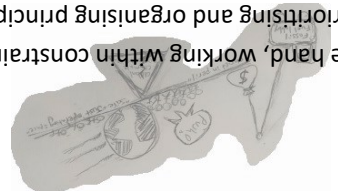


Observations | building different ideas within a shape

Across both cartooning workshops, participants from climate sciences and humanities were intrigued by the 'packaging' of ideas and the 'forcing' of a narrative'. One participant commented how their cartoon prompted a 'what next?' question; 'what could you change in this picture?'



On the one hand, working within constraint invites a prioritising and organising principle (welcomed by one participant's self-confessed 'quite chaotic' ideas). On the other hand, the constraints imposed by our drawing or choice of collage materials demand that we imagine alternatives and other possibilities.

Xxx Conceptual Stitch xxX
Third Space Professionals

"...the concept is used as a way of exploring groups of staff in higher education who do not fit conventional binary descriptors such as those enshrined in 'academic' or 'non-academic' employment categories ... Such staff are likely to work collaboratively in multi-professional teams, with memberships drawn from inside and outside their institution, and to spend time in outreach or off-campus settings." (Whitchurch, 2015, p. 1)

"Listening to everybody else . . . imagining how I would visualise that"

What role might third-space professionals-practitioners play in creative and interdisciplinary practices? What can we learn from their approaches and experiences?

Xxx Conceptual Stitch xxx
Context as endogenous

As long as we conceive of context as something that defines or determines what a text, performance, mark or gesture is all about, there seems to be no room for evolution, progression, and historicity. However, if we adhere to this logic of addition/assembly/configuration, then packages can evolve precisely because texts, performances, gestures, and marks can function in a potentially infinite number of incarnated (*re-configurations*: (Cooren and Latour, 2010, p.38)

In other words, we have the potential to create new contexts—*endogenously*—out of the 'stuff' we make. Creative techniques seem to amplify this potential, so how might that be explored and put to use in interdisciplinary practice?

Observations | Blurred lines?

Participants in 'professional services' roles were confident in articulating their experiences. For one participant, sketching and drawing seemed to be a very fluent and integral part of their practice which they were happy to share.



"Loki [pictured left] . . . a device to help explain curiosity and creativity in different ways"

For another, the 'institutional' versus 'contextual' self was not a sharp division, but something that was easily passed through, almost unnoticed.

"I don't feel the separation"

Calvert, J. (2024) *A Place for Science and Technology Studies: Observation, Intervention, and Collaboration*. London: The MIT Press.

Cooren, F. and Latour, B. (2010) *Ac-tion and Agency in Dialogue: Passion, incarnation and ventriloquism*. Amsterdam: John Benjamins Publishing Company.

Leach, J. (2011) 'The Self of the Scientist, Material for the Artist: Emergent Distinctions in an Interdisciplinary Collaboration', *Social Analysis* 55(3), pp.143–63. Available at: <https://doi.org/10.3167/sa.2011.550308>

Whitchurch, C. (2015) 'The Rise of Third Space Professionals: Paradoxes and Dilemmas', in U. Teichler and W. C. Cummings. (eds) *Re-creating and Managing the Academic Profession*. Dordrecht: Springer. Available at: https://doi.org/10.1007/978-3-319-16080-1_5

Xxx Conceptual Stitch xxX
Institutional- versus Contextual-Self

"... the distinctions that kept emerging between art-as-knowledge-making and science-as-knowledge-making were fascinatingly entwined with how much of the self (and self-expression) could be 'in' the objects." (Leach, 2011, p.144) .

"I haven't used it [drawing] in my research, even though it's about this. Good to be able to express it"

In what ways do creative methods enable 'disciplined' professionals and researchers to 'make visible the unseen (or deleted) dimensions of their work and thus their 'sense of self' (Leach, 2011, p.145)?



Creative Club Mini-Zine Analysis

Instructions: Print on A4, landscape, double-sided.

1 Using the lines as guides: Fold your sheet of paper in half. Fold it again into quarters, and then one more time so that it is folded into eighths. Unfold and orientate to landscape. 2 Fold in half. Cut halfway across the middle from the fold, following the dashed lines. When you open your paper it should have a slit in the middle.

3 Fold lengthwise along the crease that has the slit. Pinch the paper at either end (page 2 and 5) then push the ends in toward each other to make a box shape. The sections should fold into each other to form an 8-page booklet (use page numbers to guide you).

4 Unfold whenever you want to reveal the poster on the reverse!

Observations | A Thick Line?

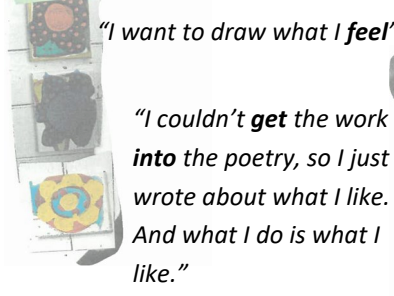
There are varying degrees to which participants make distinctions between creative expressions and their professional work.

For some, there appears to be a *thick line* between *creativity stuff* and work.

For others, the line is not as noticeable, or feels more permeable.

"Creativity stuff becomes personal very quickly"

One of three sisters



"I want to draw what I feel"

"I couldn't get the work into the poetry, so I just wrote about what I like. And what I do is what I like."



The Room of Wood

TREFUSIS MEETING ROOM
TREMOUGH HOUSE
PENRYN CAMPUS

“So much wood!” - Creative Connections participant

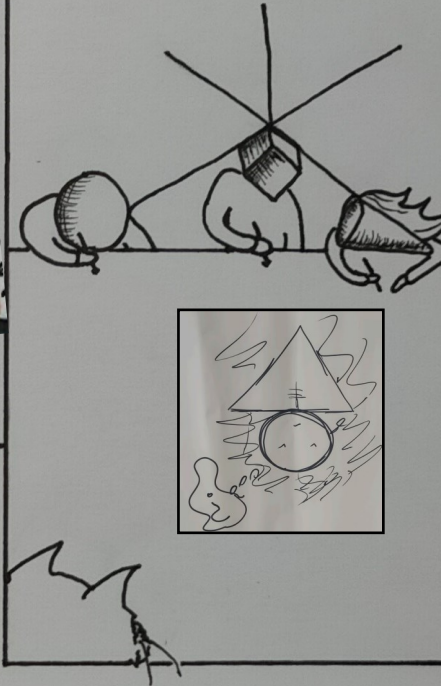


...es Webb Sp...
...it, it's a good bet that...
...ade them.
In 2009 NASA selected Gunn as the full-time scientific and technical photographer to embed with the engineering team at the Goddard Space Flight Center in Greenbelt, Maryland. He spent 12 years documenting the observatory's construction, from the arrival of the first "chassis" to its launch into space. Did Gunn capture every nut, bolt, and mirror? "In a generic sense, yes, but I'm sure there are some nuts and bolts that I didn't photograph," he replies with a chuckle. "For me, the magic comes when the pieces start to get assembled," he says. "When some of the more exotic...

The Room of Shapes

BYRNE HOUSE SEMINAR ROOM
STREATHAM CAMPUS

“All my people are shapes” - Early Bird Visual Revelations participant



The Room of Girders

OLD LIBRARY
RESEARCH SEMINAR
ROOM A/B

“Divergence as possibility” - Visual Revelations participant



A room with(out) a view?

“Rooms have a discipline to them. They constrain but also enable certain behaviors—there are clearly things one can do in a bathroom that one cannot do in a dining room” (Calvert, 2024, p.6)