

## ***Diagramming Movement between the Cartographic and the Choreographic***

**Oxford-London-Chichester 2009**

*A Collective Experimental Research Project  
carried out under the auspices of the*

**Society of Molecules Research Project co-ordinated by  
The Sense Lab, Montreal University: 2006 – 2009**

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*Note: This report is not written as a generic report that embodies the voice of all participants in the Diagramming Movement Between... practice-based research project, but from Sarah Rubidge's perspective as one of the co-ordinators of the distributed molecule discussed in the report. Its focus is not only on describing the primary practical research activities undertaken during the research, but also in unpacking the intricacies of the composition of the emergent research project that were revealed as it evolved. This is in accord with her own research interests, which interrogate the manner in which complex systems operate within collaborative research and in the nature of the composite outcome that emerges from the interrelationship between the activities of individual researchers. As such it does not aspire to being the last word on the Diagramming Movement Between... research project, and indeed may not represent the understandings of individual members of the molecule. The report is therefore an articulation of the practical research project that was driven by those interests.*

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## 1.0 Research Context: Society of Molecules Research Project

*Diagramming Movement between the cartographic and the choreographic*<sup>1</sup>, a practice-based research project, is one of several satellite projects undertaken under the banner of a globally distributed research project, *Society of Molecules*. The latter was the third of a series initiated in Montreal by *The Sense Lab* (a Research Centre initiated by philosopher Erin Manning Concordia University, Montreal)<sup>2</sup>. The aim of *The Sense Lab*, the host of our research project, is to conceive and develop a working and thinking environment to facilitate the creation of new modes of encounter between artists and scholars from a variety of disciplines. *The Sense Lab* researchers involved in *Technologies of Lived Abstraction* comprise a number of international artists, academic researchers and scholars, and postgraduate research students. They include philosophers Brian Massumi and Stephen Shaviro, and practitioner-scholars such as Erin Manning, Sher Doruff, Philippa Rothfield and myself. This interdisciplinary collection of international practitioners has worked together since 2005, engaging in experimental research that takes place in the 'active passage between research and creation'. (The two being synonymous with respect to their function as research.) *The Sense Lab* operates under the principle that research is creation in germ. Within this framework not only artists, but also academics are seen as practitioners, the latter using concepts expressed in words, the former concepts articulated through 'physical' activities as a means of interrogating ideas. Over the last few years *The Sense Lab* has been organizing a series of research-creation events under the heading 'Technologies of Lived Abstraction' to explore this domain.

*Technologies of Lived Abstraction* was conceived by Manning and philosopher Brian Massumi as a vehicle for the exploration of modes of participation in research that takes thought as a laboratory for creative practice and creative practice as a platform for thought. The aim of these events was to create radical empirical environments within which to explore thinking-research as an inventive, generative process. *Dancing the Virtual* (Montréal, June 2005). The first of the research events focused on the movements of thought through the prism of relational movement and philosophy. It explored a range of ways in which movements of thought might be generated through the interplay between the affective-kinaesthetic and the conceptual. The second research event, *Housing the Body, Dressing the Environment* (Montréal June 2007), focussed on 'platforms for relation' (of thought and action) that could activate the constellation *architecture-body-environment-thought*. It explored the relation between bodies and environments through close readings of both philosophical and artistic texts such as *The Architectural Body* by Arakawa and Madelaine Gins. A third event, *Folds to Infinity*, was held in 2008. Each of these events has involved a series of reading activities and practical activities. The readings have involved engagements with thinkers including philosophers Henri Bergson, Alfred Whitehead, William James, Gilles Deleuze, Félix Guattari (and a range of others). The practical activities have involved various kinds of movement exercises and experiments with objects and materials derived from a number of disciplinary sources.

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<sup>1</sup> The project will be referred to as *Diagramming Movement between ...* for the rest of the document

<sup>2</sup> <http://www.theaterofmemory.com/societyofmolecules/>

In contrast to these two projects, both of which took place in Montréal, *Society of Molecules* (July 2008 – May/June 2009)<sup>3</sup> employs a global distributive participatory model of research-creation. It is intended to be a development of and radically distributed dispersal of the previously localised collective research-creation events. The title of this research project is inspired in part by Guattari's ideas about molecular revolutions, micro transformations that operate transversally to established political institutions. The underlying notion of *Society of Molecule* is that there will a number of molecular movements taking place at a range of locations around the globe and that concepts, ideas and people will circulate between these molecules. The twelve *Society of Molecule* satellite research projects were planned and implemented during the course of 2008/09 by small collectives of researchers who formed research molecules in a number of cities across the globe, including Amsterdam, Berlin, Boston USA, Tijuana, London, Madrid/Tunisia, Melbourne, Montreal (2), Naples, New York, Ottawa, Oxford/Chichester/London, Sydney, Toronto, Weimar.

A final project entitled *Generating the Impossible* is planned for 2011.

### 1.1 The Structure of the Society of Molecules Project.

The *Society of Molecules* is predicated on Deleuze and Guattari's notions of the rhizome, and the molecular and the molar (1972/2004 and 1980/1987). The state of being molar is characterised by a feeling of stability. It aligns with the mass, the whole, the entity. The state of the molecular is the movement of the infinitesimal parts from which the mass is composed. It is characterised by movement and change. Ontologically, the molar could be seen to resonate with the notion of 'being', the molecular with the notion of 'becoming'. The 'imperceptible' micro dynamics of molecule compose matter through maintaining it in a state of ever-changing motion as a molecular collective. Forces flow through congruent elements such that a melding occurs as they connect with other molecular collectivities through contiguous movements and speeds. However, the elements from which such a 'mass' is formed are always in motion, part of a system of connections that may cohere temporarily into an event (or an entity) before dispersing into a molecular soup. An entity such as that described above constitutes a state of 'becoming', rather than a being.

The structure of *Society of Molecules* utilises the concept of the rhizomatic structures propounded by Deleuze and Guattari, and in particular the structures of thought and behaviour envisaged by Guattari in *The Three Ecologies* (1989/2008) and *Chaosmosis* (1995). These two books outline the open-ended rhizomatic structure for collaborative thought that served as a model for the *Society of Molecule* project. *Chaosmosis* also explores the notion of ethico-aesthetic action, alongside the notion that the aesthetic is the new paradigm for thought in the 21<sup>st</sup> century. These too became underlying concepts for the project.

The entire research event *Society of Molecules* comprised a collection of distributed research activities, each of which was in a constant, often non-linear state of motion. New members have been recruited to *Society of Molecules* in all parts of the globe, thus ensuring that the research community initiated under the

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<sup>3</sup> Initiated immediately during and after *Housing the Body* ....

banner of *Technologies of Abstraction* does not ossify into a molar community grounded only in those who are based in or attended the two Montreal projects<sup>4</sup>.

## 1.2 Society of Molecules: Research Brief

The research brief for *Society of Molecules* asked participants in the two previous research events in the series, (*Dancing the Virtual* and *Housing the Body*) to create local *micropolitical* "molecules" that engaged in *aesthetico-political interventions*, a concept derived from the writings of Guattari (1995/2004). Each group (or molecule) developed their own research-creation project, following the principles outlined below. Each kept other members of the distributed *Society of Molecules* in touch with developments in their thought and practice as these emerged during the course of 2009/10 through online blog-pages on the central *The Sense Lab* website, thus forming a close-knit, yet distributed, society of researchers. These individual projects culminated in a (temporally, though not spatially) synchronous set of activities undertaken between 1<sup>st</sup> and 7th May 2009 during a single week, which is designated as the *Society of Molecules* week in this report. *Diagramming Movements between ...*, which is the primary subject of this report, constitutes the project undertaken by Oxford-Chichester-London molecule within the *Society of Molecules*.<sup>5</sup>

The premises upon which the individual molecules and their research projects were formulated in *Society of Molecules* operated within the following framework:

- Each molecule comprised 3-10 people and each set up the conditions for an aesthetico-political action.
- Each molecule explored in whatever way was appropriate for their research action the concept of an institution (this could constitute anything from road-maps, traffic, to universities, art galleries, cities, etc).
- Each molecule's aesthetico-political action (scheduled to take place during a designated *Society of Molecules* week) could take 3 hours – 7 days to unfold and could be durational or a time-limited event.

### *Additionally:*

- Each molecule developed a "movement profile" (which could include, for example, the host's regular movements and activities, preferences, political activities, theoretical frame). These were shared with other molecules during the course of the project.
- Each molecule found/devised a seed, and undertook research on the seed on the understanding that it would be brought into play later in the project. The seed was passed on to another molecule by an emissary (see below) and was intended to take the role of an *intervention into the research processes* undertaken during the development of the host molecule's aesthetico-political action and/or activated by the host during the research they undertook during the *Society of Molecules* week.
- Each emissary from each group transmitted the molecule's seed to the representative/s of another molecule, between January 1<sup>st</sup> and April 30<sup>th</sup> 2009. That molecule in turn transmitted its seed to a further molecule. Each molecule was expected to respond to the intervention represented by the

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<sup>4</sup> The entire project *Technologies of Lived Abstraction* is grounded in the notion that at each research event a number of new researchers are deliberately sought out (though calls for participation, for example) to bring new ideas and practices to the group.

<sup>5</sup> See <http://www.theaterofmemory.com/societyofmolecules/> for details of other molecules.

'seed' during the course of their own aesthetico-political activity.

This very complex, and deliberately fluid structure constituted the basis of the research activities of the individual molecules that comprised the 'society' of molecules<sup>6</sup>. Each molecule generated a primary concept under which to explore the notion of the aesthetico-political. Some involved food, some involved urban landscapes, some the body and any number of other interpretations of the above<sup>7</sup>. Each project was independent in terms of content and the medium through which their research was undertaken. As such, this radically distributed network of researchers and research projects only cohered as a community primarily through the shared interest amongst its members in dialogic experimentations in conceptual and artistic/political activity. Strategies had been devised to minimally stabilise the loosely connected 'society of molecules' to ensure that cross-referencing and cross-fertilisation took place between the internationally-sited groups. Amongst these were the use of the emissaries (see above), who moved from one molecule to connect with and intervene in the development of thought of another molecule, and a blog through which developments could be shared with and followed by other research members<sup>8</sup>. A detailed outline of the research focuses of the various molecules, and the interconnections between them can be found in the online journal *Inflexions*<sup>9</sup>.

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<sup>6</sup> For the geographical spread of the molecules see <http://www.theaterofmemory.com/societyofmolecules/>

<sup>7</sup> See [http://www.senselab.ca/inflexions/volume\\_3/issues.html](http://www.senselab.ca/inflexions/volume_3/issues.html) for further details

<sup>8</sup> This was perhaps the least used medium, many molecules choosing to use blogs on their own websites to communicate their ideas.

<sup>9</sup> *Inflexions* ([http://www.senselab.ca/inflexions/volume\\_3/issues.html](http://www.senselab.ca/inflexions/volume_3/issues.html)) is an open access online journal. Its aim is to promote experimental practices combining research and creation in such a way as to foster symbiotic links between philosophical enquiry, technological innovation, artistic production and political engagement.

## 2.0 The Oxford/Chichester/London Research Molecule: *Diagramming Movement between the cartographic and choreographic*

The *Diagramming Movement between* ..... molecule – which is one of two based in the UK – was initiated by Derek McCormack, a geographer from Oxford University who leans towards a Deleuzian-Guattarian perspective with respect to his research, and myself (Sarah Rubidge), a practitioner/scholar and digital choreographer, whose practice and theoretical research has similar leanings. Initially we shared ideas that we felt could be clarified and developed through a research collaboration. As a choreographic artist I have long been interested in the dynamic systems that are established by people as they move in and through space – from the staged system of a choreographed dance work to the more open-ended structures that emerge when people move in public places, or in multiuser interactive installation spaces. I am particularly interested in the way movement in space shapes perception of a space – that is space seems to fill and empty, or draws the eye in one direction then another, or is shot through with forces and intensities generated by movement. I am especially interested in the way a group moves, for here the trajectories and clusterings and dispersals of individual people create a complex system of spatial behaviour, and with it a collective, a fluid ‘molar entity’ made up of many minds, many ways of traversing space and many ways of being. The scope of the groups could be from a small group in a single room, to a network of people scattered across the globe. Artistic works with this kind of geographical leaning with which I have been associated have included *Sensuous Geographies* (2003), an interactive installation created in collaboration with composer Alistair Macdonald of the Royal Scottish Academy of Music and Drama, and *global drifts* (2007)<sup>10</sup>, a collaboration with choreographer Hellen Sky of Melbourne Australia, digital artist Hyojung Seo and composer Seunghye Kim, both from Seoul, Korea.

McCormack has worked with geographer Nigel Thrift, who formulated the notion of ‘non-representational theory’ (Thrift, 2007). Instead of studying and representing social relationships from outside, nonrepresentational theory focuses upon studying practices from within, that is on the way in which human and nonhuman formations are enacted or performed, not simply on what is produced. ‘Non-representational theory’ has always made conceptual connections with dance, and is unashamedly poststructuralist. McCormack has taken up Thrift’s mantle, his research adopting a number of its agendas within geography. These include not only non-representational theory, but also performance and affect. (McCormack; 2008a, 2008b).

A central research question for McCormack at this time was: what happens to the practice and craft of thinking space when one takes processes of corporeality and affectivity seriously? The three categories of enquiry with which he is currently concerned are:

- *Spaces of the moving body*, in particular how the moving body is generative of particular kinds of spaces,
- *Geographies of affect*, with particular reference to how multiple registers of affectivity offer possibilities for expanding the empirical, ethical, and political horizons of human geographical thought

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<sup>10</sup> See [www.sensedigital.com.uk](http://www.sensedigital.com.uk) for details, images and movies of these works.

- *Techniques and technologies of kinaesthetic cultures.*

These concerns resonate closely with those that guide my own practical and theoretical research.

Our molecule, although designated as a 'London' molecule in the outline of the outputs of the various molecules (see *Inflexions*, Issue 3)<sup>11</sup>, embraced the notion of molecular structures within the molecule itself, inasmuch as, in itself, it constituted a *distributed molecule*. Its 'satellite' molecules were based respectively in Chichester, Oxford and London<sup>12</sup>. Broadly, McCormack and I coordinated the activities of the three molecules in relation to each other and the *Society of Molecules* project. Additionally McCormack coordinated the activities of the Oxford molecule, and I coordinated those of the London and Chichester molecules. The use of the term 'coordinate the activities' is deliberate, as we did not want to direct the conceptual direction of thought, or the manner in which the diagramming of techniques and or movement of thought or techniques between choreography and geography could take place. Rather, in both the project as a whole and within the individual sub-molecules, we merely set up conditions in which the movement of such thought could take place.

Within the context of that structure each molecule followed its particular concerns, taking as a starting point the notions outlined above. However, each of the three molecules was structured in such a way that there were built-in connections and shared concerns between the molecules. These included:

- the titles of the readings being undertaken by participants in all three local satellite molecules
- the overarching frame under which the molecule as a whole took as its starting point (*see below*)
- the knowledge that each molecule was to meet to develop a collective event which might, or might not, use the thoughts that emerged in and through their individual research experiments.
- my primary movement profile, which constituted the movement *between* institutions in these three places.
- my active involvement in the Chichester and London molecules, and regular contacts either in person or through email with the Oxford molecule with McCormack, through which we informally updated each other on the progress, or otherwise of the various molecules.

## 2.1 The Research Focus and Aims of *Diagramming Movement Between.....*

The overriding research theme of The London/Oxford/Chichester molecule was the diagramming of movement between the cartographic and the choreographic. This accommodated the interests of the different participants in the various molecules, all of whom in turn shared in the research concerns of the two project co-ordinators.

The terminology embedded in the research theme raises many issues concerning definition. For example:

- The notion of the cartographic goes beyond the making of conventional static maps.

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<sup>11</sup> [http://www.senselab.ca/inflexions/volume\\_3/issues.html](http://www.senselab.ca/inflexions/volume_3/issues.html)

<sup>12</sup> These will be referred to as 'local satellite molecules' in this report, to distinguish them from the global satellite molecules that made up the *Society of Molecules*.

- Choreography is not necessarily solely a dance-based activity, but now is understood to incorporate the organisation of many kinds of movement, physical and virtual, executed in many contexts by both organic and inorganic phenomena (people, animals, stars, etc.).
- The notion of 'diagram' refers not merely to a representational diagram (e.g. a plan or map) but also to the fluid Deleuzian *diagram* (which is analogous to Deleuze and Guattari's *abstract machine* [Deleuze and Guattari (1987[1980]<sup>13</sup>]). The Deleuzian 'diagram' is not a fixed representation of something already known/built/made (that is it is not like a map or a score) but is more of a dynamic system comprising *relations between events* and elements. Crucially for Deleuze and Guattari (ibid. p.142) "the diagrammatic or abstract machine does not function to represent...something real, but rather constructs a real that is yet to come, a new type of reality".

Interestingly (in the context of this research project) the diagram or abstract machine is also defined as "a system of interruptions or breaks." (Deleuze and Guattari 1972/2004, p.36). As will be seen, interruptions on the forms of interventions was a theme of our molecule's experimentation. Further, Deleuze and Guattari (1980/1987 p.141) argue that a diagram has:

...no way of making a distinction within itself between a plane of expression and a plane of content because it draws a single plane of consistency ...[which] makes no distinction within itself between content and expression.

Thus the conventionally conceived context of modes of expression in choreography and geography become part of a single plane of activity. Yet the drawing of a plane of consistency is not the end of diagramming, for this plane too is an open system, subject to interventions by other planes which cause a break or shift in its flows-between creating new conditions that must be accommodated into the thought and/or activity. For this reason the structures of our molecules, in particular the Chichester molecule, used the notion of *intervention as a strategy to re-orient thinking and behaviours* as the research project progressed.

All the ideas outlined above underpin the notion of *Diagramming movements between....* One of the aims of our composite molecule was to facilitate a distributed field of movement and *experimentation between two techniques of thinking-space*, that is two technologies of lived abstraction namely geography and dance, and between our 3 molecules within this composite 'London' molecule. This field of movement and implementation was generated within the context of a relational movement profile distributed between the three key locations: the University of Oxford, the University of Chichester and the Siobhan Davies Studios, London.

## **2.2 Research Strategies and Structuring of *Diagramming Movement between .... Project***

### **2.2.1 *Journeying***

During the project we used the notion of the cartographic features of our journeying (using cartographic in its broadest sense) as we investigated how our artistic, conceptual, personal concerns fitted in to the open structure that we were establishing. The aim was to allow all members of the molecules to follow their own

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<sup>13</sup> Where a dual date occurs in a reference the first date indicates the first date of publication, the second date indicates the date of the English translation consulted for this paper

research instincts and desires, yet remain an integral part of a fluid composite structure of research activity (the 'Society' that our three molecules created) which was held together by the relations that obtained between those concerns and research strategies.

These journeyings took place in particular, personal, contexts:

- McCormack's workdays are spent moving between two institutions in Oxford – the School of Geography and the Environment in the centre of Oxford – and his home in Headington, and in and around the immediate environs of his home with his small son. He cycled to work on a fold-up bike, and pushed his new son around in a buggy in the area around his house.
- Members of the Chichester molecule live and work in and around this small cathedral city and its environs, using bicycle and foot to navigate the environment. However, one member also moved between Chichester and the Netherlands (where there is independent *Society of Molecules* molecule) and Turkey, another member travels between Chichester, London and Oxford.
- Members of the London molecule (which includes myself) travel in an around London by tube, train, bus, bicycle, and (occasionally) car. Forays by members of this molecule into far flung towns and cities, both within and outside of the UK, interrupted the research of these regular local pathways.

The implicit and explicit relations within and between the molecules/nodes were built in to that structure. I travel regularly the 60 miles between the urban conurbation of London and the walled cathedral city of Chichester, less often but equally regularly between Oxford and London, and occasionally between Chichester and Oxford. Various modes of transport (buses, trains, cars) were used. I deliberately varied my routes to the three cities on individual journeys in order to generate a more complex system of geographic relations between the three sites. These journeys generated cartographic data of a relatively stable system of relations.

### 2.2.2 Reading

Members of each molecule engaged in reading groups between January and April, sharing texts and drawing on these in their own research activities. The latter explored domains of interest to individual researchers, as will be seen later.

Guattari's *Chaosmosis* and *The Three Ecologies* were particularly significant to the development of our research project, for they constitute an exposition of Guattari's thinking on the micro-political and aesthetico-political, and contain his observations on the rise of the aesthetic as a paradigm in thought at the end the 20<sup>th</sup> century. (That this latter prediction has proven to be perspicacious can be observed in the current concerns of many geographers and scientists, particularly neuroscientists such as Vittorio Gallese and Semir Zeki<sup>14</sup>.) Guattari's two monographs articulate with clarity the structuring processes and research focuses that underpin the Society of Molecules project as a whole, and the processes and thinking underlying our distributed molecules in particular. Further, the ideas presented in *Chaosmosis*

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<sup>14</sup> For further information see: <http://www.unipr.it/arpa/mirror/english/staff/gallese.htm> (Vittorio Gallese)  
<http://neuroaesthetics.org/papers.php> (Semir Zeki):

and *The Three Ecologies*, became a conceptual guideline for the devising of the artistically based activities of the different sub-molecules.

### **3.0 Preliminary research: Research Experiments undertaken for the *Diagramming Movement Between .....* project between January to April 2009**

In common with the guidelines that underpinned the overarching research project, *The Society of Molecules*, each member of our distributed molecule was given the freedom to experiment with and articulate their ideas in whatever way seemed appropriate to their own research interests. All participants devised research experiments, solo or in tandem, that interrogated or explored the ideas that permeated the entire project. Following the spirit of the principles outlined in the first part of this research report (Section 1) some engaged in their research experiments over a relatively long period of time, gradually building up the texture of their (often affective) cartographies over time, whilst others constrained their experiments to a single weekend. At this preliminary stage of the research, the focus of the practical research was on gathering data which could then be used later in a collective experiment that was due to take place towards the end of May 2009.

However, readings of theoretical musings by writers such as Thrift, de Certeau, Arakawa and Gins and others preceded, and in some cases ran in parallel to the practical experimentation. In addition to the Guattari works, the Oxford molecule undertook close readings of excerpts from Bergson's *The Creative Mind* (2007), James's *Essays in Radical Empiricism* (1996), Whitehead's *Process and Reality* (1978), Stephen Bottoms' and Matthew Goulish's *Small Acts of Repair* (2007), Tim Ingold's *Lines: A Brief History* (2007) and Isabelle Stengers' papers "A constructivist reading of process and reality" and "Experimenting with Refrains: Subjectivities and the challenge of escaping modern dualism" (both 2008), The London and Chichester molecules read many of these, along with excerpts from Elizabeth Grosz's *Chaos, Art and Territory* (2007). The London Molecule read, in addition, Merlin Coverley's *Psychogeography* (2007), and Rebecca Solnit's *Wanderlust: A History of Walking* (2001) and *A Field Guide to Getting Lost* (2006)<sup>15</sup>.

These works all addressed the concepts underlying *Society of Molecules*. However they all recommend the use of embodied engagement in the concepts as a means of grasping their implications more deeply. As intended, these readings brought forth new ideas and ways of thinking about the concepts, and often subliminally underpinned the decisions made during the practical experimentation on the theme of journeying or travelling.

### **3.1 Practical Experiments**

The preliminary practical experimentation with the concepts underlying our molecules (designed to formulate a number of potential experimental strategies for use in the *Society of Molecules* week) were undertaken by members over a period of between 4 and 5 months, between November 2008 and April

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<sup>15</sup> All dates refer to the first publication of the book in the original language. The bibliography gives the date of the publication referred to prior to the original publication date (e.g. (2004/1997)

2009. In each of the groups of experiments taking place within our sub-molecules molecule a different form of affective content was explored. These are described below.

### 3.1.1 London Satellite Molecule

Alongside Guattari's writings on open-ended networks of thought and social assemblages, *Psychogeography* (Coverley 2007) became a running theme in the practical experimentation in London sub-molecule. Solnit's writings and Ingold's *Lines* also had an impact. These led to the adoption of the walk, or walking, as a practical research strategy. The act of walking was used as the matrix through which to imbue a functional activity with an affective, and thus (in these researchers' minds) aesthetic, content. Attendant on this research strategy was a search for devising some way of recording the elements of our journeying, including the affective.

Stones, Clark and I used psychogeographic strategies to initiate the project and generate our walking environments<sup>16</sup>, by, for example, overlaying a circle on a map of an area on the relevant page of the London A to Z (Fig. 1) and walking that structure as faithfully as possible in the mapped area, [see Coverley, 2007, p.9]. The latter was achieved by imposing on the circular track all the directional deviations imposed on the act of walking a predetermined path by the material obstacles presented in the built environment, (Fig. 2).



Fig. 1.

A circle drawn over a section of Vauxhall, London

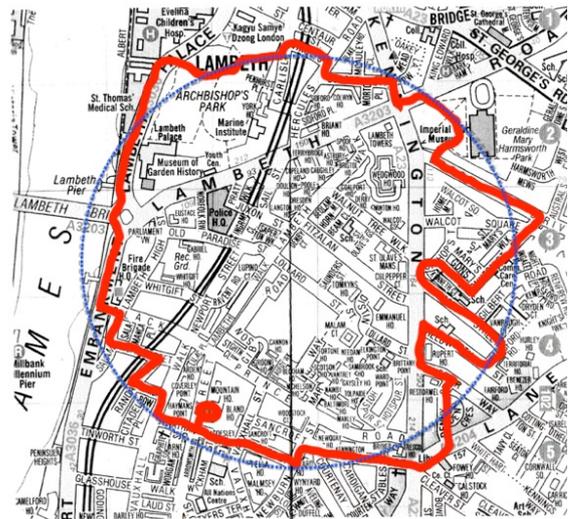


Fig. 2

Actual walking route

This last map of the actual route (Fig. 2) was designated a visual 'score', or set of instructions. Later the distorted circular pathway was imposed on rural environments (Rubidge/Stones 2009) to generate further circular walks.

A verbal score, using the Fig. 2 map as a guide, was also created (Fig. 3 overleaf). This score focused on describing directions and directional deviations from the original circle as presented in Fig. 2 (eg. move forward, turn left, turn right, follow a curved pathway).

<sup>16</sup> This research experiment also served as the basis of a second research project (Rubidge & Stones 2009), which was conducted under the banner of 'Sensewalking' which specifically interrogated modes of activating and documenting the affective dimensions of a sensewalk.

*Move forward ... and turn to the left and then to the right, and then to the right again*  
*Turn left|right|left*

*Move forward for some time taking a very shallow right curve towards the end of the trajectory*

*Turn sharp right, move on forward into a sharp left|then right*

*Move forward for a short time.....*  
*.....ending with a sharp turn to the right, then a turn to the left*

*Move forward in a tight curve to the right, easing off into a shallow turn to the left*  
*Move forwards to a sharp turning to the right*

*Move left|then right to move back on yourself in parallel to your penultimate path*

*Move forward again for a time, then turn to the right*  
*and again turn back on yourself*

*Trace a deep 'U' shape which ends halfway up the second wing of the 'U'*

*Turn to the right, move forward*

*Turn a shallow right twice in quick succession, move forward for a while ...*  
*returning to the starting*  
*point of your*  
*trace*

Fig. 3  
Text Score of Original Urban Circular Walk

This transposition of the visual score was used as a set of instructions for undertaking a walk. As the directions did not specify the length of the route between shifts of direction, only the directions and occasionally the shape of the path, if imposed on other landscapes the actual route resulting from following these instructions generally deviated substantially from the original walks (Section 6.2.2).

The three members of the London molecule walked the circular route several times in urban and rural environments, as a trio, as duets, and as a solos. They recorded their impressions of the walk either *in situ* or immediately after the walk was completed. These writings became affective cartographies. This series of experiments took place over a period of approximately 3 months between February and April 2009.

Stones and myself also used GPS mapping systems to track our journeys. The GPS records contain spatial

mappings (including the altitude of a pathway), and temporal mappings which record the time taken to

complete a journey, and the velocity of travel. The data generated from the GPS equipment thus provided spatio-temporal records of actual journeys undertaken using the scores of the original pathways and the 'new' (rural) environments. I also used a GPS device to track my journeys between London and Chichester, London and Oxford, and more occasionally, Chichester and Oxford. (McCormack, in the Oxford Molecule, also used GPS mapping to record his repetitive wanderings in the locality nearest to his home.)

These GPS mappings provide the raw materials from which to build both spatial and affective maps of the journeys. In our minds the latter sit alongside the visual and verbal scores inasmuch as "...the real path... [is] intertwined with the virtual paths that give it new courses or trajectories." (Deleuze, 1998, p.66-67). The maps provided a textured record of the walk, the virtual visualisations of the GPS data paths incorporating somato-sensory, psychological and interpretive dimensions of the experiences generated by the walks, as well as the spatio-temporal sensibility that they generated. Finally, by overlaying multiple spatial maps we could create a complex interlocking web of movement and time within and between fixed locations to articulate visually the interconnections of the 'molecules' within the 'society'.

### 3.1.2 *Chichester Satellite-Molecule*

In contrast to the London sub-molecule, the Chichester molecule saw individual members undertaking entirely individual experimentations with the concepts. All the activities were influenced by one or other of the writers with whom we had engaged intensively in our reading group. Wilford, for example, whose work has a strong politico-aesthetic dimension, mapped a series of activities and lines in the walled city of Chichester, into which were inserted micropolitical interventions – some of which incorporated the wearing of a furry white rabbit suit<sup>17</sup>. In this white rabbit costume, Wilford engineered encounters with the public in the Chichester shopping precinct and on short-haul/local trains. He can be seen holding a bunch of red flowers outside a wedding shop .... or standing in the middle of the flow of pedestrian traffic in the precinct, or standing on a train in his white rabbit costume, these simple acts serving as an intervention into, and interruption of the intended flow of the traffic.

In this particular research project the micropolitical implications of his empirical research activity were always present. Questions arose such as: Why did shoppers let their children speak to, touch, even hug a strange man dressed in a white rabbit costume? Why did adolescent girls place themselves in his furry arms? The cuddly white rabbit could have been a reminder of childhood fantasy or memory, of a cartography of the innocence of childhood. But it could also have had altogether more sinister connotations. The man behind the rabbit could be an abductor, a paedophile, the type of person children and young girls are told to keep away from, but here are attracted to. Traces of Lewis Carroll abound. Wilford's activities thus actualised an ethico-political question and/or statement - 'thought' as an aesthetic action - and constituted a realisation of Thrift's contention that movement research is a productive means of interrogating the implications and content of 'nonrepresentational' thought.

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<sup>17</sup> For details of these activities go to [www.youtube.com/BornRosca](http://www.youtube.com/BornRosca).

Jannides also enacted a repetitive journey, his journey by bicycle from his home in a village 6 miles outside of Chichester to the University of Chichester – the act of pedalling generating his cartographic activity. His affective maps were generated by his ponderings on the implications of different ways of perceiving the environment, for example, from within (experientially), or from without as an observed phenomenon through which one moved. He made a video record of his repeated journey from two perspectives, one a relatively standard point of view – showing a picture of the landscape, as if observed through the eyes panning across the environment, the horizon evident. The second video shots saw the camera strapped to the handlebars of his bicycle, the camera lens pointing downwards onto the front wheel, its view restricted to a close-up of the wheel turning, and the surface over which the wheel moved rushing past in a blur<sup>18</sup>. This strategy generated a more of somatosensory record of the journeying, a trace of the sensation of moving through the terrain ... of the experiential, affective, intensive dimensions of the act. These experiments also took place over a period of 3-4 months.

My involvement in the practical research associated with this molecule entailed the use of GPS to track my travels from London to Chichester and back, and from Chichester to Oxford to London. I varied my route from London to Chichester, adding the route through Petworth to my repertoire, and varied the route I travelled to get to the main routes between Chichester (A282 and A285) and the A3 (the main artery between London and Portsmouth) and the local routes to reach the A286 and A283, paying attention from time to time to the thought flows and sensations that constituted the affective dimensions of the journey. (In this I was employing simultaneously the use of both 'higher' and embodied consciousness, the former to maintain the attention on the act of driving necessary for a safe, accident free journey, the latter the responses of the 'undermind'<sup>19</sup> (a term coined by neuroscientist Guy Claxton [Claxton1994]) This non-conceptual consciousness Edelman (2001) and Damasio (1994 & 2000) argue contribute texture and perspective to the operations of reflective consciousness.

My perspective introduced the notion of scale into the web of journeys we were generating. Whereas Wilford's journey was contained within the precincts of the city itself, and Jannides' was contained within the confines generated by a 6 mile radius, my journeys were a minimum of 60 miles in length. Our journeyings were therefore vastly different in terms of spatial scale, but, when represented as tracks could be standardised onto the same size sheet of paper, or screen, whilst operating on different temporal scales<sup>20</sup>.

As a first step towards developing a visualisation of an affective cartography of these journeys, the affective dimensions of my own journeyings, which variously took the form of walks, bicycle rides, and long-distance car journeys, were explored by importing the GPS tracks into GoogleEarth and modifying the various parameters that determine the visual representations of the journeys in this programme. These generated

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<sup>18</sup> This strategy echoes the focus on the ground that the London walkers adopted in order to deflect their habits of perception within the context of the act of walking.

<sup>19</sup> At one level the 'undermind' constitutes the pre-conscious, often bio-physiological, responses to situations and the environment

<sup>20</sup> Should this research project continue these spatio-temporal records could be represented in a computer programme to create an interesting kinetic visualisation of temporal pathways, with the larger scale journeys taking much longer to move the cursor from one part of the screen to another.

very different visual representations of the moving tracks. Stones and I experimented with various ways of visualising the journeys such that they generated an affective trace of the sensations of the journeys, in particular the corporeal sense generated by the speed of travel (see Rubidge/Stones (2009) Section **3.3.12**) It became clear that the most powerful physiological affect generated by these dynamic re-presentations of the journeys were those that emulated in some way the intensive corporeal sensations generated when travelling in a vehicle at relatively high speeds. (This was achieved by modulating the standard birds-eye view to a 'point of view' in the visual representation that lay at a shallow angle to the surface of the 'earth'.)



*Fig. 4*  
Four "GoogleEarth" visualisations from GPS data of part of a single car journey  
(see Appendix 1)

### 3.1.3 Oxford satellite-molecule

Between January and March the Oxford molecule undertook close readings of a number of texts, including chapters from the texts noted on p.8. These included philosophical texts by Whitehead, James and Stengers, and writings by performance theorist/practitioners Bottoms and Goulish and social anthropologist, Ingold. These texts explore a range of philosophical, geographic and choreographic issues, as well as the notion that understanding can emerge through modes of consciousness other than solely reflective consciousness. Alongside the groups readings, the members of the molecule began to develop ideas for practical experimentation with the concepts.

As with the Chichester molecule, the Oxford molecule saw a distribution of the research experimentation designed to explore the concepts underpinning the project. McCormack's practical experimentation took place of an extended period of time. Drawing on the movement profile upon which he was working, his regular journeyings between his home and work environs, and within his home locality. McCormack initially focused on recording his regular cycle routes between his home and his work-place at a) the Geography Department, Oxford University and b) his college, Hertford College. In addition he recorded the patterns of the routes he took when walking with his new son, Fiachra, near his home in Headington, Oxford.

His primary experiments involved a series of walks with Fiachra with the help of either a pram or a baby carrier. The walks were sometimes undertaken with the aim of helping Fiachra to sleep and sometimes for the purpose of walking. Each walk began in a recreation ground just opposite Derek and Fiachra's house. Sometimes they travelled further afield, but often they just wandered around, sometimes watching park-football, or simply hanging out in a playground. Where possible Derek recorded the walks using a Garmin GPS device, although difficulties with this device meant that a number of walks did not record properly. This activity generated a series of GPS traces. (Figs. 5, and 6)

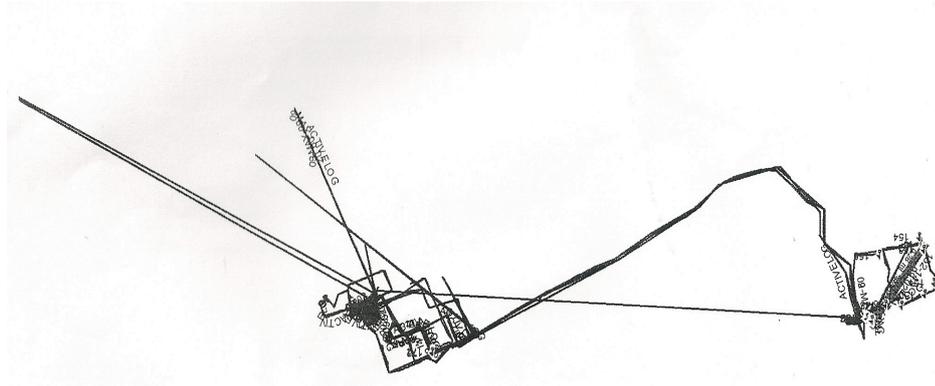


Fig. 5.

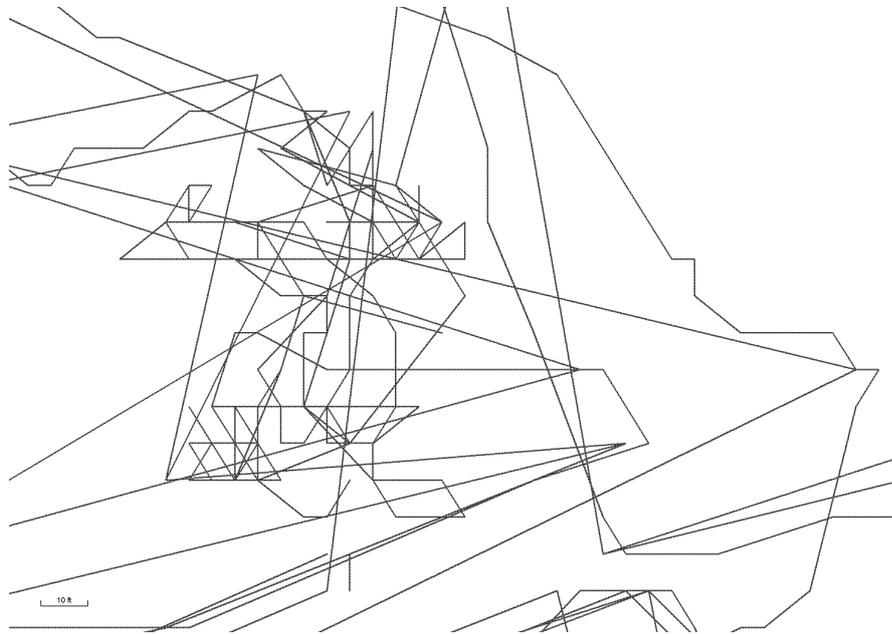


Fig. 6

Fig 5 & 6, Samples of McCormack's visualised GPS tracks

These experiments were permeated with the thoughts of Deleuze on maps and mapping, as well as the thoughts that resonate with the affective dimensions of the explorations. For example MacCormack notes the following as resonating with his research activity.

The trajectory merges not only with the subjectivity of those who travel through a milieu, but also with the subjectivity of the milieu itself, insofar as it is reflected in those who travel through it. The map expresses the identity of the journey and what one journey's through. It merges with its object, when the object itself is movement" (Deleuze, 1998: 61).

But also identifies quotations from Deleuze that refer specifically to the nature of the relationship between parents and children: .

Parents are themselves a milieu that children travel through: they pass on through its qualities and powers and make a map of them. They take on a personal and parental form only as the representatives of one milieu within another.(Deleuze, 1998: 62)

Gerlach and Jellis, influenced by the Situationists and various psychogeographies actively reclaimed hitchhiking as their experimental activity-event. Crucially their enabling constraint was that they would have no destination in mind when a car stopped, but would go to wherever it was going. This constituted an open-ended experiment, in which the lines travelled were constantly unfolding and never fixed. In contrast to the other experiments undertaken by the Oxford/Chichester/London molecule, this research experiment was performed within a very short time span - one weekend during the Society of Molecules week in early May 2009 (see Appendix 2).

A simple comparison of the various journeys undertaken by members of the Oxford molecule gives rise to a further affective dimension. Whereas McCormack was mapping the smaller horizons created when the focus of the journeying is on domestic activity, Gerlach and Jellis were extending their horizons in terms of geographical range. Further, as a member 'connecting' all three molecules I too was mapping an extensive travelling pattern. Although objectively McCormack's tracings created a micromap when compared to the distances covered by myself, Thomas and Jellis, as has been seen, the affective dimensions of his journeys was as rich and extensive as that generated by the extended journeys undertaken by other members of the molecule.

#### 4.0 Reflection on the preliminary stages of the research project

Inevitably all the experimental activities described above were implicitly informed by the readings undertaken in the various reading groups. Ideas derived from the writings of Guattari, Bergson, James, Stengers and Coverley (specific to the London molecule) infiltrated the structuring of the experimental activities, the patterning of behaviour, and the deliberate subversion of and shifts in focus and attention that characterised the details of the various experiments. The latter became an important element in the thinking-matrix that permeated the *Diagramming Movement Between ...* Research Day later in the year, for as Doreen Massey intimates (2007, p.50) the trajectory of one's engagement with any project is influenced by the direction from which one approaches that project, and that direction in turn is influenced by the texts one reads.

In line with the structures of networks discussed by Guattari in *The Three Ecologies*, our various individually conceived geographical experiments, many of which interwove existent life patterns with new experimental activities, intersected both virtually and in actuality, both intentionally and unintentionally. Their differences in geographical scale and time rhythms created the materials from which a complex spatio-temporal map could be articulated as a collective choreographic event. In accord with Massey's observations (ibid.), a multiplicity of trajectories and unconnected narratives were brought into contact by 'happenstance', producing different voices, different temporalities, and potential chance encounters. This provided a fertile ground for the experiments undertaken on the *Society of Molecules* week.

The detail of the virtual relations that obtained between participants in the sub-molecules, including the relative scales of journeys undertaken during the experiential research, was accommodated in and can be articulated through visualisations of a) the web of journeys taken by members of the molecules as they moved within their own local environments, b) between the locations of and within the three sub-molecules and c) between arbitrary points on a map. These became the source of affective cartographies which articulated on one way or another *affective states* generated by the travellings. These affective states included those generated by the modes of attention paid to the environment on a journey traced many times before, memories, historical traces in the area, conversations, images generated by visual and/or audial phenomena (repeating road journeys travelled many times in the daytime and in good weather conditions allows one to pay attention to the *sense* of the road, of moving through an environment, not simply the following of a route that joins two points, home and work). In repetitious journeys, affective cartographies that incorporate visual and sonic documentation can capture the affective states created by the mode/s of attention that characterised different parts of the journey as the mind first focuses and then wanders as neurophysiological activity takes over the control of the 'decisions' made regarding the velocity, direction and spatio-temporal specificity of the actions needed to make the journey. These cartographies became part of the experimental practical research, and were used not only as a means of opening up ways of thinking about the textures of the affective dimensions of the

activities but also a source for activities on the *Diagramming Movement Between ... Research Day*<sup>21</sup>.

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<sup>21</sup> These are articulated in more detail in "Sensing, Sounding, Space" (Rubidge/Stones, 2009)

## 5.0 **Society of Molecules Intervention: Emissaries (April 2009)**

The emissary system (see p.4) was built in to the overarching *Society of Molecules* project. It was designed in part as a means of ensuring that the various research molecules that were operating all over the globe, formed a web of experimental activity. It was also formulated in such a way as to afford the possibility for redirecting any emergent habitual thinking in the different molecules' projects. Emissaries from a designated molecule were allocated by the overall co-ordinators<sup>22</sup> to another molecule. The latter molecule sent an emissary to a further molecule, and so on<sup>23</sup>. The role of each emissary was to plant a seed (the latter determined by the members of their molecule) either virtually (via the internet) or in person between January 2009 and mid-April 2009. This seed was to be drawn on by the receiving molecule for the activities that were due to take place in the *Society of Molecules* week. Jaime de Val, whose molecule *Cuerpo Común* was based in Madrid, with a tangential site in Tunisia, became our visiting emissary. We were the visiting emissary for the second London molecule, *The Fold*.

Our molecule, *Diagramming Movement Between ...*, transmitted the verbal score of our circular map as its seed to the London molecule, *The Fold*. This was effected virtually (over the internet) as our schedules proved to be too difficult to coordinate. De Val's Molecule transmitted a seed that constituted an online live movement-based performance, again transmitted over the internet. De Val had choreographed the performance with the knowledge that his body in motion would be filmed in extreme close-up, and both performed and transmitted in realtime. The seed was transmitted via Skype (Appendix 3). The Skype performance was recorded in London in realtime, then saved on my computer. A QuickTime movie of the performance was then sent to each member of *Diagramming Movement Between ...*. They were invited to incorporate in some way any ideas emerging from this seed into the research experiments they were to undertake during the *Society of Molecules* week

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<sup>22</sup> Based in *The Sense Lab* in Montreal.

<sup>23</sup> In keeping with the philosophy of the Society, the identity of the emissary's to one molecule could be altered by individual molecules with the agreement of those within this network.

## 6.0 Society of Molecules week

During this period (1<sup>st</sup> – 7<sup>th</sup> May 2009) molecules from all over the globe were to activate the culmination of their research experiment (which could have been in development during the preceding weeks or months, or started during the designated week), allowing it to be affected in some way by the seed planted by the emissary.

It transpired that, due to professional commitments, the members of the Oxford/Chichester/London molecule, were unable to co-ordinate their schedules so that they could meet during the designated week. It was decided that, instead, each member of the molecule would undertake a research experiment, or several such experiments, during the course of that week, designating a fixed duration, and period of time and day during which the experiment would take place.

Directions for the preliminary Society of Molecules Week activities were sent by email to all members of the molecule prior to the 1<sup>st</sup> May. These directions included:

- Select one of more parts of the directions for the urban walk from the Text score. (Section 3.1.1)
- Activate them wherever you are at a time designated by you, moving very slowly
- Keep in mind the landscape and texture that emerged from the recording of the telematic performance sent by Jaime de Val from his molecule as a 'seed'
- Interrupt the score with an action of your choice (you can use travelling, or movement/s of any body part.)

An individual participant's activities might have constituted between 1 and 7 acts of varying durations, taking place on different days at designated times during the week. Participants were asked to record the time, duration and date of their activity.

This structure, devised from necessity, was entirely appropriate to our molecule, as its central feature was its distributed character. For this experiment the strategy for recording the distribution of the molecule's activities focussed on temporal rather than spatial characteristics. The intention was that these activities were to be charted as individual strands of activity on a collective graphic score that recorded the time of all the activities. From this a spatio-temporal mapping of the interweaving lines of activity would emerge from this recording device, allowing us to build up a collective score of our activity during this week<sup>24</sup>.

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<sup>24</sup> This strategy constituted a modification of a music exercise I undertook many years ago during my initial training as a teacher of dance at the Art of Movement Studio (later Laban, London). The exercise was based on scoring devices derived from the work of composer John Cage, whose primary focus for many years was on the generation of aleatoric scores. This particular exercise entailed each member of the group creating a graphic score of sonic features they noticed in their environment (e.g. the rustling of clothing as someone shifted position, the sound of a plane going overhead, the bang of a door) within a fixed period of time. It was designed to fine tune the group's awareness of the sonic environment and to show that interesting musical products could be derived from simply combining individual scores generated by ambient sound into a collective score.

Thus, for this week of experiments we devised a temporal distribution of activities, undertaken during the *Society of Molecules* week. The intention was that the records/documentations would be integrated into a culminative research experiment that would take place on our delayed *Diagramming Movement Between ...* Research Day on the 23<sup>rd</sup> May. This plan was not realised in precisely the way envisaged, as many participants did not record the time and duration of the activities that were distributed across the designated Society of Molecules week. Those that were recorded were collated into a composite verbal score.

It became apparent that setting tight timings in this way was difficult to sustain. Even though times and durations for activities had been planned by some participants, deviations in those timings took place. Activities were often not carried out at self-designated times, but were fitted into time slots which could be accommodated within the very active life patterns of the participants, or alternative activities generated if a proposed act did not take place. Nevertheless, these deviations from a strict temporal plan were in keeping with the project as a whole, inasmuch as they followed the compositional structure of the open-ended, fluid networks (of behaviours, events, activities) proposed as a characteristic of not only human behaviour, but also the movement of thought in Deleuze's and Guattari's works. This understanding of the movement of thought and the interplay between and redirection of human activities (including thinking) by virtue of moments of interconnection and/or intervention is embodied in the ideas underpinning the Society of Molecules project as a whole. As will be seen below, these notions were embodied in the projects undertaken by members of our molecules during the *Society of Molecules* week.

### 6.1 Individual researchers' responses to the score

I used de Val's film 'seed' (the filmed representation of slowly moving body in extreme close-up) topographically as a starting point for a walk I took during the Society of Molecules week. It became a guide to perception, the rises and falls of de Val's body contours becoming analogous to the contours of the environment. I specifically paid attention to the changes in texture in my musculature, and the kind of attention that I needed to pay physiologically, as I walked over ground that rose and fell in curves in the woods and glades. Other members of the three molecules accommodated Jaime's seed into their thinking in different ways during their experiments.

Because **Clark** was working in Berlin during the *Society of Molecules* week, the Society of Molecules Week experimentations, rather than being collective, were distributed still further, in space if not in time. Clark used the instructions outlined above in her activities. At the same time she pursued her personal theme of 'meandering', whether a meandering in the mind in a familiar walk, or a spatio-temporal meandering in the sense of the activity. She also drew on **de Val's** seed, the telematic video performance. Clark undertook improvisations which had a starting point, but were not 'pre-scribed', with the instruction to herself that she was to be involved in them then and there for as long as they lasted. In total Clark undertook 5 events during the course of the week, which she had intended to execute in a regular morning slot. In common with other members of the molecules, due to a variety of circumstances this did not happen, the time of

execution taking place throughout the day.

**Stones** undertook three sound walks on consecutive days at different times (4pm, 2pm, 3pm respectively), using the score of the urban circular walk in its original context. He drew minimally on the instructions given, but did not follow them all. Although he watched de Val's seed several times, he did not consciously draw in this in his walks. Stones recorded each walk using a different medium (text, sound recording and photographs), applying simple 'limiting' strategies to the means of recording the experiences (see Section 6.2).

I [**Rubidge**] had intended to impose the verbal score of the circular walk onto a rural environment, using a stills camera to record the textures of the ground I was walking over.<sup>25</sup> In the event, I undertook one such walk on the 1<sup>st</sup> May. This was tracked using a GPS device (Fig. 6). The device recorded the coordinates of the environment being walked through, its shifting height above sea level, the speed of locomotion and the air temperature being the most significant. However, central to this exercise was not the data recorded on the GPS but the affective dimension of the experience generated by the fact that my perceptions and mode of attention were deliberately coloured by my transposition of certain features of de Val's performance into my pedestrian activity (e.g. the conception of the rising, falling contours of the body being analogous to the rise and fall of the land). This became part of my guide to my sense of the landscape as I experienced it, was the focus of my mode of perceptual attention, and guided the photographic documentation of this event. (See Section 6.2)

**Wilford** devised two collaborative task-based activities in which two or more participants from a molecule were instructed to treat everything as 'code', and to send and receive co-ordinates of their position by text, interpreted the coordinates in a correlation to text in a newspaper. The task started without a system or rules, these were created as the activity progressed. Further activities that involved researching other activities that had taken place during that day, enacting any de-territorialisations that the participant wanted to take place. The second task using similar strategies, set the player off in new directions. The coordinates are translated in a map, the mind travels this route, the question is asked 'What remains?'. This generates an affective cartography, in this instance permeated with political connotations. (See Appendix. 4)

Seen from the perspective of the Oxford/Chichester/London molecule as a whole, these individual modes of enunciation were implicitly interwoven throughout the week, and later in the month their traces, conceptual and otherwise, were interwoven during the full day of experimental research undertaken at the Siobhan Davies Studios. During the latter respect was always maintained for the enunciative projects of the other participants. This day constituted the enactment of the relational soup developed during the designated Society of Molecules week.

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<sup>25</sup> In the event, I mislaid the paper record of the score but at the designated time asked the companion with whom I was walking to give me instructions for changing direction, stopping and starting walking for a given period of time. Some of the directions were given to avoid collision with a material obstacles such as trees, or logs, others arbitrarily chosen.

## 6.2 Documentation and the Development of Research Activity

In contrast to the projects undertaken by other molecules in the global project, our molecules' collective activity remained separated in time and space. Our experiences were therefore not shared. For this reason the research experiments had to be documented in some way in order to be shared on the *Society of Molecules* day. Our activities were consequently also directed towards developing means of documenting our experiences in such a way that we could share both the objective and affective aspects of the experimentations.

### 6.2.1 Clark

Clark's experiments incorporated documentation not merely as a strategy for recording the experience, but as the content of the event. On the 3<sup>rd</sup> May she commenced her tasks in London using a *English Radio News bulletin* and '*skin of the globe*' as starting point. By the 4<sup>th</sup> May she had travelled to Berlin. On that day she undertook a task which involved an 'in-camera edit' improvisation of events taking place in a period of time. She filmed the activity taking place in front of a camera filming from the window of her room, editing on the fly, using *surface water* and *German radio news* as the starting point for the task. On the 5<sup>th</sup> the starting point for this improvised 'in-camera edit' was *Russian news* and *rain*. On the 6<sup>th</sup> and 8<sup>th</sup> May Clark embarked on a different kind of task. She undertook walks in the city. On the 6<sup>th</sup> the starting point was '*grains of walls*'. She followed the score of the London walk, starting from her room in the streets of Berlin, paying attention to walls. (Focusing on one feature of the environment being walked through borrowed from strategies developed during preliminary research experiments undertaken by the London molecule.) On the 8<sup>th</sup> Clark undertook what she called a *mauer meander*, following the hatching that represented the path of the Berlin Wall that was superimposed on a Berlin street map but also the text score. (This resonates with the transposition of the circular path onto the London A-Z, but additionally embodies explicit political resonances.) Clark noted that there were not always visual references to the route of the wall in the city environment itself. In some places a stranger would not have known that they were crossing the dividing line it had formed between East and West Berlin. As a result of this observation her walk along the route of the Berlin Wall became a detective story which entailed searching for visual clues of where the Wall had been, whilst simultaneously following the hatching printed on the streetmap.

Clark recorded impressions of these walks using a video camera. In the case of the walk along the route of the Berlin Wall Clark noted that "the video [documentation] became an improvised phenomenological journal, attempting to record these traces of clues as I was in the process of trying to make sense of them/follow a thread....". In addition she created a simple text, recording thoughts that came to her as she walked, (Fig. 6).

**Gill Clark: Mauer Meander : Berlin 8/5/09**

Shading on the map  
Trust the hatching  
What clues might be make themselves seen?  
A detective walk  
Waste ground to the right, big houses to the left  
A road interrupted by bollards for no reason  
Another metal fence and waste ground to the right  
A quiet residential neighbourhood  
Then a two brick-wide trail on the road  
(What drew that to my attention?)  
Crossing the road and turning a corner  
Of its own  
leading the way  
and fallen stones strewn like greek ruins...  
blocks of flats to left, open green to the right  
arriving where I had been a year before  
then - sited biennale artwork on waste ground  
now - a pastiche building development  
fellini.com !  
keep following the two-brick trail  
diving diagonally under the kerb, swerving back out into a neat parallel flow  
and the slow change  
what had been quiet, fragmented,  
residential, lived-in  
became gradually commercial, noisy,  
newly-built  
incoherent  
then confirmation  
a plaque on the 2-brick road with tourists  
Berlin Mauer 1989  
More crowded now and buses and languages  
Trendy coffee shops  
And then whooompf  
Check Point Charlie arrived with a shock  
A maelstrom of languages, cameras, coaches, signs  
US and France  
Two guards obligingly posing with tourists  
How do they brief them for that?  
International collaboration?  
Stiff upper lip?  
A cellist playing Bach  
And again

*Fig. 6*  
*Mauer Meander: Berlin May 8th*

This is a borrowing of the affective documentation strategies developed during the London-molecule walking experiments. The video recordings that documented moments of the walk were edited into a short video document of these impressions gathered during the walks. (Appendix 4)

### 6.2.2 Rubidge

I chose to focus primarily on documenting the *affective dimensions* of the activity. My interpretation of the features of de Val's performance that were relevant to this exercise affected the mode of attention I applied to the walk, and thus the manner in which it was photographed. This continued the strategy developed for the London experiments, as close-ups of the ground being walked through and over were a central feature of the photographic documentation, always (drawing on the camera movement in de Val's seed) with an awareness of the rise and fall of the ground beneath me. However, in part because of the pleasure of the visual experience of the combination of the blue haze on the floor of the woods, interspersed with the luminous green of spring leaves that constitute part of the luminosity of the visual experience of an English bluebell wood at the height of the bluebell season, I occasionally slipped into a more conventional observational, rather than sensuous, mode of perception. However, I subverted my perceptual frames by taking photographs in which I directed the lens of the camera towards the ground whilst my eyes were directed ahead and, at randomly chosen moments, taking close-up photographs of the ground as I passed over it.<sup>26</sup> Here my own perception was focused outwards, but simultaneously the sources of my physiological environment (affect) were 'recorded' without prior thought as to what the image might communicate. This procedure was also reversed (taking 'unseen' pictures of the environment ahead, whilst my eyes were focused on the ground).

The features observed and experienced through visual perception and the features recorded by the camera at a given moment were therefore quite different in kind. One was a view of a landscape unseen by the photographer. The other was a close-up view of the surfaces being walked over, sensed but not seen. As such the first was a view of a potential world beyond the 'here and now', an image of paths to a future, the second an experience of the 'here-now', an image of the present moment. This strategy of taking photographs of that which was not seen, served as a disruption of the habitual understanding of the role of documentation, and later (when viewed) served as an intervention in the remembered perception of what was being experienced as the photographs were taken. As such a layering of modes of attention was taking place both in the activity and the documentation strategies (Fig. 7).

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<sup>26</sup> This is in contrast to Stones' strategy, which entailed designating specific time spans at which to take photographs documenting the experience.



*Fig. 7*  
*Perceptual frames employed whilst walking in Ashridge Woods*

The layering of the photographic documentation (Fig. 7) constituted an attempt to generate an affective record of the senses and sensed implications of this walking experiment undertaken in the woods on a sunny day in late Spring. To these were added a more distanced documentation of the walk, represented by a visualisation of the GPS data (Fig.8)<sup>27</sup>.



*Fig. 8*  
*Walking in Ashridge Woods: 2<sup>nd</sup> May 200*

In the latter, the deviations from the original (urban) pathway were less than expected, as they resulted in a circular pathway remarkably similar to the original visual score. (Section 3.1.1)

I had also allocated two more time periods during the *Society of Molecules* week to undertake further research experiments. However, professional responsibilities intervened, and the details of the activities had to be redesignated in order to fulfil the goal underlying the 'score'. The planned activities (walks) were therefore changed to something more sedentary which could be fitted into the occasional brief moments of

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<sup>27</sup> This was used with a view to overlaying the mappings of the circular walk undertaken in the urban and rural domains.

repose that occurred during the *Society of Molecules* week. I gave myself the task of translating the instructions in the original verbal score of the circular walk (many of which entailed specifying directions of a turn, and thus a potential trajectory) into Chinese characters, the latter were written in Simplified Chinese characters, distributed over the page and re-arranged in such a way that the linear progression of the score was disrupted. I then edited the resulting semi-graphic representations of the actions embodied in the score using different strategies (e.g. rotating of the placement of the characters on the pages, extending the ‘tails’ of certain strokes in the characters, and so on).

At this stage the calligraphic image in itself constituted the output from two of my *Society of Molecules* week activities. It proved to be a less than successful means of interpreting the task we had set ourselves, in part due to the inadequately executed calligraphy. Nevertheless, the concept which led to their production has potential for projects attempting to develop a number of visualisations of affective cartographies such as those explored in this project. Although the calligraphic images were brought to the table later in the month during the *Society of Molecules* day, they were not used explicitly on that day. However, along with other offerings from members of the group they became part of the matrix of the territory we generated on the *Society of Molecules* Day.

### 6.2.3 Stones

Stones undertook three walks on consecutive days, each of which took approximately 40 minutes, applying a rigorous system to the documentation of each walk<sup>28</sup>. Stones undertook each circular walk in a clockwise direction. He recorded each walk in a different medium, Walk 1 in text form, Walk 2 as a sound recording, Walk 3 as a photographic record. In each mode of recording the experience he used a simple limiting strategy to compose the record. His ‘limiting’ strategy for the ‘text walk’ (5<sup>th</sup> May, 4pm) was the instruction to note at every 10 paces any text that could be seen in his field of vision. This text was to be noted and its recording limited to three words. (Fig. 9)

His limiting strategy for the visual walk (7<sup>th</sup> May, 3pm) was to take a photograph at every 100 paces. The photograph was not to be ‘framed’, and the camera was to be pointed at the ground. An example of the results of using this strategy can be seen in Fig. 10<sup>29</sup>.

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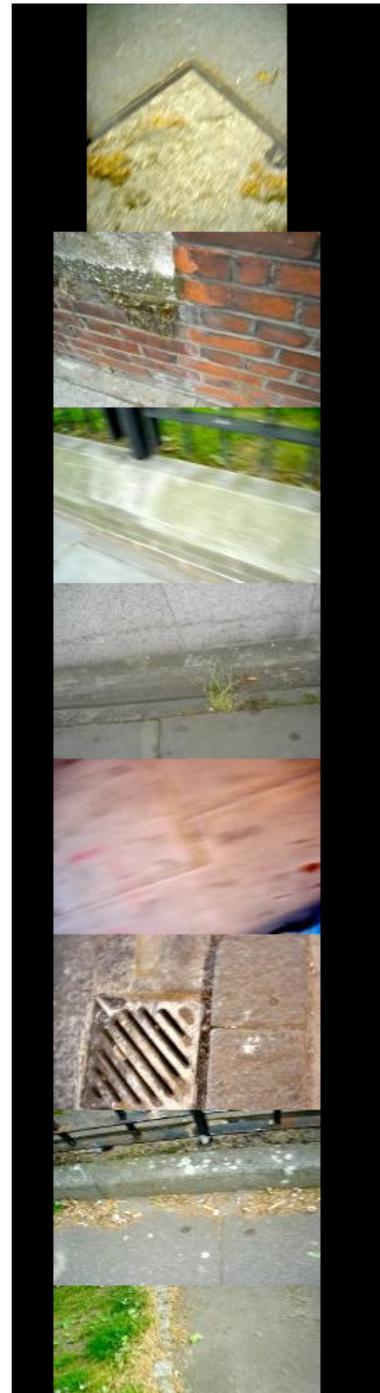
<sup>28</sup> A full record of the documentation can be accessed on [http://www.theartofwalking.org/Alan\\_Stones\\_LondonSocMolWeek09/Walk\\_Route.html](http://www.theartofwalking.org/Alan_Stones_LondonSocMolWeek09/Walk_Route.html)

<sup>29</sup> A full version of the photographic documentation can be accessed on [http://www.theartofwalking.org/Alan\\_Stones\\_LondonSocMolWeek09/Walk\\_3\\_-\\_Photos\\_1.html](http://www.theartofwalking.org/Alan_Stones_LondonSocMolWeek09/Walk_3_-_Photos_1.html)

Soc Mol Walk – Text  
Start 4pm 05.05.09

Parking reserved  
Washing Machine Repair  
Clinical Waste Only  
Vickham St  
London Borough  
Tyers St  
Private  
Danger  
Mon-Fri  
net  
BT  
Worgan Street  
Cabo  
SECOM  
Regent Security  
Staff Car Park  
North Lambeth  
Vauxhall Gardens  
CCTV  
Randall Row  
Fire Exit  
Notice  
14  
Spacia  
SLS  
guidelines  
Pay Here  
Arch Units  
Salamanca St  
A1 A2 B1  
G  
Please Place All  
24 Hr  
Car Crime  
1984  
Ludlow  
FW10  
pedestrians  
King George VI  
1937  
2  
LFB  
Mon-Sat  
SE

*Fig. 9*  
Stones' Text walk (Walk 1)



*Fig. 10*  
Sample of sequence of photographs

Stones' 'sound walk' (6<sup>th</sup> May, 3pm) was recorded using a binaural microphone. The ambient sound was recorded continuously, but also saved as one minute samples. The full recording and each 1-minute sample of the sound recording taken during the course of this walk can be accessed on the URL [http://www.theartofwalking.org/Alan\\_Stones\\_LondonSocMolWeek09/Walk\\_2\\_sound\\_recording.html](http://www.theartofwalking.org/Alan_Stones_LondonSocMolWeek09/Walk_2_sound_recording.html)

This material was intended for use during the *Diagramming Movement Research Day* at the Siobhan Davies Studios, although not used as Stones was unexpectedly unable to participate in the day.

#### 6.2.4 Wilford

Wilford undertook two research experiments on May 6<sup>th</sup>, which he entitled *Unmasked Revolutions* and *Re-ordinates*. In the first he gave the instruction to collaborate with others in molecular organisation using telecommunication, to hazard a brief guess, treat everything as code, receive numerical and directional co-ordinates by text, interpret the coordinates in correlation to text in the morning paper, using no system or rules, but creating a regime of rules through which the message might be decodified, to return the re-ordinates in the resulting text., to find out what else is recorded to have happened on this day, enact the deterritorialisations in the space-time operations of the geo-political space. The second experiment, entailed a similar procedure of receiving co-ordinates and subsequently new directions, decoding the messages, returning re-ordinates, translating the coordinates into a map in relation to a familiar locale and allowing the mind to travel this route., asking What remains?, and finally to aNTiDaNCe around this site (see Appendix 4). These strategies were reiterated during the *Society of Molecules Day*, with Wilford in Chichester, sending coordinates and the code 'translations' to the participants at the Siobhan Davies Studios.

#### 6.2.5 Gerlach and Jellis

Gerlach and Jellis undertook their hitchhiking experiment during the latter part of the *Society of Molecules* week. The experiment hoped to trace and animate lines of movement and affect. These traces, they hoped, might point towards, or be generative of, micro-political actions of what Bottoms and Goulish (2007) call 'small acts of repair'. Gerlach and Jellis saw themselves as enacting 'a *dérive* of sorts' (Gerlach and Jellis, 2009). In doing so they 'reclaimed hitchhiking as a technology of experimentation, a geographical research experiment' (ibid.) where the only constraint was that they would accompany those who stopped their cars to pick them up, wherever it might lead them. Their point of departure was Oxford but their mobile hosts took them to Southampton, Portsmouth and Plymouth, before meandering back via a desolate petrol station on the A38 and Chievely service station. C On the way they entertained the idea of an (aborted) trip across the channel as it had been suggested to them by one of their drivers but a further enabling constraint was to avoid paying (Gerlach and Jellis, 2009; Appendix 2)

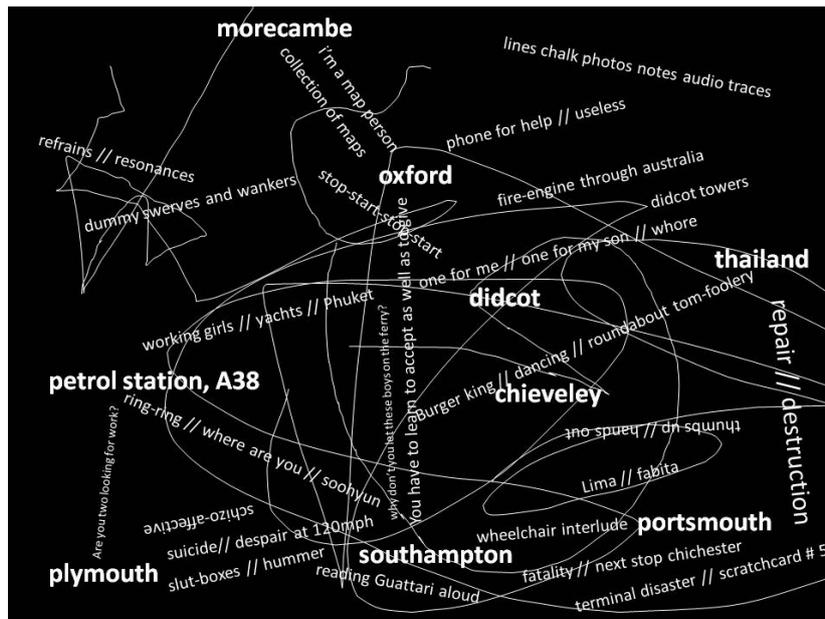


Fig. 11  
 Graphic Record of both the quantitative and qualitative elements of Gerlach and Jellis's Hitch // Hiking event

Gerlach and Jellis offer a different way of generating encounters, of engaging with the people they met randomly, and broadening the methods available to geographers. In doing so they attempted a diagramming of their affective journeys cultivated through conversations, ponderings and unexpected openings (Fig. 11), and visual documentation of space-times in the journeying (Fig. 12) which serve both as refrains and as alternative presentations of the materials generated.

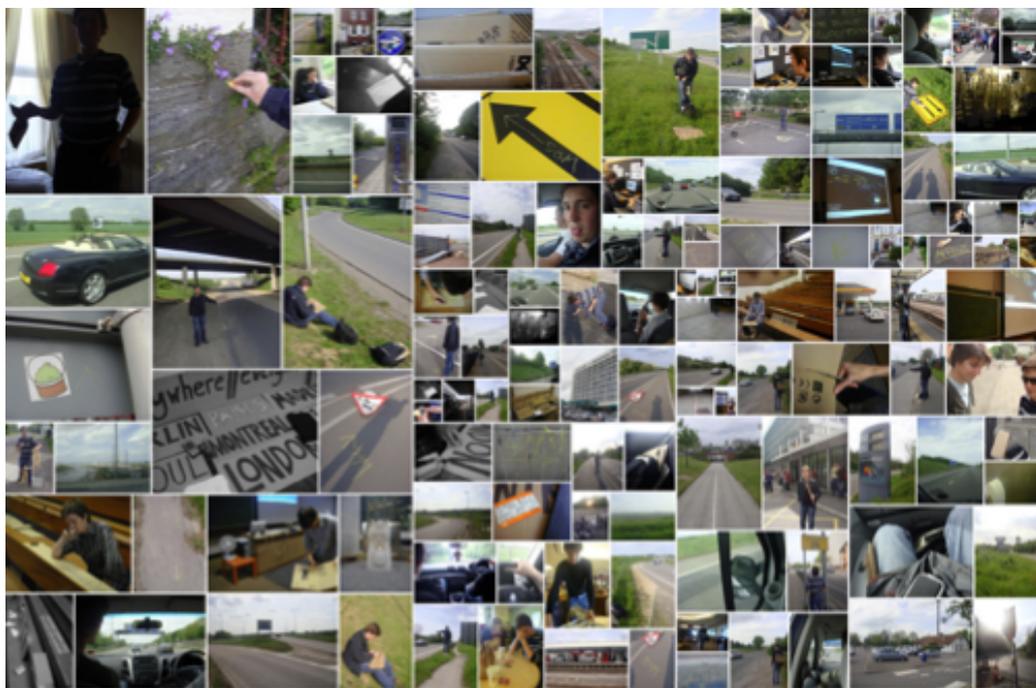


Fig. 12  
 Photographic collage of Hitch // Hiking event (Gerlach and Jellis)

Through the series of encounters co-produced during the hitchhiking weekend by Gerlach, Jellis and their succession of mobile hosts, these two researchers distributed our already distributed molecule still further.

Their strategy was to provide addressed and stamped postcards with tentative instructions to draw a map, to draw some lines, to write a journey. This problematised the duration of the event and provided further materials (Fig. 13).

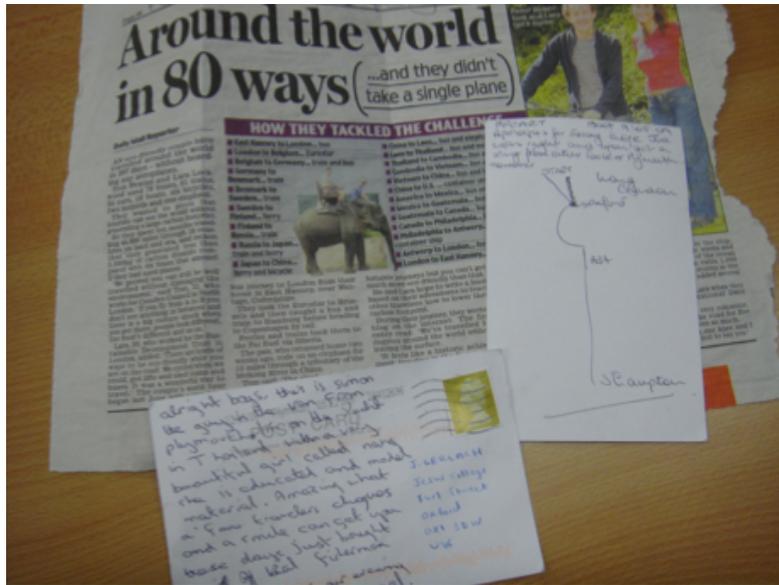


Fig. 13  
Postcard sent to Gerlach and Jellis from a mobile host

#### 6.2.6 McCormack

During the *Society of Molecules* week **McCormack** continued to generate tracings of his repetitive pathways in his locality. He did not follow the instructions for the activities, nor explicitly determine the time at which they were to be undertaken. (More pragmatic concerns, such as encouraging Fiachra to sleep were his guidelines for the week were his guide with respect to timing.). The following GPS data resulted.

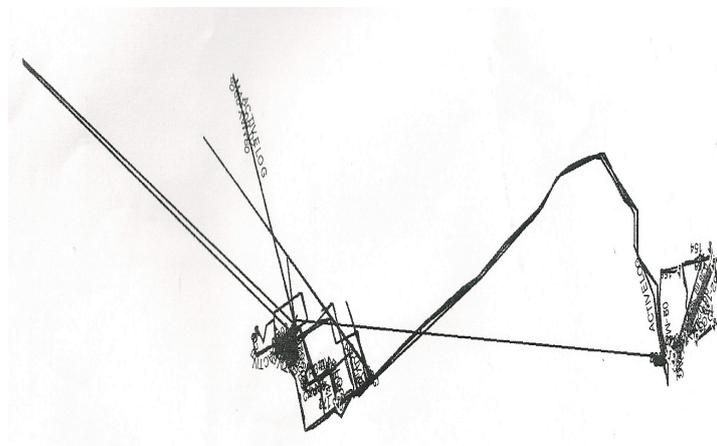


Fig. 14a  
McCormack's pathways

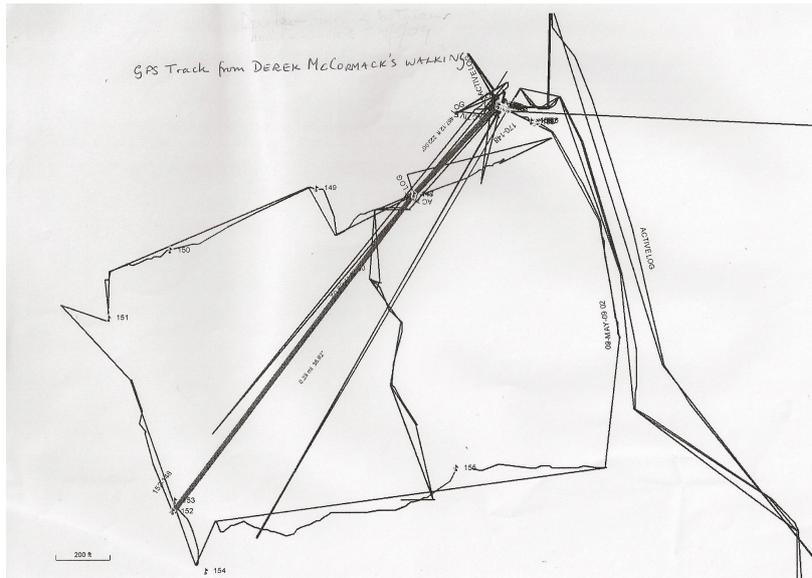


Fig. 14b  
McCormack's pathways



Fig. 14c  
McCormack's pathways

### 6.3 Conclusion

During the *Society of Molecules* week several cartographies of affect, and scores of everyday lives were traced by various members of the *Diagramming Movement Between...* molecule. These were not only experiments in their own right, but were also intended to be the materials from which we would evolve our experimental research strategies on the forthcoming *Society of Molecules* Day. The preliminary research was concerned with developing strategies through which the theme of *Diagramming movement between cartography and choreography* could be addressed from the different disciplinary perspectives of geography, dance, experimental theatre, and sound. Whilst individual researchers and sub-molecules were all operating independently during the preliminary research, following their own creative research

inclinations and implicit agendas, the researchers were all aware that the outcomes of the research, both creative and conceptual, would be woven into a collective research activity during the *Society of Molecules* day. Thus, the strategies, the ideas emerging from them, and the documentation that resulted became the grist to the mill of both discussion and research activity that took place on the *Society of Molecules* day on May 23<sup>rd</sup> 2009.

## **7.0 Reflection on the structuring strategies of the Society of Molecules week.**

The theoretical frames which permeated the activities undertaken during the *Society of Molecules* week can easily be detected. Seen together, the individual research activities, which were solely the choice of the researchers concerned, constituted 'a complex mixture of preplanned spatiality and happenstance positionings' (Massey, 2007, p.113). They implicitly generated an 'ensemble full of meaning and presence.' (Lefebvre (2004 [1992], p23) that were available to be brought to bear on the research experiments on the *Society of Molecules* Day.

Through their research activities every individual researcher conveyed his/her 'own system of modelling subjectivity, creating a certain cartography composed of cognitive references' (ibid. p.11). The underlying aim in allowing all these activities to follow their own line of thought was to provide a situation in which the descriptions (documentations) of the individual activities contained 'a distributive power and performative force when [the] ensemble of stories is brought together.' (de Certeau, 1984, p.123), thus allowing the new spaces in which they might be activated to become polyvalent,

A dynamic space: a complex network of differentiations, a combinative system of spaces...a manifold that has neither author nor spectator, [and is] shaped out of fragments of trajectories and alterations of spaces." (ibid. p.93)

The variety of activities, and the variety of scales of distances travelled, coupled with the modes of attention applied to the travellings, thus generated the potential for a complex spatio-temporal system, replete with affect. However, as has been seen (Section 7), the attempt to fix the times for activities to take place during the *Society of Molecules* week proved to be subject to deviations. This led to the production of a much 'thinner' record of the network of activities than had been hoped. As noted earlier, participants deviated from their intended time of action, and from the nature of the action themselves. Further, some had created records of their behaviour which were not brought to the table during the *Society of Molecules* Day. For example, Stones generated several audio files recorded during walks in the *Society of Molecules* week, Wilford contributed co-ordinates on the *Society of Molecules* day which did not find their way into the experimentation. However, the deviations from a strict temporal plan, although they proved not to be the most appropriate way to resolve the scheduling issues faced by our molecule during the designated *Society of Molecules* research week, were in keeping with the principles underlying the project as a whole.

On reflection, a more open-ended structure might have been more productive to achieve the goal of creating a complex temporal network of the activities of our molecule, for example the instructions could have read:

*Deliberately undertake between one and seven activities of varying durations between 1<sup>st</sup> & 7<sup>th</sup> May 2009, recording these in some way (visual, verbal, aural). Create a retrospective score giving a very brief description of the activity and charting the days, times of commencement and durations of each activity as accurately as possible. Send the resulting score to the collator of the collective score.*

Approached in this way, this device could be a potentially valuable strategy for coordinating multi-participant, open-ended research events in the future, and for generating a composite score that traces the complex

spatio-temporal inter-weavings of research activities taking place over a particular time span.

This notwithstanding the distributed activities of the Society of Molecules week generated an implicit, 'virtual', web of traces that were consciously taken by some researchers as a matrix into which their own activities were entwined. This matrix comprised a multiplicity of voices and narratives, of temporalities, and perspectives, all of which formed a vast open-ended network of movement and thought. Conceptual traces of our readings of De Certeau, Lefebvre and Deleuze, permeated the sensibility with which the activities were approached, leaving traces of thought in the experiential activities, and affecting the manner in which they were activated and the textures of their individual traces. As geographer Doreen Massey (2007, p.50) suggests,

“ The trajectory of engagement [with the world], the sequence of repetition and differentiation, has effects. The direction from which you come in an argument influences its form.”

Similarly the conceptual direction (whether implicit or explicit) from which you approach an activity affects *its* form. This gives each activities undertaken during the *Society of Molecules* week their particular sensibility, their particular texture, and the value they hold as a contribution to the activities on the *Society of Molecules* day

## 8.0 Gatherings of the Oxford/Chichester/London Molecules

There were two periods during the period of the *Society of Molecules* research experiments (January to May 2009) in which the participants from the three molecules that formed our distributed molecule convened. One preceded the *Society of Molecules* week (see above) and one succeeded it. These two days when members of the three molecules came together were set up so as to provide an opportunity for all members of the molecule to give voice to ideas that had been developing through their individual activities, and (as important) to generate a physical connection between the members of the distributed molecule. They also served as an opportunity to collate our activities, ideas, and reflections on the themes of our research experiments, which themselves would become part of the movement of thought across the three satellite molecules. The first gathering was a week at the beginning of April 2009, three months after the project started, the second the 23<sup>rd</sup> May, 2009, which constituted the molecule's main research experiment.

### 8.1 Gathering #1. *Scatterwalk: London April 5<sup>th</sup> 2009 (Pre-Diagramming Movement Between...Research Day)*

The various members of the molecule came together during the first week of April to attend an event entitled *Scatterwalk*, conducted by artist Simon Whitehead, for whom walking constitutes his artistic practice. (Whitehead 2006). This event was one of several planned by *Independent Dance* (which is based at the Siobhan Davies Studios, in the Elephant and Castle, London) between 30<sup>th</sup> March and 6<sup>th</sup> April. The focus of that week was on walking as an artistic practice. *Scatterwalk* started at a point only yards from the perimeter of the London circular walk. During *Scatterwalk*, the participants made seedballs, and distributed them along a route mapped out by Whitehead between the Siobhan Davies Studios and the Victoria Miro Gallery in Islington, a distance of around three and a half miles. These two institutions were holding an artistic exchange at that time, which in part entailed the Siobhan Davies Studios mounting a large-scale art installation (by Conrad Shawcross) in the main dance studio for a period of time, and the Victoria Miro Gallery mounting a durational performance event choreographed by Siobhan Davies. The latter served as the culmination of one of the *Scatterwalks*. Participants from all three molecules convened in London to participate in a *Scatterwalk*, including Wilford in his white rabbit costume.

*Scatterwalk*, like *Society of Molecules*, featured distribution as a theme – the distribution and exchange of institutional focuses, of actual and virtual seeds, the choreographing of the act of 'dancing' (the everyday act of walking, in the tradition of postmodern dance, becoming the act of dancing between places). The walks planned for this week, which included a series of urban walks led by scientists such as botanists and geologists, were set up by Gill Clark in her role of as a primary member of *Independent Dance*. I attended three of them and undertook the *Scatterwalk* twice, continuing the theme of repetition and applying different modes of attention of the same walk that I had applied in the preliminary experiments. I recorded these in the form of words. Photographic and GPS records were made of both *Scatterwalks* by different members of our molecule.



## 8.2 Gathering #2: *Diagramming Movement Between...Research Day: May 23rd (post Society of Molecules week activities)*

The *Diagramming Movement Between...Research Day* at the Siobhan Davies Studios was attended by representatives from each of the 3 molecules, Derek McCormack, Thomas Jellis and Joe Gerlach, Gill Clark and myself. Andrew Wilford engaged from a distance, sending us co-ordinates of his activities in Chichester throughout the day based on his *Society of Molecules* week activity (Section 6.2.4). Other members of the molecules were unable to attend for various reasons. Discussion had, however, taken place with those participants prior to the event, which allowed their ideas to have an impact on the development of the day.

The quotation below provided the initial conceptual-empirical constraint for concocting a “molecular soup” from the activities undertaken during the *Society of Molecules* week by the participants of the Chichester, London, and Oxford molecules.

One might object that a walking tour, as an art of politics, is no more satisfactory than the museum as a monumental or commemorative art. But there is something that distinguishes cartography-art from a walking tour in an essential way: it is characteristic of this new sculpture to assume a position on external trajectories, but this position depends primarily on paths internal to the work itself; the external path is a creation that does not exist before the work. (Deleuze, 1998; 66)

The ingredients for this ‘relational soup’ included a series of mappings/movements:

- The deliberate reclaiming of hitch-hiking as a technique of relational movement (Joe Gerlach and Thomas Jellis).
- A series of walks along lines in Berlin using the textual score (Fig. 3) as a guide and incorporating a response to the seed sent by emissary Jaime del Val. These were articulated through three video fragments (Gill Clark)
- GPS traces of a walk in a rural environment, with photographic documentation, graphic representations of a written ‘score’ for an urban walk (Sarah Rubidge)
- A set of 10 co-ordinates for an ethico-aesthetic intervention sent from Chichester before 1pm (Andrew Wilford)
- GPS traces of child-parent trajectories in a local milieu (Derek McCormack).
- A sense of what the Olympic phi-fi molecule, who were the recipients of our ‘seed’, might have been doing during the *Society of Molecules* week.

On May 23rd these ingredients, and others emerging from our activities, were combined at the Siobhan Davies Dance Studios in London. The premise underlying our activity on that day was that, rather than searching for a point of origin between the choreographic and cartographic we were interested in “evaluating displacements between mapping and movement” (Deleuze, 1998: 63). Our aim in mixing our mappings/movements was therefore not to reduce them to a simple or single theme, rather it was to superimpose them in “such a way that each map finds itself modified in the following map” (Deleuze,

1998: 63). As has been seen (Section 7.0), theoretical resonances with this can be detected in the work of Massey's, Lefebvre's & de Certeau's works (Massey 2007), Lefebvre (2004[1992]) de Certeau (1984).

### 8.2.1 *Diagramming Movement Between...Research Day (AM): Sharing of Society of Molecules Week Research Activities*

The morning of the 23<sup>rd</sup> May was spent presenting our activities, and documentations of those activities to each other, explaining the rationale/s behind them and exploring some of the thoughts that seemed to resonate across our different responses to the *Society of Molecules* instructions.



Fig. 16  
*Discussion: Diagramming Movement Between...Research Day: Siobhan Davies Studio*

The modes of documentation selected by each member of the group gave some indication of their individual research focuses, and the textures of their thought. I presented photographic documentation (for an example see Fig. 7) that attempted to articulate the perceptual focus of attention during the event, that is to direct a viewer's attention to the feeling of a moment. Gerlach and Jellis offered collages of both words (Fig. 11) and images Fig. 12), a composite record of smaller events within their larger research event. McCormack presented his visualisations of GPS data (including Fig. 14a, Fig. 14b and Fig. 17), alongside several composite images of GPS data overlaid with quotations from Deleuze. The latter made explicit one the conceptual frameworks with which we had been working during the research process, and made explicit the affective dimensions of McCormack's research.

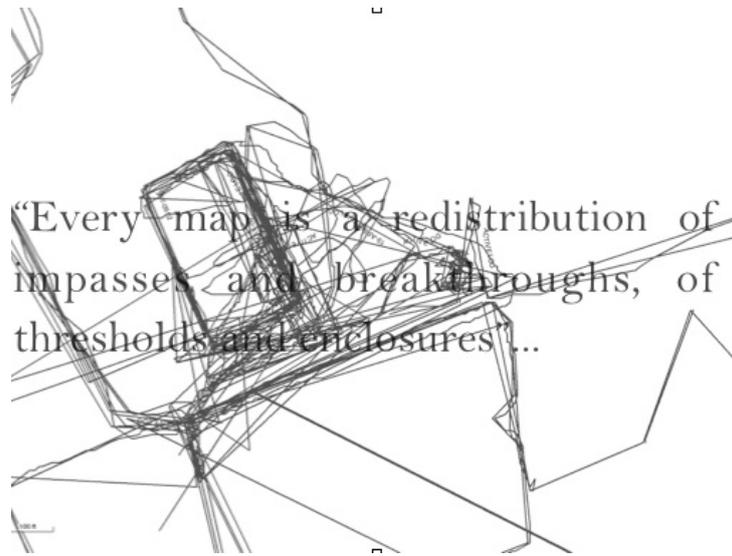


Fig. 17

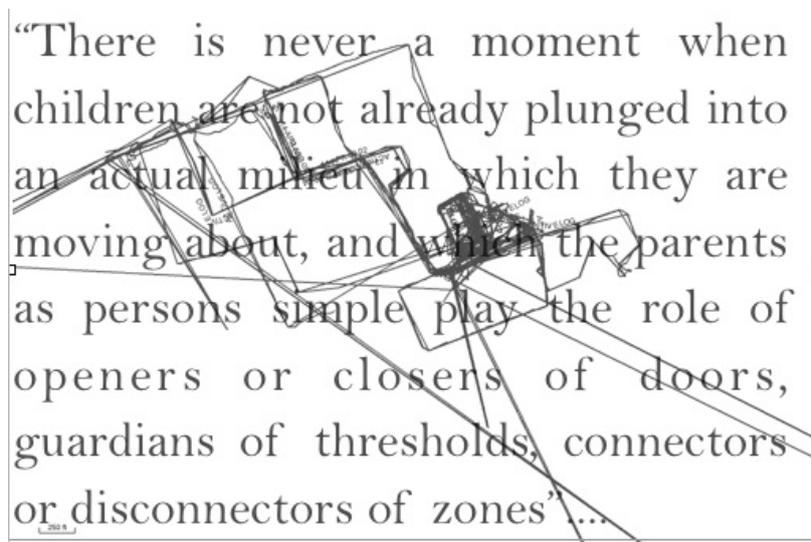


Fig. 18

Clark presented edited textual and video documentation of her walk in Berlin (Fig. 6 and Appendix 6), which was designed to give an impression of her earlier experimental research journeys during the *Diagramming Movement Between...Research Day*. Wilford re-iterated the experiments that he had undertaken during the *Society of Molecules* week. Unfortunately we did not have them to hand and thus were unable to incorporate to the texture of the event. He sent co-ordinates by SMS from a research walk he was undertaking in Chichester during the Research Day. He also sent texts transcoding the codes. These texts included phrases such as:

“If the way is unlikely then seeking deprivation plot”  
“Yes we are activists in a full world of fossils.”  
“Have received movement of a microarmy forces – the war in chi-chi-chi chester, but the emphasis on chic.”

Wilford's intention was that they were used as interventions in the day's activities. Unfortunately we were

unable to do so as result of the flux of the day. Unexpectedly Stones was not able to present on the Research Day, but had prepared sonic documentation of his research experiments (which constituted audiowalks around the urban circular route).

### **8.2.2 *Diagramming Movement Between...Research Day (PM): Diagramming Movement Between... Research Experiment***

In the afternoon, we embarked on an experimental research practice which involved activating in some way the ideas presented during the morning's discussion in the main studio space in the Siobhan Davies Studios (Fig. 18). At this stage we had no predetermined idea as to what that activity would be. However, during the process, of exploring our ideas as a leaderless collective we generated a lived cartographic diagram in the spirit of Deleuze.



*Fig. 18*  
*Main space: Siobhan Davies Studio*

#### **8.2.2.1 *Building on the Territory***

We operated processually, deliberately without a pre-conceived plan. This was thus not even a loosely structured experiment but an open-ended experiment which built from an unplanned starting point. Our initial point of orientation for this emergent 'experiment of thought' turned out to be a laminated map of the world. The placing of this in the middle of the empty space of the dance studio was the initiating action of the experiment, and implicitly set the minimal material condition from which further actions flowed. The ideas presented in the previous sessions constituted the conceptual and affective conditions that generated and coloured subsequent behaviours and ideas for action.

Around this simple artefact an improvised territory began to take shape as we each responded individually to the emerging environment, initial intentions deflected and reoriented as the result of someone else's action modified the environment in some way or another, creating a new set of relations and coordinates to consider. Thus each individual action took place within a dynamic, constantly changing, relational network

of behaviours, thoughts and artefacts. Locations (identified in the form of cardboard 'hitchhiking cards') materialised in their rough geographic relations, at different (real and imagined) compass points and imagined distances: Montreal, Berlin, Beijing, Oxford, Moscow, London, Sydney, Chichester, Ottawa, Morecambe, Tijuana, Melbourne, Uganda, Madrid, Toronto, Amsterdam, Weimar, New York, Hull, Naples, Boston, Tunisia, In-Between ... and others<sup>30</sup>, became implicit orientation points for thought and action (Fig. 19 overleaf).



Fig. 19  
*Early traces of the empirical 'experiment of thought'*

Lines and pathways began to appear in various forms. Amongst these tracings made from post-its, plant seeds visualized GPS data), sometimes running between possible destinations, sometimes veering off as tangents, sometimes going everywhere, sometimes going nowhere.

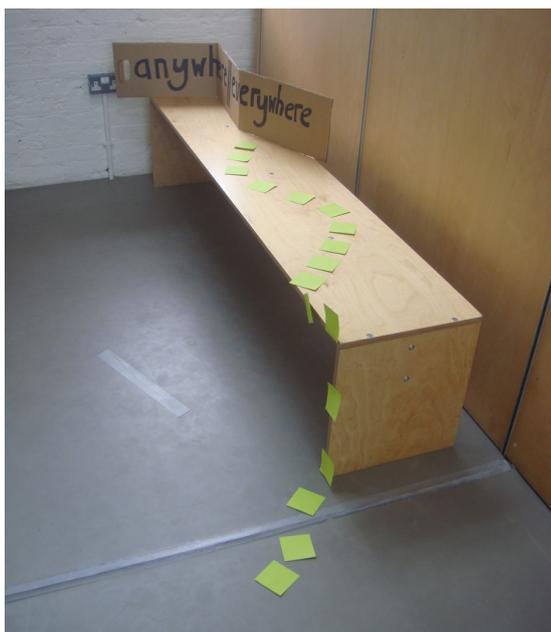


Fig. 20

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<sup>30</sup> All places were either associated with the global molecules that constituted the *Society of Molecules* or were places that held particular resonance for one or other of the participants in the research experiment.

*Pointing to anywhere, everywhere and nowhere*

Using what was ready to hand in the room we gradually began furnishing a territory (Cache, 1995),



*Fig. 21  
Evolving the territory*

producing differences in elevation, affording opportunities for minor inflections in our individual trajectories, and introducing into the cartographic environment conceptual interventions in the form of fragments of texts. Ideas, sounds, tracks and their traces were projected into the space in a variety of ways, giving the bare surfaces of the walls a conceptual and affective texture. This appeared on the bodies of the participants as they moved, producing fragments of sense. At the same time they shot streams of light through the inner arena of the studio.(Fig. 22)



*Fig. 22  
Projecting thought*

In the process of developing this shifting cartography of images, artefacts and individual and collective movement in Arakawa and Gins' terms we were generating landing-sites<sup>31</sup> (Arakawa and Gins, 2002), moments for repose and thought,

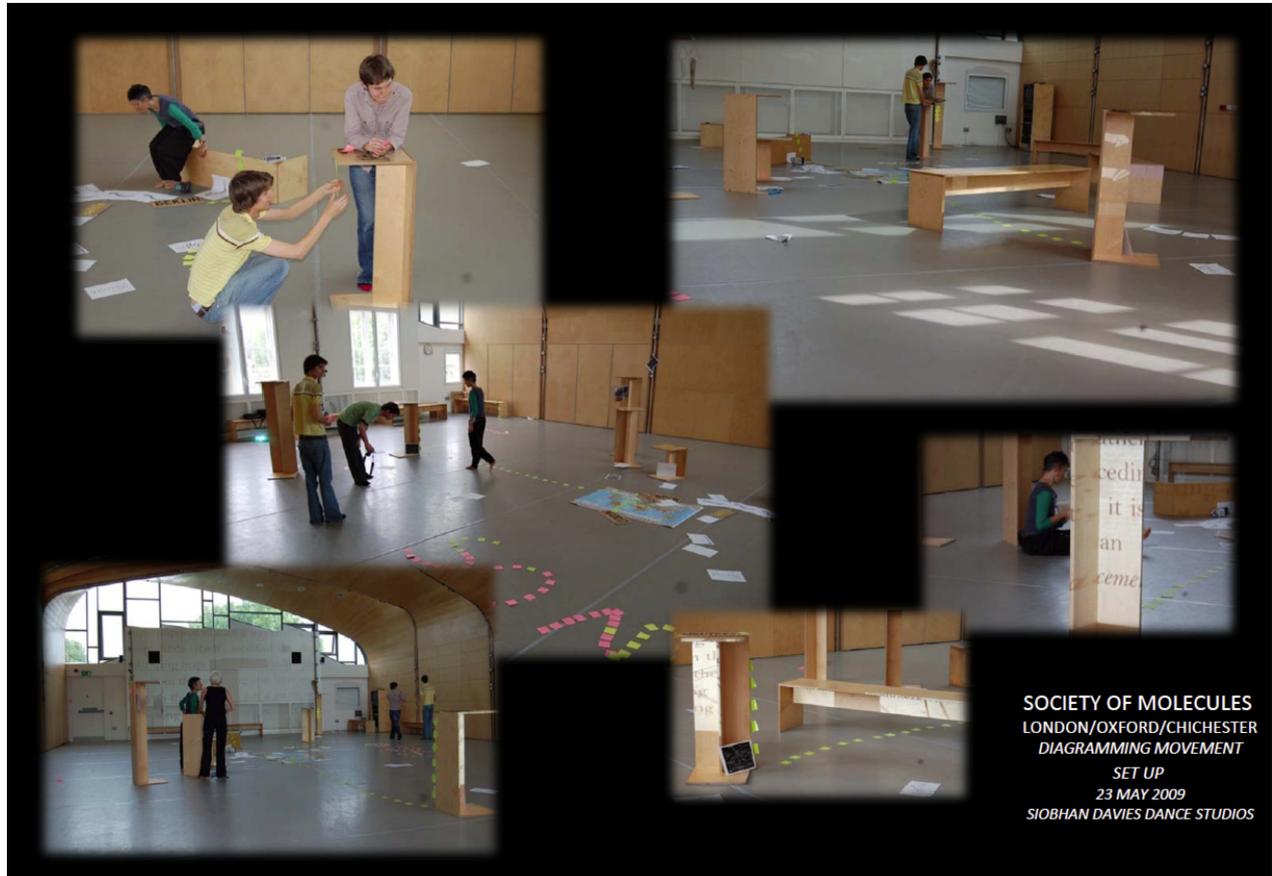


Fig. 23

and producing a cartographic/choreographic milieu (Fig. 23) “made up of qualities, substances, powers, and events” (Deleuze, 1998: 61). (Appendix 6: Video) The evolution of the environment echoed neurobiologist Evan Thompson’s observation that “our parents ... supply [us] with the developmental resources and help to guide our bodies on the path they tread in life, but that path does not lie predetermined within us ...*Rather the path is our footsteps, laid down in walks ...there is no clear separation between path and footsteps,*” (Thompson, 2008, p. 166). So too did our environment emerge from the unpremeditated actions, the intentions of which continually shifted and changed as the environment evolved around us to create new conditions and new situations to respond to.

Eventually the environment was collectively deemed to be sufficiently rich to serve as a place for further experimentation, an intuited moment signaled by a slowing down of activity amongst participants (Fig. 24).

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<sup>31</sup> The term ‘landing site’ refers the place at which one’s body interacts with the object/environment it perceives, through any of its senses, including the kinaesthetic. Arakawa and Gins propose three forms of landing site: *perceptual* landing sites, which are points or areas of focus, or designated areas of specified activity which provide our first hold on the environment; *imaging* landing sites, which accord a perceptual landing site more information than the former provides; *dimensionalising* landing sites, which register location and direction in relation to the body.



Fig. 24

### 8.2.22 Building a Cartographic Choreography

We then began to devise movement tasks that would take advantage of the possibilities afforded by an intervention of molecular motion into the forms and relations established by the material features, and which would generate a living cartography. The following quotation, which had been presented by McCormack in the morning session, seemed implicitly to be guiding our spontaneous decision making.

“Maps...are superimposed in such a way that each map finds itself modified by the following map; rather than finding its origin in the receding one: from one map to the next, it is not a matter of searching for an origin, but of evaluation *‘displacements’*. Every map is a redistribution of impasses and breakthroughs, of thresholds and enclosures which necessarily go from bottom to top” (Deleuze, 1998: 63)

One of the tasks was to move between two destinations as slowly as possible (see Video: Appendix 7). A second was to travel between one destination and another in exactly 3.25 secs without using a watch, then to repeat that action with a different destination and time designation. Another was to pick a designation and point ourselves in its direction, then to close our eyes and try to find our way to this destination. When these were overlaid (each participant performing the task in their own way, and applying their own constraints) a complex spatial network and rhythmic event evolved. Here we were implicitly exploring Lefebvre’s notion that

the polyphony of modes of subjectivisations ... corresponds to a multiplicity of ways of keeping time. Other rhythms are thus led to crystallize existential assemblages which they embody and singularise.(Lefebvre, 2004 [1992] p.15

This research activity brought forth a movement image that articulated ‘different ways of seeing and making

the world, different ways of being ... bringing to light modalities of being [which] invigorate and enrich each other.' (ibid. p.120).

During the course of the activities we could impose our own implicit instructions on our own activities, which we hoped would be recognized and activated by other participants. One of these (Gerlach and Jellis) was not to move until picked up and taken on a journey to somewhere by another participant. Without knowing that this was one of the rules of their individual games, when I found myself in the vicinity of one of these very still participants, I took Gerlach's arm and propelled him with me on my journey, 'dropping him off' at a randomly chosen spot, repeating the activity with Jellis when I next passed him by. Here we were creating temporary duets in the midst of the solo activity, creating a unison movement that marked itself out by its spatio-temporal repetition of motion and trajectory. Thus, as these individual activities were executed, often with an implicit choreographic eye, from the outside the fluid relations that obtained between artefacts and participants within the studio space shifted in such a way that a complex collective cartographic choreography emerged. This activity, which was entirely heterarchical in its structuring process, became our aesthetico-political activity. (Appendix 8)



*Fig. 25*  
*Society of Molecules activity*

The end-game of the experiment constituted the disassembling of the environment (Video Appendix 7) until only the map remained. (Appendix 8: Video). The end of the game itself was the moment at which the world map was rolled up.



*Fig. 26  
The end-game*

Eventually these movement events produced a composite activity that when written down formed the rules of a game.

Reflection on the activities undertaken during the day led to the realization that it was not only the tasks, but also the progression of the practical research experiment from the placing of the map that formed the rules of a game, much as Wilford's activities (Appendix 4) also constituted a game of a kind. Thus the Diagramming Movement game started with the processes in which we engaged to build the territory, continued with directions for activities, proceeded through the activation of task-based instructions, and ended with the disassembling of the environment (Appendices 7, 8 & 9: Video ). The instructions for the game, which we entitled "*A Carto-Choreo-Graphic ritoronello*" are found in Section 8.4.

### 8.3 A Carto-Choreo-graphic ritoronello

The instructions for the game (formulated in retrospect) included the following directions:

Devise a game following the directions below: -

#### **Equipment:**

- A map of the world, preferably laminated
- A set of blank destination signs,
- A set of blank instruction signs
- Pens and paper,
- Furniture, Artificial or natural

#### **Directions**

- Find a location ripe for re-animation.
- Place the map
- Distribute the blank destination signs and invite participants to write destinations, real or imagined on the signs. Ask them place the destinations.
- *invite participants to devise simple interactions for travelling between destinations*
  - For example:*
    - *Find out how long it can take to travel between two places.*
    - *Travel between A & B destination in exactly 3.,25 secs, but don't use a watch.*
    - *Pick a designation and point yourself in its direction. Close your eyes and then try to find your way to this destination*
    - *Pick up a traveller on your way to somewhere else.*
    - *Become a concept venturing from home on the thread of a tune*
    - *Write postcards documenting your trajectories*
- After a given period of time reconfigure the placement of the destination signs to generate a new arrangement.
- *Repeat or modify the instructions above*
  - or**
    - *Devise new instructions using a different principle of relational response.*
      - For example, generate supplementary cartographies of texture (intensive supplements such as new surfaces, visual or sonic articulations, artefacts) in the spaces between or even in the destinations signs*
    - or**
    - *Devise impossible destinations, speeds, or modes of travelling*
    - or**
    - *Replace designations with favourite quotations, micro-political activities, or simple techniques of thinking.*
- After a given period of time disassemble signs as remove the map.

These directions constitute a modest relation-specific diagram for facilitating “small acts of repair” (Bottoms and Ghoulish, 2007) in everyday space-times.

## 9.0 Reflections and Conclusions.

The primarily practice-based collaborative research project described above was multi-faceted, and complex in both concept and structure. It was deliberately designed to encourage a fluidity of thought that would facilitate a dialogue across disparate disciplines and enable underlying assumptions about companion disciplines to be undermined. For that reason the structure of the dialogue was deliberately kept open until the final day of the project to enable new ideas and perspectives to make themselves known. In this it followed the principles and strategies outlined by Guattari in *Chaosmosis*, and Deleuze and Guattari in *One Thousand Plateaus* (1987[1080]).

All participants were interested both in a philosophical framework that challenged classical philosophic thinking and the dialogic engagement of practice and theory. The geographers work within a field of contemporary geography that challenges every common assumption held by novices about what geography constitutes as a way of thinking about the world and as a practice. Similarly the participants from the performative arts (devised theatre and dance) engage in practices that consistently challenged common assumptions about dance and performance. As a result, all participants were relatively naive about the principles underpinning, respectively, the choreographic and the geographic mind.

The research goals of *Diagramming Movement Between the Cartographic and the Choreographic*, were therefore multiple, as all the participants strove to find not only ways of interrogating their own disciplines, but also ways of becoming familiar with the more contemporary manifestations of their companion discipline. The focus of the individual researchers ranged between interrogating their disciplinary practices through the prism of philosophical enquiry, the nature of consciousness and thought, and of contemporary discourses on the political. All were interested in the implications of allowing both those philosophical ideas and the artistically based experimental practices to impact on their research.

The research involved the activation of artistic and cartographic experimentations with the goal of developing improvisational technologies<sup>32</sup> which would contribute to the diagramming of the movement of thought between choreography and geography. The experiments are described in detail above (Sections 3 & 6) as they constituted the grounding for the ritorello game (Section 8) that emerged as the primary material outcome of the project. The generation of the latter was achieved through an emergent research process that entailed combining and overlaying abstractions of the activities undertaken in the preliminary research experiments (Sections 2 & 5) such that the mappings, affective and cartographic, became embodied in the game. The game itself could only emerge as a result of the fluid, open-ended approach to cartographic and choreographic thinking that had taken place throughout the project. Finally, at a meta level the research project involved experimentation with a heterarchical structure of organisation for facilitating collective or collaborative research that would serve the above aims.

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<sup>32</sup> A term coined by choreographer William Forsyth to describe the methods he employed during his choreographic challenges to conventional approaches to choreography.

Within an academic context the successful completion of the latter (successful in that there was a research outcome that could be described and disseminated) was one of the more challenging to achieve. This open-ended research project and the projects undertaken within it by its satellite molecules lay along the line of research practice sometimes referred to as 'blue-sky' research. That is, the initiating research concern is broad, the research question takes the form of "I wonder what would happen if we ...?", there is no specified, or even generalised, notion of what the research outcome might comprise, and no predetermined research methodology to guide the process, unless an emergent research methodology is considered to be a *bona fide* research method. The theme of the research was deliberately generalised, the very term '*diagramming movement between ....*' bearing within it an open-ended process of thought and an equally open-ended, and thus unpredictable dialogue between ideas, processes and research procedures. Being involved in the coordination of an open-ended research project involving up to 12 researchers who were distributed across three geographical locations, whose personal research focuses were multi-disciplinary, and which was connected to an equally open-ended network of other similar projects, was a challenge that I strove to meet.

As noted (1.1) the general theme was derived from the underlying theme of the *Technologies of Lived Abstraction* research project<sup>33</sup> of which this project is a satellite. It has been noted above that many theorists (de Certeau, Thrift and others) encourage practical experimentation as a means of testing the relevance or appropriateness of their theoretical ponderings to everyday life and/or research. *Diagramming Movement Between ....* was one such experiment. Although the project is part of an emerging, although currently marginalised, research culture in which explanation is held back in order to encourage new pathways of thought, we consider that it has revealed values that could contribute to the robustness of future research in the field. These are embodied in the thinking that underpins the processes in which we engaged, and the nature of the outcomes that emerged.

Significantly, the Deleuzian 'diagram' which served as a model for this project, is not a framework through which to arrive at a representation of something already known or even intuited but is a dynamic system that "constructs a real that is yet to come, a new type of reality" (Deleuze and Guattari, 1987 [1980], p.142). In this project we used the performative as a medium through which to achieve this 'new type of reality'. Additionally, we drew on Guattari's argument (Guattari, 1995 [1992]) that the aesthetic is the new paradigm of thought, and one that can be brought to the fore in all fields of endeavour as a way of thinking through issues, events, and even resolving problems with the everyday world. Here the notion of the aesthetic is not confined to the arts, but draws on the open-ended thinking that underlies contemporary arts practices as a model for thought. Thus, implicitly, artistic practices become models for thinking aesthetically in other fields and other practices.

It was this that was a central focus of our project and generated the research themes of both the individual molecules and the individual research goals of the participating researchers. For example, artistic practices influenced the overarching experiment that entailed co-ordinating several distributed and individualised research activities under a single research theme, and provided one means of examining the nature of the

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<sup>33</sup> *Technologies of Lived Abstraction* was also conceived as a 'blue-sky' research project, a vehicle for the exploration of modes of participation that take thought as a laboratory for creative practice and creative practice as a platform for thought.

interaction between disciplinary approaches to a theme. As noted at the start of the report, this report does not aspire to discuss the success or otherwise of the project in achieving all the individual research goals of *Diagramming Movement Between .....*, rather it offers an overview of the conclusions drawn from the author's engagement in the project.

## 9.1 Research Outcomes<sup>34</sup>

This applies also to the following discussion of research outcomes. In this project, from a personal research perspective two agendas dominated. On the one hand my research focus was on the thematic research agenda, the diagramming of movement between the cartographic and the choreographic. This led to the shape and flow of some of the ideas and practices that emerged during the various research experiments undertaken during the course of the project. However, my focus was also on the project as a meta-research experiment on the processes of organising a collaborative cross-discipline research project using solely heterarchical structures of organisation.

One major **material** outcome of the project as a whole was the production of the game, the 'carto-choreographic ritoronello', the directions for which are printed in Section 8.3. This, however, was only part of the material output of the research. Other outputs include the papers that have been written by project members (McCormack, 2009, Gerlach & Jellis, 2009, Rubidge & Stones, 2009), some of which are included as appendices.

An important **conceptual** outcome of the research project lies in the development of comprehension of the practical implications of the application of aspects of Deleuze and Guattari's rhizomatic systems in a research context, and indeed of Thrift's and Lefebvre's ponderings on the nature of space. As noted previously, the theory that lies behind the use of the rhizome as a model for collaborative behaviour is outlined in Guattari's work, which formed a primary seat of theory in the project as a whole, and in Deleuze and Guattari's collaborative writings (1987 [1980]) and 2004 [1972]).

The use of the rhizome as a processual model for a collaborative research project such as this required considerable trust from participants, who had to believe that open-ended networks can serve as productive and as robust as more conventional research strategies. The use of this type of research structure conceives of the collaborative research as a heterarchy. A heterarchy constitutes a system wherein any pair of individuals or elements in a collaboration can be related in differing ways at differing times, according to the multiple concerns that emerge or recede from view in accord with emerging conditions, perspectives, narratives or voices. Such a collaboration constitutes a research system that has no formal leader, but constitutes a network of relationships in which leadership, when assumed, is temporary and shifts back and forth between members of the group. In a rigorously heterarchical collaboration groups emerge, divide and reunite in groups with a different membership according to perceived need at a given time. This permeated the structuring of the entire research project. Thus, although this collaborative project saw the research molecules remain distinctive, the initiators of group activity within the satellite molecules shifted back and

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<sup>34</sup> As conceived by the author

forth between members. Similarly on the Society of Molecules Day such leadership as there was shifted back and forth between all the participants as the research project ran its course.

The fact that this research project, in spite of its fragmented nature, resulted in a coherent outcome and new insights and ways of thinking indicates that with careful coordination heterarchically structured research project can be productive

## **9.2 Potential research significance of the *Diagramming Movement between ....* project.**

The conclusions concerning the overall significance of the results of the project are not easy to formulate, and are perhaps not as concrete as might be expected within the context of a university research project. However, as is recognised in experimental research projects of this kind, results do not necessarily emerge within the time space accorded to the project. As Gerlach and Jellis (2009) note, “its lines precede and go beyond the events we and others created and participated in. The experiment points to a futurity that we can’t grasp, but we can allow for its potential to be recognised”. Results in such a situation are often interim, the impact of the research emerging later.

The most concrete conclusion, or outcome, of the research project as a whole (disregarding at this stage the experimentations and projects undertaken by individual researchers within its remit, for these fed into and thus were intrinsic to the culmination of the project as a whole) is the development of a ‘carto-choreo-graphic’ game that emerged during the *Society of Molecules Day*. This could be used by others as a device, or starting point, for evolving a carto-choreographic event. Further the various strategies devised by the individual participants, outlined in Sections 2 and 6, could be used as starting points (but not necessarily ‘scores’) for further projects or improvisations that use emergent structures as the basis of their practical research activity.

However, for me the conclusions of this research project are not as tangible as this. They lie less in the ‘material’ outcomes, and more in the development of a dawning understanding of the implications for interdisciplinary researchers of heterarchically structured research projects, and the gradual development of an understanding of the strategies needed for a successful completion of a project such as this. In the successive reflections upon the various stages of the research project (Sections 4, 7 and 9) these developing understandings are made explicit, as are the difficulties encountered and the manner in which they were resolved. The latter both provide guidelines for developing research activities, and warnings with respect to procedures to be wary of. The reflections on the preliminary research activities (Section 4.0) showed that these research activities laid the ground for the development of procedures used in later research activities within the project, and that the individual research activities in and of themselves had considerable potential for generating the kind of composite activity that we were hoping for when we gathered together in January 2009 to embark on this open-ended collective research experiment. Indeed, the interim conclusions on the various stages of the research process serve as integral elements of the overall research outcomes of this project.

Other results lie in the development of implicit (and later explicit) understandings of:

- the strategies needed to co-ordinate such a project successfully;
- the kinds of conditions that need to be established to allow the improvisatory research activities the space to generate unpredictable results;
- the kinds of input that are potentially of value in a collective research project;
- means of processing the inputs in pursuit of a collective goal.

The emphasis on the value of *implicit* understandings is important in the context of this first experiment with a heterarchically structured research project, for not only does it generate robust materials and thoughts, but also the tacit knowledge that evolves from implicit understandings developed within such contexts. The latter is central to the aesthetic paradigm of thought that Guattari (1995 [1992]) proposes.

As is apparent, this research project was genuinely experimental, was concerned more with generating potentially useful devices for the generation of practical interrogations of theoretical concepts and the frames for research strategies that could be productive in 'discovery-based' research such as this than with material outcomes. As noted, approaching a research project from this perspective required considerable trust from all those involved, including the coordinators, and an acceptance that the material outcomes might not be considered worthy of the outcomes expected in a broader research culture which requires quantifiable results.

However, the experiences undergone by the researchers involved in the project has contributed to an increasingly distributed understanding of the kinds of approaches and strategies that are suited to open-ended artistic/cross-disciplinary research projects in which there is no concrete goal against which outcomes can be measured. As McCormack (2009, p.8) notes in a reflection on the values that might emerge from engagement with open-ended research events,

After the event, things settle down, intensities dissipate [but] the memory of the event remains: not as image or recollection, but as kind of field of virtual potential that never quite exhausts itself in the process of becoming more than it never (actually) was. Over time, this field might precipitate vague but tangible senses of resonating augmentation and orientation, subtle shifts, twists, and turns in the multi-layered sensibility from which thinking takes place.

Our developing understanding of the liminal, but vital, after-effects of a research event such as this is I consider one of the major outcomes of the project, even though this claim can only be assessed objectively through observing the effectiveness of collaborative and/or artistic research processes in future projects undertaken by the researchers involved.

From my perspective, however, and it is my perspective as an individual researcher that has driven the writing of this report, the insights I gained into the processes required for heterarchically structured research projects was also invaluable. These will inevitably be taken forward by me into future research projects. Further, it is my belief that the reflections undertaken by all participants on their own and others' research activities led to new directions for both practical and conceptual thought processes for all researchers. This could serve as a foundation for future open-ended research projects, and serve as an

implicit background which might assist researchers as they attempt to devise more sophisticated and intricate research methodologies for the interrogation of theoretical concepts through practical research strategies, whether or not derived from artistic practices.

### 9.3 Dissemination

Aspects of the research has been disseminated concretely through: papers (McCormack, 2009; Gerlach and Jellis, 2009; Rubidge & Stones, 2009); the use of an artistic strategy which emerged from one of the *Society of Molecules* week experimentations for the development of theatre event (Wilford's aNTiDAnCE project Appendix 2); the dissemination of the activities and reflections on the thinking that underpinned those activities and the project on the illustrated internet site ([www.theartofwalking.org](http://www.theartofwalking.org)). Plans are in place to create an illustrated book that serves simultaneously as a documentation of the project, and a discussion of its implications.

However, a more important dissemination of the understandings gleaned from the research project has not yet come to pass, but will be found in the implementation and outcomes of future research activities and projects undertaken by participants. At present several nascent collaborative research projects are emerging from engagement in this project. Amongst these are:

Plans for a 'spontaneous' collective activation of the carto-choreo-graphic ritoronello by a number of participants in a various sites. (Rubidge and Stones)

Participatory workshops with geographers and dance researchers that lead to the generation and execution of a new version of 'the diagramming movement' game. These workshops will integrate discussion of the theoretical implications that underpin the game with the practical activities. (McCormack and Rubidge).

A cross disciplinary conference that will address from both a practical and theoretical perspective some of the themes explored in this project, and others that relate to them. (McCormack and Rubidge).

A synthesized dance-cum-theatre activity entitled *aNTiDaNCe*, which, working with the concept of 'demonstration, is a combination of performance and the media documentation of a performance that takes place in a social space'. (Wilford, Appendix 5)

Sarah Rubidge: March 2010

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**11.0 Appendices** (see [www.sensedigital.co.uk/DiagMvtApp.htm](http://www.sensedigital.co.uk/DiagMvtApp.htm))

Appendix 1. Rubidge: Video: *GPS Tracking: Section 3,.1.2*  
(*Diagramming Movement Between [DMB] DVD*)

Appendix 2. Gerlach and Jellis (2009) *Hitch // hiking (09-10 May, 2009)*

Appendix 3. Video: de Val's Seed Section 5 . (*DMB DVD*)

Appendix 4. Video documentation of Clark's Society of Molecules Week Research Experiments.  
Section 6.1 (*DMB DVD*)

Appendix 5. Textual documentation of Wilford's Society of Molecules Week Research experiments.

Appendix 6: Video documentation: Building the Territory: Section 8 (*DMB DVD*)

Appendix 7: Video documentation of Society of Molecules Week research activity: Section 8 (*DMB DVD*)

Appendix 8. Video documentation of End-game: Section 8 (*DMB DVD*)