from visual methods to research-creation

1. Genre & Voice

2. Drawing & Epistemology

3. Reflection Reflection Reflection

Placemaking



Playful placemaking at Gillett Square (left) and London City Island (right)

Pop-ups I To a second control of the second



Contrary pop-ups at Marble Arch Mound (left) and the annual Antepavilion competition (right)





Dramatized protest in Extinction Rebellion (left) and the Grenfell Silent Walk (right)

Playing the City:

Mediating public space through play and counterplay

Abstract

Since the turn of the millennium, Londoners have been pushing the boundaries of publicness in new ways, and playing with the character and conventions of what it means to be public. While the city's Counterplay: become literally more playable, I argue, one can also think of many newly"...to be truly involving, a game often has to include some "bad" subject positions, renegade options, outlaw possibilities, even if the logic of play often tends to their being unattractive to play or unlikely to win." De Peuter & Dyer-Witherford 2005

increasingly staged, scripted and 'shared', to the extent that it is sometimes hard to know if, as

Londoners, we are playing or being played. Drawing on critical literatures in cultural geography and
urban studies, as well as the cross-disciplinary scholarship of play, performance and relationality in
the arts, this study examines the drivers, discourses and practices of this 'ludic turn' in the public life
of contemporary London. Using play as a methodological heuristic, it then proceeds abductively and
inductively through a range of mixed methods to explore a series of six case studies, each
conspicuous in its particular play of atmosphere, ambition and affect. The inquiry attends to the
spatiality, materiality and performativity of each case, and profiles their respective protagonists. It
finds that these new plays on publicness can generate expressive new cultural forms, act as a
convivial social leveller, and articulate new publics

Are we playing, or being played?

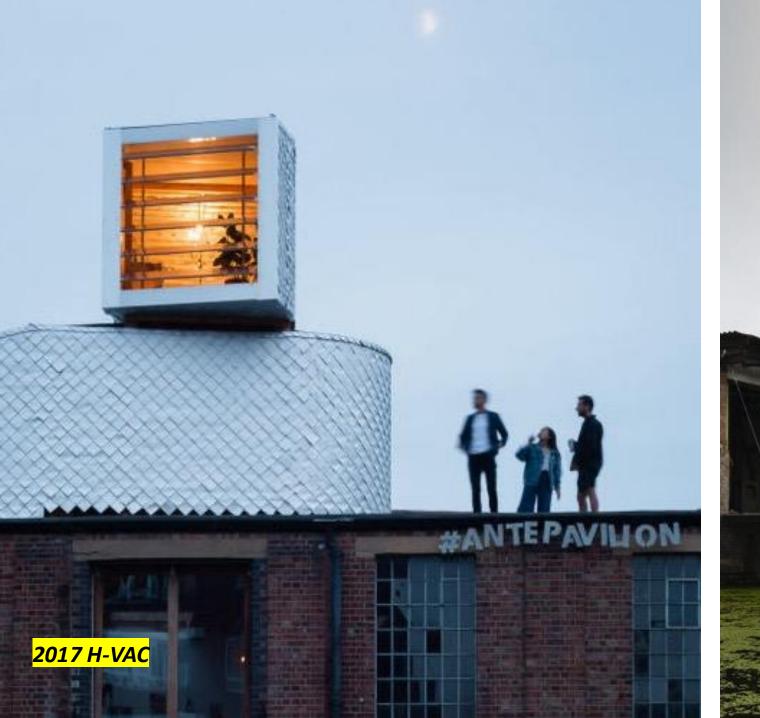
present dilemmas of agency and complicity for those who take up such captivating invitations to
participate and, where this new public manner meets the regulated and contested spaces of the city,
its gambits can risk exposure as hubris.

from visual methods to research-creation

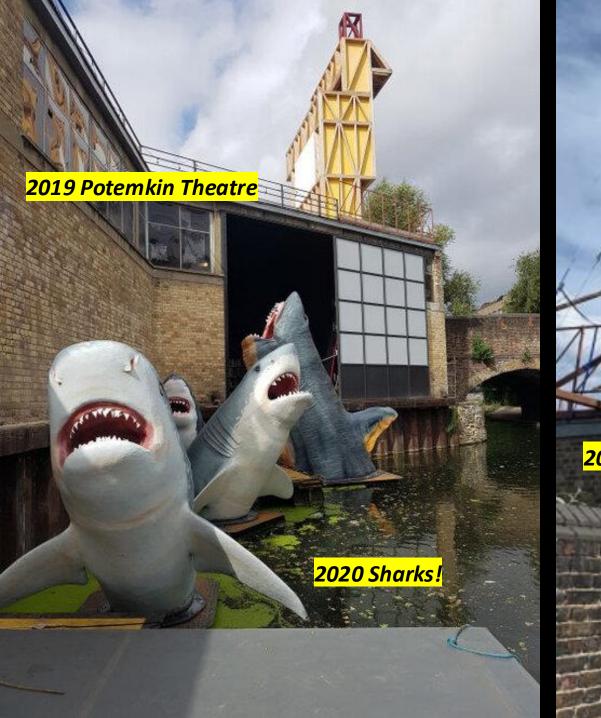
1. Genre & Voice

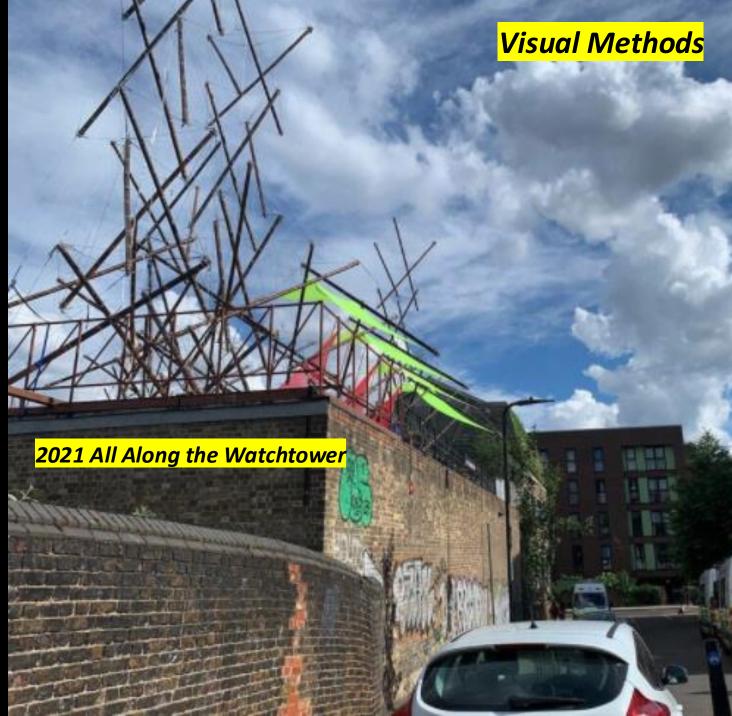
2. Drawing & Epistemology

3. Reflection Reflection Reflection









2024 Antepavilion competition brief

EARTHWORK



(Engineering) From Wikipedia:

Earthworks are engineering works created through the processing of parts of the earth's surface involving quantities of soil or unformed rock...

Typical earthworks include road construction, railway beds, causeways, dams, levees, canals, and berms. Other common earthworks are land grading to reconfigure the topography of a site, or to stabilize slopes.

(Archaeology) From Wikipedia:

Earthworks are artificial changes in land level, typically made from piles of artificially placed or sculpted rocks and soil. Earthworks can themselves be archaeological features, or they can show features beneath the surface

Earthworks of interest to archaeologists include hill forts, henges, mounds, platform mounds, effigy mounds, enclosures, long barrows, tumuli, ridge and furrow, mottes, round barrows, and other tombs.



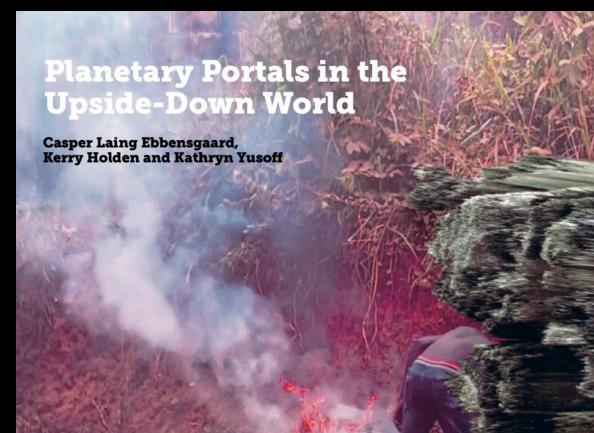
Going deep: Excavation, collaboration and imagination at the Kola Superdeep Borehole

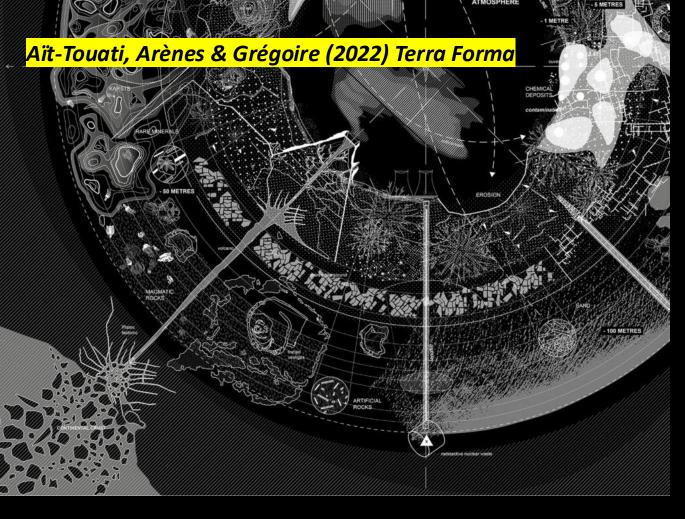
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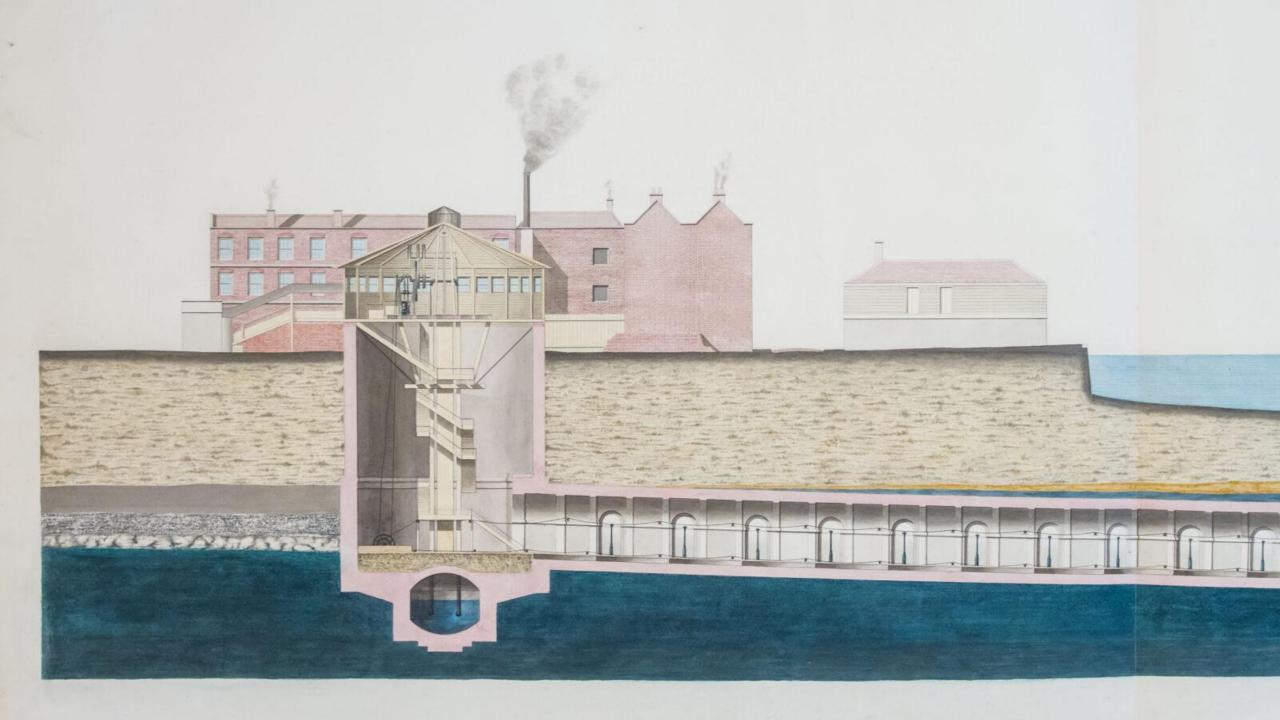
Charlotte Wrigley
University of Stavanger, Norway

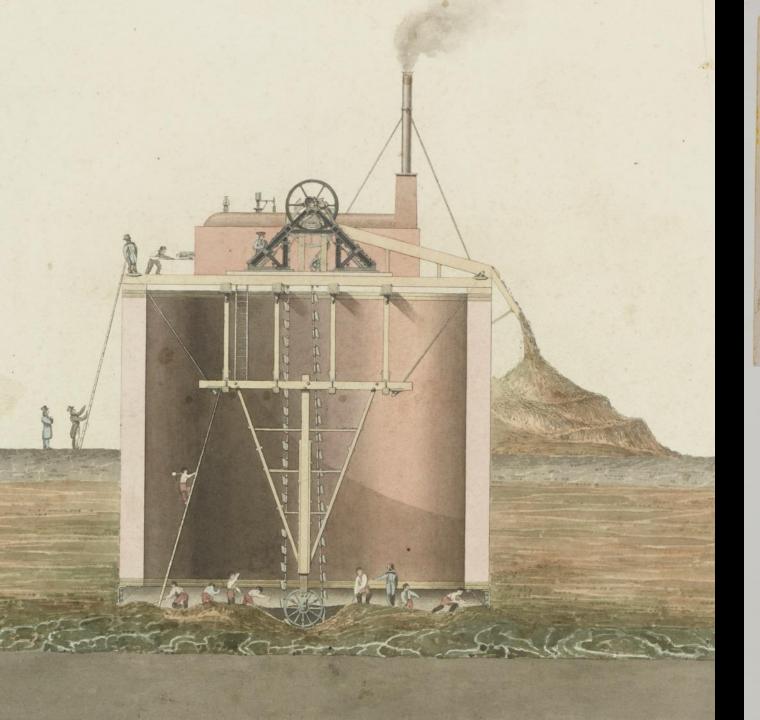


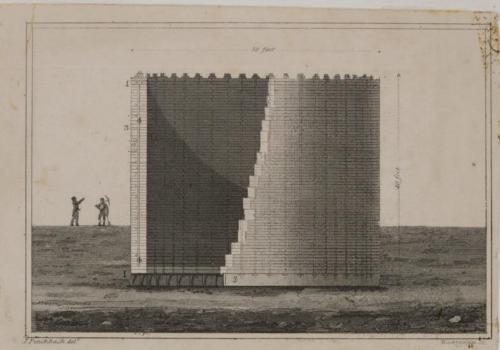


Walter de Maria, Vertical Earth Kilometer (1977) Kassel, DE









The shaft, from whence the Tunnel works are carried on was built at Rotherhithe in the form of a tower, 50 feet in diameter, 42 feet in height, and 3 feet thick, at about 150 feet from the edge of the wharf, and it was sunk into its position by excavating the earth within. In the annexed sketch the brick-work is supposed to be broken open, to shew its construction, and the numbers below refer to the different parts of that "tower," which now forms the shaft, and is intended finally to be occupied by an easy double flight of steps, for the use of foot passengers through the Tunnel.

- 1.1. The wooden rings, or flat curbs.
- 2. The iron curb.
- 3. Hoops, or laths binding together the uprights.
- 4. 4. Iron rods enclosed in wood { screwed tight to the top and the bottom 5. 5. Wooden rods - - { curb.

Anteportal

an Antepavilion for the Anthropocene

an inverted minescape

London: an inverted minescape

If London is increasingly a high-rise city, its skyline ever more clearly resembles an 'inverted minescape'. This panorama of extractivism may be particularly appropriate to a command centre of the global economy, one through which the world's ores are directed for extraction, processing and distraineral, animal, vegetable and human. Yet it i visual correlate for the increasing pace and these processes, whether scaled-up to outertheading cities and infrastructure (transport, drainage, energy, data), or miniaturised for our personal devices (in our pockets, around our wrists, and soon—who knows?—embedded in our brains). As the *Planetary Portals* research group has observed.

whatever 'goes up' can be mirror-massed in a network of subterranean voids—no volume comes from nowhere; it always has a material and social debt to pay and always casts a shadow, no matter how far away²

In 2020, the journal *Nature* reported that the total mass of human activities now outweighs natural biomass, such that "for each person on the globe, anthropogenic mass equal to more than his or her bodyweight is produced every week". This panorama of extractivism is a world upside-down.

Today's architecture: material entropy

In an early essay, The Hidden Geometry of Nature, Jacques Herzog framed extractivism in more architectural terms. He suggested that the typical architecture of today involves a progressive devaluation in the ontological state of the materials in inevitable:

mineral, animal, vegetable and human. Yet it i visual correlate for the increasing pace and small material entropy which the

are, in a way, so mixed up with other materials that decomposition back into the original form is no longer possible. [...] these substances, this matter, can only re-enter a natural cycle with great difficulty. This means that after they are scrapped, they harden into a useless degenerated state in a dump or depot. Once there, they become poisonous, life-threatening substances.⁴

If only there was some means to short-circuit this material entropy. Could we finally dispense with landfill and find a way to reconnect our inhuman cycle of capital accumulation with the renewable cycles of our planetary system? Only one natural process is capable of rendering and recovering materials from the 'useless degenerated state' they are left in by contemporary architecture, and that is: vulcanism. Through immersion in the coruscating heat of liquid magma, such denatured materials can finally 'slip the surly bonds' of Man's brutalisation of matter and regain their elemental identity and form. There remains one overarching problem, however: the source of volcanic magma on Earth is in the asthenosphere, a ductile and partly fluid region of the upper mantle. This lies more than 80km below the surface of the lithosphere.

the coruscating heat of liquid magma

1. G. Brechin, Imperial San Francisco: Urban Power, Earthly Ruin, p.70 (Berkeley, University of California Press, 1999), p.70.

 C.L. Ebbensgaard, K. Holden & K. Yusoff, Planetary Portals in the Upside-Down World, in ed. H. Harriss & N. House, Working at the Intersection: Architecture after the Anthropocene, (London, RIBA Publishing, 2022), p.42, https://doi.org/10.4324/9781003285410.

 Elhacham, E., Ben-Uri, L., Grozovski, J. et al. (2020). Global humanmade mass exceeds all living biomass. Nature, 588, p.442. 4. Herzog, J. (1988) The Hidden Geometry of Nature, https://www.herzogdemeuron.com/writings/the-hidden-geometry-of-nature.

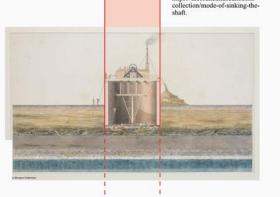
Geological levels, Victorian endeavours

The obvious and logical solution to this design problem is therefore to construct a gigantic chute through which the detritus of global capitalism in general, and contemporary architecture in particular, can be returned directly to the upper mantle, for recycling at a geological level. This will surpass in depth all existing excavations, including the deepest art project (Walter de Maria's 1977 Vertical Earth Kilometer in Kassel), the deepest open-pit mine (Bingham Canyon in Utah, 1.2km), the deepest sub-surface mine (Mponeng Gold Mine in Gauteng, 3.9km), and the deepest ever drilling (the Kola Superdeep Borehole in the Murmansk Oblast, over 12km).

The epic scale of this endeavour is inspired by the Golden Age of European exploration and discovery in

its (il)logical conclusion

Centre of the Earth. In practical terms, the structure proposed for the giant chute is modelled on the work of the British Empire's pioneering engineers, Brunel father and son, Marc and Isambard Kingdom. It borrows the construction technique they developed in 1825 for the Thames Tunnel access shaft (left), the world's first caisson structure, which is located approximately one mile to the north-east of the site and still in use today as part of the Brunel Museum.6 An iron hoop 50 feet in diameter was built directly on the ground, with brickwork laid on top to create a drum 40 feet in height and 3 feet thick. Under its own selfweight, the drum gradually sank into the ground, whereupon the earth inside was progressively excavated and the groundwater pumped out. It was a machine for its own undermining, a metaphor most apt for the superstructures of capitalist globalisation.



Below: An undated watercolour

depicting the "Mode of Sinking

steam engine powering buckets-

and-pulley soil extraction, with miners digging at the face. Attributable to Joseph Pinchback.

Reproduced with Permission. See

https://thebrunelmuseum.com/

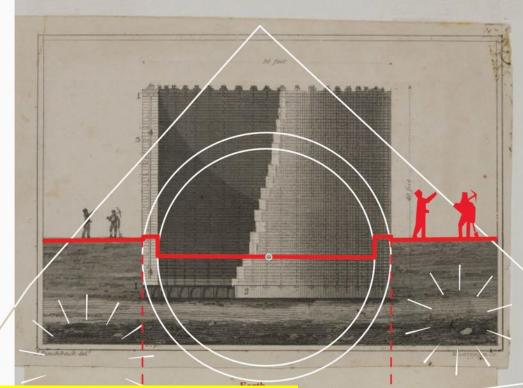
Brunel Museum Collection.

Rotherhithe shaft surmounted by a

the Shaft", which shows the

 Wrigley, C. (2023). Going deep: Excavation, collaboration and imagination at the Kola Superdeep Borehole. Environment and Planning D. Society and Space, 41(3), 549-567, https://doi.org/10.1177/026377582311851.
 See also https://www.charlottevrigley.com/projects/going-deep.

 See Brunel Museum website, https://thebrunelmuseum.com/visiting-us/tunnel-shaft.



Back to the future

For Antepavilion, it is proposed to faithfully reconstruct the Thames Tunnel access shaft structure at approximately half-scale. Rather than arresting its descent at 75 feet, however, the structure will continue to sink through the lithosphere until it reaches the upper mantle and fills with liquid magma. Not only will this surpass new depths of enginnering achievement, it will also signal a return to the common sense technical principles of the nineteenth century. This revival in the grand tradition of British High-Tech architecture incorporates the exciting new possibilities of geoengineering which can enable Man to surpass planetary boundaries. Perhaps it could herald a new movement in Great British Architecture and Geo-Architecture (GAGA). This could finally resolve the perennial

"...the portal is more than just a conduit, it is a former than just a conduit. In the annexed sketch than just a conduit in the conduit, it is a former than just a conduit in the conduit. In the annexed sketch than just a conduit in the conduit in

ground level. A hole will be left in the centre of the paved area, down which to squint. Should excavation not be possible for archaeological

Planetary Portals group

geographies of architecture, with opportunities for the dissemination of a pamphlet on the project, as well as merchandising for fundraising.⁸

7. Scruton, R. (1979) The Aesthetics of Architecture. Princeton: Princeton University Press.

 Merchandise produced for the Thames Tunnel included prints, mugs, and an amazing steroescopic peepshow. See Brunel Museum website, https://thebrunelmuseum.com/collection/peep-show-with-double-view.

- 1. 1. The wooden rings, or flat curbs.
- 2. The iron durb.
- 3. Hoops, or laths binding together the uprights.
- 4. 4. Iron rods enclosed in wood & screwed tight to the top and the bottom
- 5. 5. Wooden rods - - curb.

An inverted planetary umbilicus

Anteportal will provide the Earth with a new ritual navel, which will ultimately lead down to the inverted planetary umbilicus of the future chute; a Great Hole of Bermondsey. As the birthplace of global capitalism, London is a fitting location for such a structure of global significance, and Old Kent Road particularly so given the availability of land and the lowest property prices in London, according to value comparisons by Hasbro. However, as the Planetary Portals research group cautions,

the portal is more than just a conduit, it is a place in its own right; a 'solid thing' that harnesses the affective powers of that gravitational pull towards somewhere beyond."

Anteportal may therefore be expected to exert an ineluctable attraction, with the risk that surrounding areas may progressively be sucked down into the chute, like a volcano in reverse. This could bring a whole new meaning to Stanley Holloway's celebrated Cockney song 'Wot Cher! Knock'd em in the Old Kent Road'. ¹¹ Tumbling down into the void, one can only imagine the blistering rush of heat and sound as, in the words of Planetary Portals' Michael Salu, "the petrified voices rise up from earth". ¹²

"the petrified voices rise up from the earth"

two figures with tools alongside accompanying explanatory text, signed by J. Pinchback and Warrington. Brunel Museum Collection. Reproduced with Permission.

See https://behaniel.museum.com/visiting.ais/hunnel.chaft

11. See https://youtu.be/HrSs3Fvbv

 M. Salu, Red Earth (Rome, Calamari Archive Ink., 2023), p.78. See also https://houseofthought.io/redearth.

Portal: research-creation, speculative architecture and the subterranean imaginary

cultural geographies
1–8
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Conor Moloney

Queen Mary University of London, UK

Abstract

Research-creation is an approach to research that integrates arts-based practices and methods from project formulation to implementation and dissemination. This paper presents an entry to the 2024 Antepavilion architecture competition for a temporary folly on a site in Inner London, which formed a research-creation element of a wider research project on play and counterplay in contemporary urbanism. The proposal reflects on the playful but essentially disposable nature of the 'pop-up' and develops a satirical critique of the construction industry drawing on the work of the Planetary Portals research group, the Pritzker Prize-winning architect Jacques Herzog and the Arctic scholar Charlotte Wrigley. Extrapolating from the subterranean imaginaries of Jules Verne and the innovative engineering of the Brunels, father and son, the proposal takes the extractivism of contemporary construction to its (il)logical conclusion. This work demonstrates the potential of research-creation in transposing architectural and geographical thinking and generating unexpected insights in both fields.

Keywords

Absurd, Anthropocene, architecture, extractivism, research-creation, satire, subterranean





Experiences Worth Sharing

@outernetglobal #outernetlondon





from visual methods to research-creation

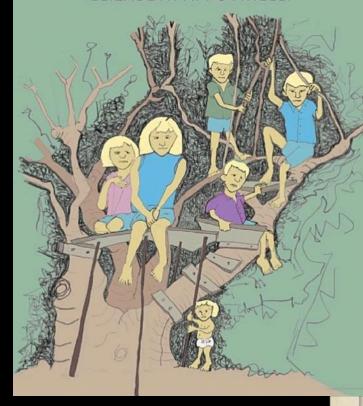
1. Genre & Voice

2. Drawing & Epistemology

3. Reflection Reflection Reflection

Inheritance

ELIZABETH A. POVINELLI



TIM INGOLD

MAKING



Michael Taussig



ANDREW CAUSEY

DRAWING AS AN



London Interdisciplinary Social Science Doctoral Training Partnership Advanced Research Methods in Social Sciences

Course Code & Title	LISS 289N Drawing in Research A series of practical workshops on drawing-by-hand and its uses in scholarly research				
Convenor(s)	Conor Moloney				
Institution	QMUL		Department	Geography	
Academic Year	2024-25		Term	Spring	
Number of sessions	8	Research Platform	Qualitative Research (QuL)	Length of Session(s)	2 hours
Day, Date			Start : End	Room Location	
Thursday, 16 th January 2025 Thursday, 23 rd January 2025 Thursday, 30 th January 2025 Thursday, 6 th February 2025 Thursday, 13 th February 2025 Thursday, 20 th February 2025 Thursday, 27 th February 2025 Thursday, 6 th March 2025 [tbc]			1400 : 1600 Final class: date and time tbc	Online only, via Zoom Final class: in person	
Enrolment Links:	You may be prompted to log into SkillsForge Details on when courses open for booking can be found here: https://liss-dtp.ac				s-dtp.ac.uk/ou

Enquiries to c.moloney@gmul.ac.uk

Course Description:

Even 'bad' drawings can be valuable. They can bring life to pages of notes, viscerally take us back to a specific time and place, and give visual structure to notebooks. More importantly, the act and process of drawing itself—even when the result is of questionable aesthetic merit—can help us attend more closely to what we are seeing and experiencing. This concentrated focus can enable us to notice more and notice better, and thereby make important discoveries. With a broader repertory of simple drawing skills (even when 'badly' realised), researchers can use drawing as a tool to examine relationships and configurations, arrive at new analyses, and over time develop it as an integral part of their scholarly practice.

Why then do so few scholars draw? Primary education equips us with elementary handwriting skills and simple tools such as punctuation, paragraph structure, bullet points and quotations to structure a simple argument. Yet it often overlooks development of the equivalent skills and tools in drawing. Many people become self-conscious about their drawing and simply stop doing it, in a way that would be unconscionable to do with writing. In recent years however there has been considerable innovation in the use of drawing in research—particularly in anthropology—as part of a broader use of visual and arts-based methods.

The aim of the course is to introduce a range of drawing methods, familiarise you with a wide repertory of drawing types, and support you in building drawing practice into your research work. It

Drawing in Research An 8-week online drawing course for social science PhD & ECRs

combines mini-lectures, intensive quick-fire drawing exercises and group discussion, all delivered online in a relaxed, enjoyable and non-judgemental atmosphere. It draws on key readings on the uses of drawing in ethnography and the social sciences more broadly (including participatory methods), and combined with elementary drawing instruction techniques from art school. Each class involves looking at and discussing examples of drawings in scholarly research as well as in art, architecture, contemporary digital game design, animation and other disciplines. Invited guests will join the group to share insights from their own practice.

The course is suitable for beginners in drawing, but will also be of interest to those already more confident and accomplished. Short readings are provided for review in advance of some classes. Everyone is welcome and invited to draw without prejudice, whilst sharing methods and learning from each other at their own pace: this is the ethos of studio-based learning. Through the depths of winter, this class also offers a regular break during the week and the fellowship of students drawing in company through what for many may be an especially solitary time.

The course convenor is a Teaching Associate and PhD student co-supervised in the School of Geography and the School of English & Drama at Queen Mary University of London. He has developed and run the course annually since 2020-21, and previously taught elementary drawing skills in architecture schools in Britain and Ireland. The course will take place online using Zoom. It will also make regular use of the collaborative whiteboard platform Miro, which can be accessed via web browser and for which a basic introduction will be provided in the first class.

1. Introduction: Learning & Unlearning Drawing

Workshop Programme

2-4pm Thurs 16th Jan 2025

Time and date to be agreed	Additional Writing Workshop for draft journal article [optional]		
2-4pm Thurs 6 th Mar 2025 [tbc]	8. Gallery Visit & Outdoor Drawing [in person]		
	(with Rachele Shamouni-Naghde)		
2-4pm Thurs 27th Feb 2025	7. Participatory & Collaborative Drawing		
2-4pm Thurs 20th Feb 2025	6. Drawing Time 4D: Narrative & Comic-strip		
2-4pm Thurs 13th Feb 2025	5. Action Drawing: Fluency & Tactics		
2-4pm Thurs 6 th Feb 2025	4. Drawing Spaces 3D: Perspective & Isometric		
2-4pm Thurs 30 th Jan 2025	3. Drawing Planes 2D: Plan & Section		
2-4pm Thurs 23 rd Jan 2025	2. Still Life: Line & Shade		
2 45111 111013 20 3011 2023	1. mit oddettom Ecanning & onicarning brawing		

Learning Outcomes

Participants have experience in using a range of drawing skills and types to describe and explore thematic, spatial and temporal relationships, and are equipped to integrate these in their scholarly note-taking and note-making practice.

Participants are also invited to co-author a journal article on the course for publication in Journal of Geography in Higher Education or other with the course convenor as lead author; for those interested, this will involve writing a short reflective note on the class each week, and participation in a writing workshop at the end of the course [date tbc].

Reading List:

The focus of this course is primarily practical in order to build participants' interest, confidence and experience in drawing.

For some classes, short readings/viewings from a range of sources (literature, sound, film, videogame) will be circulated for review in advance of the class, including from the following sources:

https://illustratinganthropology.com/

https://www.graphicmedicine.org

https://drawingmatter.org

https://positivenegatives.org

Participants may also find the following sources helpful in developing their practice, and for which excerpts will be circulated for discussion in class:

Causey, A. (2017). Drawn to See: Drawing as an Ethnographic Method. Toronto: University of Toronto Press.

Taussig, M. (2011). I swear I saw this: Drawings in fieldwork notebooks, namely my own. Chicago: University of Chicago Press.

Theron, L. et al, Eds. (2011) Picturing Research: Drawing as Visual Methodology. Rotterdam: Sense Publishers.

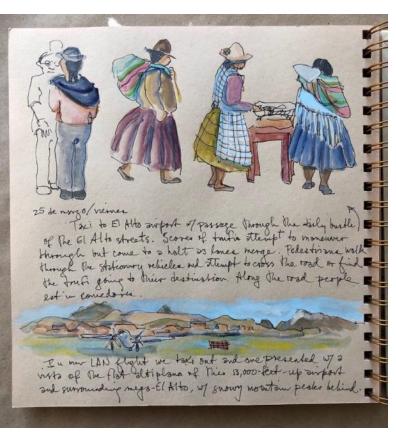
Moloney, C. (2024) Geographers drawing badly? Learning from anthropologists on the use of handdrawing in research. cultural geographies journal [forthcoming].

Causey (2017) provides a useful if somewhat ambitious and stylised primer in drawing skills. Taussig (2011) is a highly personal and idiosyncratic account of the power of even what are unaccomplished drawings to contribute to scholarship. Theron et al (2011), a rare volume focussing exclusively on drawing by hand rather than other visual methods, is an edited collection ranging from the ethnographic to the participatory in studies on health, education, migration, gender, poverty, etc. and covering some important methodological and ethical challenges. Moloney (2024) is my own contribution to the field.

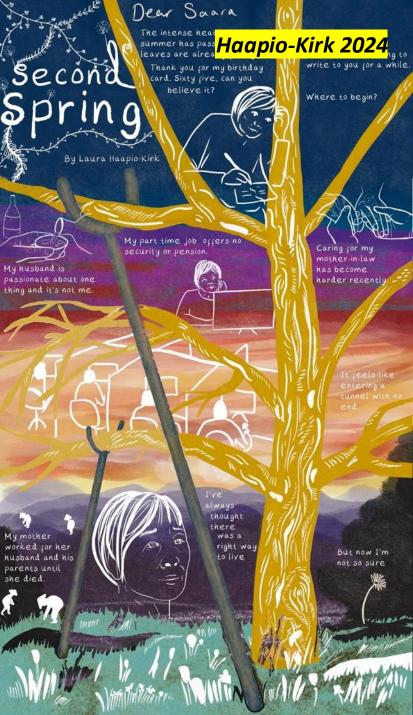
Eligibility:

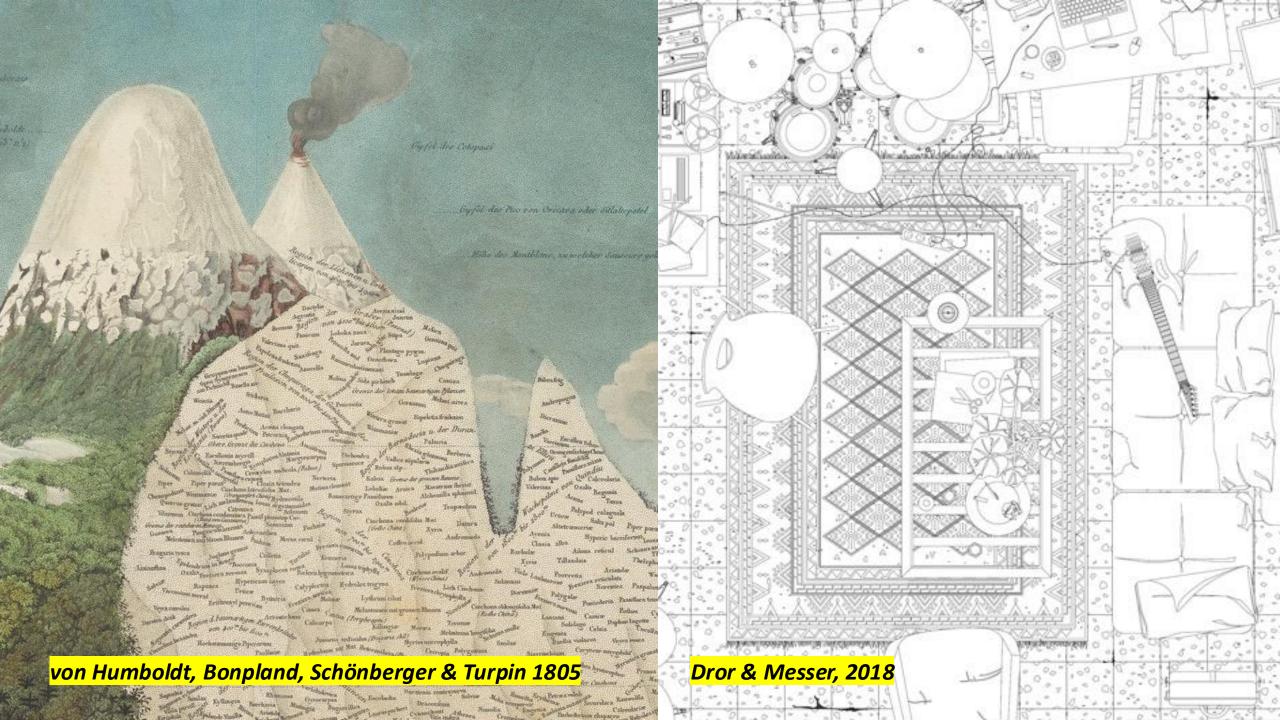
Open to PhD students, postdocs, etc. in any discipline, and suitable for anyone interested to develop their drawing as a complement to writing, photography, sound recording, and other methods. Likely to be of particular interest to researchers using:

- Ethnographic methods;
- Clinical observation;
- Performance practice;
- Fieldwork.



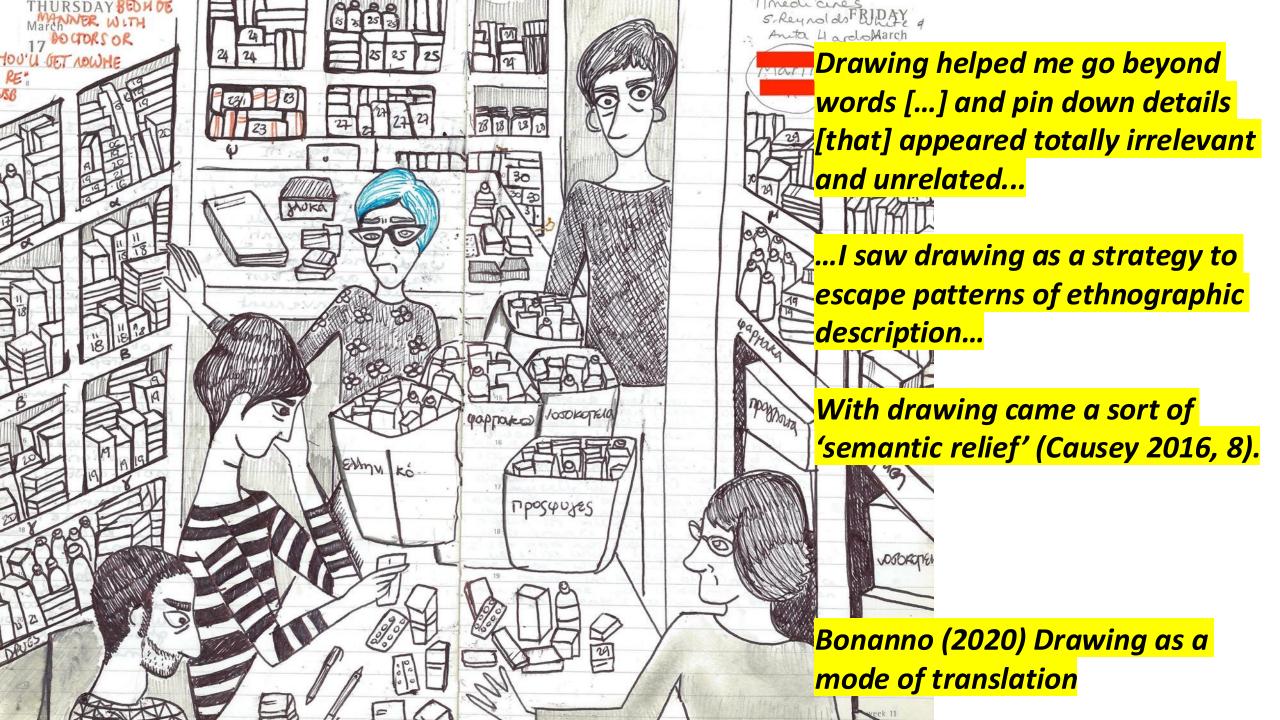


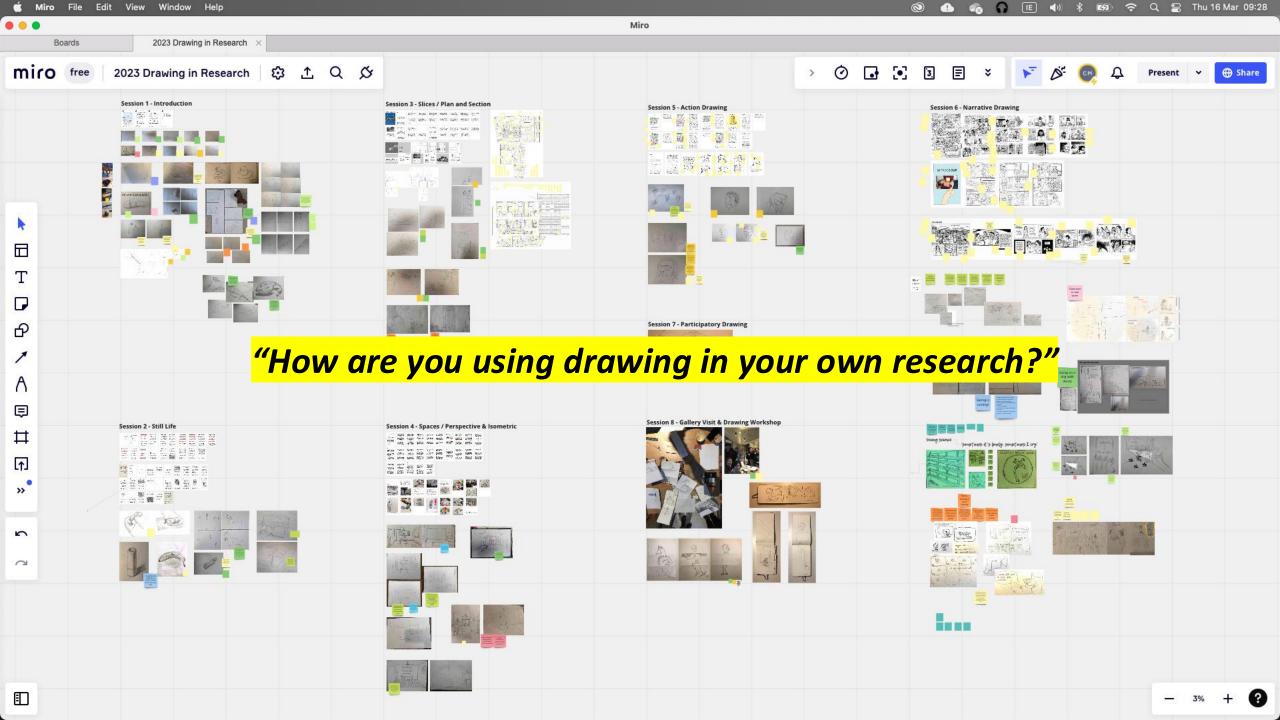




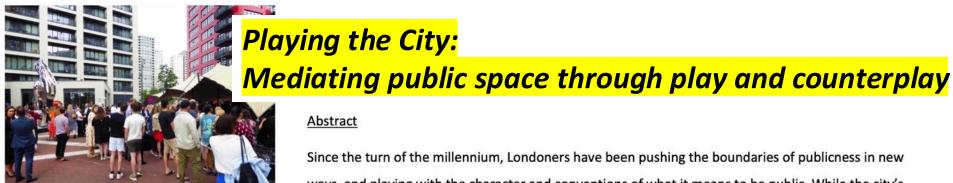








Placemaking



Playful placemaking at Gillett Square (left) and London City Island (right)

Pop-ups



Contrary pop-ups at Marble Arch Mound (left) and the annual Antepavilion competition (right)

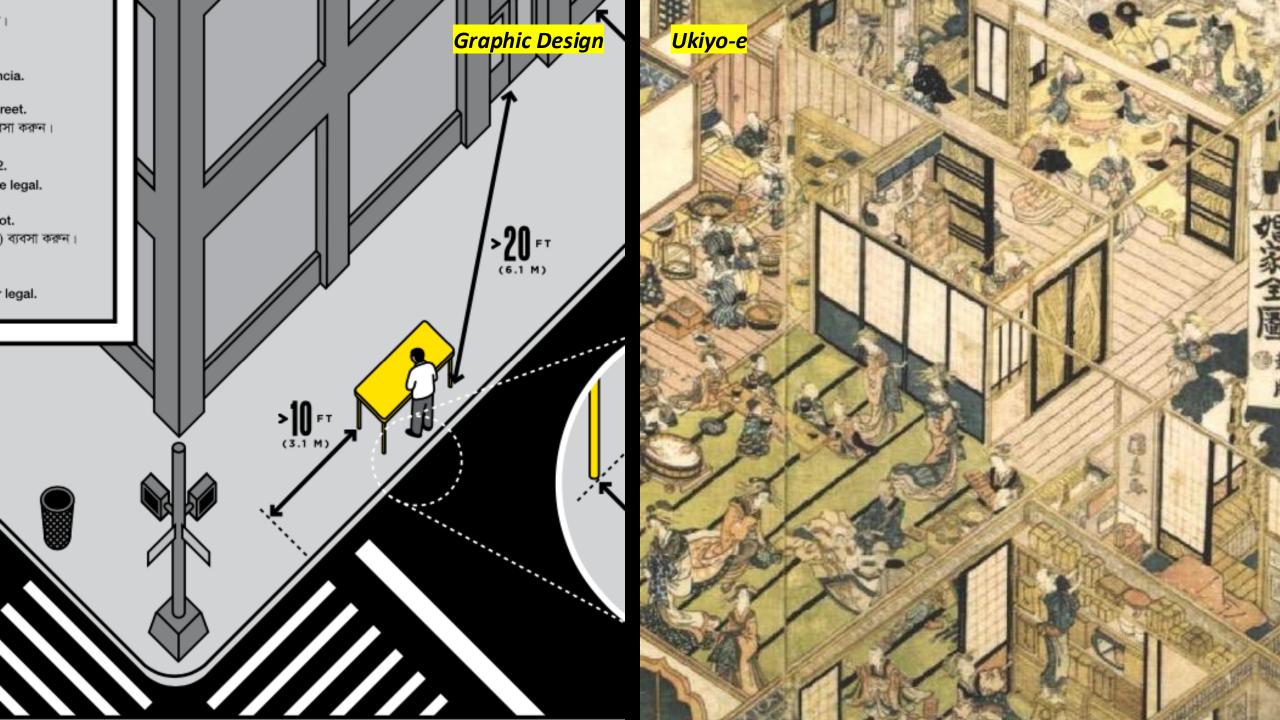


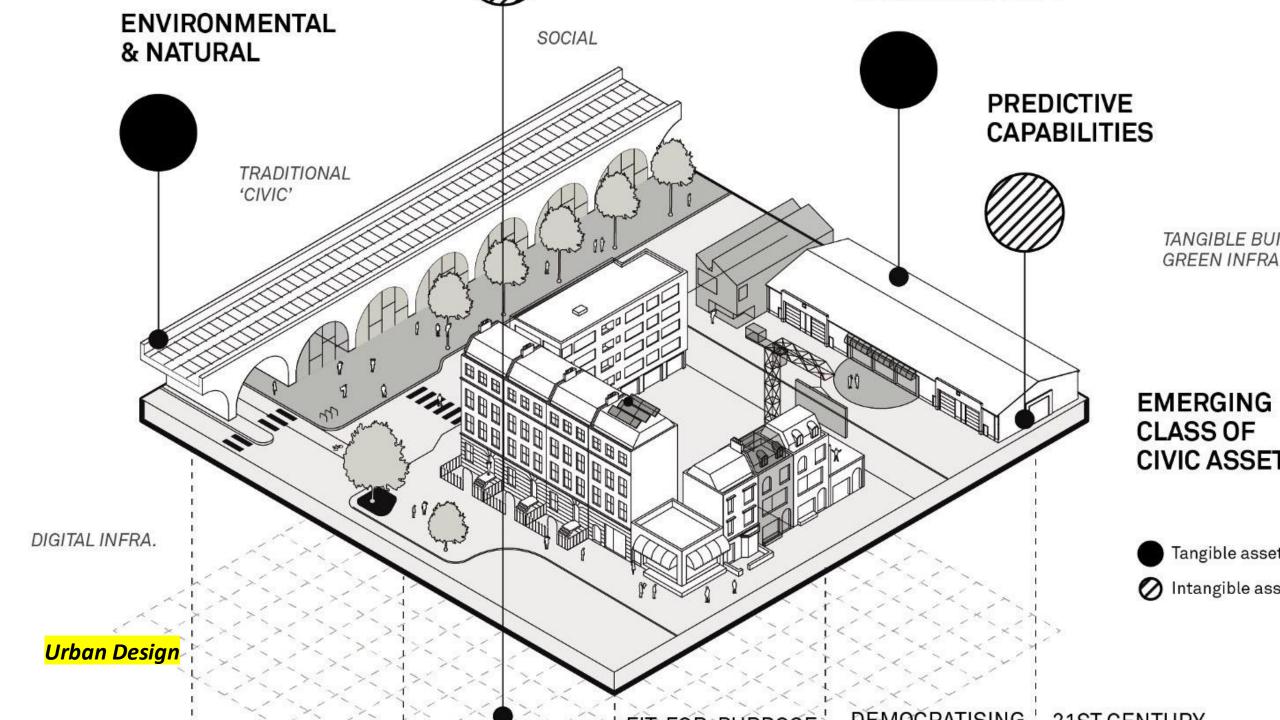


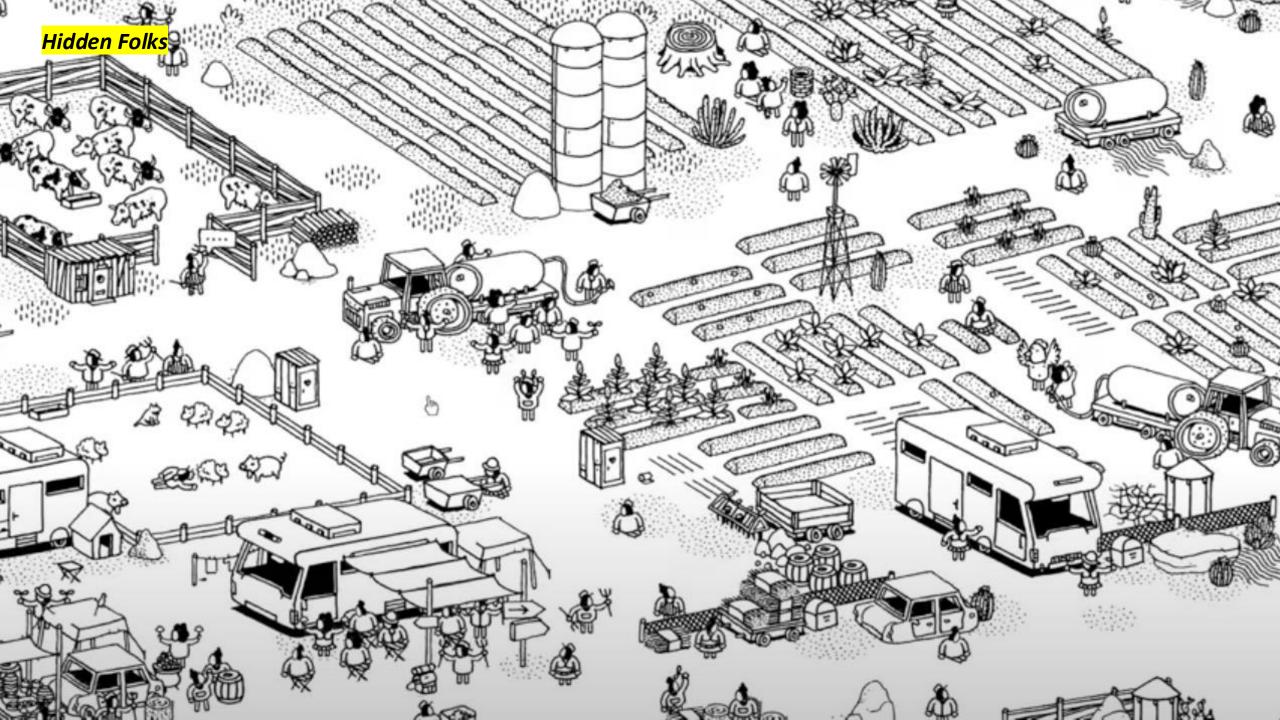
Dramatized protest in Extinction Rebellion (left) and the Grenfell Silent Walk (right)

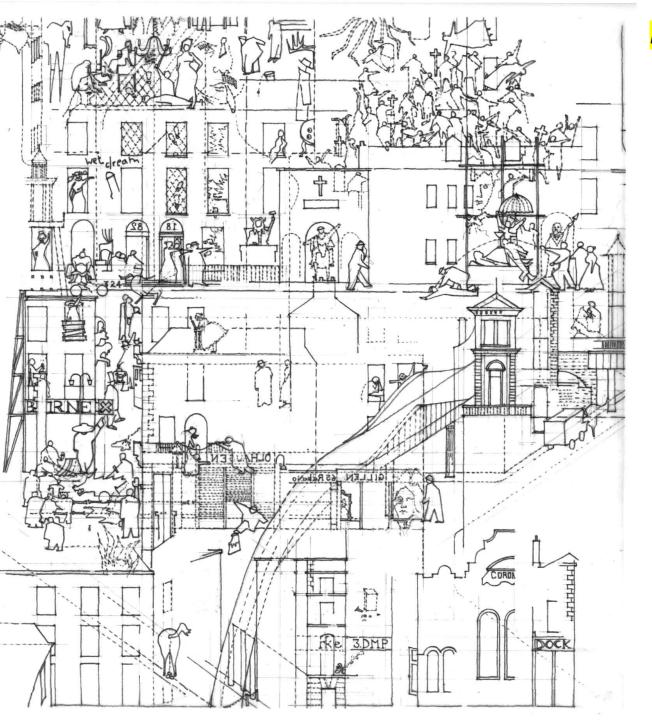
Abstract

Since the turn of the millennium, Londoners have been pushing the boundaries of publicness in new ways, and playing with the character and conventions of what it means to be public. While the city's public spaces have become literally more playable, I argue, one can also think of many newlycreated places as more engagingly playful in atmosphere. In a similar way, the now ubiquitous 'popup' has become ever more wilfully contrary in its ambition, and the actions of mass protest movements—a keystone of the archetypal public realm—have become ever more movingly dramatized in affect. In playing with these forms, the city's public life in general has become increasingly staged, scripted and 'shared', to the extent that it is sometimes hard to know if, as Londoners, we are playing or being played. Drawing on critical literatures in cultural geography and urban studies, as well as the cross-disciplinary scholarship of play, performance and relationality in the arts, this study examines the drivers, discourses and practices of this 'ludic turn' in the public life of contemporary London. Using play as a methodological heuristic, it then proceeds abductively and inductively through a range of mixed methods to explore a series of six case studies, each conspicuous in its particular play of atmosphere, ambition and affect. The inquiry attends to the spatiality, materiality and performativity of each case, and profiles their respective protagonists. It finds that these new plays on publicness can generate expressive new cultural forms, act as a convivial social leveller, and articulate new publics and counterpublics. However, they can also present dilemmas of agency and complicity for those who take up such captivating invitations to participate and, where this new public manner meets the regulated and contested spaces of the city, its gambits can risk exposure as hubris.

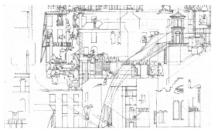








Freddie Phillipson



The Ulysses Project: Architecture and the City through James Joyce's Dublin: Part II

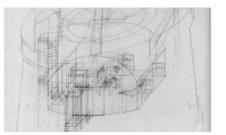
17.06.2022

- Freddie Phillipson

This is part two of two posts pairing Freddie Phillipsons's drawings from The Ulysses Project with excerpts from James Joyce's landmark novel. The drawings are on display at the Irish Architectural Archive, Dublin, until 19 August 2022. The exhibition is part of Ulysses 100, an international programme of events celebrating 100 years... Read More

Tags

theoretical & imaginary exhibition interior memory literature



The Ulysses Project: Architecture and the City through James Joyce's Dublin: Part I

16.06.2022

- Freddie Phillipson

This is part one of two posts pairing Freddie Phillipsons's drawings from The Ulysses Project with excerpts from James Joyce's landmark novel. The drawings are on display at the Irish Architectural Archive, Dublin, until 19 August 2022. The exhibition is part of Ulysses 100, an international programme of events celebrating 100 years... Read More

Tags

theoretical & imaginary exhibition interior memory literature



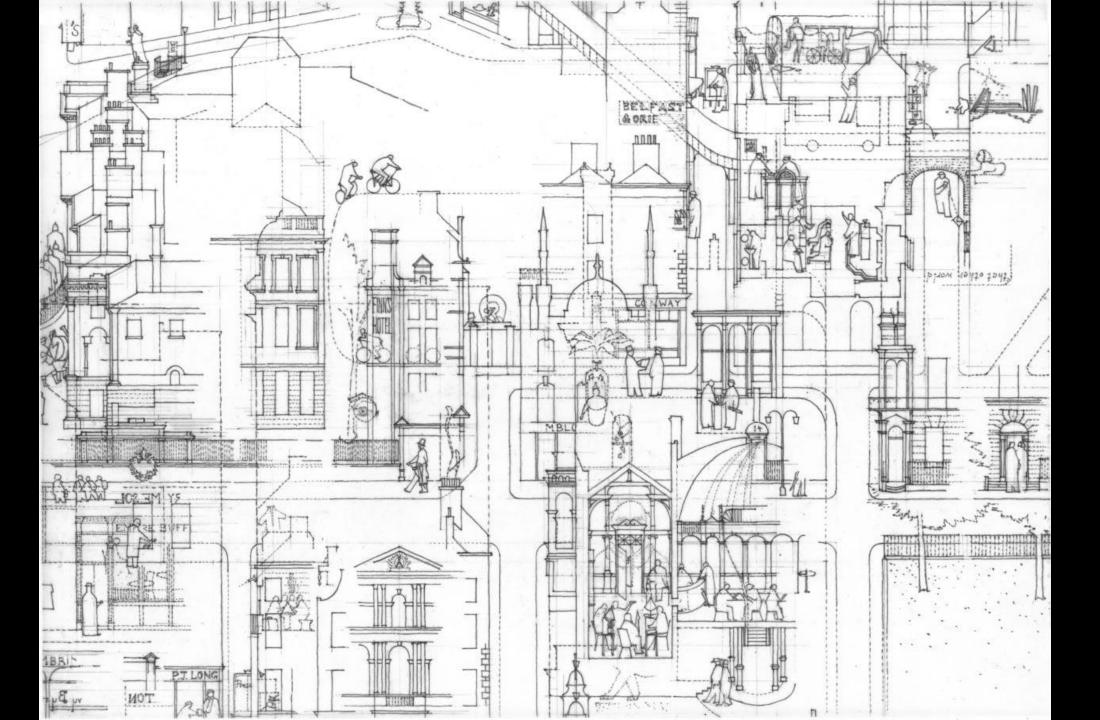
The Ulysses Project: Architecture and the City through James Joyce's Dublin: Introduction

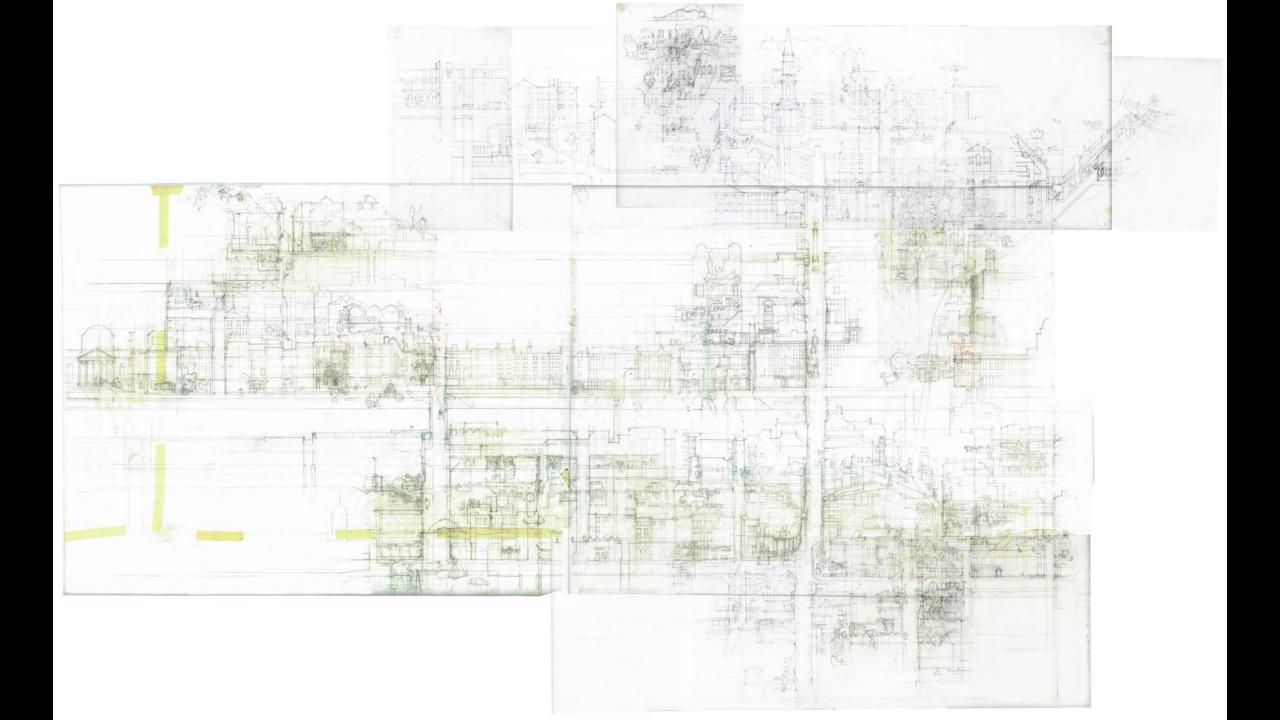
08.06.2022

- Freddie Phillipson

This text introduces The Ulysses Project by architect Freddie Phillipson, his exploration of the relationship between the buildings of Dublin and James Joyce's landmark novel. The drawings are on display at the Irish Architectural Archive, Dublin, from 17 June – 19 August 2022. The exhibition is part of Ulysses 100, an international... Read More

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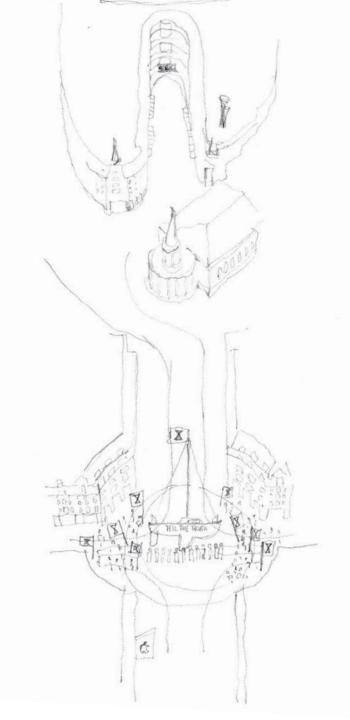




BBC







from visual methods to research-creation

1. Genre & Voice

2. Drawing & Epistemology

3. Reflection Reflection Reflection

from visual methods to research-creation

- 1. 'When what you produce is not what you learn' (Oliver)
- 2. Counterplay might be a useful concept in thinking about research-creation
- 3. In research-creation, researchers can usefully equip themselves with skills and confidence in creative methods
- 4. Thought experiment:
 Discuss research-creation without reference to art