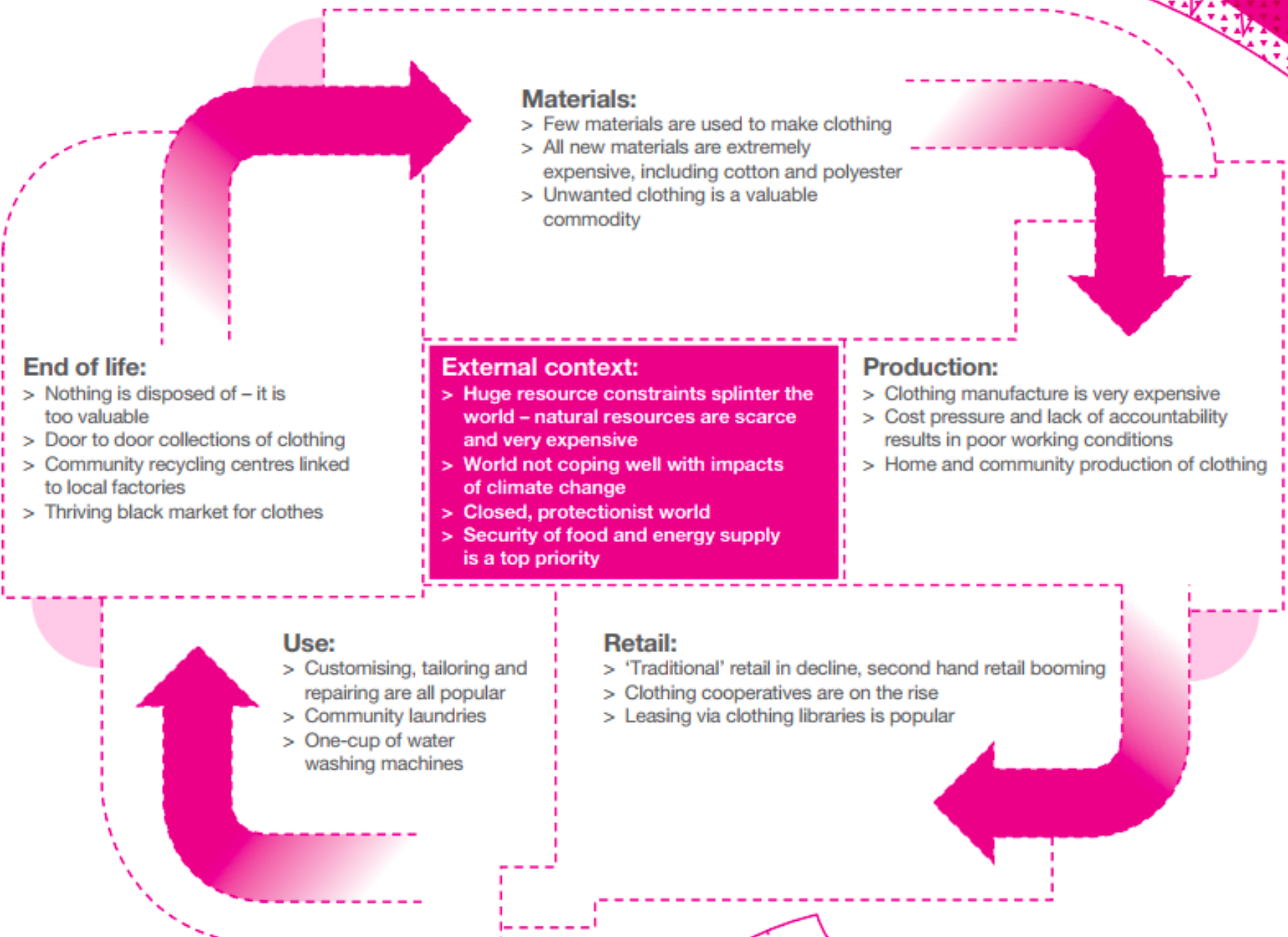




Cradle to cradle
Stories to live by
Speculative design

Dr Julia Lockheart
Contextual Practices

Self-sufficient communities thrive in a world struggling to cope with the strain of growing populations and resource shortages. Very high costs of raw materials and disrupted supply chains have resulted in a dramatic fall in the production and sale of new clothing. In its place vibrant local networks of second-hand clothing have evolved: community bonds are strong and creative fashion solutions abound. That said many consumers still strongly desire 'new' clothes – now affordable only to the rich or on the black market. Clothing care is low-tech but efficient.



Lifecycles

Consider an object's lifecycle when analysing its narrative:

AESTHETIC

TECHNICAL

INDUSTRIAL

CULTURAL

CONCEPTUAL

BEHAVIOURAL

ECONOMIC

ENVIRONMENTAL

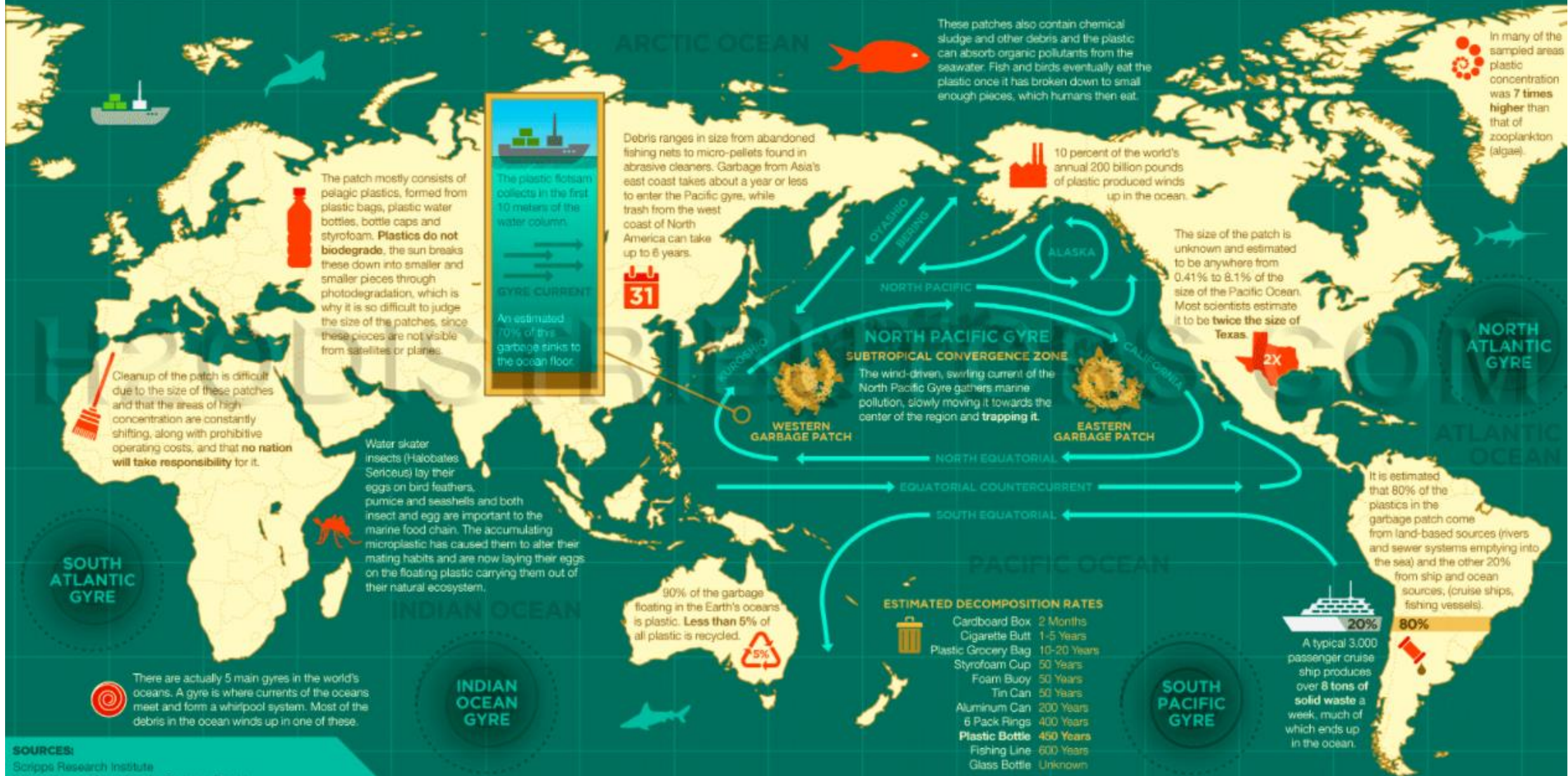


Why do we need new stories?



Why do we need new stories?

THE GREAT PACIFIC GARBAGE PATCH



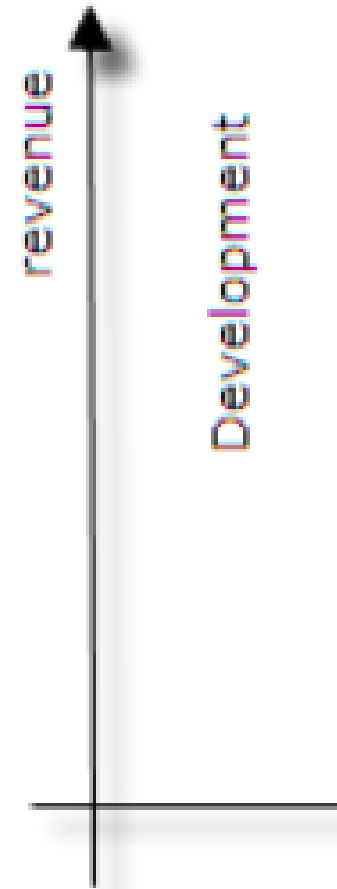
SOURCES:

Scripps Research Institute
Wikipedia.org (Great Pacific Garbage Patch)
NOAA (National Oceanic and Atmospheric Administration)
SEAPLEX (Scripps Environmental Accumulation of Plastic Expedition)



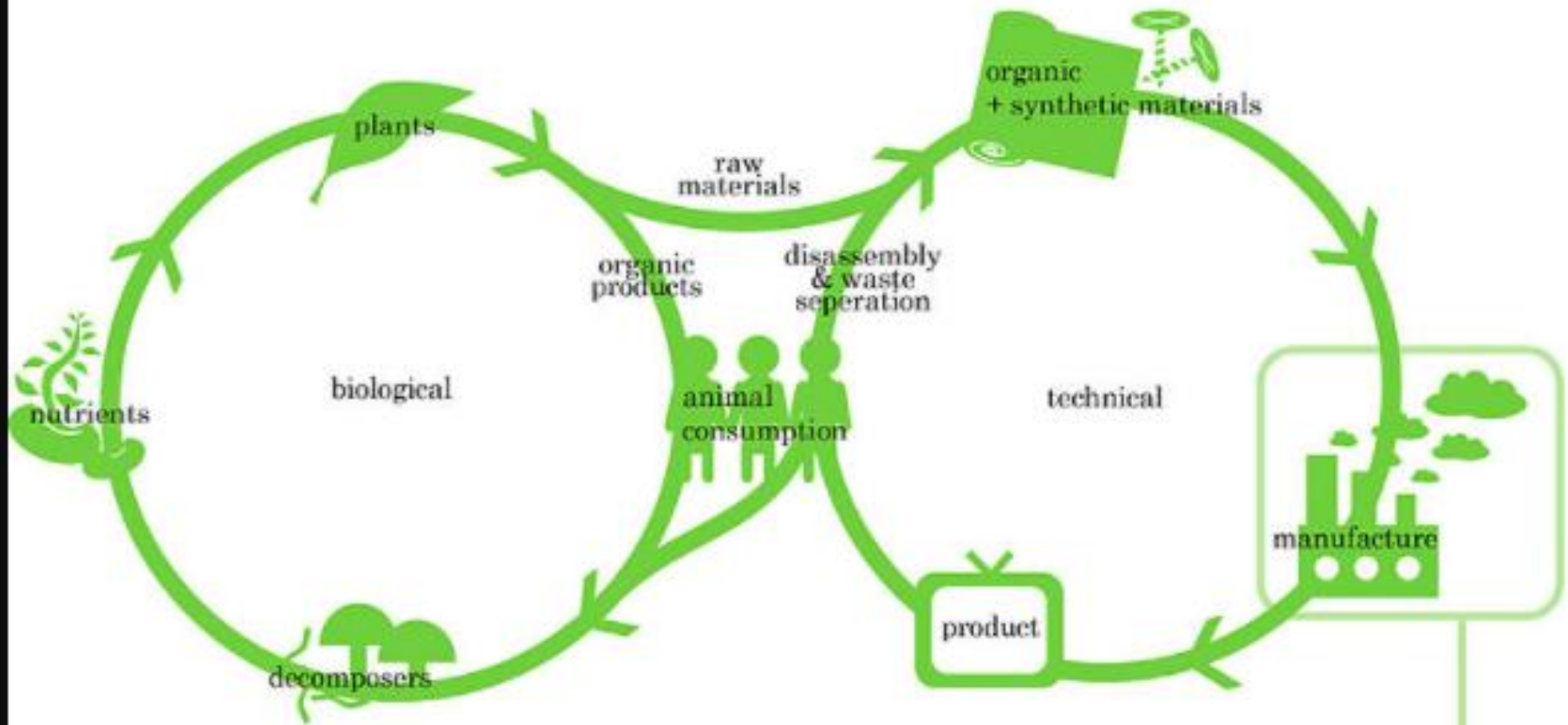
Lifecycles

Take Make Waste



Michael Braungart & William McDonough (2009)
Cradle to Cradle: remaking the way we make things

CradletoCradle



- 5 criteria
- 1 100% Renewable Energy Use
 - 2 Water Stewardship clean water output
 - 3 Social Responsibility positive impact on community
 - 4 Material Reutilization recyclability / compostability
 - 5 Material Health impact on human & environmental

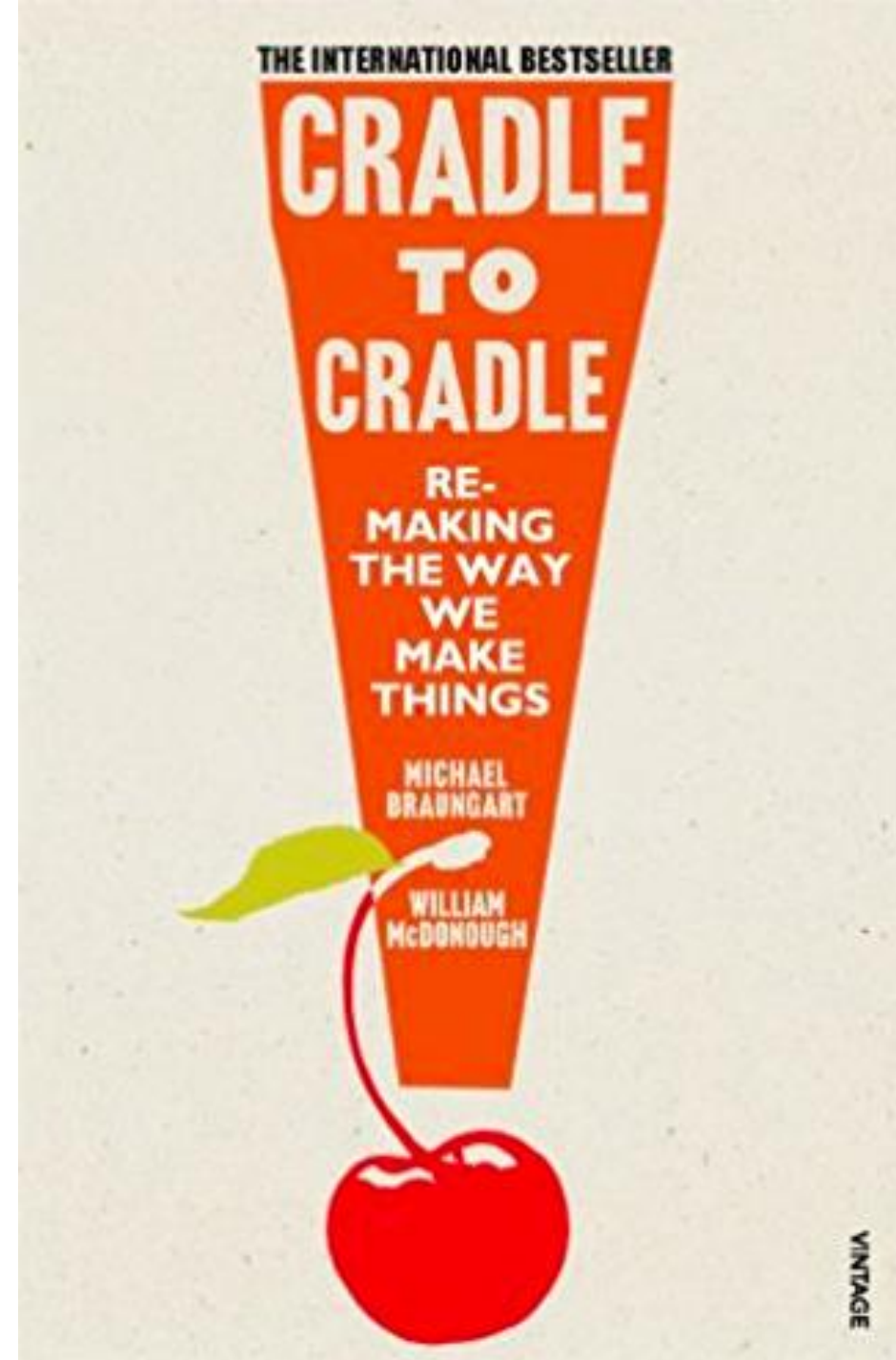
Cradle-to-Cradle

William McDonough.

'Clip from The Genius of Design: Objects of Desire', The Genius of Design, Objects of Desire, 19:00
04/06/2010, BBC2 England, 60 mins. 00:50:01-00:55:01.
<https://learningonscreen.ac.uk/ondemand/index.php/clip/101771>
(Accessed 10 Aug 2017)

How much can we get for how little we give?

How much can we give for all that we get?



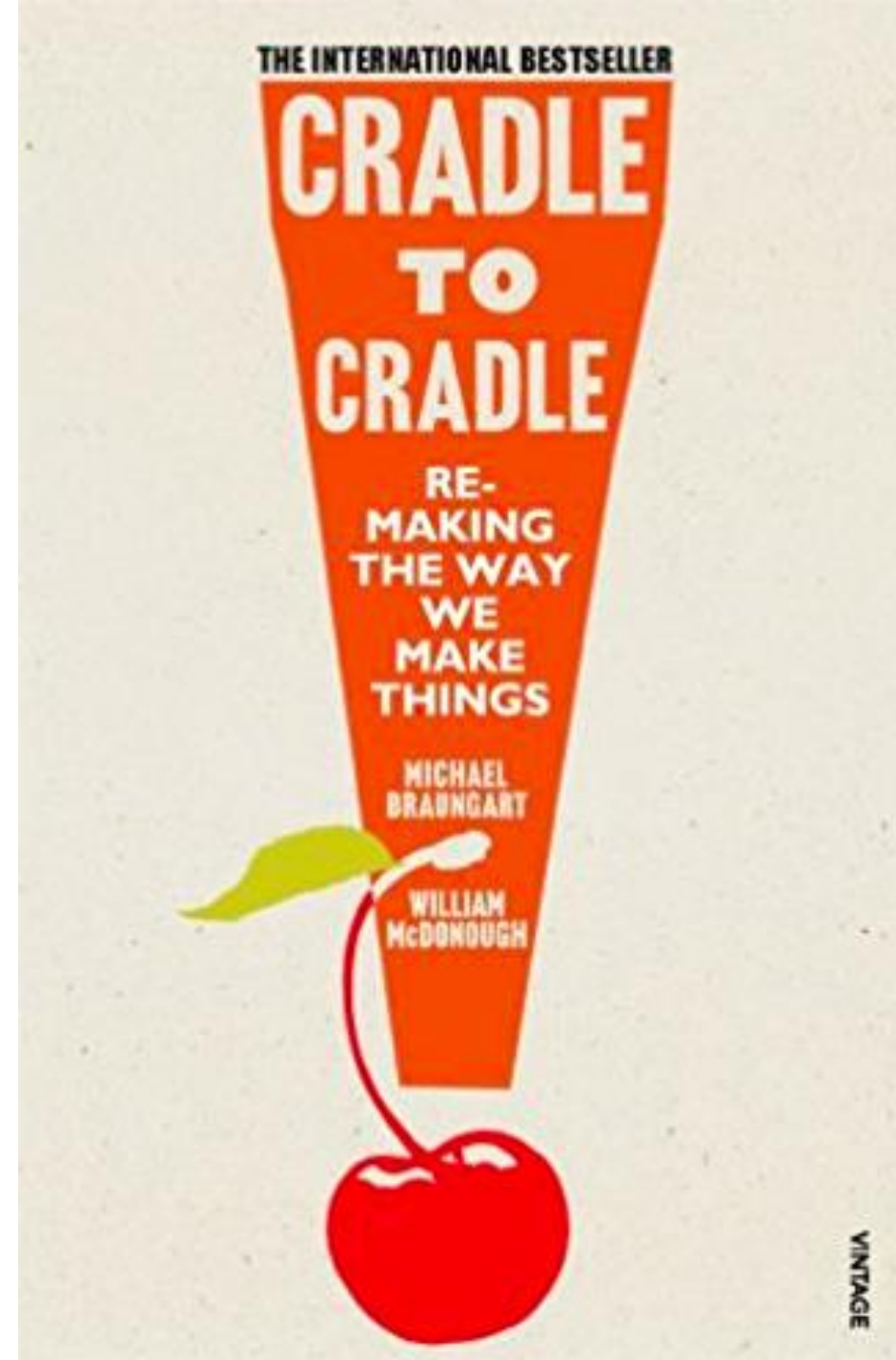
Cradle-to-Cradle

William McDonough.

TED talk (from 16:52 -21:56)

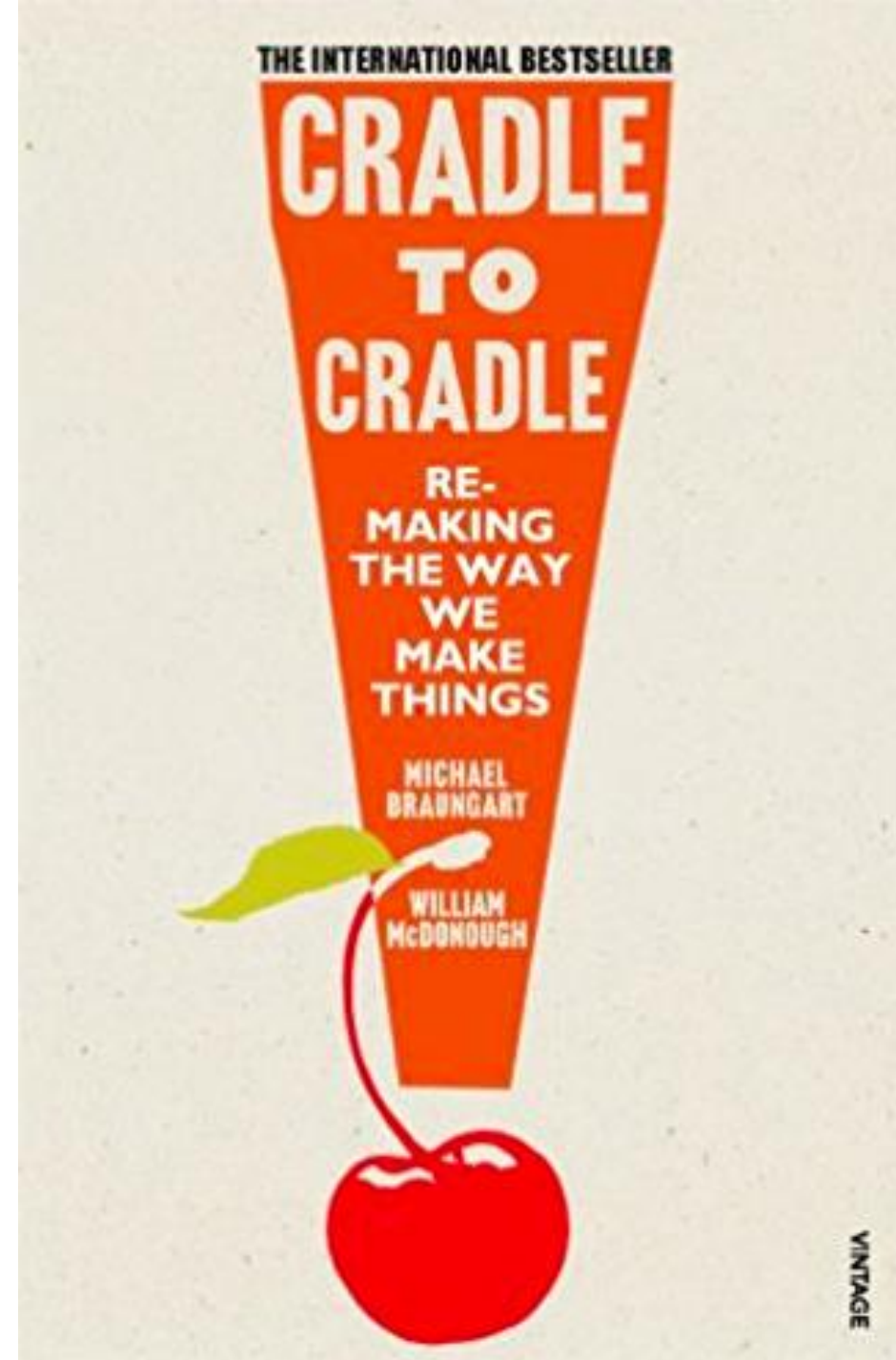
Chinese city building project

<https://www.youtube.com/watch?v=loRjz8iTVoo>



5 guiding principles

- Signal your intention
- Restore
- Be ready to innovate further
- Understand and prepare for the learning curve
- Exert intergenerational responsibility



Ikigai

A JAPANESE CONCEPT MEANING "A REASON FOR BEING"



Ikigai (生き甲斐)

Iki (生き) = life -
alive

gai (甲斐) = (an)
effect; (a) result;
(a) fruit; (a)
worth; (a) use; (a)
benefit; (no, little)
avail" "a reason
for living [being
alive]; a meaning
for [to] life; what
[something that]
makes life worth
living; a raison
d'etre

Negative Space or *Ma* (間)

The wheel's hub holds thirty spokes
Utility depends on the hole through the hub.

The potter's clay forms a vessel.
It is the space within that serves.

A house is built with solid walls
The nothingness of window and door alone renders it
usable,

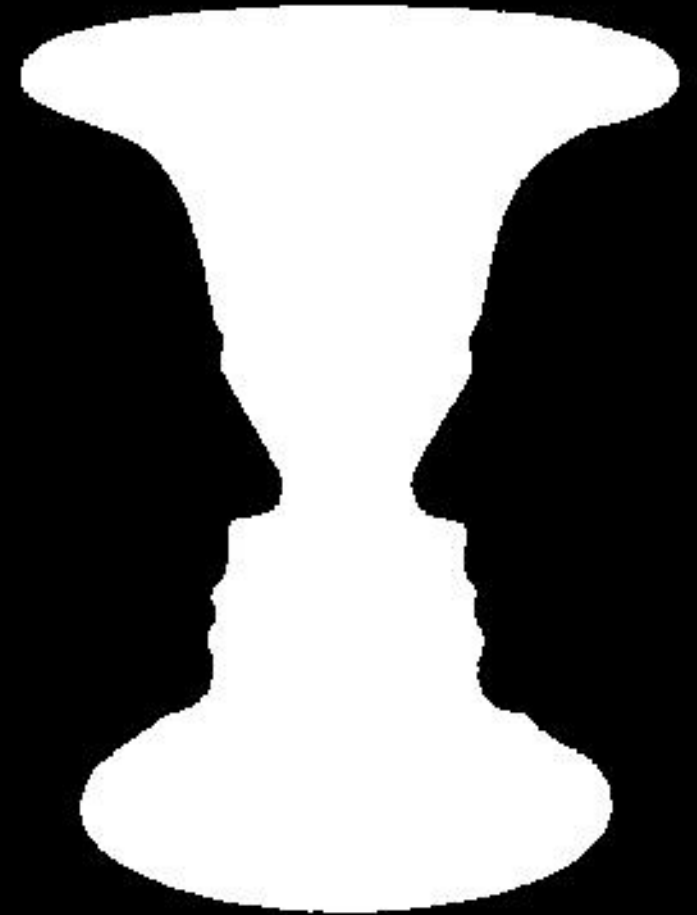
That which exists may be transformed
What is non-existent has boundless uses.

LAO-TSE

Negative space
is the space
around and
between the
subject(s) of an
image.



May become evident when the space around a subject, not the subject itself, forms an interesting or artistically relevant shape, and such space occasionally is used to artistic effect as the "real" subject of an image



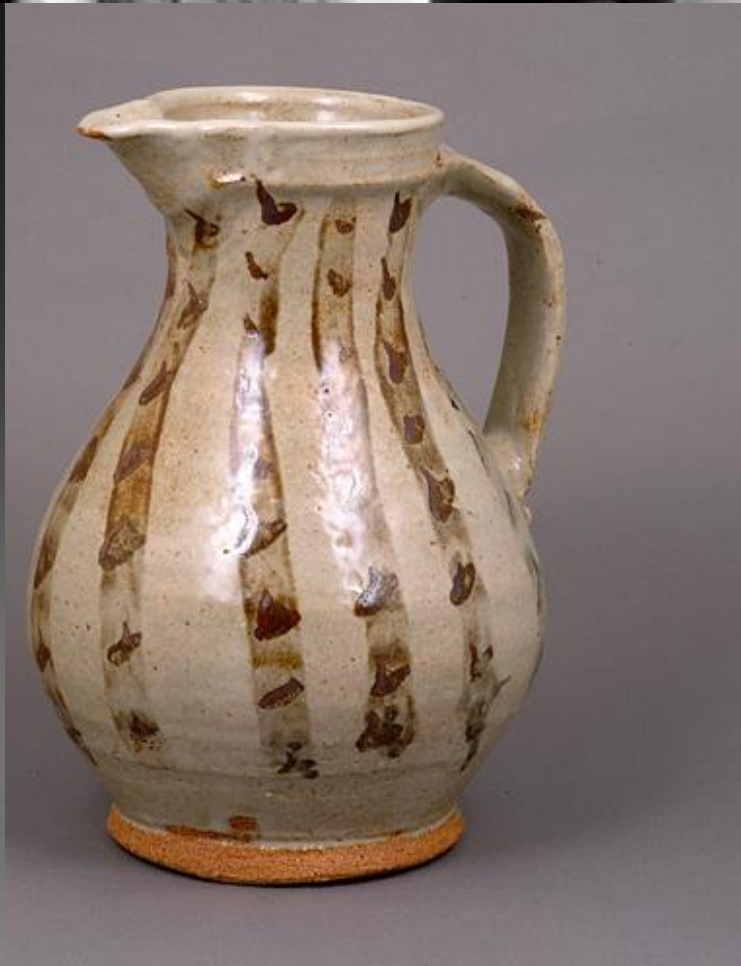
Wabi-sabi (侘寂)

Impermanence
(無常 *mujō*)

Suffering
(苦 *ku*)

Emptiness or
absence of self-
nature
(空 *kū*).





Wabi-sabi ([侘寂](#))

Kintsugi ([金継ぎ](#),
きんつぎ, "golden
joinery"), also
known
as ***Kintsukuroi*** ([金繕い](#), きんつくろ
い, "golden repair")



Wabi-sabi (侘寂)

Kintsugi (金継ぎ,
きんつぎ, "golden
joinery"), also
known
as *Kintsukuroi* (
金繕い, きんつくろ
い, "golden repair")

Boro (ぼろ)



The Mending Aesthetic



Pattern-matched hemmed patch

Tom of Holland accessed from www.tomofholland.com



Celia Pym accessed from www.celiapym.com

Sashiko (刺し子, literally "little stabs" or "little pierce")

"Now I darn and am looking for holes in people's clothes and the stories that accompany them; repairing these holes and returning the mended garments. It is a way to briefly make contact with strangers. I am interested in the spaces the body occupies, the tenderness of touch and the ways in which we go about day to day life".

[Making Stories](#)



Celia Pym accessed from www.celiapym.com

HIKARU NOGUCHI's designer, Hikaru will launch a free mending service for the majority of items in the collection, in keeping with the philosophy that our products should last forever. As part of this service, Hikaru will also sell Darning Mushroom Kits, which are essential traditional haberdashery tools for Visible and Invisible garment mending.



DONEGAL WOOL MIX GARTER STRIPE SCARF

BLUE x BROWN / GREEN x DARK NATURAL / GREEN x BERRY / ORANGE x PINK

100% LAMBS WOOL / MADE IN ENGLAND

<http://hikarunoguchi.com/>

As she travels around the world, Hikaru offers to mend damaged knitwear for free, asking the owners of the garments: 'Why do you want to repair this garment?' From this exchange, Hikaru notes and records the owners' reasons and the stories behind why they want to preserve the garment.



HAND STITCHED SCARF

BROWN EDGE x NAVY / FLANNEL GREY x SAGE GREEN

100% LAMBS WOOL / MADE IN ENGLAND

<http://hikarunoguchi.com/>

Hikaru believes that understanding the relationship between owners and their garments contributes to her creativity when thinking about and designing her knitted accessories collection as she has been doing for the last twenty years.



<http://hikarunoguchi.com/>

AW2016 HIKARU NOGUCHI TIE COLLECTION

Visible Mending



A Tom of Holland workshop in full swing



Tom of Holland accessed from <https://tomofholland.com/>



Inner Activism

The School of Gentle Protest

Sarah Corbett & Tom of Holland

“Make do and mend”

“Wearing your convictions”



Sarah and me discussing the finer details of darning as activism

Craft of Use

Post-Growth Fashion

Home

Roots and Branches

The Practices of Use

The Book

Community

About Us



Post-growth Fashion

Craft of Use

Post-Growth Fashion

Home

Roots and Branches

The Practice of Use

The Book

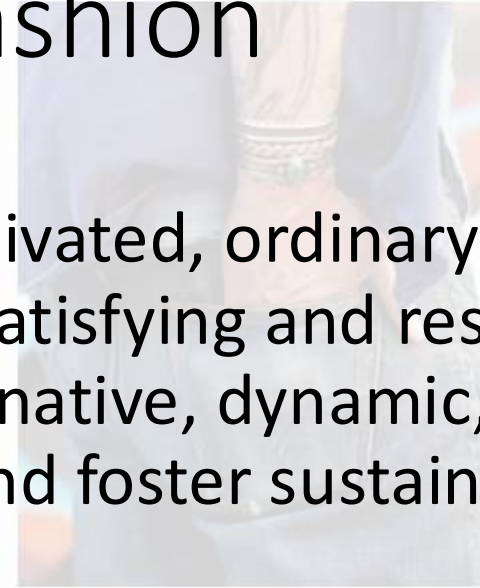
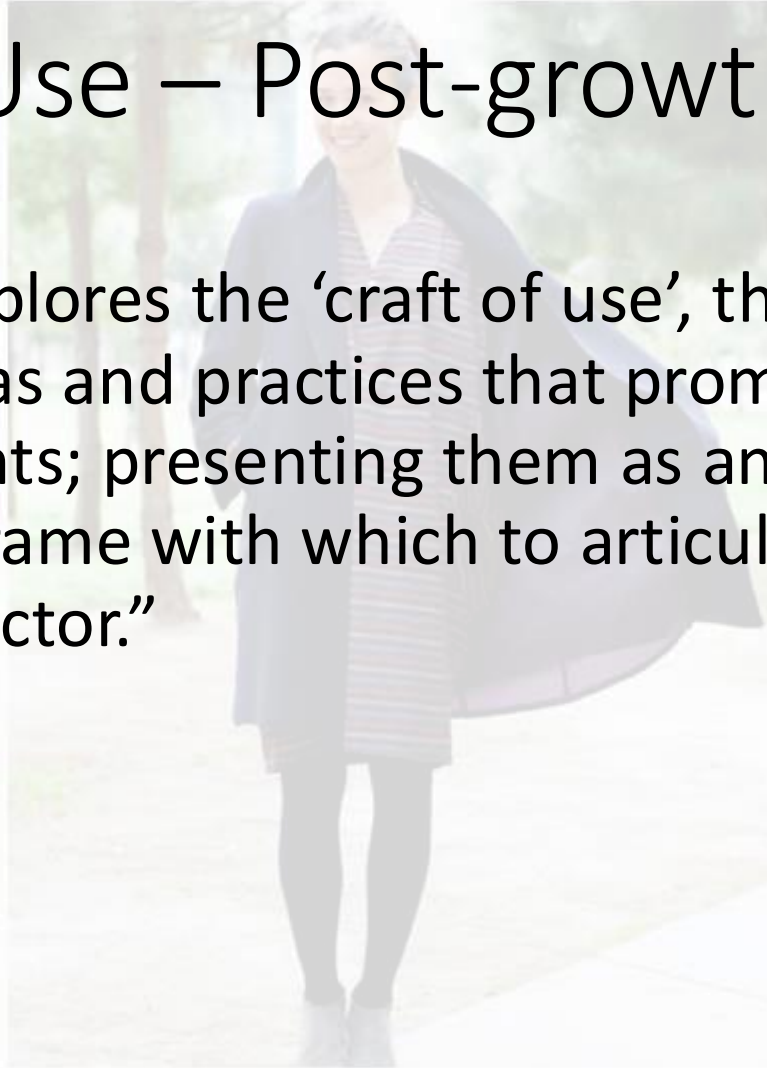
Community

About Us

Craft of Use – Post-growth Fashion

“This book explores the ‘craft of use’, the cultivated, ordinary and ingenious ideas and practices that promote satisfying and resourceful use of garments; presenting them as an alternative, dynamic, experiential frame with which to articulate and foster sustainability in the fashion sector.”

Fletcher



Zero waste

(3:30-4:49)

Narratives of use



SUGRU BLOG

Hooray. No more
scissors needed.

SUGRU BLOG

Family-safe Sugru -
what the kids really
think

SUGRU BLOG

Building a global
community of fixing
activists

SUGRU BLOG

How beekeeping is
helping people out of
poverty

SUGRU BLOG

7 DIY ways to learn new
skills

SUGRU BLOG

Repairs don't have to
be hidden

SUGRU BLOG

SUGRU BLOG

According to Lakoff & Johnson, (1980) much of our thinking about everything, our conceptual system, is understood in terms of *metaphors*. We see complex things in terms of other things which simplify them.

There are 3 major categories of Metaphors we live by, they are:-

Orientational

Ontological

Structural



Oriental metaphors have their basis in "our physical and cultural experience" and seek to organize systems of concepts with respect to one another.

An example is the way in which many concepts are metaphorically orientated or defined in terms of the spatial relations of UP and DOWN:

HAPPY IS UP, SAD IS DOWN;
CONSCIOUS IS UP, UNCONSCIOUS IS DOWN; GOOD IS UP, BAD IS DOWN;

Lakoff and Johnson claim that "most of our fundamental concepts are organized in terms of one or more of these spatialization metaphors."

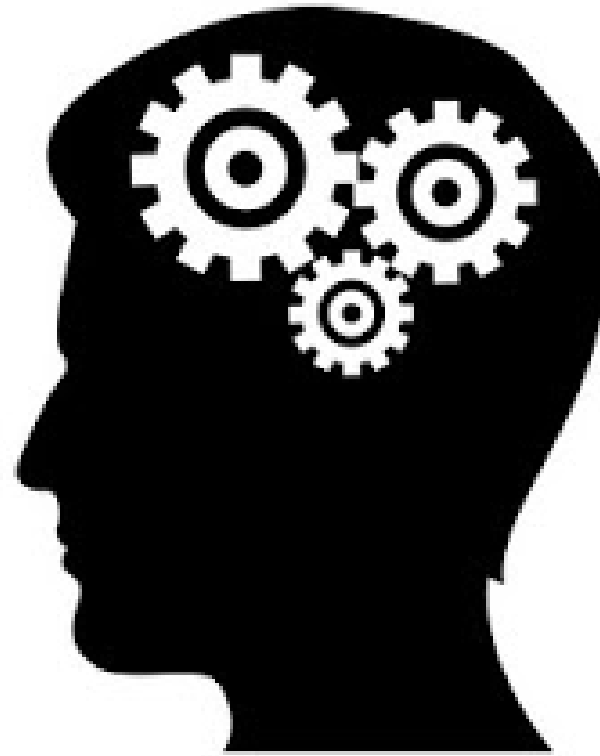
Ontological metaphors represent events, activities, or emotions, as entities or substances, i.e., they act to allow abstract phenomena to be viewed as concrete entities, like in the following examples.

INFLATION IS AN ENTITY; MIND IS A MACHINE

Personification or Anthropomorphism is a frequent example of metaphors produced in this category.

Structural Metaphors typically organise or define one concept in terms of another, such as ;

ARGUMENT IS WAR; TIME IS MONEY



We experience them as a gestalt; that is, **the complex of properties occurring together is more basic to our experience than their separate occurrence.**

“We agree that causation is a basic human concept. It is one of the concepts most often used by people to organize their physical and cultural realities. But this does not mean that it is an undecomposable primitive. We would like to suggest instead that causation is best understood as an experiential gestalt. A proper understanding of causation requires that it be viewed as a cluster of other components. But the cluster forms a gestalt – a whole that we human beings find more basic than the parts.”
Lakoff, G. and Johnson, M. (1980) *Metaphors We Live By*. Chicago, University of Chicago Press

Myths we live by – Mary Midgley



“Myths are not lies. Nor are they detached stories. They are imaginative patterns, networks of powerful symbols that suggest particular ways of interpreting the world. They shape its meaning. For instance, machine imagery, which began to pervade our thought in the seventeenth century, is still potent today. We still often tend to see ourselves, and the living things around us, as pieces of clockwork: items of a kind that we ourselves could make, and might decide to remake if it suits us better. Hence the confident language of 'genetic engineering' and 'the building-blocks of life.’”

(Mary Midgley, 2011:4)

The Stories We Live By

a free online course in ecolinguistics

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Arran
Stibbe

[Salience](#)

Re-minding

WELCOME: Welcome to *The Stories We Live By*, an online course in ecolinguistics funded by the [University of Gloucestershire](#) for public benefit.

FREE: Everything in the course is free, including accessing the materials, registering, tuition from International Ecolinguistics Association volunteer tutors, and a certificate of successful completion.

START RIGHT NOW: You can work through the nine parts of the course at your own pace, and register any time to access discussion groups, tuition, and additional materials and apply for the certificate.

TEACHERS: Please feel free to use any of these materials in your own classes. You can adapt them as you like and use them for any



Stories are the secret reservoir of values: change the stories that individuals or nations live by and you change the individuals and nations themselves (Ben Okri).

Start the course now

Register

<http://storiesweliveby.org.uk/>

Metaphors — Arran Stibbe

Social Cognition		Linguistic Manifestation
Type	Explanation	What to look for
ideology	a story of how the world is and should be which is shared by members of a group	discourses, i.e., clusters of linguistic features characteristically used by the group
framing	a story that uses a packet of knowledge about an area of life (a frame) to structure another area of life	trigger words which bring a frame to mind
metaphor (a type of framing)	a story that uses a frame to structure a distinct and clearly different area of life	trigger words which bring a specific and distinct frame to mind
evaluation	a story about whether an area of life is good or bad	appraisal patterns, i.e., patterns of language which represent an area of life positively or negatively
identity	a story about what it means to be a particular kind of person	forms of language which define the characteristics of certain kinds of people
conviction	a story about whether a particular description of the world is true, uncertain or false	facticity patterns, i.e., patterns of linguistic features which represent descriptions of the world as true, uncertain or false
erasure	a story that an area of life is unimportant or unworthy of consideration	patterns of language which fail to represent a particular area of life at all, or which background or distort it
salience	a story that an area of life is important and worthy of consideration	patterns of language which give prominence to an area of life

“A metaphor is a story that uses a frame to structure a distinct and clearly different area of life”

Stibbe from
<https://www.storiesweliveby.org.uk/part4>



Part 4: Metaphor

Arran Stibbe



The breeding sow should be thought of as, and treated as, a valuable piece of machinery whose function is to pump out baby pigs like a sausage machine.

(Walls Meat Company manager in Singer 1990, p. 126)

The metaphor = **pigs are machines** – if pigs are machines, then they don't have feelings, which justifies treating them badly in factory farms.

“A metaphor is a story that uses a frame to structure a distinct and clearly different area of life”

Stibbe from
<https://www.storiesweliveby.org.uk/part4>



- As long as boars remain **structurally sound** and are aggressive breeders, fertility is generally maintained.
- Adequate **boar power** is critically essential to take advantage of **synchronization** of postweaning heat.
- Pigs suppress eating and increase **water intake** during periods of heat stress.
- To prevent **sow breakdown** make sure the lactation ration is properly fortified

(from PIH factsheets 1, 8, 54, and 48 respectively)

The metaphor is old, but the evidence of its use can be seen in language used today.

Metaphors — Arran Stibbe

Stories influence how we:
THINK

TALK

and

ACT

Metaphor

a story which uses a very different frame to structure an area of life



PIGS ARE MACHINES



Language

trigger words which activate a frame

- As long as boars remain **structurally sound** and are aggressive breeders, fertility is generally maintained.
- Adequate **boar power** is critically essential to take advantage of **synchronization** of postweaning heat.
- Pigs suppress eating and increase **water intake** during periods of heat stress.
- To prevent **sow breakdown** make sure the lactation ration is properly fortified



Impact

impact on the world



FRAMING

Call climate change
what it is: violence
Rebecca Solnit

CLIMATE CHANGE IS VIOLENCE

These are literal
framings, not
metaphors

Caroline Lucas, Green Party MP



Instead of treating the climate crisis
as an environmental issue, to be dealt
with by environment and energy
departments alone, we need to
reframe it as the overwhelming
threat to national and global security
which it is



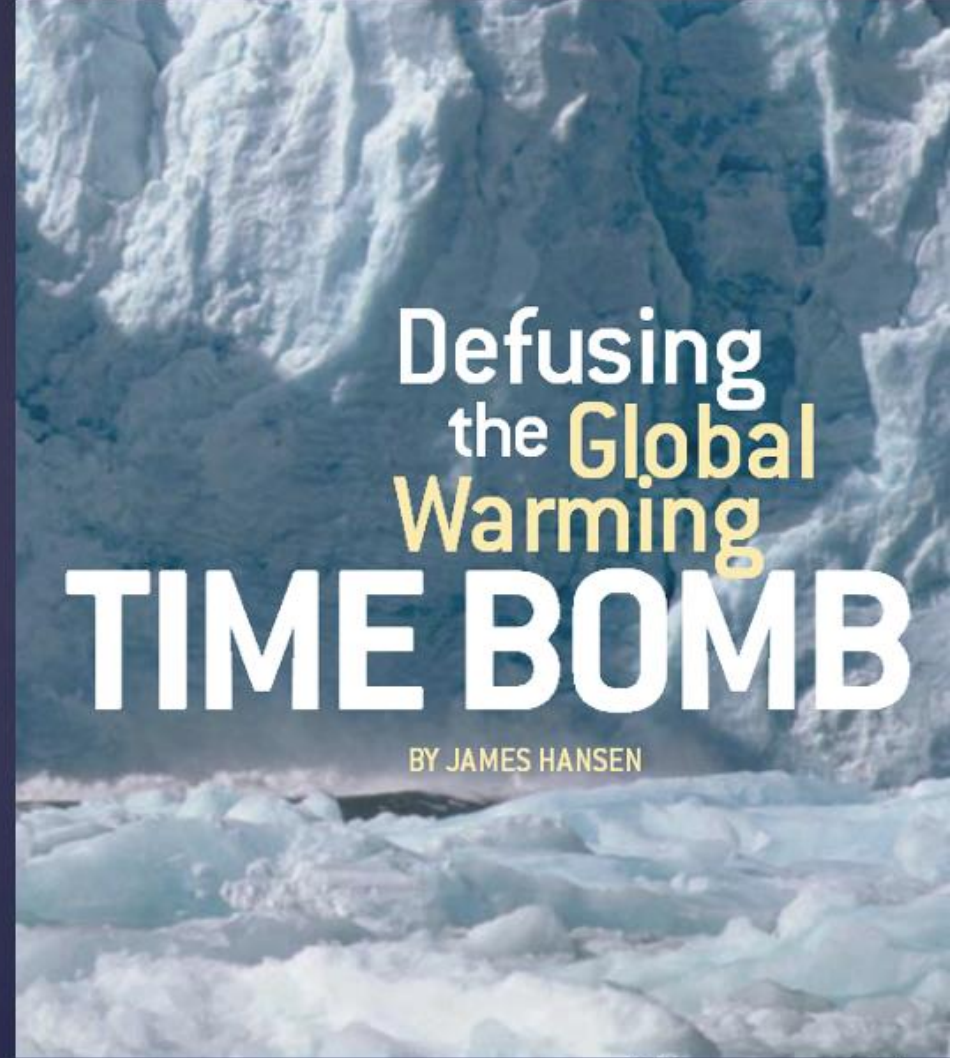
CLIMATE CHANGE IS A SECURITY THREAT

Metaphors — Arran Stibbe

METAPHOR



James Hansen



Hansen 2004

CLIMATE CHANGE IS A TIME BOMB

Metaphors — Arran Stibbe

SOURCE FRAME

TIME BOMB

Bomb

Victims

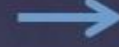
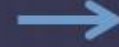
Defusing the bomb

Explosion

Victims

structure

Limited time to defuse the bomb before it explodes harming the victims



mapping

TARGET DOMAIN

CLIMATE CHANGE

Climate change

People in poor countries

keep carbon emissions level

coastlines will be inundated

large proportion of world's people

entailment

There is limited time to reduce carbon emissions before coastlines are inundated harming a large proportion of the world's people

Metaphors — Arran Stibbe

Stories influence how we:

THINK

TALK

and

ACT

Metaphor

a story which uses a very different frame to structure an area of life

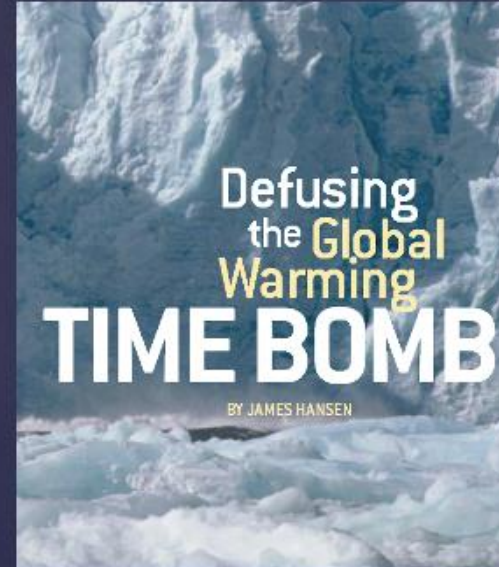


CLIMATE CHANGE IS A TIME
BOMB



Language

trigger words which activate a frame

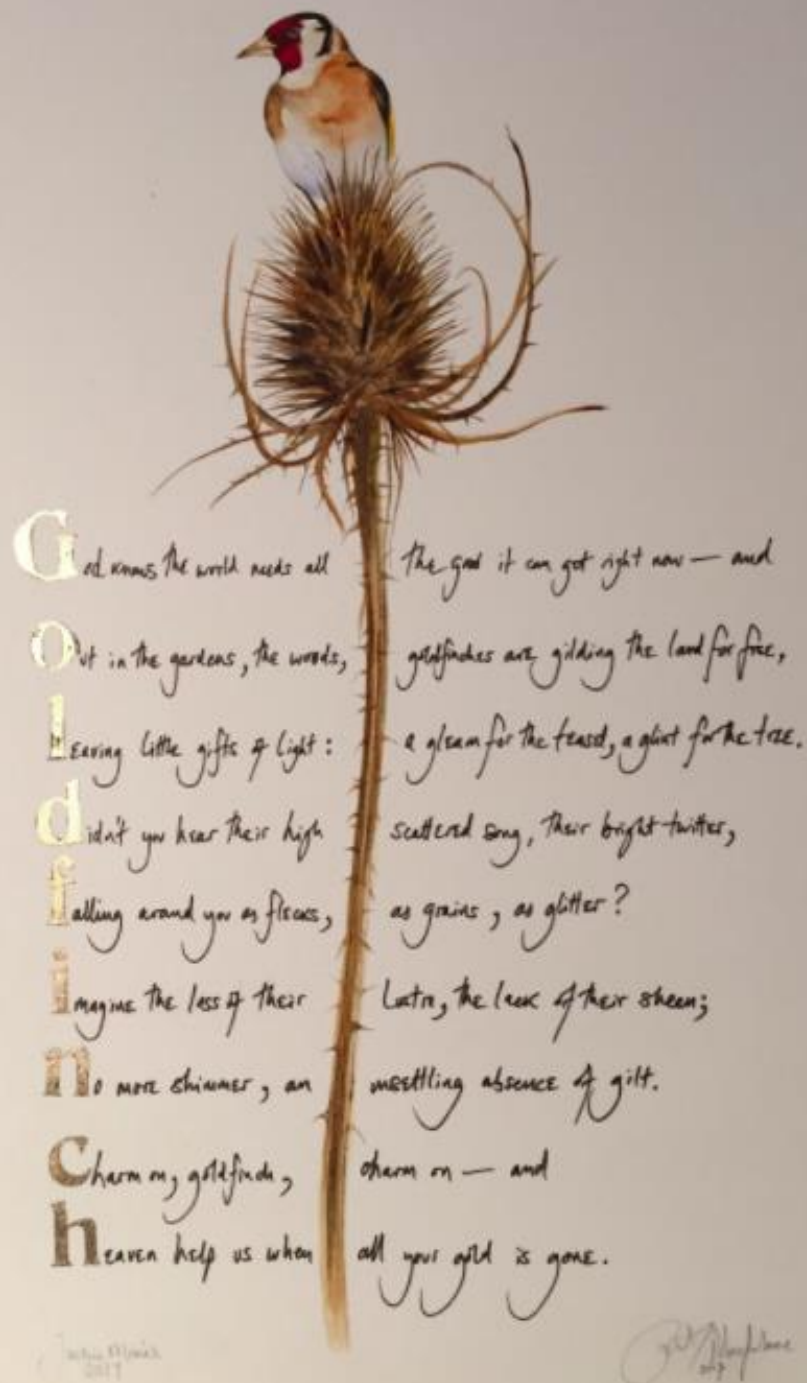


Impact

impact on the world



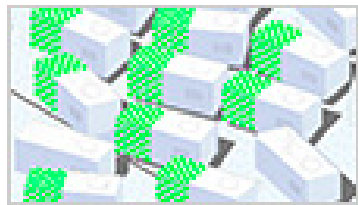
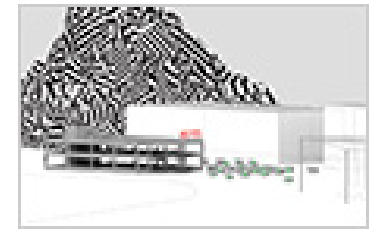
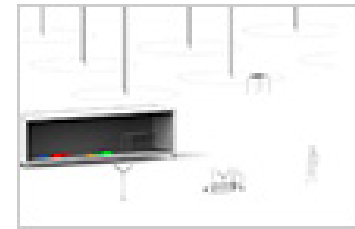
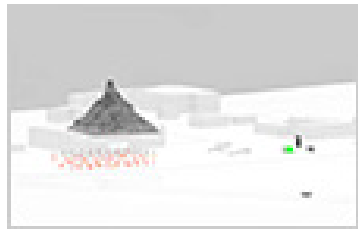
Nature Writing



Robert McFarlane
“The Lost words”

DUNNE & RABY

MANY WORLDS WORKING GROUP (MWWG), 2017 -



[Project info >>](#)



Reality needs fantasy to render it desirable, just as fantasy needs reality to make it believable.

(Duncomb, 2012:10)

Hefin Jones

“The Welsh
Space Project”

Speculative
Design



Cosmic
Colliery

You can also listen
[http://www.bbc.co.uk/programmes/
b08dm4q2](http://www.bbc.co.uk/programmes/b08dm4q2)

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