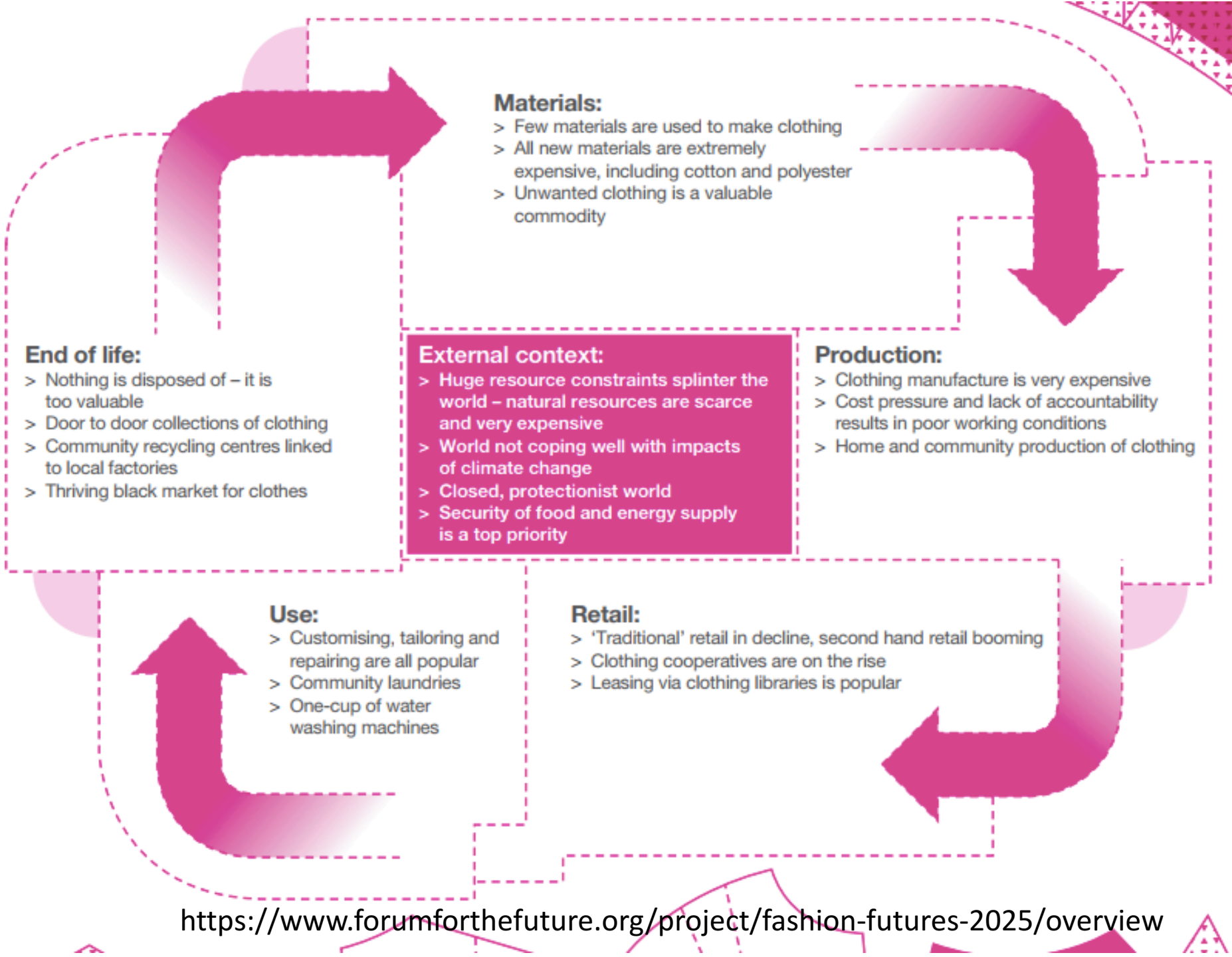


Cradle to cradle Stories to live by Speculative design

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.



https://www.forumforthefuture.org/project/fashion-futures-2025/overview

Lifecycles

Consider an object's lifecycle when analysing its narrative:

AESTHETIC

TECHNICAL

INDUSTRIAL

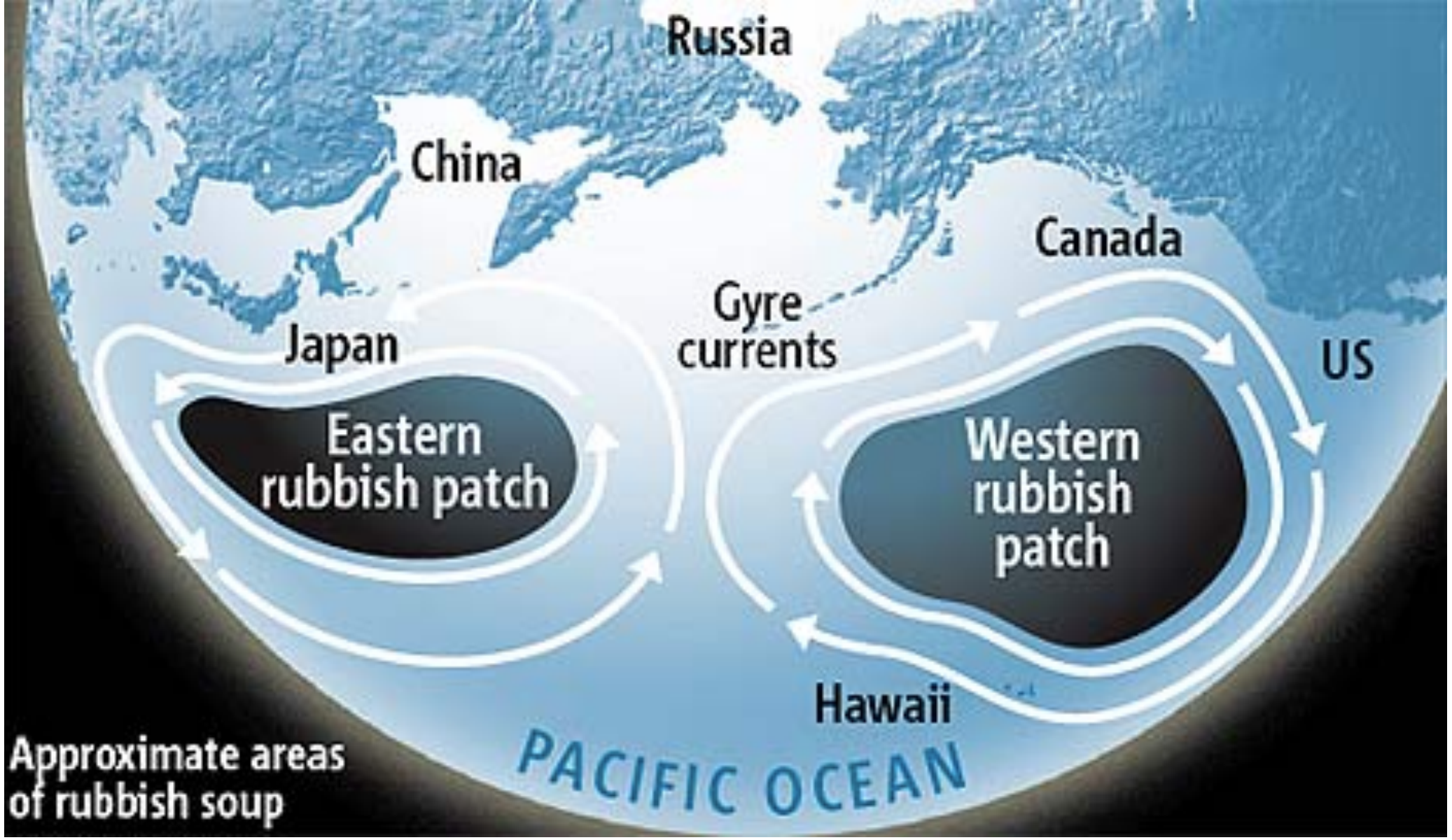
CULTURAL

CONCEPTUAL

BEHAVIOURAL

ECONOMIC

ENVIRONMENTAL

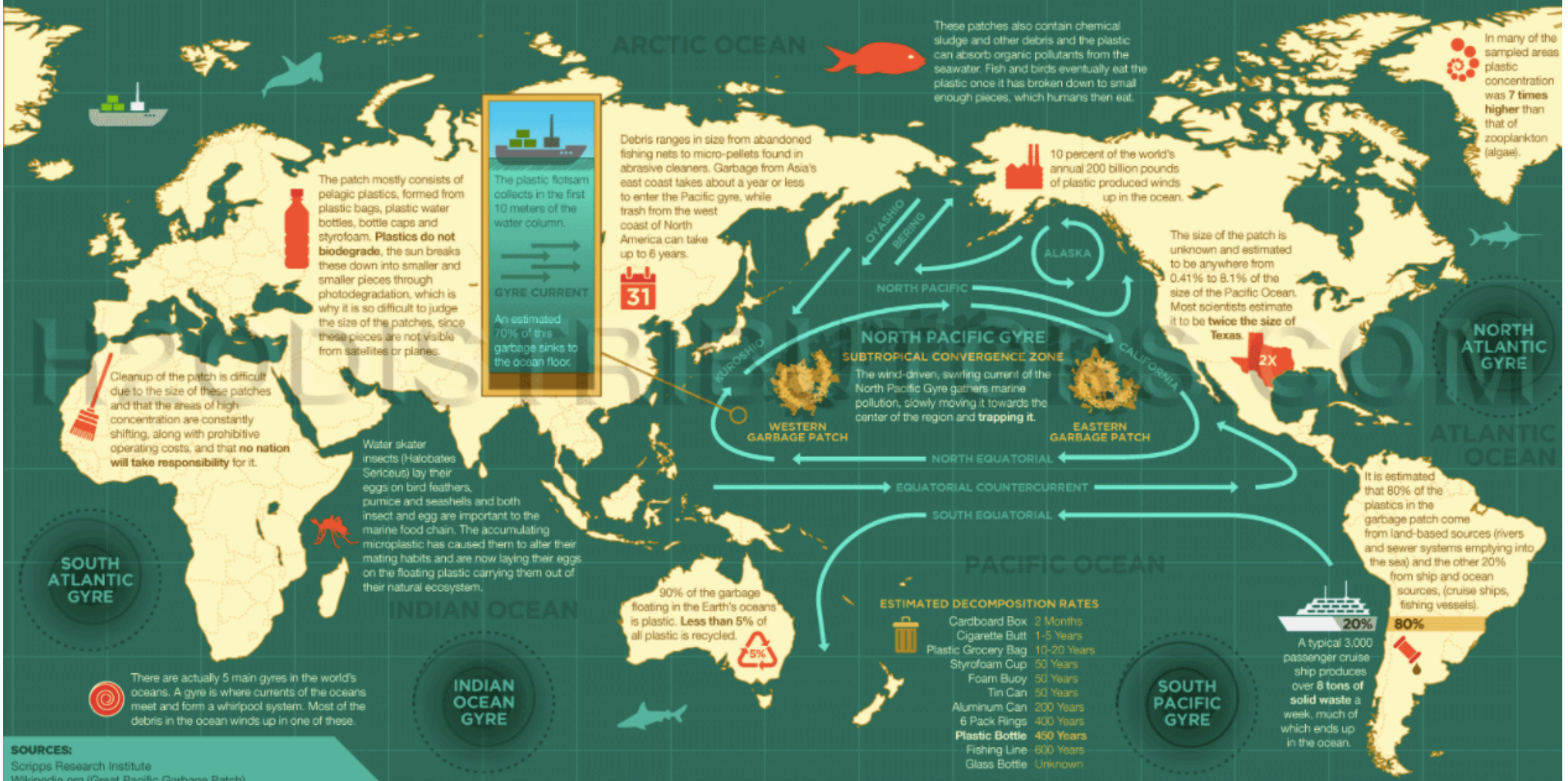


Why do we need new stories?



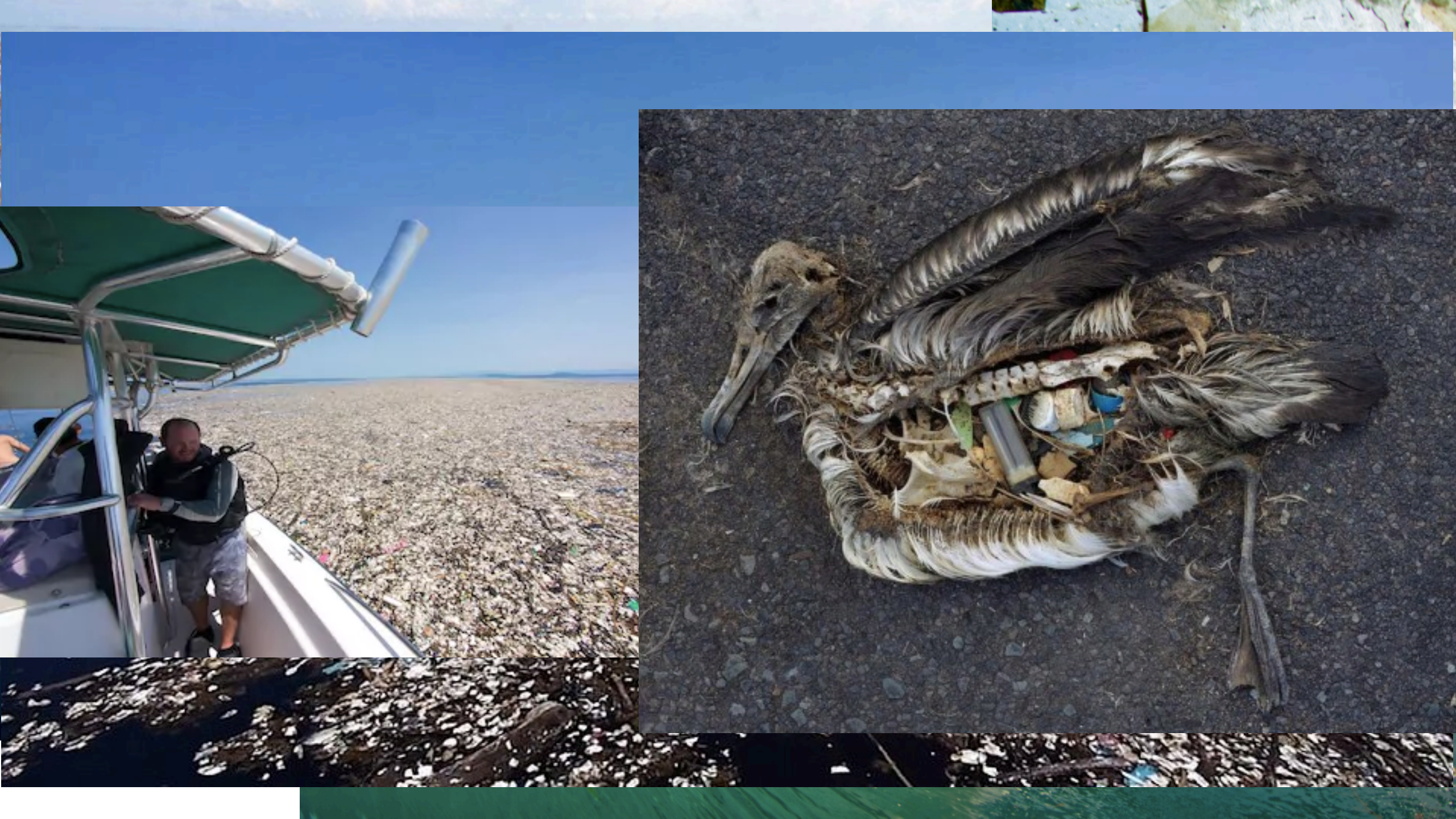
Why do we need new stories?

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)

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Lifecycles

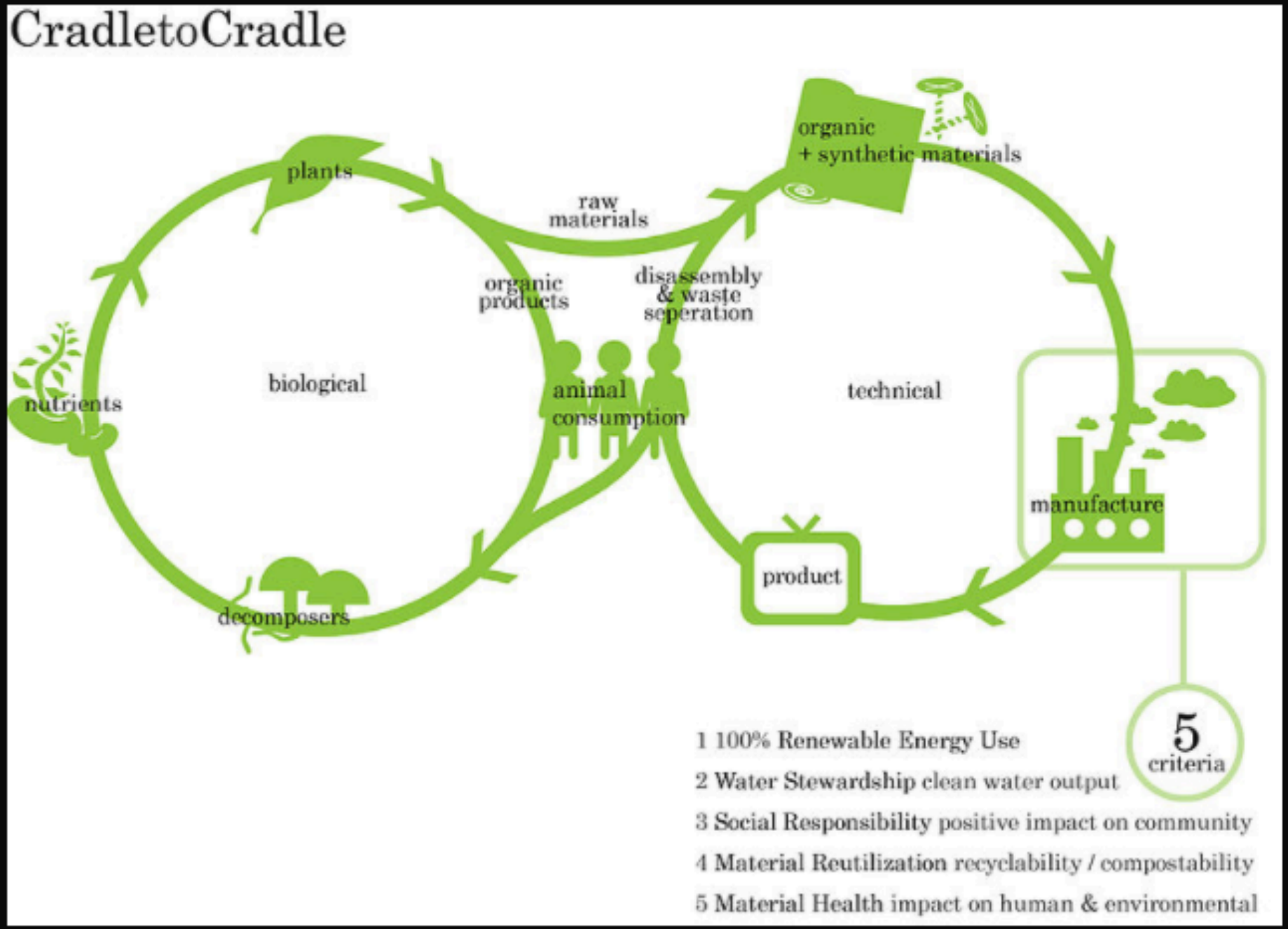
Take
Make
Waste





Lifecycle of a plastic bottle: https://www.youtube.com/watch?v=_6xlNyWPpB8

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



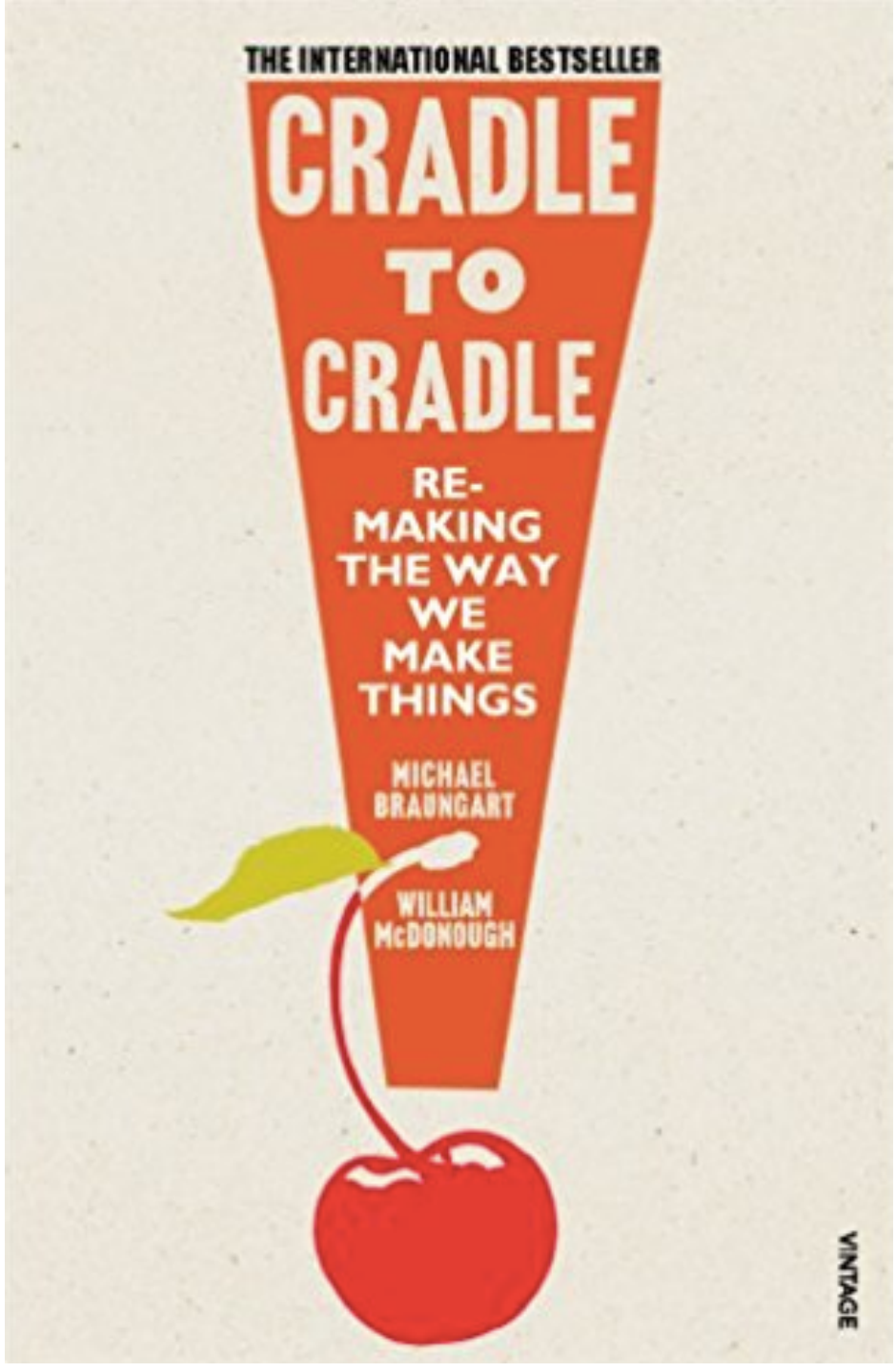
Cradle-to-Cradle

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?



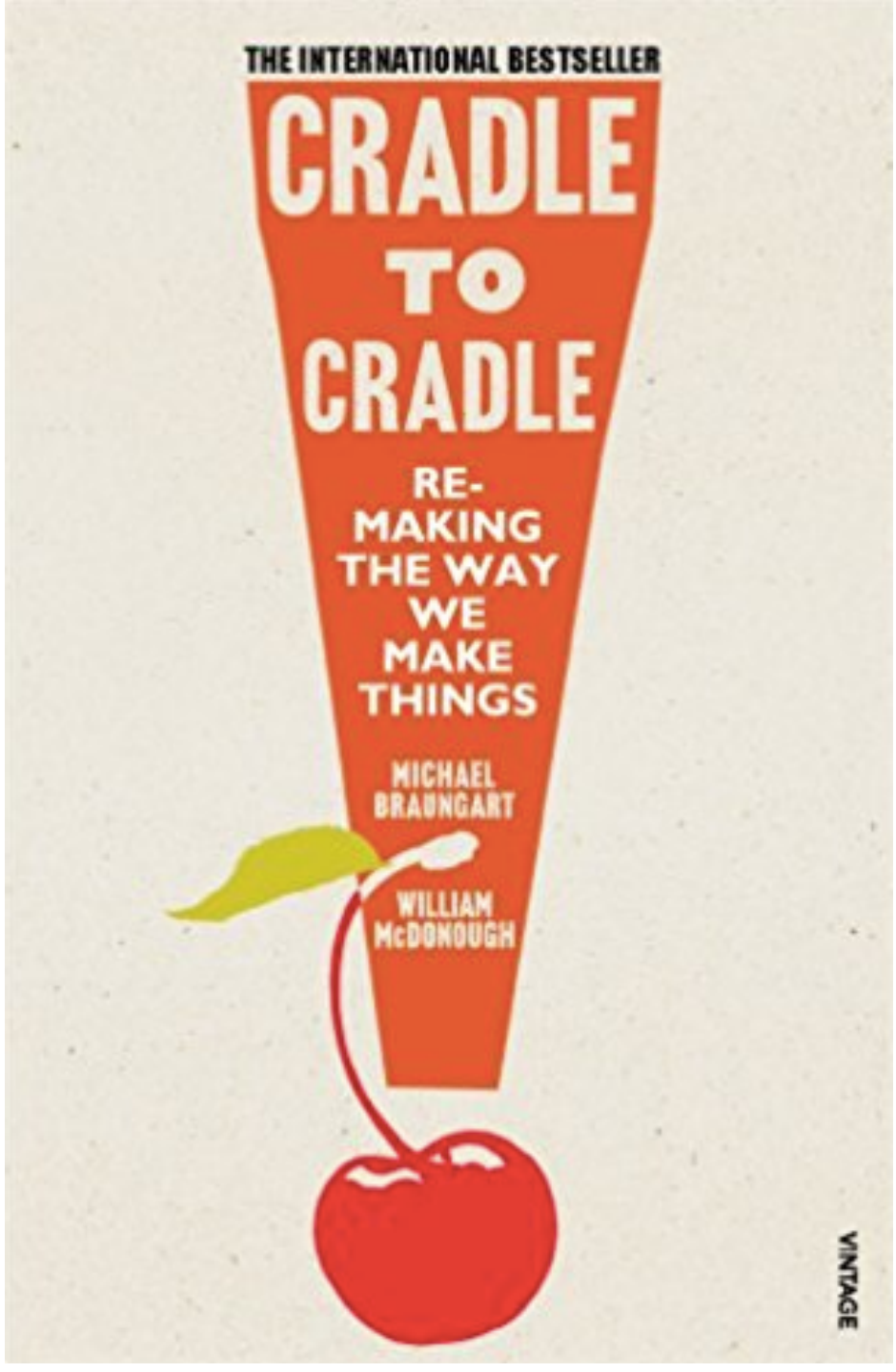
Cradle-to-Cradle

William McDonough.

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

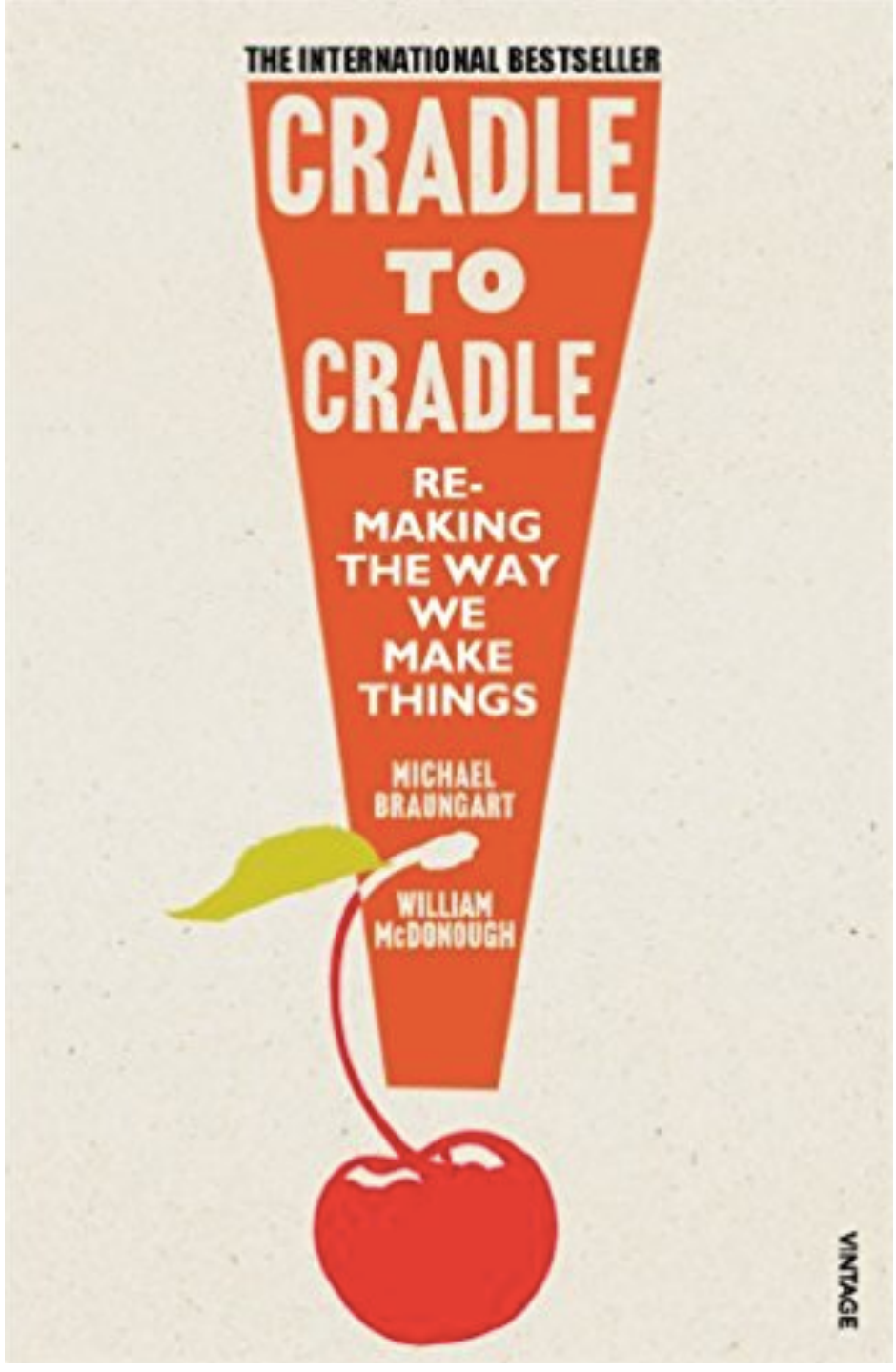
Chinese city building project

https://www.youtube.com/watch?v=IoRjz8iTVoo



5 guiding principles

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





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.

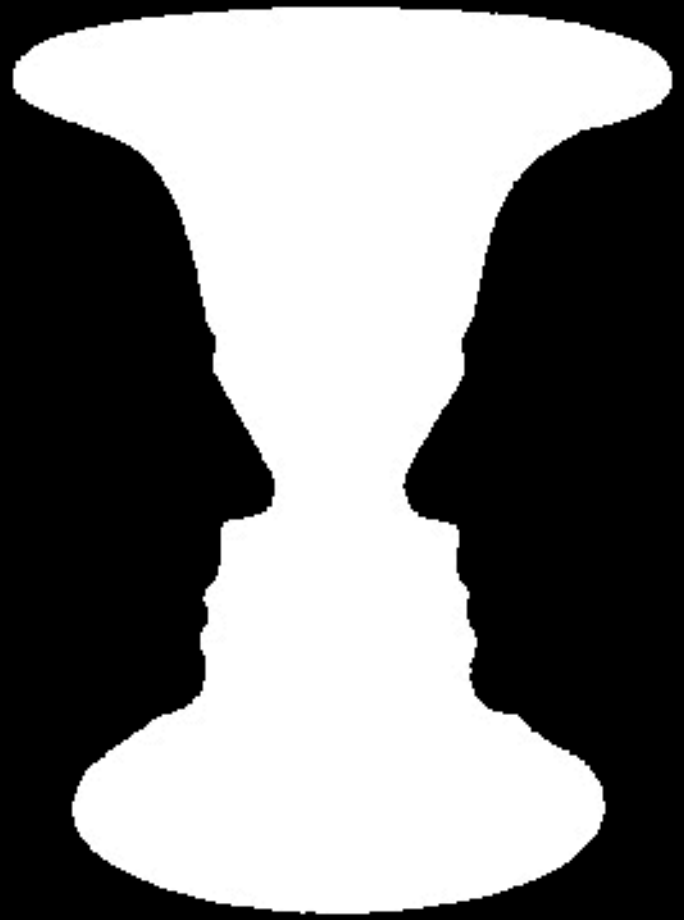
LAO-TSE

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)

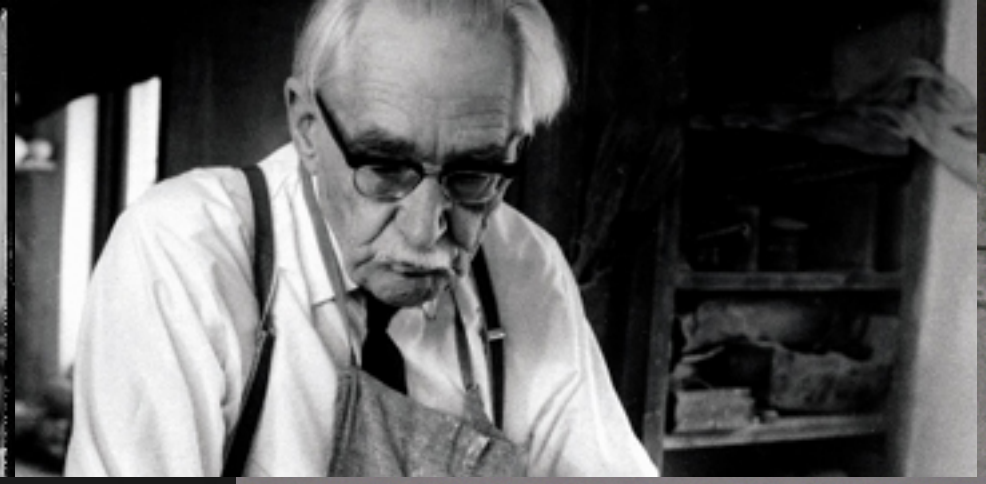
Impermanence
(無常 *mujō*)

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

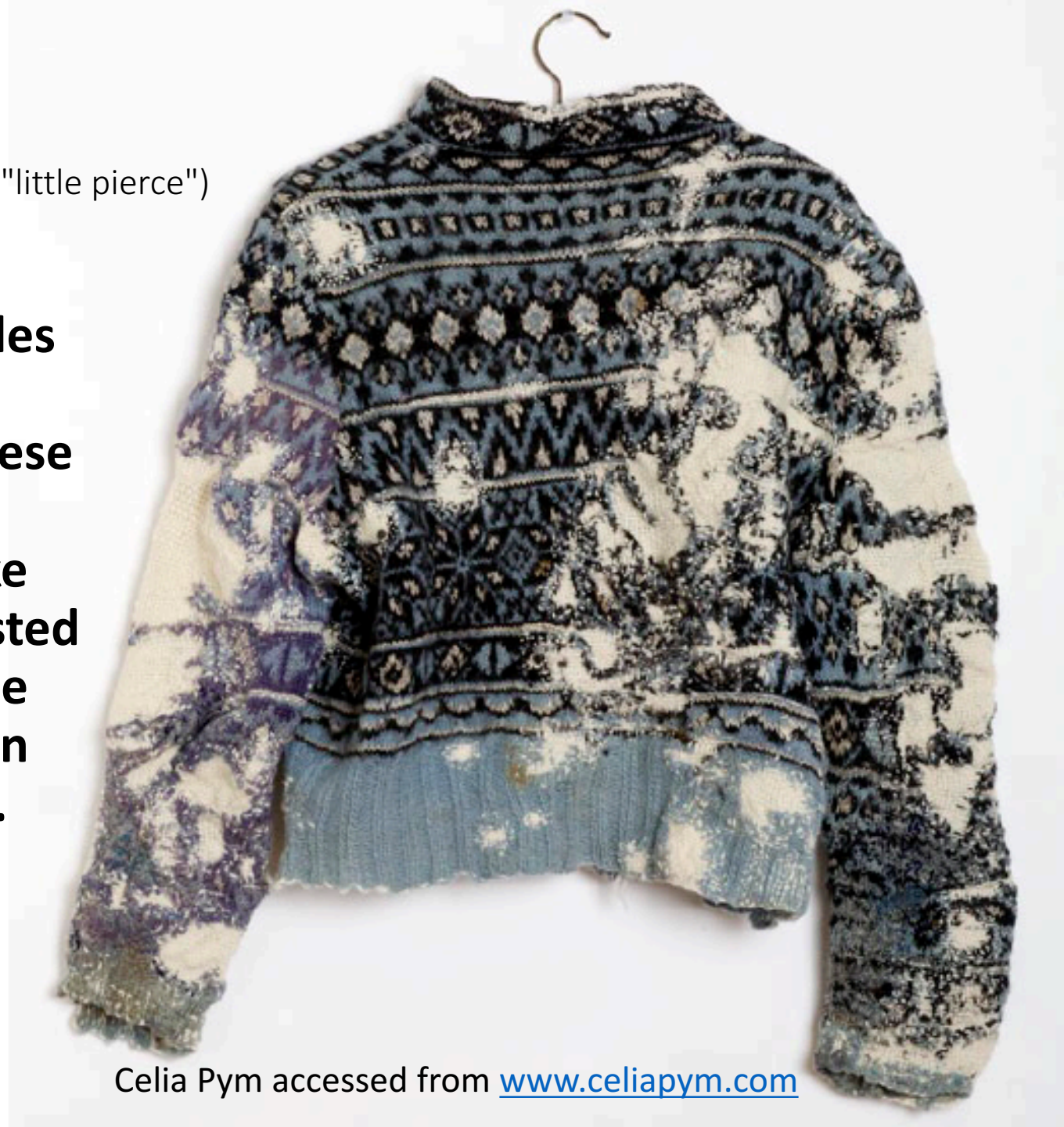


Celia Pym accessed from www.celiapym.com

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 a 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/

Angela Maddock - accessed from www.angelamaddock.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

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

Craft of Use

Post-Growth Fashion

Home

Roots and Branches

The Practices of Use

The Book

Community

About Us







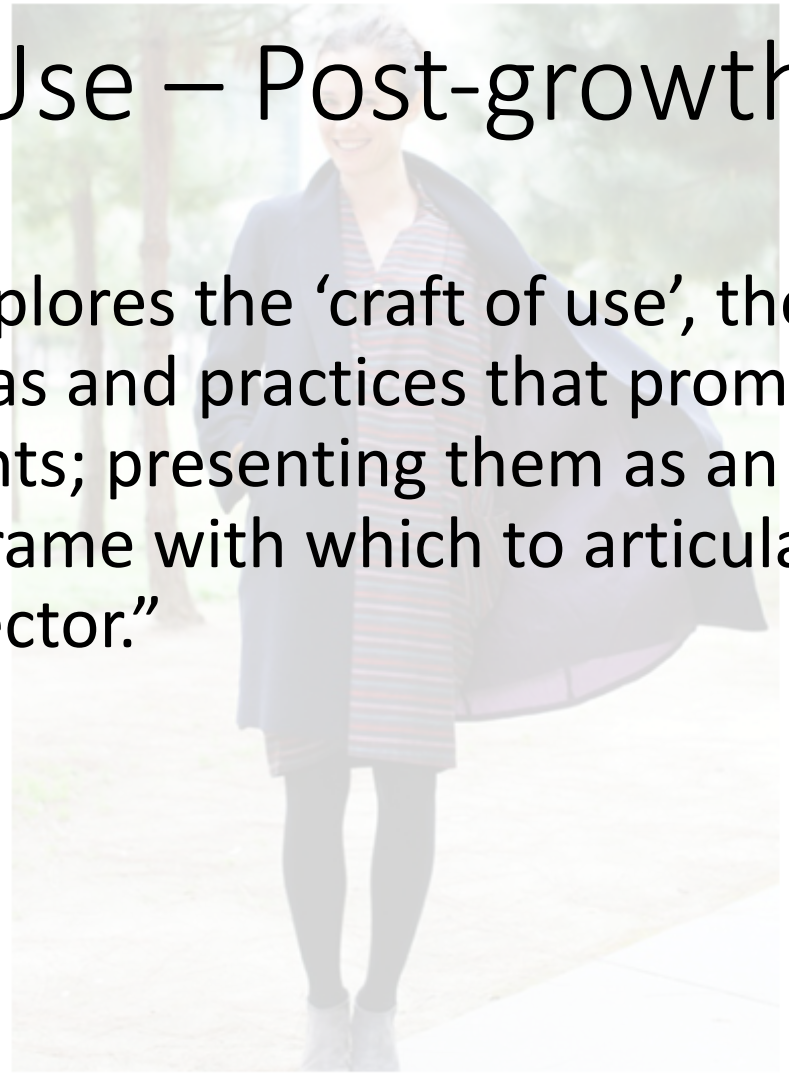


Post-growth Fashion

Craft of Use – Post-growth Fashion

“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

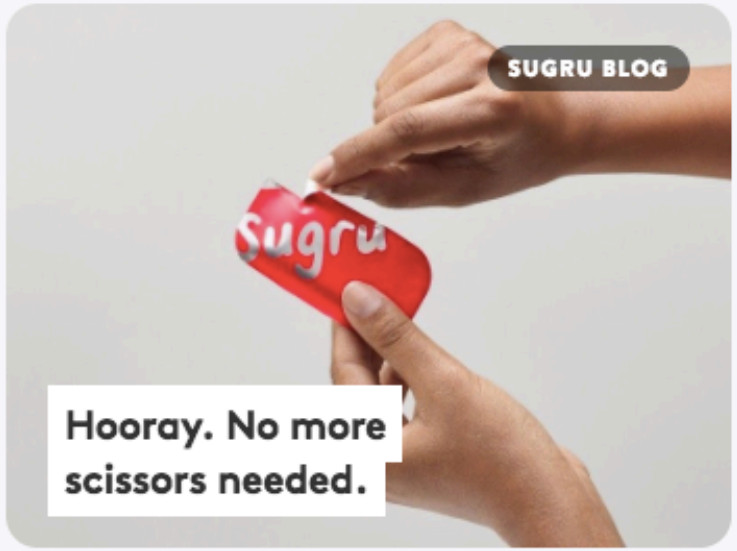


Zero waste

(3:30-4:49)

Narratives of use



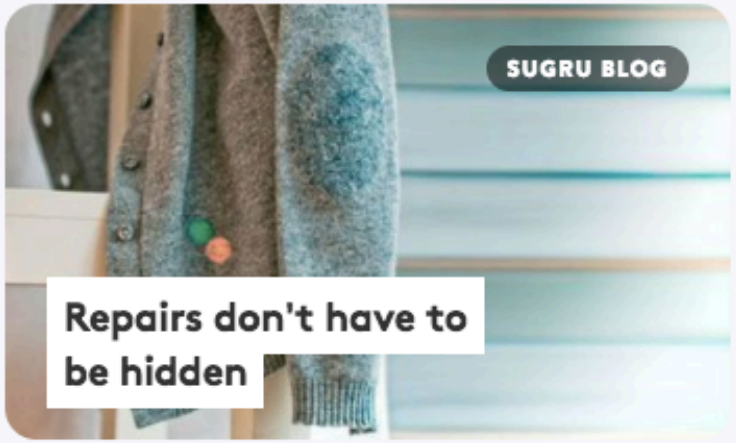

SUGRU BLOG
Hooray. No more scissors needed.


SUGRU BLOG
Family-safe Sugru - what the kids really think

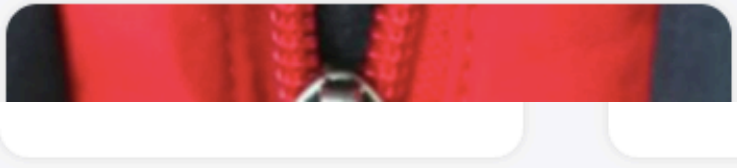

SUGRU BLOG
Building a global community of fixing activists


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

Metaphors we live by – Lakoff & Johnson

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



Metaphors we live by – Lakoff & Johnson

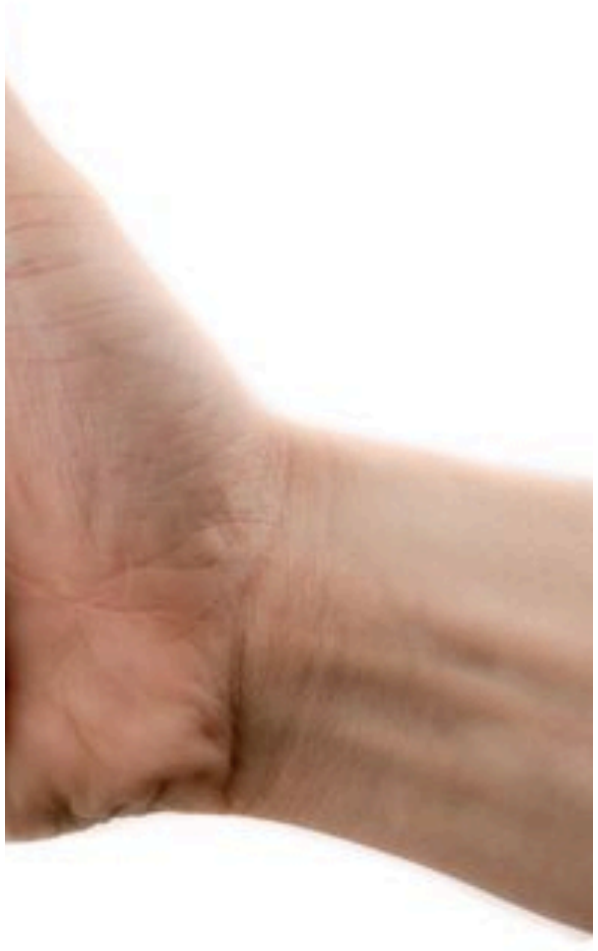


Orientational metaphors have their basis in "our physical and cultural experience“ and seek to organize systems of concepts with respect to one another.

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.”



Metaphors we live by – Lakoff & Johnson

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





Metaphors we live by – Lakoff & Johnson

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)

Arran Stibbe

Salience

Re-minding

http://storiesweliveby.org.uk/

The Stories We Live By

a free online course in ecolinguistics

Home | The Course | Comments | Register | Contact



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.

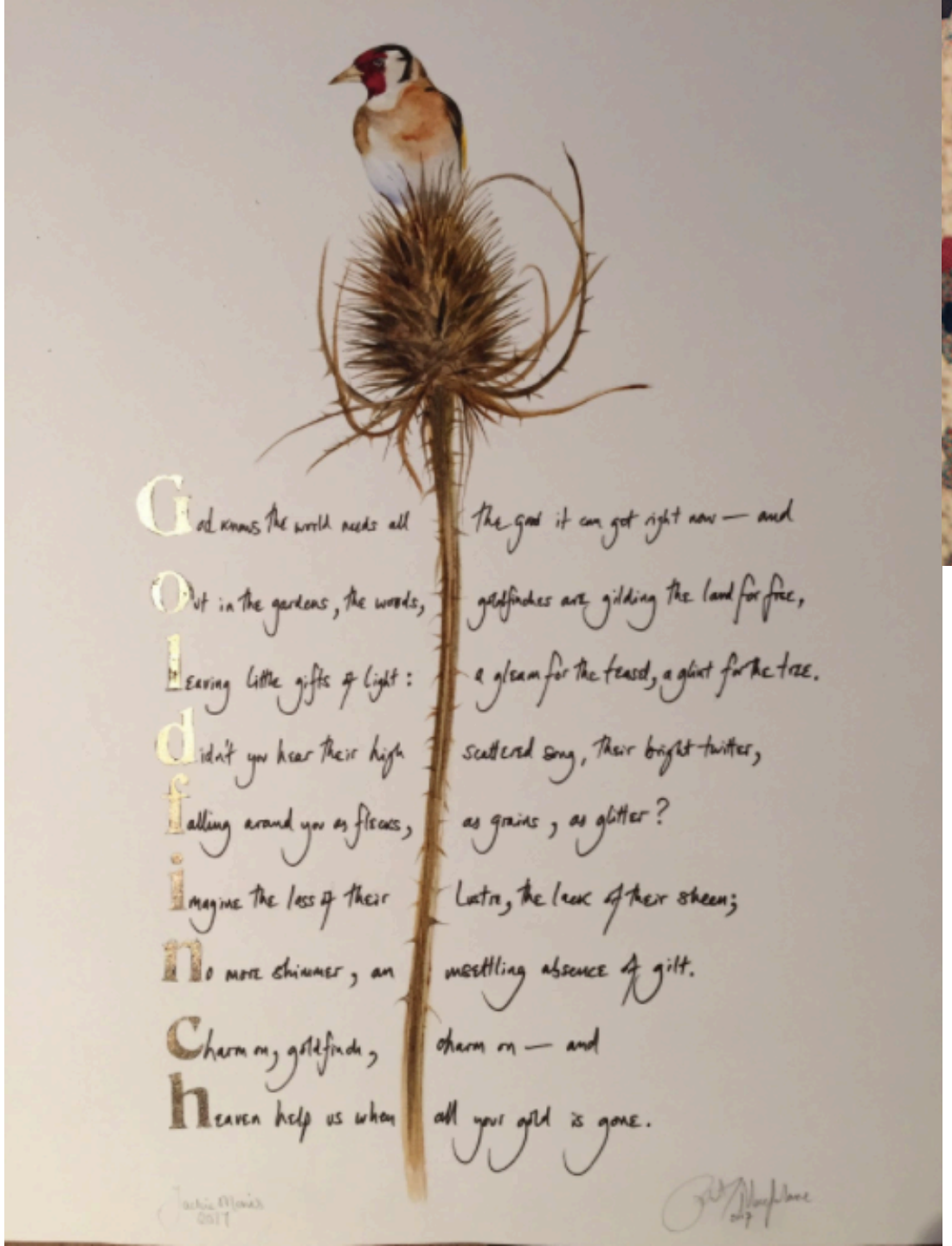
TEACHERS: Please feel free to use any of these materials in your own classes. You can adapt them as you like and use them for any

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

Nature Writing



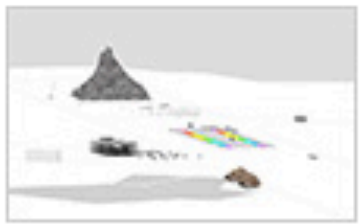
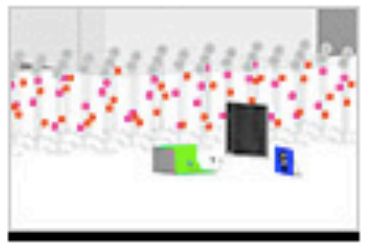
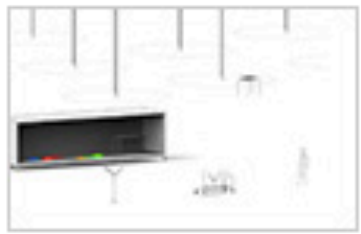
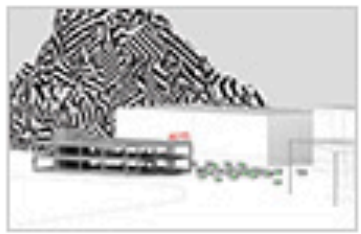
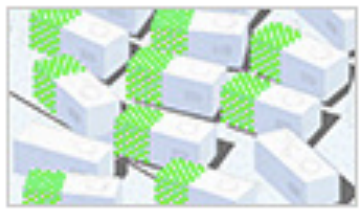


Robert McFarlane
“The Lost words”

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

References

Braungart, M. and McDonough W. (2009) *Cradle to Cradle: Remaking the Way We Make Things*, Vintage: London
Buchanan, R. (1995) Rhetoric, Humanism and Design in *Discovering Design: Explorations in Design Studies, [eds] Buchanan, R & Margolin, V. University of Chicago Press: London. Pp23-66.*
Fry, T. (2008), *Design Futuring: Sustainability, Ethics and New Practice*, Berg: London.