



Entangled Naturalisms: Drawing nature beyond media

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Abstract

This paper presents practice-based and theoretical contributions exploring how field drawing, site-specific practice, environmental humanities, walking and durational practices, and embodied experience can extend architectural drawing methodologies beyond medium-specificity and rooted conventional dualisms between analogue and digital modes of perception and practice. It investigates drawing as a situated and embodied practice entangled with media—analogue, digital, and hybrid—drawing on-site, in motion, with collected data, images, traces, memories, and matter, to consider how drawing might shift from representing an environment toward emerging from within, through intra-action, in which all actors in the drawing process are active. Entangled Naturalisms presents landscape drawing experiments structured around a four-state methodological cycle: (1) in situ experience—drawing in direct contact with the environment through live hand drawings, scans, and photographs; (2) drawing in the studio—translating and re-drawing landscapes in a digital environment; (3) re-imagining in situ—returning to the site accompanied by drawings already made, where repetition includes difference; and (4) returning to the digital environment—where a multilayered drawing process cultivates a reverie, perceiving landscape as relational, in constant metabolism and transformation. The experiments draw on a final thesis project from the Department of Architectural Engineering, University of Thessaly—“Path-ώ as a verb: (k)nots of remnant edges”—which expands topographic and drawing practices in search of a new naturalism for the post-Anthropocene. Entangled drawing seeks to lend the tools of data and pixels the same attentiveness, curiosity, and insurgent capacity—repositioning situated drawing as a mode of being-with the environment. It acts as a sensitive sensor attuned to its complexity, its other-than-human agencies, understood through an agential realist framework (Barad, 2007).

Keywords

drawing; landscape; entanglement; mixed-media; in-situ; embodied experience.

1. Introduction

The situated drawing practice described in this article under the title ‘Entangled naturalisms’ is a process of graphic exploration merging media, imaginary and physical places, presenting field drawing as an expanded experience of correspondence. ‘Entangled naturalisms’ investigates the possibility of drawing as a symbiotic

environmental practice that questions the legacy of a representational and reflective visual culture in situated drawing, as well as conceptions of digital drawing as simulacra, distinct, separate, or disembodied. Through this approach, the field drawing as well as the discussion between the observer-practitioner, graphic tools and the environment is reconsidered from a critical posthu-

man perspective. Rather than maintaining an inherent dualistic and separative understanding of drawings and its agents, the article, through agential realism (Barad, 2007), further analyzes their dynamics in which reality, knowledge, practices and matter are deeply entangled. According to this methodological apparatus situated drawing emerges through the intra-action of media, matter, embodied experience, and environmental practice as part of an ongoing process of becoming. Entangled drawing approaches drawing as a practice of correspondence (Ingold, 2021) and affective involvement (Harty, 2009, O'Toole 2025), responding to a tendency within architecture education and practice of approaching and investigating landscape and ecosystems primarily through data—reducing the direct engagement with sites, empirical approaches, and local knowledge. Within the fast-paced conditions of both architectural education and professional practice, situated encounters can be mediated by online visits, ready-made digital models, pre-set simulations, and data extracted from the internet. While these tools have become crucial to architectural inquiry and expand its possibilities, their use is distancing designers from the field itself. When used in fixed, deterministic, and contact-avoiding ways, digital tools may close off, rather than open up, possibilities for other interpretive and design possibilities. This raises a question about the boundaries of these relations and the possibilities that might emerge through embodied practices: When was the last time you visited a site? Therefore, the article proposes 'staying with the landscape' beyond media and dualistic understandings such as nature-technology and nature-culture. Using a case study project and other graphic experiments, the article weaves together and presents situated drawing practice from places to screens, from "mouse" to sketchbooks, in order not to imitate, copy, reflect reality, or to perceive nature as a background, but to draw in the world in a lived, expanded, entangled experience, introducing a new methodology.

In response to the forms of distance from nature that can emerge through digitally mediated practices, drawing is explored here as a responsive form of thinking-with-place, through a posthumanist understanding of media as

entanglement. This exploration proceeds from the recognition that drawing is a form of 'writing', 'thinking', and a gesture of exteriorization (Nancy, 2013). It also draws on the work of Donna Haraway (2013), Bernard Stiegler (1998), and Leroi-Gourhan (1993), according to which we, as designers, are deeply entangled with our drawing tools. Given that digital design tools constitute, for practices and studies such as architecture, the main tool and way of expression, not a second nature or simple extension, but through drawing, in a sense architects become cyborgs. Accepting this entanglement with media means understanding drawing tools and the research process itself as non-isolable: neither independent nor prior to the encounter through which drawing takes place. Methodologically, we follow Karen Barad's agential realism, in which agency is understood not as an inherent property belonging to an individual or human subject, but as 'a dynamism of forces' (Barad, 2007, p. 141). From this point of view, the drawer, the tools, the environment, and the drawing itself do not pre-exist their encounter. They emerge through it. Barad suggests that to be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence — existence is not an individual affair. We explore situated drawing in nature as a practice that is always already intra-acting — entangled with graphic tools, matter, and environment. Entangled Drawing presents a series of landscape drawing experiments — beginning with ambulatory wanderings, observational drawings, scans, and on-site registrations — which continue into digital and hybrid analogue-digital environments (see figure 1). These experiments seek to render and bring forth aspects of ecosystem complexity through situated encounters: bodily sensation, encounters with other organisms, environmental traces and matter understood as vibrant rather than passive or neutral (Bennett, 2010). The authors, as drawers, position themselves within these relations, in contact and intra-action with drawing itself — weaving and woven, observing and tracing relations beyond representation. The process is opened and shared as a praxiological diary, a documentation of creative cycles, an attempt to draw places and their imaginaries, in a holistic, entangled, ongoing experience.



Figure 1. 'Path(-ώ) as a verb: (k)nots of remnant edges' Source: Agela Papanikolalou, Dimitra Papaspyrou, Katerina Tsevdou, 2024.

1. Structure and methodology

The article follows a structure that itself describes a situated drawing process across physical and digital terrains and media. The structure unfolds as a cycle approximating drawing from its process-making, from inside, as an inner experience, in formation, rather than as a static, finished, separate object. Following a pragmatist understanding of practice (Sennett, 2008), the methodology focuses on the how of drawing practice, and specifically on how it can be understood as an entangled phenomenon participating in the very fabric of *spacetime-mattering* (Barad, 2011, p. 125). The description of the process uses, as its main case study, the final degree project under the title "path(-ώ) as a verb: k(n)ots of remnant edges". The title is a wordplay between the Greek word 'pathos' (lived experience, affect, intensity) and the English noun 'path' (a route or trajectory). As a verb, path-ώ refers to moving

through, being affected by, and generating space through experience, through a continuous flow of entangled relations and a living cluster of organisms and traces that grow and co-exist over time. The project was presented in 2024 to the Department of Architectural Engineering at the University of Thessaly in Greece. It is a collaborative work of Aggeliki Papanikolaou, Dimitra Papaspyrou, and Aikaterini Tsevdou under the supervision of Professor Phoebe Giannisi and the lecturer Anthi Kosma. The project investigates landscapes of the Mount Pilion and, in particular, Kalamaki, a steep coast, and a ravine in the village of Kissos. The project's methodology, combining in situ observation, walking, recordings, transcriptions, hand drawings, and scans with digital elaboration, describes possibilities and difficulties of drawing as an entangled spatial practice. By amplifying tracing processes in physical and digital places, it opens the possibility for

longer and more meticulous observation and drawing as an expanded attentional method and practice. More time to observe, to annotate, to think through drawing for earth. It can be said that the current article continues a line of drawing research on drawing and earth, as was pointed out in the article “Touching Earth: Drawing as Intra-action and Entanglement in Here, Down Below” (Kosma, 2025) in *BBDS* 6(1). However, it differentiates itself in changing the scale, from small-scale and abstract cases to landscape-specific sites, and by incorporating embodied experience through digital media.

Antiocularcentric approach

Within this process, in situ observation and physical and digital traces seek to go beyond a visually centered approach, enrich observational practice, and include other senses, soundscapes, olfactory maps, as well as current and historical geological and anthropological strata. In *Songlines*, Bruce Chatwin (1987) presents lands-

cape as a living archive of routes and indigenous stories, where walking becomes a way of activating and transmitting spatial and oral narratives. When narrative and movement are inseparable, each path can also become a line of story, continuously re-performed and re-imagined through embodied walking. Within the entangled approach, recording functions as a spatial layer already embedded in the landscape, unfolding alongside our movements. For these purposes, a documentary recording practice was developed, collecting and composing voices of local inhabitants and focusing on their everyday practices, memories, and embodied knowledge of territories through walking (see Figure 2). These audiovisual field recordings (Papanikolaou, Papaspyrou, & Tsevdou, 2025) became an active agent of the project, operating as forms of spatial narration intertwined with the *topos* itself. In this framework, the path is approached in intra-action, constantly entangled and enacted.

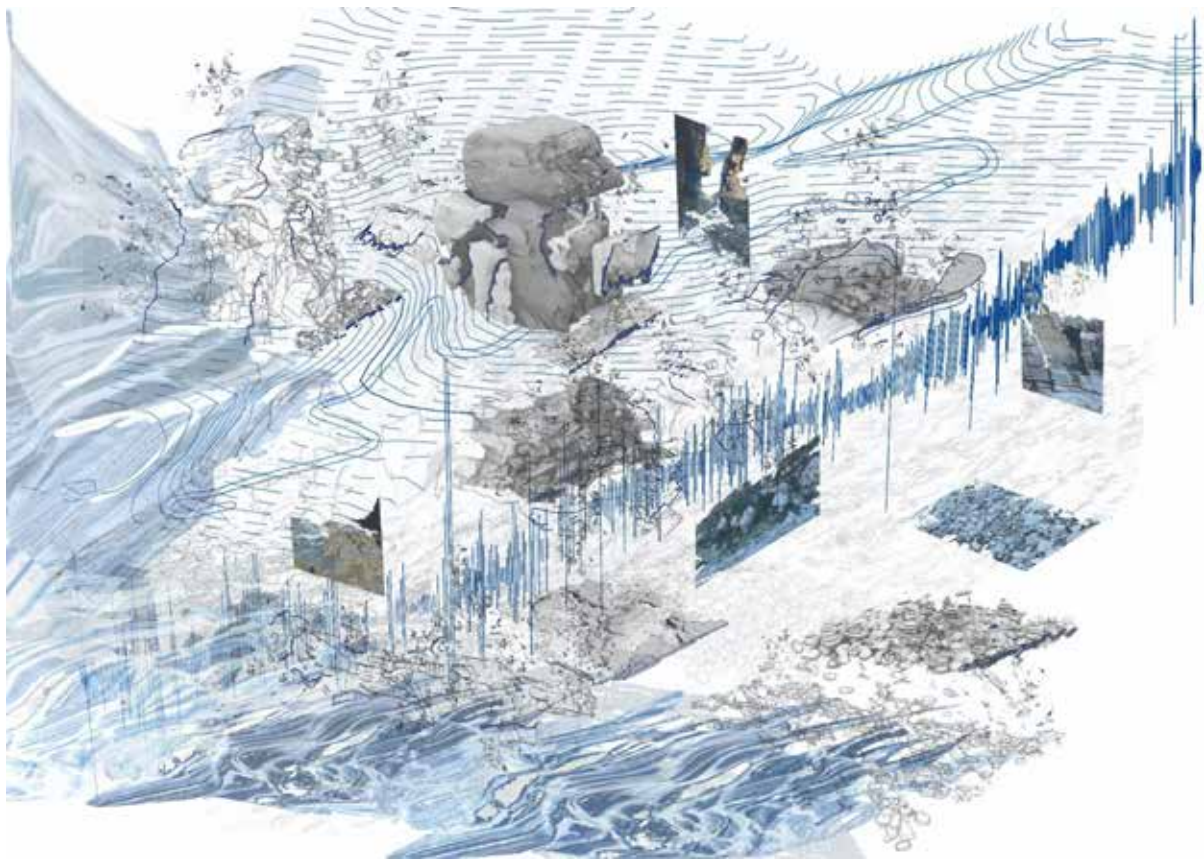


Figure 2. ‘Path(-ω) as a verb: (k)notes of remnant edges’ Source: Agela Papanikolalou, Dimitra Papaspyrou, Katerina Tsevdou, 2024.

The structure

The article is structured according to a process that starts from the experience of the project "path(-ώ) as a verb" and includes other, later drawing series, describing a methodological cycle of entangled drawing. Moving from in situ visits and traces to digital elaboration, with returns and redrawings, and from places and drawings to the imaginary, the cycle structure includes four characteristic states:

1. **In situ experience.** Drawing in place, in direct contact with the environment. Tracing by human or non-human agents. Live hand drawings, digital scans, photographs, and territorial data.
2. **Drawing in the studio/atelier.** This state includes the process of translating, fabricating, and re-drawing landscapes in a digital environment.
3. **Reimagining in situ.** Returning, repeating, revisiting—but repetition includes difference. New visits are accompanied by drawings that have already been made.
4. **Returning to the digital environment.** Through a multilayered drawing process, the imaginaries of places cultivate a reverie in which landscape is perceived not as fixed and stable but as relational, in constant metabolism and transformation.

At this point, it is important to mention that the entangled drawing process cycle refers to the elaboration of one configuration. However, because the digital environment contains multiple layers, parts, and preparatory components, and given the possibilities of a three-dimensional, infinite environmental model space, the drawing process and the production of configurations can be far more complex, non-linear, and multilayered than any single cycle can convey.

1. In situ

path(-ώ) as a verb

but also

as a flow of events,

as a network of relations,

as a cluster of organisms that grow and coexist over time.

We speak with and about the mementos [ενθύμια],

the places and the ecologies poised at the threshold

between land and water,

in this critical era of climate emergency.

Overlapping realities

Multilayered landscape

Which way do the donkeys walk and which way do our feet move?

Only one path

The animals' shit holes

The last words are spoken with ants

I'll hang up my camera, and whatever:

[..]

We walk the path to confront, read, distinguish.

The earth first exists as a concept and then be sung.

Amid labyrinths of paths, in raw transitional zones, in passable places,

we become entangled.

We compose new hybrid or symbiotic forms of reality.

We oscillate within the substance of the place, seeking the boundaries of the path, and we remember.

Papanikolaou, Papaspyrou, & Tsevdou (2024)

An on-site visit, in direct contact with the place, reveals its complexity. With a lyrical narrative, the traces of walking, of other creatures, of matter and history, along with traces on-site of drawings, describe the drawing process connected with walking practice, entangled with other species and memories, and mainly attempting to transcribe, record, and transfer the experience of transcendence within the natural. Walking's performativity—as an act of following and leaving traces, the art of line in landscape—connects the work of Rosalind Krauss's 'sculpture in the expanded field', Richard Long, Lygia Clark's 'Caminando', and Guy Debord's situationist walking practices and maps (Stout, 2014) to contemporary climate and environmental concerns. 'Walkscapes', as an aesthetic practice of Careri (2017), comes here in an attempt to reconnect the

experience and the conceptual with the handmade, but also with other tools, such as the digital graphic apparatus. Walking performativity facilitates entanglement with the landscape's multiplicity, its ecosystems, and their atmosphere. Walking paths and traces—from large to small scale, to unpredictable paths—connect with the place, facilitate attention, and progressively immerse us in it (see Figure 3). Walking and drawing, moving lines, revealing and disappearing, manifest touch and emotion, setting in motion delineations and lines of desire (Nancy, 2013, p. 102).

We walk along the coastlines of Pelion, along the Pagasetic Gulf and the Aegean Sea, where the climate crisis is constantly reshaping the relationship between land and water, and natural processes—erosion and land shifts—challenge boundaries once considered fixed. We immerse ourselves in the cracks, in the water, in the space between the leaves, with our hands, the pencil, the camera lens, the paper, the roots, the cold, and the trembling, with the mulberries, our feet, the stones, and the plants. Everything that grows is a confirmation of being, an expression of interconnection, of difficulty, and of composition and decomposition. We interact with the natives, the aboriginals of the present, who live from and in their places.

Learning from their techniques, we would like to begin to speak their language—the language that weaves, that sometimes drinks tsipouro, scrapes rocks, and continuously coexists in the invisibility of everyday life. Thus, we record the elements of the present, recognizing the relationships that take place but go unnoticed in real time (photographs, videos, audio). Yet they remain as vibrant sensations, as mementos of birthplaces that we hold on to until the next cycle of transformation.

We find ourselves in an imperfect world, one that is constantly being created. The earth—a memory of mementos from the past and future—unfolds like a palimpsest rewritten by its own layers. Wanderers in a geographical chaos, we ask ourselves now and then: Do we remember the traces we leave behind, or do the traces remember us? Endless and discontinuous, they create polyphonic landscapes where organic and inorganic matter intertwine, grow, mature, decompose, and ceaselessly begin over again.

Perhaps the true realm of possibility is the past; the future simply returns there. Wherever we begin, we eventually return—to the sacred places, to the rhapsodies of geology. We create songs and walk through them. Wandering is a ritual; it treads on old paths that seek new interpretation.



Figure 3. “Hand-drawings” Source: Authors

2. In Drawing studio

The processing of material in the studio is not an attempt to represent what was recorded and transcribed in situ. Rather, it re-opens the experience within a different spacetime. Media and memories of the embodied experience are repositioned back into the field, but this time through an imaginative approach. The configuration of the place is reconstructed and redefined through different graphic tools, always guided by memories, recorded material, data, etc. Like the in-situ experience, material traces in the studio reveal themselves progressively—not according to a pre-given plan but emerging slowly through multiple layers and lines, using recorded material and notes, oscillating between the figurative and the abstract.

For Correa Melisa Miranda (2025), landscape cannot be reduced to visual scenery; it is not an external reality but a relational, layered conversation of past local knowledge, embodied experience of walking, breathing, and sensing the land. She insists on the temporality of knowledge production and suggests drawing as a situated, ethical practice and responsibility for what dominant knowledge systems would prefer to keep invisible. Her drawings are “nooscapes”: “Each drawing session, whether done in the field or back in the studio, is a form of nooscape-making, where new connections between stories, marks, and meanings emerge—not because I impose them, but because the drawing process itself reveals their relationality” (Correa, 2025, p. 74).

Landscape imprints in digital media follow a similar relational process, emerging slowly by re/drawing, grouping, and configuring the landscape, extending Correa’s situated ethics into the hybrid analogue-digital environment. e/drawing does not seek to produce a replica of the encountered landscape. Instead, it traces the need to return. The need to re-inhabit the experience comes as a creative force and mnemonic art. How can a branch be drawn again? This question opens the practice towards multiple graphic experimentations. Drawing nature seeks to re-inhabit it, this time graphically—drawing imaginary places, testimonies, and agents that activate memory, to remember, and to re-feel. The process therefore con-

tinues through the repeated opening of the archive. On computer screens, the walk, its recordings, and its fragments begin another journey. Photographs, videos, 3D scans, and digital topographic plans are, at first, fragmentary elements; yet, at the same time, they are constitutive components of drawing material: elements to “re/draw” nature.

At first, we explore different graphic tools and the elements we have access to, through which we begin constructing an archive, drawing’s digital components (see Figure 4). The digital environment offers a seductive facility and, at the same time, a profound difficulty. Infinite model digital space gives the possibility for a drawing that is out of scale—or beyond any scale—and this very facility allows infinite zoom in and out and can, at the same time, isolate us from the referential experience and its conditions. Digital drawings not only lack scale but also materiality—they have no weight, no resistance. The digital environment also risks isolating us from matter as a vibrant substance with gravity. They can be reshaped and modified infinitely. We embrace this peculiarity and difficulty to explore the elements and set their relations, but we do so by shifting scales, extruding surfaces, and multiplying lines, curves, and dots to form undefined figures.

Digital gesture does not operate as a limit or a tool of control. Rather, it becomes an active field, open for further questioning and different readings. It allows the drawing process to exceed its initial conditions. These processes aim at composing a new atmosphere—one rooted in the place, yet transformed beyond it. In this sense, the process unfolds as an entanglement—where tools, bodies, and environments do not pre-exist the drawing, but emerge entangled through it. Through this shifting between analogue and digital, the aim is to intertwine situations, to extend the experience of being in place—revisit it, re-edit it, re-work it, and imagine it otherwise.

Entangled drawing explores the possibilities offered by 2D and 3D CAD environments—specifically Rhinoceros and the Rhino/Grasshopper plugin (see Figure 5)—as alternative ways of working with vector drawing, computational design, and mixed media techniques. This process

also requires a critical engagement with the prescribed uses of digital tools. The proposed use is not analytic, large-scale, or strictly commensurable, but rather oriented toward forming atmospheres and configuring abstract aspects of place. This approximation also comes as a demand for a different performativity respecting digital drawing tools. Searching for ways to “profane” them (Agamben, 2005), disrupting in order to reorder, reform, and

explore possible and alternative ways that graphic media can have, becomes a necessity and a demand—cultivating a critical, creative way of using, questioning, and radicalizing the ordinary-imposed-supposed use. In search of alternatives, digital traces are progressively customized to be merged, modified, and to provoke estrangement, to depart from their prescribed use, and finally to inhabit. “Breaking” these rules means using digital tools not to im-

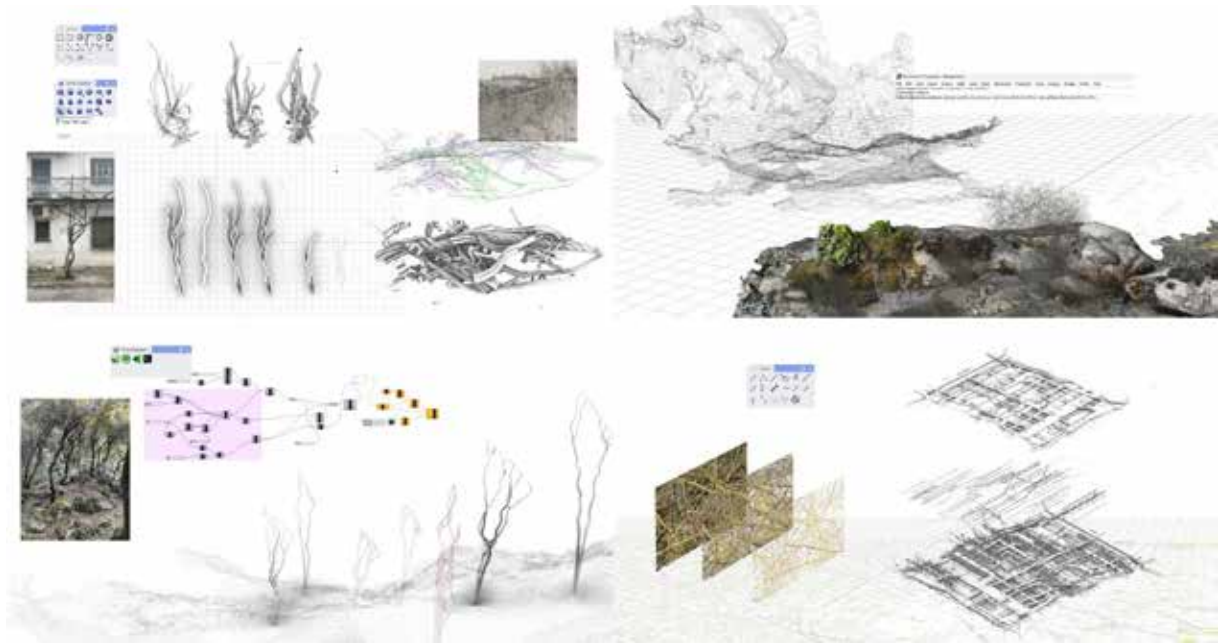


Figure 4. “Digital” Source: Authors

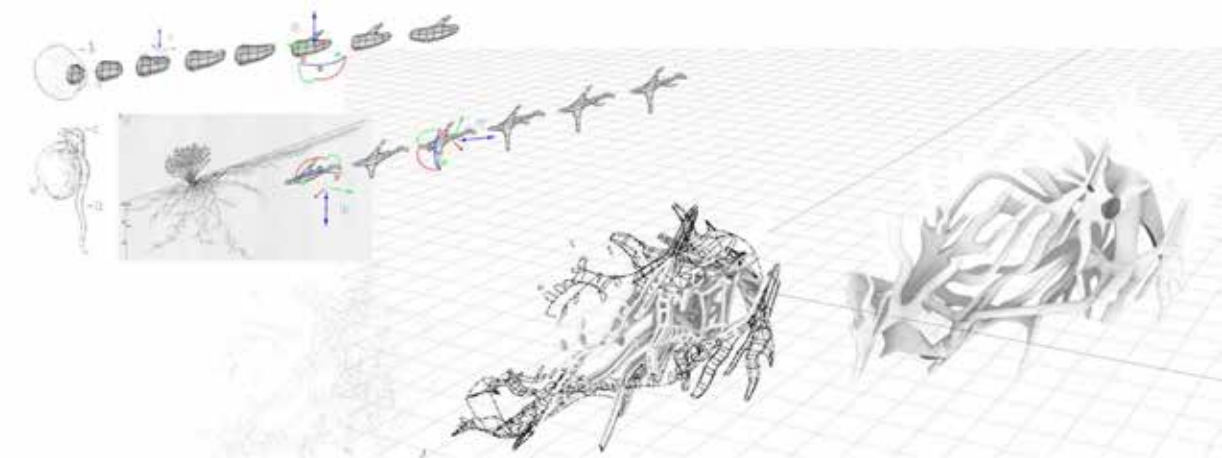


Figure 5. “Constructing el archive - SubD process of growth”. Source: Authors

itate or accurately transcribe the landscape, but to work from the precise direction towards the diffuse: to reveal the atmospheric, the undefined, multiplicity, materiality, and the multilayered conditions of experience, by blurring limits, media, parameters, and form possibilities to

“weave” a graphic ecosystem (see Figure 6). Within this graphic ecosystem, digital tools are approached not as static design tools, but as active agents in a process of becoming.

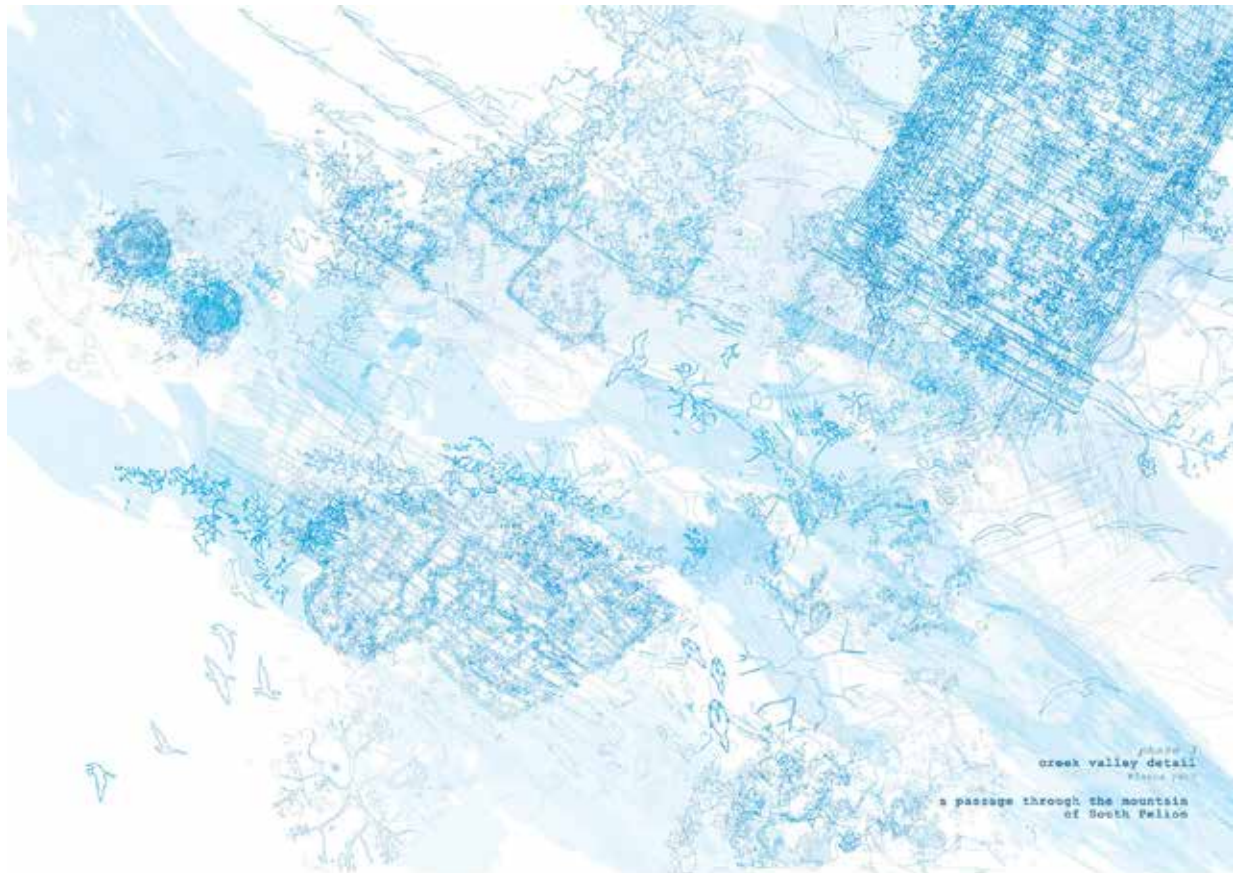


Figure 6. 'Path(-ω) as a verb: (k)nots of remnant edges'. Source: Angela Papanikolou, Dimitra Papaspyrou, Katerina Tsevdou, 2024.

3. In situ revisiting

Entangled drawing as situated practice beyond media expands the drawing experience and process. In this sense, going back to revisit and redraw nature prolongs and deepens the drawing experience. The return to the site as an attentional method offers a deeper understanding of the place, augmenting the possibilities for further observations and openings. The place speaks through its materials, and we attune ourselves in order to listen. The place reveals that nothing is permanent. The passage of

time becomes evident through continuous change: different seasons, climatic conditions, and processes of transformation. For example, the concrete bridge in the village of Kissos in Pelion, which we had assumed would remain fixed, now resembles a temporary assembly of wood; the waterfall, too, has been entirely transformed. A significant flood occurred a few months later, increasing the water level and altering the place through the force of the torrential flow. Old and new drawings and images of the place became evidence and themselves fields of ex-



Figure 7. 'Path(-ώ) as a verb: (k)notes of remnant edges' Source: Angela Papanikolalou, Dimitra Papaspyrou, Katerina Tsevdou, 2024.

perience and research concerning the passing of time (see Figure 7). The process of repetition takes place across both the physical and digital worlds. The past is always archived incompletely; it returns, permeates the present, and converses with it. Everything is in constant flow—a cyclical but never identical process. Nature is not set in the background; it is interwoven in narration and the medium itself. Drawings were elaborated to resonate with the field's capacity to transform within uncertainty—staying with the trouble, as Donna Haraway (2016) would say.

Redrawing in 3D environment

The return to the design medium also emerges from the way the place is re-approached and experienced. At the same time, the fragility and temporality of things become evident, as does the ease with which memories can disappear—especially if they are not annotated. Redrawing

the same place is part of a conversational process that is not limited in time: a procedure of de/familiarization and an additional attentional exercise. Parametric programs, with their capacity for multiple and continuous transformations, are engaged not primarily for simulation but as a means of approaching natural complexities, structures, and atmospheres (see Figure 8). At this point, it is important to explain that standard mixed-media practice is used and presented here as a common set of tools in the architectural field. In the context of this interweaving drawing practice of landscape, these tools function not only as active agents but also participate in the immersive experience of entangled drawing—for their capacity to work simultaneously across many possibilities and scales, as well as for their speculative potential. Entangled drawing seeks in digital media an alternative use that goes beyond the standard application of the software. Parametric de-



Figure 8. “Memories of ivy and Blueprints, Pelion”. Source: Authors

sign components, hand and 2D drawings, images, topographic lines, and photogrammetric representations weave together within the digital environment to configure an imaginary landscape. Structures of reefs, sea anemones, bird nests, complex branch and root systems, territorial geometries, and environmental data allow a deeper engagement with the natural phenomena of the place.

4. In situ in digital environment

Drawing, scanning, modeling, and scripting become interconnected gestures through which digital matter is adapted and inhabited. Scanned, drawn, or data-generated 3D terrain is treated as a digital material – produced or imported, premade yet open to reinterpretation and inhabitation. 3D modeling is approached as an accessible graphic medium through which forms can be explored and transformed. Customization is thus not an expert, exaggerated, or expensive way to draw, but becomes a critical

act – a way of profaning the prescribed uses of software, redirecting its operations toward alternative graphic possibilities. 3D creative modeling becomes a democratized mode of drawing practice. Through acts of customization, adaptation, transformation, and experimentation, these digital tools are detached from their prescribed functions and opened as drawing environments capable of generating imaginaries and unexpected graphic relations. In this sense, we define relationships, processes, and dynamic interactions that reproduce the natural logic of growth, using digital toolkits and plugins such as SubD tools as means of experimentation – enabling forms to emerge through continuous transformation.

As Tim Ingold describes in *Lines: A Brief History* (2007), the open-ended line is a movement of becoming, where drawing unfolds as a process of wayfaring, tracing paths that remain responsive to the encounters and relations that shape them. Drawing to transcribe and metaphorize

experience—in the digital platform, places are revisited, reread, recharged, and reimagined. What is being designed is being lived, and we now reinterpret—redesign—remember—recharge the *topos*: a Greek word referring not simply to a geographical location, nor a symbolic or impersonal place, but a lived and relational place shaped through experience, memory, imagination, and the conditions through which it is encountered. Within this *topos*, two senses coexist simultaneously: the memory of the place itself and the sensation of being in a dream—a reimagining of space-time through simulation. Within the digital environment, drawing becomes a means of revisiting, annotating, and reinterpreting experience. The purpose is not simply to reconstruct the *topos* but to work with its remembered, recorded, and speculative dimensions—the ephemeral, the fragile, ecological tensions, and forms of coexistence that may resist direct representation. Within the methodological cycle described in this article, the digital space is not conceived as a separate or final stage. Rather, it continues the movement between field experience, studio work, return, and further transformation. The resulting digital configuration may therefore be un-

derstood as a form of reverie: a provisional space in which recordings, memories, observations, and graphic operations are brought into new relations. Drawing becomes a way of returning to a place—a reverie, as if we were still there or returning there again, through drawing.

The 3D model becomes an active place to archive, collect, and combine. We discover maps and writings, focusing on details likely to be lost, moving away from the habit of the “thin” map and towards what Heat-Moon describes as a “deep map.” The process introduces depth as a means of approaching the experience and sensations associated with place. Recordings and research acquire a new dimension and presence. We move through an extended pixel-model space as we move through real space-time, reconnecting elements of a simulated presence with one another. Branches, territories, the coastline, anemones, topographic lines, images, and recordings are assembled, layered, and transformed within the digital environment, creating a digital-analogue cyber-loom. Design thus shifts away from constants and eternal forms, turning instead towards the temporary, the changing, and the ephemeral.



Figure 9. ‘Digital naturalisms’ Source: Authors



Figure 10. 'Digital naturalisms' Source: Authors

Each return unfolds new narratives, contributing to the affirmation of the “palimpsest”—a configuration that undergoes multiple transformations without entirely erasing what preceded it. Digital drawing permits constant elaboration, the coexistence of places and multiple layers, and scales producing a shifting nexus of digital and physical environments—weaving together the material and imaginary dimensions of place (see Figures 9, 10, and 11).

5. Conclusions:

A Possible Catalogue of Entangled Drawing Procedures

Drawing is approached as a transcription and writing: a practice through which we connect, observe, annotate, think, and comprehend. It is also an expanded method of engaging with landscape through embodied experience. Moving between analogue and digital realities [naturalisms] and across in situ, traced, and imagined places, drawing becomes a way of remaining attentive to the particularities of an encounter. This methodology is to be linked with *topos*—to record carefully, from affection and the senses, in particular and idiosyncratic

terms, rather than in general, massive, or generic ones. Moving from a representational and reflective aesthetic approach toward a more multilayered and multi-agent one, these practices allow an understanding of observational drawing as a process that exceeds its initial and traditional conditions. Re/drawing, re/visiting, and re/imagining a landscape beyond media and in intra-action with multiple agents can also connect digital naturalisms as a practice-based methodology with the framework of slow aesthetics. These procedures do not necessarily follow a fixed sequence, nor do they lead towards a final or stable representation. They describe instead a set of recurrent operations through which experience is carried from one condition to another—field recordings, in-situ traces, studio work, return to the *topos*, and further transformation within digital environments. Repetition, in this sense, does not reproduce the same experience; each return introduces difference, new observations, and further possibilities for interpretation.

A practice that requires time and affection to reveal drawing as a practice of care. It operates as a non-logocentric sensor, one that slowly connects and is connected. Time makes it possible to remain with what has not yet become visible, to return to apparently indifferent de-

tails, and to allow traces, sensations, and observations to acquire new meaning. Drawing as an opening and as a return. Opening—as a prerequisite for consciousness, understood as “availability and access” (Noë, 2012, p. 33)—and a return: not to the same place, but to the same place’s imaginary. “Drawing as the opening of form,” quoting Jean-Luc Nancy (2013, p. 1)—as an opening toward new imaginaries of nature. Beyond the separation of analogue and digital media, the drawing process becomes a means of carrying experience across different environments and conditions. Its value lies precisely in this continued movement between encounter, memory, transformation, and imagination, bearing witness to the unique and unrepeatable character of each experience of place. In situ tracing opens the possibility to remember, re-activate, re-inhabit, and to communicate the experience and, above all, to comprehend oneself as an active agent within nature’s complexity and fragility. Rather than forming a linear methodology, these movements remain iterative and open-ended. Tracing—recording, notating, thinking, affecting—in a continued conversation with the encountered: with the branch, the waterfall, the root, the flood, with the cold, the trembling, and the mulberries underfoot. The graphic configuration does not precede

the experience. Tools, bodies, environments, and media are woven together, weaving and woven, observing and tracing, drawing and erasing.

As an Epilogue

From these vast repositories, these expanses of memory and narrative, we learn that our very being constantly searches for alignment with the whole. We learn to dwell between unity and fragmentation, between presence and distance, between the place we visited and the place we are still, somehow, inhabiting. Perhaps because within ourselves too we are trying to become conscious of our entanglements with what we observe, feel, record, and remember. Remember the place we left, the place we carry with us, the place we configured as a remnant. Everything is in constant flow. Nature is not set in the background; non-humans are active drawing agents. Entangled drawing blurs the boundaries between human and non-human—whether this is the environment or the graphic tools—a practice that engages the non-human as an active force in the fabric of spacetime mattering (Barad, 2007). Entangled drawing is the narrator and the medium itself.

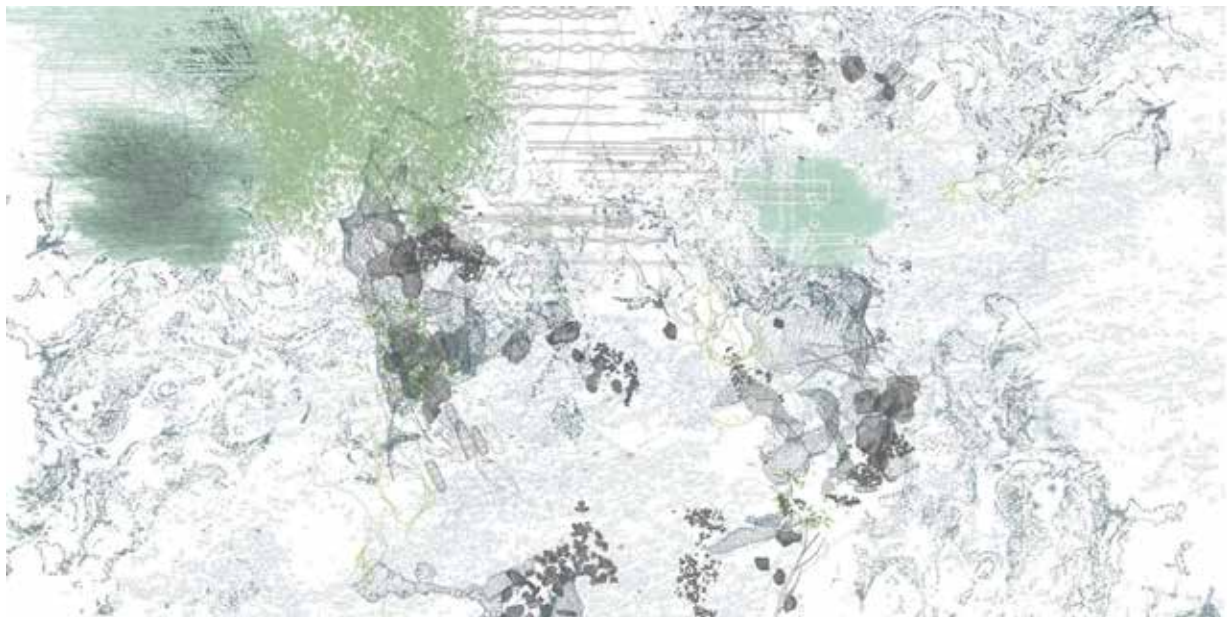


Figure 11. ‘Digital naturalisms’ Source: Authors

Conflict of Interests and ethics

The authors declare no conflict of interest. The authors also declare full adherence to all journal research ethics policies, namely involving the participation of human subjects, anonymity and/ or consent to publish.

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