Objects and Cultural significance

Gwrthrychau ac arwyddocâd Diwylliannol

Key words

PAST- **Archive, Language, Environment**

PRESENT – **Analyse, Storytelling, Discuss**

To **redesign** the FUTURE

Geiriau allweddol

Y Gorffennol- **Archif, Iaith, Amgylchfyd**

Y PRESENNOL - **Dadansoddi, Storïa, Trafod**

I ail **cynllunio'r** DYFODOL

Question 4

Outline a current **environmental**, **political**, or **social issue** that requires redesign. Explain how you will solve this issue over the duration of your future design career. Underline the **tools** and **approaches** will you use and discuss how and why.

Cwestiwn 4

Amlinellwch fater **amgylcheddol**, **gwleidyddol** neu **gymdeithasol** cyfredol sydd angen ei ailgynllunio. Esboniwch sut y byddwch yn datrys y mater hwn dros gyfnod eich gyrfa ddylunio yn y dyfodol. Tanlinellwch yr **offer** a'r **dulliau** y byddwch yn eu defnyddio a thrafodwch sut a pham.

Who'll be here in a 100 years?
Who'll be here to sing the song?

Air Pollution

The old songs of Gwalia

The Plastic islands in the oceans
Of which we should be ashamed

Who'll be here to accompany?

Gwilym Bowen Rhys
Diolch / thanks for the use of the song

Social issue

Our ambition as Welsh Government is to see the number of people able to enjoy speaking and using Welsh reach a million by 2050

Mater cymdeithasol

Ein huchelgais ni fel Llywodraeth Cymru yw gweld miliwn o bobl yn gallu mwynhau siarad a defnyddio'r Gymraeg erbyn 2050.

In February 2014 A National Conversation was initiated by the then Minister for Communities and Tackling Poverty in association with the development of a *Well-being of Future Generations (Wales) Bill*.' This National Conversation led to the *'Y Gymru a Garem : Wales We Want* report which represented the culmination of a year-long conversation with people from across Wales.

One of the 7 foundations recommended by *Y Gymru a Garem : The Wales We Want*' report was that-

'Celebrating success, valuing our heritage, culture and language will strengthen our identity for future generations' (p5)

Ym Mis Chwefrof 2014 Dechreuwyd Sgwrs Genedlaethol gan y Gweinidog Cymunedau a Threchu Tlodi ar y pryd, yng nghyd-destun datblygu'r Bil Llesiant Cenedlaethau'r Dyfodol (Cymru). Penllanw sgwrs hynny dros flwyddyn gyda phobl ar hyd a lled Cymru oedd adroddiad *Y Gymru a Garem.*

Un o saith Sylfaen ar gyfer Llesiant Cenedlaethau'r Dyfodol yn Adroddiad Y *Gymru a Garem* oedd

'Bydd dathlu llwyddiant, gwerthfawrogi ein treftadaeth, ein diwylliant a'n hiaith yn cryfhau ein hunaniaeth ar gyfer cenedlaethau'r dyfodol

Some of the outcomes of The National Conversation stated that
“There is a need to showcase and build on the very essence of Wales – its language, culture, context and pride, and communicate the value of its differences to others and other countries.
and
“Wales’ culture, language and heritage are unique and identifiable world-wide. People want to use these assets to define Wales more positively as a legacy for future generations whilst continuing to be inclusive of all cultures.” (p18)

Mae angen arddangos ac adeiladu ar hanfodion Cymru - ei hiaith, diwylliant, cyddestuna balchder, a chyfathrebu gwerth ei hunigrwydd i’r byd. Mae gan y cyfryngau rôl allweddol i’w chwarae wrth hyrwyddo a helpu’r gred newydd - ‘Gall Cymru fod y gorau yn y byd.”
ac
“Mae diwylliant, iaith a threftadaeth Cymru yn unigryw ac yn gallu cael eu hadnabod ledled y byd. Mae pobl eisiau defnyddio’r asedau hyn i ddiffinio Cymru’n fwy cadarnhaol fel etifeddiaeth ar gyfer cenedlaethau’r dyfodol tra’n parhau i fod yn gynhwysol ar gyfer pob diwylliant..” (p18)

The Welsh language is one of the treasures of Wales. It is part of what defines us as people and as a nation. Our ambition as Welsh Government is to see the number of people able to enjoy speaking and using Welsh reach a million by 2050. This is certainly a challenging ambition, but a challenge we believe is worthwhile and necessary if we are to secure the vitality of the language for future generations.

Mae'r Gymraeg yn un o drysorau Cymru. Mae'n rhan o'r hyn sy'n ein diffinio fel pobl ac fel cenedl. Ein huchelgais ni fel Llywodraeth Cymru yw gweld miliwn o bobl yn gallu mwynhau siarad a defnyddio'r Gymraeg erbyn 2050. Does dim dwywaith fod hon yn uchelgais heriol, ond rydym yn credu ei bod yn her werth chweil a bod angen i ni osod uchelgais o'r fath os ydym am sicrhau hyfywedd yr iaith ar gyfer cenedlaethau i ddod.

Environmental

We all need to look after our natural resources and ecosystems so they can continue to provide us with the things we need. Any decisions we make can have a knock-on effect on the environment as a whole, now and for many generations to come.

Amgylchfyd

Mae angen inni oll warchod ein hadnoddau naturiol a'n hecosystemau fel y gallant barhau i roi'r pethau y mae arnom eu hangen inni. Gall unrhyw benderfyniadau a wnawn gael effaith ganlyniadol ar yr amgylchedd yn ei gyfanrwydd, yn awr ac am genedlaethau lawer i ddod.

TOOLS

- STORYTELLING
- Narative

APPROACHES

- EXPLORING ARCHIVES
- EXPLORING OBJECTS
- EXPLORING MEMORY
- WELSH CONTEXT

THEORIES

Material Culture

Hauntology

OFFER

- Storiau
- Naratif

DULLIAU

- Chwilota Archifau
- Chwilota Gwrthrychau
- Chwilota Atgofion
- Cyswllt Cymreig

THEORIAU

Diwylliant Materol

Hauntology

Hauntology

‘haunted by a nostalgia for all our lost futures’

Andrew Gallix

Maurice Blanchot, outlines what could be described as a hauntological take on literature as **"the eternal torment of our language, when its longing turns back toward what it always misses".**

- Fisher popularised the use of Jacques Derrida's concept of hauntology to describe a pervasive sense in which contemporary culture is haunted by the "lost futures" of modernity, which failed to occur or were cancelled by postmodernity and neoliberalism.[29] Fisher and others have drawn attention to the shift into post-Fordist economies in the late 1970s, which he argued has "gradually and systematically deprived artists of the resources necessary to produce the new."[30] In contrast to the nostalgia and ironic pastiche of postmodern culture, Fisher defined hauntological art as exploring these impasses and representing a "refusal to give up on the desire for the future."[31] Discussing the political relevance of the concept, Fisher wrote:
- At a time of political reaction and restoration, when cultural innovation has stalled and even gone backwards, when "power . . . operates predictively as much as retrospectively" (Eshun 2003: 289), one function of hauntology is to keep insisting that there are futures beyond postmodernity's terminal time. When the present has given up on the future, we must listen for the relics of the future in the unactivated potentials of the past.[29]

Archives

Derrida argues that Freud's theory of the unconscious fundamentally alters (or at least should fundamentally alter) any attempt, from within any discipline, to think about the past. And importantly, not only in our ways of thinking about the past but also about how we think of the future. Derrida makes a critical point about the importance of archives when he observes that archives are a way of imagining the future.

The Archival Unconscious: a brief review of Jacques Derrida's *Archive Fever*

https://studylib.net/doc/7317164/the-archival-unconscious--a-brief-review-of-jacques-derri...

‘[Saint Fagan- The task] was not to create a museum which preserved the dead past under glass but one which uses the past to link up with the present to provide a strong foundation and a healthy environment for the future of their people.’
(Iorwerth C. Peate, 1948).

“[Bydd Sain Ffagan] yn ddarlun byw o’r gorffennol, yn ddrych o elfennau ein Cymreictod presennol, ac yn ysbrydoliaeth i ddyfodol ein gwlad.”
(Iorwerth C. Peate, 1948).

takes the ordinary stuff of all our lives
and shows it to be extraordinary.

https://museum.wales/stfagans/galleries/

canfod rhyfeddodau yn y pethau bychain

https://amgueddfa.cymru/sainffagan/orielau/.

‘...the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.’

Jacques Derrida, Archive Fever p.17

http://artsites.ucsc.edu/sdaniel/230/derrida_archivefever.pdf

‘STORYTELLING IN DESIGN Throughout our description of the design process, we’ve emphasized the role of stories and storytelling. We’ve suggested that the first half of the design process entails figuring out the story as it exists for users in the present, which in turn informs those participating in the design process. The second half of the process involves telling a new story, a story that inspires the design team on behalf of the customer. This shift (Figure 2) is at the heart of the design process—first framing the situation as it is, and then reframing it to make things better…two types of stories – those that inform and those than inspire. ’

Sara Beckman, Michael Barry, (2009) "Design and Innovation through Storytelling", *International Journal of Innovation Science*, Vol. 1 Issue: 4, pp.151-160, available at https://doi.org/10.1260/1757-2223.1.4.151

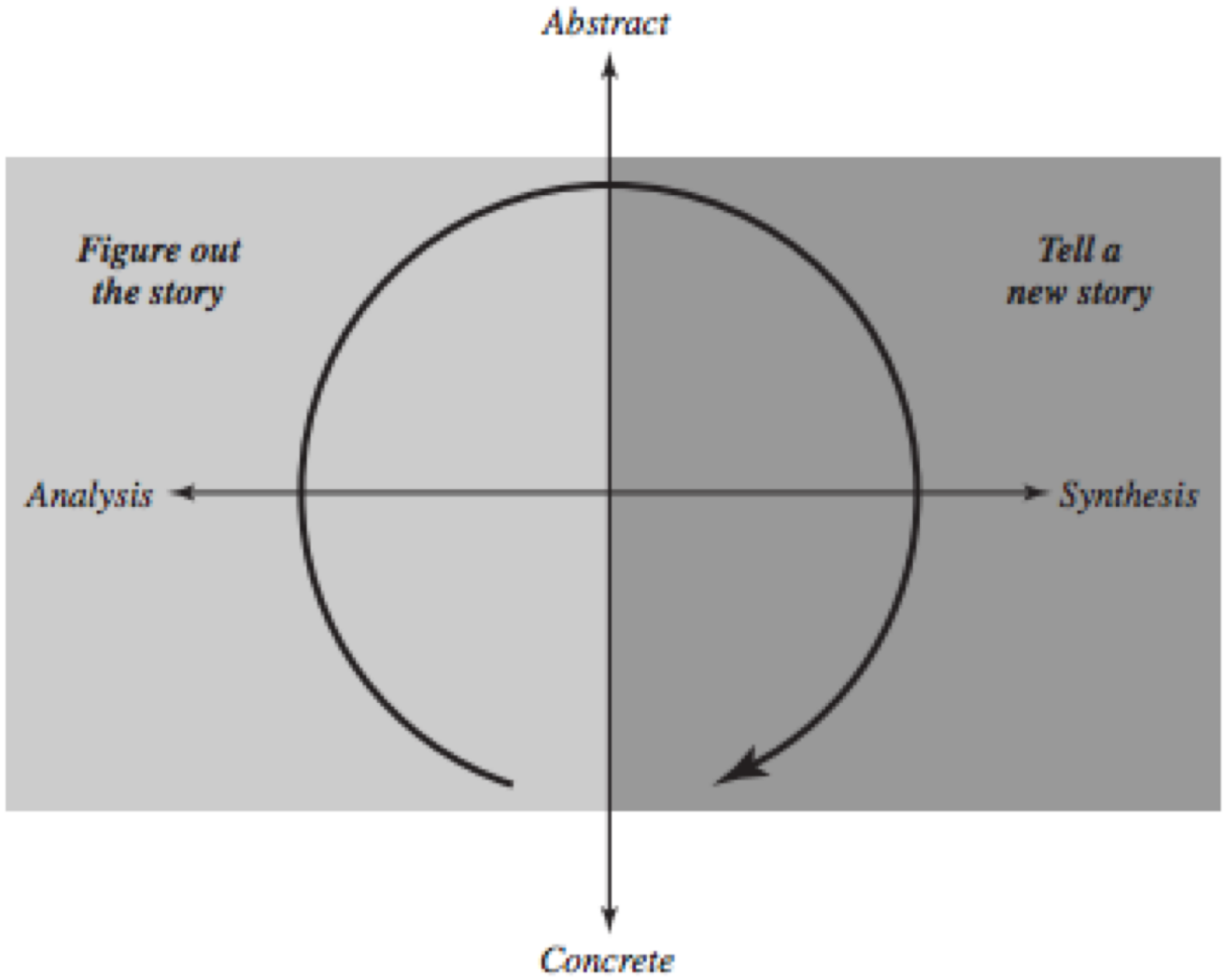


Figure 2. Design as Storytelling

[29]Terninko, J., Zusman, A., & Zlotin, B. (1998). *Systematic Innovation: An Introduction to TRIZ;(theory of Inventive Problem Solving)*. Lincoln: St. Lucie Press.

[30]Fellman, M. (1999). Breaking Tradition. *Marketing Research , 11* (3), 20–25.

Have we asked enough questions?

Task
To remember

- Think of an object from your past
- Remember this object
- We will come back to this at the end.

Tasg
Cofio

- Meddylia am wrthrych o dy orffennol
- Cofia’r gwrthrych yma
- Byddwn yn ail ymweld a hwn ar y diwedd.

Object and material culture

Objects have been collected and stored in museums, and archives across the world with many spaces focusing on the identity of cultures and countries.

The foundation of this lecture will be the individual and the connection that we have to objects with a focus on a historical material culture of Wales that could influence future ideas.

Gwrthrych a Diwylliant Materol

Dros amser mae gwrthrychau wedi'u casglu a'u storio mewn amgueddfeydd ac archifau ledled y byd gyda llawer o fannau yn canolbwyntio ar hunaniaeth ddiwylliant a gwledydd.

Sail y ddarlith, bydd yr unigolyn a'r cysylltiad sydd gennym ar wrthrych gyda ffocws ar Gymru a diwylliant materol hanesyddol a gellir dylanwadu syniadau y dyfodol.



Interpreting Ceramics

Interpreting Ceramics : issue 13 - Gaudy Welsh …

Y Ddresel Gymreig
The Welsh Dresser



Earthenware Platter with Willow Pattern transfer print,
Cambrian Pottery, Swansea
Glynn Vivian Art Gallery Collection

The striking form and character of Welsh dressers are unmistakeable. The dresser has lent status to kitchens, living rooms and front parlours.

Mae harddwch a chymeriad arbennig yn perthyn i'r ddresel Gymreig. Dros y canrifoedd daeth â statws a cheinder i'r gegin, yr ystafell fyw a'r parlwr gorau

Cip Ar Gymru / Wonder Wales: Y Ddresel Gymreig / The Welsh Dresser.



Porcelain Teapot, part of a ‘Gaudy Welsh’ Staffordshire Tea Service
Glynn Vivian Art Gallery Collection



www.glamorganantiques.co.uk

Glamorgan Antiques |
Gaudy Welsh Archive

Plat *Gaudy Welsh* Plate



Gwenllian Beynon (2018) *Gaudy Welsh Ar Blat (on a plate)* Monoprint wedi lliwio a llaw / Hand coloured Monoprint on paper

‘Welsh dressers and their panoply of displayed objects deserve to be recognized as a form of popular art central to any concept of Welsh visual culture and tradition.’

(Vincentelli 1994 p240)

> “The female role may be largely custodial, caring for it (the dresser) on behalf of future generations”.
> Vincentelli (1994 p236)

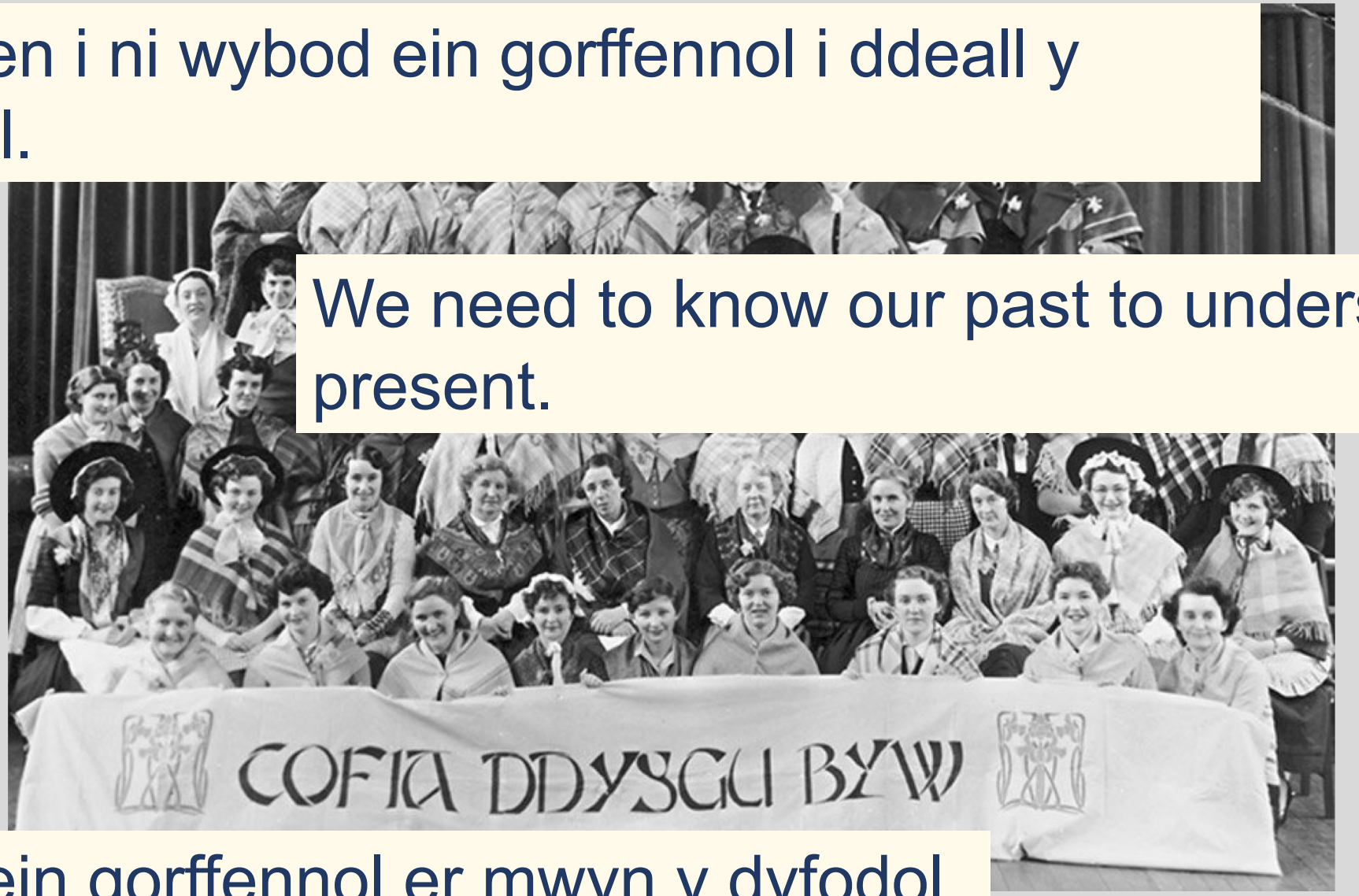
> > The Welsh dresser appears to operate not merely as a piece of furniture for domestic storage and display but as a focus for the establishment for social meanings associated with gender, domestic well-being and national identity
> > Vincentelli (1994 P229)

Welsh dresser and cultural meaning ..particularly important in Wales because the dresser's history and development (*from the 18th Century onwards*) have coincided with moments when there have been a need to affirm Welsh identity.

(Vincentelli 1994 p240)

> Welsh dressers and their panoply of displayed objects deserve to be recognised as a form of popular art central to any concept of Welsh visual culture and tradition (Vincentelli 1994 p240)

Mae angen i ni wybod ein gorffennol i ddeall y presennol.



We need to know our past to understand the present.

Diogelu ein gorffennol er mwyn y dyfodol.

Preserving our past for the future

https://www.womensarchivewales.org/en/



For centuries wool was a staple of the Montgomeryshire economy. The main product of the mills of Newtown, Llanidloes and other towns was cheap flannel, a soft cloth woven from carded wool.

When Laura Ashley brought her small textile business to Machynlleth in 1961 she may have been in search of cheaper labour rather than a revival of the county's textile industry, but her move did lead to a small renaissance.

The house in Machynlleth soon proved too small, and in 1966 the Ashleys bought new accommodation in Carno, a small village 18 miles to the east.

Here they soon took over the disused railway station building and turned it into a factory making cotton tea towels, smocks, dresses, blouses and other items.

They employed over a hundred people. According to one worker, 'they breathed life back into the village', which had long suffered from a lack of jobs.

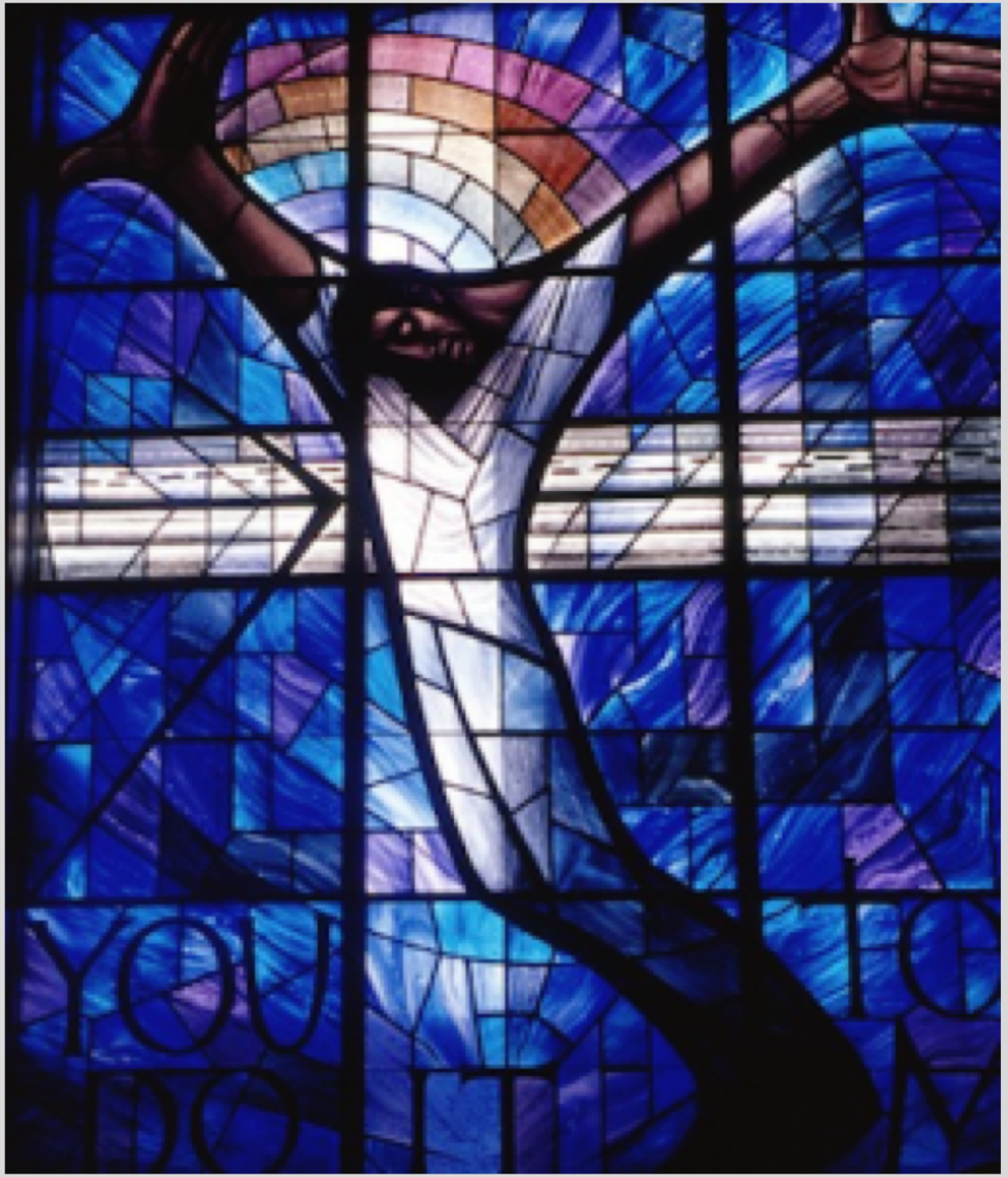
Stained Glass Window

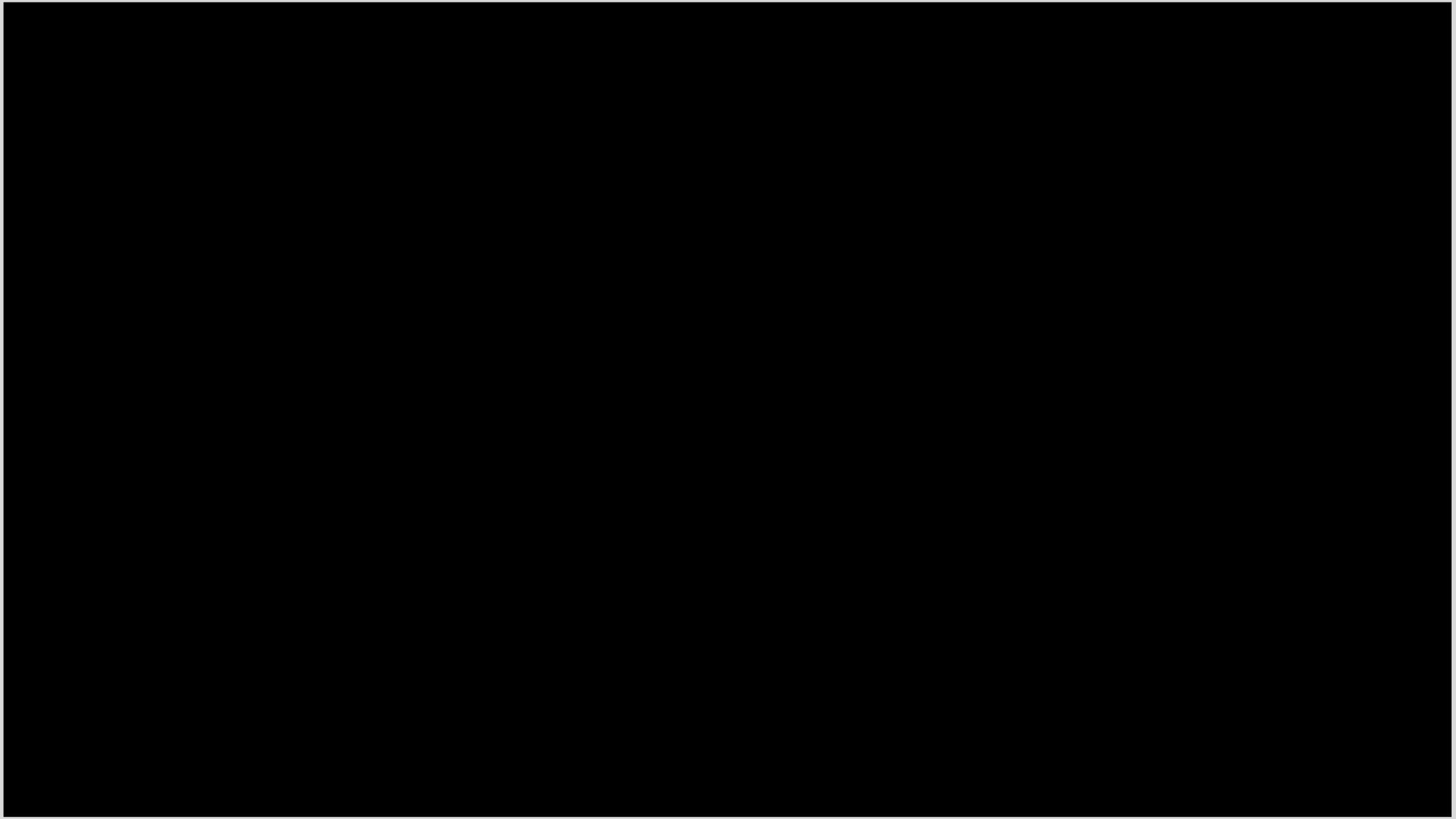
Sunday, September 15, 1963, a bomb exploded at the 16th Street Baptist Church in Birmingham, Alabama, killing four young girls and injuring more than 20 members of the congregation.
This special memorial gift–a large stained glass window of the image of a black crucified Christ–was given by the people of Wales, designed by John Petts.

Ffenestr Lliw

Dydd Sul, 15 Medi, 1963, roedd ffrwydriad yn Eglwys y Bedyddwyr ‘16th Street Baptist Church in Birmingham, Alabama’, gan ladd pedair merch ifanc ac anafu mwy na 20 aelod o'r gynulleidfa.

Dyma gofeb ac anrheg arbennig- ffenestr liw mawr, delwedd o Grist du wedi groeshoelio -rhodd gan bobl Cymru, a ddyluniwyd gan John Petts.







In January 1935 two United States companies found a way of making a can that could withstand high pressure and avoid contaminating the beer's flavour.

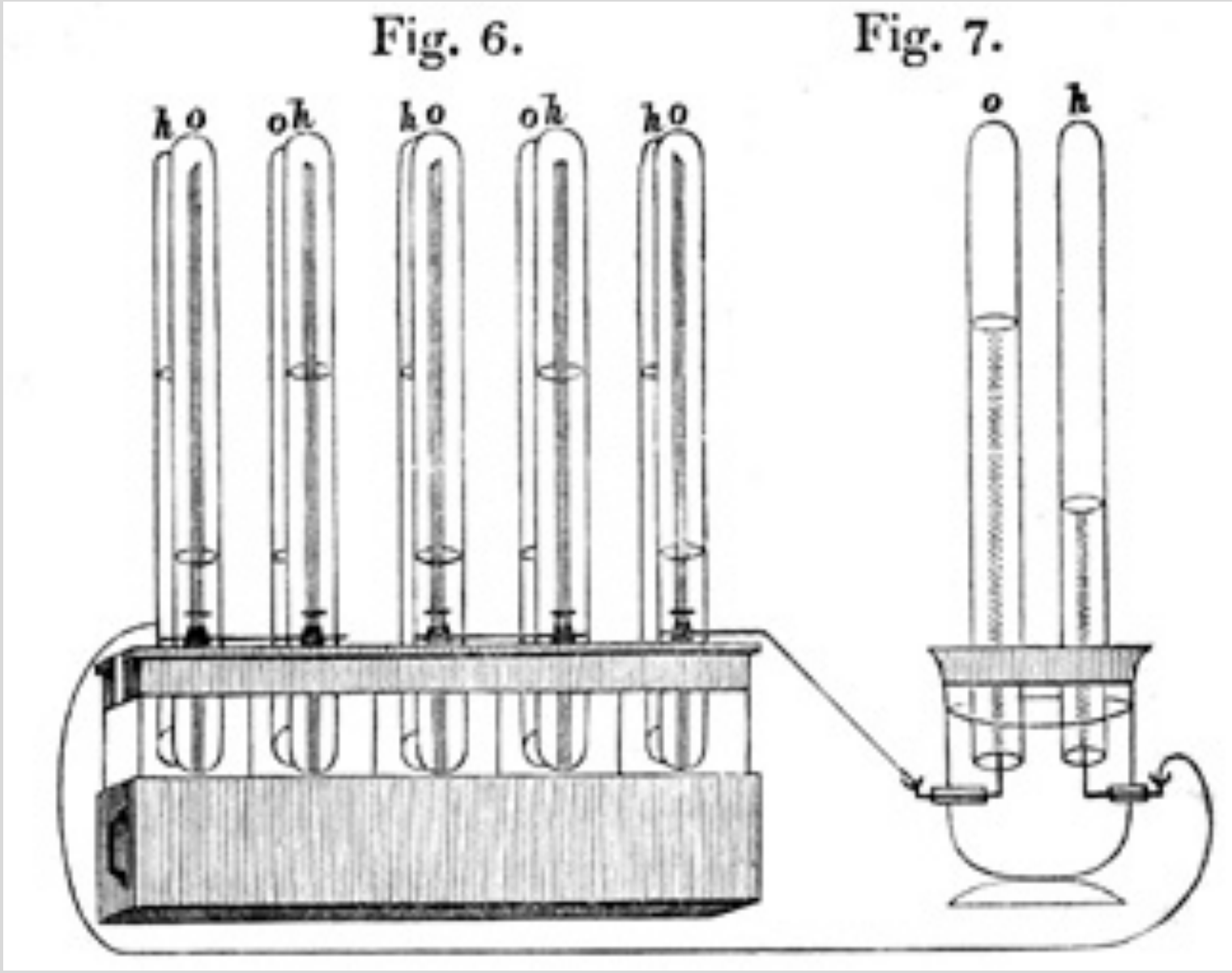
Felinfoel, working with tinplate from the St David's works and the Metal Box Company, soon followed. Its first cans appeared on 3 December 1935.

A local newspaper headline announced, 'Canned beer arrives: epoch-making process at Felinfoel Brewery. New hope for tinplate industry'.

At first, sales of Felinfoel cans were modest. During the Second World War production increased, as cardboard boxes, each containing a dozen cans, were sent, post-free, to British troops abroad, especially in the Middle and Far East.

Today canned beer is still brewed in Felinfoel, in the original building, by the same family firm.

William Robert Grove (1811 -1896), a Welsh lawyer turned scientist, won renown for his development of an improved wet-cell battery in 1838. The "Grove cell," as it came to be called, used a platinum electrode immersed in nitric acid and a zinc electrode in zinc sulfate to generate about 12 amps of current at about 1.8 volts.



The fuel cell

When humankind went to the Moon in 1969, a piece of Welsh ingenuity blasted off with the three NASA astronauts. The electric power and drinking water in the Apollo spacecraft were produced by fuel cells, which combine hydrogen and oxygen in a controlled electrochemical reaction. It’s an application first described in 1838 by the Welsh physicist and barrister William Grove, who managed to create a working prototype just three years later.

Y gell danwydd

Pan aeth dyn i’r Lleuad am y tro cyntaf yn 1969, aeth darn o ddyfeisgarwch o Gymru gyda’r tri gofodwr o NASA. Cynhyrchwyd ynni trydan a dŵr yfed roced Apollo gan gelloedd tanwydd, sy’n cyfuno hydrogen ac ocsigen mewn adwaith electrocemegol dan reolaeth. Dyma gymhwysiad a ddisgrifiwyd am y tro cyntaf yn 1838 gan y ffisegydd a’r bargyfreithiwr o Gymru, William Grove, a lwyddodd i greu prototeip oedd yn gweithio brin dair blynedd yn ddiweddarach.

Central star quilt 1875



Hugh Hughes (1848) Dame Venedotia sousing the spies

Brad y llyfrau Gleision

In 1847 the government published a report, of

1,252 closely printed pages, entitled *Reports of the Commissioners of Inquiry into the state of education in Wales.*



Brad y Llyfrau Gleision

- This district was one of the chief sources of Chartism [61].' As for the people's language, 'the Welsh language is a vast drawback to Wales, and a manifold barrier to the moral progress and commercial prosperity of the people. It is not easy to over-estimate its evil effects ... It dissevers the people from intercourse which would greatly advance their civilisation, and bars the access of improving knowledge to their minds. As a proof of this, there is no Welsh literature worthy of the name.'
- The reaction in Wales was furious.

Early Carmarthenshire motor car 1904

This may have been the first appearance of a motor car in Wales. Soon, as some of the restrictions on driving motor vehicles on public roads were lifted, cars and vans began to be seen on roads

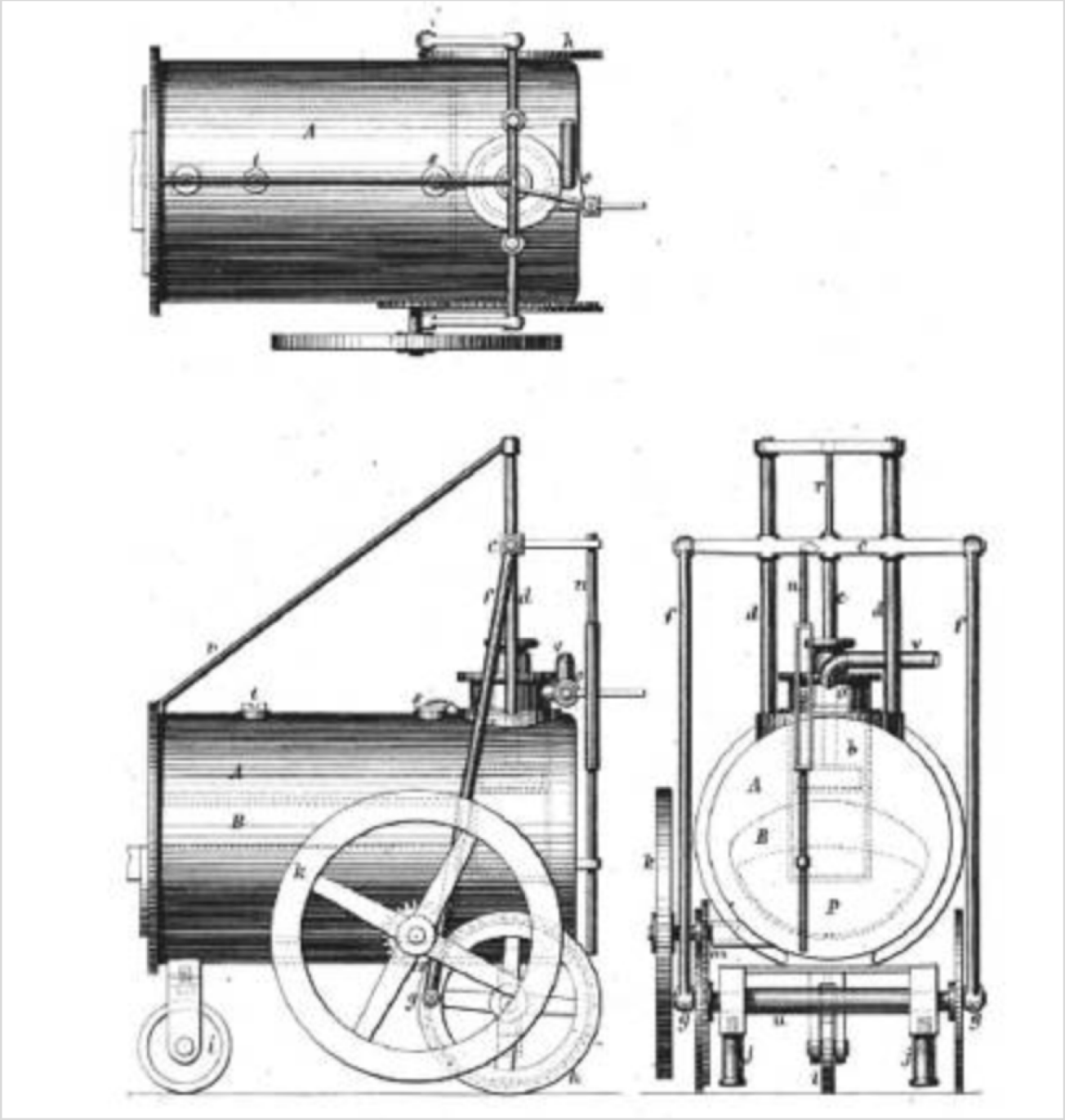
Efallai mai hwn oedd ymddangosiad cyntaf car modur yng Nghymru. Yn fuan, wrth i rai o'r cyfyngiadau ar yrru cerbydau modur ar ffyrdd cyhoeddus gael eu codi, dechreuwyd gweld ceir a faniau ar ffyrdd



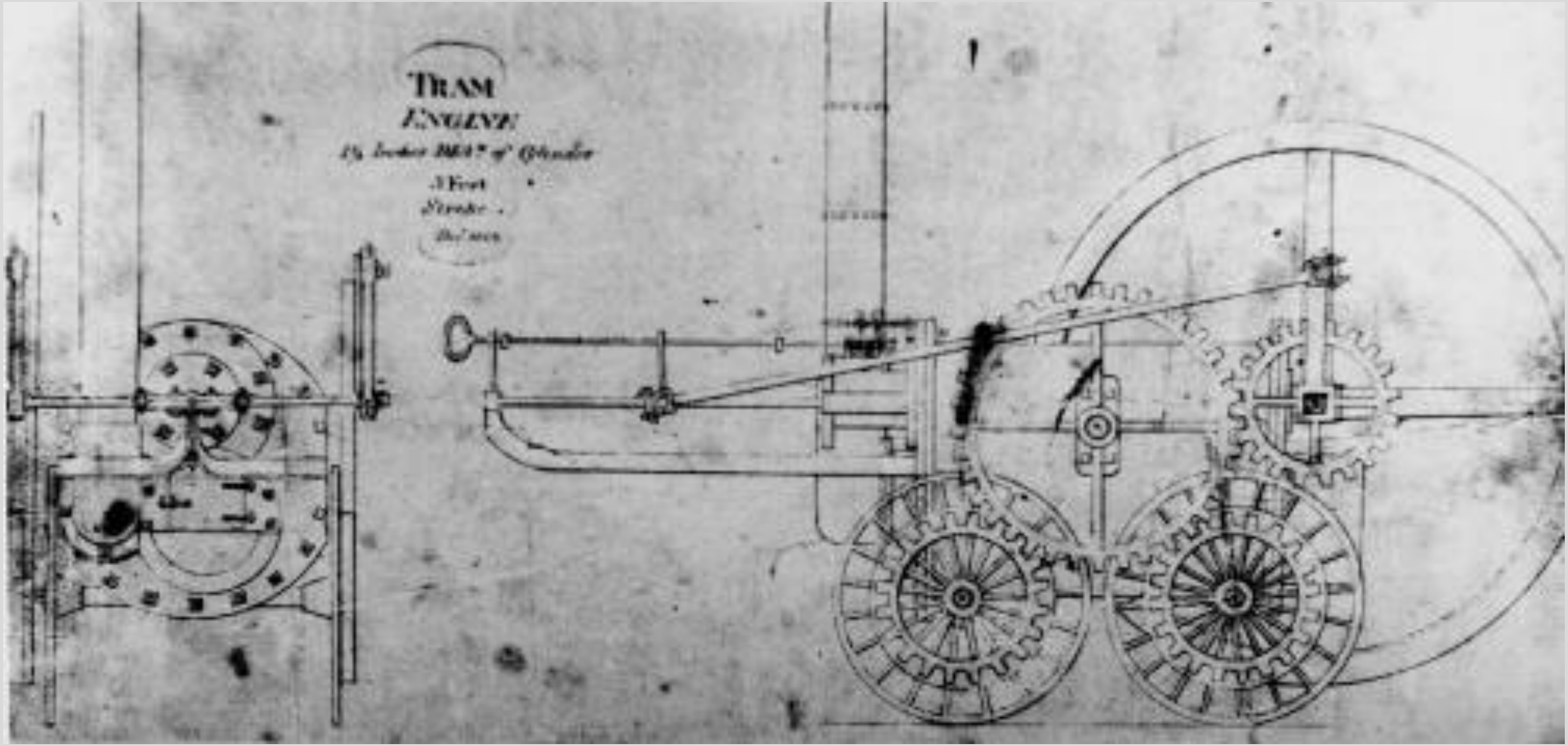
Penydarren Locomotive Richard Trevithick

The first train that ran on Rails in Merthyr Tydfil Wales 1804

- Y trewn cyntaf i rhedeg ar gledrau yn Merthyr Tydfil Cymru 1804



Plan of the Trevithick Penydarren Locomotive 1804 Engine





17 Goals to Transform Our World

The Sustainable Development Goals are a call for action by all countries – poor, rich and middle-income – to promote prosperity while protecting the planet. They recognize that ending poverty must go hand-in-hand with strategies that build economic growth and addresses a range of social needs including education, health, social protection, and job opportunities, while tackling climate change and environmental protection.

United Nations sustainability goals



https://www.un.org/sustainabledevelopment/

Protecting Our Heritage and Fostering Creativity

In today’s interconnected world, culture's power to transform societies is clear. Its diverse manifestations – from our cherished historic monuments and museums to traditional practices and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies https://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity

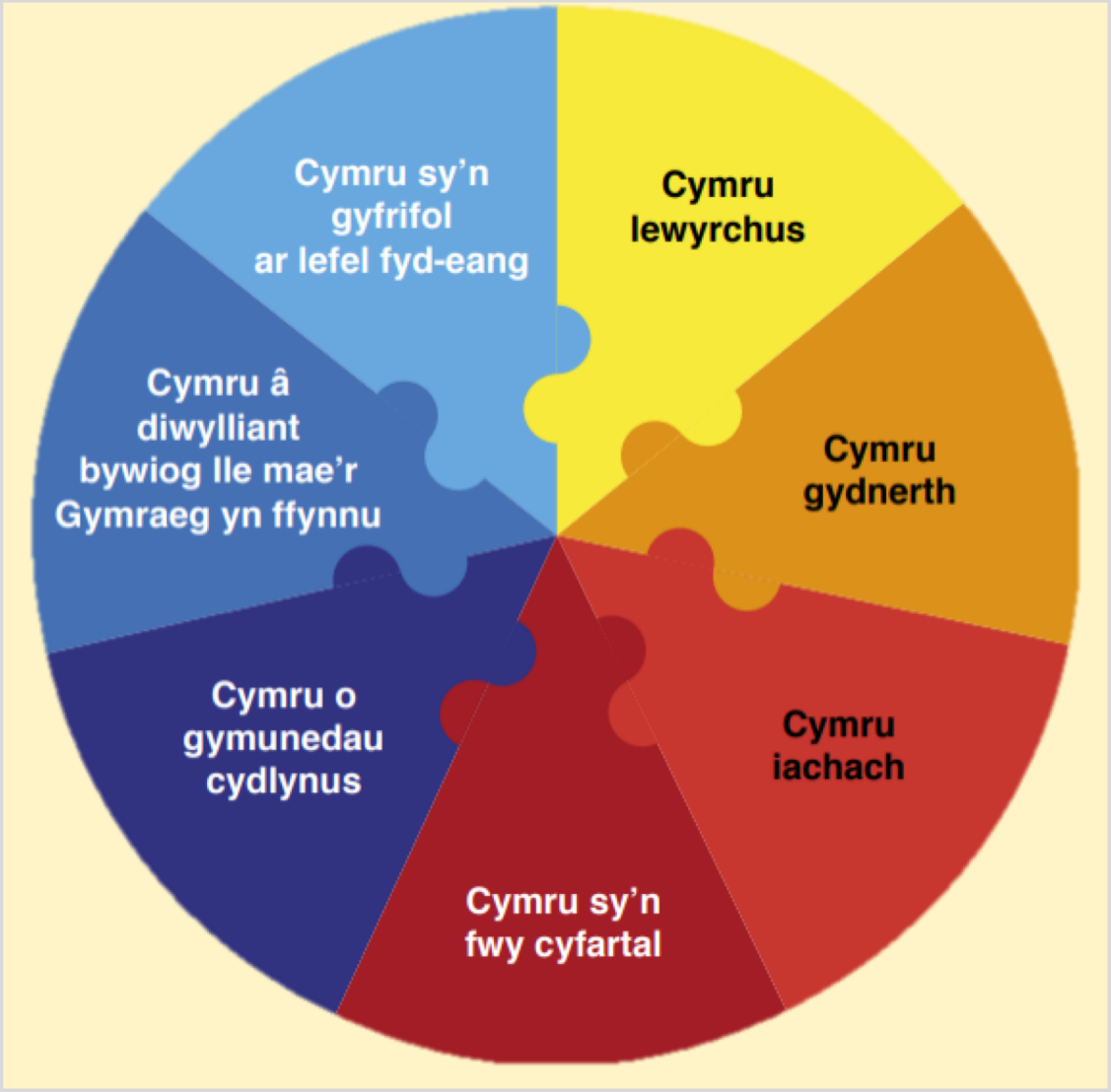
Well-being of Future Generations (Wales) Act 2015

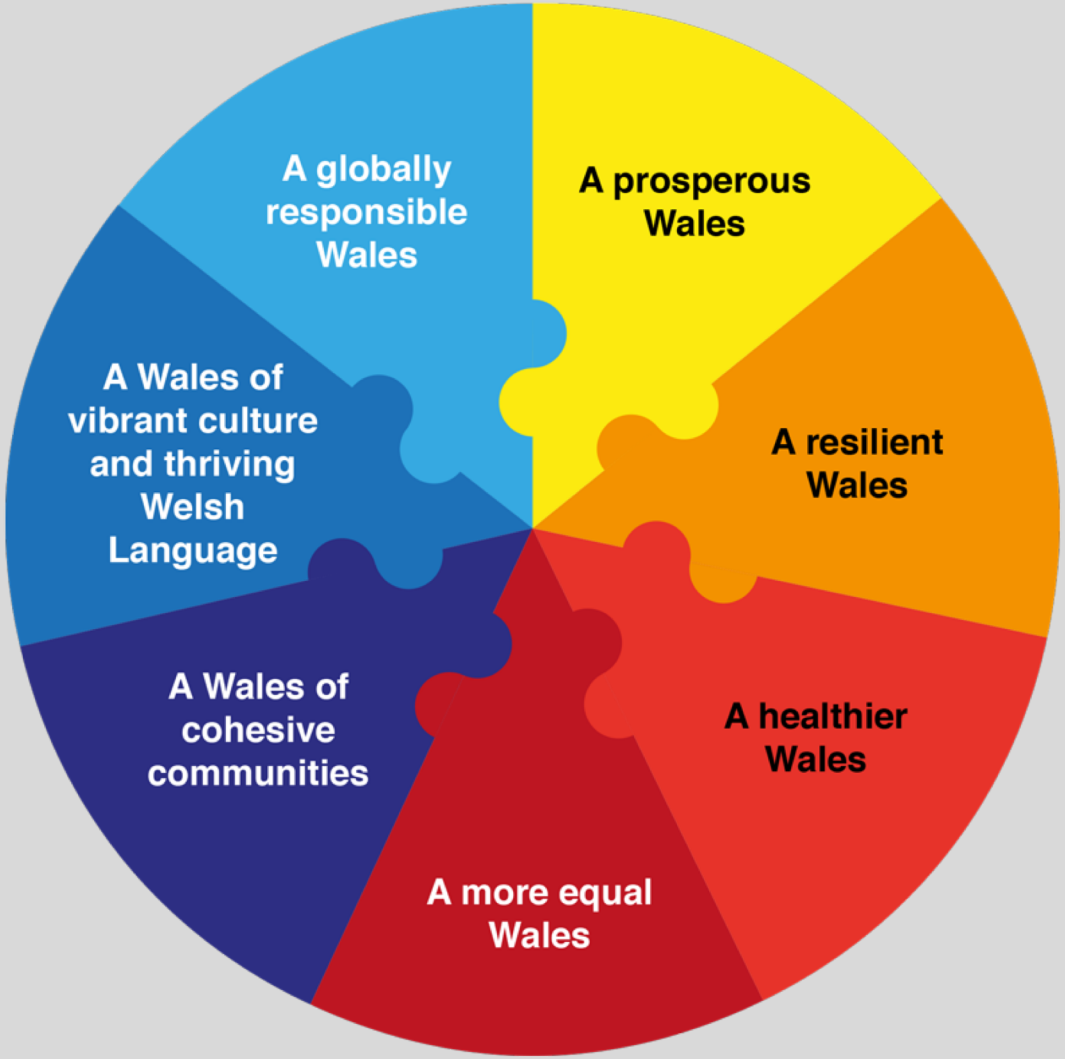
The Well-being of Future Generations Act gives us the ambition, permission and legal obligation to improve our social, cultural, environmental and economic well-being.

Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015

Mae Deddf Llesiant Cenedlaethau'r Dyfodol yn rhoi'r uchelgais, caniatâd a rhwymedigaeth gyfreithiol i wella ein llesiant cymdeithasol, diwylliannol, amgylcheddol ac economaidd.

7 Nôd


Cymru sy'n gyfrifol ar lefel fyd-eang
Cymru lewyrchus
Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu
Cymru gydnerth
Cymru o gymunedau cydlynus
Cymru iachach
Cymru sy'n fwy cyfartal


A globally responsible Wales
A prosperous Wales
A Wales of vibrant culture and thriving Welsh Language
A resilient Wales
A Wales of cohesive communities
A healthier Wales
A more equal Wales

7 Goal

The seven well-being goals:

1. A prosperous Wales – where everyone has jobs and there is no poverty
2. A resilient Wales – where we're prepared for things like floods
3. A healthier Wales – where everyone is healthier and are able to see the doctor when they need to
4. A more equal Wales – where everyone has an equal chance whatever their background
5. A Wales of cohesive Communities – where Communities can live happily together
6. A Wales of vibrant culture and thriving Welsh language – where we have lots of opportunities to do different things and where lots of people can speak Welsh
7. A globally responsible Wales – where we look after the Environment and think about other people around the World.

Dyma'r saith nod llesiant:

1. Cymru lewyrchus – pan fydd gan bawb swyddi a does dim tlodi
2. Cymru gydnerth – pan fyddwn yn barod ar gyfer digwyddiadau fel llifogydd
3. Cymru iachach – pan fydd pawb yn fwy iach ac yn gallu gweld meddyg pan fo angen
4. Cymru sy'n fwy cyfartal – pan fydd pawb yn cael cyfle cyfartal beth bynnag yw ei gefndir
5. Cymru o Gymunedau cydlynus – pan fydd Cymunedau'n gallu byw gyda'i gilydd yn hapus
6. Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu – pan fydd llawer o gyfleoedd gyda ni i wneud pethau gwahanol a phan bydd llawer o bobl yn gallu siarad Cymraeg
7. Cymru sy'n gyfrifol ar lefel fyd-eang – pan fyddwn yn gofalu am yr Amgylchedd ac yn meddwl am bobl eraill ledled y Byd.

Goal	Description of the goal
A prosperous Wales	An innovative, productive and low carbon society which recognises the limits of the global environment and therefore uses resources efficiently and proportionately (including acting on climate change); and which develops a skilled and well-educated population in an economy which generates wealth and provides employment opportunities, allowing people to take advantage of the wealth generated through securing decent work.
A resilient Wales	A nation which maintains and enhances a biodiverse natural environment with healthy functioning ecosystems that support social, economic and ecological resilience and the capacity to adapt to change (for example climate change).
A healthier Wales	A society in which people's physical and mental well-being is maximised and in which choices and behaviours that benefit future health are understood.
A more equal Wales	A society that enables people to fulfil their potential no matter what their background or circumstances (including their socio economic background and circumstances).
A Wales of cohesive communities	Attractive, viable, safe and well-connected communities.
A Wales of vibrant culture and thriving Welsh language	A society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts, and sports and recreation.
A globally responsible Wales	A nation which, when doing anything to improve the economic, social, environmental and cultural well-being of Wales, takes account of whether doing such a thing may make a positive contribution to global well-being.

Nod	Disgrifiad o'r nod
Cymru lewyrchus	Cymdeithas arloesol, gynhyrchiol, carbon isel sy'n cydnabod y terfynau sydd ar yr amgylchedd byd-eang ac sydd, o ganlyniad, yn defnyddio adnoddau mewn modd effeithlon a chymesur (gan gynnwys gweithredu ar newid yn yr hinsawdd); ac sy'n datblygu poblogaeth fedrus ac addysgedig mewn economi sy'n cynhyrchu cyfoeth ac yn cynnig cyfleoedd cyflogaeth, gan ganiatáu i bobl fanteisio ar y cyfoeth a gynhyrchir drwy gael gafael ar waith addas.
Cymru gydnerth	Cenedl sy'n cynnal ac yn gwella amgylchedd naturiol bioamrywiol gydag ecosystemau iach gweithredol sy'n cynnal cydnerthedd cymdeithasol, economaidd ac ecolegol ynghyd â'r gallu i addasu i newid (er enghraifft newid yn yr hinsawdd).
Cymru iachach	Cymdeithas lle mae llesiant corfforol a meddyliol pobl cystal â phosibl a lle deellir dewisiadau ac ymddygiadau sydd o fudd i iechyd yn y dyfodol.
Cymru sy'n fwy cyfartal	Cymdeithas sy'n galluogi pobl i gyflawni eu potensial ni waeth beth fo'u cefndir neu eu hamgylchiadau (gan gynnwys eu cefndir a'u hamgylchiadau cymdeithasol-economaidd).
Cymru o gymunedau cydlynus	Cymunedau atyniadol, hyfyw a diogel sydd â chysylltiadau da.
Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu	Cymdeithas sy'n hyrwyddo ac yn gwarchod diwylliant, treftadaeth a'r Gymraeg ac sy'n annog pobl i gyfranogi yn y celfyddydau, a chwaraeon a gweithgareddau hamdden.
Cymru sy'n gyfrifol ar lefel fyd-eang	Cenedl sydd, wrth iddi wneud unrhyw beth i wella llesiant economaidd, cymdeithasol, amgylcheddol a diwylliannol Cymru, yn ystyried a allai gwneud peth o'r fath gyfrannu'n gadarnhaol at lesiant byd-eang.

Five Ways of working

Long term



The importance of balancing short-term needs with the need to safeguard the ability to also meet long-term needs.

Prevention



How acting to prevent problems occurring or getting worse may help public bodies meet their objectives.

Integration



Considering how the public body's well-being objectives may impact upon each of the well-being goals, on their other objectives, or on the objectives of other public bodies.

Collaboration



Acting in collaboration with any other person (or different parts of the body itself) that could help the body to meet its well-being objectives.

Involvement



The importance of involving people with an interest in achieving the well-being goals, and ensuring that those people reflect the diversity of the area which the body serves.

Pum dull o weithio

Hirdymor



Pwysigrwydd sicrhau cydbwysedd rhwng anghenion tymor byr a'r angen am ddiogelu'r gallu i ddiwallu anghenion tymor hir hefyd.

Atal



Sut gall gweithredu i atal problemau rhag digwydd neu waethygu helpu cyrff cyhoeddus i gyflawni eu hamcanion.

Integreiddio



Ystyried sut gall amcanion llesiant y corff cyhoeddus effeithio ar bob un o'r nodau llesiant, ar bob un o'u hamcanion eraill, neu ar amcanion cyrff cyhoeddus eraill.

Cydweithio



Gallai cydweithredu ag unrhyw berson arall (neu wahanol adrannau yn y corff ei hun) helpu'r corff i fodloni ei amcanion llesiant.

Cynnwys



Pwysigrwydd cynnwys pobl sydd â diddordeb mewn cyflawni'r nodau llesiant, a sicrhau bod y bobl hynny'n adlewyrchu amrywiaeth yr ardal maent yn ei gwasanaethu.



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- https://www.bbc.co.uk/news/uk-wales-north-west-wales-42664137



Back to your favourite object from the past.

Describe the object to your partner

consider

- what does it look like
- what is it made of
- how has it been made
- when was it made

Take it in turns

Yn ôl i'r hoff wrthrych o dy orffennol

Disgrifia dy wrthrych i dy bartner

Dylid ystyried

- Edrychiad y gwrthrych
- Beth yw ei gweithiad
- Sut mae wedi cael ei wneud
- Pryd cafodd ei wneud

Cymerwch droeon

- Tell the story of the object to your partner with a focus on memory and or relationship to others

- With a focus on an environmental, political, or social issue
- What is the ghost in the object that could change the future?

- Dwed hanes dy wrthrych wrth dy bartner gyda ffocws ar cof a/neu perthynas â eraill.

- Gyda Ffocws ar yr amgylchfyd gwleidysddiaeth a/neu effaith diwylliannol
- Beth yw'r ysbryd yn y gwrthrych gall newid y dyfodol?

Things, according to Miller, are constitutive of identity. "Material culture matters," he insists, "because objects create subjects more than the other way round". Even more strongly: "the closer our relationships with objects, the closer our relationships with people". (Miller 2009)

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More information

Welsh Government www.gov.wales

The Wales We Want
www.thewaleswewant.co.uk

Sustainable Development Charter
www.sd-charter.net

National Assembly for Wales
www.assembly.wales

United Nations
https://www.un.org/sustainabledevelopment/

Am fwy o wybodaeth

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www.llyw.cymru

Y Gymru a Garem
www.ygymruagarem.co.uk

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www.siarter-dc.net

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www.cynulliad.cymru