not equal locative media. What this means is that mobile media and locative media can be designed to work together to be reactive to a user's experience. A site-independent application can be expanded by

location, and an application can be designed to function with site-awareness, which accounts for both site-independent and dependent experiences.

Relative to my larger project, Kaye's and Laurel's texts bring me to question space as a medium in such a way that it becomes one of many vectors of meaning-making. Reading these two critics together, I can imagine the possibility of new categories of site-*aware* or site-*enhanced* art, which leverages site-specificity to extend or alter the meaning of a work of art, rather than being necessarily intrinsic to it as in the case of site-*specific* art. Particularly for Frank O'Hara, much of the early criticism of his work was that it was too coterie-focused and too specific to New York. I think time has, in most respects, dismissed or at least softened many of these criticisms. But what if those criticisms can, in fact, be reappropriated in favor of the poetry? What if O'Hara's poetry *can also* be recontextualized to the spaces of its creation and its subject? How might O'Hara's poetry mean differently when specifically recontextualized and spatialized within the geographical space of Manhattan and overlaid with the image of the virtual Manhattan created with the poems? How might a concept of site-awareness or site-enhancement help shed light on new ways of reading O'Hara?

The *Frank O'Hara's New York* project highlights the importance of embodied space and location awareness in art, but inhabits a strange place where it both *is* and *is not* site-specific: It acknowledges O'Hara's work as existing and thriving outside of the bounds of real-world Manhattan, but at the same time it is site-*aware* in that it will emphasize the contribution of space to the art itself. Considering Frank O'Hara's work in a broader context, it is pretty evident that it stands alone as a collection of meaningful texts; one does not need to be anywhere in particular to appreciate it or draw meaning from the work. By contrast, the *Frank O'Hara's New York* locative media project remediates selections from O'Hara's body of work and puts it into a

site-specific context; with this particular remediation, one currently cannot access the work outside the bounds of the space delineated by the program. In this way, Frank O'Hara's poetry in general is site-independent, whereas *Frank O'Hara's New York* is site-specific, even if that "site" is fairly expansive. In this way, we can start to imagine a spectrum that slides along between two poles of total site-independence and total site-specificity – one is completely divorced from a particular location, whereas the other functions *only* in that *single* location. In between, however, there is room for other kinds of interaction between sites and art.

With *Frank O'Hara's New York*, for example, the proposed "exploration mode" above is an attempt to create a locative media project that exists in this middle ground of the spectrum. Thinking about this inner space, we might want to consider this "site-enhanced" or "site-aware" art which is designed in such a way to be accessible both from within a particular space as well as from without. In reality, many forms existing forms of media fall within this category somewhere. Shakespeare's plays, for example, are readable and meaningful outside of the context of the theater, but when staged and performed they take on a different meaning, and the spectator's perception and experience of that text is markedly different. Different still, one might wonder how *Macbeth* performed at The Globe might be qualitatively different than an otherwise identical performance at the local community theater as a result of the particular historical associations.

I think for me, some of this distinction comes from the design and adaptability of the project. To me, site-awareness suggests that a piece of art was designed intentionally to leverage a location or locations while remaining functional and meaningful outside of that location; site-awareness is a design choice that is considered from the front-end. Site-awareness allows for a work to function at a site-independent level while being responsive to the embodied experience

of a user in space. On the other hand, the distinction of site-enhanced artwork is likely a post-hoc designation; in a site-enhanced work, there is an understanding that the spatial context of the work *could* change the meaning of a work, but it was not necessarily designed in order to do so. A site-enhanced work takes an otherwise site-independent work and *applies space to it* in order to expand its effect. With these preliminary definitions in mind, I believe that locative digital media are in a position to create site-aware work in a way that other media cannot easily replicate. In part, because locative media exist in a digital platform and are contingent upon the user's embodied experience, site-aware locative media applications open the possibility of an adaptive art that expands the user's sensory experience when in a space, and yet it still retains the ability to produce meaning outside of a spatial context, in which case the application is no longer contingent on location. This level of design allows locative media to work in a "both/and/or" way that is responsive to users' embodied experiences while also accounting for site-independent use.

Other digital media projects are already experimenting with and moving towards these concepts, though perhaps not with this terminology in mind. The Toronto-based oral history project, *[murmur]*, for example, uses mobile media to create what I might argue points towards a "site-aware" experience for its users. First launched in Toronto in 2003, *[murmur]* uses cell phones to deliver stories about spaces throughout the neighborhoods of Toronto. Users might stumble across a sign for *[murmur]* on their walk; the sign lists a phone number and an access code that corresponds to the site. If someone calls that phone number and enters the access code, they can listen to a pre-recorded personal history narrative related to that area. Once someone knows about *[murmur],* they can also access other stories online; in this way, the project is designed for both site-awareness and site-independence:

>All our stories are available on the *[murmur]* website, but their details truly come alive as
>the listener walks through, around, and into the narrative. By engaging with *[murmur]*,
>people develop a new intimacy with places, and "history" acquires a multitude of new
>voices. The physical experience of hearing a story in its actual setting − of hearing the
>walls talk − brings uncommon knowledge to common space, and brings people closer to
>the real histories that make up their world. (*[murmur]* about.php)

By making the stories available in a site-independent context, *[murmur]* allows its users to access the stories on a map and listen to them from the comfort of their own home. At the same time, *[murmur]* recognizes the expanded value of location relative to the stories; it is more impactful to have the embodied experience of looking at a building while hearing the narration *about* that building. The reason, though, that I hesitate and say that *[murmur]* "points towards" rather than "is" site-aware is because its interface does not fully account for both of these possible forms of interaction, and so it lacks the adaptability element of locative media that might make it more site-aware. In an updated, locative media rendition of *[murmur]*, rather than a separate interface for each function − i.e., having the website and the phone line − one could construct a locative media application that allows both to exist in the same virtual space. Like the *Frank O'Hara's New York* project, by using locative media, *[murmur]* could let users access the stories through an interface that is responsive to the user's embodied experience based on physical location, while also allowing them to browse and listen to stories remotely.

By contrast, a text like Becky Cooper's idiosyncratic mapping project, *Mapping Manhattan: A Love (and Sometimes Hate) Story in Maps by 75 New Yorkers* and her website, *Map Your Memories*, represent an example of what might become site-*enhanced* through locative media. In Cooper's collections, she handed out blank maps of Manhattan and asked

people to fill them in however they saw fit. The results are a mixture of *PostSecret* style

confessions and tiny vignettes about individual experiences of the city, both humorous and

serious.
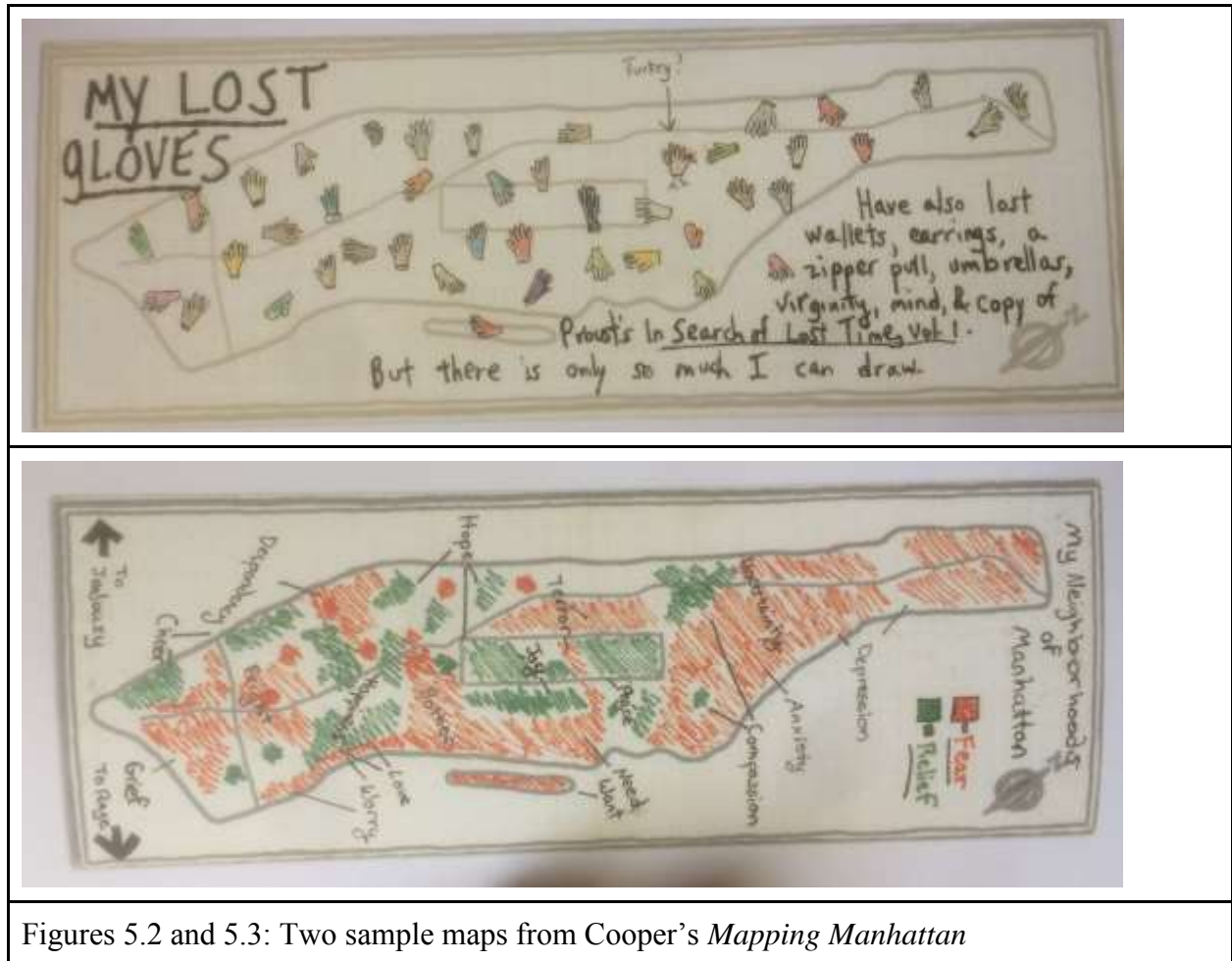
Figures 5.2 and 5.3: Two sample maps from Cooper's *Mapping Manhattan*

Based on these maps, it would be possible to remediate them into a mobile app, allowing readers

to access the maps remotely (as they would in the book or on the website) while also going to

their approximate locations. Again, I think the distinction here comes from the original design's

intention: Whereas something like *[murmur]* was intended to be practiced in real spaces,

Cooper's maps are meant to be seen as site-independent works. Adding the locative component

to Cooper's maps would be an entirely post-hoc extension that would fundamentally change the

experience; these maps were not intended to be performed. In this way, the locative media potential represents not an intrinsic part of the art, but rather an additional layer placed onto it.

While I believe there is still plenty of discussion to be had about the distinctions between site-specific, site-aware, and site-enhanced art, I also believe such a distinction is a valuable one. By locating more places on the spectrum between site-specific and site-independent forms of art, scholars and artists can find new ways to conceptualize the relationship between art produced in space and art produced with space.

There are a number of other directions that this spatial research opens, as well. The spatial data on Frank O'Hara's poetry collected during the course of this project could be used and remixed in other ways to ask other sorts of questions. One that comes to mind, but that was outside of the scope of this project, would be to re-map the various sites mentioned in the poetry and rearrange visibility by the year it was written. Mapping O'Hara's writing in this way would be an interesting approach for contextualizing O'Hara's movement and interest over time. Did O'Hara write more about Greenwich Village in the 1950s and then move uptown in the 1960s? Was O'Hara more likely to write about spaces that were closer to home? Did he write more about sites close to 90 University Place when he lived there from 1957-1959, or were there years where he wrote more consistently about Midtown? What other patterns of movement emerge by emphasizing the temporal elements of O'Hara's embodied experiences within his poetry? Spatializing and mapping O'Hara's work in this way would be a way to begin answering these questions, giving additional insight to the relationship between O'Hara, the city, and his poetry.

Similarly, O'Hara is certainly not the only author to engage with cities in this way. Certainly, an enterprising Dickens scholar would be able to map some of his novels in a way that

would be walkable for a reader. Consider, as an example, the opening paragraphs of *Bleak House:*

> London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. [...] The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation, Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery. (Dickens, Ch1)

In these opening few paragraphs, Dickens points to several knowable, mappable locations in London: Lincoln's Inn Hall, Holborn Hill, and Temple Bar. These locations, as well as many others throughout *Bleak House,* are actual real-life places in London, and their relationship to one another and throughout Dickens' texts could certainly be explored. Temple Bar, for example appears elsewhere in Dickens' oeuvre, particularly in *A Tale of Two Cities,* (Part 2, Ch 1) where it is used as a reference point for the location of the fictional Telleson's Bank (which was, in reality, a fictionalization of Childs & Co., an actual bank). A locative media project not unlike *Frank O'Hara's New York* could trace the various locations not only within *Bleak House* but across his many works; in so doing, a user in London would be able to examine Dickens' text alongside drawings and photographs of the sites over time. Additionally, by mapping multiple works, it would be very interesting to both see and experience the spatial relationships between

the texts, imagining perhaps that the Lord High Chancellor might pass by Jerry Cruncher in the street as they pass Temple Bar.

Mapping locations from Dickens' novels or Joyce's *Ulysses* certainly changes the approach for a locative media project. However, a locative media remediation for any of these texts provides new ways for readers and users to understand the relationship between spaces that exist in the virtual worlds of these texts and the corresponding spaces in the material world. To walk the streets of London "now" in the twenty-first century, juxtaposed with images from across time extending back to sketches from the 1850s, further accompanied by Dickens' descriptions of these spaces, gives the user a uniquely embodied experience of London across time. Such an experience leaves open the possibility for a user to recreate for themselves a foggy, muddy trudge up Holborn Hill — or it is thrown into contrast by the user's paved sidewalks past a McDonald's across from Chancery Lane Station.

Conclusion

Throughout the course of this project, I have attempted to illustrate new ways of conceptualizing the relationship between locative media technology and the humanities by imagining new avenues of exploration. Locative media and the embodied experiences they can provide and reinscribe may be applied to existing works as a way of asking new questions and exploring the relationships between real-world spaces and the virtual spaces created through art. The still-growing field of locative media continues to highlight ways in which an individual's personal experience in space can be leveraged by creators to build stronger connections between work and user, user and space, and space and work. Such site-based projects allow the work to function as an intermediary between authors and the material, embodied experiences of their users and, Lucky Pierre-style, all three are mutually gratified.

In the particular example developed alongside this document, *Frank O'Hara's New York* is a locative media project that demonstrates a new way of imagining the relationship between author, work, and reader. *Frank O'Hara's New York* reinscribes O'Hara's embodied, temporal experience as a queer poet in the pre-Stonewall United States; the project not only attunes the user to O'Hara's experience of movement through the city and his ways-of-seeing, but it also provides an avenue for rediscovering and exploring his fundamentally *queer* experience of the city during a time when homosexuality was illegal.

Chapter One addresses Frank O'Hara's poetics and relationship with space. By examining O'Hara's use of space within his poetry, I will provide a justification for the mapping project to come. O'Hara's peripatetic writing process combined with his interest in Manhattan as a lived space creates an ideal scene for users to experience a simulation of O'Hara's life and work. O'Hara's life was always one of being "on the move"; not only did his time in the military take him abroad, but his love of constant travel speaks to his deep interest in the ways bodies move through space. Likewise, throughout O'Hara's poetry, the text not only provides the names of specific locations across Manhattan but his arrangement of the text on the page suggests a heightened awareness of how space affects meaning. So much of O'Hara's poetry revolves around this peripatetic movement, by engaging additional sensory modes − particularly proprioception as one's sense of position in the world − the reader will come to a deeper understanding of what O'Hara's lived, embodied experience might have been like, and by extension that lived, embodied experience becomes more closely aligned with that of the reader.

Chapter One also introduces some of the theories of space and embodiment that inform the ways in which locative media are able to achieve this goal. By reading Edward Casey, Henri Lefebvre, and Michel de Certeau, one can begin to understand how spaces are created and

recreated by practices; Elizabeth Grosz illustrates the ways in which bodies give rise to practices, and Jason Farman provides a link to show how locative media reinscribe embodied practices. Bringing these critics together, I built a foundation for understanding how embodied experiences with locative media allow users to create new practices, which in turn allow for the (re)creation of new spaces. Through locative media, I believe, we can reach a new understanding of O'Hara's poetry. By helping the reader to walk a metaphorical mile in his shoes, the spaces of Manhattan and the spaces of the poetry will breathe with a new life.

Chapter Two provides a more technical walkthrough of the development process for this locative media application. By providing an insight into the construction process with the ARIS development platform, I will give a clear idea of what sorts of tools are at my disposal for achieving the goals of the application. This chapter highlights the design choices that inform how I, as developer, attempt to create a particular embodied user experience with the kinds of metaphors and capabilities of locative media. Additionally, this chapter explored my thought process for determining what kinds of locations made it into the application, as well as what the data collection and coding process looks like. I believe it is important to take careful consideration of the ideologies, methodologies, and metaphors that underlie the ways digital tools shape virtual spaces, particularly when those virtual spaces have direct, material-world impact.

Chapter Three pulls together the various concepts and theories presented in Chapter One and puts them in direct confrontation with the results of Chapter Two's methodology. The focus of this chapter is to highlight some of the ways in which *Frank O'Hara's New York* pulls together specific theories of embodiment and implacement in order to tune and retune spaces throughout the city of Manhattan. This chapter also illustrates how *Frank O'Hara's New York*

contributes not only to the reshaping of the perceptual realities of New York City but how it expands the ways artists could use locative media in order to reshape the way readers conceptualize the very structures around which our media experiences are organized. Specifically, in this case, *Frank O'Hara's New York* provides a proprioceptive, spatial reorganization of poetry by distributing it across space so that poetry might be reconsidered by proximity in space rather than the typical kinds of chronological, alphabetical, or thematic organizations most commonly associated with poetry collections.

Chapter Three also provides a subjective walkthrough of what an ideal use-case of *Frank O'Hara's New York* might look like. I hope that by providing such a walkthrough, readers who do not have access because of the site-specific nature of the application are able to visualize at least somewhat how the app would function and what that experience might entail. While the walkthrough is not exactly representative of an individual user's possible experiences, this is largely because the textual representation represents, by necessity, a fairly linear track. By contrast, a "real" user has the freedom to travel move freely from site-to-site and poem-to-poem based on their own idiosyncratic preferences. Still, the walkthrough tries to highlight some of the perceptual differences that would be available to users in-practice by juxtaposing historical images, contemporary snapshots, and approximate position with screenshots from the application. While the text-based version of the walkthrough cannot exactly replicate the sense of implacement as the actual app can, the juxtaposition of these elements alongside the text should provide some sense of the relationship between the user's embodied position and the proximity between poem sites.

Following the use-case walkthrough, Chapter Three puts the functions of the actual application into context with the theories of embodiment, implacement, and tuning by returning

to Elizabeth Grosz, Jason Farman, and Richard Coyne. By looking at these three critics alongside

other high-profile locative media applications, *Geocaching* and *PokemonGo*, I put forth the

argument that locative media applications have a unique ability to retune environments in

particular ways. With those design capabilities, an app can be designed with a specific retuning

goal in mind. In the case of *Frank O'Hara's New York*, one goal is to reattune the users' personal

embodied experiences with the embodied experiences represented in the poetry, and as a result

change the way users see Manhattan through the lens of O'Hara's lived experience. In the

broadest sense, this understanding of locative media technology through *Frank O'Hara's New*

York reinscribes bodily practices in the readers, a change that also reinvigorates a sense of space

to the poetry itself.

Chapter Four, then, is an extension of Chapter Three honing in on one particular kind of

spatial retuning possible through locative media in *Frank O'Hara's New York*. This chapter

begins by linking the queer spatial practices of cruising across time in the twentieth century to

draw a connection back to the contemporary queer practices of locative media, particularly in the

culture and theory surrounding "dating" apps like *Grindr*. Apps like *Grindr* and its many

spinoffs, from *Scruff* to *Scissr* to *Daddyhunt,* all leverage spatial proximity as a tool for making

matches for dating and mating. As a result of the "private-in-plain-sight" nature of mobile

devices, queer practices like cruising move into everyday spaces. This overlap of public and

private spaces allows the queer practices of the virtual space to transgress the heteronormative

practices that typically control public spaces. In this way, locative and mobile media allow for

the creation of particularly transgressive queer spaces that allow users to retune themselves

against the hegemonic cultural norms.

Similarly, one of the many ways in which O'Hara's poetry is so important goes beyond the poetry itself and extends into the transgressive queer gaze that it projects onto the spaces of the city. As an out gay man in the United States in the 1950s and 1960s, Frank O'Hara inhabits and expresses a viewpoint rarely understood by contemporary readers. In O'Hara's lifetime, homosexual practices were illegal, and the seemingly playful perspective represented in his poems like "I live above a dyke bar and I'm happy" also suggests notions of surveillance and fear. In O'Hara's poetry there is an intense conflict between public and private queer spaces and practices, in that even seemingly private queer spaces are subject to heteronormative policing through political enforcement and erasure. *Frank O'Hara's New York*, then, attempts to bring to the surface these previously erased queer spaces and practices by literally putting them "on the map." In so doing, I want to reinscribe some of O'Hara's particularly queer ways-of-seeing which transgress the accepted heteronormative practices associated with public spaces. *Frank O'Hara's New York* attempts to leverage the transgressive potential of locative media and combine it with the transgressive elements of O'Hara's poetry in order to rediscover the erased queer histories of Manhattan and bring them back to the surface.

Finally, this chapter provided a coda of reflections on the design process of *Frank O'Hara's New York*. Here, I have attempted to gesture outward to ways the application might be further developed − more possible with a ground-up programming rather than a fixed development platform − as well as gesture to possibilities for expanding locative media research and development. My hope, then, is that some of these things might be picked up by other designers and artists who might have more expertise or creativity than I do, and that they will perhaps be able to bring those two spheres together to continue expanding the possibilities of locative media art. Original locative media art projects, as well as locative media remediations,

give users and artists ways to extend their own embodied experiences in ways that return the primacy of the body into various kinds of texts.

Similarly, in this chapter, I have begun a brief foray into expanding the spectrum of understanding site-specific art through locative media. The ideas of performance and site-specificity with critics like Laurel and Kaye bring the notion of environmental theater into greater visibility; however, I believe that because locative media opens new avenues for work that is responsive to users' embodied experiences, there should also be new avenues for how we *discuss* those effects. In this way, by starting to locate different positions on the spectrum between site-specific and site-independent art, we can use the new terms for considering how the locative media projects created and analyzed can be put to use to further our understanding of design, embodiment, and space.

Throughout the discussions of locative media in this text, I am constantly brought back to Mary Flanagan on the ethics of locative art:

> While art must indeed break borders, there are many instances where the borders broken are misguided and actually reinforce existing class, ethnic, and other power structures. [...] If Lefebvre is correct in his belief that the creation of new spaces has the ability to change social relations, locative games must address history, lived experience, and site in order for both participants and designers to learn how to produce something better − another city, another space, a space for social equality and change. (207)

Every piece of locative art, regardless of its original purpose, must by definition be engaged with the politics and ethics of the material as well as the virtual world. All of the locative media projects highlighted in this text engage with these ethics in different ways: *Geocaching* and its community encourage an environmentally-conscious relationship with material spaces;

PokemonGo and its predecessor *Ingress* highlight the importance of community and "the local" in their placement of locative elements. Similarly, *[murmur]* seeks to bring to the surface the individual narratives of the lived experiences of a city's inhabitants and reinscribes the (inter)personal against the impersonality of the urban landscape. So, too, does *Frank O'Hara's New York* look to engage with its associated spaces by reinscribing the bodily of experiences of users and artists so that we might re-envision the relationships between them and the spaces we share. At the same time, *Frank O'Hara's New York* looks to counteract the erasure of queer practices and histories by heteronormative hegemonic forces. Each of these projects represents at least one way to be mindful and ethical in the deployment of locative media technologies.

In this way, by encouraging users, developers, and artists to engage critically with their embodied experiences in space, one can begin to encourage all of them towards the creation of ethical spaces in the material world, along with the virtual ones. As I have shown, the locative media art developed and used will, inevitably, shape the spaces of the users by altering their perceptual reality. Spiraling out of this change in perception, locative media's focus on embodiment also changes the way its users relate to one another as well as to the spaces they inhabit. So then, the kinds of ethics that inform locative media development will facilitate the creation of the kinds of spaces we wish to see in the world. Tiny nudges in one direction or another have the potential to create large-scale change in the world outside. Through locative media, we can create and design virtual worlds to be experienced by users and to shape and reshape the material world in the image of the kind of world we wish to see.

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