

**VIEWPOINTS AUDIOWALK**  
**documentation notebook**

---

By Ulrike Scholtes  
For iArts Maastricht

## **architecture**

---

Draw the objects of this space and the way they draw your attention as they move or are moved by other bodies.

Also notice the objects you are using while you are drawing. Play around with relating to them in different ways. When does your pencil become one with your body? How do you draw when your notebook is positioned very far away or very nearby?

## tempo

---

Without looking at your paper, try to trace the tempos of the movements you see around you. Almost like a seismograph, you are attending to and registering tempo.

Also try to draw – in any way or form you want – using different tempos. Notice how your drawing-tempo influences what you notice and how you see your surroundings. For instance, when drawing a person, how do you become aware of this person when drawing fast/slow?

## shape

---

Use contour drawing to trace the shapes you see with your pencil. Do not look at your paper. Rather, imagine you are really tracing the figure, as though you are touching their outlines with your pen while you are moving your pen over the paper. Try drawing both static shapes and moving shapes.

Also be aware of how you are also forming a specific shape in space. Play around with this shape and notice how it influences your documentation: both your way of drawing and your way of registering your surroundings.

## gesture

---

Continue drawing outlines like you were doing when drawing Shape. Now add words that you associate with the gestures you see. Notice when and how a shape turns into a gesture. Pay attention to how you position your words in relation to the contour drawing.

Also experiment with using different gestures yourself, as you are drawing. Try out 'expressive gesture' (gestures that express a feeling, thought or idea, e.g., joy, anger, fear, sadness) and 'behavioral gesture' (gestures relating to a bodily state - such as cold, tired, wet, ill - or gestures that you associate with a specific time period, culture, character, genre). How do these gestures influence the way you draw and the way you attend to your surroundings?

## repetition

---

Attend to any form of repetition that can be detected in your body and in your environment. For instance, you may notice people repeating each other's gestures as they communicate. But you may also notice the repetition in the movement of cars passing by. Or the repetitiveness of your own breathing. Find a way to register this through drawing.

Also play around with repetition in the way you draw. You can try using one way of moving your pen over your paper and repeating this movement while you keep attending to your environment. In what way does repetitive drawing allow you to register what is happening around you?

## **spatial relationship**

---

Draw simple shapes that represent bodies, focusing on the way they relate in space. The shapes do not have to look like bodies. Rather, you can use shapes that exaggerate the space they take in. Also play around with drawing while relating to what you draw in different ways. How does the way you draw and attend to an object or person change when you are very far away of nearby?

## **topography**

Try to draw the way bodies are moving and divided in space, as though you are looking at them from above.

Use lines to follow one body around in space.

Use dots to draw the constellations made by several bodies together.



## **duration**

---

Similar to when you were tracing the tempos of the movements you notice around you, you are again tracking time. But now, you focus on how long movements around you last (rather than how fast a movement is). For instance, how long does the barking of a dog last in relation to the sound of the church bells? How long does the passing of the buss take in relation to the passing of the bike. You can think of registering this almost as a morse code: creating rhythms of long dashes and short dots. Notice if and how drawing in this way makes you attend to new kinds of relationships between the things that happen around you.

## **kinesthetic response**

---

Allow how and what you draw to be determined by what you notice around you. Go from drawing tempo to drawing spatial relationship, for instance, as different aspects of your environment enter your awareness. Don't think about what to draw or about what is most interesting at the moment. Use any impulse provided by your surroundings to draw anything or in any way that comes up. If your surroundings are messy, full and move quickly, use this to draw in this way. If your surroundings are tranquil, quiet and move slowly, use this too. Don't determine beforehand how you will move your pen on your paper, but let anything around you move you and your drawing hand.