



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

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

Ways of Observing

(10 minutes) In your groups discuss the **perspectives**

What does the writing explore?

How does the writing explore this?

What form does it use?

Is the writing successful?

Ways of Observing

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

What does the writing explore?

How does the writing explore this?

What form does it use?

Is the writing successful?

Discuss five ways you could use 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

- In small groups share a **recent event** you have observed.
- This may be, probably will be, a pretty ordinary event.
- As a group choose one of the events. Make you choose a **short story**.
- **Write** out the event in a few sentences.
- Capture the 'joy' of it, 'truth' of it, 'gist' of it, 'essence' of it.

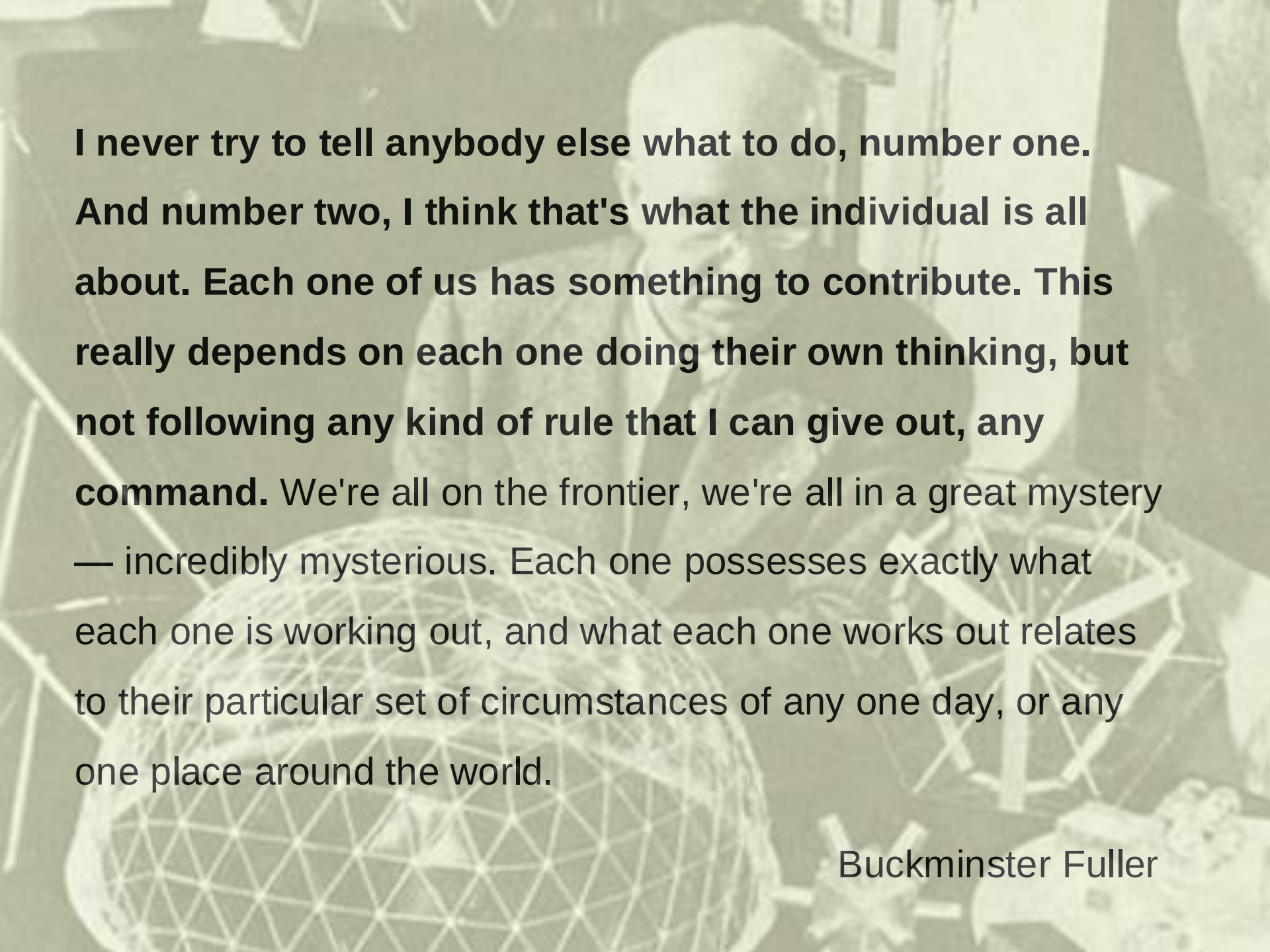
Ways of Observing

- 1. Once you have captured the main short narrative, write four different perspectives of the same event.**
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 (as in the examples).
- 2. Discuss 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) Work in two groups and discuss the **five written descriptions** you have written

Are there any ways in which the form or method of observation could be used as design tools or strategies?

The background is a composite image. The upper portion shows a black and white portrait of Buckminster Fuller, an older man with glasses, wearing a suit and tie, looking slightly to the side. The lower portion features a large, detailed wireframe model of a geodesic dome, which is a spherical structure composed of many interconnected triangles. To the right of the dome, there are smaller, less distinct wireframe models of other geometric structures, possibly other types of domes or frameworks. The overall tone is educational and intellectual.

I never try to tell anybody else what to do, number one. And number two, I think that's what the individual is all about. Each one of us has something to contribute. This really depends on each one doing their own thinking, but not following any kind of rule that I can give out, any command. We're all on the frontier, we're all in a great mystery — incredibly mysterious. Each one possesses exactly what each one is working out, and what each one works out relates to their particular set of circumstances of any one day, or any one place around the world.

Buckminster Fuller

Ways of Observing

Keyword Choices

Literal



Taking words in their usual or most basic sense

vs

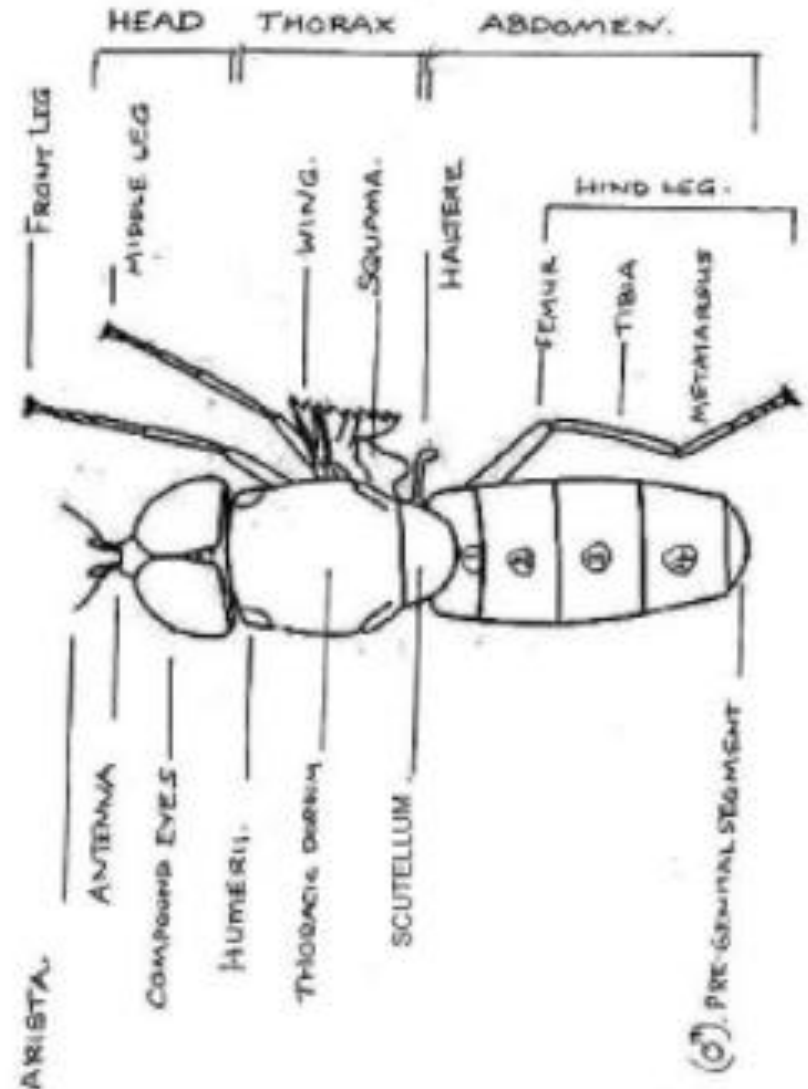
Metaphorical



A word or phrase is applied to an object or action to which it is not literally applicable

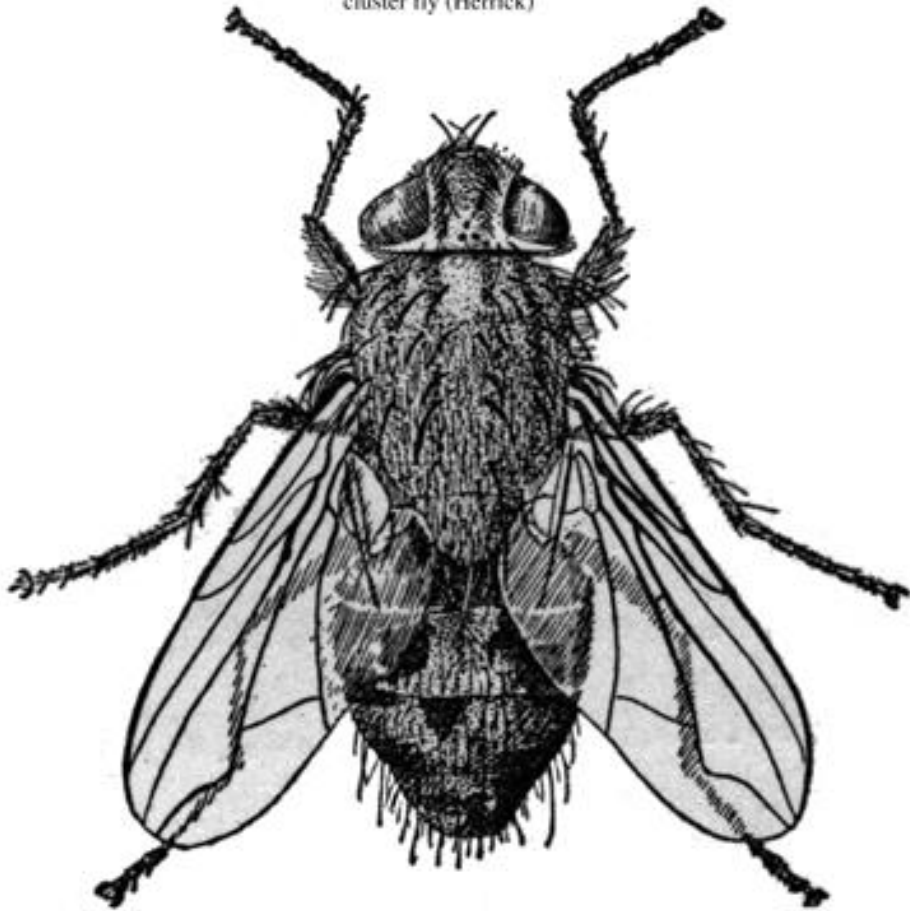
Allegory

cluster fly (Herrick)



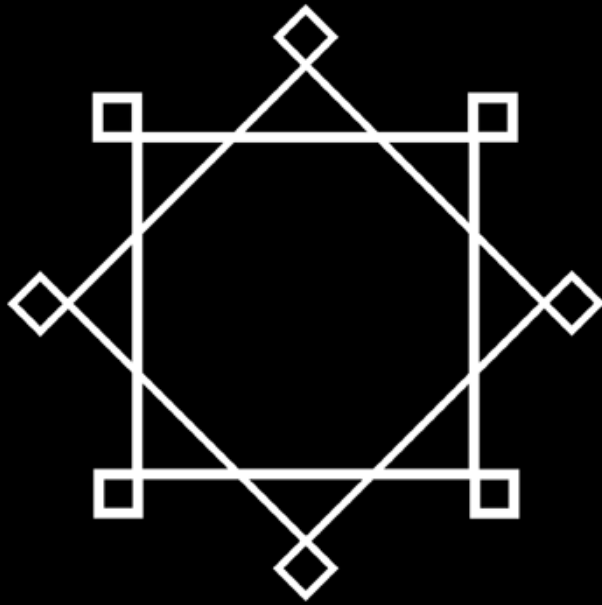
A narrative intended to be understood symbolically (OED, 2019)

cluster fly (Herrick)



To Categorise -

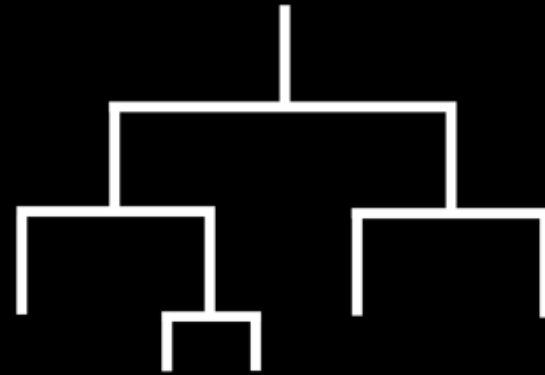
To name and break
into a category or list
(OED, 2019)



Narrative

~ narrative within
narratives

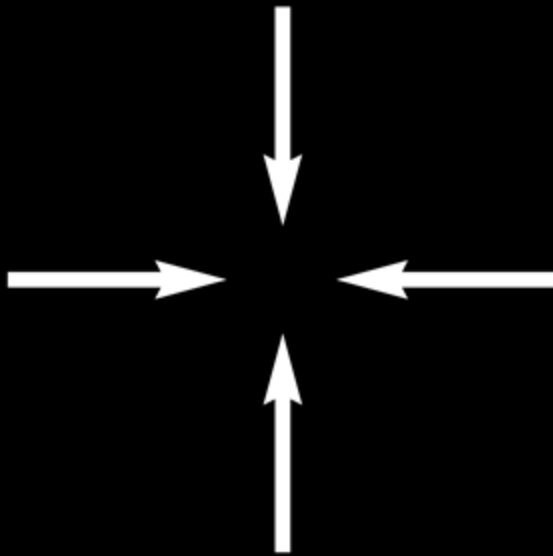
~ relatedness



Conventions

~ taxonomy

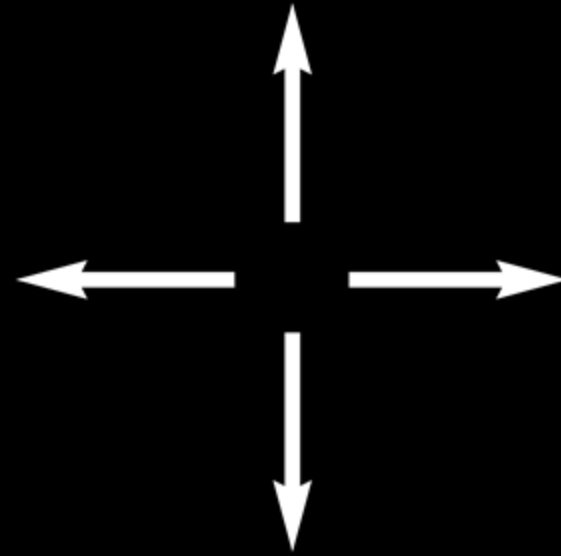
~ fragmentation



Centripetal

~ holistic
relationships

~ Islamic designs



Centrifugal

~ analytical
differences

~ filing cabinet

Metaphoric

- ~ jumps categories
- ~ stored according to relationships
- ~ affected by other connections
- ~ group according to attention of observer
- ~ whole through parts

Centrifugal

- ~ puts into silos
- ~ stored according to attributes
- ~ independent of other connections
- ~ group according to inherent qualities
- ~ whole = total of parts

Design Empathy

Designers need to
understand their clients
from the inside out

**EMOTIONALLY
DURABLE
DESIGN**

Objects, Experiences
& Empathy

**JONATHAN
CHAPMAN**

MEANINGFUL STUFF DESIGN THAT LASTS

JONATHAN
CHAPMAN

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Questions as Tools

What stands out for you?

What do you notice?

What does it signify?

Why do you notice it?

Sensemaking



Clip from 'Vivian Maier', Accessed from: https://www.nowness.com/story/the-8mm-films-of-vivian-maier?utm_source=FB&utm_medium=SM&utm_campaign=FB120717 (Accessed 11 Aug 2017).

Film trailer: https://www.youtube.com/watch?v=er8-Vq__cRE

Questions as Tools

What stands out for you?

What do you notice?

What does it signify?

Taken from *Questions*
by Georges Perec (2008)

Why do you notice it?

What are you being asked exactly?

Do you think before you classify?

Do you classify before you think?

How do you classify what you think?

How do you think when you classify?



Georges Perec was a highly-regarded French novelist, filmmaker, and essayist.

He was a member of the Oulipo (OUroir de Littérature Potentielle = OuLiPo, or the workshop for potential literature) group.

Many of his novels and essays abound with experimental wordplay, lists, and attempts at classification, and they are usually tinged with melancholy.

A. Methods

At the different stages of preparation for this essay - notes scribbled on notebooks or loose sheets of paper, quotations copied out, 'ideas', see, cf, etc. - I naturally accumulated small piles: lower- case b, CAPITAL I, thirdly, part two. Then, when the time came to bring these elements together (and they certainly needed to be brought together if this 'article' was finally one day to cease from being a vague project regularly put off until a less fraught tomorrow), it rapidly became clear that I would never manage to organize them into a discourse.

It was rather as if the images and ideas that had come to me - however shiny and promising they may at first have seemed, one by one, or even when opposed in pairs - had distributed themselves from the outset across the imaginary space of my as yet unblackened sheets of paper like the noughts (or the crosses) that a not very skilful player of noughts and crosses spreads over his grid without ever managing to have three together in a straight line.

George Perec (1974), *Species of Spaces and Other Places*, Penguin Classic, 2008) [Trans, John Sturrock] Pp. 188-189.

'Methods' was first published in *Le Genre humain* in 1982.

A. Methods

This discursive deficiency is not due simply to my laziness (or of feebleness at noughts and crosses); it's connected rather with the very thing I have tried to define, if not to take hold of, in the topic I have been set here. As if the interrogation set in train by this 'THINK/CLASSIFY' had called the thinkable and the classifiable into question in a fashion that my 'thinking' could only reflect once it was broken up into little pieces and dispersed, reverting endlessly to the very fragmentation it claimed to be trying to set in order.

What came to the surface was of the nature of the fuzzy, the certain, the fugitive and the unfinished, and in the end I chose deliberately to preserve the hesitant and perplexed character of these shapeless scraps, and to abandon the pretence of organising them into something that would by rights have had the appearance (and seductiveness) of an article, with a beginning, a middle and an end.

George Perec (1974), *Species of Spaces and Other Places*, Penguin Classic, 2008) [Trans, John Sturrock] Pp. 188-189.

'Methods' was first published in *Le Genre humain* in 1982.

A. Methods

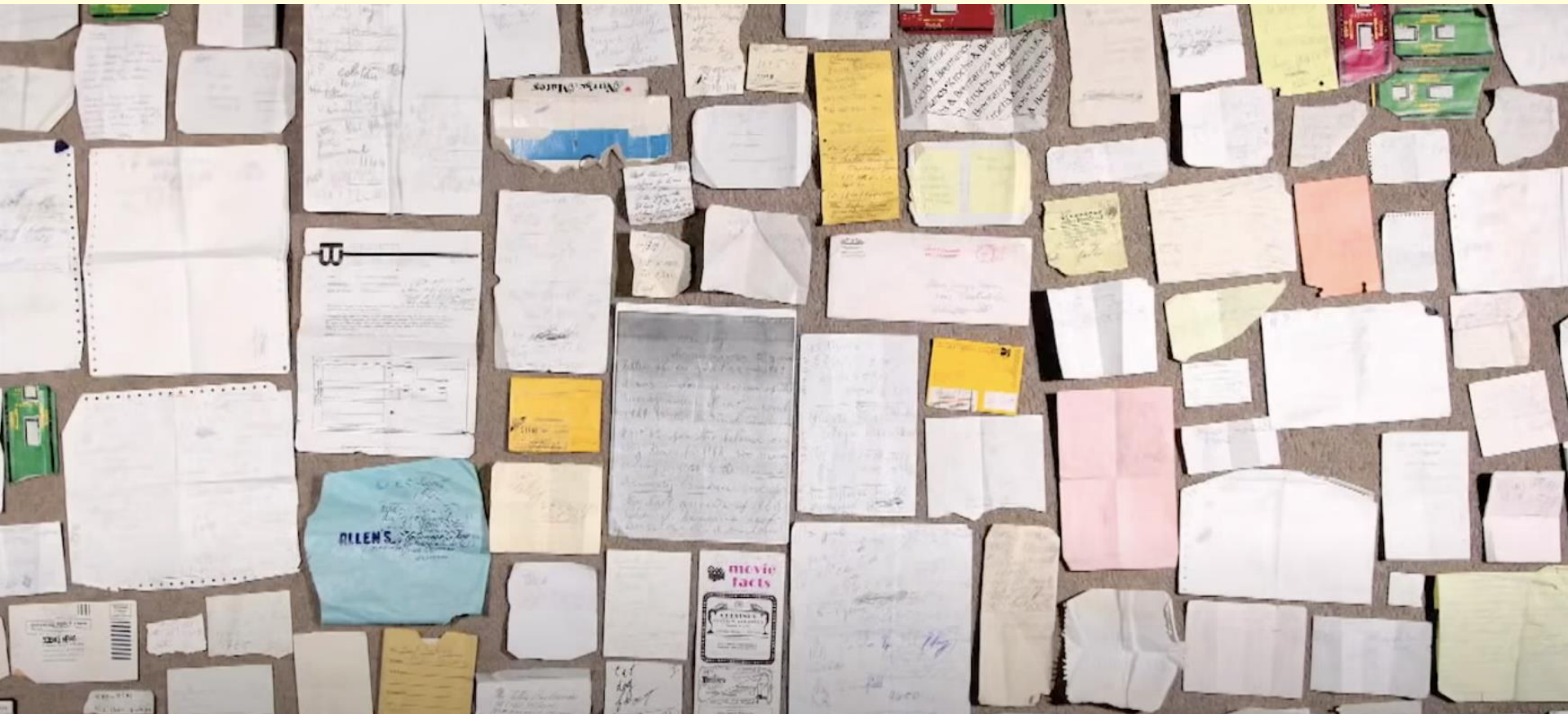
Perhaps this is to answer the question put to me, before it was put. Perhaps it is to avoid putting it so as not to have to answer it. Perhaps it is to use, and abuse, that old rhetorical figure known as the excuse whereby, instead of confronting the problem needing to be resolved, one is content to reply to questions by asking other questions, taking refuge each time behind a more or less feigned incompetence. Perhaps also it is to designate the question as in fact having no answer, that is, to refer thinking back to the unthought on which it rests, and the classified to the unclassifiable (the unnameable, the unsayable) which it is so eager to disguise.

George Perec (1974), *Species of Spaces and Other Places*, Penguin Classic, 2008) [Trans, John Sturrock] Pp. 188-189.

‘Methods’ was first published in *Le Genre humain* in 1982.

Sensemaking

is a motivated, continuous effort to understand connections (which can be among people, places, and events) in order to anticipate their trajectories and act effectively. (Klein, 2002)



Research: “The designer will ask questions of each user about their jobs and record details of their responses. The designer might also take screen shots or photographs of the tools being used, and probe for details about each item. The designer will then return to the design studio. In the privacy of his or her natural work place, the designer will attempt to make sense of what he or she has learned. The goal is to find relationships or themes in the research data, and to uncover hidden meaning in the behavior that is observed and that is applicable to the design task at hand.”

Jon Kolko (2006)

The Girl Chewing Gum (1976)



John Smith: <https://youtu.be/57hJn-nkKSA>

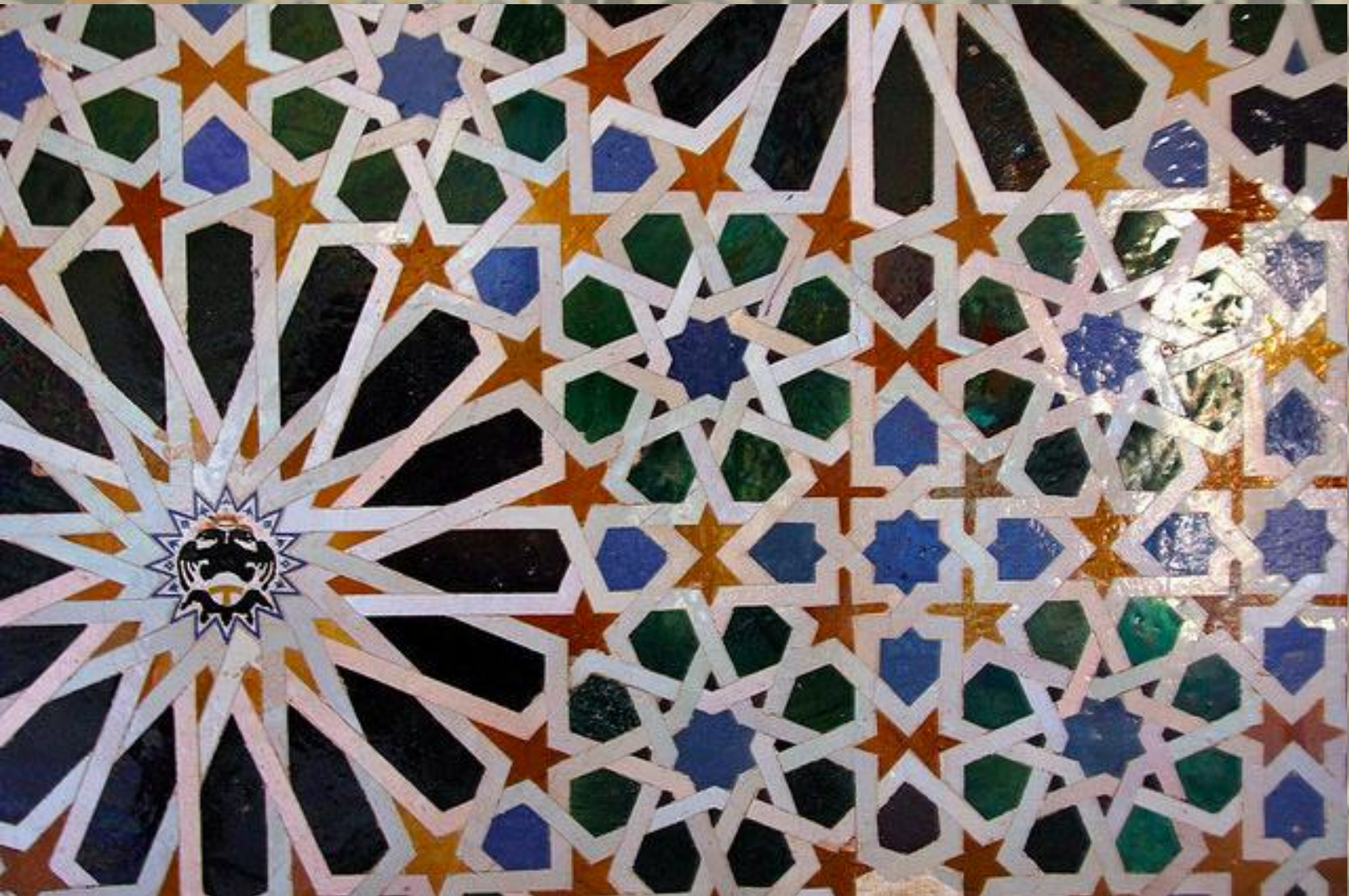
Playing With the Power of Language



Watch clip 0:31 -2:23 <https://www.youtube.com/watch?v=CciUtECXXNk>

Synthesis

= the combination
of components or
elements to form a
connected whole.



Building up. Putting together.
Making a whole from parts

“Good designers can create normalcy
out of chaos”

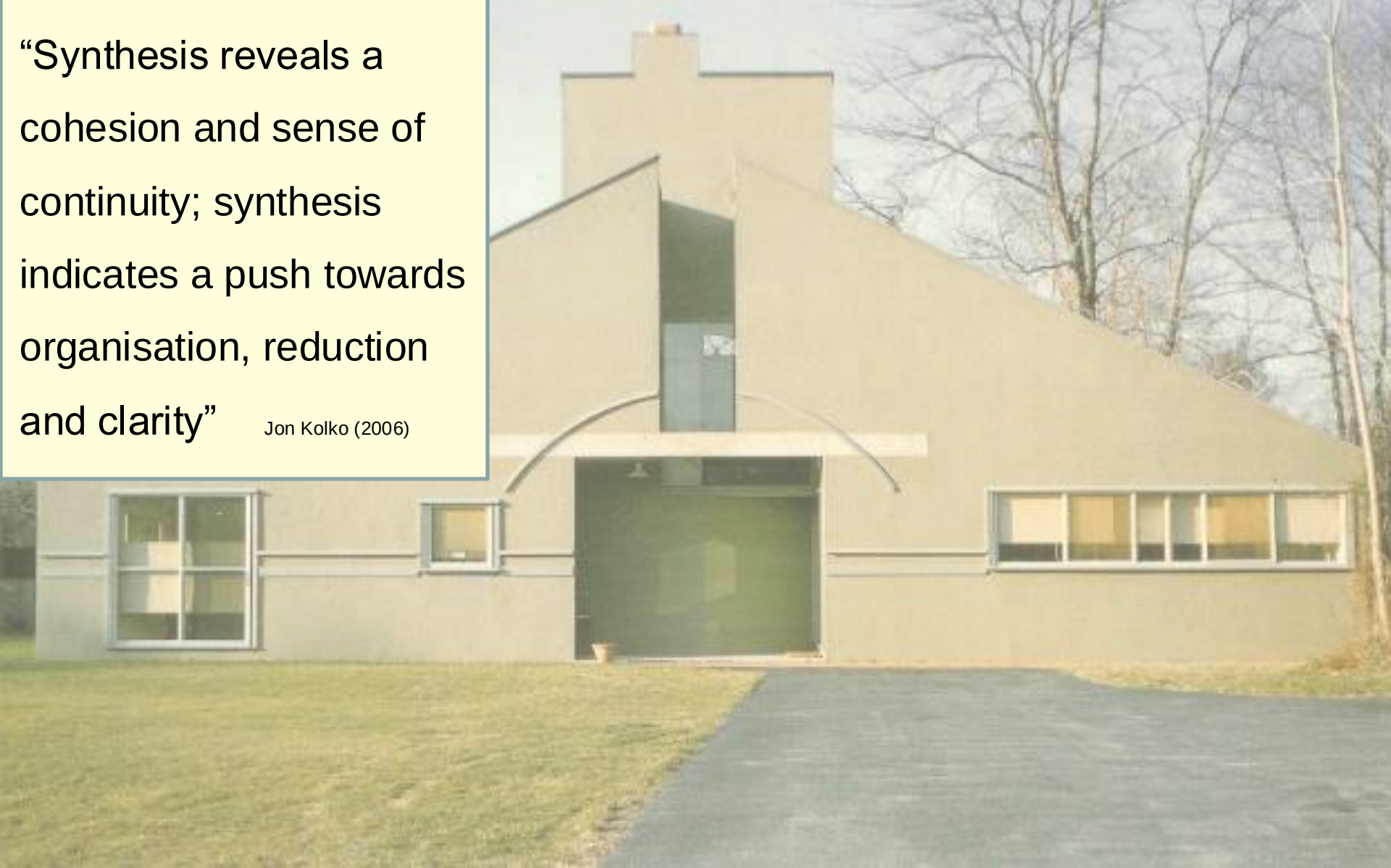
Jeff Veen (2000)

“Design is always about synthesis – synthesis of market needs, technology trends and business needs”

Jim Wicks (2006)

“Synthesis reveals a cohesion and sense of continuity; synthesis indicates a push towards organisation, reduction and clarity”

Jon Kolko (2006)



[Next slide: The Venturi House \(1962\)](#)



“Designers may follow a user-centered discovery process to immerse themselves in a particular subject or discipline, and then go "incubate" that material. After a period of reflection, they will produce a tangible artifact as a visual representation of the reflection. When synthesis is conducted as a private exercise, there is no visible connection between the input and the output; often, even the designers themselves are unable to articulate exactly why their design insights are valuable.”

Jon Kolko (2006)



LEARNING FROM LAS VEGAS

Revised Edition

Robert Venturi Denise Scott Brown Steven Izenour

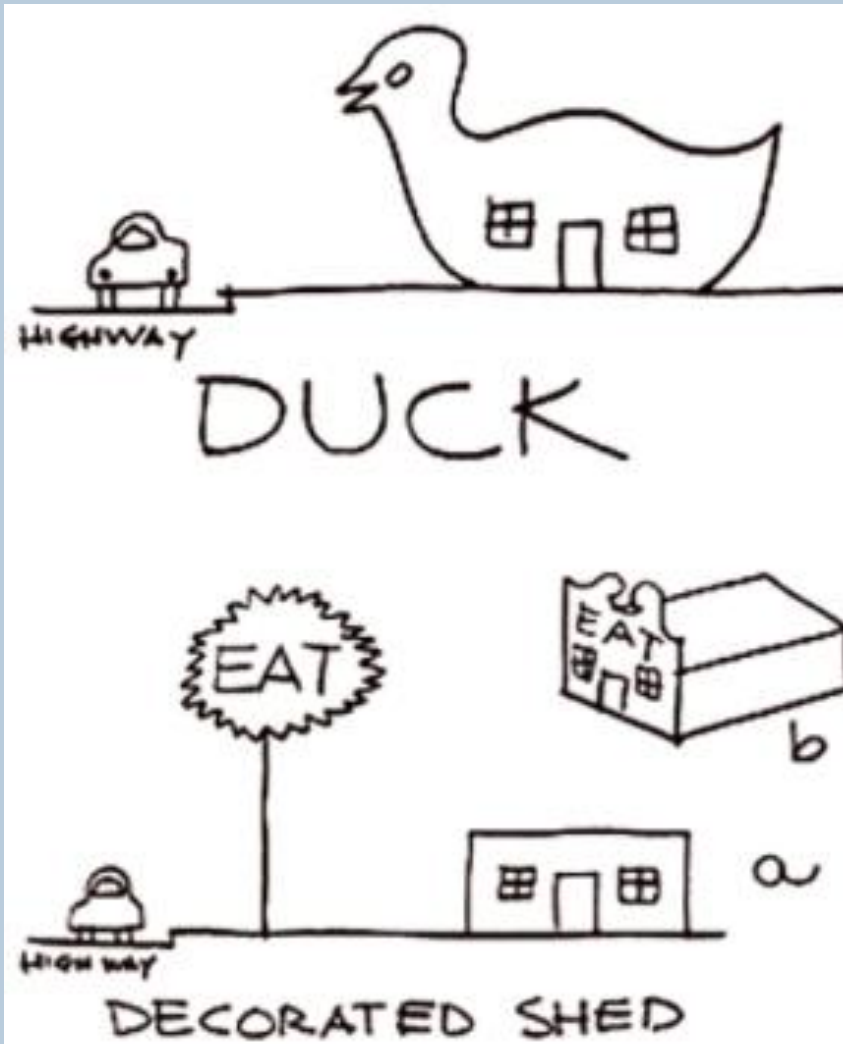


Robert Venturi, Denise Scott Brown, Steven Izenour
Learning from Las Vegas, 1972

An aerial photograph of Las Vegas, Nevada, illustrating the concept of "non-city" growth along a "strip". A thick red diagonal line runs from the bottom left towards the top right, labeled "The Strip". To the right of this line, numerous hotels and casinos are labeled, including Trump International, Treasure Island, The Mirage, Caesars Palace, Bellagio, Vdara, Aria, Cosmopolitan, Planet Hollywood, Paris, Flamingo, Bally's, The Platinum, Hilton Grand Vacations, Marriott's Grand Chateau, Signature at MGM, Wyndham Grand Desert, Hard Rock Hotel, Alexis Park, MGM Grand, Hooters, Tropicana, Luxor, Delano, Mandalay Bay, Excalibur, New York New York, Monte Carlo, Mandarin Oriental, Travelodge, Polo Towers, Harrah's, The Venetian, Casino Royale, The Palazzo, Wynn, Encore, Westgate, SLS, and Stratosphere. The area to the left of the strip is less densely developed. At the bottom center, the McCarran Airport is visible. In the bottom right corner, there is a text overlay: "'non-city' Outgrowth of a 'strip'", where "non-city" is enclosed in single quotes. The website address "lasvegas-entertainment-guide.com" is printed in white at the top left. On the far right edge, the word "Downtown" is written vertically.

Analogy

An agreement or correspondence in certain respects between things otherwise different.
A resemblance of relations (OED, 2019)



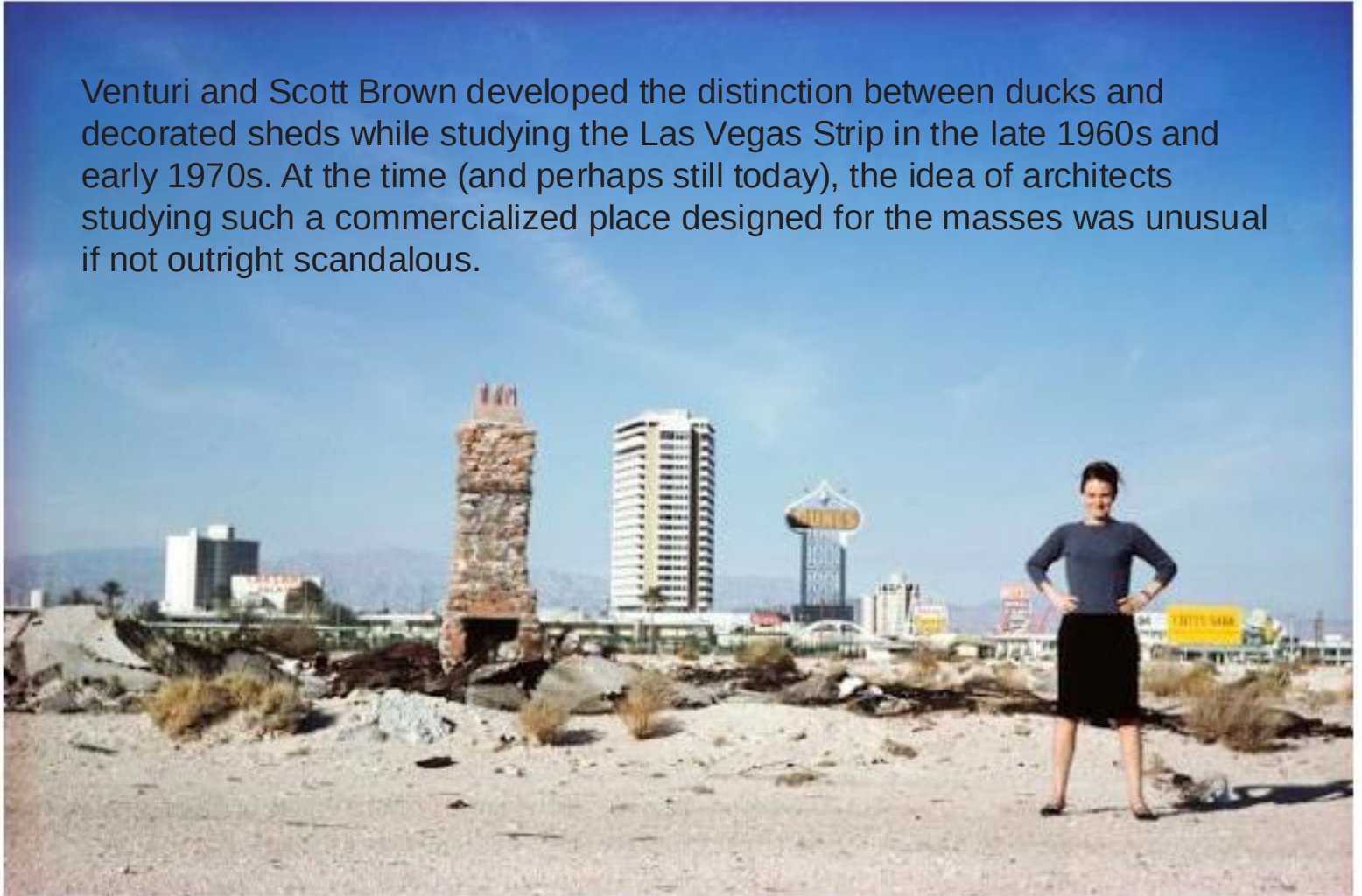
VS



Robert Venturi, Denise Scott Brown, Steven Izenour
"The Duck and the Decorated shed"

Denise Scott Brown in Las Vegas, 1968

Venturi and Scott Brown developed the distinction between ducks and decorated sheds while studying the Las Vegas Strip in the late 1960s and early 1970s. At the time (and perhaps still today), the idea of architects studying such a commercialized place designed for the masses was unusual if not outright scandalous.





LEARNING FROM LAS VEGAS

Revised Edition

Robert Venturi Denise Scott Brown Steven Izenour

“The commercial strip, the Las Vegas Strip in particular...challenges the architect to take a positive, non-chip-on-the-shoulder view. Architects are out of the habit of looking nonjudgmentally at the environment, because orthodox Modern architecture is progressive, if not revolutionary, utopian, and puristic; it is dissatisfied with existing conditions. Modern architecture has been anything but permissive: Architects have preferred to change the existing environment rather than enhance what is there.”





LEARNING FROM LAS VEGAS

Revised Edition

Robert Venturi Denise Scott Brown Steven Izenour



Designers use their visual senses to interpret and categorise. They use repetitions of patterns, overlay and synthesis of ideas to discover new or hidden aspects of culture. This is detective work that requires a highly attuned sense of what is known and what is hidden.

Typology

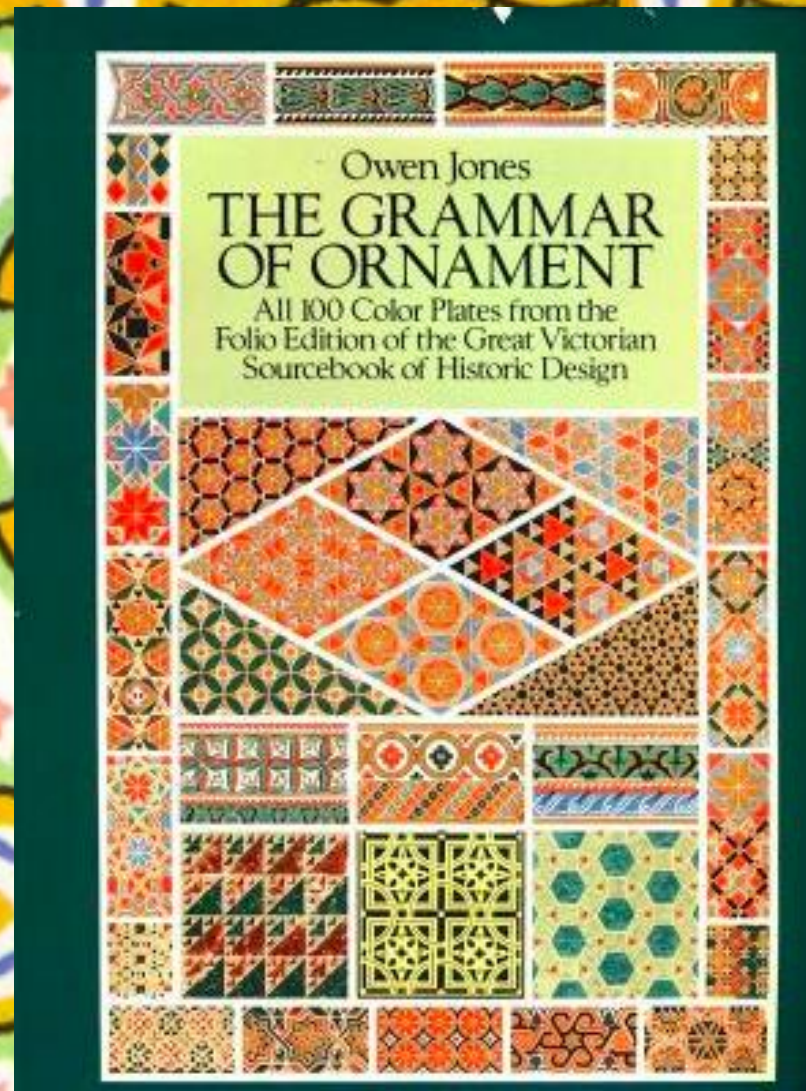
- *noun*
- a classification according to general type, especially in archaeology, psychology, or the social sciences.
- "a typology of Saxon cremation vessels"



A Typology of Design

“Pattern Books”

The Grammar of
Ornament
Owen Jones
1856



37 Propositions or general principles for the creation of good decorative design.

4. True beauty results from that repose which the mind feels when the eye the intellect and the affections are satisfied from the absence of any want





26. Colours on
white grounds
appear darker, on
black grounds
lighter

PROPOSITION 13.

On the conventionality of natural forms.

Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate. *Universally obeyed in the best periods of Art, equally violated when Art declines.*



Don't just put a
bird on it!

37 Propositions or general principles for the creation of good decorative design.

8. All ornament should be based upon geometrical construction.





The Old Library in Cardiff Built in 1882

and Blashfield and [Minton](#).



He designed wallpapers for several firms from the 1840s until the 1870s including Townsend and Parker, Trumble & Sons and Jeffrey & Co.



WEST END SHOWROOMS,
31 MORTIMER STREET, W.

Just approached from STURGEON STREET by BARNARD STREET, GREAT PORTLAND STREET,
or REGENT STREET.

FACTORY AND OFFICE: 64 ESSEX ROAD, ISLINGTON, LONDON, N.

Telephone: "WALLPAPER, LONDON"

Telegrams: "JEFFREY"

Jones was also prolific in the field of textiles – designing silks for [Warner](#), Sillett and Ramm and carpets for Brinton and James Templeton & Co. Jones also immersed himself in a number of decorative schemes for domestic interiors, most notably working in collaboration with the London firm Jackson & Graham to produce furniture and other fittings.





Eleanor

This rich and exquisite floral chintz dates from the 1860's and has been lovingly reprinted using the traditional hand screen-printing method in the original document colours.

Details: hand screen-printed Egyptian cotton percale with tint and glaze

Colourways: 1

Original

The Warner Textile Archive



Flora



Kate Stripe

Keeping the feel of the original hand block printed linen from 1929, this linen stripe is reminiscent of that vibrant period in design history.

Details: printed linen with a tumble finish

Colourways: 7

Sky / Ocean / Celadon

Mustard / Blue / Grey

Cream / Grey / Taupe

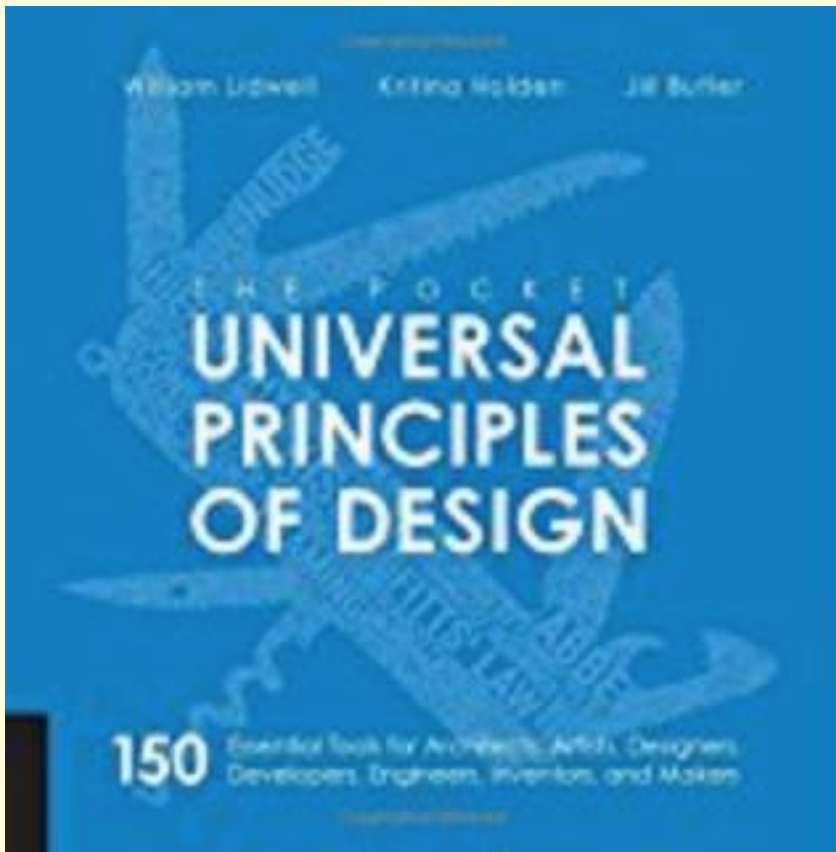
Lime / Brown / Petrol

Sand / Taupe / Beige

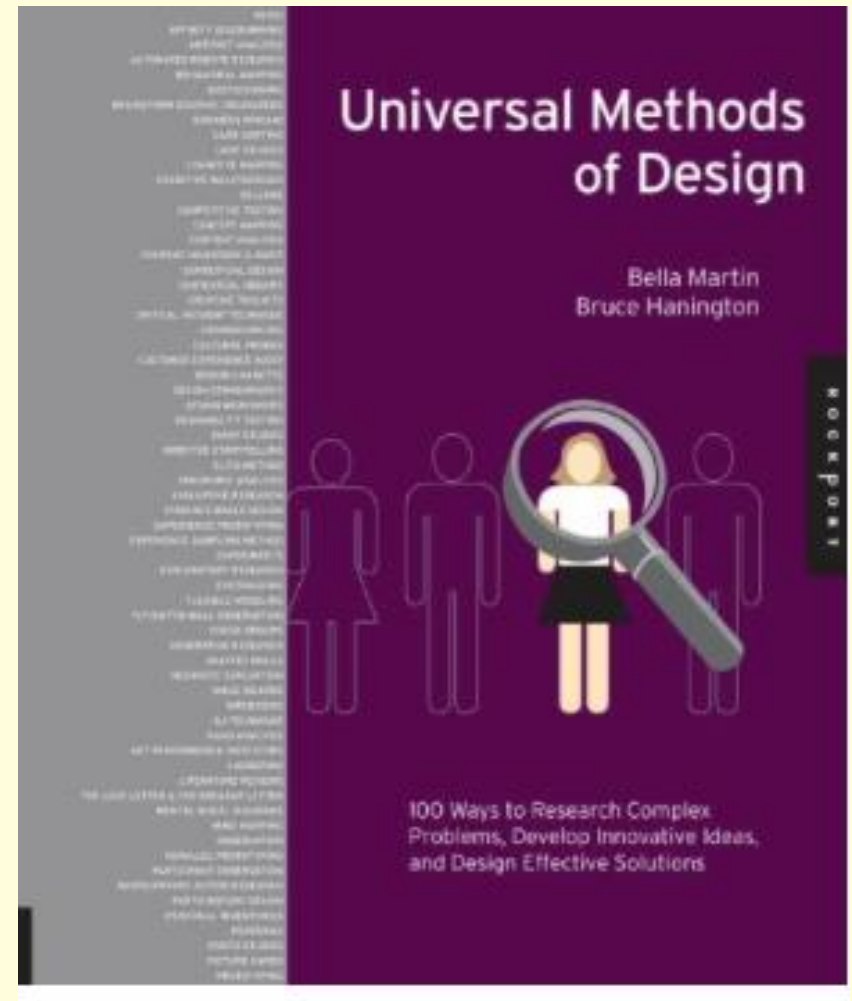
Blue / Black / Red

Dove / Black / Grey





Lidwell, Holden and Butler (2015)



Bruce Hanington, (2012)

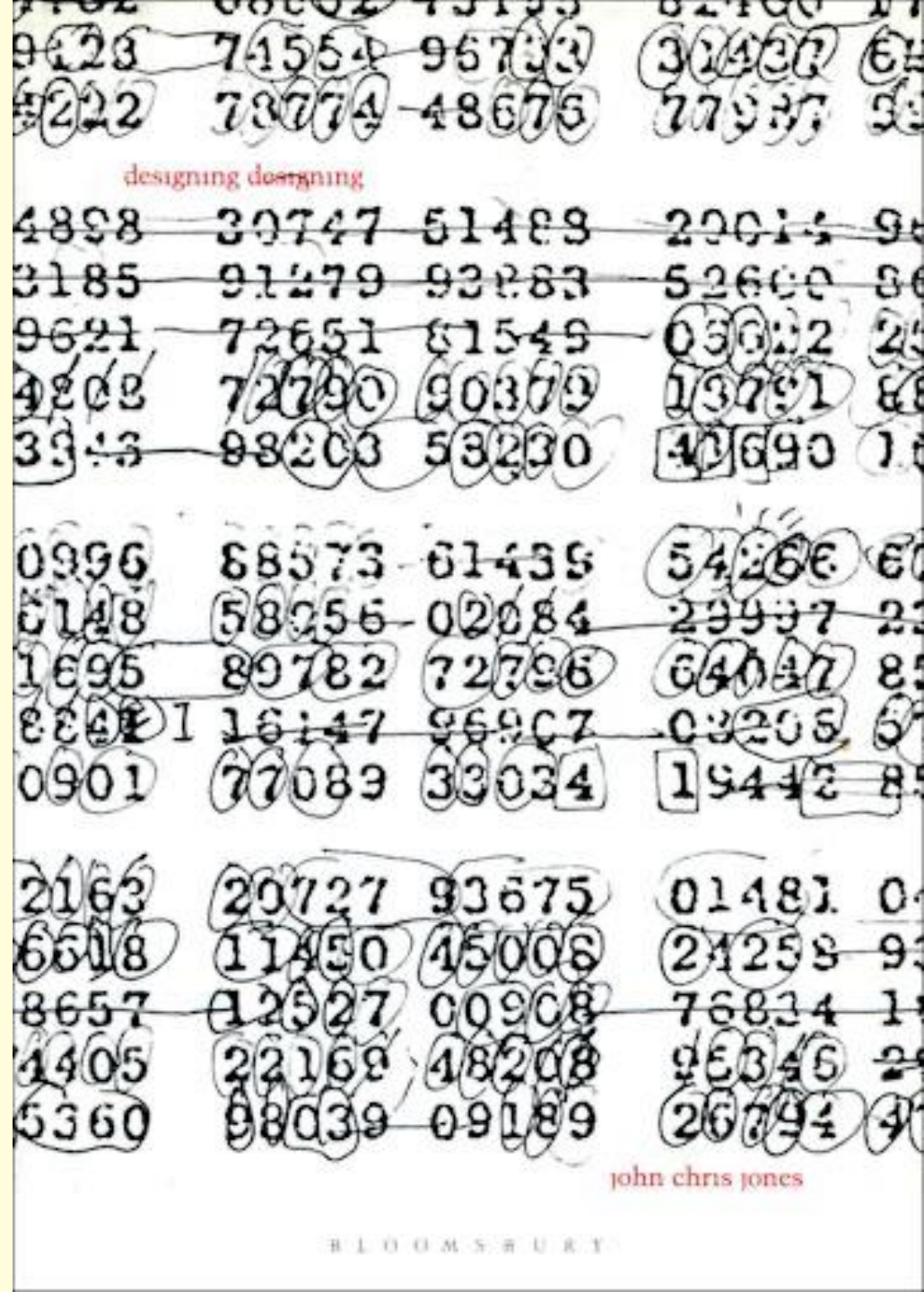
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Organising and Designing Language

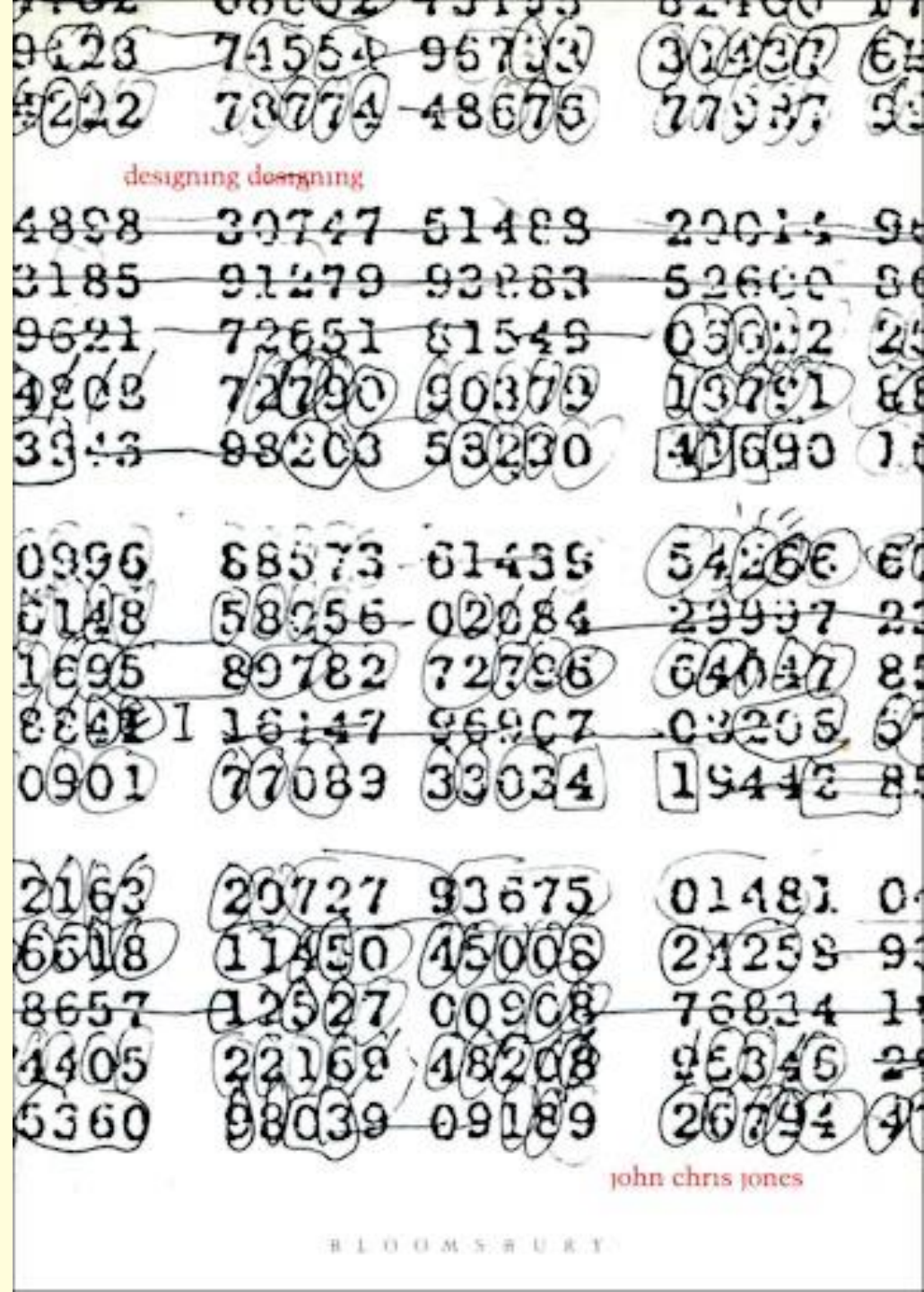
Designing designing

John Chris Jones (1984)

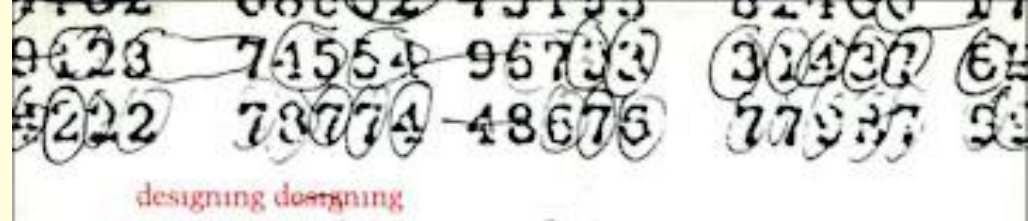
is one of the most extraordinary books on design ever written. First published in 1984 and reprinted with this title and cover in 1991, the book was the product of ten years of auto-critique, reflection and experimentation on writing on designing.



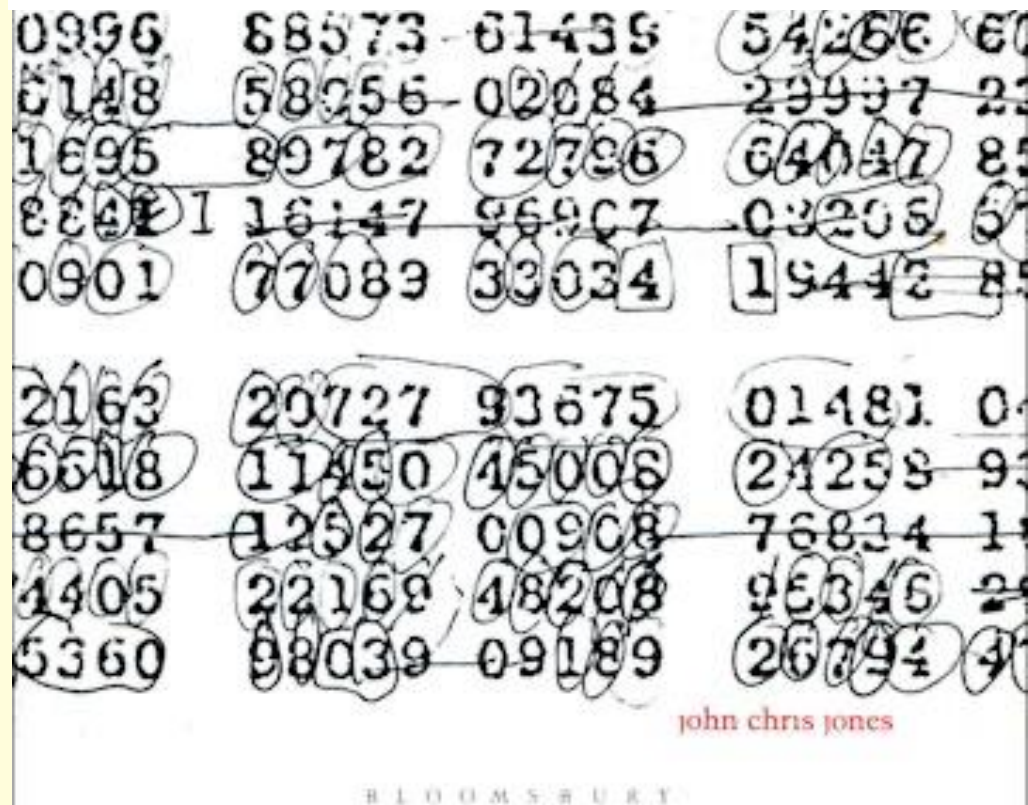
Offering a savage auto-critique of his own work on “methods”, as well as of the wider methods and ends of advanced industrial societies as a whole, this book challenges the traditional product- and progress- orientated focus on design by insisting that the world now coming into being requires designing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

<https://ebookcentral.proquest.com/lib/trinity/reader.action?docID=6955538>

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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Organising and Designing Language Playfully

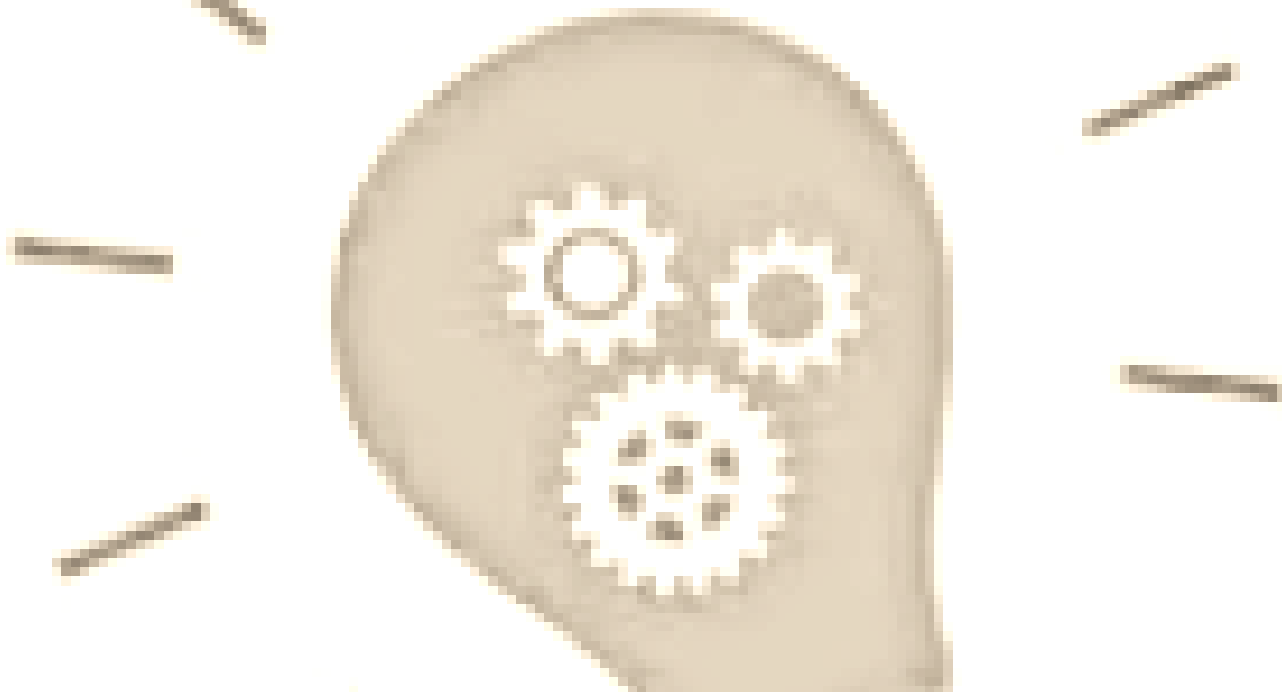
Design Reasoning

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.

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.

Keywords from today's session

to ponder over the week

Observation

Perspective

Categorise

Narrative =

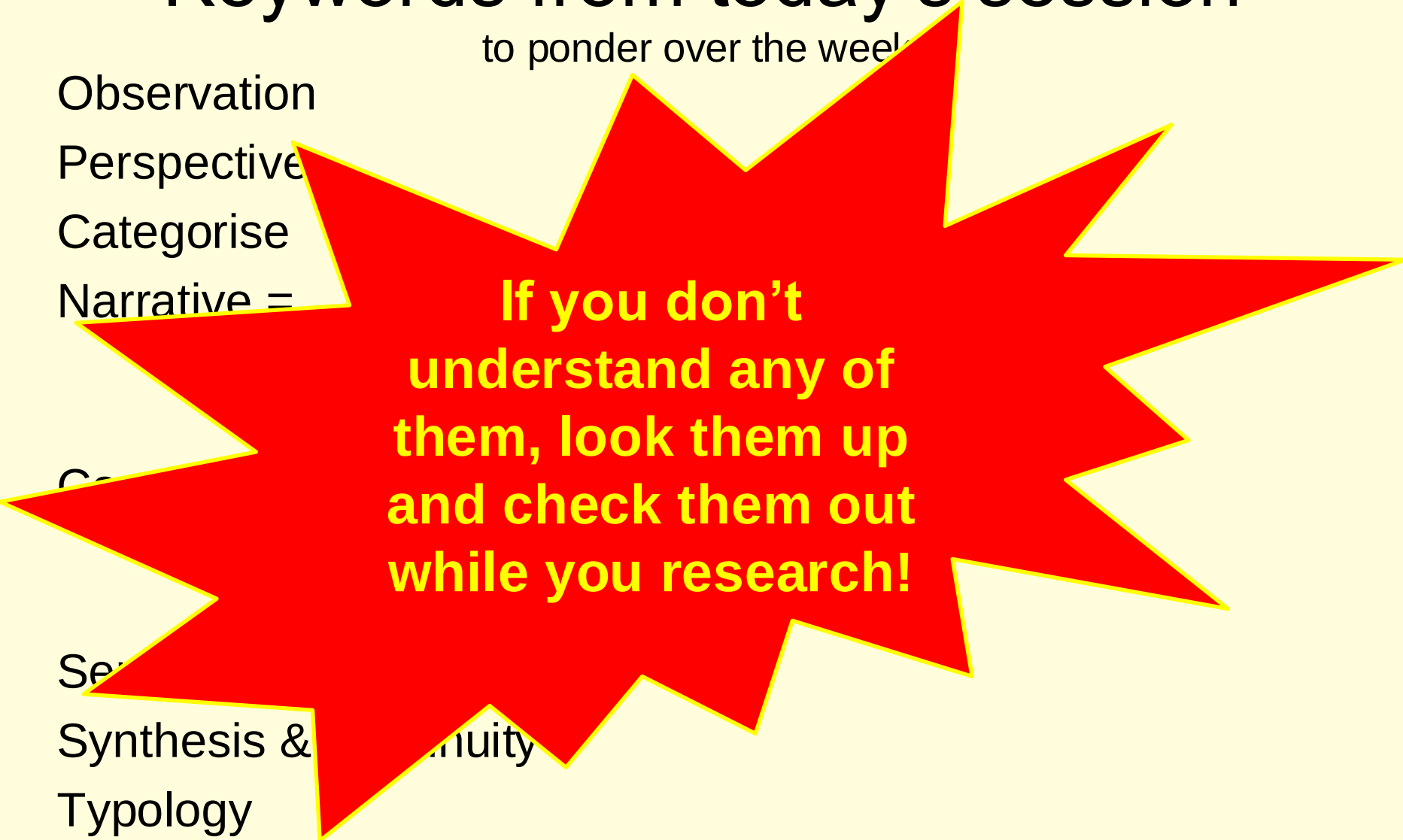
Co

Se

Synthesis & continuity

Typology

Analogy



**If you don't
understand any of
them, look them up
and check them out
while you research!**

Brief

Choose one and write 2,500 words:

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.*

Brief

Choose one and write 2,500 words:

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.*

Question 6: *With an emphasis on Welsh language, Culture or Identity chose a theme or focus on creative practitioners relevant to your field of study and critically analyse your choices. This essay can be presented in Welsh or in English in discussion with your tutor.*

Thursday 12th December 2024 @ 12:00 (noon) submission via Turnitin.