

Mapping Worlds

A resource for young people

Activities devised by Bettina Fung and
Shepherd Manyika

Designed by Euphemia Franklin

This series of activities were made on
the occasion of the February 2021 Half
Term Youth project and adapted to offer
a free public resource for young people
during the COVID 19 lockdown

1.

Inner worlds and outside spaces

KEY THEMES

Drawing and moving
Drawing as walking
Connecting inner worlds with outside spaces

TECHNIQUES

Doodling
Line drawing
Choreographing movements
Drawing sounds

MATERIALS

Pens
Loose paper
Sketchbook
A piece of string, approx. 60cm
Camera (phone will do)

1. The Line

Place a pen anywhere on a piece of paper of any size (the bigger the better). Treat the paper as a landscape and take your pen for a walk.

How does your pen move? How does its movements affect the lines it makes? Explore different ways the pen can move. Perhaps it could hop; jump from one point to the other; flow elegantly along the paper in wavy lines or move in a more controlled manner in straight lines.

As you explore this, notice the speed of the pen, if you move as slow as you can how does it affect the marks on the paper? Play with this. If you need more space hop the pen onto another piece of paper.

As you continue to explore, listen to the sound the pen makes and see how different movements and speeds make different sounds.

2. The Body

Look at the drawing you've just made. Pick a line you like and stand up wherever you are and draw it with your finger in the air. Can you draw this line as big as you can in the air? Try drawing this line with your right knee, then left elbow, and another part of your body you have never drawn with. Now treat your whole body as the pen and the space you are in as the paper and draw the line by moving yourself.

Now you are ready to explore some more!

1 ● (continued)

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Exploration 1

Take a piece of string. One end represents a goal of yours, something you want to achieve or possess. The other end represents your starting point, the time when you decided to pursue this goal. Take a pen and mark where you think you are at right now between your starting point and your goal. Hold both ends of the string and drop it on the floor. Copy the line formed by the string on a piece of paper and clearly mark the points (starting point, where you are at now and your goal). Look at this line, it is now a path.

Design a walk in your local area or at home based on the shape of your path. Perhaps put it over a map of your local area or plan of your home to help you do this. Remember to note down the locations of the three points. Your starting point can be somewhere other than your home.

Go for a walk and follow this path however you like. At each point (starting point, where you are at now and your goal) take a picture of it and sketch or write a detailed description of it in your sketchbook. Really look and think about the physical locations in relation to the points on your string.

Once you've completed this exploration smile, well done! Now take a deep breath and do the following exploration.

Exploration 2

From where you are, start walking. Go where feels right. Let your feet lead you. Listen, maybe a place is calling for you, maybe go there. No need to plan, just walk like how you took the pen for a walk in the previous exercise.

As you walk, pay attention to your environment. Do you notice anything unusual or unexpected? Note them down in your sketchbook. Walk slowly, be careful of traffic! Feel the weight of your body as you take each step.

Along this walk you will encounter something of significance to you (be open, you will know it when you see it), once you encounter it mark its location.

Stay there for a while, take a deep breath and listen to the sounds here. Listen for a while and pick out sounds that interest you. Make drawings of the sounds in your sketchbook. The drawings are not illustrations of what made the sounds but marks that represent them. What are the shapes of these sounds?

When you return from your walks think about the following questions: Did you prefer the planned walk or the directionless walk? Why? Were there any occurrences where the map and the actual physical location don't match up?

2.

Walking as performance

MATERIALS

Sketchbook
3 sheets plain A4 paper
3 sheets of A4 tracing paper
Felt tips
Pens
Pencil

REFERENCES

Bruce Nauman, [Dance or Exercise on the Perimeter of a Square \(Square Dance\)](#), 1968

Francis Alys, [The Green Line](#), 2004

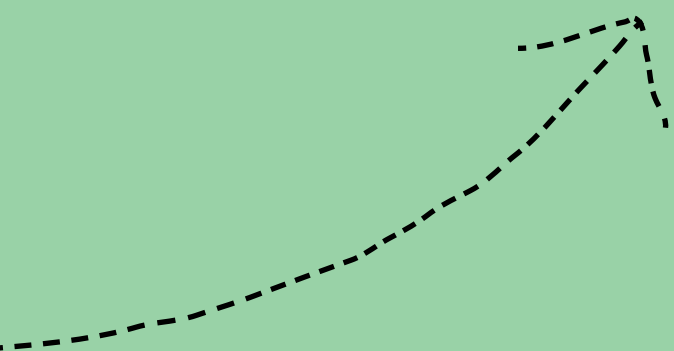
Pipilotti Rist, [Ever is Over All](#), 1997

Ruth Ewans, [The Darks](#), 2014

Here are some instructions that I use in my practice, they are a mapping of my journey from home to work, we will use this for our warm up exercise:

Up	Out
Down	Left
Up	Left
Right	Straight——>>>>>>>>>>
Right	Run
Right	Left
Right	Across
Down	Left
Up	On
Down	Dooooooooooooown
Right	Look
Left	Dooooooooooooown
Left	Straight
Left	Left
Left	Straight
On	Down
On	Look
On	Looking
On	Down
On	Straight
Right	Down
Right	Down

I would like you to develop an action for walking. Document your journey, develop some instructions of how to go about your journey. For example walk in a circle every 30sec stop and list the first thing you see when you stop. You can also recreate some of the examples shown earlier or use the up, down, left, right instructions.



3.

Mapping Sounds

MATERIALS

Sound
Documenting device
Recording equipment (a phone will do)
Sketch book
Pen and pencil
Some objects from around the house to make sound with – foil, a crisp packet, spoons, water, bathroom, tv

REFERENCES

Ben Patterson, [Paper Music](#) excerpt

Shepherd Manyika, [Head Nod](#)

[LINES](#) – an Interactive Sound Art Exhibition

[Wilfred limonious](#)

Here are some artists who have used sound in their practice (also on the left):

Ben Patterson is an African American artist who was part of the Flux movement who mainly worked with experimental sounds, layering sounds as well as inviting others to get involved in the process of making his work.

Shepherd Manyika's, *Head Nod* is a site-specific performance piece which was curated in response to the head nod which is synonymous with hip-hop

LINES is an interactive sound art exhibition created by Swedish composer Anders Lind in 2016.

Wilfred limonious is a Jamaican illustration artist, he worked on cover art for various musicians during the 70's and 80's. A majority of his work covered the reggae genre.

What other ways can we represent sound? for example through poetry, a lyric, photography etc.

Task 1

Listen to the sounds from where you are now, they could be in your room, your house, your garden or what you hear coming in through the window.

Find a sound you can share, for example a crisp packet – you can scrunch it, stretch it, drop it

Make a list of what you hear.

Task 2

Go out and collect sounds from around your area, this exercise is about listening and focusing on a particular thing. You might live near a park, what can you hear when you walk through the park? Find a location and listen, list, record etc. You might want to revisit one of the locations from yesterday or the exercise from Monday (resource one)

Here are some ideas of sound you might want to collect:

- Conversation
- Music
- Traffic
- Mechanical sounds
- Foot steps
- Animals
- Colours

4.

Parallel worlds

KEY THEMES

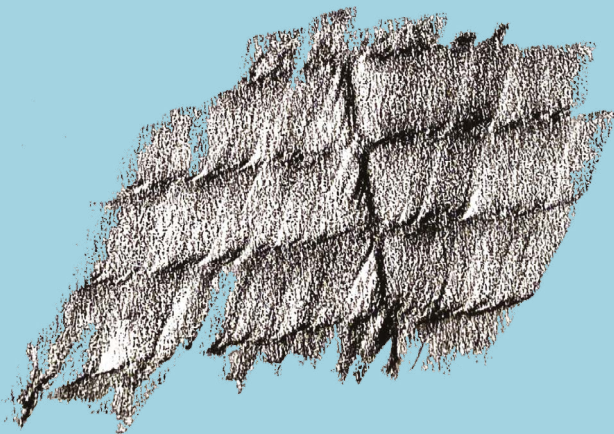
Touching and drawing
Parallel worlds
Mapping memories onto
physical locations
Responding to someone's work

TECHNIQUES

Graphite/wax crayon rubbing
Drawing textures

MATERIALS

Graphite stick (6B)
Wax crayons
Sketchbook
Loose paper
Camera and sound recording
device (phone will do)



1. Feeling the surfaces of things

Find something that reminds you of a vivid dream you once had, something you borrowed, something that is natural. Take a piece of paper and place it over one of the objects. Take a graphite stick and rub it on the paper over the object. See what results it brings. Perhaps play with applying different pressures. Take rubbings from all three objects you collected. If the object is too soft to take rubbings from, make marks in response to the patterns and textures of its surface.

Once you've got the hang of it, try using colour wax crayons. Take rubbings from one object using one colour. Then using the same paper, take rubbings of another object with another colour and play with overlapping rubbings to form an interesting image. You could take partial rubbings from an object and not the whole thing, what shapes and images do they make?

2. Memory mapping

Create a map of the first place you've lived (if you have only lived in one place, think of another place you've stayed in from long ago, perhaps on a holiday or at a friend's or relative's house), don't worry about being precise, map out what you remember, guess or imagine and make it up.

Look at this map and choose 3 points of interest that have something of significance to you, maybe they are related to a memory you have in this place. The points of interest could be rooms e.g. the kitchen or objects e.g. a mug or even a person or an animal). Mark them on the map and for each point of interest create an image in response to how you feel about it using the rubbing technique. Use objects in your home, think of different textures to represent different feelings.

Now we are ready for our expeditions.

4● (continued)

Parallel worlds

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Touching and drawing
Parallel worlds
Mapping memories onto
physical locations
Responding to someone's work

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Expedition 1

Come back to your memory map, design a walk on this map that will pass your points of interest. Give your walk a name, this could be your name if you like. What line does this walk make? Draw the line on paper.

Go to [Padlet](#) and go to the location 'Greenwich, London, UK', you will see lines of these memory walks and their points of interests from participants from a different point in time. Is there a line similar to yours? Choose a line here and note down the points of interests from this walk. Design a walk in your local area or at home in the shape of this line. The starting point doesn't have to be your home.

Take this walk.

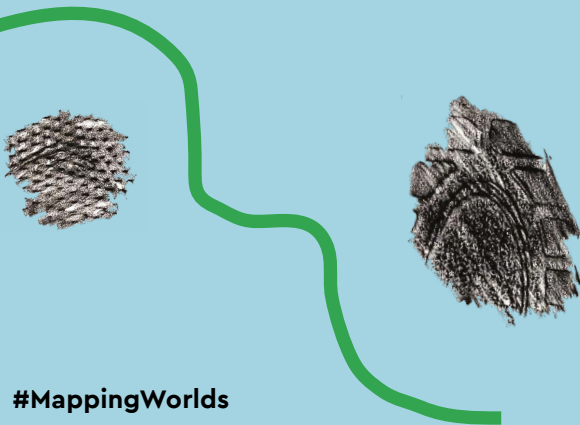
Along the walk, think about the points of interests you noted down and try to locate their real world equivalent (it doesn't have to be the same object or place but more of your response to the sentences you noted down). When you find them, note down their real world locations and take pictures, create drawings, record its sound or make graphite rubbings of these equivalents. When you return you can take a look at the Padlet map again to see what some participants have made in this expedition and see whether you could trace back to the original memory walks.

Expedition 2

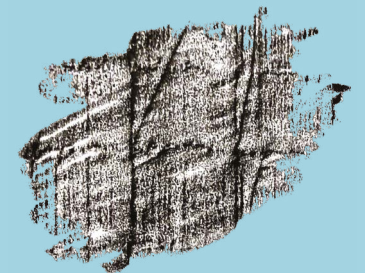
Take time to explore the [Padlet map](#) and find five things that you are most drawn to.

Take a walk and gather materials from things you encounter along the way to help you make a tribute to one or all of the five things you were drawn to in Padlet. You could record sounds or take pictures and videos along the walk or collect found objects, which you could then use to make your tribute (e.g. make graphite rubbings of them or draw them), or you could write about this walk. You could also find materials at home instead of from a walk.

Once you have completed your expeditions think about the following questions: Mapping can be a creative record of an experience. Was your memory more vivid after the mapping exercise? Is there a dream you would like to connect to a physical real world location? Do you feel differently about your local area after these walks?



#MappingWorlds
Bettina Fung



5.

Landmarks

MATERIALS

Sound
Documenting device
Recording equipment (a phone will do)
Sketch book
Pen and pencil

Task 1

Document your space, find things that you have not seen before

What's under your bed

The skirting boards

Zoom into the carpet

The dust on the picture frame

The bottom of your shoe

Task 2

Think back to the routes you have taken over the past 3 days, what did you miss, is there another route you would take?

Document the things you see on your journey, this can be:

Gum on the ground or stickers on the street

Birds sat on a fence

It's about the little details that are easily missed while we are walking.

Take a photo of the object or a short video of what you see.

