



Research in Context (ADAD5003)

Contextual Practices, Level 5, Semester 1

‘Thinking Making’



‘Ways of Observing’

1. notice your idea: realise you are curious / interested in X
2. own the insight: connect it with your previous insights
3. confirm context: check X's connection to actual issues
4. let go: allow the writing to (risk) go beyond your intentions
5. invest yourself: is your writing making you feel good?
6. reveal the whole: make the parts work with the whole
7. identify a reader: who has the question to your answer?
8. empathise: get to understand your reader's standpoint
9. re-orient: revise your idea from your reader's situation
10. clarify for reader: elucidate your text to/for your reader
11. invite transformation: offer her relevant practical advice
12. check transformation: return later to see what happened



Perspectives from the last session

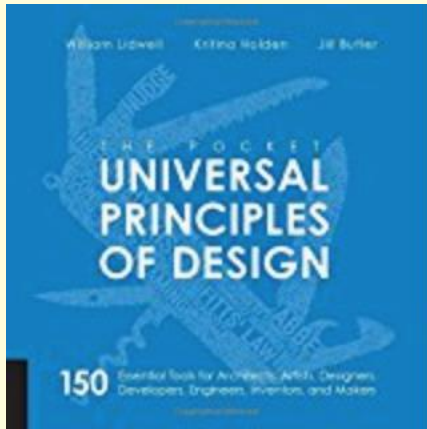
otation

an extra button put on your overcoat.” He shows him where (at the lapels) and why.

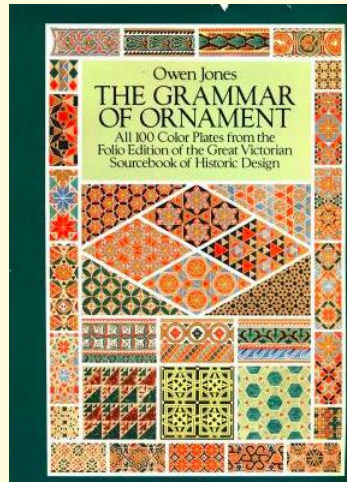
In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone goes past. A snivelling tone which is meant to be aggressive. When he sees a vacant seat he throws himself on to it.

Two hours later, I meet him in the Cour de Rome, in front of the gare Saint-Lazare. He's with a friend who's saying: “You ought to get

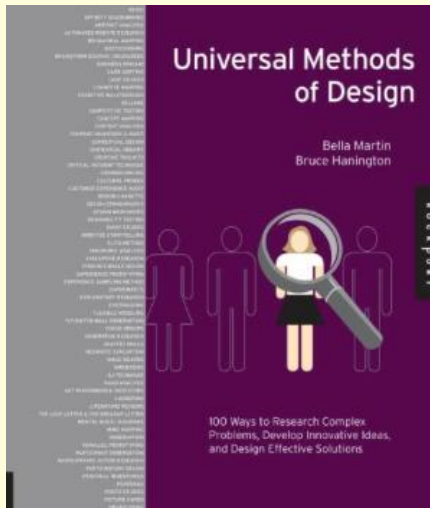
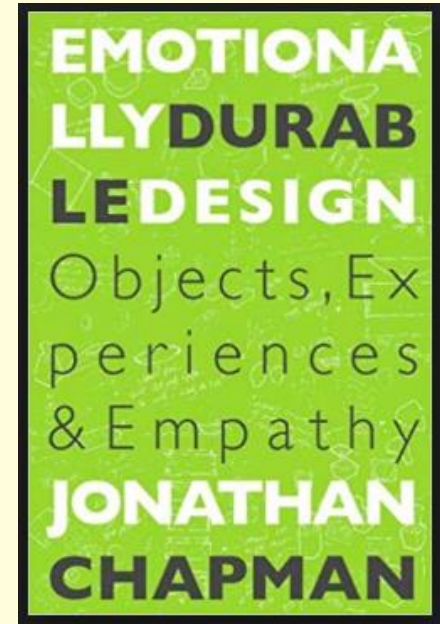
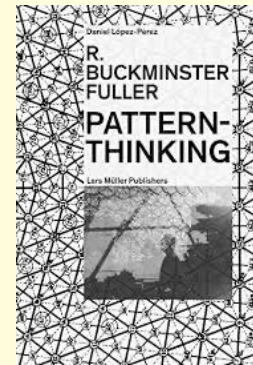
References from the last session



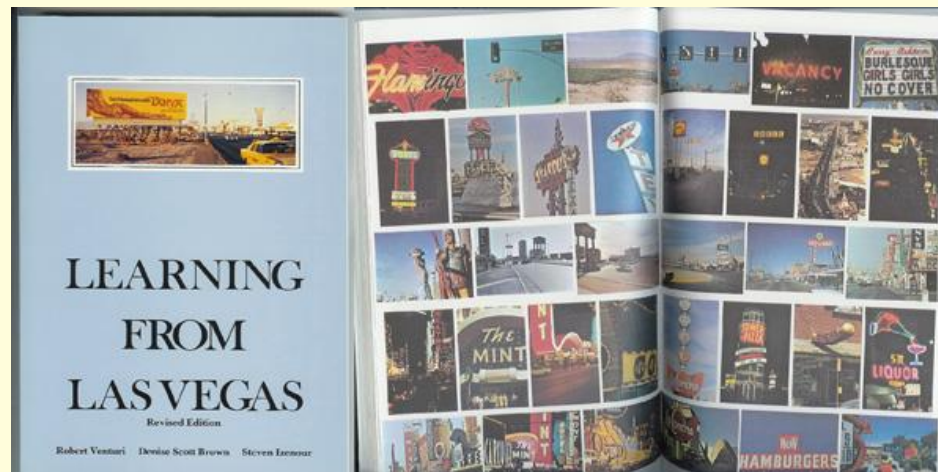
Lidwell, Holden and Butler
(2015)



Buckminster
Fuller



Bruce Hanington,
(2012)



Vivian Maier

Ways of Observing

Go to a place and observe an event. This may be, probably will be, a pretty ordinary event. Capture the 'joy' of it, 'truth' of it, 'gist' of it, 'essence' of it in:

1. Five written descriptions (no more than 150 words).

Suggestions - you may be (a) different people viewing the event, or (b) the same person viewing it from different points of view or (c) the event may alter, or (d) the writing may alter; or (e) the mode or way you write may alter (see link below for examples a-e).

2. Think about five ways where you aren't reliant on writing. How could you 'record' or 'retell' this event from a range of perspectives?

Ways of Observing

(10 minutes) In your groups discuss the **five written descriptions**

What does the writing explore?

How does the writing explore this?

What form does it use?

Is the writing successful?

What five ways did you discover that aren't reliant on writing? How could you 'record' or 'retell' this event from a range of perspectives?

 **Show and tell your most interesting discoveries to the wider group**

Ways of Observing

(10 minutes) Does anyone want to '*show and tell*' the **five written descriptions & non-written observations** you brought to the session today

Are there any ways in which the forms of observations could be used as design tools or strategies?



Experience

Personality

Design Values, Design Principles, Design Stories, and Manifestos



Benefits

Product
Features

Design + History

Design + Change



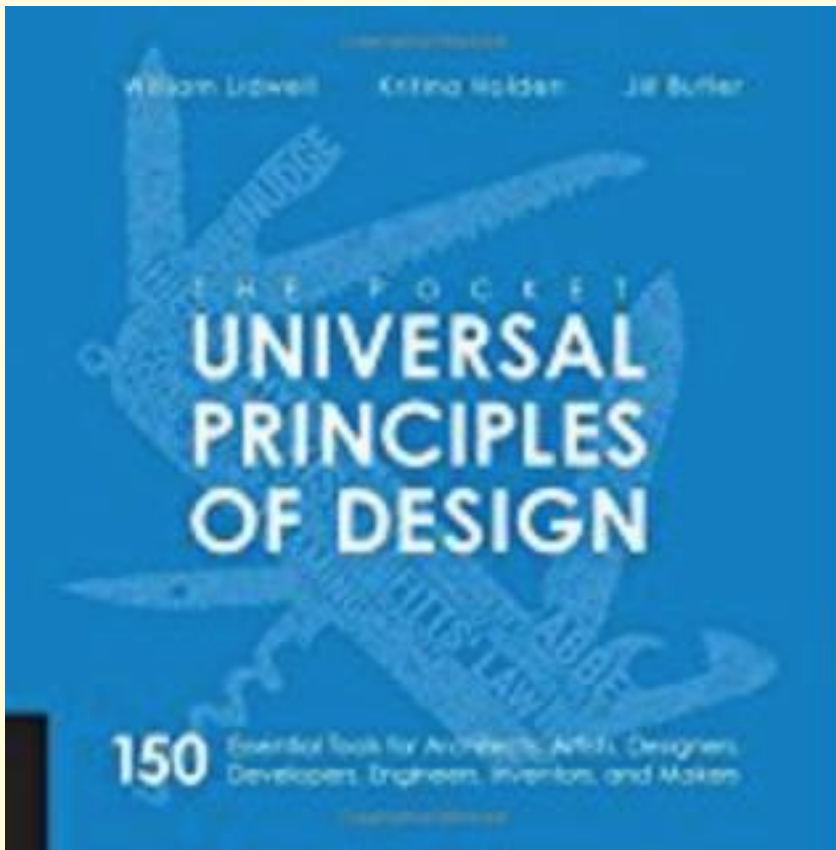
The Design Vision

What was...

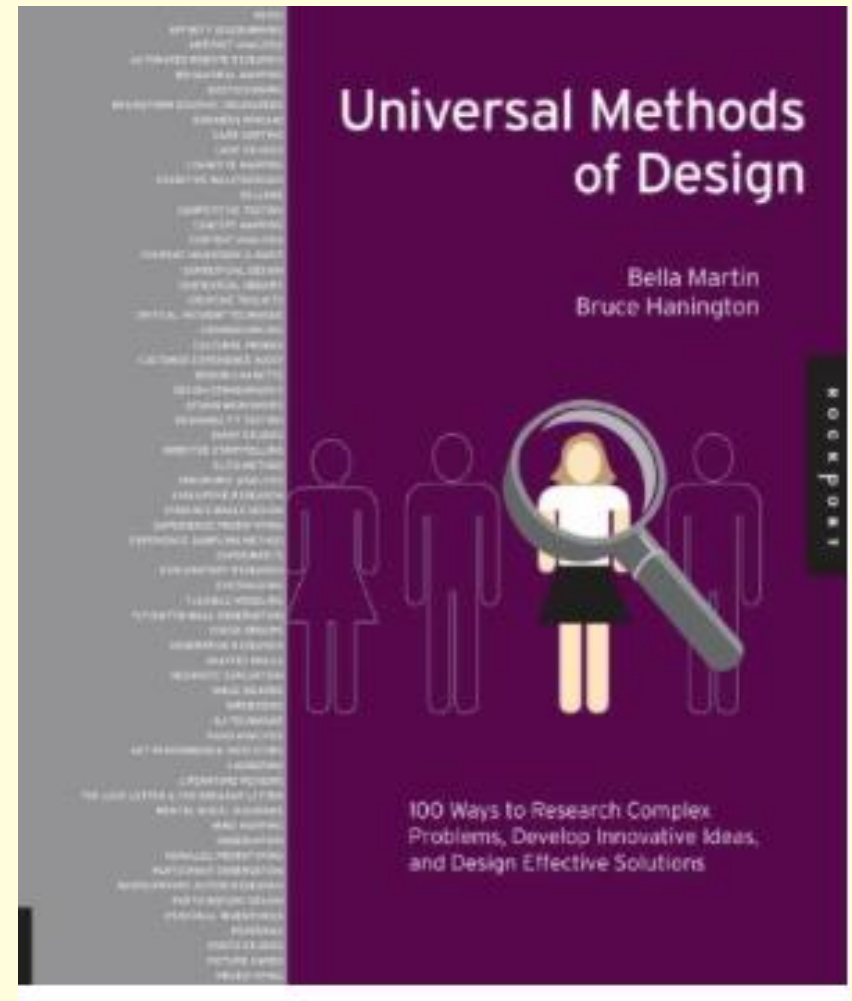
What if...



The Design Vision



Lidwell, Holden and Butler (2015)



Bruce Hanington, (2012)

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100 Artists Manifestos From the Futurists to
the Stuckists
Selected by Alex Danchev (2011) London:
Penguin Books

Manifesto (noun)

Manifestoism (noun)

Manifestoing (Gerund)

To Manifesto (Verb)

Manifestos

Manifesto

Manifest

Manifes

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Vincente Huidobro, MANIFESTOS *Manifest* (1925)



Gaston CALMETTE
Directeur-Gérant

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S'adresser, 20, rue DROUOT
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ET POUR LES ANNONCES ET RÉCLAMES

Chez MM. LAGRANGE, CERF & C^{ie}
8, place de la Bourse

LE FIGARO

« Loin par ceux-ci, blâmé par ceux-là, me moquant des uns, bravant les méchants, je me hâte de rire de tout... de peur d'être obligé d'en pleurer. » (DEATHAGRAMS.)

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La Vie de Paris : Le Roi « à l'Elysée...
Palace : UN MONSIEUR DE L'ORCHESTRE.
Le complet Cailloux : UN RENNEZÉ.
Le commerce franco-anglais menacé : LOUIS
CHÉVREUSE.

Le five o'clock du "Figaro" : FABIEN.
La Chambre : Histoire d'un instituteur : PAS-
PERDU.

Acteur de la politique : AUGUSTE AYVIL.
Comment voterons-nous ? : La représentation
proportionnelle : GEORGES BORDON.

PAGES 4, 5 ET 6

La Mède au théâtre : GIENST.
Une curieuse aventure : CHARLES DAUGATY.
Le monde religieux : La dissolution de la dis-
cussine de la Gironde : JULIEN DE NARFOS.
En Allemagne : Nuremberg. — La Franciscaine :
JULES HENRI.

Les théâtres : Gymnase : L'Année de Buridan :
FRANÇOIS CHÉVREUSE. — Théâtre
Alexandre : Répétition générale de « La
Ville morte » : R. M.

Dessin : Au Gymnase : L'Année de Buridan :
DE LOQUEUX.
L'Année de Buridan : ROBERT DE FLEIS ET
G.-A. DE GAILLAVET.

Le Futurisme

M. Marinetti, le jeune poète italien et français, a tant remarquable et fougueux, que de retentissantes manifestations ont fait connaître dans tous les pays latins, suivi d'une pléiade d'enthousiastes disciples, « vient de fonder l'Ecole du « Futurisme » dont les théories dépassent en hardiesse toutes celles des écoles antérieures ou contemporaines. Le Figaro qui a déjà servi de tribune à plusieurs d'entre elles, et non des moindres, offre aujourd'hui à ses lecteurs le manifeste des « Futuristes ». Est-il besoin de dire que nous laissons au signataire toute la responsabilité de ses idées singulièrement audacieuses et d'une outrance souvent injuste pour des choses éminemment respectables et, le plus souvent, partout respectées ? Mais il

nos bras foulés en écharpe, parmi la complainte des sages pêcheurs à la ligne et des naturalistes navrés, nous dictâmes nos premières volontés à tous les hommes écartés de la terre :

Manifeste du Futurisme

1. Nous voulons chanter l'amour du danger, l'habitude de l'énergie et de la témérité.
2. Les éléments essentiels de notre poésie seront le courage, l'audace et la révolte.

3. La littérature ayant jusqu'ici magnifié l'immobilité pensive, l'extase et le sommeil, nous voulons exalter le mouvement agressif, l'insomnie fiévreuse, le pas gymnastique, le saut périlleux, la gifle et le coup de poing.

4. Nous déclarons que la splendeur du monde s'est enrichie d'une beauté nouvelle : la beauté de la vitesse. Une automobile de course avec son coffre orné de gros tuyaux, tels des serpents à l'haleine explosive... une automobile rugissante, qui à l'air de courir sur de la mitraille, est plus belle que la Victoire de Samothrace.

5. Nous voulons chanter l'homme qui tient le volant, dont la tige idéale traverse la terre, lancée elle-même sur le circuit de son orbite.

6. Il faut que le poète se dépense avec chaleur, éclat et prodigalité, pour attester la ferveur enthousiaste des éléments primordiaux.

7. Il n'y a plus de beauté que dans la lutte. Pas de chef-d'œuvre sans un caractère agressif. La poésie doit être un assaut violent contre les forces inconscientes, pour les sommer de se coucher devant l'homme.

8. Nous sommes sur le promontoire extrême des siècles !... A quoi bon regarder derrière nous, du moment qu'il nous faut défoncer les vantaux mystérieux de l'impossible ? Le Temps et l'Espace sont morts hier. Nous vivons déjà dans l'absolu, puisque nous avons déjà créé l'éternelle vitesse omniprésente.

9. Nous voulons glorifier la guerre, — seule hygiène du monde, — le militarisme, le patriotisme, le geste destructeur des anarchistes, les belles idées qui tuent et le mépris de la femme.

10. Nous voulons démolir les musées, les bibliothèques, combattre le moralisme, le féminisme et toutes les lâchetés.

pour accomplir notre tâche. Quand nous aurons quarante ans, que de plus jeunes et plus vaillants que nous veulent bien nous jeter au panier comme des manuscrits inutiles !... Ils viendront contre nous de très loin, de partout, en bondissant sur la cadence légère de leurs premiers poèmes, griffant l'air de leurs doigts crochus, et humant, aux portes des académies, la bonne odeur de nos esprits pourrissants déjà promis aux catacombes des bibliothèques.

Mais nous ne serons pas là. Ils nous trouveront enfin, par une nuit d'hiver, en pleine campagne, sous un triste hangar plané par la pluie monodone, accroupis près de nos aéroplanes tripédants, en train de chauffer nos mains sur le misérable feu que feront nos livres d'aujourd'hui flambant galement sous le vol étincelant de leurs images.

Ils s'ameuteront autour de nous, hâlants d'angoisse et de dépit, et, tous, exaspérés par notre fier courage infatigable, s'élanceront pour nous tuer, avec d'autant plus de haine que leur cœur sera ivre d'amour et d'admiration pour nous. Et la forte et la saine injustice défilera radicalement dans leurs yeux. Car l'art ne peut être que violence, cruauté et injustice.

Les plus âgés d'entre nous n'ont pas encore trente ans, et pourtant nous avons déjà gaspillé des trésors, des trésors de force, d'amour, de courage et d'apre volution, à la hâte, en défilant sans compter, à tour de bras, à perdre haleine.

Regardez-nous ! Nous ne sommes pas essouffés... Notre cœur n'a pas la moindre fatigue ! Car il s'est nourri de feu, de haine et de vitesse ! Cela vous étonne ? C'est que vous ne vous souvenez même pas d'avoir vécu !... Debout sur la cime du monde, nous lançons encore une fois le défi aux étoiles !

« Vos objections ? Assez ! assez ! Je les connais ! C'est entendu ! Nous savons bien ce que notre belle et fautive intelligence nous affirme... Nous ne sommes, dit-elle, que le résumé et le prolongement de nos ancêtres... Peut-être ! soit !... Qu'importe ?... Mais nous ne voulons pas entendre ! Gardez-vous de répéter ces mots infâmes ! Levez plutôt la tête !

Debout sur la cime du monde, nous lançons encore une fois le défi insolent aux étoiles !

F. T. Marinetti.

en posant des vivats et des clamours, gagna les vastes salons à manger et s'éparpilla en groupements sympathiques autour d'une multitude de tables luxueusement servies.

Sur ces tables chacun trouva un très joli menu orné d'un dessin de Lanquar et représentant spirituellement le Roi embrassant en même temps Mlle. Lavalrière et Mlle. Lantelme, qui furent chacune exactement cent fois de suite espagnole et débordée petite You-You de la comédie de MM. de Caillavet, Robert de Fiers et Emmanuel Arène.

Il renonce à vous donner une idée de l'aspect folique que présentait alors cette foule de jolies actrices aux parures brillantes et chatoyantes encadrées de dominos et de costumes masculins variés à l'infinit, et échangeant d'une table à l'autre des propos joyeux et des répliques — je vous jure — le plus souvent spirituelles !

A la table d'honneur présidait Samuel les Magnifique — le Duge de face, — ayant à ses côtés Mmes Linder, Séverine, Yvette Guilbert et Mily Meyer. Beaucoup plus préoccupé de savourer l'excellent menu que de faire du reportage, j'avoue à ma honte de soignée n'avoir pas songé à noter exactement le nom de toutes les belles invitées ; au reste, mes deux manchettes et mon plastron n'y auraient pas suffi... Cependant en forçant mon souvenir, je vois passer devant mes yeux fermés, se suivant en théories suggestives et palantes :

Mme Lavalrière, en délicieux petit cow-boy ; Lantelme, en mignonne bobémienne ; Jeanne Soubrier, charmante en toilette 1830 ; Germaine Galois, si jolie en Hollandaise ; Duflo, en artiste, fraîche petite statue de Basse ; Marville, superbe en robe sombre Empire ; Lyse Berty, ravissante en Espagnole de Zulagui ; Ginette, coquette en Méridionale ; Ugalde, si exotique en tunique royale ; Juliette Claret, toute gracieuse en Locoïda de Bohême ; Corciade, exaltée en fleur exotique ; Faber, très belle en dame Louis XV ; Delia, toute séduisante en ses dignes toilettes premier Empire.

Mais comment sortir de ce recensement monotone sans avoir recours à l'ordre alphabétique ? Et je note :

Mmes d'Argigny, Amant, Raymonde Arlet, Yv. d'Arbigny, Arnould, Leberget, Bocher, Yv. Barri, Bassevier, Chapelle, Côté, Charville, Th. Cornay, Campton, Caumont, Th. Berka, Blangot, Gabry Boissy, Bara, Bareilly, Barois, C. Barlon, Paul Beyer, Dolucko, Renée Desprez, Delbort, Dorys, Debrasse, Derivail, Mity-Dalli, M. Durand, Dupas, Ad. Doré, Desroches, Delmarès, Derminy, Desbailles, René Denay, Ch. Dix, Desmou, Darrel, Desprez, René Gilbert, Garde, Guillemin, Guélin, Guardia, Germaine, Heffer, M. L. Herrold, Izervitz, Isola, Isasavet, Ev. Jannov, miss Lawler, Lander, Lukin, Henriette

maxima, 8° ; minima, 0°. Vent est-sud-est, faible. Baromètre : 760^{mm}.
A Berlin : Temps beau.

Les Courses

Aujourd'hui, à 2 heures. Courses à Vincennes. — Gagnants du Figaro :

Prix Michelot : Frivole ; Fringante.
Prix de Mayenne : Fada ; Bourgogne.
Prix Léda : Vardaz ; Frigoli.
Prix Mambrino : Focnay ; Escapade.
Prix de Maisons-Lafitte : Electa ; Eclairer.
Prix du Plateau : Fred Leyburn ; Elisabeth.
Prix de La Varenne : Elysee ; Etendard.

A Travers Paris

Le roi des Bulgares a chargé M. Stancoff, ministre de Bulgarie à Paris, de déposer en son nom une couronne sur le cercueil du marquis Costa de Beauregard et d'offrir ses condoléances à la famille du défunt.

M. Jean Richépin a fait jeudi son entrée sous la Coupole au son du tambour. C'est le rite. Lorsqu'un nouvel académicien, vêtu de son habit neuf, se présente devant la lourde porte verte, des militaires portent les armes et le tambour bat aux champs. Depuis Napoléon I^{er}, il y a toujours eu dans le vestibule du palais, aux jours de réception académique, un piquet d'honneur et un tambour.

Toujours, sauf une fois, voilà trois ans, quand M. Etienne Lamy vint prendre séance. Ce jour-là il y eut bien un piquet d'honneur, mais le tambour manquait. A sa place, il y avait un clairon.

Un clairon ! tout le monde fut d'accord pour le prier de se taire. M. Etienne Lamy fut reçu sans tambour ni trompette.

Le secrétaire de l'Institut fit au ministre de la guerre les démarches nécessaires pour éviter le retour d'un pareil incident. On lui promit que jamais plus on ne verrait de clairon sur le passage du récipiendaire. Mais, pour plus de certitude, le secrétaire perpétuel, chaque fois qu'il écrit au ministre pour lui demander le piquet, prend soin d'ajouter : avec un tambour.

H. DE VILLEMESSANT
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ABONNEMENT

	Tous mois	Six mois	Un an
Seine et Seine-et-Oise	15	80	80
Départements	15	80	80
Union postale	21	80	80

On s'abonne dans tous les Bureaux de Poste de France et d'Algérie.

Guyon, président de la société « le Sabre », qui donnait, en son honneur, un élégant dîner d'écrivains.

La plus goûte, la plus appréciée des nos grandes marques françaises par la haute société russe est la plus aristocratique de nos marques, la Lorraine-Dietrich.

Une admirable six-cylindres Lorraine-Dietrich, destinée au prince Orloff, ce dilettante de l'automobile, vient précisément d'arriver à Monte-Carlo.

Elle l'a gagnée par la route, conduite par Rougier, ce maître du volant, qui, avec elle, a brulé les étapes. Ne disons pas en conséquence que de temps, pour ne point effaroucher les conservateurs.

Le chasseur-statisticien : Hubert, mais du chasseur du théâtre Michel. En effet, ce jeune factotum s'étant amusé à relever chaque soir, pendant les cent premières représentations du *Poulailler* et de *Feu la Mère de Madame*, les deux étonnantes pièces du théâtre Michel, le nombre d'automobiles et de voitures de maître dont il a ouvert les portières, est arrivé au chiffre fantastique de 6,302 automobiles, 1,988 voitures attelées en double et 3,832 voitures attelées d'un seul cheval.

Il n'a pas daigné s'occuper des taxis, autos ni des fiacres.

Les réceptions académiques ont toujours été de très brillantes manifestations d'élégance auxquelles l'auguste Coupole prête un peu de son atmosphère solennelle. Celle de M. Jean Richépin n'a point failli à une tradition qui moins que toute autre risque de périr. Aussi fut-elle pour le « Parfum de la Dame en Noir » comme un baptême définitif de suprême élégance, comme une consécration dernière de cette « captivante et adorablement désespérante odeur » que fit sienne l'héroïne de Gaston Leroux, avant qu'elle fût adoptée par toutes les Parisiennes.

Nouvelles à la Main

Les crédits de la marine.
— On assure que M. Caillaux et M.

Manifesto

Independent Study

BBC Julia Lockhea... News Sport Weather iPlayer TV Radio

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BBC RADIO 4 Manifesto

Home

00:02 / 13:48

No More Manifestos
Series 1

A story of modern art through the written word. A new series exploring the art and politics of the artist's manifesto to Fluxus, from Dada to the present.

When Marx and Engels...

Show more

+

See all episodes from Manifesto!

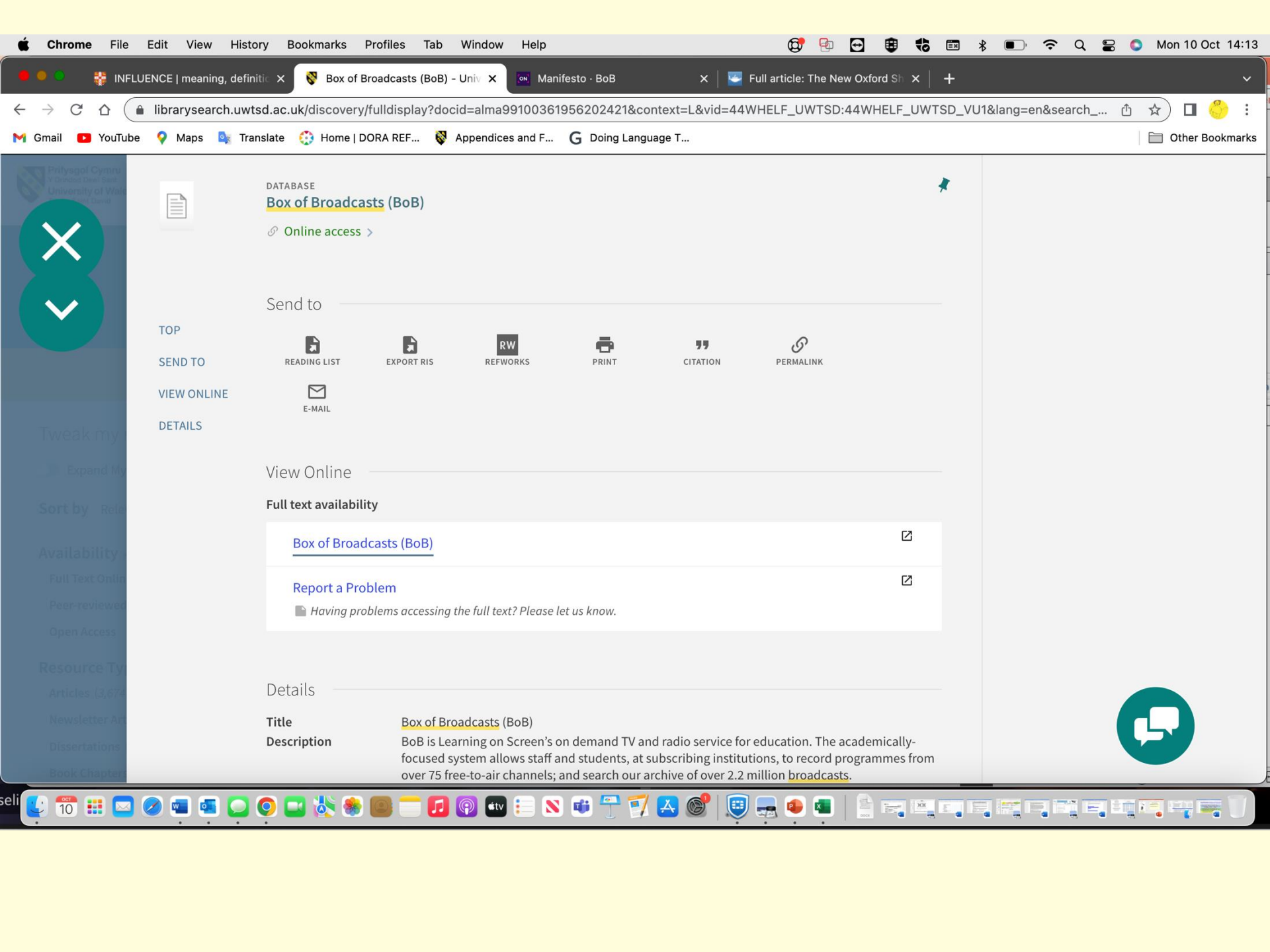
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Manifesto

Independent Study

I have made a set of the five manifesto sessions (15 minutes each) within Box of Broadcasts (BOB). You can listen here without a TV licence. Here is my link:

<https://learningonscreen.ac.uk/ondemand/playlists/326510> or you can go to BoB

<https://learningonscreen.ac.uk/ondemand> and click on the search button you can search for either programmes or playlists. Click the playlist button and search for “Artists’ Manifesto” and you should find my playlist with the 5 programmes. You can then listen via UWTSD who are registered to use BOB. You may need to put in our institution, UWTSD, before you can enter the site. Let me know how you get on.

11 Items

BBC programmes on Manifestos

Visibility settings

Everyone

Only me ☐

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Manifesto!

New series exploring the art and politics of the artists' manifesto. From the Futurists to Fluxus, from Dada to the present - a story of modern art through the written word. 1: Seize the Future

7 Aug 2017, 13:45 (15 mins) on BBC Radio 4

✓ Available to **watch now**

Manifesto

8 Aug 2017 13:45 (15 mins) on BBC Radio 4

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INFLUENCE | meaning, definitioBox of Broadcasts (BoB) - UnivManifesto · BoBFull article: The New Oxford Sh

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Book of the Week

8 Mar 2019, 00:30 (18 mins) on BBC Radio 4

✓ Available to watch now

The Bauhaus

Eleanor Bron reads Fiona McCarthy's biography of the Bauhaus founder, Walter Gropius. Gropius was a man of extraordinary charisma. For more than twenty years, from 1910 to 1930, he was at the very centre...



Walter Gropius: Visionary Founder of the Bauhaus (Omnibus)

10 Mar 2019, 20:00 (70 mins) on BBC Radio 4 Extra

✓ Available to watch now

Eleanor Bron reads Fiona McCarthy's biography of the Bauhaus founder, Walter Gropius. Gropius was a man of extraordinary charisma. For more than twenty years, from 1910 to 1930, he was at the very centre...



Bauhaus: Design for Life

7 Oct 2019, 05:30 (30 mins) on BBC Radio Wales

✓ Available to watch now

A hundred years after the start of the Bauhaus movement, its simple, practical and honest designs are as relevant today as they were in 1919. Welsh architect Chris Loyn celebrates a century of Bauhaus design...



Bauhaus 100

13 Jan 2020, 01:20 (60 mins) on BBC4

✓ Available to watch now

In 1919 an art school opened in Germany that would change the world forever. It was called the Bauhaus. A century later, its radical thinking still shapes our lives today. Bauhaus 100 is the story of Walter...

You can choose a manifesto from the website below.

In analysing the manifesto you may wish ask the following questions:

What is the motivation of the manifesto?

Aesthetic? Socio-political? Ethical?

What does it distinguish itself from?

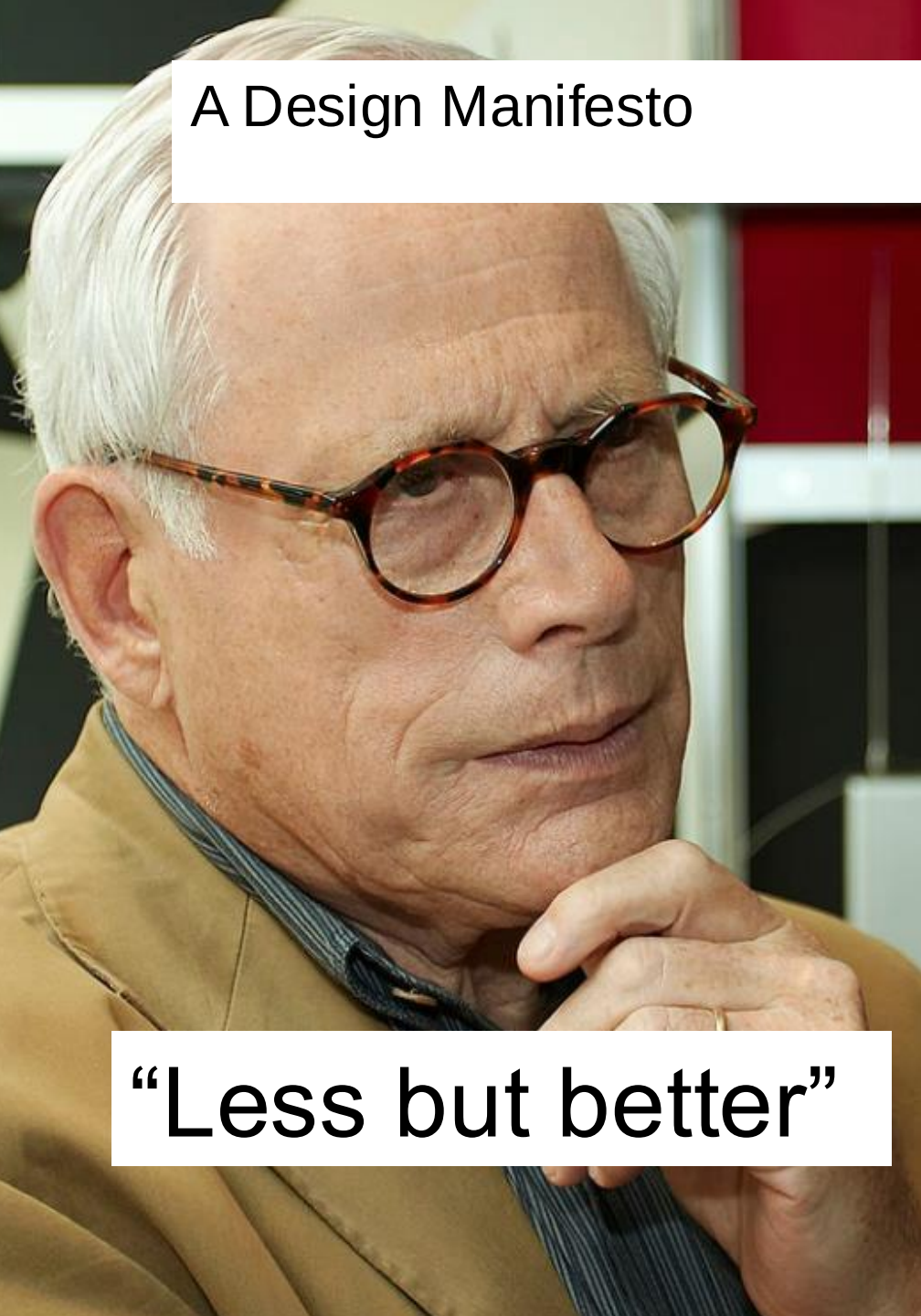
What does it affirm?

How does it inhibit/constrain/direct practice?

Who does it address?

How is it designed?

<https://designmanifestos.org/>

A close-up portrait of Dieter Rams, an elderly man with white hair and tortoiseshell glasses. He is resting his chin on his hand, looking thoughtfully to the side. The background is slightly blurred, showing some red and white elements.

A Design Manifesto

Dieter Rams

‘Ten principles for Good Design’

1 Good design is innovative

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

“Less but better”

A Design Manifesto



TP 1 radio/phono combination, 1959, by Dieter Rams for Braun

Dieter Rams

‘Ten principles for Good Design’

2 Good design makes a product useful

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasises the usefulness of a product whilst disregarding anything that could possibly detract from it.

3 Good design is aesthetic

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful.

A Design Manifesto



Cylindric T 2 lighter, 1968, by Dieter Rams for Braun

Dieter Rams

‘Ten principles for Good Design’

4 Good design makes a product understandable

It clarifies the product's structure. Better still, it can make the product talk. At best, it is self-explanatory.

5 Good design is unobtrusive

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

A Design Manifesto



Dieter Rams

'Ten principles for Good Design'

6 **Good design is honest**

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.

7 **Good design is long-lasting**

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society.

Steuergerät (Receiver), 1972, by Dieter Rams for Braun

A Design Manifesto



Dieter Rams

'Ten principles for Good Design'

8 Good design is thorough down to the last detail

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the user.

9 Good design is as little design as possible

Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.

Braun Clock, 1978, by Dieter Rams for Braun

A Design Manifesto



Dieter Rams

'Ten principles for Good Design'

10 Good design is environmentally-friendly

Design makes an important contribution to the preservation of the environment. It conserves resources and minimises physical and visual pollution throughout the lifecycle of the product.

Stylus Force Gauge, 1962, by Dieter Rams for Braun

What is a Manifesto?

- A declaration of principles, which you wish to hold by, and, intentions you have for your practice (as a whole, and, or, at this period of time).
- Typically a manifesto sets limits on what you will and won't do and outlines to a degree how you will do something.
- There is oftentimes a political-ethical dimension to a manifesto (sometimes religious).
- There is also in art/design manifestos a skeletal outline of methods and approaches to making the work (often entwined with the ethical/political).

What is a Manifesto?

‘Manifestos’ resemble contracts that the undersigned make with themselves and with society. As with all contracts, manifestos imply certain rules laws and restrictions. But they soon become independent from their authors. At this point, a masochistic relationship begins between the author and the text itself, for the manifesto-contract has been drafted by the very person who will suffer from the restrictions of its clauses. No doubt such carefully devised laws will be violated. This self-transgression of self-made laws adds a particularly perverse dimension to manifestos. In addition, like love letters, they provide an erotic distance between fantasy and actual realisation. In many respects, this aspect of manifestos has much in common with the nature of architectural work. It plays on the tension between ideas and real spaces, between abstract concepts and the sensuality of an implied spatial experience.

(B. Tschumi, preface of *Architectural Manifestoes*, London, 1979).

Why might it be important?

- Identification of values
- Clarity of vision
- Playful so you can try things out move away or towards ideas and things
- Alignment to current 'trends' or economic requirements

Identification of values

What do you believe in and why?

Where do your values come from?

What aspects of culture do you align yourself with? What is your 'Cultural Capital' (Pierre Bourdieu, *The Inheritors*, 1964)

What are your ethical values?

What do you care about?

What do you ignore?

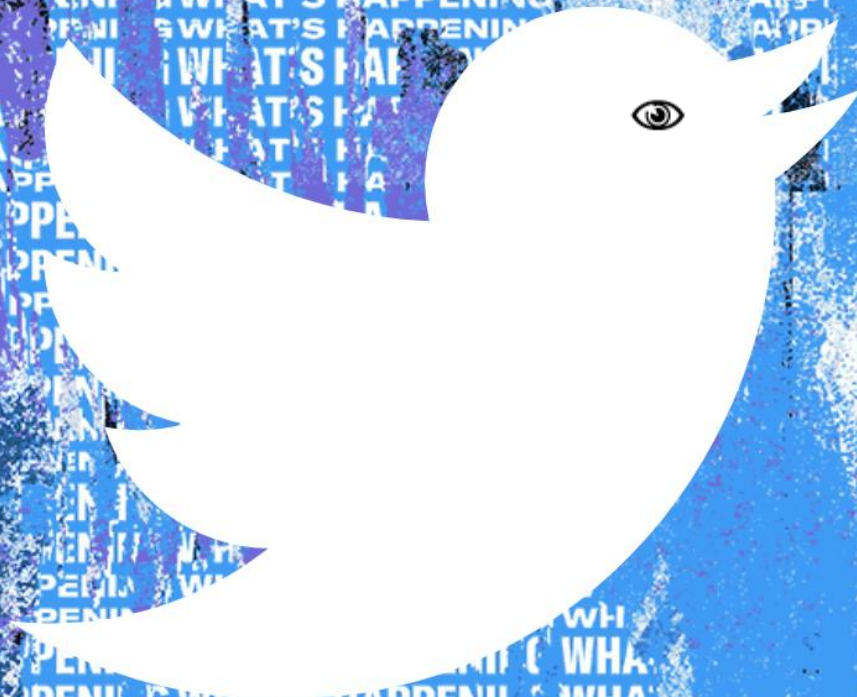
What are your politics?

What is your ethnicity?

Clarity of vision

So, ...
who are you?

Can you
write a 280
character
'tweet' that
defines who
you are?



Playfully try things out!

Say what you are not?



1. Make a list:

2. Map you: The draw a line with you in the Middle. What would be at the extremes of either end?

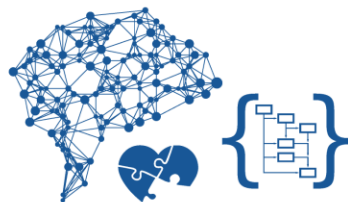
3. What colour would you be and why?

Alignment

Top 10 skills

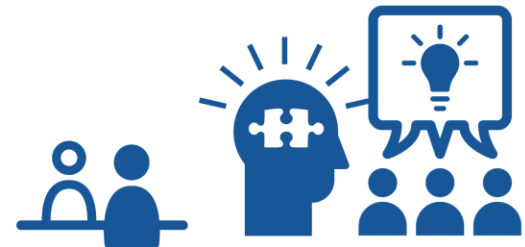
in 2020

1. Complex Problem Solving
2. Critical Thinking
3. Creativity
4. People Management
5. Coordinating with Others
6. Emotional Intelligence
7. Judgment and Decision Making
8. Service Orientation
9. Negotiation
10. Cognitive Flexibility



in 2015

1. Complex Problem Solving
2. Coordinating with Others
3. People Management
4. Critical Thinking
5. Negotiation
6. Quality Control
7. Service Orientation
8. Judgment and Decision Making
9. Active Listening
10. Creativity



5

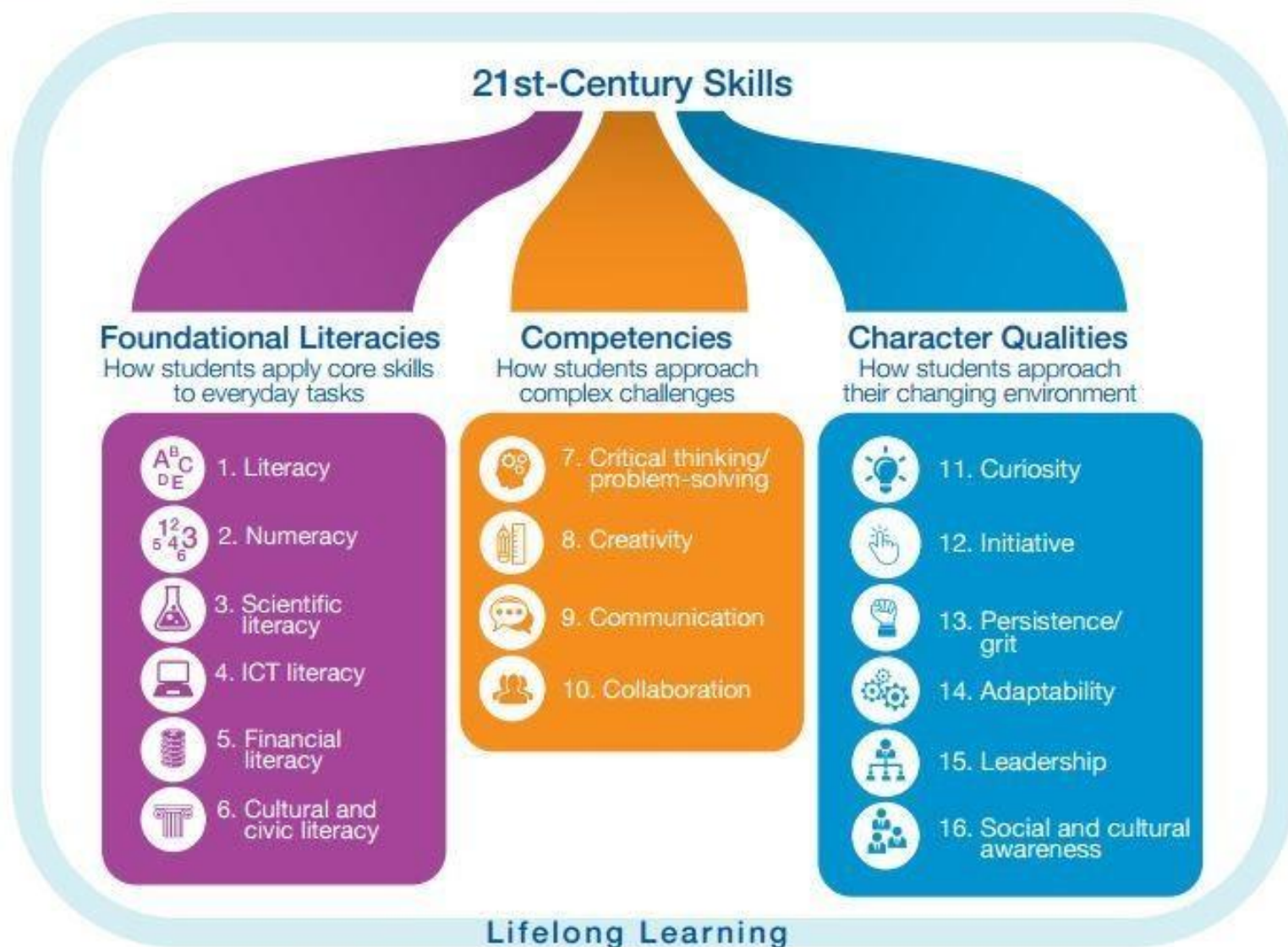
WORLD
ECONOMIC
FORUM

Co-ordinating with others

Source: World Economic Forum, Future of Jobs Report, 2018
Based on a survey of business leaders from 44 countries

Alignment

Exhibit 1: Students require 16 skills for the 21st century



Note: ICT stands for information and communications technology.

Exhibit 3: A variety of general and targeted learning strategies foster social and emotional skills



IDEO



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Following

How to create a culture manifesto for your organization: ideo.to/X3xtus by @IDEO's @molliewest



How To Create a Culture Manifesto for Your Organization (A...

Guiding stories from three B corporations: Method Products, Etsy, and Warby Parker.

ssir.org

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↻ 49



64



IDEO ✓
@ideo

We are a global design firm that helps organizations create impact through design.

Organizational Development

How To Create a Culture Manifesto for Your Organization (And Why It's a Good Idea)

Guiding stories from three B corporations: Method Products, Etsy, and Warby Parker.

[SHARE](#)[COMMENT](#)[PRINT](#)[ORDER REPRINTS](#)

By [Mollie West](#) | Jan. 29, 2016

[Strong mission statements have long guided nonprofit organizations.](#) But mission statements usually focus on external goals rather than internal ways of working. To shape an organization's internal organizational atmosphere—and to attract talent—nonprofits, social enterprises, and [benefit corporations](#) (or B Corps) should consider developing a culture

IDEO



The marketisation of design thinking

Tim Brown IDEO



Design for Action

by **Tim Brown** and **Roger L. Martin**

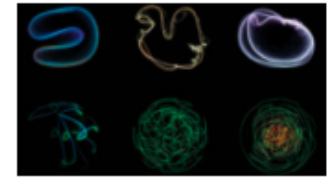
FROM THE SEPTEMBER 2015 ISSUE

 SUMMARY  SAVE  SHARE  **13** COMMENT  **H** TEXT SIZE  PRINT **\$8.95** BUY COPIES

Throughout most of history, design was a process applied to physical objects. Raymond Loewy designed trains. Frank Lloyd Wright designed houses. Charles Eames designed furniture. Coco Chanel designed haute couture. Paul Rand designed logos. David Kelley designed products, including (most famously) the mouse for the Apple computer.

But as it became clear that smart, effective design was behind the success of many commercial goods, companies began employing it in more and more contexts. High-tech firms that hired designers to work on hardware (to, say, come up with the shape and layout of a smartphone) began asking them to create the look and feel of user-interface software. Then designers were asked to help improve user experiences. Soon firms were treating corporate strategy making as an exercise in design. Today design is even applied to helping multiple stakeholders and organizations work better as a system.

WHAT TO READ NEXT



Design Thinking Comes of Age

VIEW MORE FROM THE
September 2015 Issue

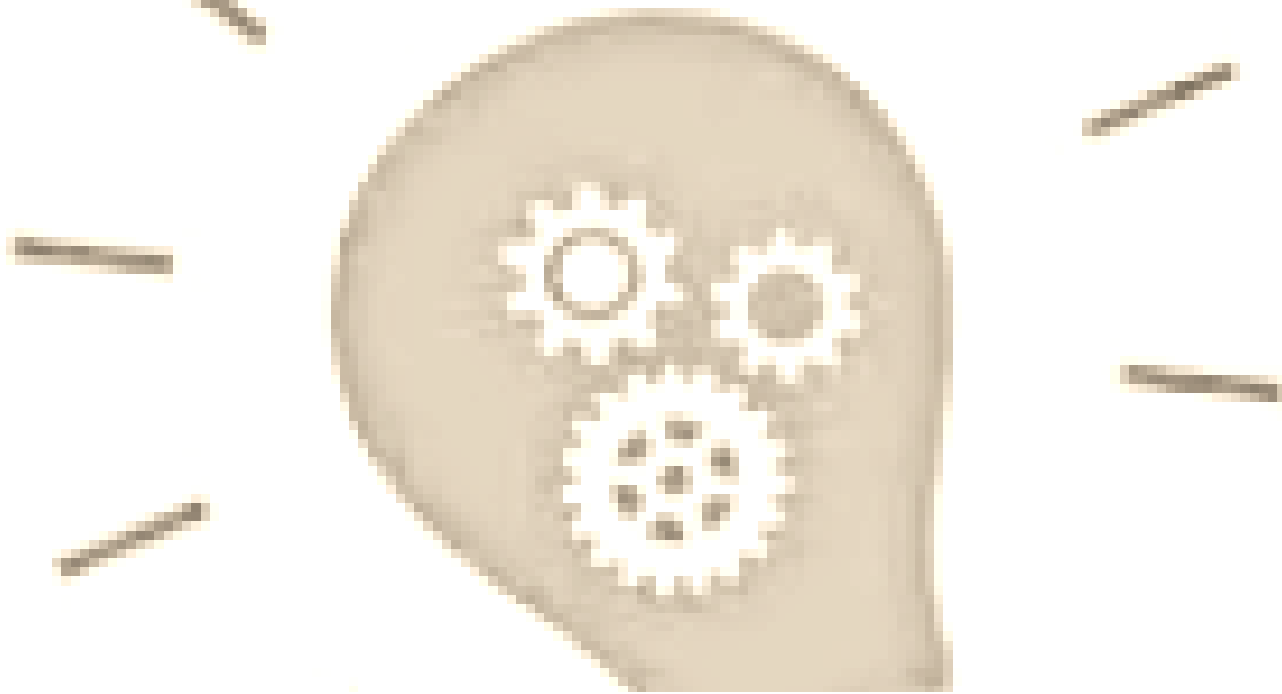


EXPLORE THE ARCHIVE

[Design Thinking Video](#)

(<https://hbr.org/2008/06/design-thinking>) [Tim Brown Design Thinking](#)

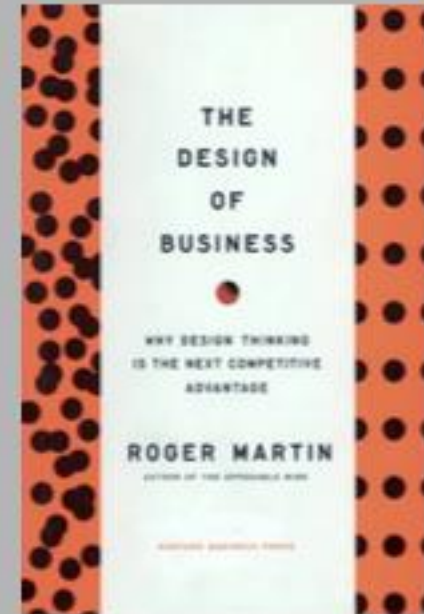
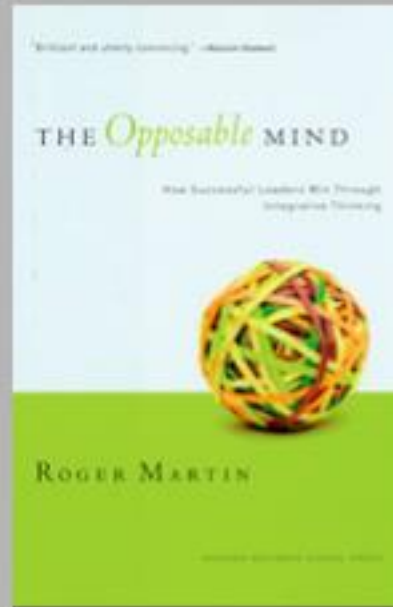
Design Thinking



Herbert Simon (1969) *The Sciences of the Artificial Design*
= a way of thinking.

Richard Buchanan (1992) *Wicked Problems in Design Thinking*
= using design to solve extraordinarily persistent and difficult challenges.

Design Thinking and “Integrative Thinking”



Victor Papanek

DESIGN *for the* REAL WORLD

Human Ecology and Social Change



Thames & Hudson

Design for the Real World: *Human Ecology and Social Change*

by Victor Papanek (1923-1998)

Victor Papanek

DESIGN *for the* REAL WORLD

Human Ecology and Social Change



Thames & Hudson

“Persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“By designing criminally unsafe automobiles that kill or maim nearly one million people around the world each year, by creating whole new species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed.”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* REAL WORLD

Human Ecology and Social Change



Thames & Hudson

“And the skills needed in these activities are taught carefully to young people.”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* REAL WORLD

Human Ecology and Social Change



Thames & Hudson

Q: Who is guilty?

A: Those who teach
Design and Designers

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“Design must become an innovative, highly creative, cross-disciplinary tool responsive to the true needs of men. It must be more research oriented, and we must stop defiling the earth itself with poorly-designed objects and structures.”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“How could the designer, who must (like others) make a living actually serve ‘real needs’ of human beings? “I have tried to demonstrate that by freely giving 10 percent of his time, talents, and skills the designer can help.” In other words, a willingness to volunteer.”

(Papanek, 1971:60)

The DESIGN
of EVERYDAY
THINGS

DON
NORMAN



The Design of Everyday Things: Donald Norman

Seven Principles for Transforming Difficult Tasks into Simple Ones.

1. Use both knowledge in the world and knowledge in the head
2. Simplify the structure of tasks
3. Make things visible: bridge the gulfs of Execution and Evaluation
4. Get the Mappings right.
5. Exploit the power of constraints, both natural and artificial
6. Design for error
7. When all else fails, standardize.

(1988:188-189)

How might we
experience
what objects
experience?

**EMOTIONALLY
DURABLE
DESIGN**

Objects, Experiences
& Empathy

**JONATHAN
CHAPMAN**

Designerly ways of knowing – Nigel Cross
(1982)

Design is a third area of knowledge and should be taught alongside science and the humanities.

Design is a language and system of codes formed through designers' ability to locate the relationships between the artificial environment and human needs.

Designerly ways of knowing – Nigel Cross (1982)

“Designerly ways of knowing are embodied in these codes” (Cross, 1982:25)

and are manifest as tacit knowledge -

“they know it in the same way that a skilled person ‘knows’ how to perform that skill”

(Cross, 1982:25).

Designerly ways of knowing – Nigel Cross (1982)

- Designers tackle ‘ill-defined’ problems.
- Their mode of problem-solving is ‘solution-focused’.
- Their mode of thinking is ‘constructive’.
- They use ‘codes’ that translate abstract requirements into concrete objects.
- They use these codes to both ‘read’ and ‘write’ in ‘object languages’.

(Cross, 1982:29)

Design Reasoning

Deductive – based on observational evidence associated with science

Inductive – reasoning derived from general principles that forms arguments associated with philosophy or mathematics

Abductive – manifesting objects that do not yet exist. Can't be derived from general principles and cannot be observed in the world focused on finding solutions to problems we find in the world.

Haridimos Tsoukas
(2001)

*‘Complex thinking,
complex practice: The
case for a narrative
approach to
organizational
complexity.’*

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New Delhi

Complex thinking, complex practice: The case for a narrative approach to organizational complexity

Haridimos Tsoukas and Mary Jo Hatch

ABSTRACT

Complexity is not only a feature of the systems we study, it is also a matter of the way in which we organize our thinking about those systems. This second-order complexity invites consideration of the modes of thinking we use to theorize about complexity, and in this article we develop the idea of second-order complexity using Jerome Bruner's contrast between logico-scientific and narrative modes of thinking. Using Bruner's framework, we examine and critique dominant forms of thinking about organizational complexity that are rooted in the logico-scientific mode, and suggest alternatives based in the narrative mode. Our evidence for the value of doing this comes from the logic of complexity theory itself, which we claim indicates and supports the use of the narrative mode. The potential contribution of the narrative approach to developing second-order thinking about organizational complexity is demonstrated by taking a narrative approach to the matter of recursiveness. By extension, similar insights are indicated for other features that logico-scientific thinkers commonly attribute to complex systems, including, non-linearity, indeterminacy, unpredictability and emergence.

KEYWORDS

complexity theory • narrative • organizational complexity

Table 1 Comparison of Bruner's two modes of thought

	<i>Logico-scientific mode</i>	<i>Narrative mode</i>
Objective	Truth	Verisimilitude
Central problem	To know truth	To endow experience with meaning
Strategy	Empirical discovery guided by reasoned hypothesis	Universal understanding grounded in personal experience
Method	Sound argument Tight analysis Reason Aristotelian logic Proof	Good story Inspiring account Association Aesthetics Intuition
Key characteristics	Top-down Theory driven Categorical General Abstract De-contextualized Ahistorical Non-contradictory Consistent	Bottom-up Meaning centered Experiential Particular Concrete Context sensitive Historical Contradictory Paradoxical, ironic

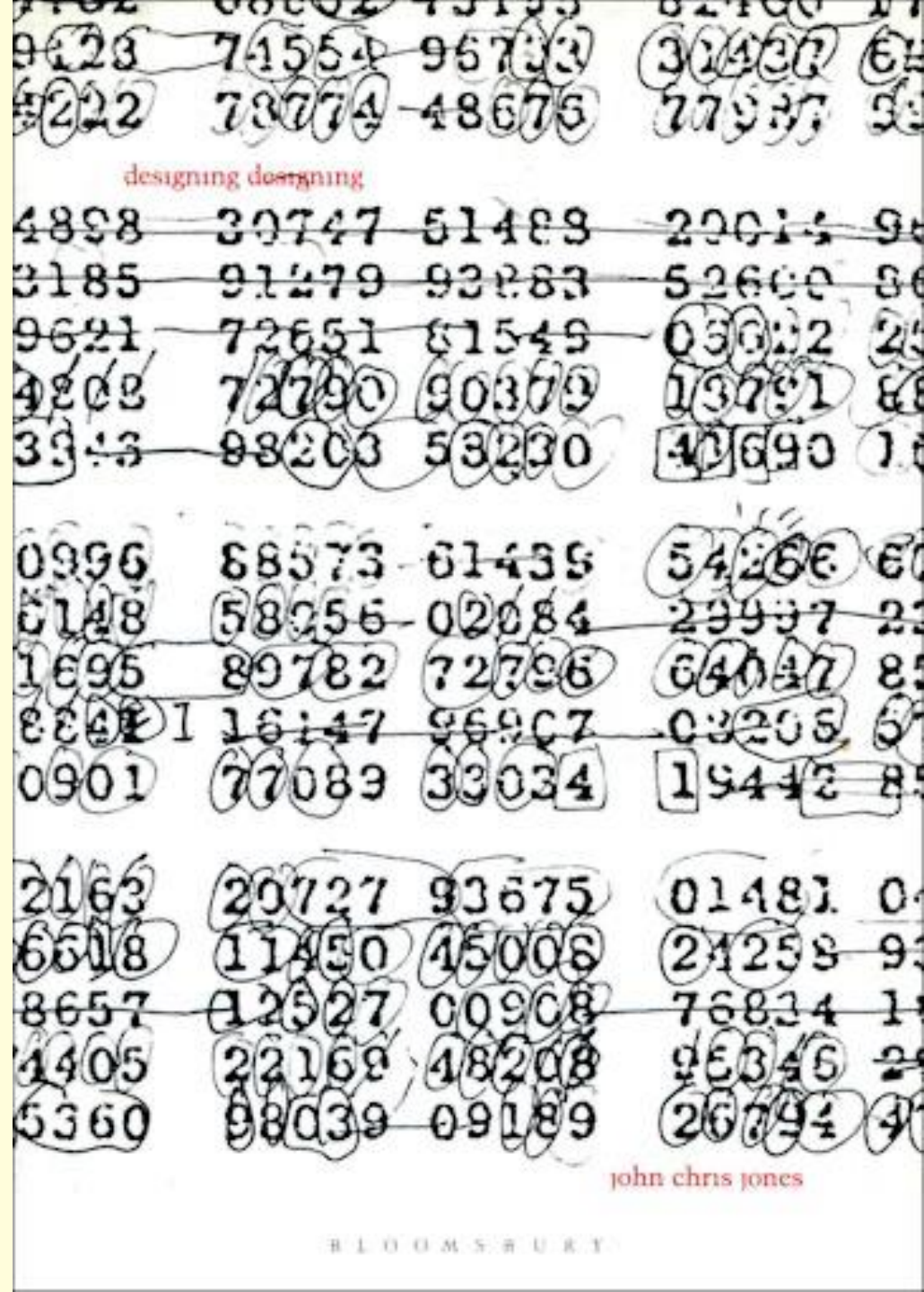
Source: Bruner (1986: 11–43).

Organising, Designing and Redesigning Language

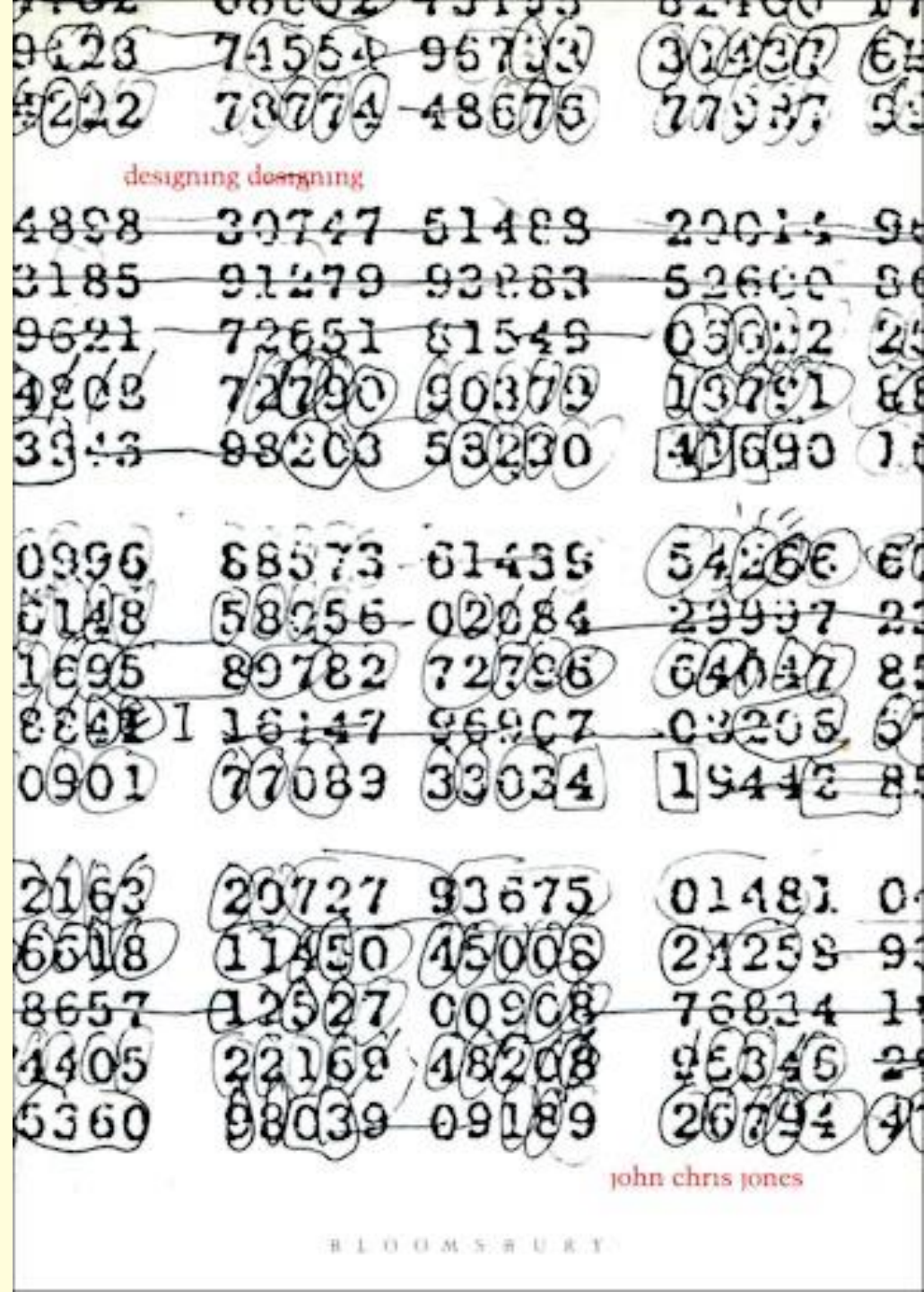
Designing designing

John Chris Jones (1984)

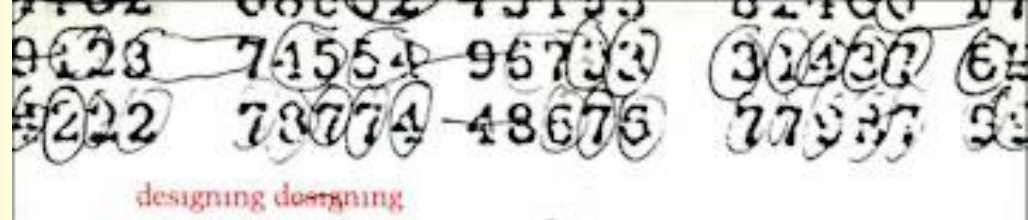
is one of the most extraordinary books on design ever written. First published in 1984 and reprinted with this title and cover in 1991, the book was the product of ten years of auto-critique, reflection and experimentation on writing on designing.



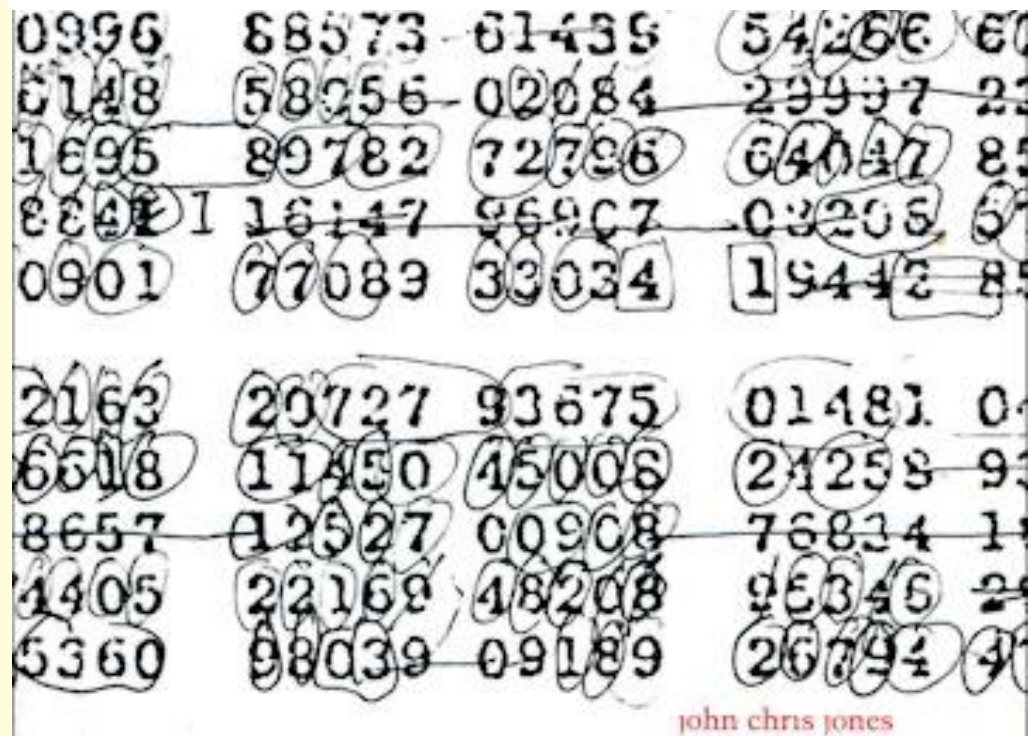
Offering a savage auto-critique of his own work on “methods”, as well as of the wider methods and ends of advanced industrial societies as a whole, this book challenges the traditional product- and progress- orientated focus on design by insisting that the world now coming into being requires designing to be understood as 'a response to the whole of life.'



But *designing designing* is also unique in modern design thinking in its exploration of what writing on designing might be. Combining essays, interviews, reflections, performances, plays, poems, chance procedures, photographs, collages and quotes, Jones experiments with both form and content in an attempt to make a book which 'is not simply about designing but is instead itself an instance of the ideas and processes explored within it.'



https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTS/11c0l68/alma99100376992102421



1. Particularly in the 'Preface to the 1984 edition', Jones presciently pre-figures what today we could call the 'expanded field' of design. He insists on drawing from this however uncomfortable implications for how we need to re-understand and practice designing. Thus, after presenting 'how far reaching' are the ways he sees designing already transforming beyond expectations

as the process of devising not individual products but whole systems or environments;... as participation, [with] the involvement of the public in decision-making processes;... as an educational discipline that unites arts and sciences and perhaps goes further than either;... as creativity potentially present in everyone;... and now the idea of designing WITHOUT A PRODUCT as a process of way of living in itself ... a way out of consumerism?¹⁶



METADESIGNING DESIGNING IN THE ANTHROPOCENE

Edited By John Wood

DESIGN RESEARCH FOR CHANGE



Metadesigning Designing in the Anthropocene

Moving from me to we to
world and back again

(Jones and Lunebye, 2012).

Jones, H. and Lunebye, A. (2012) 'Metadesign: a Dynamic Framework for Seeding Socially Responsive Design' in *Out of Control*, the 8th International Conference on Design and Emotion. Central Saint Martins School of Art and Design, UK.



METADESIGNING DESIGNING IN THE ANTHROPOCENE

Edited By John Wood

DESIGN RESEARCH FOR CHANGE



1

BOOK

Metadesigning designing in the anthropocene

John Wood 1945- editor

2022; Routledge

 Available at Y Fforwm Main Collection (701 MET) >

 Online access >

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https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/11c0l68/alma99100443101902421

Long-sighted, radical and provocative, this book offers a foundational framework of concepts, principles and methods (exemplified with selected tools) to enable metadesigners to manage and reinvent their practices.

The book reminds readers that designers are, albeit unwittingly, helping to shape the Anthropocene. Despite their willingness to deliver greener products and services, designers find themselves part of an industry that has become the go-to catalyst for dividends and profit. If our species is to achieve the rehabilitation and metamorphosis, we may need to design at the level of paradigms, genres, lifestyles and currencies. This would mean making design more integrated, comprehensive, adaptive, transdisciplinary, self-reflexive and relational. The book, therefore, advocates a shift of emphasis from designing 'sustainable' products, services and systems towards cultivating synergies that will induce regenerative lifestyles.

The book will be of interest to managers, designers, scholars and educators from a wide range of backgrounds, including design research, design history, design studies and environmental studies.

John Wood is Emeritus Professor of Design at Goldsmiths University of London.

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Metadesign Research Centre Wales



The Metadesign Research Centre Wales (MDRC) is a vehicle to support and develop interdisciplinary research across the University.

The University's commitment to Metadesign began with the appointment of Professor of Practice John Wood in 2018. This is supported through a formal programme of research seminars and hub meetings which facilitates knowledge exchange between researchers from across UWTSD as well as from other collaborating universities (although the planned programme of events has been delayed by the Covid 19 pandemic)

A Metadesign Manifesto

<https://metadesigners.org/Our-Manifesto>



metadesigners

home

our mission

tools

resources

get involved

A METADESIGN MANIFESTO

See [introducing metadesign](#) | [10 key points](#) | [The Metadesign Research Centre](#)



A COMPREHENSIVE, JOINED-UP APPROACH TO DESIGN

Children are telling adults that we must urgently change everything, While this may be true, 'everything' is big word. (Electric cars will not save us). We need a lot more more than technical fixes to address the underlying problems. Many who are too invested in the 'reality' of the problem find such change unthinkable. They can't imagine [re-inventing](#) farming, [clocks](#), homes, [money](#), clothing, [thermostats](#) & [design](#). They assume that whatever is '[unthinkable](#)' is also 'impossible' - e.g. they [won't believe in miracles](#). Our [contagious optimism](#) will [create paradigms](#) that turn 'unthinkables' into 'unforeseen possibles'.

Fashion Manifesto

MANIFESTO

FOR A

FASHION REVOLUTION

<https://www.fashionrevolution.org/manifesto/>

Welcome

The Union of Concerned Researchers in Fashion (UCRF) was formed in 2018 by Kate Fletcher, Lynda Grose, Timo Rissanen and Mathilda Tham (in alphabetical order).

The formation of the Union was brought about by the realization that over the last thirty years sustainability in fashion has been an industry-led movement and as such, has been constantly framed within business, without asking questions about the nature of business itself.

We recognized that this has severely narrowed approaches to fashion and sustainability, has widened the divide between commerce and the capacities of nature to support commercial activity and has resulted in more, not less, degradation of clothing makers and the earth.

We questioned if business was truly capable of making the changes necessary to transform the industry and saw a need to steer a smarter better debate about fashion and sustainability.

We also recognized that researchers' tradition of: seeking out truth; critical discourse; full disclosure; ontological thought, was desperately needed, and that researchers were better equipped to hold trust for the common good and the sector more broadly (of which the industry is one part).

We aim to provide language, action and modes of working that are precise in their critical identification of issues and open ended in their responses, rather than muted by corporate risk analysis and closed to all but that which is actionable within the current sector.



Earth Logic – Growing out of Growth



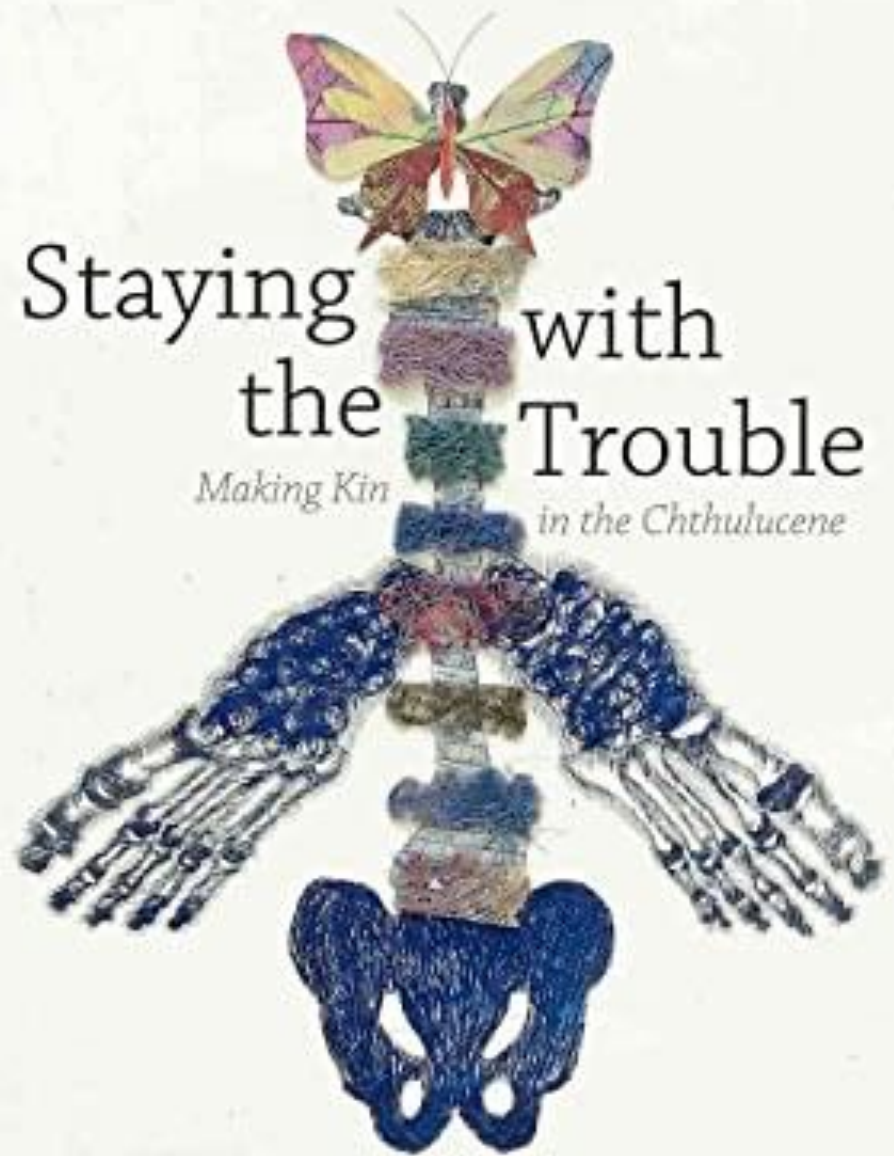
EARTH LOGIC – GROW OUT OF GROWTH

**SPEAKER
KATE FLETCHER**

**MODERATOR
MATHILDA THAM**

Staying with the Trouble: Making Kin in the Chthulucene

Donna J. Haraway (2016)



Staying with the Trouble
Making Kin in the Chthulucene

DONNA J. HARAWAY

Seminar Slides



ENQUEST PEOPLE ARE SAFE, CREATIVE AND PASSIONATE, WITH A RELENTLESS FOCUS ON RESULTS.

Our values guide everything we do at EnQuest. They are not abstract concepts, but reference points that shape and direct how we go about our work. They represent the foundations of our business and are embedded in everything we do.

EnQuest Values



SCROLL THROUGH OUR VALUES



CREATIVITY

Creativity and innovation to embrace new ideas and deliver solutions will differentiate EnQuest from its peers. They will lead to a motivated workforce with greater self confidence, pride and self management.



SCROLL THROUGH OUR VALUES



EMPOWERMENT

EnQuest recognises that an empowered workforce is fundamental to its success. By clearly defining each role, our people are encouraged to be accountable, responsible, and entrusted to take ownership of decisions and appropriate actions.



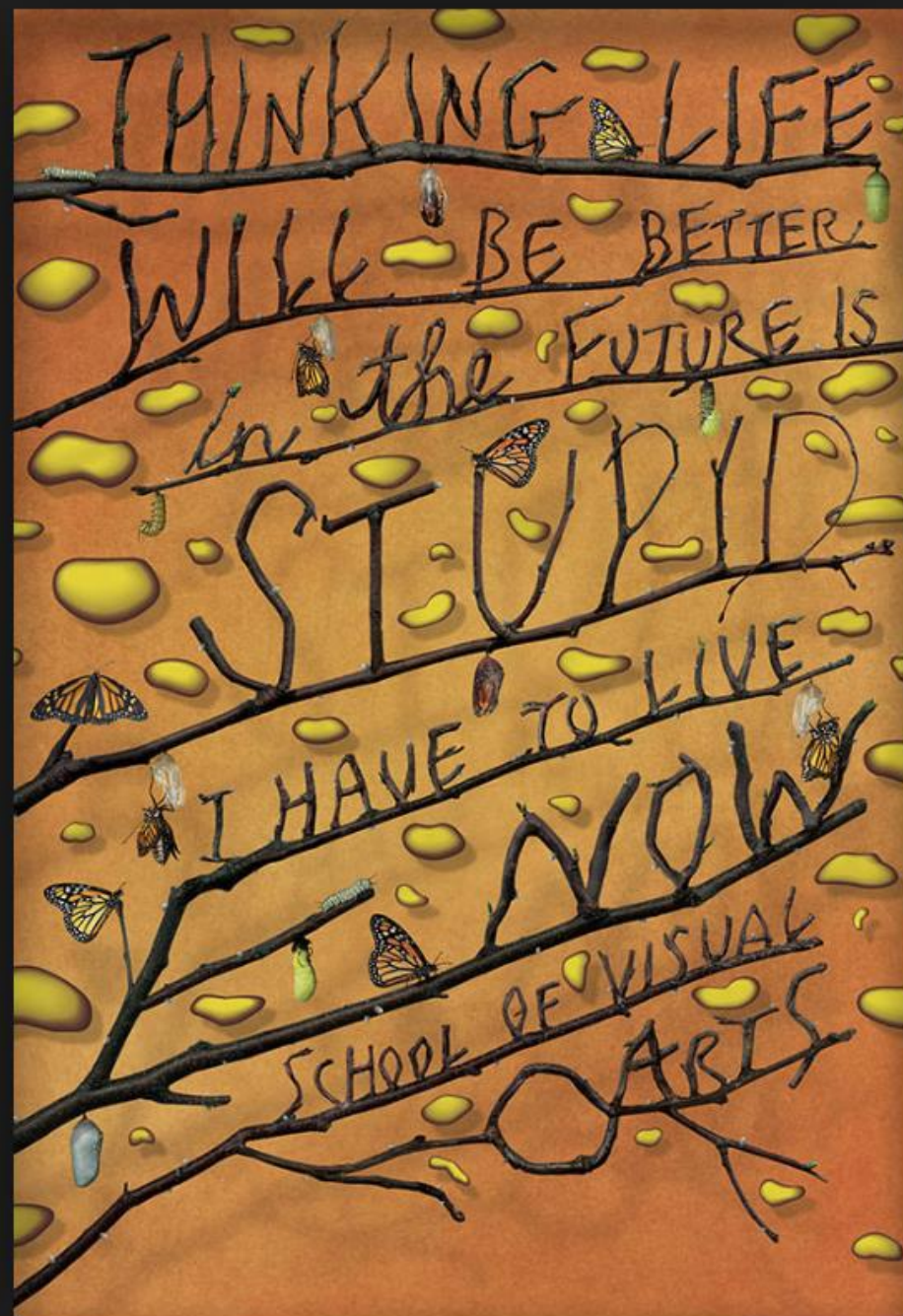
SCROLL THROUGH OUR VALUES

What do you think the function of this company is? Who are its customers - who values these values?



Now that you know the company's role and purpose, think about your values and how you might communicate them.







Predictions

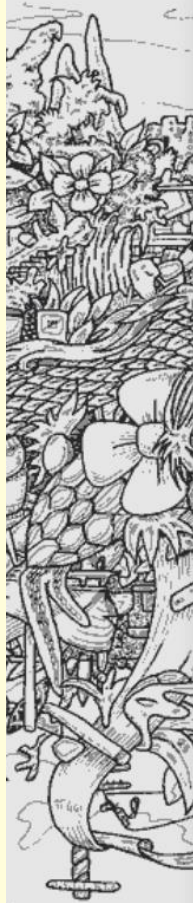
- **Dan Howarth:** Where do you think graphic design is going to go next?
- **Stefan Sagmeister:** I'm probably terrible as a predictor, but there's some easy predictions. I think it's going to go where technology goes. So I think a couple of things are very easy and foreseeable.
- Anything that's possible to be animated will be animated. I think that the printing technology in the 3D world will play a bigger role, or will introduce and make it much easier for graphic designers to do products because again it's that same space. Or I would say that that printing technology will continue to play a big role as far as individual execution, because inkjet will take over more and more spaces. It means that you can do something that's much smaller in run and much more individual in their outlook.
- So my assumption would be that custom-made, low-run, high-end projects will play a bigger role considering specifically that only very specialised things will have the desire and the need to be a physical object.
- Those would be my three key predictions. These are fairly safe predictions because I see them already happening to some extent. We now do sometimes extremely elaborate projects and we do them in an edition of 10.
- That thing didn't exist as a client project 20 years ago. It would have been impossible to print 10 of something, but now that's very regular and basically only 10 people will own it but maybe hundreds of thousands will see it on social media, so there is a different kind of multiplier going on.

Taken from - <https://www.dezeen.com/2015/06/16/stefan-sagmeister-interview-graphic-design-star-wars-poster-album-record-covers/>

THE EIGHT PRINCIPLES OF UNCIVILISATION

*'We must unhumanise our views a little, and become confident
As the rock and ocean that we were made from.'*

1. We live in a time of social, economic and ecological unravelling. All around us are signs that our whole way of living is already passing into history. We will face this reality honestly and learn how to live with it.
2. We reject the faith which holds that the converging crises of our times can be reduced to a set of 'problems' in need of technological or political 'solutions'.
3. We believe that the roots of these crises lie in the stories we have been telling ourselves. We intend to challenge the stories which underpin our civilisation: the myth of progress, the myth of human centrality, and the myth of our separation from 'nature'. These myths are more dangerous for the fact that we have forgotten they are myths.
4. We will reassert the role of storytelling as more than mere entertainment. It is through stories that we weave reality.
5. Humans are not the point and purpose of the planet. Our art will begin with the attempt to step outside the human bubble. By careful attention, we will reengage with the non-human world.
6. We will celebrate writing and art which is grounded in a sense of place and of time. Our literature has been dominated for too long by those who inhabit the cosmopolitan citadels.
7. We will not lose ourselves in the elaboration of theories or ideologies. Our words will be elemental. We write with dirt under our fingernails.
8. The end of the world as we know it is not the end of the world full stop. Together, we will find the hope beyond hope, the paths which lead to the unknown world ahead of us.



	METADESIGN AIMS:	Because
1.	<u>To learn from the way ecosystems work</u>	living systems are smarter than we know
2.	<u>To think in a more comprehensive way</u>	we need to join up more of the dots
3.	<u>To operate at the level of paradigms</u>	improvement of separate parts may not work
4.	<u>To 'language' new possibilities</u>	paradigms are partly sustained by words
5.	<u>To create synergies through re-combination</u>	synergy is a free bonus from Nature
6.	<u>To work co-creatively across disciplines</u>	no one is smart enough to see the whole picture
7.	<u>To encourage flat-structured teamwork</u>	fixed hierarchies eclipse willingness & responsibility
8.	<u>To work as entrepreneurs & entredonneurs</u>	this can reconcile top-down & bottom-up initiatives
9.	<u>To make complex systems more navigable</u>	users need to find their way around systems
10.	<u>to develop radically optimistic approaches</u>	negative thoughts make miracles seem less possible

A Manifesto for Learning

Answer the following 6 questions by asking yourselves:

1. How do I learn?
2. How will we learn together?
3. How will we respond to information?
4. How will we work together?
5. How will we reward each other and have fun?
6. How will we create an environment everyone thrives in?

A Manifesto for Learning

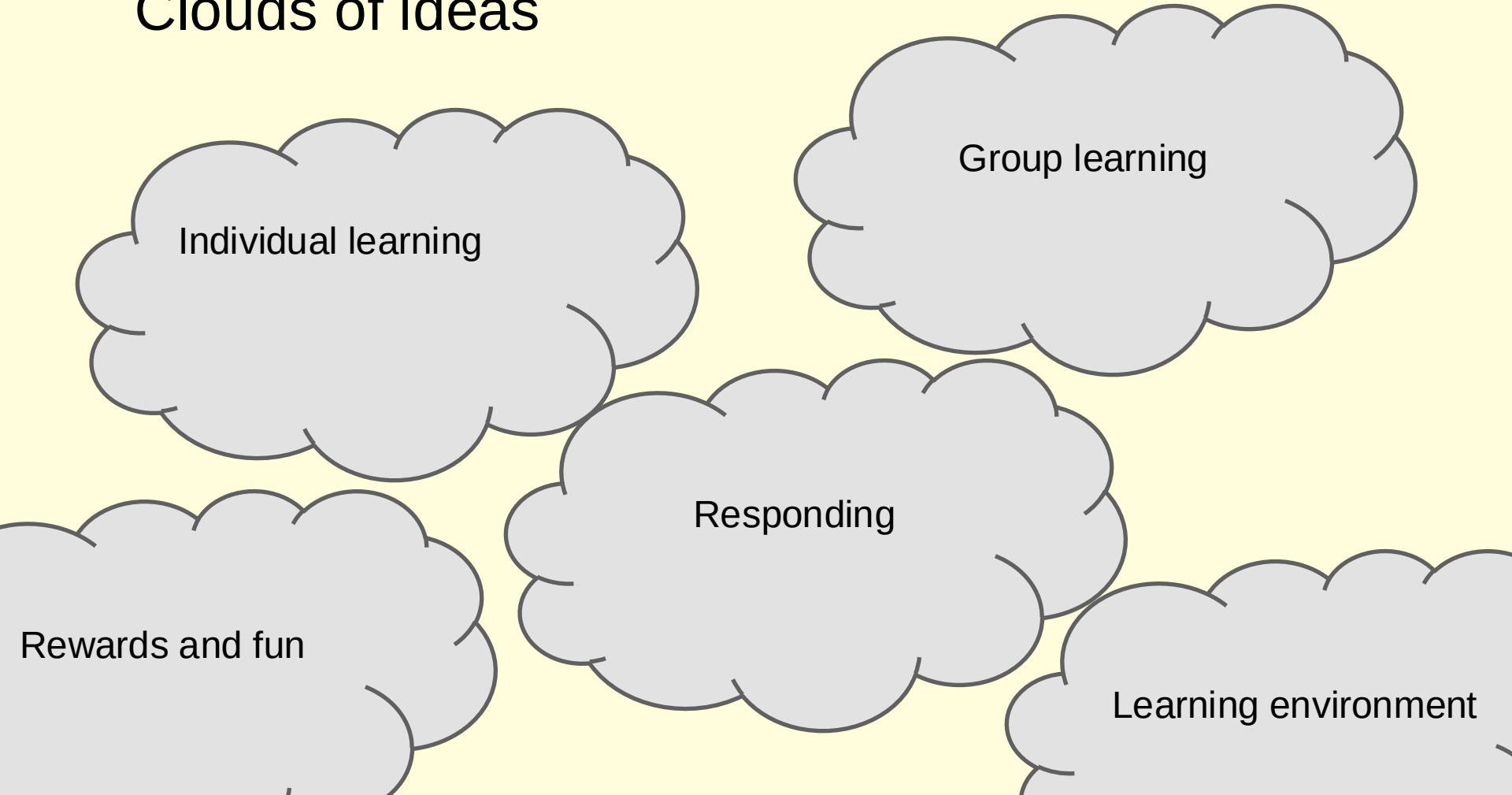
Once each person has answered these questions, look for patterns within each question area.

For example, the areas would be

- individual learning,
- group learning,
- responding,
- rewards & fun,
- learning environment.

A Manifesto for Learning

In small groups look at your groups and create
Clouds of ideas



Individual learning

Group learning

Responding

Rewards and fun

Learning environment

A Manifesto for Learning

Show to the whole group and narrow down.
Now you can vote on which phrases are most important.

There's no magic number of phrases, but aiming for between 4 and 10 statements—enough to give some depth to your manifesto, but not so many that it becomes a chore to read.

A Manifesto for Learning

This is the draft stage of a manifesto.

You can edit and rewrite but this is a starting point.

Once the statements are set, come up with a visual way to share them. The text should reflect your personality. Finally, embed the final manifesto into the portfolio of writing, and consider posting it publicly to inspire others.

Brief

Question 1: *What is the role of the designer/maker in the 21st Century and how might this role change in the next 10 years? Discuss your ideas with reference to two of the practitioners or thinkers discussed in your lecture strand.*

Question 2: *Define skill in the context of your own practice and the work of two artists/makers/designers from the lecture series.*

Question 3: *How useful are Manifestos to designers and/or design groups? Outline your discussion with reference to three key manifestos. Through careful critique, conclude your text by defining your own design values in a 10-point manifesto.*

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 you will use and discuss how and why.*

Question 5: *From the series of ‘Thinking Making’ research strand lectures, choose a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.*

Consider one of the following in addition to the website manifesto link:

- 1) The Ideal Book – William Morris
<https://www.marxists.org/archive/morris/works/1893/ideal.htm>
- 2) The Founding and Manifesto of Futurism – F.T. Marinetti
<http://www.unknown.nu/futurism/manifesto.html>
- 3) De Stijl Manifesto - Theo van Doesburg
https://en.wikisource.org/wiki/Manifest_I_of_The_Style_1918
- 4) The Manifesto of January 3, 2000 – Bruce Sterling
<http://www.viridiandesign.org/manifesto.html>
- 5) A Declaration of the Independence of Cyberspace - John Perry Barlow
<https://www.eff.org/cyberspace-independence>
- 5) Ethical Design Manifesto
<https://ind.ie/ethical-design/>
- 7) The Afro Surrealist Manifesto – D. Scot Miller Miller
<http://openspace.sfmoma.org/2016/11/the-afrosurreal-manifesto-a-living-document/>
- 7) Manifesto for Radical Social Change
<http://www.iicat.org/manifesto-for-radical-social-change/>
- 9) Open For Change Manifesto
<http://openforchange.info/manifesto>
- 10) The Russell-Einstein Manifesto
<http://www.umich.edu/~pugwash/Manifesto.html>
- 11) 'Ever' Fashion manifesto
<http://evermanifesto.com/content/downloads/01-Ever-Manifesto-Everlution.pdf>
- 12) Dogma 95
<http://www.dogme95.dk/the-vow-of-chastity/>
- 13) First Things First 2014 Manifesto
<https://firstthingsfirst2014.org/>
- 14) Dada Manifesto (Tristan Tzara)
<http://www.391.org/manifestos/1918-dada-manifesto-tristan-tzara.html#.WHZGqpfIOKI>
- 14) Claes Oldenburg Manifesto (I am for an Art)
<http://www.walkerart.org/magazine/2013/claes-oldenburg-i-am-for-an-art-1961>
- 16) OuLiPo Manifestos 1 and 2 (F. Le Lionnais)
www.mc.maricopa.edu/~jerol76351/110/readings/lipo_manifestos.doc

[Or take a look at those listed at https://designmanifestos.org/](https://designmanifestos.org/)

Essential Reading:

- Brown, T. (2007), Intersections 07: Design know-how for a new era. Conference by the Design Council of Great Britain. Accessed from:
<http://www.designcouncil.org.uk/about-design/How-designers-work/Design-thinking/> [Accessed on 18.02.12]
- Brown, T. (2008), Harvard Business Review Harvard: Harvard Business School Publishing Corporation, June 2008, pp 1-10 Accessed from:
<http://hbr.org/2008/06/design-thinking/ar/1> [Accessed on 12th September 2012]
- Papanek, Victor (1971). *Design for the Real World: Human Ecology and Social Change*, New York: Pantheon Books.

Hanington, B. & Martin, B. (2012) Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions. Rockport.

Recommended Reading:

Denscombe, M. (2010). The Good Research Guide (4th ed.). McGraw-Hill: Open University Press.

Stickdorn, M., & Schneider, J. (2010). This is Service Design Thinking. BIS Publishers.

Schifferstein, H. N., & Hekkert, P. (Eds.). (2008). Product Experience. Elsevier.

Background Reading:

- Chapman, J. (2005). Emotionally Durable Design: Objects, experiences and empathy. Earthscan.
- Norman, D. A. (2004). Emotional Design: Why we love (or hate) everyday things. Basic Books.
- Press, M., & Cooper, R. (2003). The Design Experience: The Role of Design and Designers in the 21st Century. Ashgate Publishing Limited.
- Dant, T. (1999). Material Culture in the Social World. Buckingham: Open University Press.
- Crozier, R. (1994). Manufactured pleasures: Psychological responses to design. Manchester University Press.
- Csikszentmihalyi, M., & Rochberg-Halton, E. (1981). The Meaning of Things: Domestic Symbols and the Self. Cambridge University Press.

Journals

International Journal of
Design <http://www.ijdesign.org/ojs/index.php/IJDesign/>

Journal of Design
Research <http://www.inderscience.com/jhome.php?jcode=jdr>

Websites

<http://www.core77.com>
<http://www.curvelive.com/Home>
<http://www.designboom.com>
<http://www.dezeen.com>
<http://www.yankodesign.com>