



Research in Context (ADAD5003)

Contextual Practices, Level 5, Semester 1

‘Thinking Making’



Module Overview

Suitable for...

and Applied Arts Students

Research in Context (ADAD5003) is a set of lectures + participatory sessions that address how Designers look, think, consider, reshape, redesign and understand the cultural practices that surround them. In this strand, *Thinking Making*, you will think about philosophical questions such as, *should designers be sensitive to the problems of life and to the needs of people? How should designers go about studying the problems of life and people's needs? What is the value of design and why does the designer-maker spend hours and hours considering & making something which will often provide them with very little monetary reward? What drives a craftsperson to make?* The set essay questions reflect these foci.

DESIGN

and Applied Arts Students

This series will be delivered by Julia Lockheart, with a lecture given by Gwen Beynon. Emily Wild will visit to talk about the library and research.

Note: You will be expected to do your own reading and research outside these lectures to complete the assigned essay question.

Study Time Allocation

The study time for the module is divided as follows:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

DESIGN

Weeks: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

(Thurs 3 rd Oct)	(Thurs 10 th Oct)	(Thurs 17 th Oct)	(Thurs 24 th Oct)	Thurs 31 st Oct	(Thurs 7 th Nov)	(Thurs 14 th Nov)	(Thurs 21 st Nov)	(Thurs 28 th Nov)	(Thurs 5 th Dec)	(Thurs 12 th Dec)
Lecture 1 & Seminars (10-12:00) + Emily	Lecture 2 & Seminars (10-12:00)	Lecture 3 & Seminars (10-12:00)	Lecture 4 & Seminars (10-12:00)	Reading week No taught session	Lecture 5 & Seminars (10-12:00)	Lecture 6 & Seminars (10-12:00)	Lecture 7 Strands & Seminars (10-12:00)	Lecture 8 & Prep Sessions (10-12:00)	Emily Hywel + Prep Sessions (10-12:00)	No taught session 12 th DEC Submission Deadline
Gwen's Optional Welsh seminar group										

Independent Study Week

Hand-in
Deadline!

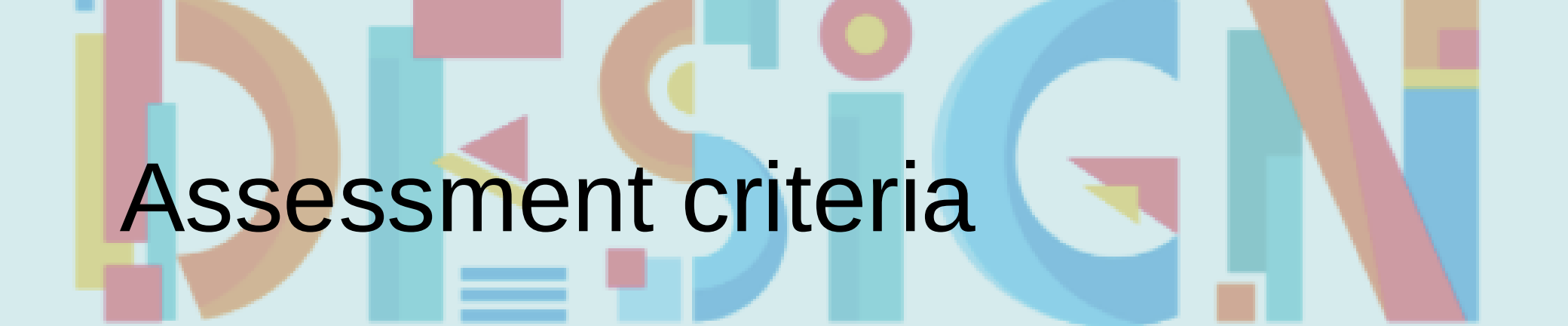


Learning Outcomes



Upon the successful completion of this module, the student should be able to:

- *Identify and examine the contextual formation of their particular objects of study, research areas and interfaces and demonstrate intellectual curiosity through an engagement with the materials of study, archives, texts and literatures;*
- *Engage with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication.*



Assessment criteria

1. Engagement with Literature skills
2. Knowledge and Understanding Skills
3. Cognitive and Intellectual Skills
4. Practical Application Skills
5. Transferrable Skills for Life and Professional Practice



Weighting: Level 5

Module 1

- 1. Engagement with Literature skills 30%**
- 2. Knowledge and Understanding Skills 20%**
- 3. Cognitive and Intellectual Skills 20%**
- 4. Practical Application Skills 20%**
- 5. Transferrable Skills for Life and Professional Practice 10%**

Module 2

- 1. Engagement with Literature skills 20%**
- 2. Knowledge and Understanding Skills 30%**
- 3. Cognitive and Intellectual Skills 30%**
- 4. Practical Application Skills 10%**
- 5. Transferrable Skills for Life and Professional Practice 10%**



Weighting: Independent Project (Level 6)

- 1.Engagement with Literature skills 20%**
- 2.Knowledge and Understanding Skills 20%**
- 3.Cognitive and Intellectual Skills 20%**
- 4.Practical Application Skills 20%**
- 5.Transferrable Skills for Life and Professional Practice 20%**

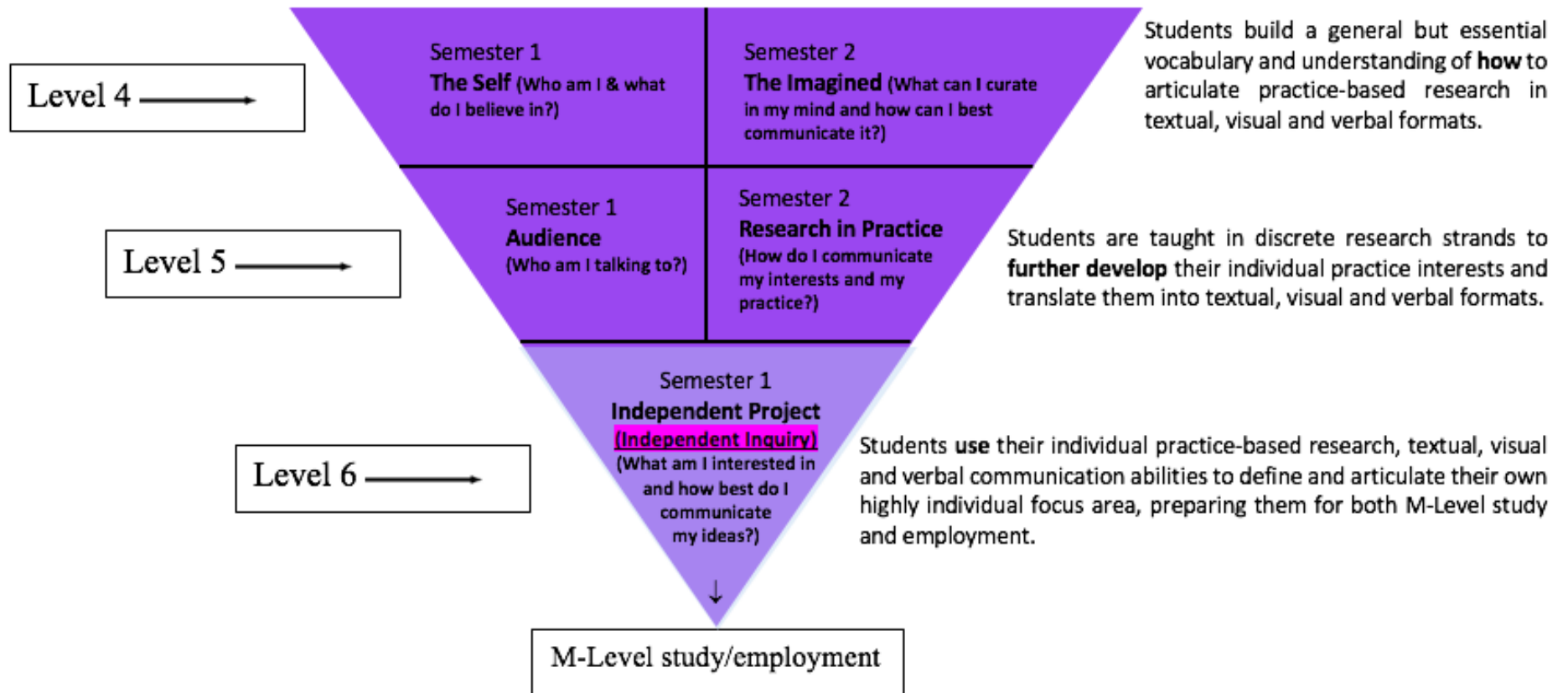
Role Contextual Practices

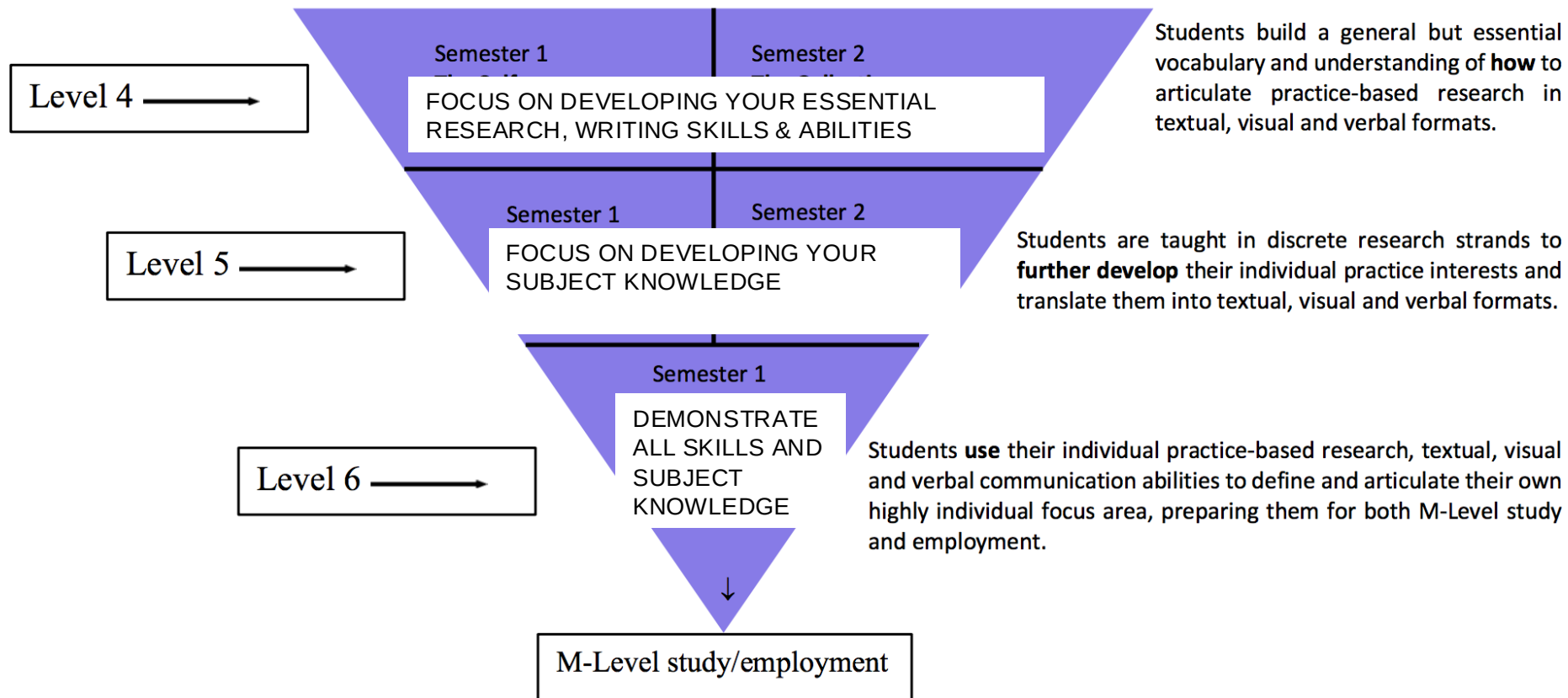
- Interweaves writing and content
- Promotes writing as a practice
- Models theoretical and practical content as tools for your practice
- Encourages you to explore your **language** and develop your **articulacy**, both essential tools for your success!

Role

Contextual Practices is the overarching research strand between the three areas of practice at SCA; it provides links between theory and practice, and develops the language and frameworks through which practice is articulated, discussed and developed, both in written and spoken forms. **Contextual Practices** places practice at the centre of your research.







DESIGN

Brief



You will write an essay in answer to a specific question provided by your lecturer. Your lecture programme will cover a range of histories and theories specific to your subject area. You will further develop these ideas and create a focus through your own independent research. Questions will be provided according to the research strand you attend.

Choose **one** question and write 2500 words.



Hand-in Deadline:

**Thursday 12th December 2024
(12pm - noon).**



Thinking Making Lecture Programme



Outline of Lecture Programme

Keywords: Culture/Crafting/Making/Thinking/Desire/Value/Perception/Manifesto

Thinkers: Raymond Williams/ Donald Norman/ Viktor Papanak/ Pierre Bourdieu/ John Berger/ Willém Flusser/ Tony Fry/ Jaques Lacan/ Tim Ingold/

Lecture One (Thursday 3rd October)

Title: *Introduction Overview: Design & Language*

3 Keywords: Etymology, Derivation, Epistemologies

Key Thinkers: Raymond Williams,

Suggested reading: Williams, R (2014) *Keywords A Vocabulary of Culture and Society* (Fourth Estate.)

Davies, C & M. Parrinder (2010) *Limited Language: Rewriting Design-Responding to a feedback culture*. Berlin: Berkhäuser.

Lecture Two (Thursday 10th October)

Title: *Ways of Observing* ^{[[L]]}_{[[SEP]]}

6 Keywords: Seeing, Feeling, Touching, Interrogating, Absence, Sensual design, Emotion, Desire, Need

Key Thinkers: John Berger, Vilém Flusser, Tim Ingold, Sigmund Freud & Jacques Lacan

Suggested reading: *Ways of Seeing* by John Berger

Ingold, T. (2010) The textility of making in *The Cambridge Journal of Economics*. Issue 34 Pp. 91-102. Accessed from:

<http://sed.ucsd.edu/files/2014/05/Ingold-2009-Textility-of-making.pdf> [Accessed on 28.09.17]

Lecture Three (Thursday 17th October)

Title: *Thinking through Making*

3 Keywords: Design Values & Principles/Object Stories/Manifestos

Key Thinkers: Donald Norman, Viktor Papanak,

Suggested reading: Donald Norman (2013) *The Design of Everyday Things*,

Victor Papanek (1985) *Design for the Real World: Human Ecology and Social Change*

Lecture Four: (Thursday 24th October) Gwen Beynon

Title: *Display and the placing of objects*

3 Keywords: Archive, Language, Collecting

Key Thinkers: Fisher, Mark. *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. Zero Books, May 30, 2014.

"Mark Fisher - The Metaphysics of Crackle: Afrofuturism and Hauntology" in Folder of texts on Moodle

Derrida, J. (1994) *Specters of Marx, the state of the debt, the Work of Mourning, & the New International* [trans by Peggy Kamuf].

London: Routledge **Title:** Design Activism, Craftivism

No taught session 31st October

Lecture Five (Thursday 7th November)

Title: *The Hand & Skill*

3 Keywords: Tools, Skill, Handmade

Key Thinkers: Peter Dormer, Richard Sennet, John Ruskin

Suggested reading: Pallasmaa, J. (2009) *The Thinking Hand*.

Chichester: Wiley Dormer, P. (1994) *The Art of the Maker*.

London: Thames and Hudson

Lecture Six (Thursday 14th November)

3 Keywords: *Activism, Reuse, Cradle to cradle*

Key Thinkers: John Wood, Alastair Fuad-Luke, Michael Braungart and William McDonough

Suggested reading: Alastair Fuad-Luke (2009) *Design Activism: Beautiful Strangeness for a Sustainable World*

Schneider, J. & M. Stickdorn. (2011) *This is service design thinking: basics, tools, cases*. Hoboken: Wiley

Lecture Seven: (Thursday 21st November)

Title: *Systems Thinking*

3 Keywords: Paradigms, systems, mimesis

Key Thinkers: Donella Meadows, Buckminster Fuller

Suggested reading: Fuller, B. (1979) *Explorations of the Geometry of thinking* . Accessible from

<http://www.rwgrayprojects.com/synergetics/synergetics.html>

Lecture Eight: Julia Lockheart (Thursday 28th November)

Title: *Natural Forms*

3 Keywords: Truth to nature, Simple forms, the Vernacular,

Key Thinkers: Humberto Maturana and Francesco Varela

Suggested reading: Maturana and Varela (2012) *The Tree of Knowledge*

NB. THE ORDER AND OR CONTENTS OF THE LECTURES IN THIS SERIES MAY CHANGE

- Week 10: 5th December – Preparation
- Week 11: 12th December – Hand-in

Followed by semester break until you
Practices Semester 2

Thursday 30th January
form 10:00-12:00 for 12 weeks.



	(Thurs 30 th Jan)	(Thurs 6 th Feb)	(Thurs 13 th Feb)	(Thurs 20 th Feb)	(Thurs 27 th Feb)	(Thurs 6 th Mar)	(Thurs 13 th Mar)	(Thurs 20 th Mar)	(Thurs 27 th Mar)	(Thurs 3 rd Apr)		(Thurs 1 st May)	(Thurs 8 th May)
L5	Lecture 1 (overview & feedback) Practices in Context & Seminars (10-12:00)	Lecture 2 (guest) Practices in Context & Seminars (10-12:00)	Lecture 3 (guest) Practices in Context & Seminars (10-12:00)	Lecture 4 (guest) Practices in Context & Seminars (10-12:00)	Lecture 5 (guest) Practices in Context & Seminars (10-12:00)	Lecture 6 (guest) Practices in Context & Seminars (10-12:00)	Lecture 7 (guest) Practices in Context & Seminars (10-12:00)	Lecture 8 (guest) Practices in Context & Seminars (10-12:00)	Lecture 9 (guest) Practices in Context & Seminars (10-12:00)	Seminars (10-12:00)	Easter	Seminars (10-12:00)	Hand-in 8 th MAY (12 noon) No Taught session

Assignment Brief

Julia Lockheart Research in Context (ADAD5003) THINKING MAKING research Strand. Semester 1

The Research in Context module (ADAD5003) is designed to help students to explore interests, artists, designers and themes within, or associated with their practice, as a preparation for an ongoing engagement with the contextualization of their work.

Bear in mind that in order to contain your argument within the format of a 2,500-word essay and avoid superficial coverage, you should be highly selective in your choice of examples and concentrate on critical analysis.

Choose ONE essay question from the following:

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 will you 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.*

Feedback will be found on grademark (Turnitin) – you can assess this via the original submission portal. All feedback will be received within 20 working days after the assignment deadline and not before.

If you are late submitting your work, you will have 5 days to hand in your late submission and this will be capped at 40%. If you submit over 7 days late you will receive 0%

Use *Cite Them Right* to access **Harvard Referencing** and to check your referencing: <https://www-citethemrightonline-com.ezproxy.uwtsd.ac.uk/category-list?docid=CTRHarvard>

Permalink:

https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/11c0l68/alma99100436002502421

Word Count 2,500

Essay hand in **Thursday 12th December 2024 @ 12pm (noon)**
via Turnitin on your module Moodle

Your First Essay

Write a 2,500 word essay, choosing one of the questions

Your first Essay

Introduction



Main body
Topic 1

Main body
Topic 2

Main body
Topic 3

Conclusion

- **Introduce** what are you going to say.
- Outline a **general idea** and show how it develops to a **specific focus**.
- Frame a **‘Thesis Statement’**
- Say **how** you will answer the question and **who/which theorists** you will look at to help you do so.

Your first Essay

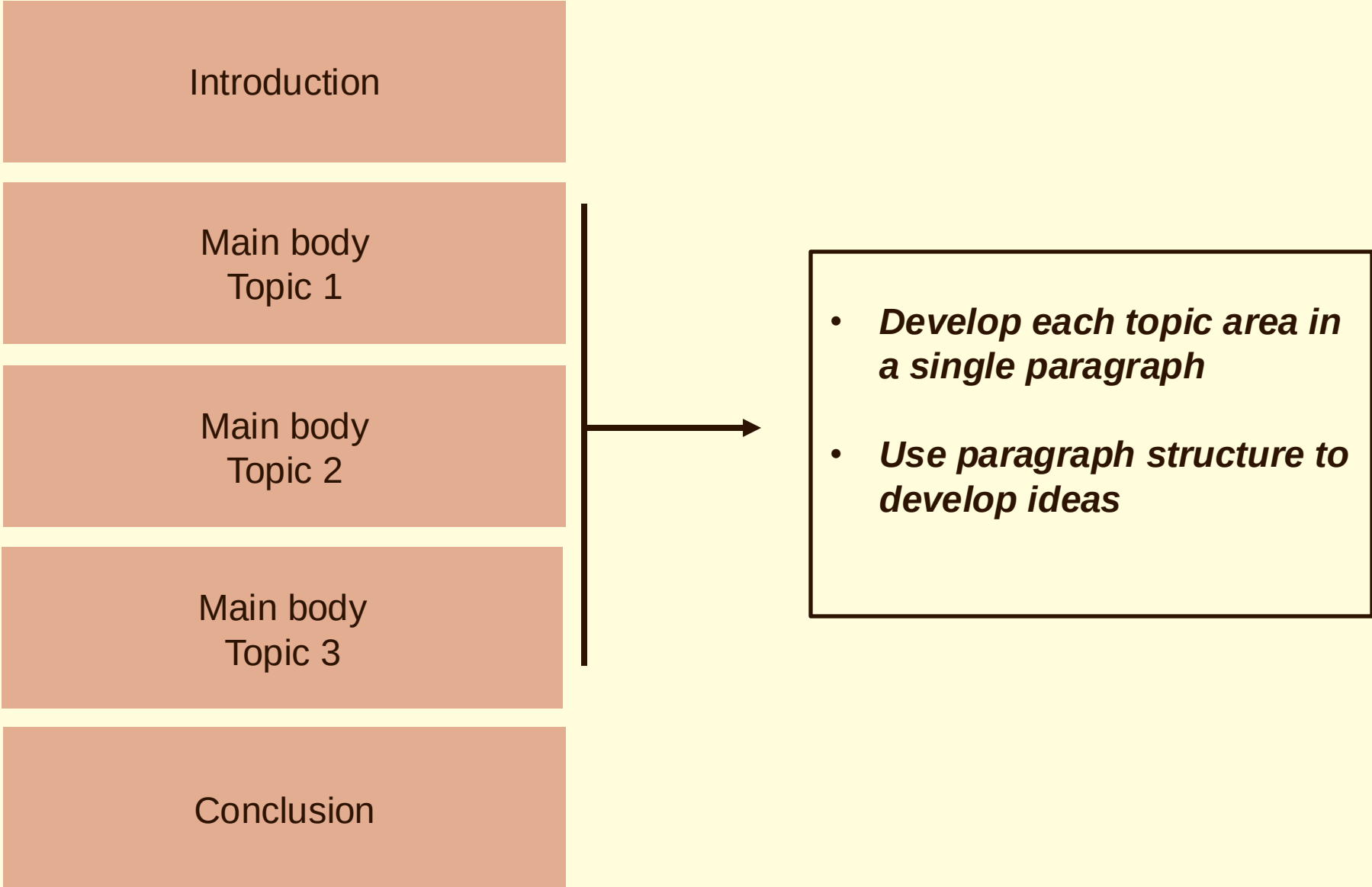
Introduction

Main body
Topic 1

Main body
Topic 2

Main body
Topic 3

Conclusion

- 
- The diagram illustrates the structure of a first essay. On the left, five red rectangular boxes are stacked vertically, representing the sections of the essay: Introduction, Main body Topic 1, Main body Topic 2, Main body Topic 3, and Conclusion. A vertical black line runs to the right of the first three boxes. A horizontal black arrow points from this line to a yellow rectangular box on the right. This yellow box contains two bullet points in bold, italicized text, providing instructions on how to develop each topic area.
- ***Develop each topic area in a single paragraph***
 - ***Use paragraph structure to develop ideas***

Your first Essay

Introduction

Main body
Topic 1

Main body
Topic 2

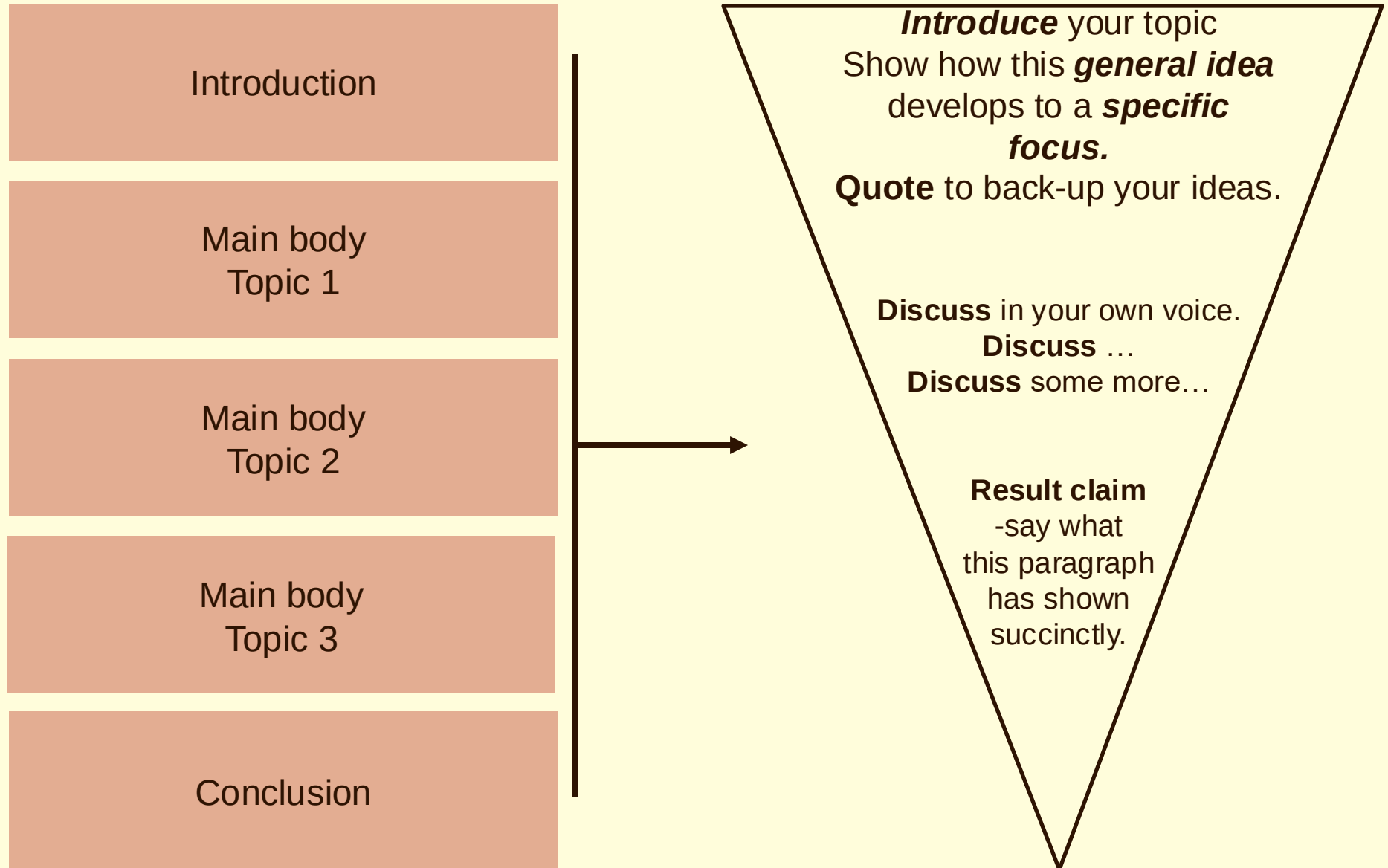
Main body
Topic 3

Conclusion

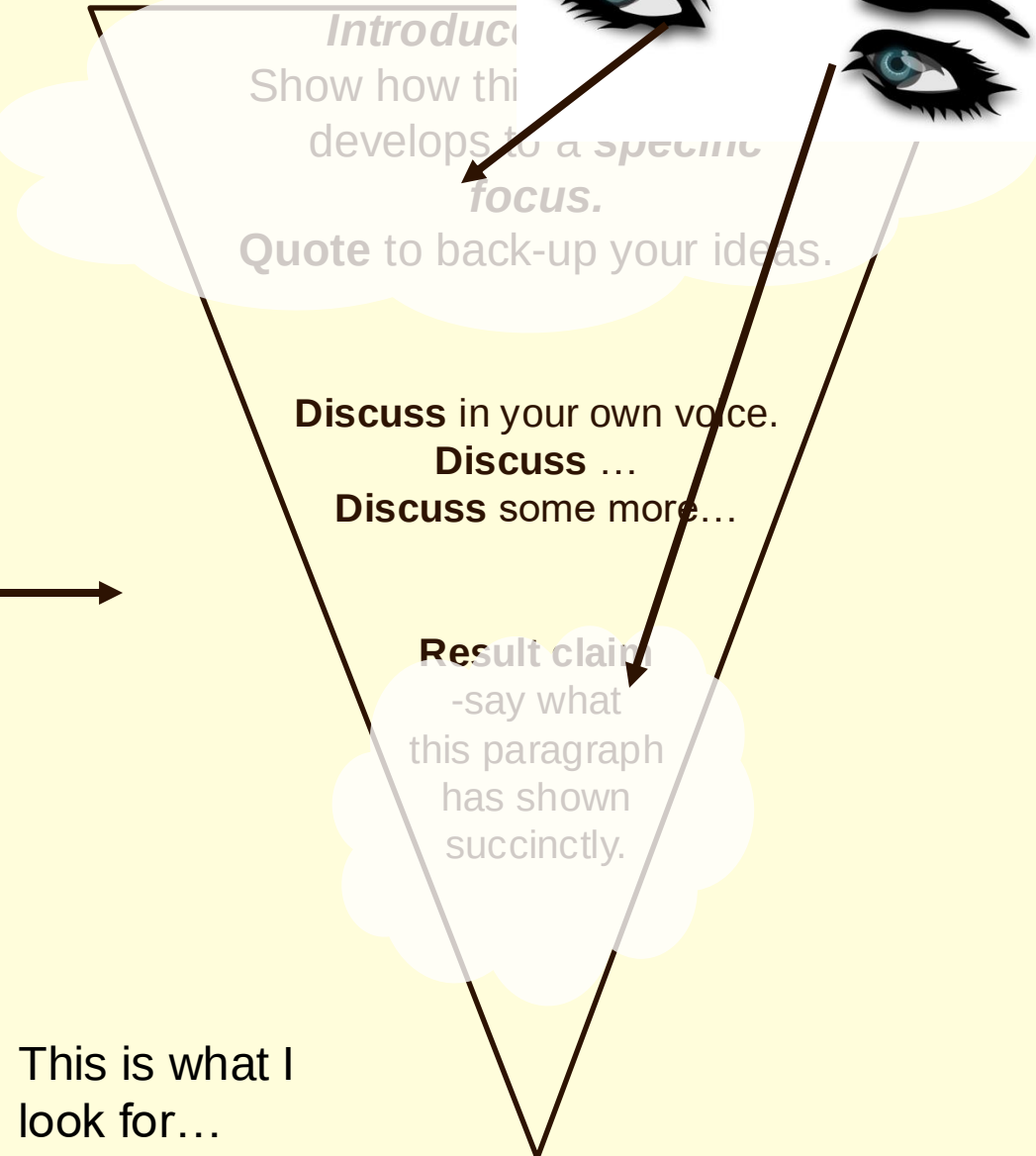
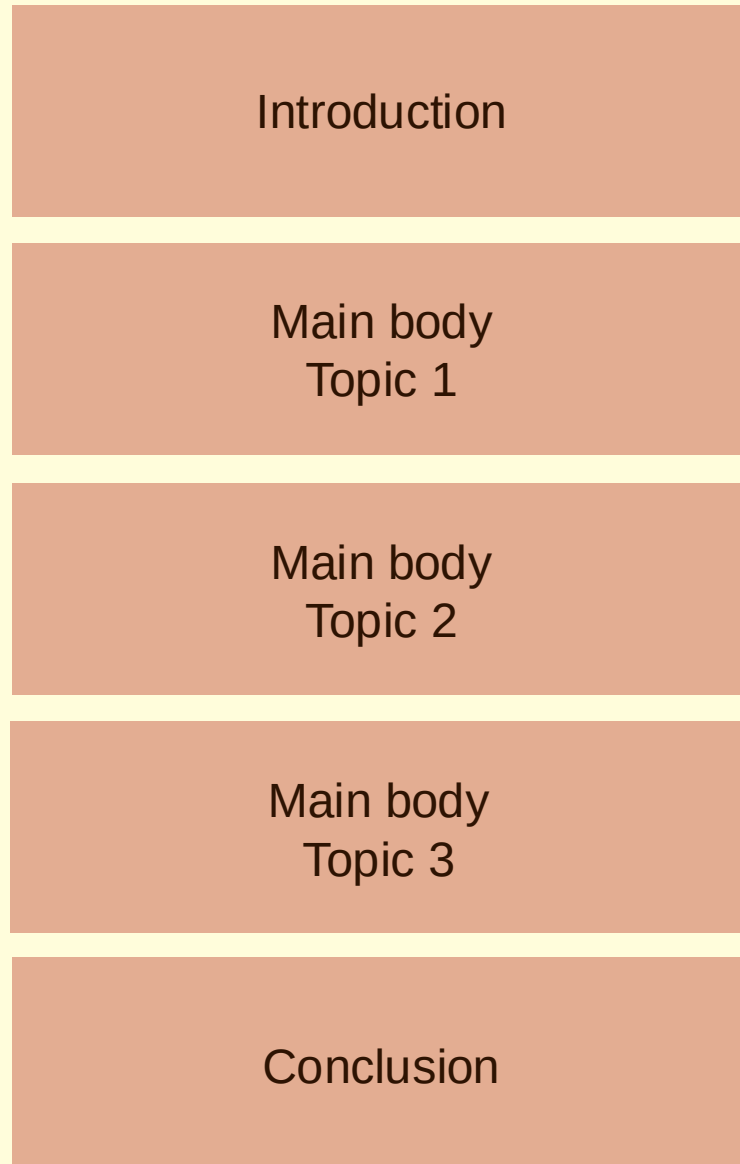


- *Say what you have just said succinctly and clearly*
- *Say where your research might lead you in the future.*

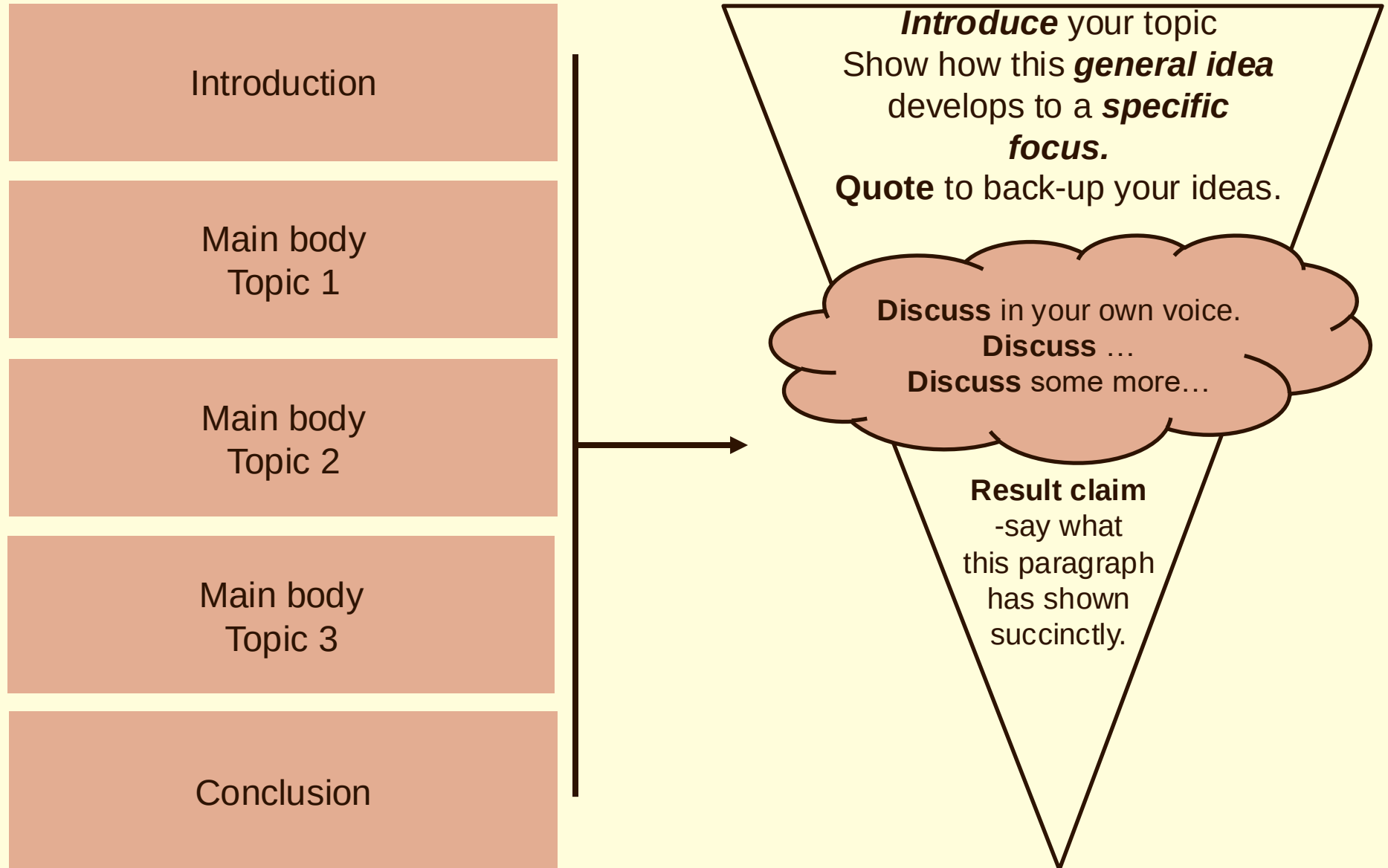
Paragraph Structure



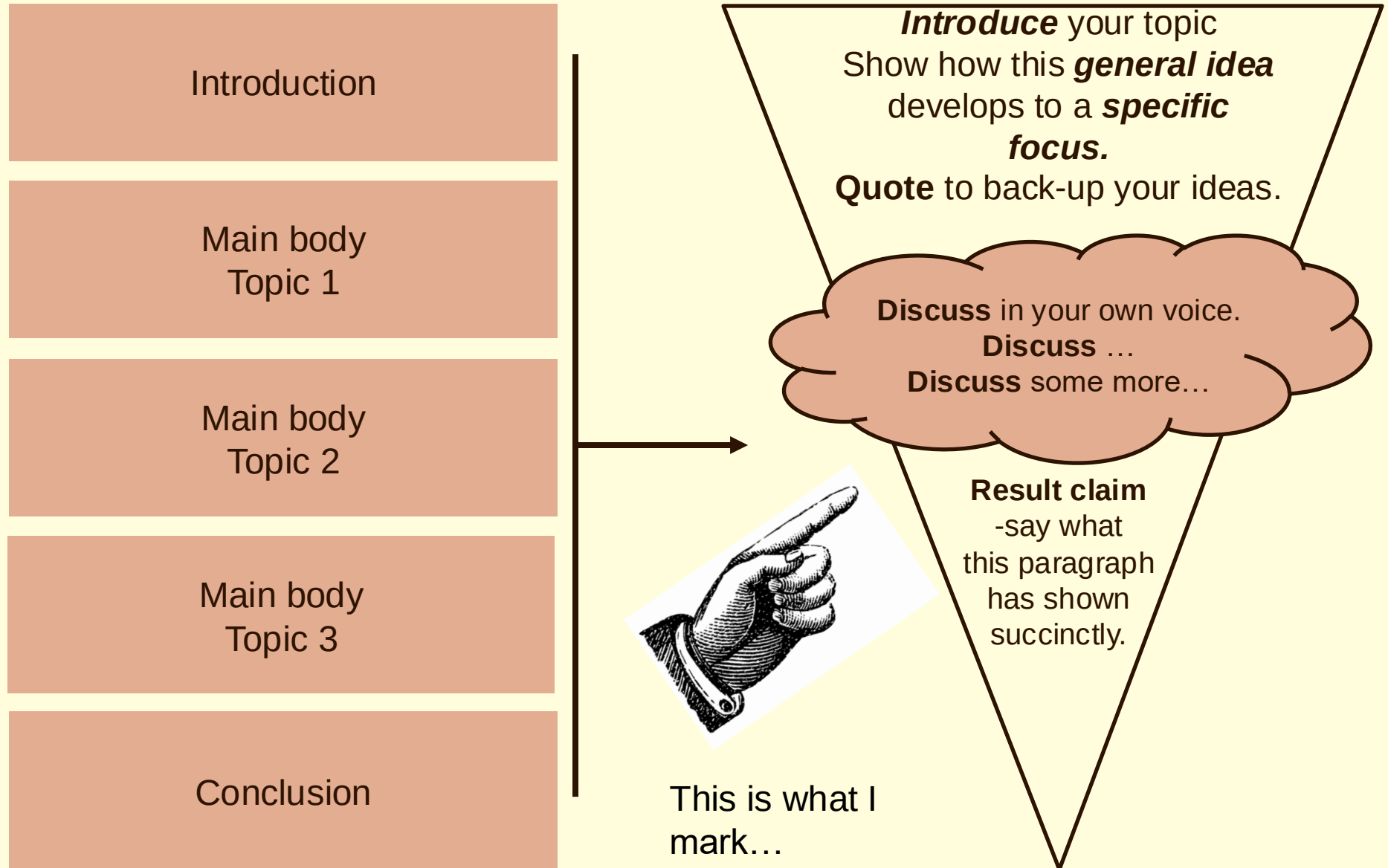
Paragraph Structure



Paragraph Structure



Paragraph Structure



QUESTIONS?



Designers use of words and language...

PART 2 Design talk and workshop

OMNI FINE INITIUM NOVUM

Marcus Annaeus Seneca (54BC - 39BC)

“Every new beginning comes from some other beginning’s end”

“for the ancients the written word was merely a succedaneum of the spoken word”

Borges, J.,L, "On the Cult of Books" pp. 117-118 in "Other Inventions", University of Texas Press, 1964, p. 116

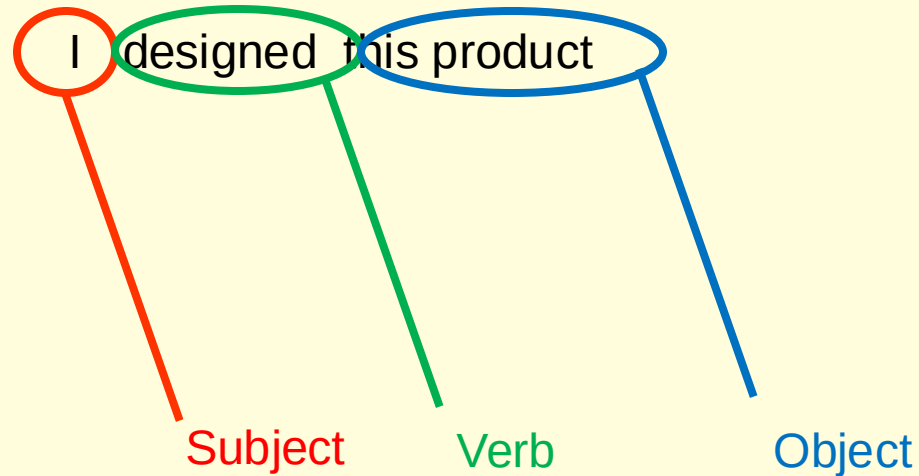
A written record of each
word in the order in
which it was spoken

OMNI FINE INITIUM NOVUM

Marcus Annaeus Seneca (54BC - 39BC)

“Every new beginning comes from some other beginning’s end”

Do designers need to think about word order?



What about other languages? Welsh?

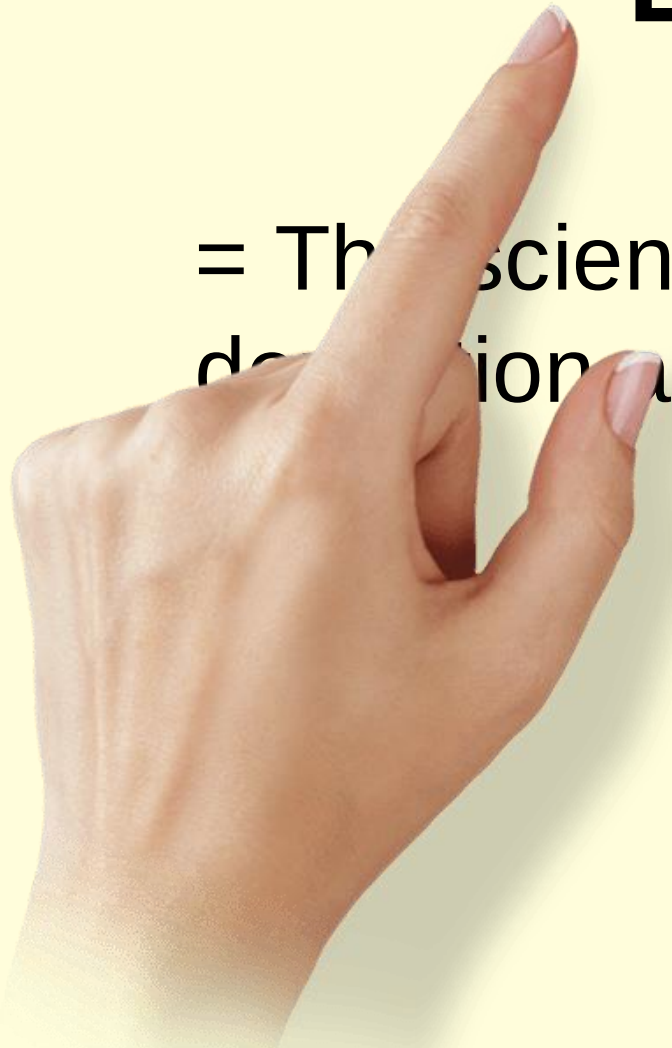


Writing is an indexical system

Etymology

= The science or investigation of the
derivation and original signification of

Oxford English Dictionary



“Language was never invented by anyone only to take in an outside world. Therefore it cannot be used as a tool to reveal that world. Rather, it is by languaging that the act of knowing, in the behavioural coordination which is language, brings forth a world.”

(Maturana and Varela, 1992: *The Tree of Knowledge*)



“Thought it is not merely expressed in words: it comes into existence through them ...thought finds its reality and form [through language].”

(Vygotsky, 1987 in Swain, 2006)



Derivation

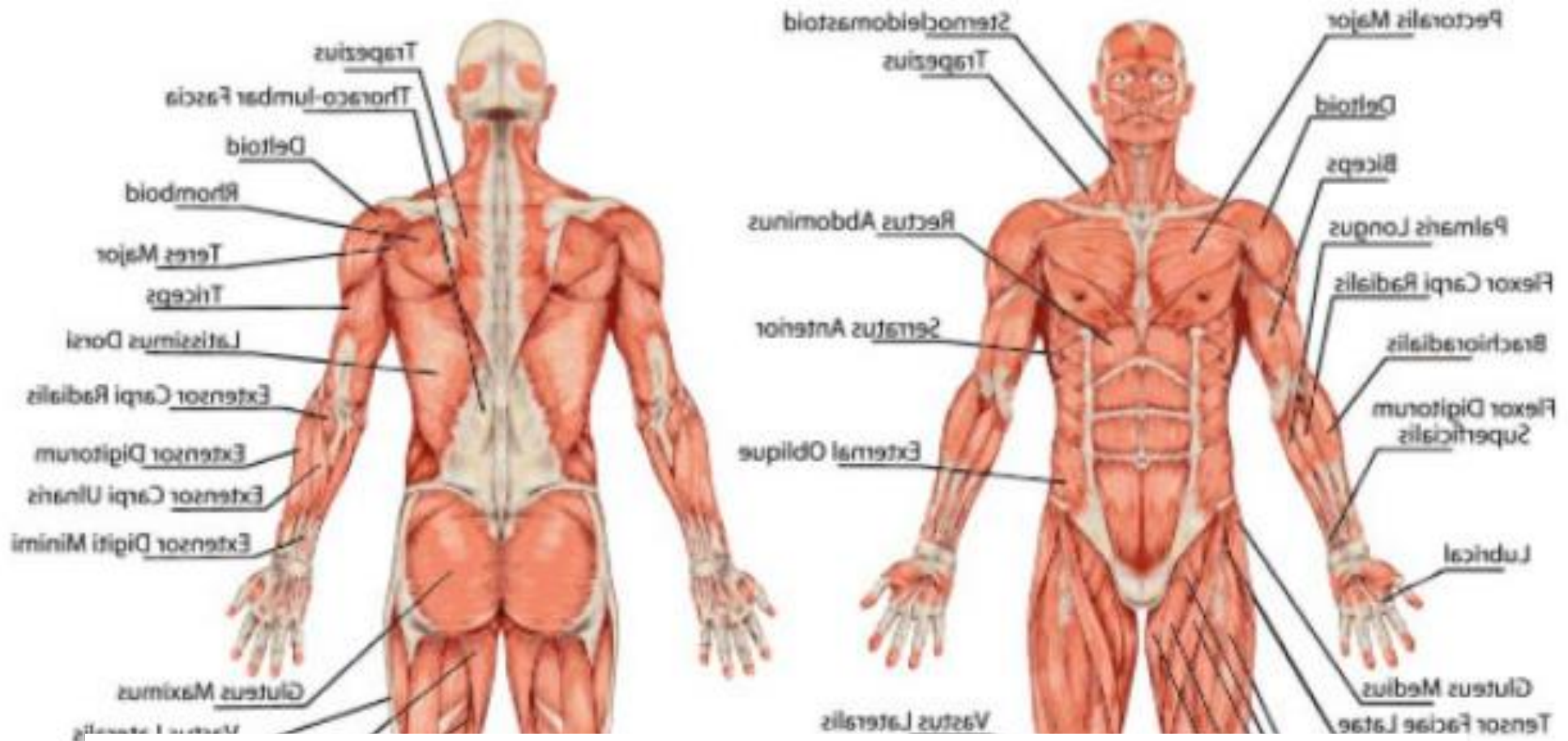
= The tracing of a word to its root,
source or origin

Oxford English Dictionary

Epistemology

= The theory of knowledge

Oxford English Dictionary



Knowledge is
somatic/embodied

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.

How might we
experience
what objects
experience?

**EMOTIONALLY
DURABLE
DESIGN**

Objects, Experiences
& Empathy

**JONATHAN
CHAPMAN**

Seminar Slides

Anyone seen a strange or funny incident recently?

Can you tell us?

Talking through ideas

You will see 5 pieces of writing about the same incident.

What does the writing explore?

How does the writing explore this?

What form does it use?

Is the writing successful?

Perspectives

- *Raymond Queneau observed an altercation on a bus and described it in 99 different ways.*
- https://monoskop.org/images/4/49/Queneau_Raymond_Exercises_in_Style_pp_1-26.pdf



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

Perspectives

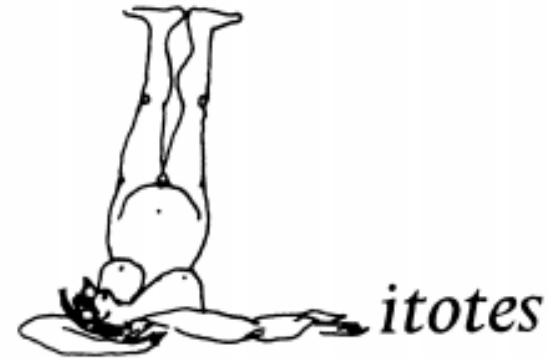


How tightly packed in we were on that bus platform! And how stupid and ridiculous that young man looked! And what was he doing? Well, if he wasn't actually trying to pick a quarrel with a chap who—so he claimed! the young fop! kept on pushing him! And then he didn't find anything better to do than to rush off and grab a seat which had become free! Instead of leaving it for a lady!

Two hours after, guess whom I met in front of the gare Saint-Lazare! The same fancy-pants! Being given some sartorial advice! By a friend!

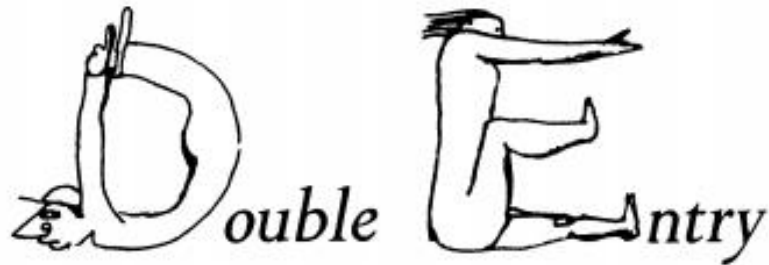
You'd never believe it!

26



Some of us were travelling together. A young man, who didn't look very intelligent, spoke to the man next to him for a few moments, then he went and sat down. Two hours later I met him again; he was with a friend and was talking about clothes.

Perspectives



Towards the middle of the day and at midday I happened to be on and got on to the platform and the balcony at the back of an S-line and of a Contrescarpe-Champerret bus and passenger transport vehicle which was packed and to all intents and purposes full. I saw and noticed a young man and an old adolescent who was rather ridiculous and pretty grotesque; thin neck and skinny windpipe, string and cord round his hat and tile. After a scrimmage and scuffle he says and states in a lachrymose and snivelling voice and tone that his neighbour and fellow-traveller is deliberately trying and doing his utmost to push him and obtrude

himself on him every time anyone gets off and makes an exit. This having been declared and having spoken he rushes headlong and wends his way towards a vacant and a free place and seat.

Two hours after and a-hundred-and-twenty minutes later, I meet him and see him again in the Cour de Rome and in front of the gare Saint-Lazare. He is with and in the company of a friend and pal who is advising and urging him to have a button and vegetable ivory disc added and sewn on to his overcoat and mantle.

Perspectives



You ought to put another button on your overcoat, his friend told him. I met him in the middle of the Cour de Rome, after having left him rushing avidly towards a seat. He had just protested against being pushed by another passenger who, he said, was jostling him every time anyone got off. This scraggy young man was the wearer of a ridiculous hat. This took place on the platform of an S bus which was full that particular midday.



In the centre of the day, tossed among the shoal of travelling sardines in a coleopter with a big white carapace, a chicken with a long, featherless neck suddenly harangued one, a peace-abiding one, of their number, and its parlance, moist with protest, was unfolded upon the airs. Then, attracted by a void, the fledgling precipitated itself thereunto.

In a bleak, urban desert, I saw it again that self-same day, drinking the cup of humiliation offered by a lowly button.

Perspectives

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?

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