



Part A.
**Building Awareness through Sketching,
Noticing and Indexing**

- A1 Sketching, Noticing and Indexing:**
Experiment with different views, close-ups and perspective changes.
How close or far do you want to capture what is around you?

- E1 Resketch your representation of this temporal ontology**
How is this different? What else did you learn/notice?



Part E.

Reflect: Change, Relationality and Ethics

E1

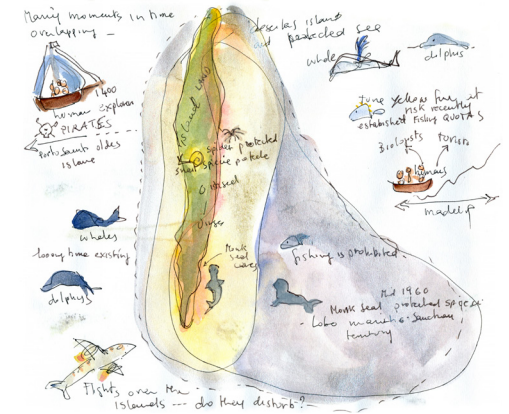
How do you feel? What did this exercise make you think of? How did this exercise affect the way you related to the temporal ontology you engaged with? What ethical concerns emerge from undertaking this exercise?



Part A.
**Building Awareness through Sketching,
Noticing and Indexing**

- A2 Select your agential's cut:**
Focus on a point of view from the sketching exercise.
Be conscious and critical of your choices as a human.
Annotate: What did you choose? And why?

Visualise Fluid Assemblages



Example of a Fluid Assemblage representation

Part B. Listing and mapping fluid polyphonic assemblages

B1 List the More-than-Humans (Mth) present in your sketch:

For each species (or just for one or two), reflect and write down the following:

- How long does this species last/ live for?
- What relations does it hold to seasonal, yearly, and daily rhythms?
- How does it relate to human lifespan, if at all? ...

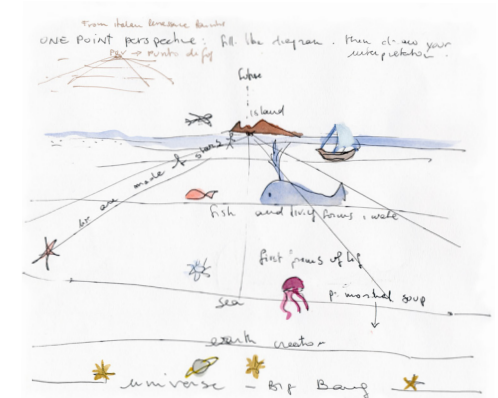
Add more annotations to your sketches after this exercise.

Part D. Expansion of Representations

D1 Rethink/combine representations in more fluid, polyphonic assemblages.

Be creative, interpret, imagine, reflect. Consider different temporal aspects (frequency, cadence, etc), different forms of temporal agency, different encounters and misencounters, and power dynamics (whose times are being defined by whom?).

Use Perspective to map time



Example of a Perspective representation

Part C.

Critical representations: critically place situated temporalities within existing frames of representation

UN-Futures Cone

Represent and criticise some processes as a Future and Un-Future cone.



Part B.

Listing and mapping fluid polyphonic assemblages

B2

Map MtH entanglements:

Highlight polyphonic assemblage-ask yourself:

- What are they composed of?
- Is it stable? What elements are more stable?
- Is it in flux (fluid)? How does it change?
- What is its history?

UN-Circular

Represent and criticise some processes as Circular and Un-circular.



Part C.

Critical representations: critically place situated temporalities within existing frames of representation

UN-Spiral

Represent and criticise some processes as Spirals and Un-Spiral.



Part C.

Critical representations: critically place situated temporalities within existing frames of representation

- C1** Consider traditional time representations while critically asking:
- What do they do well?
 - What would be missing?
 - How can we invent new ones?

UN-Linear

Represent and criticise some processes as Linear and Un-linear.

UN-Parallel

Represent and criticise some processes as Parallel and Un-parallel.

