

COLLABORATIVE PRACTICES

PART ONE

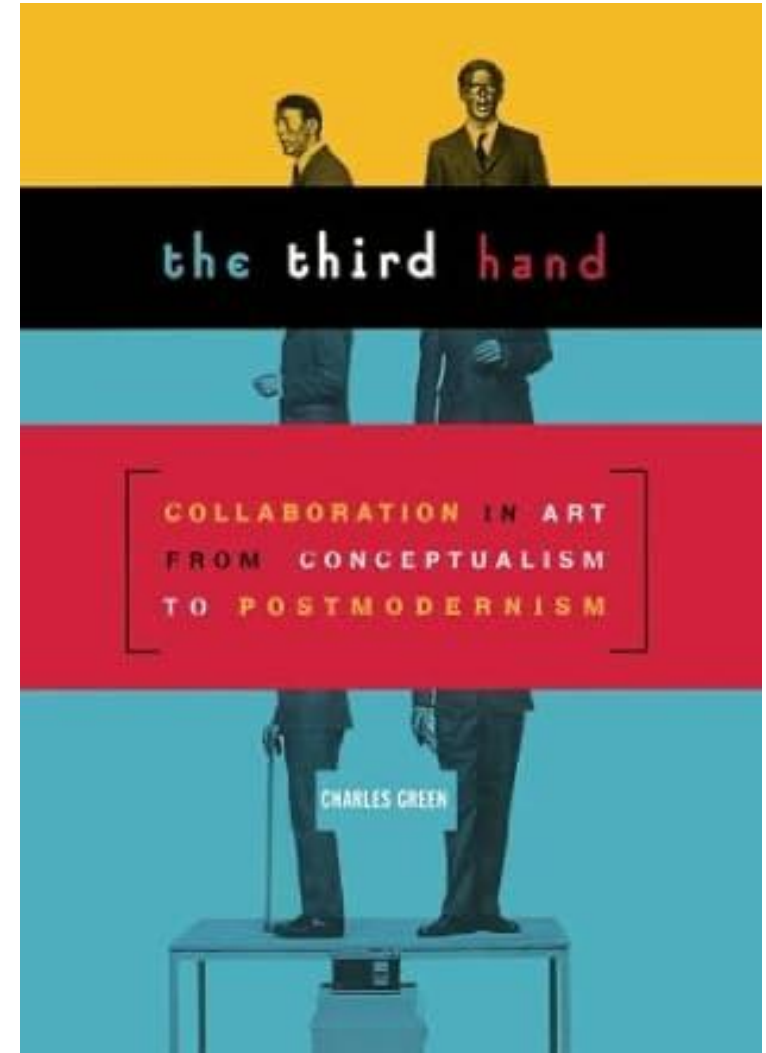


What do we mean by Composite Whole, or Composite Subjectivity?

Collaboration involves a shared effort where team members actively contribute, communicate, and synergize their skills and ideas to achieve a common goal. It involves

“a deliberately chosen alteration of artistic identity from individual to composite subjectivity”.

(Green, C, 2001)



Green Cites three distinct types of collaboration :

the highly bureaucratic identities created by Joseph Kosuth, Ian Burn, Mel Ramsden, and other members of **Art & Language in the late 1960s**;

The close-knit relationships based on marriage or lifetime partnership as practiced by the **Boyle Family**, Anne and Patrick Poirier, Helen Mayer Harrison and Newton Harrison;

Couples-like Christo and Jeanne-Claude, Gilbert & George, or **Marina Abramovic and Ulay** who developed third identities, effacing the individual artists almost entirely.

Boyle Family is a group of collaborative artists based in London. Mark Boyle and Joan Hills met in Harrogate, Yorkshire in 1957. Joan had studied art and architecture and was bringing up her first son Cameron whilst running her own business. Mark was in the army, writing poetry. After a period of working separately on visual art pieces, they incrementally moved into a natural collaboration - agreeing that art should not exclude anything as a potential subject. Wherever Mark and Joan lived became their studio, so it seemed natural and necessary that friends and family be co-opted to help whenever there was a big show going off or an event to put on. From very early on, Mark and Joan's children, Sebastian and Georgia, went around the studio, doing bits here and there, gradually getting more deeply involved: going on working trips, expeditions, helping to finalise and hang exhibitions. **This co-creational approach also was applied to the evolution of the work itself and led to innovative and collaborative partnerships** with many artists, performers, musicians, filmmakers and dancers, notably Jimi Hendrix and the psychedelic jazz-rock pioneers Soft Machine. <https://www.boylefamily.co.uk/boyle/about>

The Family



The Collective

Art & Language is a pioneering British conceptual art collective founded in the late 1960s by artists **Michael Baldwin, Terry Atkinson, David Bainbridge, and Harold Hurrell**. Their collaborative approach was groundbreaking in a period when individual artistic expression was often prioritized. At the core of Art & Language's practice is the idea that **art should be a form of intellectual inquiry rather than simply an aesthetic object**. The group produced theoretical texts, essays, and artworks that engaged with the philosophy of art, **often addressing questions about the nature of authorship, interpretation, and the role of the artist**. Their journal, Art-Language, first published in 1969, became an influential platform for their ideas, merging artistic practice with critical theory. **The collective's conceptual approach directly challenged traditional art forms such as painting and sculpture, instead emphasizing discourse and the exchange of ideas as central components of art.**

<https://www.180studios.com/artist/art-language>



Index 01 (1972)
presented an index of topics and references
without providing explicit answers, emphasizing the
open-ended and interpretative nature of their work

Gilles Deleuze & Felix Guattari

D&G's text, *A thousand plateaus* consists of a 'patchwork of relations' among concepts and plateaus, **intentionally not unified by a single line of argument, authorial voice or disciplinary perspective** - an intention made easier to realize inasmuch as they are **co-authors**, one a philosopher (Deleuze) and the other a militant anti psychiatrist and political activist.

(Eugene Holland:11)



Gilles Deleuze and Félix Guattari, Skyros, Greece, ca. 1980. Photo: Karl Flinker.

Gilles Deleuze & Félix Guattari: *Intersecting Lives*, by François Dosse, translated by Deborah Glassman. New York: Columbia University Press, 2010
<https://www.artforum.com/print/201104/francois-dosse-s-deleuze-guattari-27817>

Tree vs. Rhizome

Tree Structure:

Root cause → trunk → branches → leaves

Hierarchy and linear progression

Single point of origin

If you cut the trunk, the whole tree dies



Rhizome Structure:

Interconnected nodes spreading in all directions

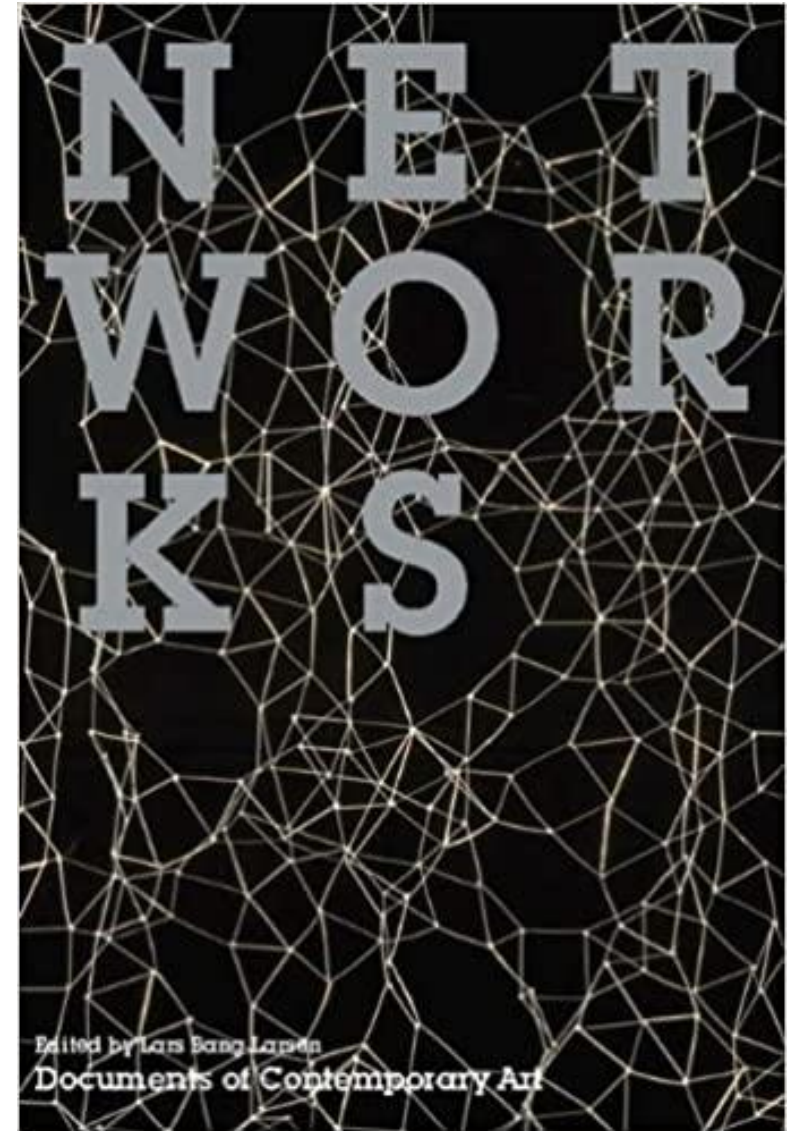
No centre, multiple pathways

Any point can connect to any other

Cut anywhere, it regenerates elsewhere

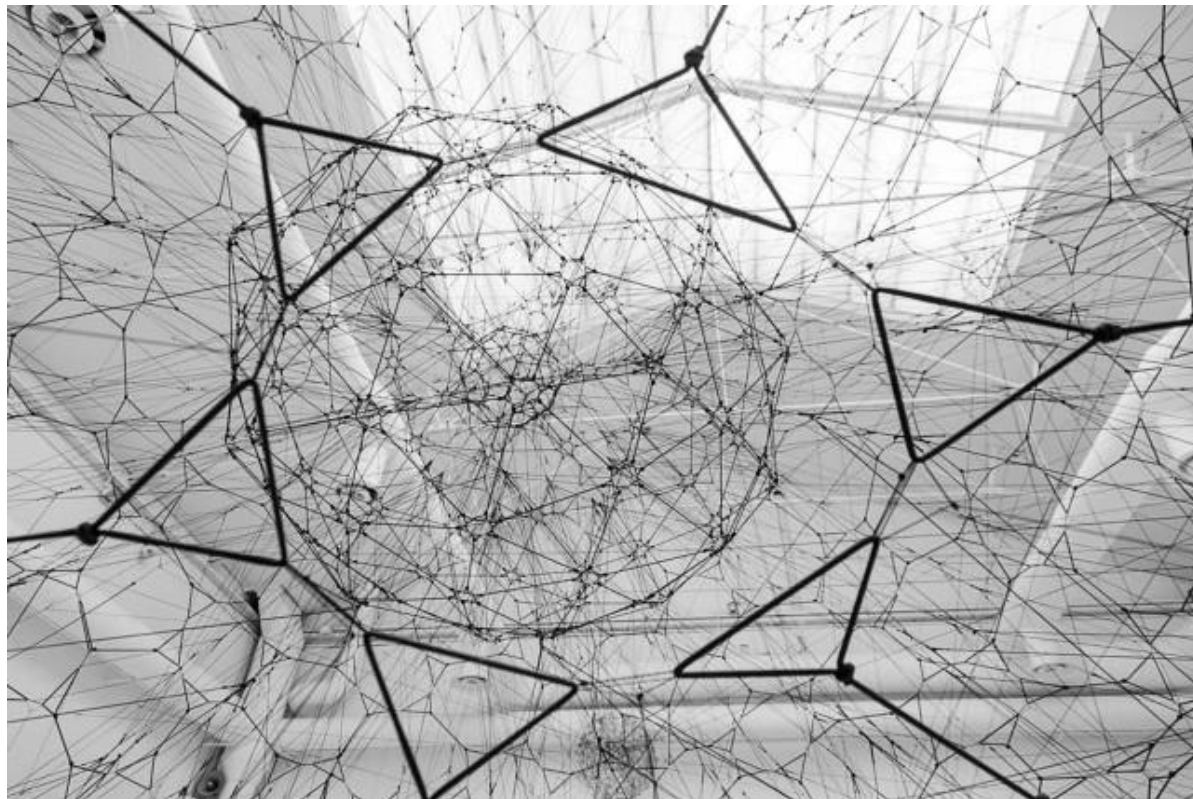
The word “network” has become a ubiquitous designation for technical infrastructures, social relations, geopolitics, mafias, and, of course, our new life online.

[footnote Bruno Latour, *Reassembling the Social. An Introduction to Actor-Network Theory* (Oxford: Oxford University Press, 2005).]



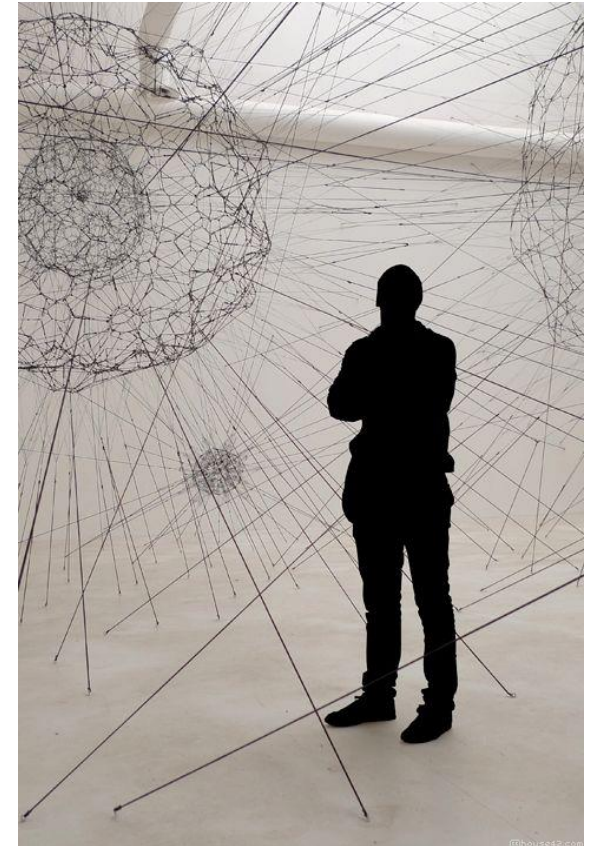
The two concepts of networks and spheres are clearly in contradistinction to one another: while networks are good at describing long-distance and unexpected connections starting from local points, spheres are useful for describing local, fragile, and complex “atmospheric conditions”—another of Sloterdijk’s terms.

<https://studiotomassaraceno.org/galaxies-forming-along-filaments-like-droplets-along-the-strands-of-a-spiders-web/>



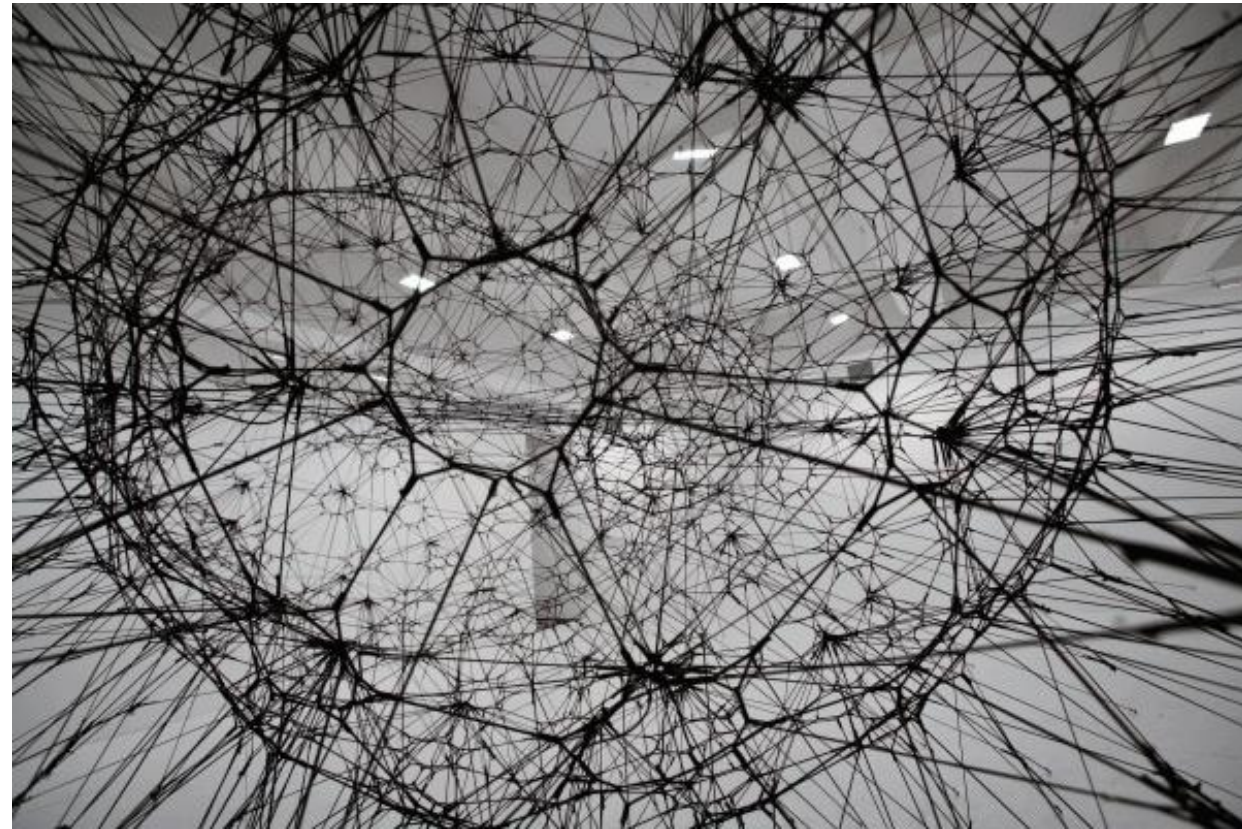
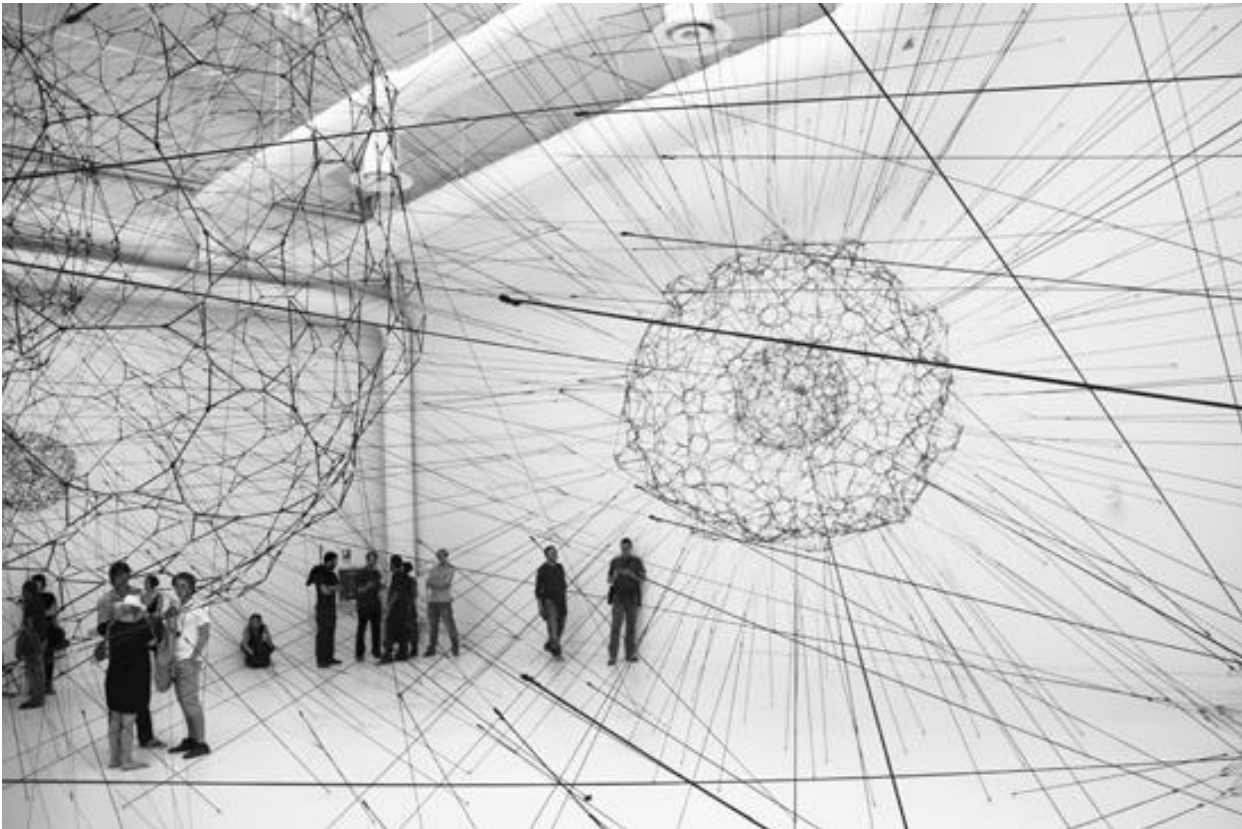
Networks are good at stressing edges and movements; spheres at highlighting envelopes and wombs.

<https://studiotomassaraceno.org/galaxies-forming-along-filaments-like-droplets-along-the-strands-of-a-spiders-web/>



Studio Tomas Saraceno

<https://studiotomassaraceno.org/>

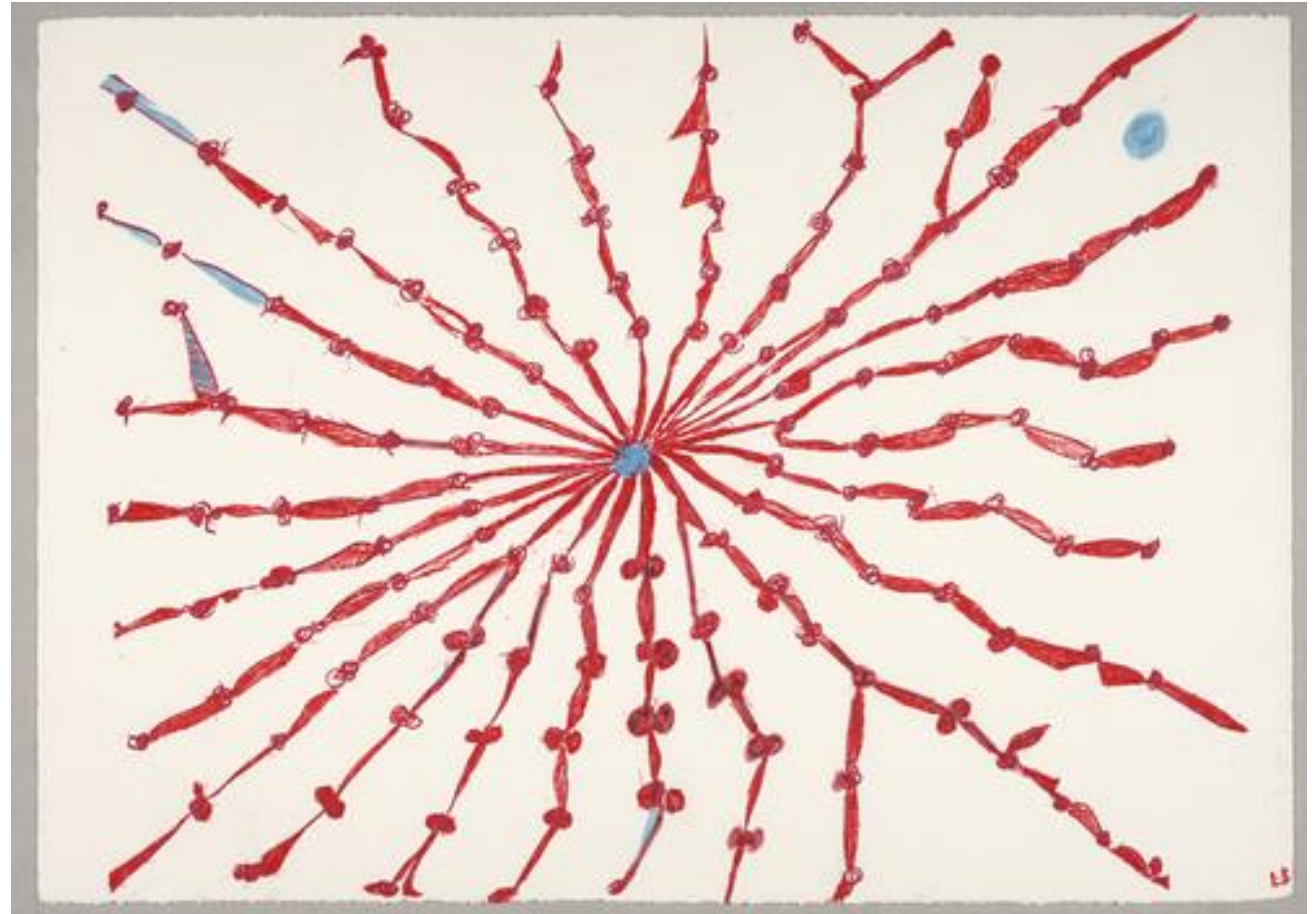


Tomàs Saraceno, *Galaxies Forming along Filaments, Like Droplets along the Strands of a Spider's Web*, 2009.

"Web: An open fabric woven of strands and knotted at usually regular, but equally possibly irregular, intervals. Intricately structured, accessible and yet endowed with complex networks of coded messages. The world wide web is a zone in which a digital constellation of memes can find an orbit. A web of code is used to harvest meanings, just as a web of threads is used to harvest fish."

<https://research.gold.ac.uk/6742/1/EDC.htm>

Embroidered Digital Commons in collaboration with the Raqs Media Collective
<https://www.embroidereddigitalcommons.net/#/portability/>



Louise Bourgeois, The Spider Weaves a Web of Friendships, component A, from the series, What Is the Shape of This Problem? 1999

Turner Prize Collaborations 2021

Cooking Sections, 'explore the overlapping boundaries between art, architecture, ecology and geopolitics'; **Gentle/Radical** make work which connects 'community, politics, spirituality and social justice'; **Project Art Works** are 'neurodiverse artists and activists'; and **Black Obsidian Sound System** is a London-based collective which fuses disco, art and **radical activism**, 'formed by and for QTIBPOC (Queer, Trans and Intersex Black and People of Colour).' <https://artreview.com/array-collective-win-the-2021-turner-prize/>



Project Art Works, Hastings. Black Obsidian Sound System, London. Array Collective, Belfast

Bubbles

Peter Sloterdijk

A very brief introduction to the prolific philosopher of spheres

Peter Sloterdijk
Born in 1947, German philosopher Peter Sloterdijk is considered one of the most eminent living intellectuals. He is currently professor of philosophy and media theory at the Karlsruhe University of Art and Design. Sloterdijk co-hosted [the TV programme] *Im Glashaus: Das Philosophische Quartett* from 2002 until 2012, with fellow philosopher Rüdiger Safranski, a testament to his popular influence perhaps only matched by his fight with philosopher Jürgen Habermas which was splashed all over the pages of *Die Zeit* in 1999. Famed for his incisive writing style, Sloterdijk is the author of many publications and books. Our bubble diagram captures just a few of his ideas and works, in his own words.



‘they all (ideas, things, images, transactions) cross pollinate

Big data
Keith
Tyson

Osho
Sloterdijk spent time with the famous guru in India as a young man, a figure he has called "a Duchamp of the spiritual field".

Spheres trilogy

Bubbles (1998)
In *Bubbles*, Sloterdijk focusses on the smallest of his spheres: the individual. He argues that individuals, from the fetal stage up to childhood, are never alone, because they always incorporate the Other into themselves and align themselves with it.

***In the World Interior of Capital* (2005)**

In his follow up to the *Spheres* trilogy, Sloterdijk sets out his historical theory of globalisation and the catastrophe of its current phase. Using the Crystal Palace of 1851, he explores the expansion of a world interior with invisible, yet insurmountable borders.

Negative Gynecology

Sloterdijk argues that to understand the fetal and prenatal world, "One must reject the temptation to extricate oneself from the affair with outside views of the mother-child relationship; where the concern is insight into intimate connections outside observation is already the fundamental mistake."

Globalisation

For Sloterdijk, globalisation began with the geometrical orb of the Greeks and was followed by the cosmopolitanism of the age of discovery. The third, contemporary wave is "joining the nervous systems of inhabitants in a coherent space",

H. Globes (1999)

Globes, meanwhile, moves up a scale and offers a history of the political and the modern catastrophe of the third stage of globalisation, virtuality is destroying

Space

Houses are "built immune systems." His understanding of the modern habitat aims to give "A new account of the history of atmospheres, and in my view, the apartment and the sports stadium are important primarily as atmospheric installations. They play a central role in the development of abundance, which defines the open secret of the modern."

Immunology

The death of God means "losing the cosmic periphery, the collapse of the metaphysical immune system that had stabilised the imaginary in Old European thought in final format... After the scientific attack on the harbouring circle, the person's enchantment of geometry is finished. Now humans are only immanent to the outside, and must live with this difficulty."

Ideal orb

Sloterdijk mistrusts the idealism of the orb, with its "critique of empirical, imperfect, un-round reality". Those who strive for perfect spherical order "find themselves face to face with an oversized, over-beautiful and over-round orb that inevitably rolls over its players. Would it be geometry then, that is nothing but the beginning of terror?"

Peter Sloterdijk Philosopher of Spheres

Theoretical and conceptual application of the theme 'Spheres' as a mind map:



Launched in 1998, TANK is renowned for mixing fashion with broader culture.

A concept magazine often contains a thematic, such as the one presented here, in *Bubbles*. Features include a range of contributions from various disciplines, including fashion, architecture, philosophy, styling, photography which are then distributed yet consolidated across this shared space - the space of the magazine.

https://issuu.com/tank-magazine/docs/tank_bubble_issue_sample

Tank Magazine, 2016

Abbot Is Dead Hep Writes Real Time	Abbott Where Is Abbott	Abbott Chooses Save Louise Ian Hep Writes Real Time	Before And After Offer Weapon	Costello Time
Coeritten Logogram Before And After	Earth Hep Purp Earth	Hep Purp Earth Earth	Hep Reply Coeritten Logogram	Heptapod Human
Hep Writes Real Time There Is No Linear Time	Human Abbott	Human Humanity	Humanity Louise	Ian Humanity
Ian Louise Eat Apple Hep Purp Earth	Ian Louise Must Go Weapon Tool Duality	It Wasnt Us Ship Grounded	Louise Walk	Louise Has Question Human
Louise Has Weapon Message Here Louise Has Weapon	Louise Writes Hepto Hep Writes Real Time	Message Here Louise Has Weapon Louise Has Weapon	Must Learn Ian Louise Solve	Offer Weapon Offer Weapon
Offer Weapon Weapon	Send Hepta Message Where Is Abbott	Ship Grounded Solve On You Now	Solve Humanity	Solve On You Now Ship Grounded
There Is No Linear Time Time	Time There Is No Linear Time	Use Harker Write Solve On You Now	Walk Louise	Weapon Offer Weapon
Weapon Tool Duality There Is No Linear Time	Where Is Abbott Abbott	You Have Choose Life Solve		



2 Peas in a.....or complete aliens.....
Pods to..... Heptapods in the film Arrival



It's still possible to develop a (un)common languages, systems of thoughts or collective concepts like a hive mind mentality – and is this good? Or bad?

 Abbot Is Dead Hep Writes Real Time	 Abbot Where Is Abbott	 Abbott Chooses Save Louise Ian Hep Writes Real Time	 Before And After Offer Weapon	 Costello Time
 Cowritten Logogram Before And After	 Earth Hep Purp Earth	 Hep Purp Earth Earth	 Hep Reply Cowritten Logogram	 Heptapod Human
 Hep Writes Real Time There Is No Linear Time	 Human Abbott	 Human Humanity	 Humanity Louise	 Ian Humanity
 Ian Louise Eat Apple Hep Purp Earth	 Ian Louise Must Go Weapon Tool Duality	 It Wasnt Us Ship Grounded	 Louise Walk	 Louise Has Question Human
 Louise Has Weapon Message Here Louise Has Weapon	 Louise Writes Hepto Hep Writes Real Time	 Message Here Louise Has Weapon Louise Has Weapon	 Must Learn Ian Louise Solve	 Offer Weapon Offer Weapon
 Offer Weapon Weapon	 Send Hepta Message Where Is Abbott	 Ship Grounded Solve On You Now	 Solve Humanity	 Solve On You Now Ship Grounded
 There Is No Linear Time Time	 Time There Is No Linear Time	 Use Marker Write Solve On You Now	 Walk Louise	 Weapon Offer Weapon
 Weapon Tool Duality There Is No Linear Time	 Where Is Abbott Abbott	 You Have Choose Life Solve		

Another Collaborative Iteration:

It might be argued though that there is still a single authorial voice at the centre of this work....and is it inclusive of exclusive?

57th Venice Biennale: the Central Pavilion

First impressions of Christine Macel's 'Viva Arte Viva' in the Central Pavilion

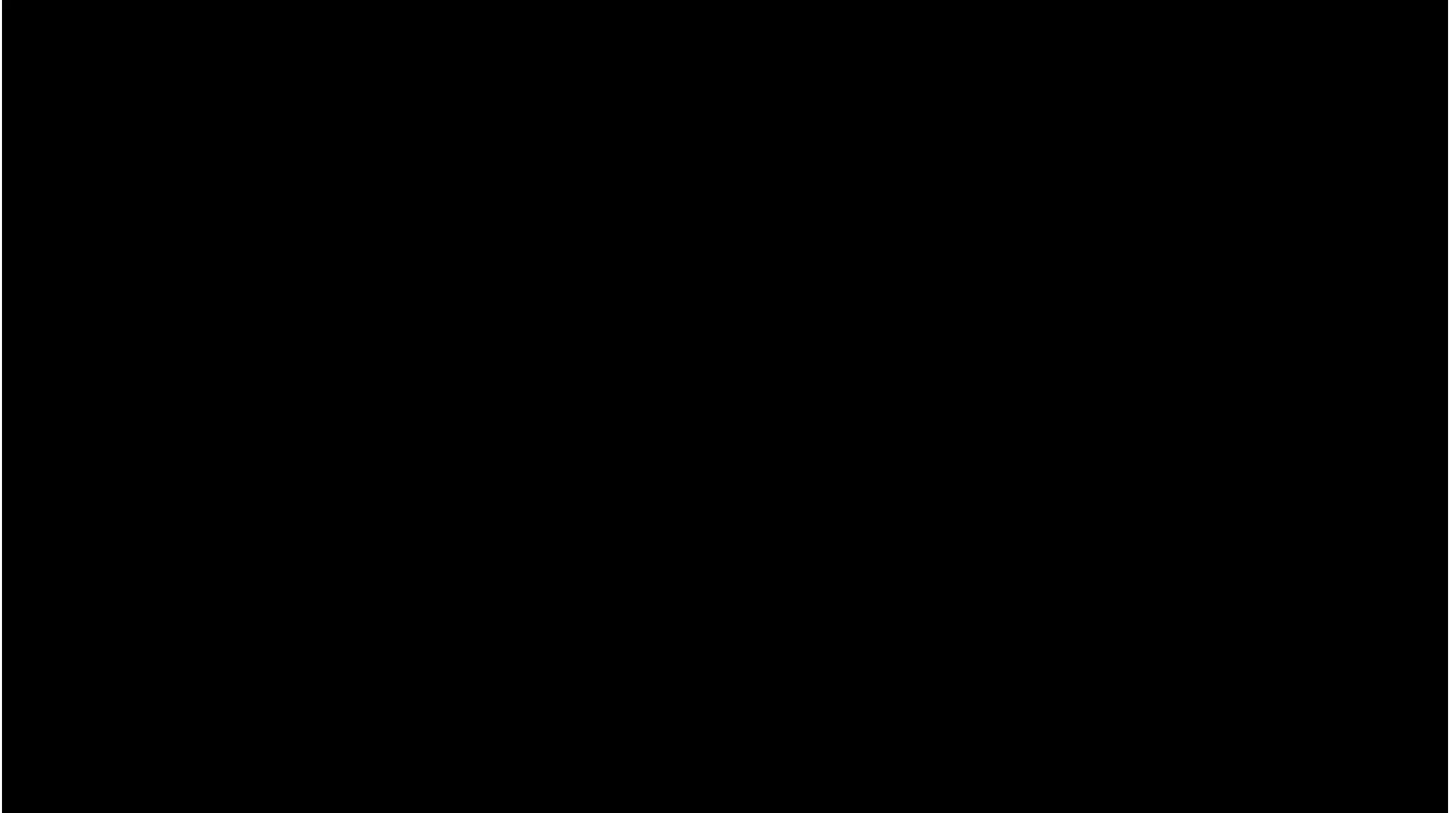
BY [EVAN MOFFITT](#) IN CITY REPORT | 11 MAY 17



Olafur Eliasson's project, installation view, Central Pavilion, 57th Venice Biennale

Olafur Eliasson

Debate, Collaboration and social interaction



Collaborative Practices – processes and concepts

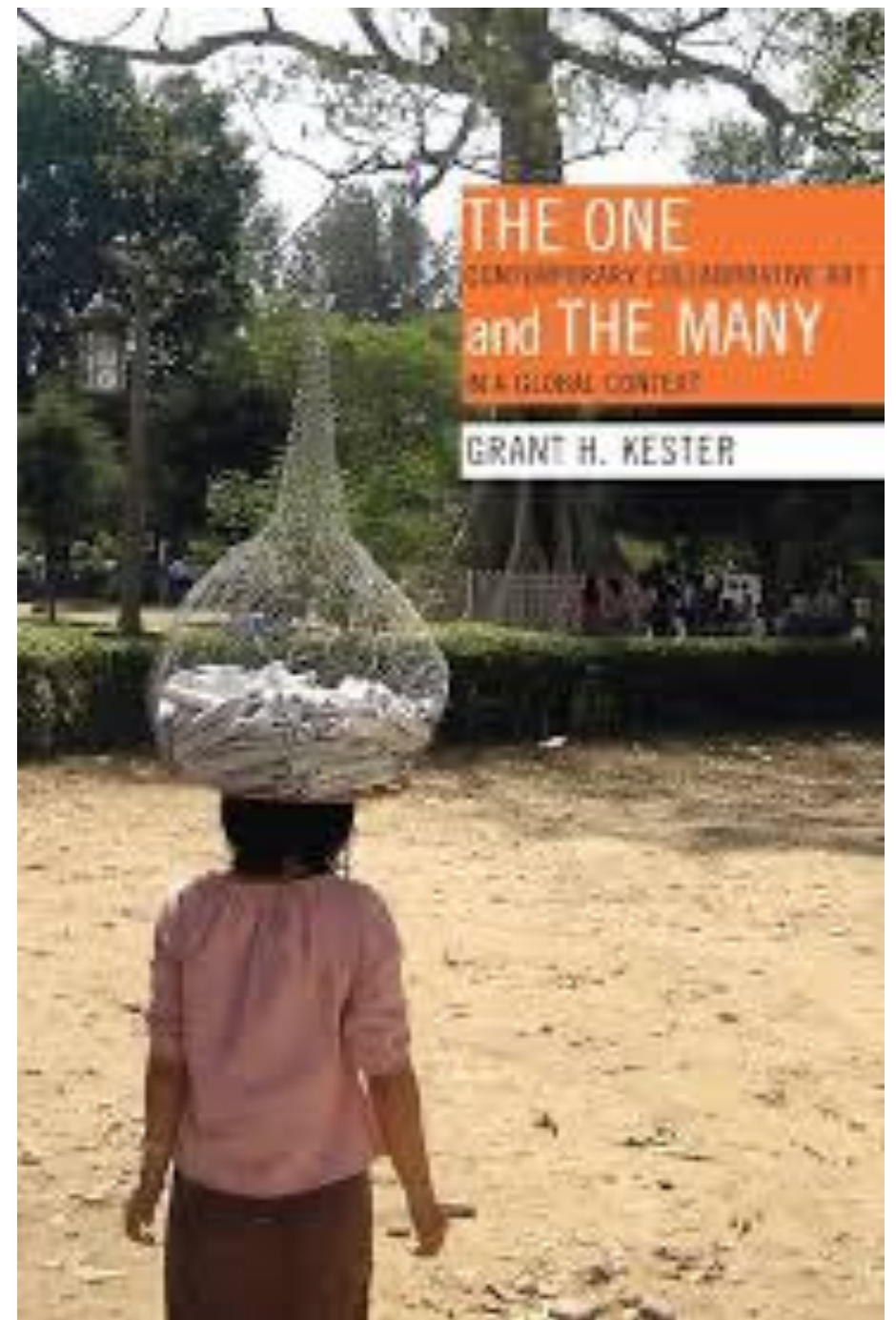


The rise of collaborative practice is a reaction to 'The current political moment and the broader history of modern art [...] Creating collaborative art is the ultimate in political activism, dismantling the idea of the genius artist' (Kester, 2011)

Kester's book provides a critical framework: challenging traditional notions of aesthetic autonomy, viewing art as a process rather than an object.

Collaboration involves reciprocal creative labour, is ultimately **interdisciplinary, and transdisciplinary.**

Here contemporary artists are able to collaborate with non-profit groups, to explore social, humanitarian, or environmental issues outside of government control, activists, and urban planners, for example.



Interdisciplinary Practice

“In the present context, where artists and designers must respond to challenges of global magnitudes, engage with cross-cultural, often conflicting conditions, and operate in disparate economic and societal realms, the demands for increased disciplinary adaptability and collaboration are paramount.”

<https://www.gsd.harvard.edu/course/interdisciplinary-art-practices-fall-2015/>



Multidisciplinary/ Interdisciplinary/ Transdisciplinary

Multidisciplinary (might be how you talk of your own practice)

where the disciplines remain intact but focus simultaneously on a common theme
themes or problems that bring together a number of disciplines.

In arts practice you might combine sound, textiles and poetry, for example.

Interdisciplinary (how you combine yours with that of others in practice)

A conjoining of disciplines – development of a shared understanding of a theme or solution to a
problem

themes or problems focus on commonalities between disciplines.

Transdisciplinary (how you relate/respond to experiences)

where disciplinary distinctions are no longer evident

revolves around real-world experiences, without regard for discipline-specific understandings.

<https://www.inspiringinquiry.com/learningteaching/transdisciplinary>

Assemble

London Based **Multi- Disciplinary Collective** working across architecture, design and art.



We were really just having fun and experimenting for ourselves,[.....] to be able to say that you authored something individually would have gone against the way in which the work had come about. I suppose it has got something to do with the hierarchy of the broader architectural world, because we were all indoctrinated to believe that we couldn't have a voice because we were, at that time, too inexperienced.

Assemble began as a small group of architecture students at Cambridge University.

Expanded to a group of approximately 20 anonymous members.

They made their name with the creation of *The Cineroleum* (2010): the reclamation of a disused petrol station on Clerkenwell Road that became an outdoor cinema

Have retained a democratic and co-operative working method that enables built, social and research-based work at a variety of scales, both making things and making things happen. (Assemble)



Future Farmers

<https://www.futurefarmers.com/>

1. Who is part of our assemblage?
2. Who is the other that co-determines or co-constitutes what is of importance?
3. What provokes this pre-subjective process of communization?

With projects such as Flatbread Society, the Futurefarmers collective focuses on **concrete practice**. They conduct hands-on exploration of how people and things, neighbors and grains effect each other...



AMY FRANCESCHINI
San Francisco, USA

MICHAEL SWAINE
Seattle, USA

STIJN SCHIFFELEERS
Gent, Belgium

LODE VRANKEN
Gent, Belgium

DAN ALLENDE
Bremerton, USA

ANYA KAMENSKAYA
Oakland, USA

(...)disciplinary method

INTERdisciplinary



Multiple academic fields interacting

TRANSdisciplinary



Multiple academic and non-academic fields interacting and co-mingling

MULTIdisciplinary



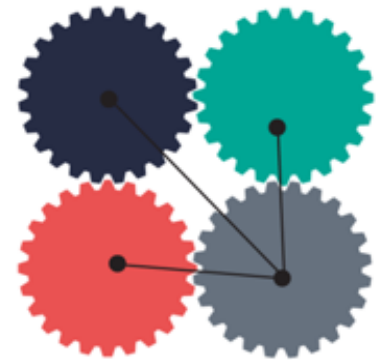
Several academic fields adjacent to one another

INTRADisciplinary



Entirely within a single academic field

CROSSdisciplinary



A single academic field used as a lens to understand other academic fields

<https://www.maine.gov/doe/learning/II/what#:~:text=Interdisciplinary%20instruction%20relies%20on%20multiple,talents%2C%20backgrounds%2C%20and%20values>

An interdisciplinary approach in arts practice can involve integrating multiple academic fields. Interdisciplinary work relies on multiple content cogs working together to develop knowledge, problem-solving skills, self-confidence, and self-efficacy, whilst bringing together various learning styles, diverse cultural and social backgrounds, interests, skills, and values.

Interdisciplinarity at the Bauhaus

(1919 -1933) a [Gesamtkunstwerk](#) ("comprehensive artwork") in which all the arts would eventually be brought together.

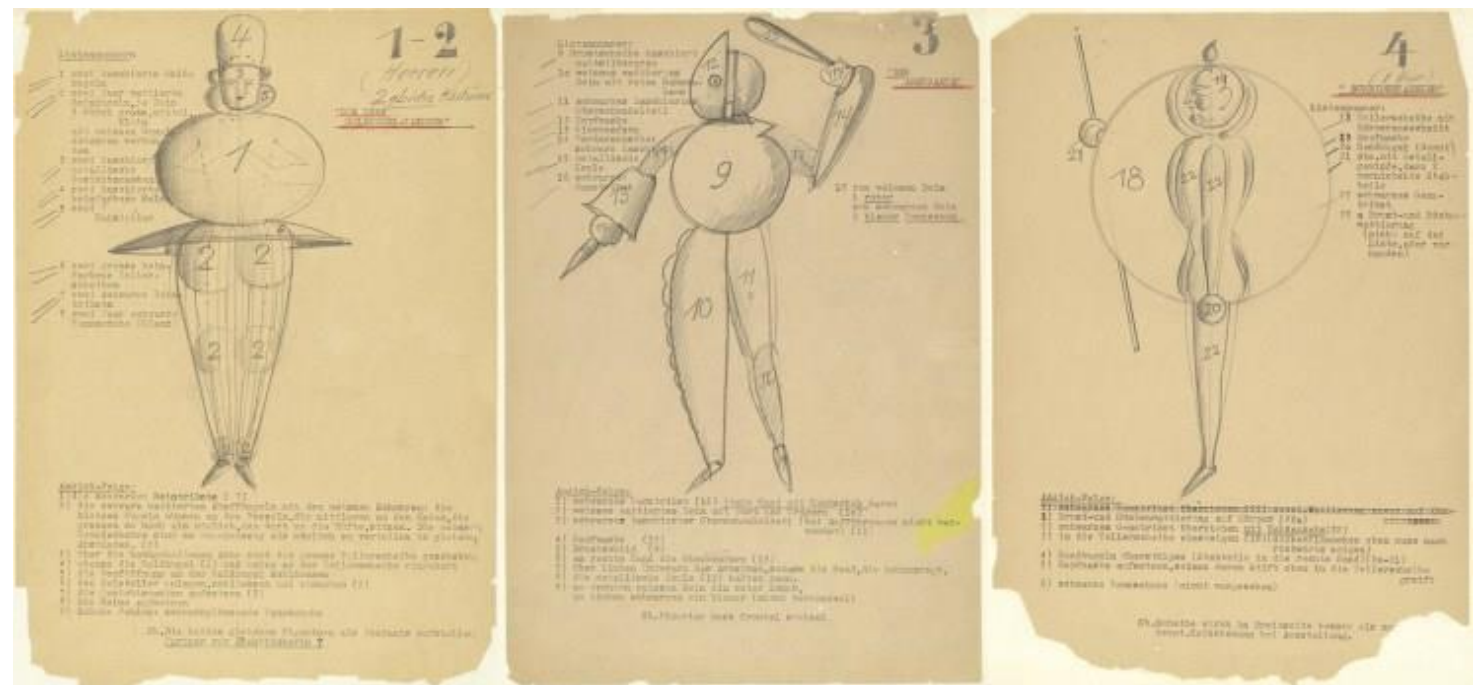


László Moholy-Nagy, member of the Bauhaus team, was a strong advocate of Interdisciplinary collaboration and the Integration of technology referring to Bauhaus creatives in the field as 'cultural engineers'.

Bauhaus (1919 -1933) –Developing a master motif

Based at Weimar, Dessau and Berlin Founders Walter Gropius, Laszlo Maholy- Nagy

the idea of **interdisciplinarity** and **spirituality** encompassed in the collaborative work of the early modernist avant-garde was based, Roberts notes (2011:6), on a refusal to compartmentalize artistic and intellectual labour.
(Colin and Sachsenmaier, Collaboration in Performance Practice, p5)



Sketches and movement studies for *Das Triadisches Ballett*, by Oskar Schlemmer, late 1910s



Bauhaus Costumes by Oskar Schlemmer (Bauhaus) for the Triadic Ballet, at Metropol Theater in Berlin. Photo: Ernst Schneider, 1926. (Apic/Getty Images)

Design Collaboration at the Bauhaus

Gropius advocated interdisciplinary collaboration for the development of complex projects,

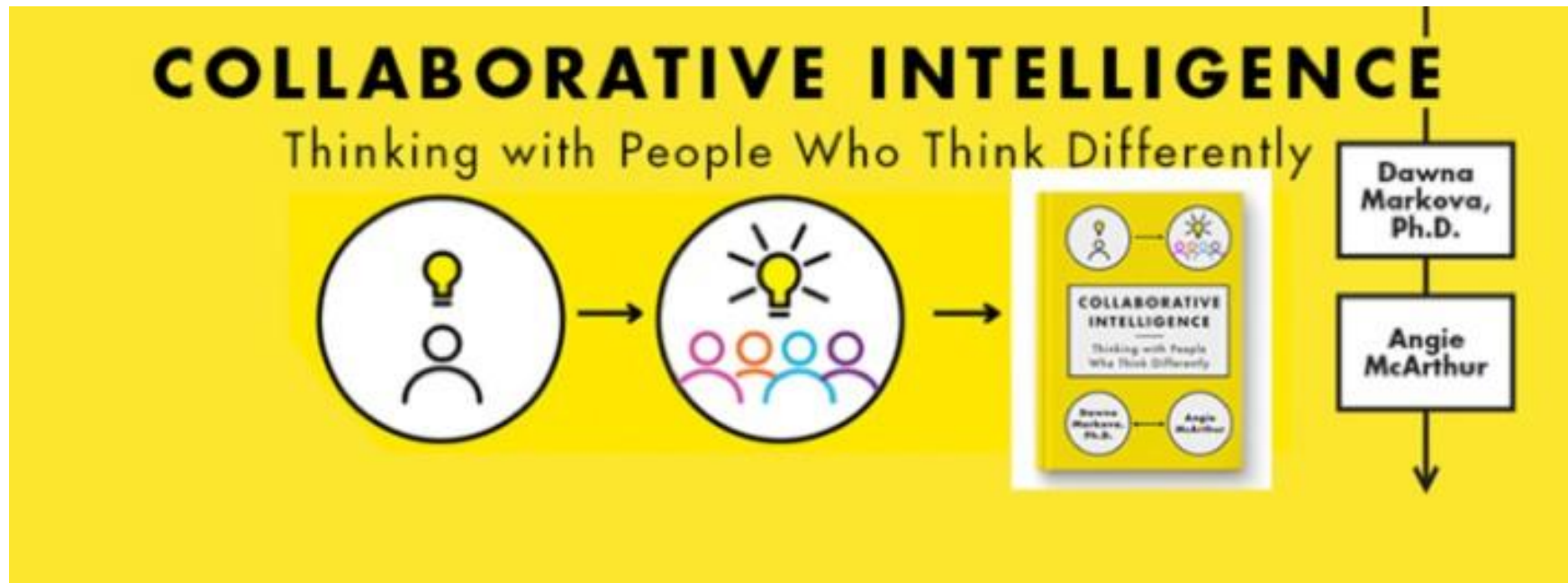
Synchronizing all individual efforts, the team can raise its integrated work to higher potentials than is represented by the sum of the work of just so many individuals (1943, 80).

Regarding authorship, he resisted stylistic labeling, yet described the importance of a **master motif**.

The task grows gradually above the individual, who finally hardly remembers who initiated this or that part of the idea, as all their thoughts resulted from mutual stimulation (1943, 80).

Collaborative Intelligence, a psychology of how we think and do

“We have no choice but to think together, ponder together, in groups and communities. The question is how to do this, how to come together and think and hear each other in order to touch, and be touched by, the intelligence we need.” — Jacob Needleman

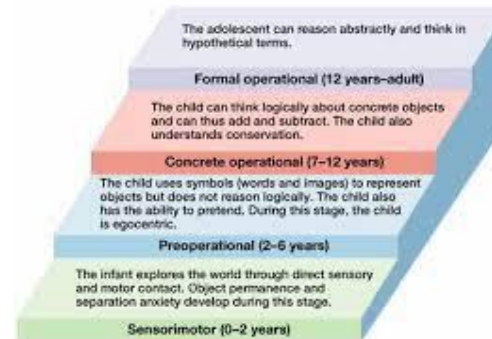
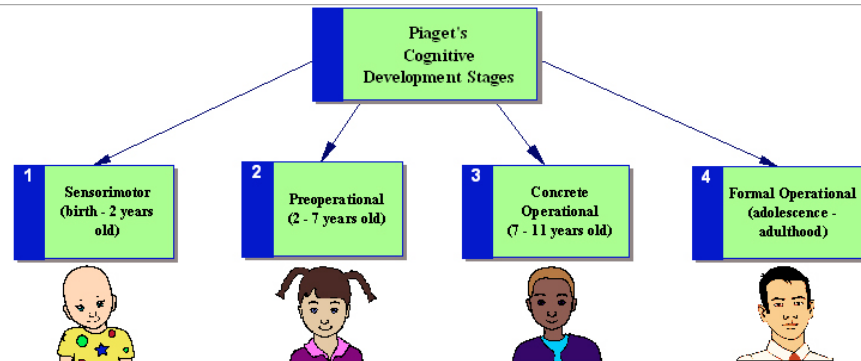


Excerpt From: Dawna Markova. “Collaborative Intelligence”. Apple Books.

Transdisciplinary

Coined by Jean Piaget (1896-1980) and others in 1970, to “express the need for a knowledge that transcends the limitations of interdisciplinary collaboration”

- a meta-level of understanding
- a unity of knowledge
- a vocabulary for speaking and thinking with each other across disciplines in a meaningful and purposeful way.
- Piaget is known for his cognitive development stage theory



Swiss psychologist

Transdisciplinarity has been increasingly used to frame cross-disciplinary research and approaches to complex problems where solutions cannot rely on disciplinary thinking alone.

For example, Climate Change. To understand the context, (data) input including exact sciences, knowledge of human behaviour, politics, economical situations, communication and education are essential. This means drawing from expertise across a wide range of disciplines, separate to your own



https://www.google.com/search?sca_esv=586359844&rlz=1C5GCEM_enGB1036GB1037&sxsrf=AM9HkKk8A_dYbiDhaEGxf3jkUy2eFmRucQ

Examples of Transdisciplinarity, include STEM and STEAM (science, technology, Engineering, arts, Maths)



ATiC (Assistive Technologies Innovation Centre, <https://www.uwtsd.ac.uk/atic/>)

ATiC collaborates with academic, public, private, and third sector partners from the life sciences, health, and social care sectors to drive a culture of research excellence, knowledge transfer, and innovation in health and wellbeing.



Marcel Breuer was still an apprentice at the Bauhaus when he designed the Wassily Chair, inspired by the frame of a bicycle. The chair, and all of Breuer's work, truly embodies the Bauhaus objective to marry art and industry.

Finding creative inspiration in collaboration.

The Bauhaus brought together masters from different fields. They learned from each other and inspired one another. They were keen to improve and evolve their craft by rubbing shoulders with those who had different perspectives and experiences. Naturally, this also led to creative tensions between some Bauhäusler, but it was a price worth paying, as the Bauhaus' enduring legacy shows.

Jens Riegelsberger, UX Director at Google, currently leading UX strategy, operations, and infrastructure

Collaboration in Design:

Collaboration in design refers to a more interactive and synergistic process where individuals work together to achieve a common goal.

It involves a shared vision, mutual respect, and an understanding of each team member's expertise. Collaboration often implies a deep integration of skills and perspectives to create a unified outcome.

In design, collaboration might involve professionals with different specialties, such as graphic designers, UX/UI designers, and developers, working closely together to produce a cohesive and well-rounded final product.

<https://www.youtube.com/watch?v=A49FQZwgDdQ>

The Designers Republic -

<https://www.thedesignersrepublic.com>



The Designers Republic was a renowned graphic design studio based in Sheffield, England. It was founded by Ian Anderson in 1986 and **gained prominence for its distinctive and innovative graphic design work, particularly in the field of electronic music and album cover art.** While the core team consisted of a few key members, tDR often collaborated with a rotating cast of designers, artists, and contributors on various projects.

Their work, **characterized by bold typography, vibrant colors, and futuristic aesthetics, had a significant impact on the visual identity of the electronic music genre in the 1990s and 2000s.** The collective was known for its collaborations with music labels, including Warp Records, and iconic designs for artists such as Aphex Twin and Autechre.

Design Research Tools - a long collaboration

Since 1996, TED has been developing and refining a set of sustainable design strategies for textile and fashion designers.

These strategies have emerged out of a need for a toolbox for designers to help them navigate the complexity of sustainability issues and to offer real ways for designing 'better'.

These have now become The TEN and are continually changing and adapting.



TED - Textile Environmental Design
<https://www.circulardesign.org.uk/tools/>

The TEN

1

Design to Minimise
Waste

2

Design for
Cyclability

3

Design to Reduce
Chemical Impacts

4

Design to Reduce
Energy and Water Use

5

Design that Explores
Clean/Better
Technologies

6

Design that Takes
Models from
Nature & History

7

Design for Ethical
Production

8

Design to Reduce
the Need to Consume

9

Design to Dematerialise
and Develop
Systems & Services

10

Design
Activism

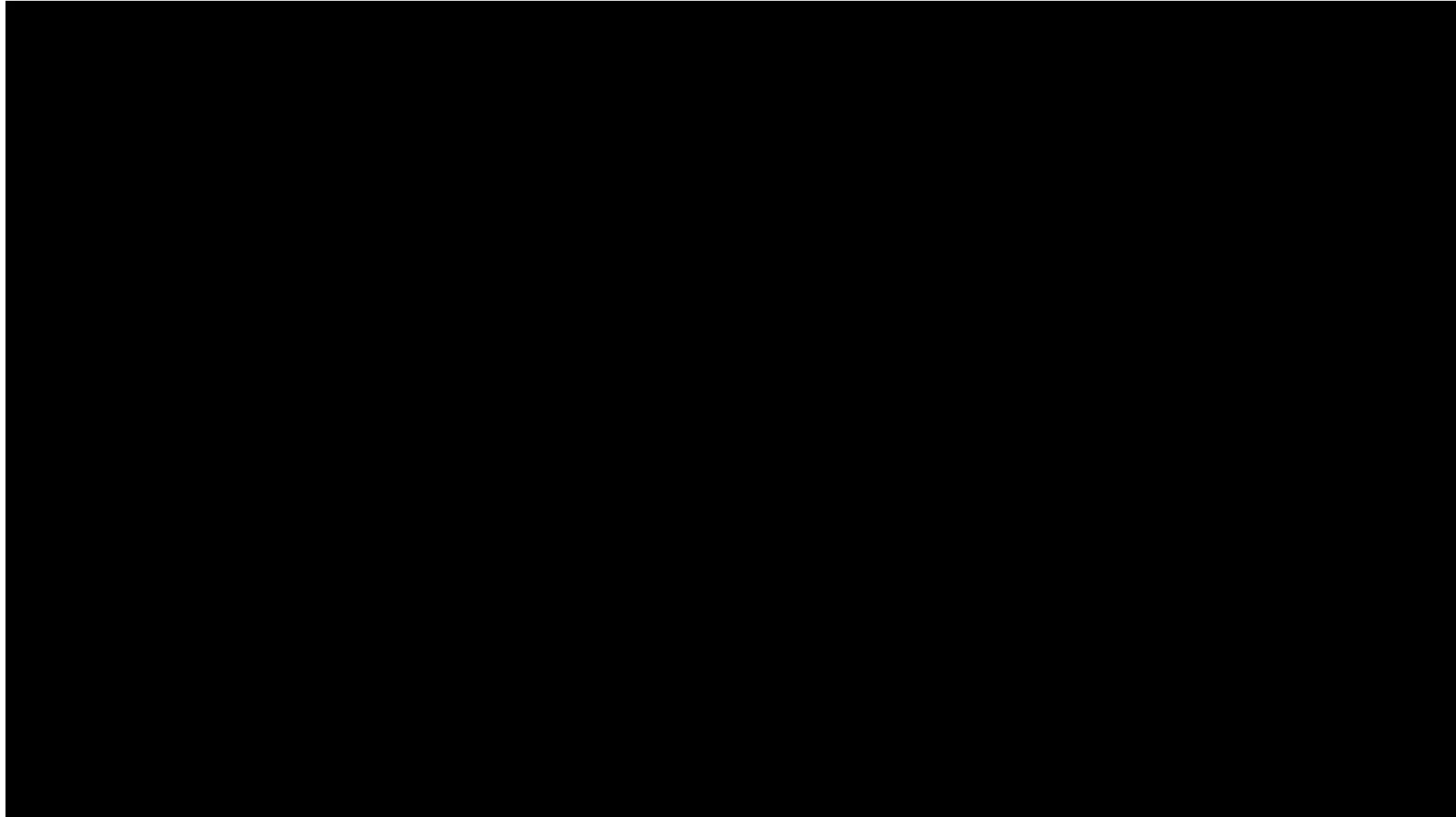
Environmental impacts of our production and consumption system have become increasingly discussed and brought to the fore, and textile/fashion designers have begun to consider their responsibilities as creators of unsustainable products and systems, there have been few tools or frameworks for designers to be proactive.

We became frustrated by the lack of real action in light of these often depressing facts and wanted to create some strategies for positive change. These have now become The TEN and are continually changing and adapting.

This has now evolved into Centre for Circular Design <https://www.circulardesign.org.uk/>
CCD aims to accelerate the transition towards designing for a circular future where textiles, materials and 'things' are designed, produced, used and disposed of in radical new ways

TED (Textile Environment Design)TEN Textiles (1996)

a practice-based sustainable design group of researchers,
exploring sustainable materials, relationships, and circular design
processes



Further collaborations include...

Forensic Architecture
Eames Design
Future Farmers
They Are Here
Raqs Media Collective in 2003
Morph Collective
Assemble
Plastique Fantastique
Memphis
Heatherwick Studio
The Designers Republic
TEN Textiles



TASK ONE – INDEPENDENT – (ME)

1. What defines your current and evolving practice?
2. What materials do you use in your practice?
3. What are your methods (techniques and technologies) that are associated with your practice?
4. Describe the creative processes of your practice?
5. Does your practice adhere to particular aesthetic principles?
6. What are the ethical principles that inform/limit your practice?
7. Are there particular social or political concerns that motivate your practice?
8. What is the context that frames the practice?
9. Given your answer to the above, whom do you wish your work to be useful to?
Or speak to?
10. Where (beyond the academic space) is it to be encountered by your users or audiences

followed by....

11.How and why do I make my work (my motivation)?

12.Do I have an aesthetic, or a visual way of making which identifies my work from others?

13.Am I politically or ethically motivated?

14.Who am I influenced by?

15.How is my work different from others?

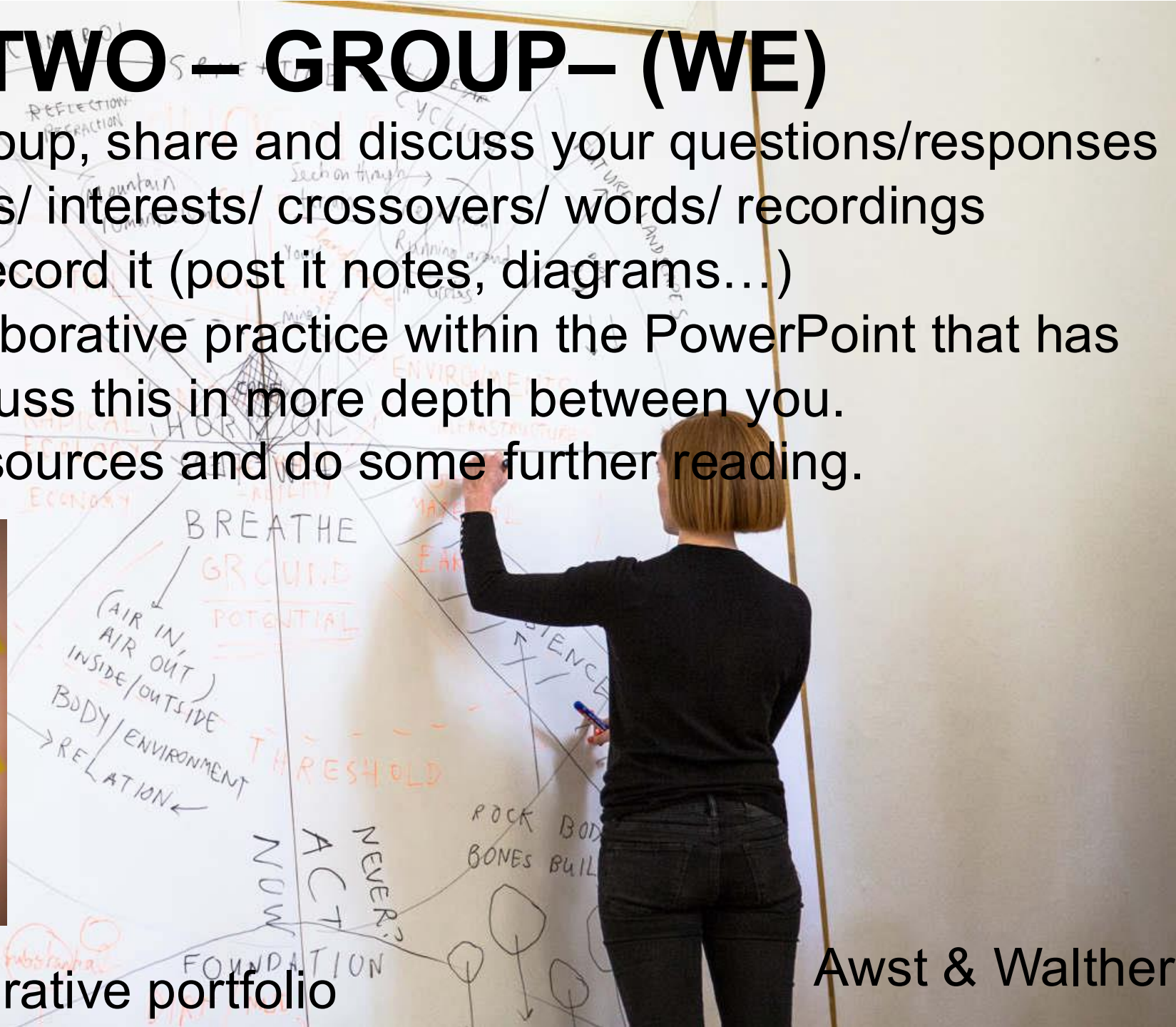
16.Who does my work address?

17.Can I use the differences or similarities to make interesting rules?

18.Where will these rules take me?

TASK TWO – GROUP – (WE)

1. In your collaborative group, share and discuss your questions/responses
2. Locate common themes/ interests/ crossovers/ words/ recordings
3. Find a way to map or record it (post it notes, diagrams...)
4. Can you identify a collaborative practice within the PowerPoint that has some relevance then discuss this in more depth between you.
5. Select some research sources and do some further reading.



This is part of your collaborative portfolio

Awst & Walther

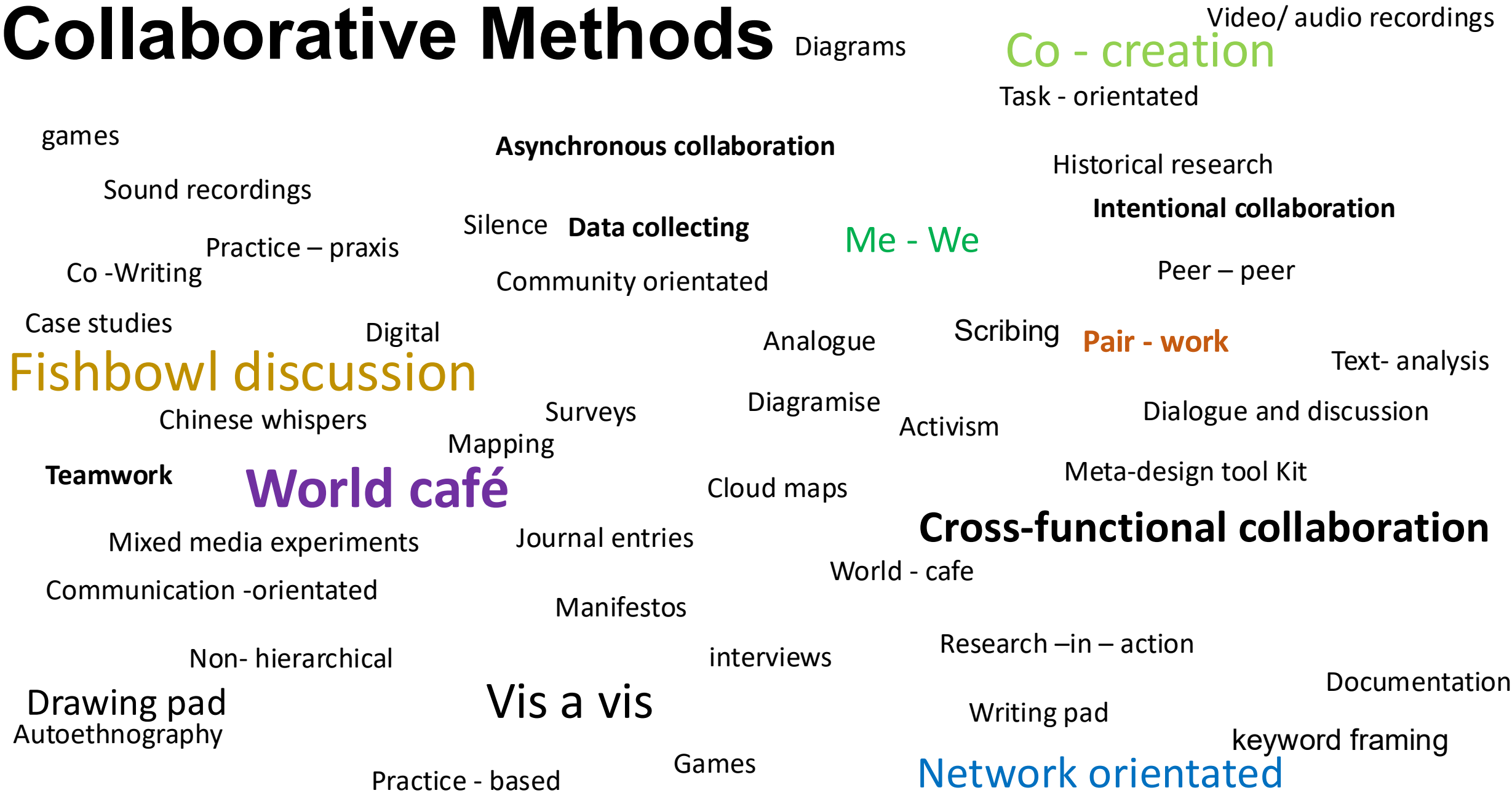
Collaborative Methods – Writing/drawing pad

Working on a shared document such as a writing pad or drawing pad, enables several authors/artists to participate on one working document. (this may be your collaborative contribution and /or your group 'portfolio' for submission.

- Google drive documents
- the Framapad (collaborator text editor)
- an interactive digital Whiteboard
- a physical piece of work such as a Zine or book project.



Collaborative Methods



Consider the difference between group Work and collaboration – example below

- Group work typically involves individuals working together on a task. Each person may have their own specific part to complete, which is then combined into a final result. In group work, the focus might be more on dividing tasks among members. Collaboration, on the other hand, emphasizes a deeper level of engagement. It involves a shared effort where team members actively contribute, communicate, and synergize their skills and ideas to achieve a common goal. Collaboration often involves a more fluid exchange of ideas and collective problem-solving rather than just dividing tasks.
- Group work often refers to dividing tasks among individuals, while collaboration implies a more unified and interactive effort towards a shared objective.

Making a collaborative drawing



13.30 – 15.00

PRACTICAL EXPERIMENTATION –

START TESTING THINGS OUT –

MAKE RESPONSES.....

MAKE THINGS

DO THINGS

ANYTHING, ANY MEDIA, ANY MEANS

JUST GET STARTED

DOESN'T MATTER WHAT

LEAVE THE ROOM/STAY IN THE ROOM

BUT COME BACK AT 3.00 FOR 10 MINS

SUMMARY

End