



Article

## Ushered, Left; Curtailed, Right: Consideration of some in-situ visualization of a place that has heightened experiential connection with it, and how this awareness informs drawn representation of the site

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### Abstract

This article's title follows a realization, in practice, of the tendency of eye-dominance in vision. The realization comes through a process of drawing in-situ around Hoamji Lake in Chungu, South Korea, written commentary on the drawings themselves as part of the in-situ experience, and more analytical reflection after the event. The process was repeated on the basis that experience would thereby accrue and deepen. The experiential component of the drawings, made in response to the question of how drawing on site, can inform how one thinks about place and space and how this adds authenticity to the visualization of place. – In this revision of an earlier published article, there is some reference to the author's present involvement in architecture in an educational capacity –. The drawings, despite their landscape reference, are relevant in their attempt to capture movement and in their process to a prospective studio project with architecture students. Written reflection on the drawings concerns the interrelationship of drawing from observable phenomena and visual sensory perception. The activity itself, of drawing, enables the latter's consideration, and such a focus in turn informs how the drawings are made, appear, and comment on the in-situ location. The article's theoretical markers concern aspects of sensory cognition and phenomenological theory, particularly in the context of articulation of space.

### Introduction

The present document is a revision of a peer-reviewed article first published in TRACEY Drawing and Visualization Research online journal, Loughborough University, UK, in February 2014, in response to a call for papers on drawing in-situ (Croft, 2014). The drawings referenced in the article were made while walking slowly around Hoamji Lake, Chungju, South Korea, during the mid-afternoon on Saturday, 23<sup>rd</sup> March and Thursday, 28<sup>th</sup> March 2012. At the present time I'm about to embark on a semester-length studio project to second year students of architecture in the Architecture Faculty, Chiang Mai University, Chiang Mai, Thailand, shared with my Thai co-teaching colleague. Why this contemporary detail is worth mentioning is that we're proposing an idea that should enable students to perceive and structure their bodily presence within

space. (See Appendix, Figure 13) Occasional reference to this project will serve to update the article's relevance to me, and in so doing link it to the architectural context. The key reference for the students, and a new one for the article, is the philosopher Gernot Böhme's (2003: 5) understanding of the 'space of perception' as a sense of one's relationship to, and articulated as, presence among one's environment. Böhme (ibid: 5) states: 'Although bodily space is always the space in which I am bodily present, it is at the same time the extension, or, better, the expanse of my presence itself'. This said, there is no forthcoming direct reference to architecture in the article, but neither will there be in the students' project, except inasmuch as architecture, like drawing in-situ, can concern questions of perception and space. More specifically, both the above-mentioned students' projects and the drawings I made while walking around

Hoamji Lake will concur on the question of self-conscious reference of one's *body* in space. Each context will be and was, respectively, without boundary in an architectural sense, where the limits of the expanded bodily sense will be and were established subjectively as the furthest limit of relevant personal space.

### **A mechanical precedent**

The Russian psychologist A.L. Yarbus (1967: 17) observed that the eye moves through involuntary saccades of the eye muscle and 'drift' and 'tremor' of the optical axes. Yarbus proved this dual functional characteristic of vision through the recording of eye movements of participants under a range of visual conditions by mechanical means of his eye portal device. The resulting early photographic printouts offer a useful analogy to line as accent when it's concerned with catching edges and points of sharpness and contrast, and line as meandering that is nonetheless allowed to perform on the page as it may be said to look for its next location. Bohm (2009: 233, citing Piaget) refers to the child's process of developing perceptual ability as 'a kind of flux, in which certain relatively invariant features have emerged'. Bohm (2009: 235-6, citing Ditchburn and Platt) also refers to the 'drift' and "flick" basis of eye movement. However, in more recent research, Tye (2006: 512) states that vision effectively stops during eye movements (saccades), bearing with it traces of previously noticed visual detail, and processes new information only when the eye is still for fractions of seconds. While such research concerns miniscule operations of the eye, the Yarbus visuals may represent a magnification of these movements. In this respect they offer a compelling precedent, if read as observational drawings, suggesting an approach to seeing that implicitly registers effects of visual perception itself in relation to the perceived object. These visual products suggest the hypothetical likelihood of the merging of a topology of ocular activity – an idea of how the eye moves when looking – and conventions of representation. It is in the very outmodedness of the recording apparatus compared to eye-tracking's present digital counterpart, however, that it indicates, through the medium's autonomous visual characteristics in relation to its function, a possible strategy for the pencil in drawing that can approximate free-ranging eye movement across non-contoured shape and space.

### **The location, materials and the environment**

Hoamji Lake has at its border a path through hilly woodland that is a popular exercise and relaxation site for the city's residents. On the first day of my visit for purposes of drawing the weather was crisp and clear, typical of early spring in the region. Many people were using the site, and there was a general sense of wellbeing. As a drawing location the site is exceptionally spatial, with every view either to right or left, depending which direction one takes, opening out onto the lake and, in the far distance, low-lying mountains. I took with me an A3 sketchpad, a hand-made paper item that had now somewhat yellowed. From experience, this loosely woven, textured and slightly transparent paper is resistant to all but soft pencil, in this case EE and charcoal, the latter of which I took with me in the form of a burnt umber charcoal pencil.

In keeping with the site and to minimize attention from passersby, I anticipated that I'd slowly move as I drew, and that the resulting drawings would be momentary sketches that conveyed something of the experience of continuity of observation of surroundings, and observation of my awareness of this visual sensory experience. Writing on the drawing immediately afterwards what I'd noticed of the process would also be part of each work. I also expected that while the space and scale of this location would play its part, my attention would be towards the environment relatively near to me, to either side of the path as I walked a circuit, with occasional use of several flat bridges that take one out a little onto the lake itself. Walking while drawing, with my focus variously on the sketchpad and the visual scene to either side of me and immediately ahead, recording fractional observation of objects as well as the stroboscopic effects of movement itself, would, I expected, result in a relatively intimate connection with the environment. While my attention would be mainly on the contents of my mind in response to immediate sensory visual awareness, I could assume that these would also to a large extent be determined by my awareness of factors of my existing interests. While the following images are not specific to the drawing activity, they do show something of the character of the surroundings, Figure 1.



Figure 1: Views across Hoamji Lake, Chungju, S.Korea, 2012 © Michael Croft

### The role of thinking

In terms of the relationship of thinking during the drawing activity, Cain (2006: 17, citing Varela) states: '[...] there is no role for the "self" of the drawer to be an independent entity because the connection erodes separate-ness'. This suggests that reflective thinking can only be done after the reflexivity of the engagement in the drawing, or intermittently during pauses in the drawing process. In this respect, it had occurred to me to write my reflective thoughts in blank spaces on the drawings after their event. While this impulse may have broken down some of the more reflexive thinking integral with what would be taking place for continuous time-spans, it also challenged the precedent of the Yabus continuous line. Part of my attention would be keeping on eye out, as it were, for recurring opportunities to break the flow in order to reflect on the activity at near enough the same time.

### Statements transcribed from direct observation while drawing (1)

The first observations, which were hand-written onto

blank spaces of the drawings to which they refer, drawings Figure 1a – 12a, as soon as possible after the drawings were made, are indented in sets of three below each respective set of three drawings.

#### Figure 1a

Slow movement, the object of attention recedes to my left. If I then look forward, there has been a gap of information. It's this – how does one record the traversing of the gap?

#### Figure 2a

Details form and complete through overlap. For example, forwards of the dried growth towards the tree (black) and then the tracing of the line of the bank backward through the same growth.

#### Figure 3a

Tracking and re-visiting (brown then black) there's consequent misalignment. To what extent is the object recorded through this random juxtaposition? It seems pointless to try to fix things statically.



Figure 1a, 2a, 3a, EE pencil, burnt umber charcoal pencil on 27 x 20.5cm paper, 2012 © Michael Croft



Figure 4a, 5a, 6a, 20.5 x 27cm © Michael Croft

Figure 4a

To look ahead, while looking at objects, wins time to draw.

Focus on an object in the distance and draw it back towards one, as one moves forwards. Stop when the drawing looks something. The balance is always tipped in favor of appearance of the mark making itself, the material.

Figure 5a

The sense of being able to see to the left corner

of one's left eye socket as the left parameter of the drawing.

Figure 6a

The sense of seeing the convex arc of my nose - I'm left-eye-dominant - as the right parameter of the drawing. Even when looking directly down, as onto the sketchpad, there's a sense of my nostril being a human, not so much measure, as parameter of the space between the object and one's head/origin of looking.



Figure 7a, 8a, 9a © Michael Croft

Figure 7a

In a roughly symmetrical visual situation, trees for instance, either side of a path along which I'm walking, my gaze, forwards to facilitate walking, then back towards either right or left, to angles behind my body, can result in a drawing that is formed by this back and forth. But of course, it doesn't communicate as such, especially if sketched with one material and equal pressure.

Figure 8a

Moving forwards through a narrow bridge, the angularity of the perspective competes with the projected dome of my sense of my vision contained in the roughly semi-circular dome of my head.

Figure 9a

Repeated delineations of a curving path, while walking along it; the last layer picks up on information of previous layers, since rhythm and direction, layer by layer, are repetitive.

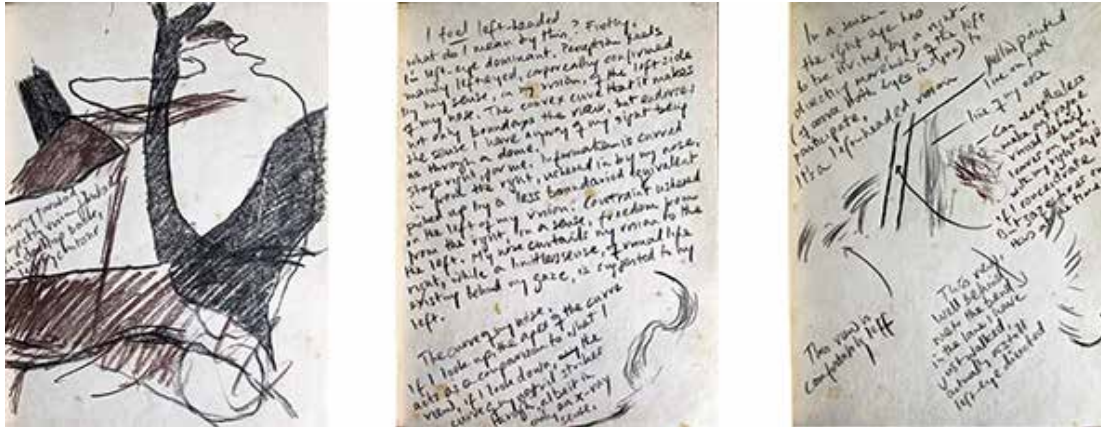


Figure 10a, 11a, 12a © Michael Croft

Figure 10a

Moving forward, projecting my vision forwards then doubling back, as led by contour.

Figure 11a

I feel left-headed. What do I mean by this? Firstly, I'm left-eye dominant. Perception feels mainly left-eyed, corporeally confirmed by my sense, in my vision, of the left side of my nose. The convex curve that it makes not only boundary of the view, but endorses the sense I have anyway of my sight being as though through a dome.

Stage right, for me; information is curved in from the right, ushered in by my nose, picked up by an equivalent working less as a boundary on the left of my vision. Constraint ushered in from the right, in a sense, and freedom from the left. My nose curtails my vision to the right, while a limitless sense, of visual life existing behind my gaze, is suggested to me left.

The curve of my nose: if I look up, the apex of the curve acts as a comparison to what I view. If I look down, the curve of my nostril strikes through, albeit in only X-ray terms.

Figure 12a

In a sense, the right of my two eyes has to be invited, by a right directing of the left one (of course, both eyes work in sync), to participate. It's a left-headed vision. My view of anything is comfortably left. Even the right view well behind me to the bend well behind me in the lane through which I have just walked is

actually still left directed.

I can nevertheless make out vague visual detail, leaves on the bank to my right, peripherally with my right eye, if I concentrate; that is with my eyes focused on the ground in front of me.

### Reflection (1)

In the drawing Figure 4, I state: 'the balance of drawing is always tipped in favor of the mark making itself, the material'. One might deduce from this that a personal aesthetic intervenes in the drawing, permeating how and to an extent *what* things are seen, for example, due to the influence on me of the Yabus visuals. My looking, in coordination with simple heavily stated lines in either soft pencil or charcoal pencil, roots out edges and accents that line either contours or indexes, or, in the case of something like dry bracken, can start to describe. The marks and their arrangement are an abstraction of my looking, in this instance also connected with movement, in which case one must rely on the attraction of the material itself. Inasmuch as I do rely on the material to stand in for what I see and am trying to convey, I'm attracted by what appears to be its autonomy; that under limited circumstances and conditions, which Bohm (2002: 197) confirms but only in a negative limited sense, a material medium has the capacity to behave independently. The latter sense of autonomy of the medium, in this case, is due to the speed at which I have had to act and react, albeit while moving only slowly, and a subjective conviction that the mark making will have registered something of the visual experience.

In his lecture as part of the Embodiment Conference at CUNY Graduate Center, Noë (2012) stated that in 'visual presence' one sees much more than is visible. Equally, according to Noë, one might also be aware of much less than projects to the eyes, as in 'inattentional blindness'. Alternatively, as I also comment concerning this drawing, looking ahead of me at objects as I move towards them allows me more time to render them. According to Noë (ibid), 'a consequence of action in perception, which he terms 'actionism', is that we're more visually conscious than we might think we are', which suggests that among those objects that I can see that I'm approaching, there are others that register in my visual sense indirectly; what Noë referred to as 'degrees of presence'. In the case of delineation, say, of the path, as also in the drawing Figure 9a, my vision as I trace the edge back to me could be said to pull the line down through the page. – Regarding the Böhme reference, above, to 'expanse of my presence', I may have been drawing selective aspects of what was neutral towards me into this presence –. The line metaphorically is like a pulley that propels me forwards into space as the point of focus nears and replaces itself, Figure 10a. Unlike a pulley, however, the line is of finite length, and as it halts at a point on the edge of the path that I pass I must look forward into the space for the next new starting point. Contours of the path, especially in their dislocated appearance on the page, in a sense traverse the space that I pass through. Constantly being in and at the same time passing through space is confirmed by the registration, albeit minimal, of objects that seem momentarily still enough before retreating behind one's steady pace.

In the drawing Figure 1a, where I question how one traverses the gaps of visual information as one looks forwards from one object to another, this may technically concern stroboscopic movement effects of camera and video, with the familiar blurry moving character that these mediums attribute to objects. Noë (2008), interviewed in the Embodied Techné series by Marlon Barrios Solano in New York, describes 'achieving access' to the environment through a whole complexity of bodily, sensory and cognitive skills and, in the context of dance, of those involved with it trying to 'enact experience' in a way '[...] that forces us to catch ourselves

in the act of having an experience'. Such self-observation, when this involves active bodily instead of just mental and/or sentient relationship, is also how the drawer relates to the environment being depicted. Even when the drawer is relatively still in relation to the depiction of still objects, this may be a no less appropriate medium in respect of 'catching ourselves in the act of having an experience'.

Another possibility for capturing movement in drawing would be to allow the drawing line to walk with one, as if mimicking the eyes facility of 'drift', yet, in the line's randomness, also relating to the involuntary fractional shutting down of eye movement (citing Tye, above). I often allow line to meander on the page as though it were looking for its next location, and key into whatever it seems to propose. In both this use of line and one that mimics stroboscopic effects, the problem is that they increase the mediumistic substance of the drawing. While such types of line may look as though they're dealing with movement, their accuracy in denoting this aspect of vision is limited. A particular characteristic that makes this question even more difficult to address in drawing, in this instance, is that I was myself moving while looking and attempting to record. It seems impossible to notice what happens when one's eyes flip from one point of focus to another, and within the drift of a line, for example, there will be many divisions of ocular 'drift', a characteristic that's shown clearly in Yabus visuals. Nevertheless, irrespective of the difficulties, my drawings alternate between description of observable phenomena and questions of visual perception itself in process, and in such a process develop configurations that have a degree of relatively autonomous visual and tactile substance. – Relating this back to the proposed architectural project, in my experience of working with students one battles with their assumption that the main purpose of line is to locate and contour shapes. Familiar conceptual conventions far override the ever-restless mobility as the base of perception, which it was an aim of the in-situ drawings to explore –.

Similar to the example of bridge in relation to stream in Heidegger (2001: 150), the path around Hoamji Lake provides it with a sense of 'location'. The crucial function

of the path, especially where it leads through clusters of exercise facilities, pavilions, benches and restrooms, in Heidegger's terms may also relate to 'dwelling'. – On re-reading Heidegger (ibid: 149-50) on his example of a bridge as potentially a dwelling inasmuch as it is a 'built thing', I'm still convinced of the idea of the path as an example of dwelling, albeit encouraging people's mobility and associated with certain specific contexts. The exercise facilities extend from inside the designated space and outwards towards an invisible boundary that may also be considered an expanse of bodily presence –. In what respect could I be said, myself, to have been 'dwelling' in the location, when what this is likely to be are the path and its borders and trees that I reference when I draw? To achieve this I'll have had to bring more to the drawings than mere observation, or any relatively dispassionate aspect of the activity. It's what may be considered a phenomenological understanding in Heidegger's essay, in terms of how humans' *pervade* space and our understanding of it experientially, which seems to best explain what I noticed about myself and my relationship to drawing while engaged in the activity. Although moving while drawing, the purposefulness of the activity had caused me a certain stasis in the vicinity of the lake. I'd suggest that there was in Heidegger's (ibid: 149) terms a sense of 'presencing' of the location, the act of drawing the ground and immediate environment around me in this instance providing me with this and space, and their interrelationship. While moving forward I was, in both senses of the verb, *drawing* the space into me. For the duration of the task I could therefore be said to have been performing, through the drawings, a sense of 'stay: in things' around the lake (Heidegger, ibid: 149). Inasmuch as my being on the path was a form of 'dwelling' by the lake, when this is an open-air and expansive space, drawings Figures 5a – 7a, 11a and 12a concern what felt to me like my visual sense itself moving me through space. I was aware of both physiological and biological characteristics of vision. I reference, for instance, the convex arc of my nose that I can see as a blur beside my view, since I'm left-eye dominant (the tendency of some people to have one eye that is stronger, therefore leading, than the other, instead of central focus), which provides a constant right-side perimeter. Equally, when I looked down on the sketchpad on this occasion I could see the roundel, though semi-transparent, of my right nostril.

My visual awareness is therefore ushered in from the left (on reflection, this seems more accurate than what I've termed 'stage right' in Figure 11a), and checked from the right, which I suggest is influenced by the prominence of the bridge of my nose. If, according to Noë (2012), one can have a sense of the back of objects as 'presence as absence', then in my case the preferred route I'd take in sneaking around the object, as it were, would be from the left side. My left side has no such boundary and the more active facility of left peripheral vision suggests the recession of space well to my left. I can of course sense across to my right, but, as led forwards by my left eye, space seems somewhat ahead of me. In drawing Figure 12a I've noted that if I concentrate on my right-side peripheral vision while focusing fixedly in front of me, I can make out vague visual detail on the right of my nose. This intuitive visual formatting of direction has also affected the inclination, positioning and breaking of the lines in the handwritten commentary.

Heidegger (2001: 152) describes 'boundary' as 'that from which something begins its presencing', and space as '[...] in essence that for which room has been made, that which is let into its bounds'. – My inclusion of the Böhme reference, above, which cites the human body, is more specific, even, than the Heidegger references, in terms of how the drawing task was causing me to have a heightened awareness of my own body in space –. Any sense of this in the scenes to which my drawings are observation and response would therefore be from within my field of vision, but my notes on the drawings suggest that this field had a contained hollow sense, as might have been more physically apparent if the path had a canopy of trees. The feeling I had on this occasion while walking and drawing was of having an asymmetrical, 'left-headed' vision, whose boundaries seemed like a peering out from my own head, when part of it, the left side of my nose, is even slightly out there in front of me as a guide.

The geography of the location, to which I deferred through my constant, albeit slow, movement, along with most other people, resulted in a degree of sensory and physiological awareness that I'd not previously been able to consider.

## Discussion

Hubert Damisch (2002: 148) states: '[...] the semiology of art strives to reveal the general habits and principles that govern depiction at a given age'. The brevity of my drawings in this instance makes it unlikely that the viewer will associate them with the objects that they only fractionally denote. In respect of the Damisch quote, it would not be irrelevant to associate my drawings with an abstract aesthetic, which would certainly link to my early training as a painter. The 'age' might here concern the drawings' association with the increasingly research basis of art and design, especially in the context of education, and due to this, debatably, an emphasis on reflexive experiential process. In this respect Phenomenology provides relevant theory but also suggests how practice can be developed through close reference to oneself, especially in terms of perceptual and perceivable presence. – In terms of the aforementioned architectural studio project, the hypothesis is that by enabling the students to identify themselves in their work, subjectively, corporeally and spatially, they might better understand how a prospective user will negotiate their access into and through a built structure –.

Any association to abstract styles had long since absorbed into my unconscious, until I was recently reminded in another context that non-descriptive or less descriptive mark making lays itself open to such a reading; that is, with a certain predisposition towards it by the viewer. Following the Damisch reference, above, such understanding emerges from an era and becomes part of one's intuitive aesthetic. Meanwhile, since my early undergraduate influences in painting, I'd gradually found other reasons for my interest in non-figurative mark making; that as often difficult to relate back to

its observed source. These reasons oscillate around questions of visual perception, which, while not being overly intrusive, are a determinant in respect of how things are seen.

Quotes from Heidegger – and latterly from Böhme – support what I consider my own phenomenological approach towards my work. When Heidegger refers to the 'presencing' of the location, I feel this relates to a combined subjective and corporeal connotation through drawing in respect of the role of drawn gesture and mark making that is only cursorily concerned with representation.

Such consideration is in anticipation of my return to the location to introduce a second layer of material registration of the observed phenomena, experiential engagement, and corporeal dynamic to the drawings. Recognition of this kind of engagement is in turn a means of acknowledgement that such an activity is validated by experience.

## Statements transcribed from direct observation when drawing (2)

The second observations, hand-written on tracing paper overlays onto blank spaces of the drawings to which they refer as soon as possible after their realization, Figures 1b – 12b, are indented in sets of three below each respective set of three drawings.

### Figure 1b

Return to the implications of shape and fill in. Push the contour back, return to this starting point and push the contour back once again. Walk the line forwards, use the rough fit of a new motif observed on top of an existing



Figure 1b, 2b, 3b, Dermatograph pencil on tracing paper overlay on 27 x 20.5cm paper, 2012 © Michael Croft

representation.

Most of this is ushered in from the left, but in some instances I look to the right across the bridge of my nose.

Figure 2b

As I move forwards and backwards, recession to the left, on the left, occurs increasingly to the right of the drawing. Contours that appear upright just prior to the moment of passing the object then lean increasing to the left as I pass by them.

Figure 3b

In the instance of a round-gauge wooden fence, the modularity of the structure enables countless opportunities for repetition and re-working, as I walk.

Figure 4b

Any single instance in the drawing of a descriptive shape provides possibilities of referential reading of the remaining more abstract mark making.

Figure 5b

The visual void, the tunnel of my vision, in this instance is felt to have a kind of perspective, an embracing perspective formed by curves. Space is articulated by what is on its perimeter.

Figure 6b

(No comment extracted from this drawing)

Figure 7b

There's a fair amount of synchronicity between previously drawn objects and new ones of the same order. However, perspective changes dramatically on each movement, coupled with new looking up.

Figure 8b

The end of the walking forwards through the bridge is constituted not by the bridge's sides, as previously referenced in the drawing, but by the mass of what I can see of my own torso as I look down at the sketchpad. In this sense, the bridge, in so far as it has been described, has passed through me.

Figure 9b/10b (No further reflection written onto these drawings)

## Reflection (2)

On the second circuit of the lake the day was cold and overcast. While there were still a few strollers and joggers, I felt that behind me and around about lacked the relaxed spirit of the previous occasion. Noë (2012) suggested in his lecture that the 'fluid boundaries' between visual and other sensory forms of presence does justice to 'something like imagination'. My comment about my particular sense of the location on this day can be read in terms concomitant with both sensory consciousness – 'behind and around about', relating to Noë's 'seeing more than what is visible', and a more subjective level of identification when I say: 'I felt that [...] lacked the relaxed spirit [...]' I had a sense, also, of struggling to make the new layer of the drawing fit the first one, while of course part of such a struggle is in accepting the inevitable role of autonomy, as mentioned earlier; the question of where this next initiative would take me.

In the drawing Figure 2b, I seem to be suggesting a stop-motion sequence of movement as I reference the same objects that appear in different relationship to the drawing's frame, increasingly veering to the right of the page. The question of how to traverse the gap remains unresolved. When this happens with a contour, say, of the right side of a tree visible on my left, the next repeat of the same contour as I pass by it seems to veer to the left and crosses over itself. In this respect, inasmuch as this movement constitutes a gap, I've filled in the resulting shapes as solid. This appears in drawing Figure 7b. The filling in of the shapes is a connotation of movement as mass. Importantly, however, I notice this in the context of interest in it as a visual sensory question. If the eye does shut down during saccades, then a formal solution would possibly be to reverse the relationship of mass and space to the notion of gap, and treat the latter as filled. Heidegger (2001: 147) refers to the sky as 'the blue depth of the ether', which suggests that this former physics notion of *ether* might be a way of imagining, if not also seeing, space. Mist, in this location low-lying over and around Hoamji Lake in the autumn, also articulates space as mass, a physical paradox experienced at one time or another by most people. – Concerning the project with Architecture students, my colleague and I have since worked with the idea of *atmosphere* in the context of



Figure 4b, 5b, 6b, 20.5 x 27cm © Michael Croft



Figure 7b, 8b, 9b, 20.5 x 27cm © Michael Croft



Figure 9b, 10b, 20.5 x 27cm © Michael Croft

Figure 11b/12b (No re-working of these drawings)

articulating space. Böhme's (2) definition of atmosphere is as the 'in-between' of 'environ-mental qualities and human states'. Pallasmaa (2018: 68) suggests that because architecture '[...] initiates, directs and organizes behavior and movement', 'architectural experiences' should run as verbs instead of nouns. In the new project, atmosphere in the Böhme sense will potentially be that which the students' cite of themselves in space through reference to their moving shadows and vestiges of their most recent human-scale models in which they'll stand. The emphasis will be on a sense of 'movement "in-place"', to cite a term of Deleuze (2004: 41) with regard to the painter Francis Bacon's articulating 'actions of invisible forces on the body', where the constant reiteration of the moving shadow will gradually form the image. This, in turn, will then be extruded from the two-dimensional plane towards becoming a new three-dimensional model. The eventual prospective passage through the model by the viewer should in effect evoke a sense of moving through a bodily space –.

In the drawing Figure 5b, I suggest that a possible way of indicating space while retaining its apparent emptiness is to reference what seems to be its perimeter. In this instance the land, trees and mountainous horizon appeared to embrace the void of the lake. However, in so doing, my sight itself also appeared to be linked to a gently receding vortex of space. By the end of the drawing Figure 7b, which had taken me through a wooden-sided footbridge towards the lateral end of it, where I could look out across the lake from a parapet, I had, as it were, moved through a space defined by the mass of my own body. If I'd been looking ahead at this point, my attention would have been similar to that of drawing Figure 5b. However, in looking down I noticed that this mass, as defined by the convex curve of my torso, had in effect led me through the space. In this respect, like contours of the path that in earlier commentary I say I had pulled towards me as I walked forwards, the sides of the bridge seemed to move through me.

## Conclusion

The experiential dynamic, that I suggest is a source of motivation, is informed by questions of observing visual phenomena, especially while moving, and by biological characteristics of visual perception itself. In my

commentary on the drawings I acknowledge formal and cognitive means, the pictorial language and my conscious awareness of how it works, as means of imaginatively and experientially citing myself in space. On later reflection through the present article, the approach to the drawing overall – which in a sense cannot be avoided – may be considered phenomenological.

The single radical discovery of the drawing exercise is that I noticed how my apparent left-eye-dominance works. My own experience now confirms that while the peripheral facility of vision is a proof that sight is binocular, the tendency of one's helper eye to back up the dominant eye, as the case may be, supports the linguistic use of the term *eye* as a plural noun, as in *the eye of the beholder*, *the blink of an eye*, *eyesight*, etc. The comment on the drawing Figure 12a is getting at this; in this context not so much that the 'right eye has to be invited to participate' as that it needs to be noticed participating. The configuration of many of the drawings has been ushered in from the left, the plural eye leading from the left. Any contra movement, such as drawings Figure 4b, 7b, 9b, particularly due to the fact of curving of the path from the right to the left, in this case crosses over my left-eye dominance. This complex interrelationship between the internal and the external concerns the biology of vision and one's inner subjectivity versus the material and spatial environment. Sensory visual perception in action, enhanced by an activity such as observational drawing, may as much seem projected back to one from the external environment as projected out, as a means of organizing aspects of the environment pictorially. While moving forward into the space while drawing, I was also *drawing* the space towards me, transcribed in cognitive, subjective and bodily terms through me, which could be said to have resulted in a kind of stasis in the space of the location.

I've referenced this visual tendency in relation to thoughts concerning moving through space, filling space and projecting my own space within space in its larger context. In two drawings Figure 11a and Figure 5b, I attempt to describe my sense of awareness of myself occupying space, when this phenomenon is at most times invisible. Space may move towards being less transparent, more tangible, if referenced through and

as one's own body – which is also an objective of the architectural project with students –. I reference my own body in this respect in the drawing Figure 8b, when the mass of my torso seems to fill the space of the bridge being passed over. The central vortex of this drawing, and the effect of the curves across the horizontal axis in the middle, bring what would otherwise be the flat platform of the bridge up to meet one, and convey a sense of 'presence as absence' of the drawer moving into the space. Equally, the handwriting applied to the drawing Figure 8b connotes my presence as thought, and, potentially, *denotes* such presence through its graphic character.

There is some indication in the description of location at the beginning of Reflection (2) that one can also read sentient characteristics as if projected by the environment: 'I felt that behind me and around about lacked the relaxed spirit of the previous occasion'. At various points in the article I discuss the question of movement in the drawings that result in still images, which seem to pull me forward and back within them. My awareness of this through my visual sense and my own mobility is metaphorically realized in the crossing of contours, which form shapes that I render as solid. The objective had been to use one's visual and corporeal experience of movement to denote a location in a still, descriptive sense – however abstract the methodology might make it – and connote one's sudden and static sense of being in the location as a space. This possibility is captured as an accumulation of points – formal/material points and their development as lines and shapes that are also markers of time – on multiple trajectories that tend, in my case, to be ushered in from the left and curtailed on the right, or double back on themselves from the right. – I might suggest that in this sense the drawings implicate a bodily tectonics, despite their landscape context. Inasmuch as architecture has its origin in human habitation, it therefore not only reflects the needs of the body but may also, as long as it stays reasonably within human scale, be said to provide boundary for the expanse of the body. Referring back to my use of Heidegger's idea of 'dwelling' to describe the vicinity of the exercise facilities, the apparatus are both functional of the space and metaphor for an invisible

boundary, outside of which space is either neutral, or will have provided an expanse towards which I reached out, through my drawings, and drew towards me –.

Drawing has been used in this instance as a means of ensuring the concentrated focus on the above-stated interests, and in the meantime visual referential characteristics of the location of the activity determine how the sensory, experiential connection with one's environment may look. The transparency of the overlays, elements of each former drawing/text coming through and interrelating with the later one, offers a pictorial analogy to the dual function of one's eyesight. In some respects the interrelated layers work on a unitary basis, where the two drawings synchronize, and due to correspondences found during the process of drawing. In another sense, the disparities between the layers are analogous to how, autonomously, either eye has the tendency to alight on visual incidents to the side of one's vision and draw one's attention to them. In many instances of drawing practice, automatic selectivity will be involved, of which one is not necessarily aware during the process.

Despite the emphasis I've placed on the body as an integral aspect of this experience of drawing, it could only be a relatively fragmentary experience of limited duration, as indicated in the reflective comment in the drawing Figure 4a: 'To look ahead, while looking at objects, wins time to draw'. Especially when seen in the present reproductive format, the hand-written commentary on the drawings read as blocks of tone that contribute to the drawings' space. While produced in the location but after the drawings, the writing has in a sense re-constituted itself as a visual part of this in-situ experience. In the drawing Figure 8b, the position of the writing in relation to what may be considered a vortex of space is reminiscent of an avatar of a video game screen, the virtual movement implicit in such an analogy relating to the idea as conveyed in the reflective comment of 'the bridge – as represented in the drawing – having passed through the drawer'.

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**Appendix**

Figure 13: Students drawing their sense of presence in the space of their three-dimensional models at the Faculty of Architecture, Chiang Mai University, 2020 © Michael Croft