



Drawing and Visualisation Research

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FACES/PLACES

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This project was carried out by the author in the summer of 2001 in New York. It comprises episodes that entail the sketch of a specific place, two sketches of the city traveller at that location who volunteered to be sketched and the author's journal entries on each episode following the experience. One sketch is kept by the participant and the other by the author, which is presented in this paper. Since the boundaries of the project are fluid, it is formed and re-formed through the unfolding of each encounter. This paper provides an inquiry into the encounter between self-other-environment created and transformed by the project.

REFLECTIONS, SEPTEMBER 2015

Faces/Places is a personal project that I carried out in the months of July-August 2001, in my spare time, usually after work hours or on the weekends, in New York. With a sketch book, I would sit down at certain places, with a board that read 'Five minutes to spare? I will make two sketches of you - one for you and one for me'. Thus, the project entails the sketch of the place, the sketches of volunteer city travelers, and journal entries of reflections on each episode analyzing, questioning and expressing my own experience of the event.

I saw the project as an opportunity to explore myself through the encounter with different people in different locations, with a particular research question: How did the encounter between myself, the drawn and the environment take place; and what were the qualities that had an impact on the creation and transformation of this encounter through the project experience?

Initially I will attempt to provide a framework from which we can view the contours of the project, from the discourses and understanding within urban space, art space and research space. Afterward, I will explore themes emerging out of the experience itself as they relate to the self-other-environment relationship.

Urban Space/ Art Space/ Research Space

The intention of the initiation of the project was multi-fold. As a newcomer to the city, having arrived in May to work at an architectural office, I saw this as an opportunity to explore myself through the encounter with different people in different locations. First and foremost, it was a way of expanding and exploring the boundaries of 'space'. Thus, a positioning within a city by built environment professionals is usually that of a strategic one. We design to plan, control, set boundaries and limitations, overlooking space from a higher ground. On the other hand, a tactical repositioning within the city is created temporally through one's ever-changing experience and spatial practices in everyday lives (de Certeau, 1984). As Henri Lefebvre suggests, space is not received passively by 'users' or 'inhabitants', but is actively constructed, produced and reproduced by subjects, through their temporal activities (Borden et al, 2001). The conceptual and theoretical city created by urban planners, architects, etc., through strategies are thus recreated through the lived spatiality of the urban traveler, enacted through spatial stories and particularities (de Certeau, 1984). In that respect, this project created an opportunity to both set and transcend the boundaries of controlled space. Considering the urban space, it was a novel narrative of the city in the here-and-now, a temporally unique encounter.

The perspective of experiencing the city outside of its predetermined boundaries, with full engagement of the participants, resonates with the understanding of contemporary art practices. These practices suggest an alternative vision beyond the predetermined boundaries of the art gallery. They allow for the full participation of the viewers in the production of the artwork rather than offering a passive engagement by the audience

(Kester, 2005). Artworks are seen as more than just aesthetic objects; they are experienced and lived through the dialogue between parties. Communication, exchange and dialogue are the grounds through which art practice is created (Kester, 2005). These works of art “are performative to the extent that they see the identity of the artist and the participant as produced through these situational encounters” , and “the identities of these subjects are not entirely set, but are formed and transformed through the process of dialogical exchange” (Kester, 1999, pp.19 and 20). Art is the encounter itself.

The relationship between the artist and the participants in artwork or the drawer and the drawing in the specific practice of portraiture can resemble that of the researcher and the researched in art-based and qualitative inquiry. Lawrence-Lightfoot, has observed this overlap and suggested 'portraiture' as a methodology for social science research. She puts forth the significance of this relationship reflected onto the portrait: “But the translation of the image was anything but literal. It was probing, layered and interpretive. In addition to portraying my image, the piece expressed the perspective of the artist and was shaped by the evolving relationship between the artist and me.” (2005, p.5). The researcher, therefore is inevitably engaging in an act of intervention: "In the process of creating portraits, we enter people's lives, build relationships, engage in discourse, make an imprint... and leave” (2005, p.12).

Within this understanding, as in conversational art practice, an empathic understanding between the parties tends to dissolve the boundaries and merge this relationship so that neither actor sees itself as the knower or the known, but rather ‘two knowing subjects’ (Gunzenhauser, 2006). With a developed subjectivity, a sense of valuing and caring for the participants is primary. While the artist/researcher immerses herself through the contact and unique engagement with the viewer/participant, knowledge regarding different perspectives – whether that of the researcher or the participants - is not 'discovered' but 'emerges' (Gunzenhauser, 2006).

Emerging Themes

The following is an inquiry into the themes that emerged through the project process; particularly unfolding through the encounter between myself, the urban space, and the participants.

During the project, with 30 encounters, 69 ‘work pieces’ were created. Of these, 38 are within my sketchbook whereas 31 reside with the participants. A large selection of the sketches as well as the majority of journal entries relevant to the questions under inquiry are presented here.

IMPACT OF LOCATION

The properties of location had an impact on the progression of the project process in a number of ways. First, the location reflected onto the approach of participants. For example,

parks and recreation areas were more open to this project than walk-through pathways of business centers (e.g. Days 1, 2, 4, and 6 as opposed to Day 3). This difference affected the process being more enjoyable and productive and as such determined aspects such as: the *duration* of staying in one place at a time, the *number of encounters* taking place in that day (and respectively the number of sketches) and *my inclination* to re-visit and carry on the project in certain locations due to previous pleasant experience. For example, I had a brief sitting on Day 3 on the street next to Grand Central Station, since there were fewer volunteers. However, I revisited Union Square on Day 5, where I had started my project, due to the willingness of participation by occasionally young people.

Viewing the project afterwards within a larger spatial-temporal perspective discloses its exceptional and one-of-a-kind quality, since it was conducted only days before the September 11 events took place. Thus, a similar engagement would not come about in the upcoming days and months. This radical change of our relationship with the city and its people also revealed a profound understanding which made the project possible in the first place; although we were all strangers experiencing the city with differences in age, gender, backgrounds and ethnicity, we had an unspoken fellowship and familiarity through feelings of empathy and connection, caring and safety. With the events of September 11, a totally different interaction with the city and its people would take place, altering the positive encounters of urban strangers, which the project had been a unique reflection of.

EXPANDING PROJECT'S CONTROLLED SPACE

The project, as previously suggested, was itself a tactical opposition to the planned city and enriched the city's spatial experience with recreated boundaries. Yet, it still had its own boundaries and rules, progressing through choosing a location, sketching only volunteer participants who approached, producing two sketches, etc. However, the project gained richness and dynamism where either myself or the participant also tactically expanded these rules and reframed the project definition. Thus, the boundaries beyond the initial limits drawn around the work became flexible and were modified during the exchange. These modifications were at times made by the participant, such as Tommy taking my photograph on Day 2 (Figs. 6,7), or Paige and me simultaneously drawing one another and exchanging both sketches on Day 4 (Figs. 14,15). These two instances provided a space for the sitter to join in to the project's material production. In another episode of 'a moment of caring', I gave away both sketches to the sitters since they could not choose, and thus altered the rule of keeping one sketch (Day 4, *no figure!*). Finally, while I started Day 6 keeping to the rule of volunteer participation, this changed and led to new and dynamic exchanges between myself, other observers, and the 'performer', whom I sketched without a formal permission, and did not give away a sketch (Fig. 25).

All of these episodes revealed new discoveries related to my self-other relationship and positively affected the 'flow' quality of experience, which I will dwell upon further. The project was open to unpredictability and uncertainty. Similar to the experience of other

conversational art practices (Rogers 2007), the spontaneity of the encounter created something new. At moments, it just created 'a free space to be'.

INDIVIDUAL EPISODES FORMING PROJECT TOTALITY

Every episode throughout the project existed in the exact space-time of the occurrence. Each sitting was therefore a unique encounter, and experienced only once by the participants. However, their continuity in my time-frame had an impact not only on how I experienced each one of them, but also on the process/product. The project as such has *an invisible wholeness*: while parts of it are scattered around specific times and locations within the city, they form a more comprehensive picture of my own levels of revelation through its continuity. In that respect, each sitting within a day or in consecutive days was unfolding conditioned by the previous ones. This can be observed in my choice of certain locations over others due to volunteers' attitudes and enthusiasm, as suggested earlier. Meanwhile, the comparative aspect between episodes can be seen clearly through the journal entries. For example, on Day 6 where I reflect on different feelings during the progressing episodes: 'I didn't get so much at the beginning...' and continue with 'Anyway, and then it started to rain...'. I also make comparison with previous days: 'Sometimes it's peak - the feeling is peak...Today wasn't like that, but today was FUN'. The differences in the quality of exchanges can also be observed in the quality of the sketches. For example in two consecutive episodes in Day 5, I seem to be more relaxed sketching Ali, capturing an impression and freely studying one of his eyes in detail at the corner of the paper without necessarily worrying about how the drawing will look, whereas I feel much more tense while sketching Roy, which is also written in the journal entry (Figs. 20, 21, August 10).

None of the individual drawings/portraits can provide a complete picture of the exchange. As Goodwin points out, some part of it always runs away from us; any given portrait is inevitably incomplete (2011). However, viewed within the 'new' context of this research space after fifteen years, the seemingly distinct elements resonate together and allow for the emergence of new associations, and drawings can also be seen in relation to others within this structure. As each encounter leads into the next, in their entirety, they offer possible alternative interpretations by the viewers.

PRESENCE/ABSENCE THROUGH THE (TWO) DRAWINGS

This project allowed expansion beyond the space-time of the event through the travelling of the sketches afterward, one which I held on to and the other that the participants kept. While sharing the project space as a process, we would also share processes and memories as well as material outcomes.

Creating two sketches had a profound impact on the nature of the encounter. The first effect was related to my own positioning. It allowed me to prolong the interaction, study the process, and get the feel of the situation. It gave me a chance to re-work my relation vis-a-vis the participant and the paper, appropriate aspects of drawing during the process.

Moreover, I felt I was on a safer ground. As a part of my 'insecurity', it gave me a second chance to sketch; so that the participant at least could choose if s/he did not appreciate one of them. In that respect, this attempt was a spatial tactic to maneuver, in the midst of the uncontrollability and uncertainty of the outcome in terms of aesthetic and formal qualities.

The second effect of the creation of two sketches was the increased involvement of the participant in deciding the fate of them in time/space, by deciding which one she would take away. While many of the participants chose their sketches according to visual preference, choosing the one more visually appealing to them (Day 2, *the other of Fig. 9*), one participant did not make a preference and flipped coins (Day 2, Fig. 6), and still others could not make a choice and took both (Day 4, *no figure!*). There were also cases where I gave away the 'preferred' one to the sitter (Day 1, Fig. 3), and the sitter gave the 'preferred' one to me (Day 1, Fig. 5). While these episodes placed priority on the visual qualities of the sketch, one participant willingly let me have the 'preferred' sketch not due to the visual qualities but since that emerged out of the meaningful and intense interaction during the drawing (Day 2, Fig. 8). In this instance, also reflected in related journal entries, the drawing purely gained its importance due to the nature of the exchange and the meaning created through the encounter.

The exchange that took place during the choice activity could also be seen as a reflection of valuing and caring, an essential feature of the self-other relationship, as noted earlier in constituting the art/research space. The journal entries reflect this, as on Day 1, July 6 'the experience was good because I did not care how it looked and he let me keep the good one!' (Fig. 5) and Day 2, July 20: 'The argument comes out when who keeps the 'preferred' one. This is also very cool communication... so they got the 'original one which I am happy about' (*the other of Fig. 9*).

With the involvement of participants taking away one sketch, the 'remaining' sketches kept by myself automatically are outcomes of what is absent. In that respect, they also reinforce the project's *invisible wholeness*. Not being confined to the boundaries of my sketch-book and time, it still thrills me to think that many of the sketches are still out there (around the world) residing with those who took part in the project.

EXPERIENCE OF TENSION / FLOW

The works as well as my own journal reflections indicate engagement and interrelation of communications: the verbal dialogue between myself and the drawn; the non-verbal dialogue between myself and the drawn (through our gazes); my own internal dialogue which reflects onto the drawing; and the dialogue/reaction of the drawn with the drawing. The interrelation of all these layers reflect onto the overall quality of the experience as degrees of momentary tension, unease, pressure and separateness; as opposed to heightened intensity, oneness and flow.

One of my deeply embedded desires in carrying out this project was an attempt to recreate and reconstruct 'the self'. As such, as any art practice, this is a courageous act (May, 1976). It is troublesome and painful to bring into life something new, due to one's inescapable intense encounter with one's own inner world. Therefore, moving beyond the comfort zone, the self is transformed momentarily throughout the project. Though at times creating tension and anxiety, the act of drawing may also bring out the potentials of both the self and the other. These moments are experienced by an increased sense of awareness and joy. Coined as the term 'flow', such experiences naturally unfold and happen, allowing a space for exploration and discovery (Cziksentmihalyi 1991).

There are a number of factors that have an impact on the momentary mediation between tension, flow and gradations in between. One of the main reasons that produced anxiety on my part was my inadequate management of carrying out an actual conversation along with the drawing act. The tension created by the reciprocal act of looking or continuing a casual conversation with a complete stranger were issues I struggled with (Day 5, Fig. 21). The second source of tension was *my own* (Day 1, Fig. 3, second sketch) or *others'* (Day 6, Fig. 23) assumed or actual expectation of what the sketch would eventually look like. Thus my own/others' judgment of the visual characteristics of the drawing (e.g., whether it captured the characteristics of the drawn, or whether it was expressive, etc.) influenced the emotional tone during the encounter. Comments like 'The feeling of it was not there' and '...then I got tense...' reflect these feelings in the journal. These episodes reinforced the strength of the personal boundaries that separated 'me' from the 'other'.

Sometimes the project progressed in its expected fashion within its confined rules and casual conversations; the products of these act as a fine memory of that moment with no special transformation /renewal of myself. These were usually denoted as 'fun', 'fine', 'okay', with a positive tone.

The flow experience took place by the shifting of any pressure whatsoever and dwelling into whatever occurred, either through the non-verbal/verbal communication, or through the act of drawing. In those instances, there was often an expansion of the boundaries of the project space (as previously suggested) as well as my own self. The intensity of these experiences reflected in journal entries as: 'I'm so, so, so excited!' and 'This has been oh-so-incredible again'. With the absence of thought and judgment and the intense awareness of self/other during the encounter, these moments were memorable to the extent that I could release myself from those self-constructed limits. Thus, the 'me' dissolved into the 'other' and environment; there was a release from whatever had been or should be, with an effortless fall/flow into whatever was.

KNOWING

As complete strangers, what were aspects of the Faces/Places project that enabled different ways of knowing by the drawer and the drawn? What tactics during the project were utilized to establish a communication within this strangely familiar context?

Initially, I should say that the voluntary participation of the other was the first and foremost feature that initiated a positive encounter. The project's casual and non-professional nature of invitation of the other (within an unrestricted urban location, a hand-written invitation on a craft paper; and my caution that I am an architect by profession and the expectations of the product should not be high) set the stage on a sense of equality. Thus, both of the parties were reciprocally exposed and vulnerable; the drawn was exposed to my gaze by opening up his/her bodily presence, I was open to his/her gaze through the presence of my drawing process/product.

As strangers in the city, one way of establishing a rapport with one another was through our roles with respect to the city, revealed through comments on what people do in New York, (Day 2) and the relationship of the skate guy's positioning in the specific location of Union Square (Day 4). On the other hand, our professions were a common ground through which we attained fellowship and learned from one another, such as learning a drawing technique from the artist who I conversed with but did not draw (Day 4) and the affiliation of my architect-artist identity with that of the participant's glass artist-balloon maker identity (Day 5). Although not indicated in the journal entry, Paige, who simultaneously drew me, was a photographer, which again provided a somewhat equal relationship and distance to the drawing activity and enhanced our fellowship (Day 4). On the contrary, the professional identity of the drawn could also be a source of tension and assumed judgment, as it was with the artist (Day 3). In all these instances, the professions provided a backdrop against which we stationed ourselves, particularly with respect to our *previous* knowledge.

The drawing activity also enabled one of the parties to learn more about some aspect of themselves. For example, Stuart realized that one of Donna's eyes was more beautiful than the other (Day 2, Fig. 9) as expressed by my drawing. On the other hand, I learned about my own drawing behaviors: I was previously conditioned to draw eyes that would not reflect those of the drawn (Day 1, Fig. 4) and that I really enjoyed drawing children due to their unique postures and proportions (Day 6, Fig. 24).

Along with the more casual and general acquaintances attained, there were also instances, as mentioned before in the experience of 'flow', which led to a deeper knowing. As suggested also by other artists, drawing conversations carry the potential to become a dynamic medium in which, a unique kind of intimacy is manifested that does not depend on a historical knowing (Rogers, 2006). There is an attempt to access a non-verbal essence through the contact (Goodwin, 2011). For example, I express the encounter with the couple on Day 6 (Fig. 26) as '.... And it was so romantic and amazing and dreamlike', whereas reflections of

Day 2 are noted with: “I get into people and people get into me! This is so great, so good, so brilliant and fascinating”. To this day, this project has encouraged me to continue my inquiry into how you *know* a person, and particularly being open to and trusting ways of *intuitive knowing*.

Conclusion

Faces/Places project was my inquiry into the relationship between the self and other embracing its temporality and spatiality. The project offered me a medium to experience and analyze encounters with the urban space, art space and research space; all of which the participants had specific roles within. Shifting between these spaces, the project transformed them, recreating and expanding their boundaries. The medium of voluntary participation of the drawn and sharing the sketches provided opportunities to deepen ways of knowing and connecting, which also reflected onto the artwork.

Throughout the project, the 'encounter' was primary, whereas the journal entries and the sketches were means to solidify it. Thus, they were the material component of the 'conversation' that took place during the encounter, a 'mark' or a 'reminder' of that encounter. The progression of the encounters provided a continuity which led the project to acquire new meanings in time and space. The 'marks' also opened up the possibility to analyze the project with emergent themes related to the research questions, which brings light on the subtle aspects of the encounters that influence the project experience.

Further explorations of the effect of 'encounter' on the self-other-environment relationship could be achieved with supportive methods. First, the actual immediate impact of the space where interaction took place could be explored on deeper levels. The posture, distance between the participant and sitter, impact on sitting/standing and the background as a significant part of the 'picture' could be investigated via the conversations and/or the sketches.

DAY 1 - UNION SQUARE, JULY 6, 2001

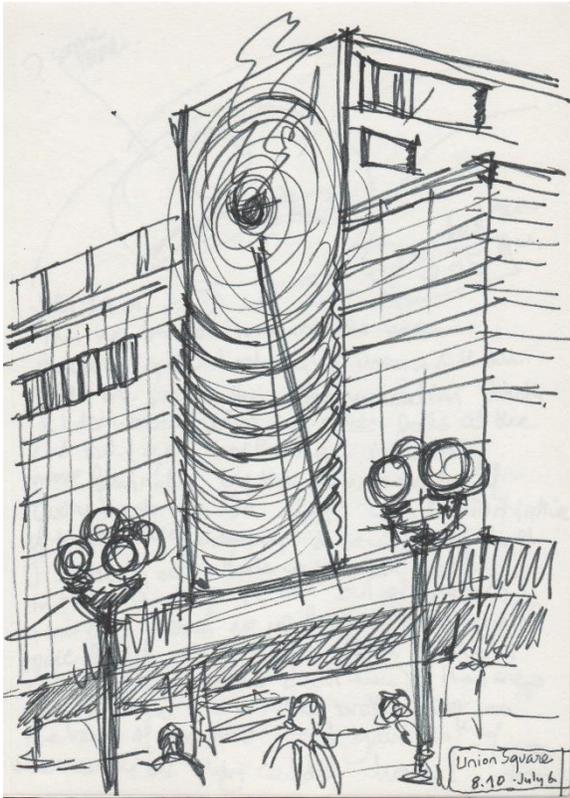


FIGURE 1: UNION SQUARE

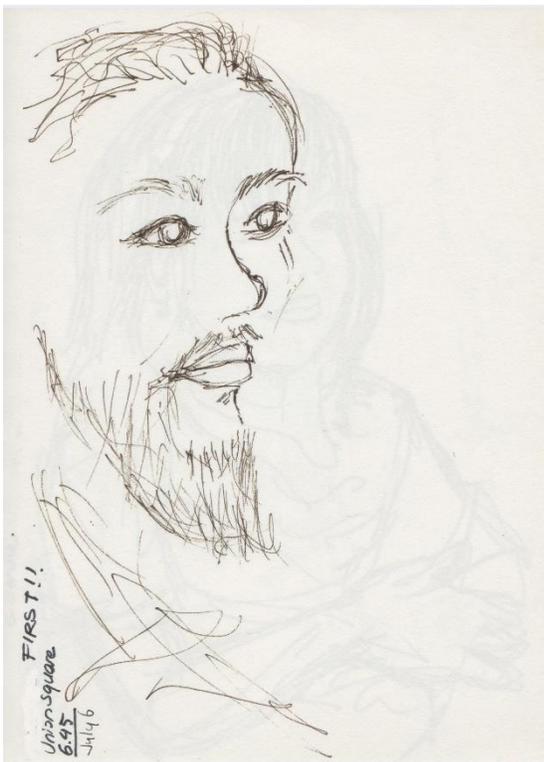


FIGURE 2: MATTHIAS



FIGURE 3: STELLA



FIGURE 4: STAN AND THELMA



FIGURE 5: JASON

July 6, 2001

Today was the first day of my project and I feel good and confident. No one left me sitting there waiting - I drew till I got tired! Two important things of noting down: When I talk, I cannot concentrate and feel uneasy, but on the other hand when I talk without the intention of 'getting it right', it's so much fun. With Stella, the dancer (Fig. 3), she talked but I was so not-into the sketch. She had really beautiful features and it felt very pleasurable to draw her and the first sketch was the best I had so far - I felt 'proud' of it and showed my pride aloud. Of course when I did the second one and 'tried again' it screwed up and I got upset and for the first time I had her take the good one without choice. I wanted her to have it. On the other hand when I got tired and Jason (Fig. 5) came with the bike, I told him - like I tell everyone else (but do I mean it?) 'Don't expect too much' I meant it, I did not try to make it look like him and we talked... about what he does (goes to school) and what I do... It felt so comforting and nice - the experience was good because I did not care how it looked and he let me keep the good one! He liked that one but didn't want to take it even though I said 'look I have many you have one, you choose'. So - even among many - the good one is to be kept by me, still unique. So, my desire to be remembered 'better'- by letting Stella take the preferred one, goes for Jason - to be remembered better? But I have to free myself from the pressure to make look-alike and concentrate on experience - and more experiences are: 1) Matthias had great hair and he was the first to be legally on my project- ever. (Fig. 2) COOL! 2) When I was drawing the couple (Fig. 4) did I realize how conditioned I am to draw certain kind of eyes. Even though I look at Asian features my hand draws eyes that I usually draw! I need a lot of practice to relearn what I know - which is wrong for many occasions! One also important aspect: When they are looking at you, so you really watch them as they watch you as you watch them ... as you draw - it seems uneasy, but all the more exciting because now you are being 'caught' at which spot you are catching!

DAY 2- BRYANT PARK, JULY 20, 2001



FIGURE 6: TOMMY



FIGURE 7: BURÇAK, PHOTO TAKEN BY TOMMY



FIGURE 8: MARIO



FIGURE 9: DONNA AND STUART

July 20, 2001

I am so, so, so excited! So great! I get into people and people get into me! This is so great, so good, so brilliant and fascinating. Today, I learned that being more relaxed - and really getting yourself out - people FEEL it and prefer it so it is NOT AT ALL about whether the sketch really looks like them or not, it is all about whether they see in the sketch something more about me or something more about them which is seen - 'gazed' - through my eyes. This is so brilliant...First, Mario (Fig. 8): I looked into his eyes and ... I first drew the exterior and then got inside - when I was asking questions and I looked into his eyes and drew him and he felt all the energy and said 'you saw through me'. And then the couple (Fig. 9) came by and they were tense and the girl asked 'Do I have one eye?!' And then I got tense because I thought that she preferred herself with two eyes (looking more like her) and I asked her to turn profile so that I STILL drew one eye but you won't think I have missed one eye. Then I got tense and they got relaxed and they looked and talked about one another and then I finished and it was a more 'beautiful look alike' and from previous talk in reference I said 'I know which one you will like' but the guy said 'I prefer the first one actually' and the girl confirmed...! The argument comes out when who keeps the 'preferred' one. This is also very cool communication and the girl - Donna - said - 'it's more original' and the guy said 'the other one is more classic' and so they got the 'original' one which I am happy about. But with Mario - I keep the good one.

This is so interesting, and they ask 'is this what people do in New York!'. They ask ME that! I don't know. Also, the first one took my picture and it was a two way process him looking at me looking at him... (Figs. 6 and 7).

DAY 3 - NEARBY GRAND CENTRAL STATION, JULY 23, 2001



FIGURE 10: NEARBY GRAND CENTRAL STATION



FIGURE 11: TIMOTHY

July 23, 2001

A few more things from previous day... Tommy (Figs. 6 and 7) – for one thing - when he took the picture that moment, I was 'subject to the gaze' and I really didn't know what to do. Should I look at him or not? Once - he kept looking and our eyes met - one moment - and I placed my eyes elsewhere. Was I scared? So 'looking' scares you and you have to be courageous to look (I think). And finally, he did not choose. It's very interesting that all episodes are different. He flipped the coin and I said 'tails'... WHY? Was he insecure or he didn't care? Was it an aim to be on equals? But with Mario (Fig. 8) - I kept the 'expressive' one - which I HAD TO, you know - and the couple (Fig. 9) got the expressive one - which they had to. Because the guy said 'thank you I realized something that I had never seen before - this eye is more beautiful than the other!' So it was like 'they' shared something meanwhile - I joined them. I kind of 'cooperated'! Yet with Mario, it was we-experiencing-the-energy, and he left it to me...

Anyway, for today, a lesson to learn: Places ARE important for faces. I sat at a bank facing a street (Fig. 10) and no one was hanging around and loose, like in a park (Union Square or Bryant for example) and it was much more difficult. People were on their way. Yet in parks, people have spare time and that feels comfortable. You're not out-of-place. Timothy on the other hand, was an artist (Fig. 11). Being already tense - because of an uncomfortable place, my judgment of him being judgmental of me made me even tenser, and I couldn't really communicate or like what I did or concentrate on it. He also asked 'can I look at your previous sketches' which I was happy (to show myself off?) but again a bit tense (again more judgment?). The feeling of it was not there. A square or a park next time and I should not have the sense that something is being expected, right? PS. He said the first one was more 'expressive'. This is the third time I'm hearing of 'expressive'!

DAY 4 - ATRIUM FRONT, JULY 29, 2001



FIGURE 12: ATRIUM



FIGURE 13: ROSIE



FIGURE 14: PAIGE



FIGURE 15: BURÇAK, SKETCHED BY PAIGE



FIGURE 16: MIKE, STEVE AND BOB



FIGURE 17: DAPHNE AND SAM

July 29, 2001

This has been oh-so-incredible again. It goes on quite 'ordinary' and uneasy and then one person - the communication starts and I don't know what the other feels like at the end but I get incredibly fascinated by the spontaneity of every event... So Paige was the initiative of today. She came up and said 'Why don't I sketch you while you sketch me' to make it short (Figs. 14 and 15). This event cheered me up and then I ran out of space and then I drew brother and sister on the back of my sheet (Fig. 17) and later drew the other children and gave both of the sketches away because they couldn't choose!

DAY 5 - UNION SQUARE, AUGUST 10, 2001



FIGURE 18: UNION SQUARE



FIGURE 19: WAYNE

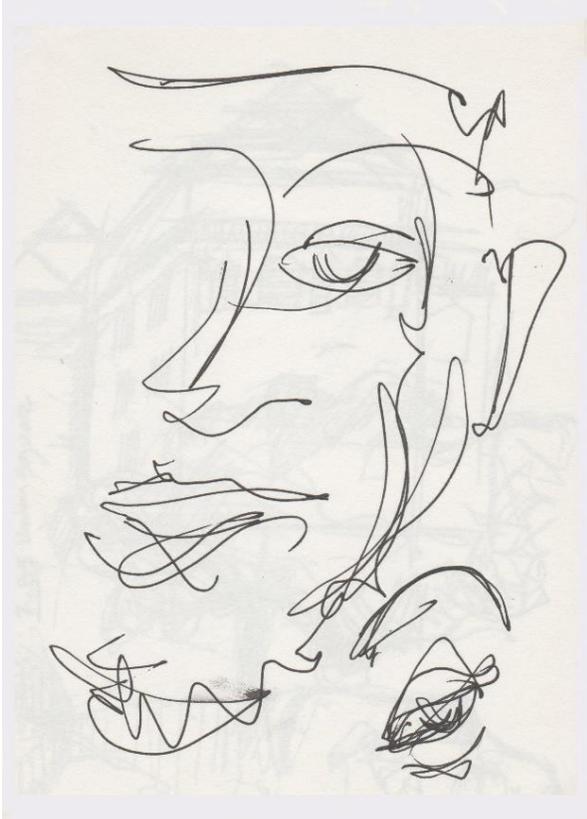


FIGURE 20: ALI

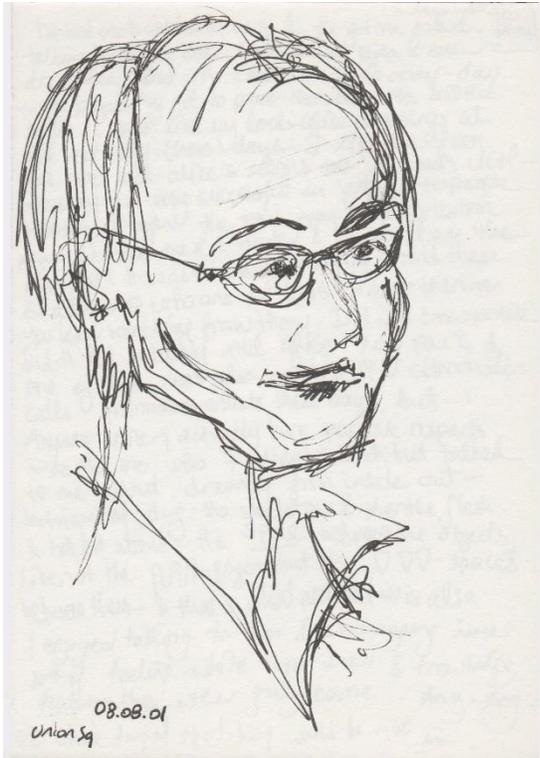


FIGURE 21: ROY

August 10, 2001 (3 days after sketching)

The last one disappointing (Fig. 21). He got me so much talking I couldn't even look in his eyes and even draw him. It was an okay-day. When people try not to prove themselves, it's all the better. I don't like my look-alike drawings at all actually, these days. I like the freer ones. Not very successful in 'getting' to people this time though. It was interesting hanging around these skate guys, who are 10 years younger than me. You learn something from them. Did you know police didn't let skating until after 7.00PM? And one of them was also an artist. Actually, one positive aspect was the one who I didn't sketch, but talked to me about drawing inside out - technique of drawing the skeleton and then the flesh. He also mentioned the significance of space between the objects, such as paying attention to the space between the fingers - rather than the fingers themselves. Is this not what architecture is also all about? I enjoyed talking to him and exchanging the same sort of feeling-while-you-draw and knowledge. One whole day of sketching would be nice...

DAY 6 - SOUTH STREET SEAPORT, AUGUST 14, 2001



FIGURE 22: SOUTH STREET SEAPORT



FIGURE 23: KEN AND SHAUNA



FIGURE 24: JILL AND ANNA

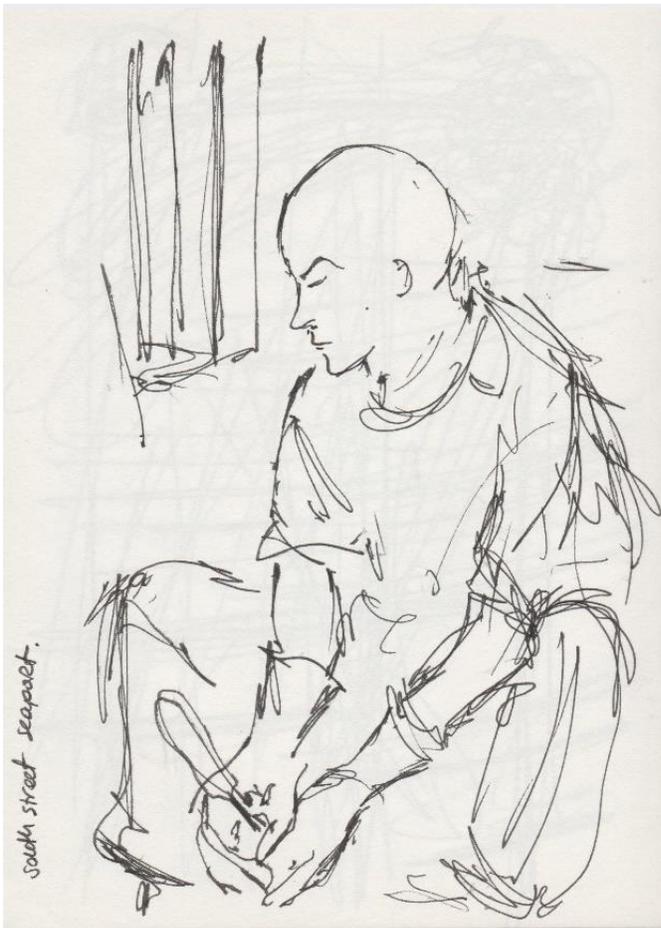


FIGURE 25: THE PERFORMER



FIGURE 26: THE ROMANTIC COUPLE

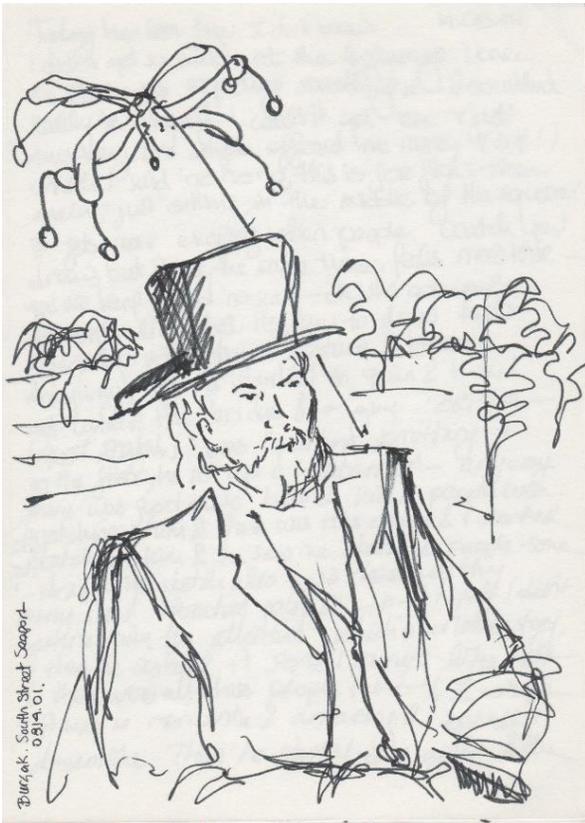


FIGURE 27: PASCAL

August 14, 2001

Today has been fun. I didn't get so much at the beginning. I knew the other was expecting something, so I couldn't really be myself (Fig. 22). It gets more exciting when people watch you draw, but at the same time feels more tense - you're being judged like comments such as 'oh she got you' ... It's fun to draw kids, especially with their posture and bodies...

Anyway, then it started to rain and then I got under the bridge and a guy was painting something on the floor, there was good music behind him, and people were watching him and there was this crowd and I started sketching him (Fig. 25). He saw me sketch and people - some - saw me sketch also - so there was this many sided interaction going on - and then he rested and it started raining like hell and there were a lot of people there. There was also a couple (Fig. 26), and it was so romantic and amazing and dreamlike... And he started drawing again and the black dressed guy (Pascal) sat watching him and I sketched him, he was very well aware and had fun - so it's the performer painting, Pascal watching him, I sketch Pascal (Fig. 27)... Most people watch him, 1-2 people watch me. It was a multiple gaze situation. So I met Pascal. He is a glass artist. He is making balloons for kids in South Street Seaport. Isn't this interesting? NY is interesting. Me - architect, sketching people, and another guy - glass artist - balloon making for kids - for fun. Cool. But the music and the movement and people's attention at the initial moment was cool. But he was there for the attention. It seemed like he was more concentrated on who was there watching him than getting the feeling of the whole thing. But aren't we all aware? To what extent can you get rid of that? Sometimes it's peak - the feeling is peak. The process is peak. Today wasn't like that, but today was FUN.

September 08, 2001

Art is the SAFEST FREEDOM. (is / allows/ embodies). And that is why one cannot go beyond it, only one can extend/expand within it. Nothing can go 'beyond' art. It offers limitless possibilities only because of it being art and yet also allows acceptance.

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