

HOW TO BE AN EXPLORER OF THE WORLD

1. ALWAYS BE LOOKING.

(NOTICE THE GROUND BENEATH YOUR FEET.)

2. CONSIDER EVERYTHING ALIVE & ANIMATE.

3. EVERY THING IS INTERESTING. LOOK CLOSER.

4. ALTER YOUR COURSE OFTEN.

5. OBSERVE FOR LONG DURATIONS (AND SHORT ONES).

6. NOTICE THE STORIES GOING ON AROUND YOU.

7. NOTICE PATTERNS, MAKE CONNECTIONS.

8. DOCUMENT YOUR FINDINGS (FIELD NOTES) IN A VARIETY OF WAYS.

9. INCORPORATE INDETERMINANCY.

10. OBSERVE MOVEMENT.

11. CREATE A PERSONAL

DIALOGUE WITH YOUR

ENVIRONMENT. TALK TO IT.

12. TRACE THINGS BACK TO THEIR ORIGINS.

13. USE ALL OF THE SENSES. IN YOUR INVESTIGATIONS.

YOU ARE AN EXPLORER.

YOUR MISSION IS TO DOCUMENT
AND OBSERVE THE WORLD
AROUND YOU AS IF YOU'VE
NEVER SEEN IT BEFORE.

TAKE NOTES. COLLECT THINGS
YOU FIND ON YOUR TRAVELS.

DOCUMENT YOUR FINDINGS.

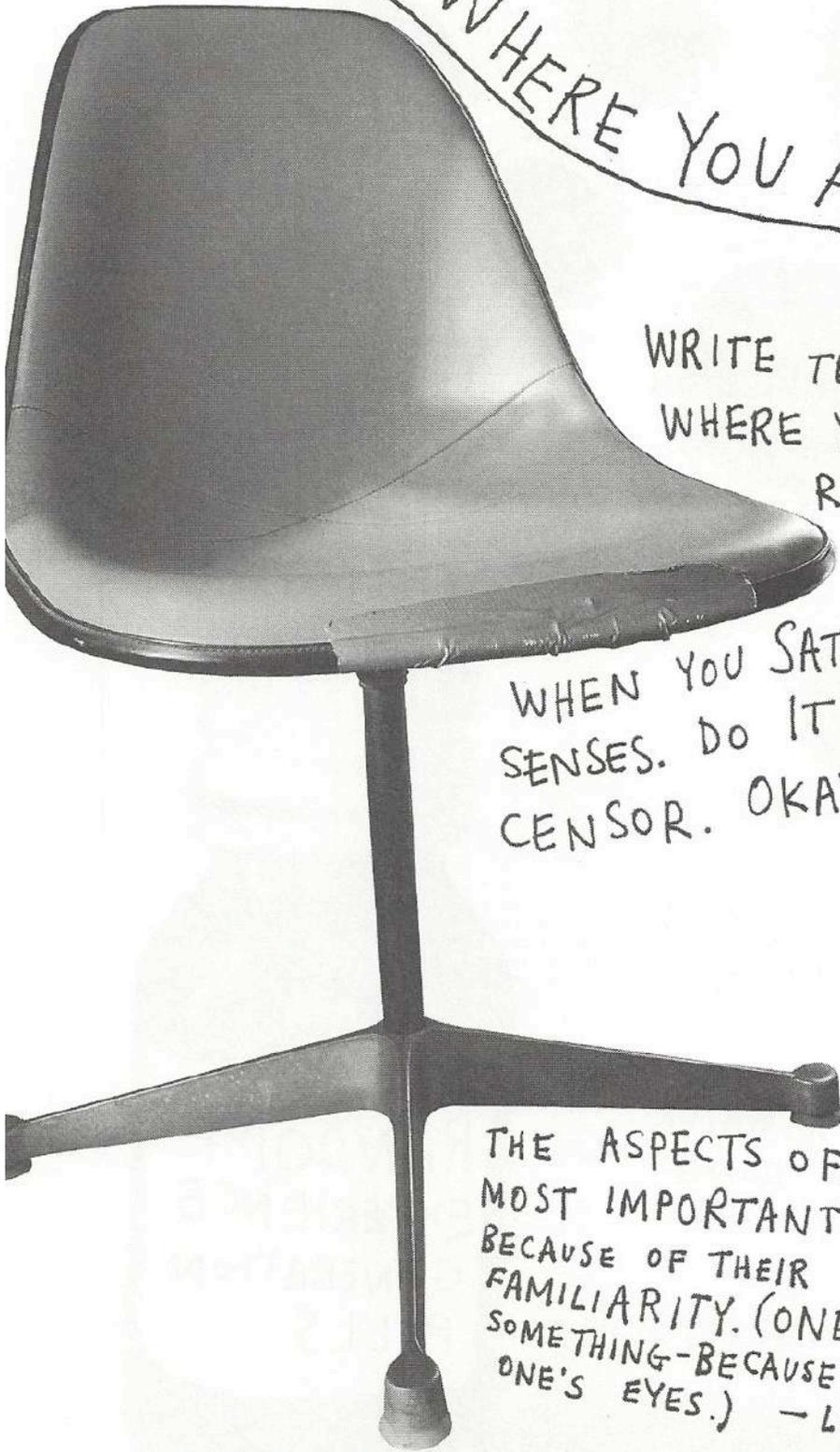
NOTICE PATTERNS. COPY. TRACE.

FOCUS ON ONE THING AT A
TIME. RECORD WHAT YOU ARE

DRAWN TO.

RIGHT WHERE YOU ARE SITTING

EXPLORATION #1



WRITE TEN THINGS ABOUT WHERE YOU ARE SITTING RIGHT NOW THAT YOU HADN'T NOTICED WHEN YOU SAT DOWN. USE YOUR SENSES. DO IT QUICKLY. DO NOT CENSOR. OKAY, BEGIN.

THE ASPECTS OF THINGS THAT ARE MOST IMPORTANT FOR US ARE HIDDEN BECAUSE OF THEIR SIMPLICITY AND FAMILIARITY. (ONE IS UNABLE TO NOTICE SOMETHING-BECAUSE IT IS ALWAYS BEFORE ONE'S EYES.) -LUDWIG WITTGENSTEIN

DIFFERENCES

COLLECT MULTIPLES OF ONE THING (SUCH AS LEAVES, STONES, SHELLS, SEEDS, ETC.). LAY THEM OUT IN FRONT OF YOU. OBSERVE THEM IN DETAIL. USING THE "OBJECT LOG" LIST THE DIFFERENCES YOU SEE. TRY TO DOCUMENT AT LEAST TWENTY-FIVE THINGS.

THE IMAGINATION NEEDS MOODLING—
LONG, INEFFICIENT HAPPY IDLING,
DAWDLING, AND PUTTERING.

—BRENDA UELAND

SOUND MAP

SIT IN A LOCATION FOR ONE HOUR.
DOCUMENT ALL THE SOUNDS YOU CAN
HEAR AND THE TIMES YOU HEARD THEM.
MARK THE APPROXIMATE LOCATION OF THE
SOUNDS IN RELATION TO YOU ON A MAP.

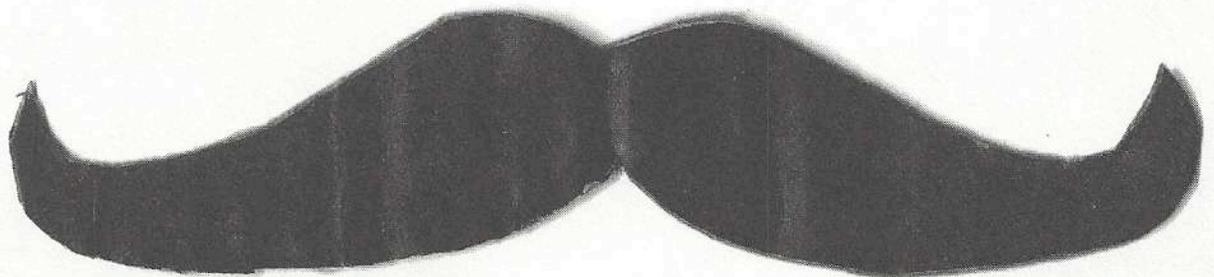


EXPLORATION #36

THE TRUTH ABOUT INANIMATE OBJECTS

CAPTURE THE HIDDEN LIFE OF INANIMATE OBJECTS YOU FIND OUT IN THE WORLD. WHAT DO THEY DO WHEN THERE ARE NO PEOPLE AROUND? TRACK THEIR ACTIVITIES AND SOCIAL INTERACTIONS. YOU MAY HAVE TO GO UNDERCOVER FOR THIS OPERATION.

SOURCE: SKINNY LEGS ANDALL, BY TOM ROBBINS



EXPLORATION #37

TIME OBSERVATION

COME UP WITH SEVERAL WAYS OF DOCUMENTING THE PASSAGE OF TIME, BASED ON WHERE YOU ARE SITTING.

EXPLORATION #56

HOW TO INCORPORATE INDETERMINACY

ALLOW SOMETHING (OR SOMEONE) ELSE TO CHOOSE WHAT DIRECTION YOU HEAD IN, OR WHAT OR HOW YOU EXPLORE.

THE EXPLORER GAME

WHAT YOU WILL NEED: SCISSORS, A VESSEL OF SOME KIND (BOWL OR POCKET)

DIRECTIONS

1. USING THE GRID PROVIDED FILL IN AS MANY VARIABLES AS YOU WISH IN EACH CATEGORY.
2. CUT OUT THE SQUARES. KEEP THE CATEGORIES SEPARATE.
3. PLACE THEM IN SOME KIND OF VESSEL.
4. WITHOUT LOOKING, MIX THEM UP AND PICK ONE FROM EACH CATEGORY.
5. EXPLORE USING THESE VARIABLES.

SURVEY

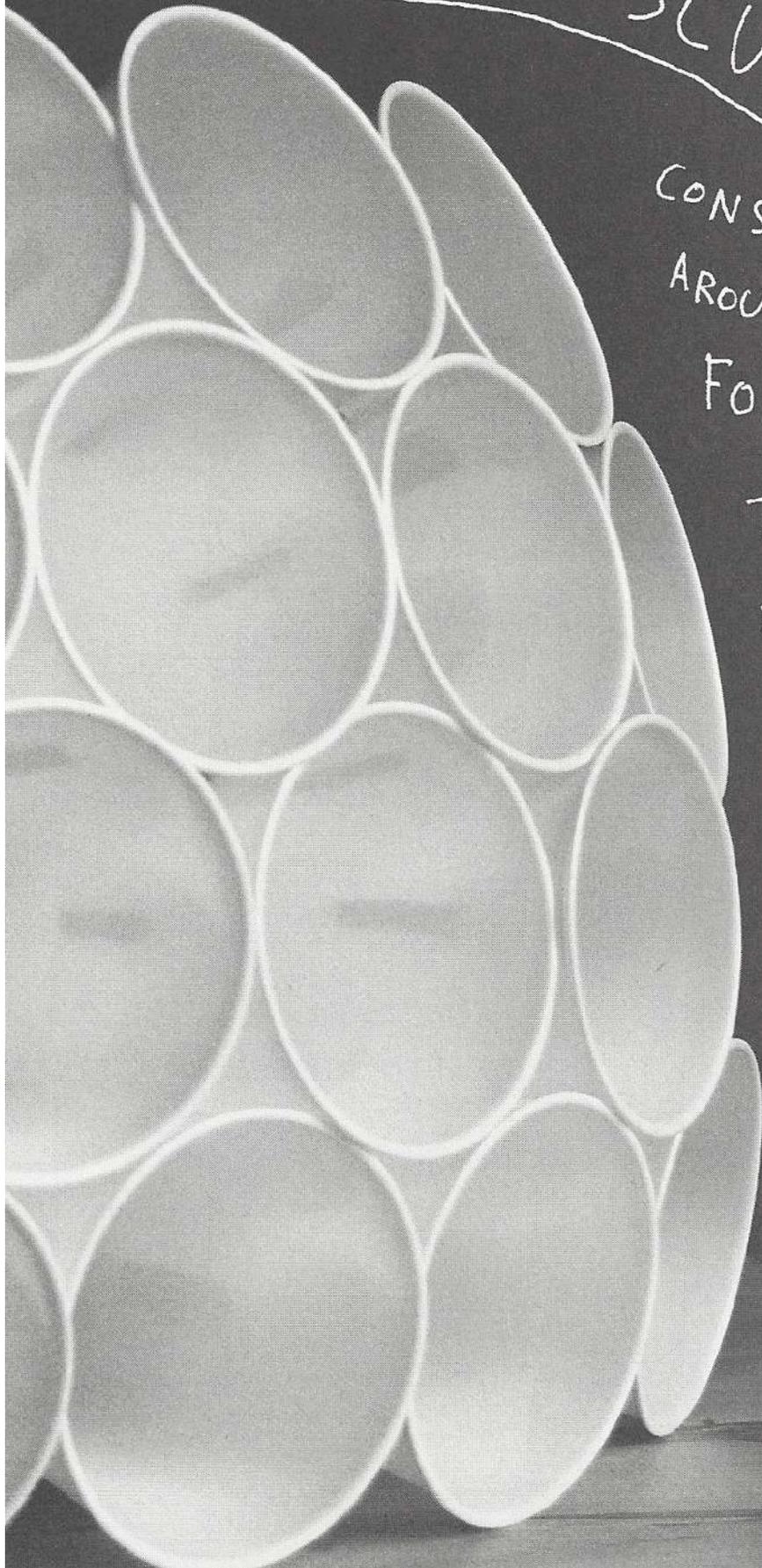
CREATE A SIMPLE SURVEY OF AT LEAST FIVE QUESTIONS. GIVE IT TO A SAMPLING OF PEOPLE. DOCUMENT THE ANSWERS IN A WAY THAT IS INTERESTING AND READABLE (FOR INSTANCE, AS A GRAPH, SPREAD SHEET, OR PICTOGRAM).

EXPLORATION # 17

INSTANT SCULPTURE

CONSIDER THAT EVERYTHING
AROUND YOU IS A SOURCE
FOR SCULPTURE.

TRY MAKING QUICK
PIECES USING
WHATEVER YOU
HAVE AROUND YOU
IN THE MOMENT.



EXPLORATION #26

BECOMING LEONARD COHEN*

SKETCH OR DOCUMENT THINGS THAT
YOU USE IN YOUR DAILY ROUTINE.

* MUSICIAN LEONARD COHEN DOES THIS
REGULARLY AS A FORM OF MEDITATIVE
PRACTICE.

I HAVE ALWAYS LOVED THINGS,
JUST THINGS IN THE WORLD.
I LOVE TRYING TO FIND THE
SHAPE OF THINGS. — LEONARD COHEN

OBJECT DOCUMENTATION LOG

Object:

Dimensions:

Material:

Inventory Date:

Location Found:

Visual Description/sketches:

Potential Categories:

Additional Notes:

Fieldworker's Initials:

EXPERIENCE DOCUMENTATION LOG

Date:

Time:

Location:

Subject/Event:

Visual Description/sketches, colors,
textures, smells, shapes, materials:

Additional Notes:

Fieldworker's Initials: