

Good Morning!

Dr Julia Lockheart

Friday 18th Nov

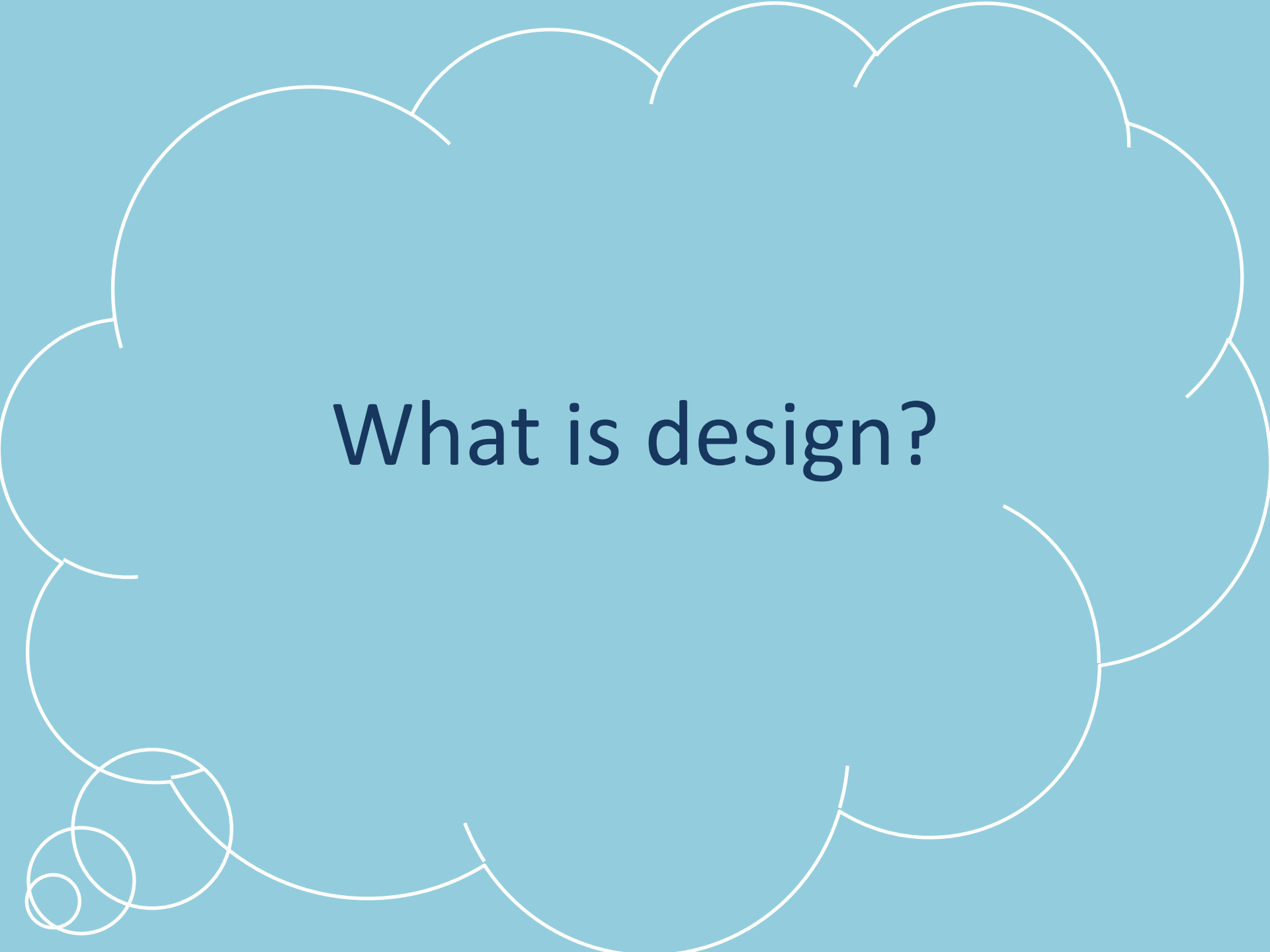


Rethinking Design Thinking



Overview

The aim of this talk is to get you to explore design history and theory, concluding with two thinking tools/approaches that you may use to develop your own practice.



What is design?

Design /dɪˈzʌɪn/

noun

1. a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made.

Similar:

plan

blueprint

drawing

scale drawing

sketch

outline

map

plot

diagram

delineation

draft

depiction

representation

artist's impression

scheme

model

prototype

proposal



Design /dɪ'zʌɪn/

noun

2. a decorative pattern.

"pottery with a lovely blue and white design"

Similar:

pattern

motif

device

style

arrangement

composition

make-up

layout

constitution

configuration

organization

construction

shape

form

formation

figure



Design /dɪ'zʌɪn/

verb

3. The action of designing

"a number of architectural students were designing a factory"



industrial design editorial design environmental design

architecture fashion design software design interface design

typographic design graphic design surface pattern design service design

product design game design educational design

engineering design **What is Design?** interior design

textile design database design interaction design

user experience design experience design web design

emotional design information design sound design

social design strategic design communication design

The DESIGN
of EVERYDAY
THINGS

DON
NORMAN



Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

Design for the Real World: *Human Ecology and Social Change*

by Victor Papanek (1971)
(1923-1998)

Victor Papanek

DESIGN *for the* REAL WORLD

Human Ecology and Social Change



Thames & Hudson

“Persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“By designing criminally unsafe automobiles that kill or maim nearly one million people around the world each year, by creating whole new species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed.”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“Design must become an innovative, highly creative, cross-disciplinary tool responsive to the true needs of men. It must be more research oriented, and we must stop defiling the earth itself with poorly-designed objects and structures.”

(Papanek, 1971)

Victor Papanek

DESIGN *for the* **REAL WORLD**

Human Ecology and Social Change



Thames & Hudson

“How could the designer, who must (like others) make a living actually serve the ‘real needs’ of human beings? I have tried to demonstrate that by freely giving 10 percent of his time, talents, and skills the designer can help. In other words, a willingness to volunteer.”

(Papanek, 1971:60)



‘Design is the devising of courses of action to transform existing situations into preferred ones’

Herbert Simon (1969) *The Sciences of the Artificial*.

" ... language, like everything else, is subject to historical change. The word 'design' has altered its meaning through time: during the Renaissance, 'disegno' (which in practice meant drawing) was considered ... to be the basis of all the visual arts Designers as such only emerged later as a result of the growing specialization of functions which occurred in Europe and the United States as part of the industrial revolution of the eighteenth and nineteenth centuries"



Walker, J. (1989) 'Defining the Object of Study' in *Design History or The History of Design*, London: Pluto Press. (p.23).

"The word (*design*) occurs in contexts associated with cunning and deceit. A designer is a cunning plotter laying his traps. Falling into the same category are other very significant words: in particular, mechanics and machine. The Greek *mechos* means a device designed to deceive – i.e. a trap – and the Trojan Horse is one example of this. Ulysses is called *polymechanikos*, which schoolchildren translate as 'the crafty one'."



Fluser, V. (1999) 'About the Word Design' in *The Shape of Things: A Philosophy of Design*, London: Reaktion Books. (p.18).

Design is...

a noun

a verb

a process

a product



A general concept
(noun)

Design is

An action
(verb)
(process)

to design

a design

to

A plan or intention
(noun)

produce

a design

An outcome or result
(noun)
(product)

John Heskett, 2005

Design is...

a noun

a verb

a process

a product

a practice



Design = change

CHANGE
IS
DIFFERENCE

•

CHANGE OF DIFFERENCE
IS
PROCESS

•

CHANGE OF PROCESS
IS
EVOLUTION

•

CHANGE OF EVOLUTION
IS
DESIGN



Fig. I-5 Hierarchy of Change

challenge to cultures, or societies, on how to deal with change at these multiple
formulated by Arnold J. Toynbee (1948), and in Harold Nelson & Erik Stolterman
(2002/2012)

Design is to initiate change in man-made things (Jones, 1970)

"...but now, more than thirty years later, and in a changed world, I am no longer happy with man-made nor with things..."



John Christopher Jones (2002)

http://www.softopia.demon.co.uk/2.2/digital_diary_02.07.14.html

The Scientific Method

1660 foundation of the Royal Society.
Given a Royal Charter by Charles II.
Designed a method by which all
experiments could be tested.

4 Evaluate
experiments

1. Generate
hypothesis

The
Scientific
Method
Cycle

3. Perform
experiments

2. Design
experiments

Design Methods

In 1836 a Government School of
Design in London and other
Schools of Design in manufacturing
centres around the country set up
in the style of the mechanics
institute (Frayling, 1990:4).

In Science the role of writing is to communicate experiments
that can be tested and further peer reviewed anywhere.

The Scientific Method

1660 foundation of the Royal Society.
Given a Royal Charter by Charles II.
Designed a method by which all
experiments could be tested.

4 Evaluate
experiments

1. Generate
hypothesis

The
Scientific
Method
Cycle

3. Perform
experiments

2. Design
experiments

Design Methods

1960 & 1970 – Government reports
introduced 'complementary studies'
to DipAD/BA (hons)
- awarded 15% of the total degree
- Students examined, but the mode
of examination is not stated.

Theoretical staff were brought in
from subjects such as Art History,
Linguistics, and the emerging
Cultural Studies.

No writing model exists for
communicating A&D knowledge

In Science the role of writing is to communicate experiments
that can be tested and further peer reviewed anywhere.

- designing as **the process of devising** not individual products but **whole systems or environments** such as airports, transportation, hypermarkets, educational curricula, broadcasting schedules, welfare schemes, banking systems, computer networks;

Design Methods

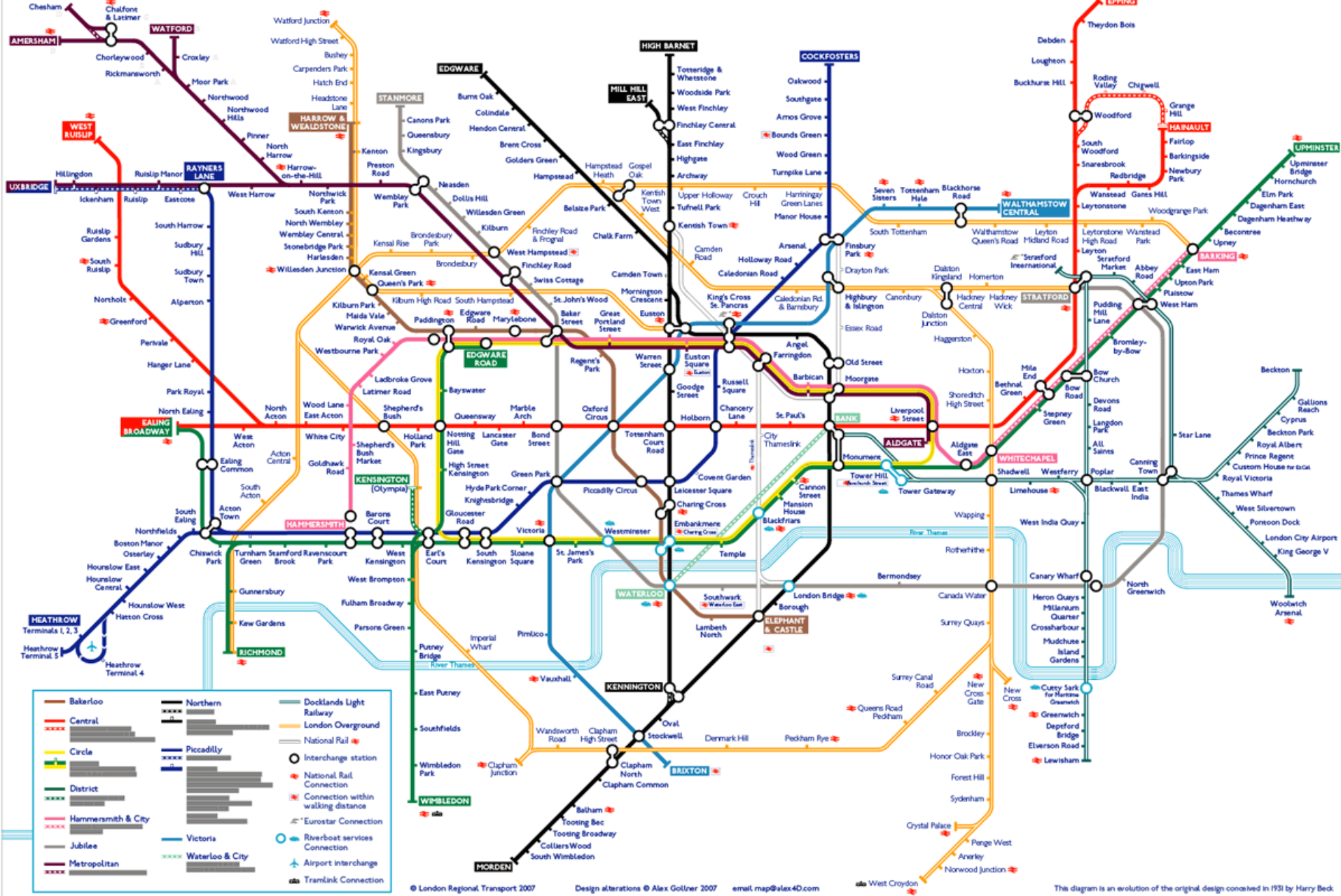
Design Methods 1960s

John Chris Jones: Design Methods:
Seeds of Human Future (1970)

“Designing is to initiate
change in man-made
things”

John Chris Jones: Design
Methods: Seeds of Human Future
(1970)





... the process of devising whole systems or environments

- **design as participation**, the involvement of the public in the decision-making process;
- **design as creativity**, which is supposed to be potentially present in everyone;
- **design as an educational discipline** that unites arts and science and perhaps can go further than either;
- and now the idea of **designing Without a Product**, as a **process** or **way of living** in itself.

Design Methods

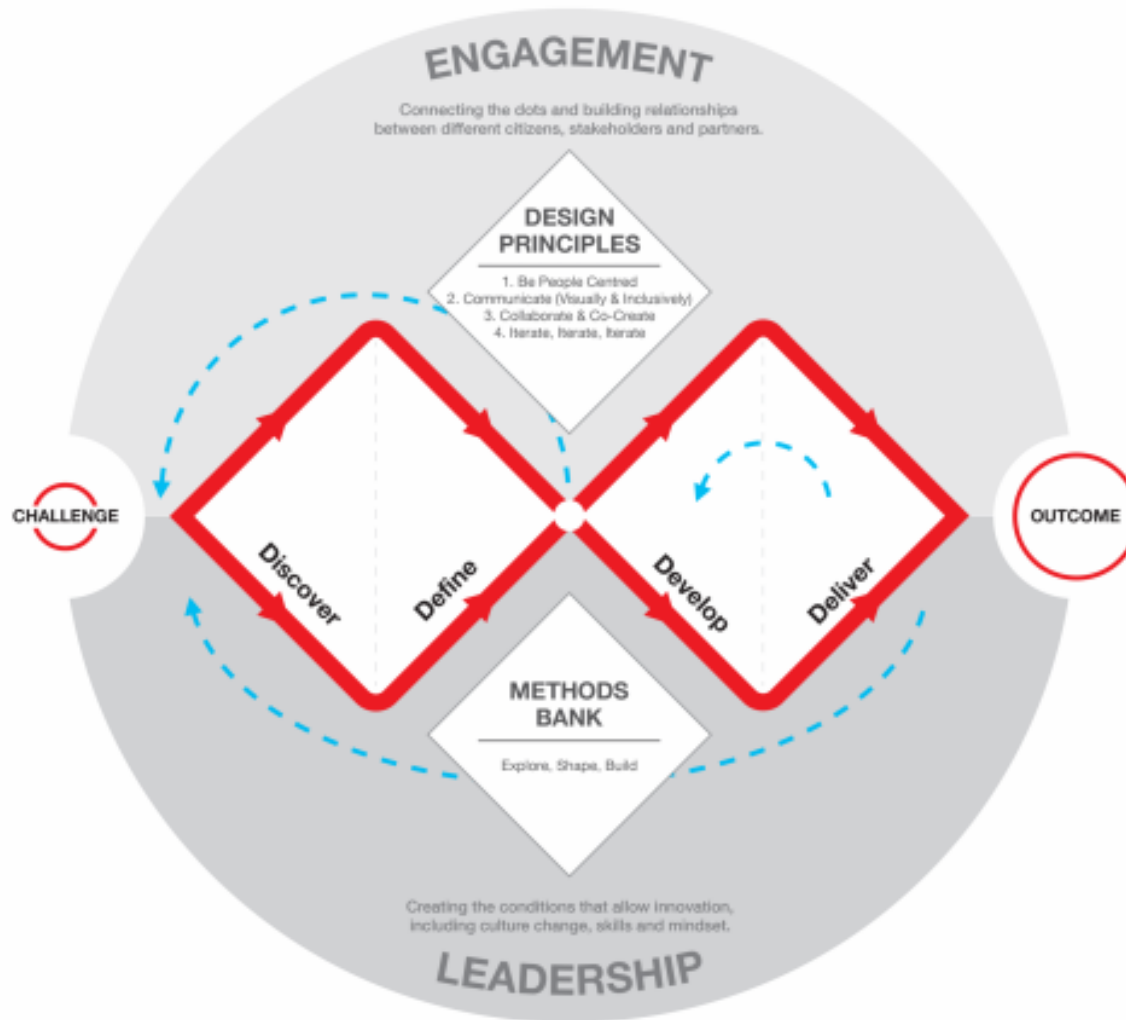
Design Methods 1960s

John Chris Jones: Design Methods: Seeds of Human Future (1970)

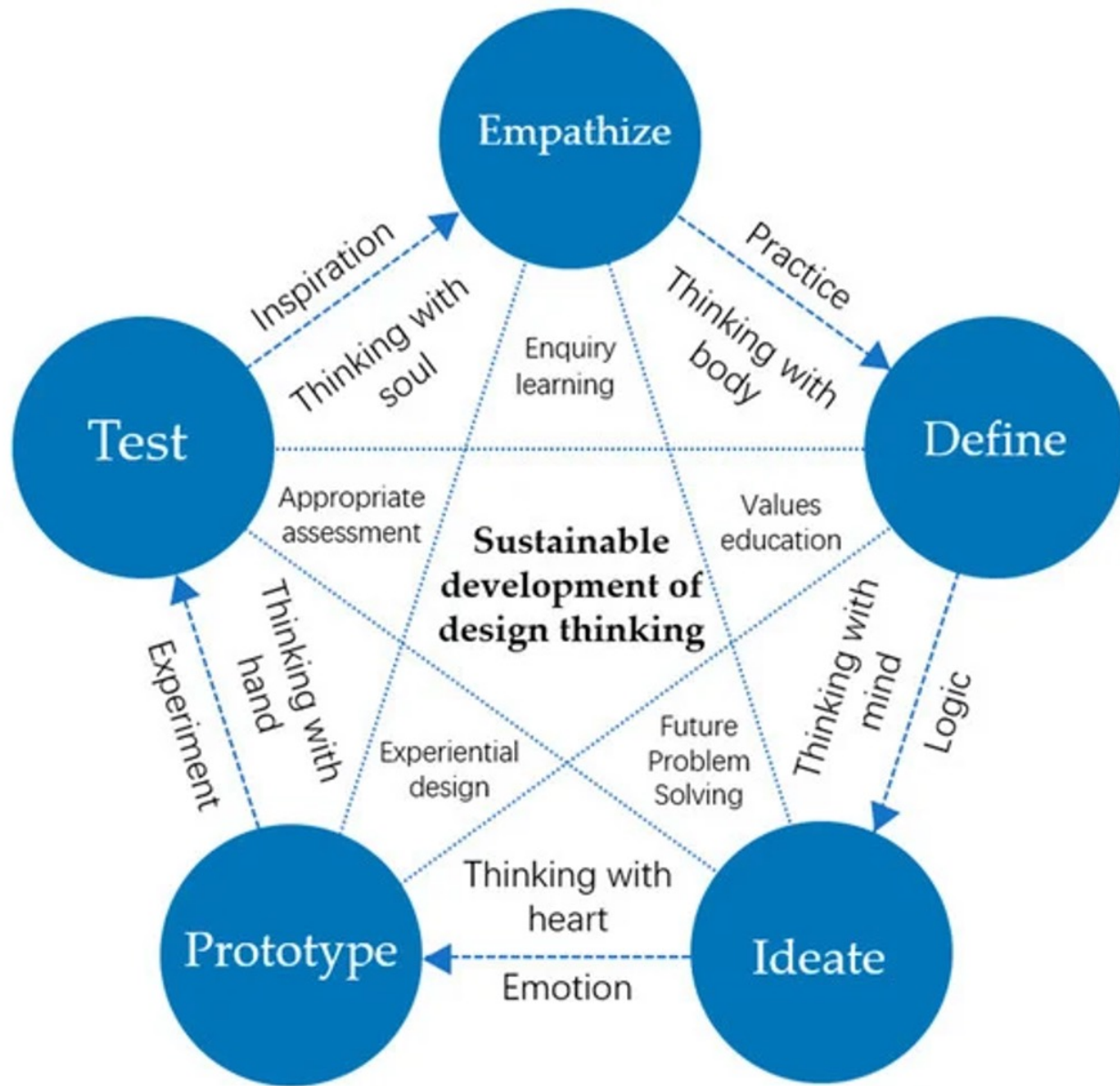
“Designing is to initiate change in man-made things”

John Chris Jones: Design Methods: Seeds of Human Future (1970)

Design tools as
'Thinking' processes



Five stages of the design thinking process





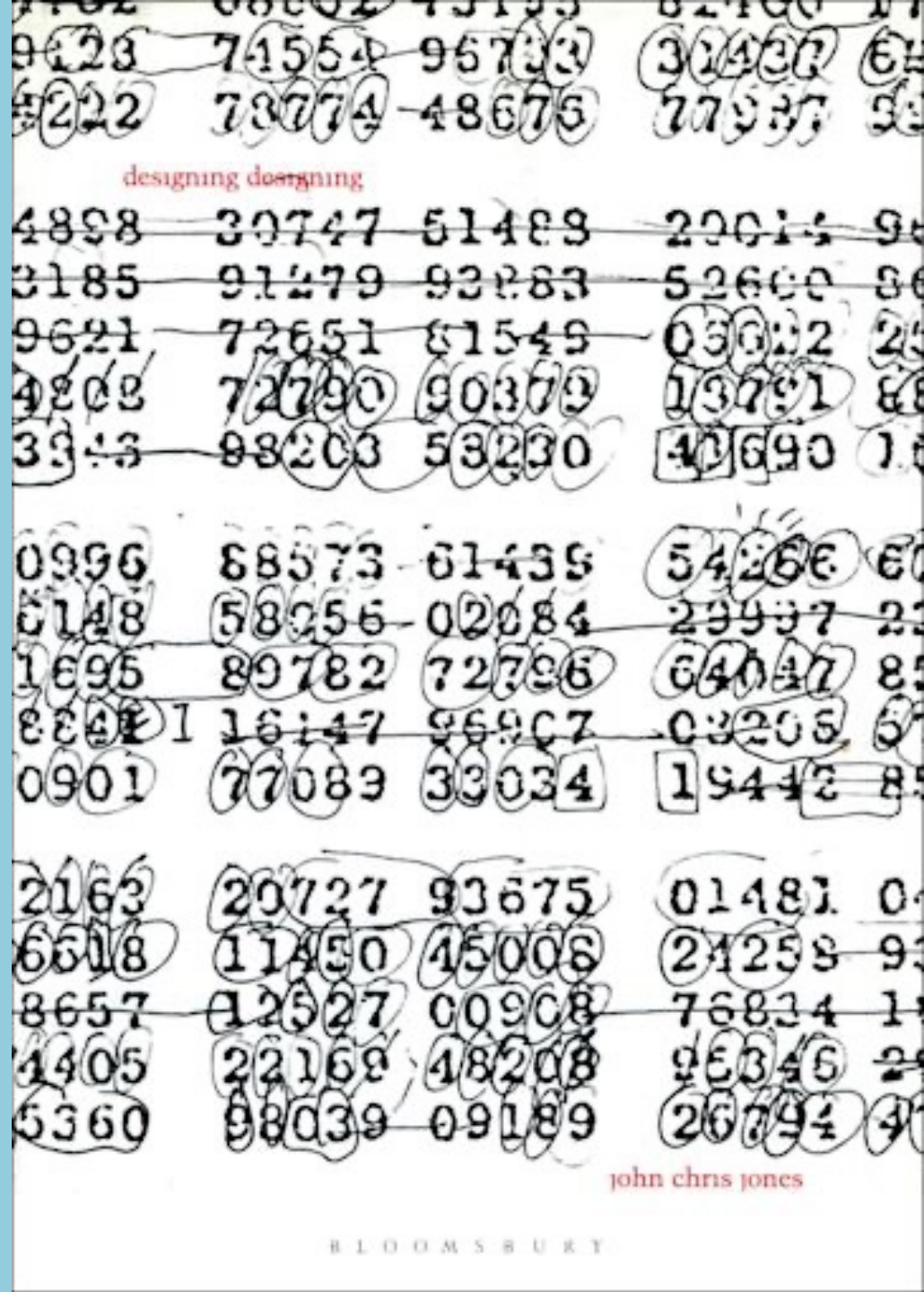
**What is thinking
designing?**

‘Today it is no longer nature but the artificial which constitutes the horizon, medium and the prime condition of our existence—and given that we can no longer address or relate to nature except through the artificial then our existence now depends, entirely, on the character of the artificial worlds that we create’ (Clive Dilnot, 2021).

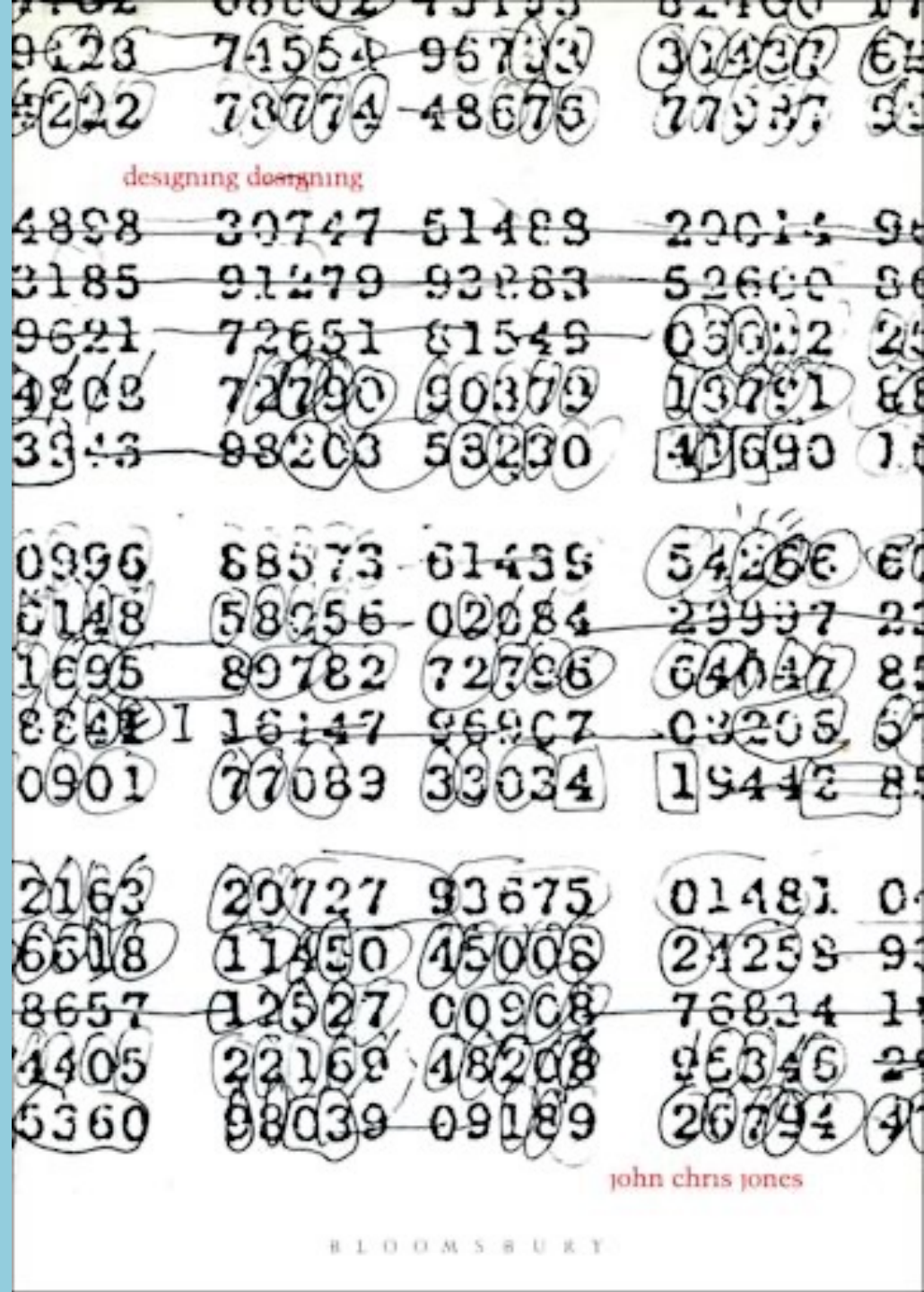
Designing designing

John Chris Jones (1984)

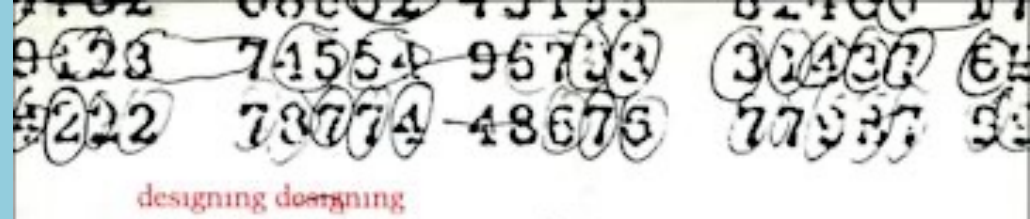
is one of the most extraordinary books on design ever written. First published in 1984 and reprinted with this title and cover in 1991, the book was the product of ten years of auto-critique, reflection and experimentation on writing on designing.



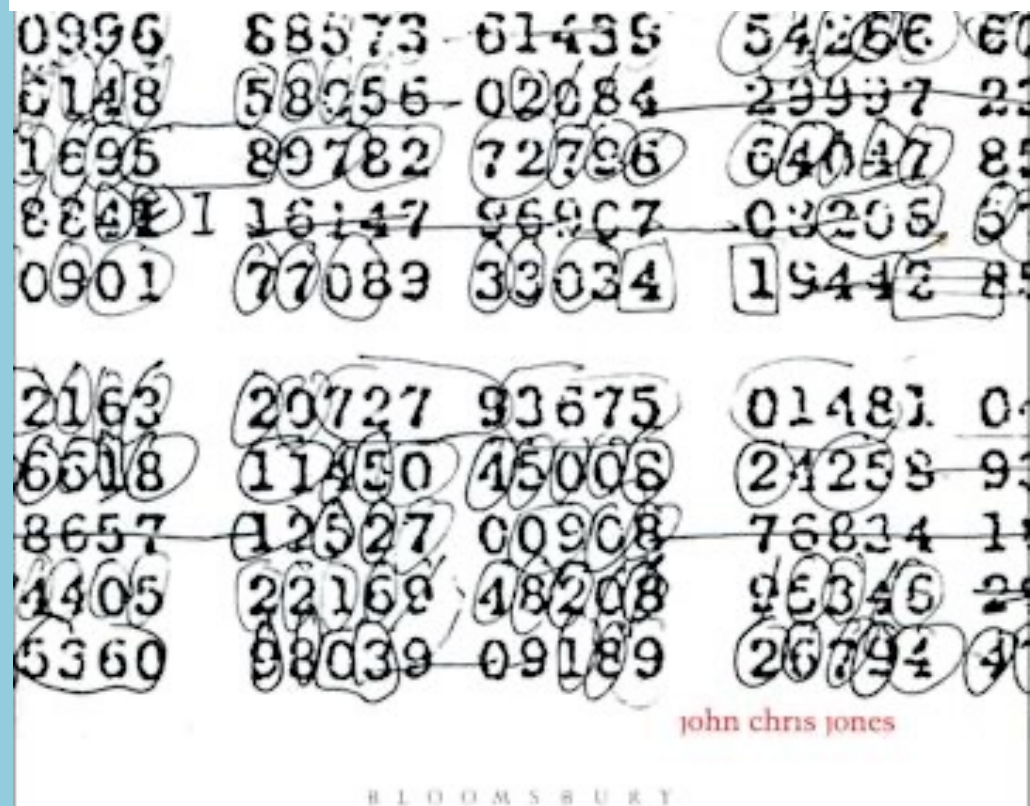
Offering a savage auto-critique of his own work on “methods”, as well as of the wider methods and ends of advanced industrial societies as a whole, this book challenges the traditional product- and progress- orientated focus on design by insisting that the world now coming into being requires designing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

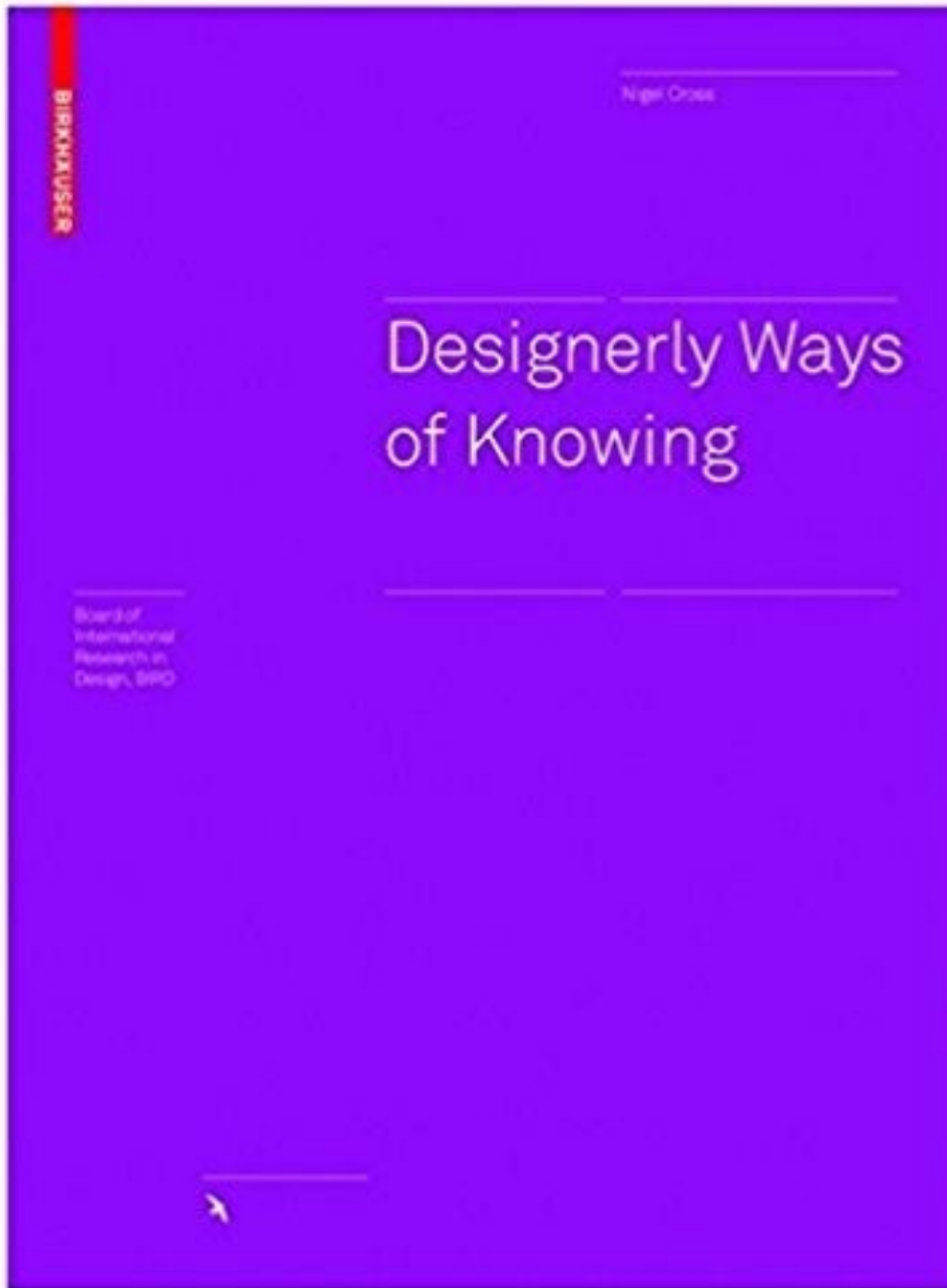


https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTS/11c0l68/alma99100376992102421



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



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)

Rittel & Webber

(1973)

“Wicked Problems”

Rittel, Horst W. J., *Dilemmas in a General Theory of Planning*, Policy Sciences, 4:2 (1973:June) p.155

Policy Sciences 4 (1973), 155–169

© Elsevier Scientific Publishing Company, Amsterdam—Printed in Scotland

Dilemmas in a General Theory of Planning*

HORST W. J. RITTEL

Professor of the Science of Design, University of California, Berkeley

MELVIN M. WEBBER

Professor of City Planning, University of California, Berkeley

ABSTRACT

The search for scientific bases for confronting problems of social policy is bound to fail, because of the nature of these problems. They are “wicked” problems, whereas science has developed to deal with “tame” problems. Policy problems cannot be definitively described. Moreover, in a pluralistic society there is nothing like the undisputable public good, there is no objective definition of equity, policies that respond to social problems cannot be meaningfully correct or false, and it makes no sense to talk about “optimal solutions” to social problems unless severe qualifications are imposed first. Even worse, there are no “solutions” in the sense of definitive and objective answers.

George Bernard Shaw diagnosed the case several years ago, in more recent times popular protest may have already become a social movement. Shaw averred that “every profession is a conspiracy against the laity.” The contemporary public are



Wicked Problems in Design Thinking

Author(s): Richard Buchanan

Source: *Design Issues*, Vol. 8, No. 2, (Spring, 1992), pp. 5-21

Published by: The MIT Press

Stable URL: <http://www.jstor.org/stable/1511637>

Accessed: 11/04/2008 09:41

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/action/showPublisher?publisherCode=mitpress>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

Wicked Problems in Design Thinking, Richard Buchanan (1992)

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.



Haridimos Tsoukas (2001)
'Complex thinking, complex practice: The case for a narrative approach to organizational complexity.'

Permalink:https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1ir6fgh/cdi_proquest_miscellaneous_57856334

Also interesting by this author:
https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1ir6fgh/cdi_proquest_miscellaneous_38306716



Human Relations
[0018-7267(200108)54:8]
Volume 54(8): 979-1013: 018452
Copyright © 2001
The Tavistock Institute @
SAGE Publications
London, Thousand Oaks CA,
New Delhi

Complex thinking, complex practice: The case for a narrative approach to organizational complexity

Haridimos Tsoukas and Mary Jo Hatch

ABSTRACT

Complexity is not only a feature of the systems we study, it is also a matter of the way in which we organize our thinking about those systems. This second-order complexity invites consideration of the modes of thinking we use to theorize about complexity, and in this article we develop the idea of second-order complexity using Jerome Bruner's contrast between logico-scientific and narrative modes of thinking. Using Bruner's framework, we examine and critique dominant forms of thinking about organizational complexity that are rooted in the logico-scientific mode, and suggest alternatives based in the narrative mode. Our evidence for the value of doing this comes from the logic of complexity theory itself, which we claim indicates and supports the use of the narrative mode. The potential contribution of the narrative approach to developing second-order thinking about organizational complexity is demonstrated by taking a narrative approach to the matter of recursiveness. By extension, similar insights are indicated for other features that logico-scientific thinkers commonly attribute to complex systems, including, non-linearity, indeterminacy, unpredictability and emergence.

KEYWORDS

complexity theory • narrative • organizational complexity

Table 1 Comparison of Bruner's two modes of thought

	<i>Logico-scientific mode</i>	<i>Narrative mode</i>
Objective	Truth	Verisimilitude
Central problem	To know truth	To endow experience with meaning
Strategy	Empirical discovery guided by reasoned hypothesis	Universal understanding grounded in personal experience
Method	Sound argument Tight analysis Reason Aristotelian logic Proof	Good story Inspiring account Association Aesthetics Intuition
Key characteristics	Top-down Theory driven Categorical General Abstract De-contextualized Ahistorical Non-contradictory Consistent	Bottom-up Meaning centered Experiential Particular Concrete Context sensitive Historical Contradictory Paradoxical, ironic

Source: Bruner (1986: 11–43).

IDEO



Tim Brown IDEO



Design for Action

by **Tim Brown** and **Roger L. Martin**

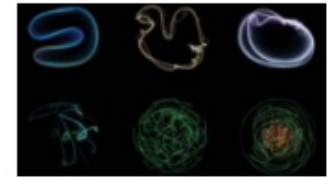
FROM THE SEPTEMBER 2015 ISSUE

 SUMMARY  SAVE  SHARE  ¹³ COMMENT  **HH** TEXT SIZE  PRINT **\$8.95** BUY COPIES

Throughout most of history, design was a process applied to physical objects. Raymond Loewy designed trains. Frank Lloyd Wright designed houses. Charles Eames designed furniture. Coco Chanel designed haute couture. Paul Rand designed logos. David Kelley designed products, including (most famously) the mouse for the Apple computer.

But as it became clear that smart, effective design was behind the success of many commercial goods, companies began employing it in more and more contexts. High-tech firms that hired designers to work on hardware (to, say, come up with the shape and layout of a smartphone) began asking them to create the look and feel of user-interface software. Then designers were asked to help improve user experiences. Soon firms were treating corporate strategy making as an exercise in design. Today design is even applied to helping multiple stakeholders and organizations work better as a system.

WHAT TO READ NEXT



Design Thinking Comes of Age

VIEW MORE FROM THE
September 2015 Issue

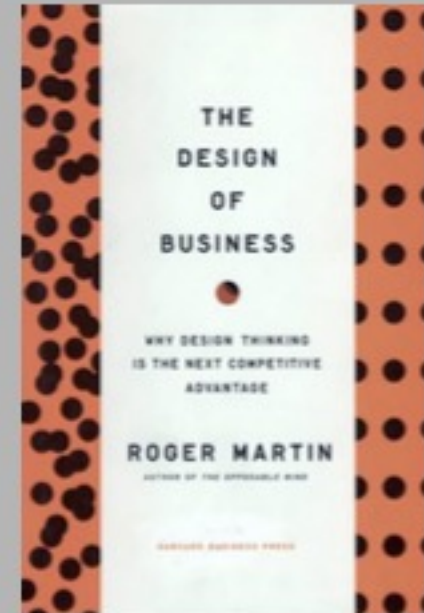
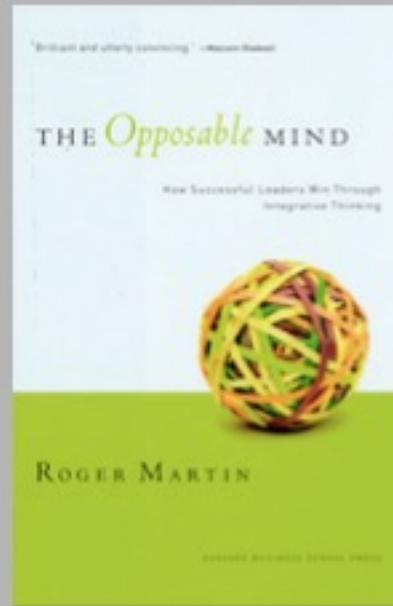


EXPLORE THE ARCHIVE

[Design Thinking Video](#)

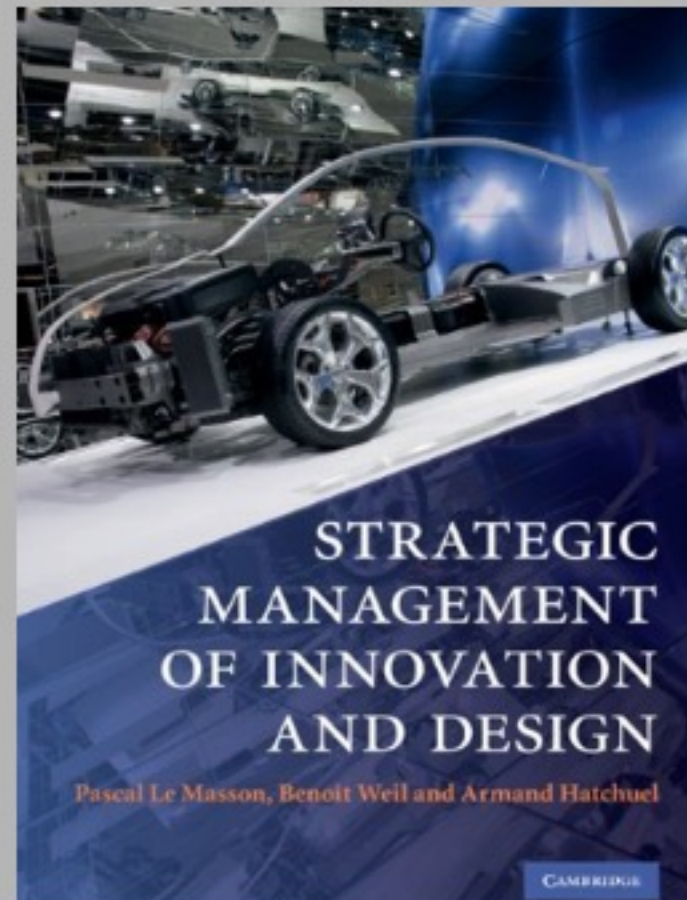
(<https://hbr.org/2008/06/design-thinking>) [Tim Brown Design Thinking](#)

Design Thinking and “Integrative Thinking”



Armand Hatchuel

Design Thinking and the “C-K Theory of Knowledge Innovation”



How might we
experience
what objects
experience?

**EMOTIONALLY
DURABLE
LED DESIGN**

Objects, Experiences
& Empathy

**JONATHAN
CHAPMAN**

METADESIGNING:

Because...



Paradigm changing

Anything less is unlikely to help us avoid ecological disaster



Ecomimetic

We need to learn from Nature's big systems



Comprehensive

Most designers are specialists representing the existing paradigm



Re-languageing

Because paradigms exist partly in the mind



Synergy-weaving

Combining existing resources can deliver greater abundance



Co-creative

No individual is smart enough to see the big picture



Entredonneural

Top-down and bottom-up initiatives must work in synergy



Flat-structured

Fixed hierarchies tend to shield us from our responsibilities



Fractal-oriented

Because we all need to find our way in the whole system



Radically optimistic

Because negative thoughts make miracles seem less possible

METADESIGNING DESIGNING IN THE ANTHROPOCENE

Edited By John Wood

DESIGN RESEARCH FOR CHANGE



METADESIGNING DESIGNING IN THE ANTHROPOCENE

Edited By John Wood

Routledge

Routledge
Taylor & Francis Group
www.routledge.com/education

Routledge titles are available as eBook editions in a range of digital formats



In his foreword to *Metadesigning Designing in the Anthropocene* (2022), Clive Dilnot ends by writing that metadesign/ing seeks to recover

“the critical and political capacity of all to refuse disaster and to create the possibility of co-evolutionary world for all.”

(Dilnot, 2022)



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/44WHELP_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.

Introduction

1

PART I

Game Changing

17

- 1 Up Close and Personal: Metadesign Meditation to Find Agency
for Careful Earth Work from Within a Ball of Yarn

19

- 2 Reshaping Futures: Designing Personal Practices
of World-Making

33

- 3 Linguaging Design

46

PART VI

Beyond the Thinkable

195

- 14 Co-Exploring the Visual Metaphors of the Dream

197

- 15 Beyond Semiotics

208

- 16 Becoming Polyphibious: Metadesigning metamorphosis and
other solutions for a world defined by exceptions

219

Index

231



language/languageing 24–25, 27, 39, 47, 212; as cognitive tool 48–49; concept 48; design, derivation 47–48; as design tool 49–50; and emotion 91; as metadesign tool 50–51; notion 50; team consciousness 155–156

dream: dreamer narrative 201–202; -sharing 199; workshop 216
 Dream Appreciation Method 204
 DreamsID 197–198, 201, 203–204



Metadesign Research Centre Wales



The Metadesign Research Centre Wales (MDRC) is a vehicle to support and develop interdisciplinary research across the University.

The University's commitment to Metadesign began with the appointment of Professor of Practice John Wood in 2018. This is supported through a formal programme of research seminars and hub meetings which facilitates knowledge exchange between researchers from across UWTSD as well as from other collaborating universities (although the planned programme of events has been delayed by the Covid 19 pandemic).

Metadesigners.org



metadesigners

[home](#) [our mission](#) [events](#) [tools](#) [resources](#) [get involved](#)

The Metadesign Research Centre

Planned launch at [Swansea College of Art & Design](#) (UWTSD) - June 2019



Swansea
College of Art
Founded 1853

WHAT IS METADESIGN? | [See key features](#) | [some processes](#) | [business implications](#) | [more thoughts](#)



- **A Metadesign Manifesto**
- **Our Vision**
- **General Aims**
 - Institutional Aims
 - Educational Aims
- **Some Objectives**
- **Core Team (Swansea)**

A Metadesign Manifesto

<https://metadesigners.org/Our-Manifesto>



metadesigners

[home](#)

[our mission](#)

[tools](#)

[resources](#)

[get involved](#)

A METADESIGN MANIFESTO

See [introducing metadesign](#) | [10 key points](#) | [The Metadesign Research Centre](#)



A COMPREHENSIVE, JOINED-UP APPROACH TO DESIGN

Children are telling adults that we must urgently change everything, While this may be true, 'everything' is big word. (Electric cars will not save us). We need a lot more more than technical fixes to address the underlying problems. Many who are too invested in the 'reality' of the problem find such change unthinkable. They can't imagine [re-inventing](#) farming, [clocks](#), homes, [money](#), clothing, [thermostats](#) & [design](#). They assume that whatever is 'unthinkable' is also 'impossible' - e.g. they [won't believe in miracles](#). Our [contagious optimism](#) will [create paradigms](#) that turn 'unthinkables' into 'unforeseen possibles'.

Fashion Manifesto

MANIFESTO

— FOR A —

FASHION REVOLUTION

<https://www.fashionrevolution.org/manifesto/>

Welcome

The Union of Concerned Researchers in Fashion (UCRF) was formed in 2018 by Kate Fletcher, Lynda Grose, Timo Rissanen and Mathilda Tham (in alphabetical order).

The formation of the Union was brought about by the realization that over the last thirty years sustainability in fashion has been an industry-led movement and as such, has been constantly framed within business, without asking questions about the nature of business itself.

We recognized that this has severely narrowed approaches to fashion and sustainability, has widened the divide between commerce and the capacities of nature to support commercial activity and has resulted in more, not less, degradation of clothing makers and the earth.

We questioned if business was truly capable of making the changes necessary to transform the industry and saw a need to steer a smarter better debate about fashion and sustainability.

We also recognized that researchers' tradition of: seeking out truth; critical discourse; full disclosure; ontological thought, was desperately needed, and that researchers were better equipped to hold trust for the common good and the sector more broadly (of which the industry is one part).

We aim to provide language, action and modes of working that are precise in their critical identification of issues and open ended in their responses, rather than muted by corporate risk analysis and closed to all but that which is actionable within the current sector.



Earth Logic – Growing out of Growth



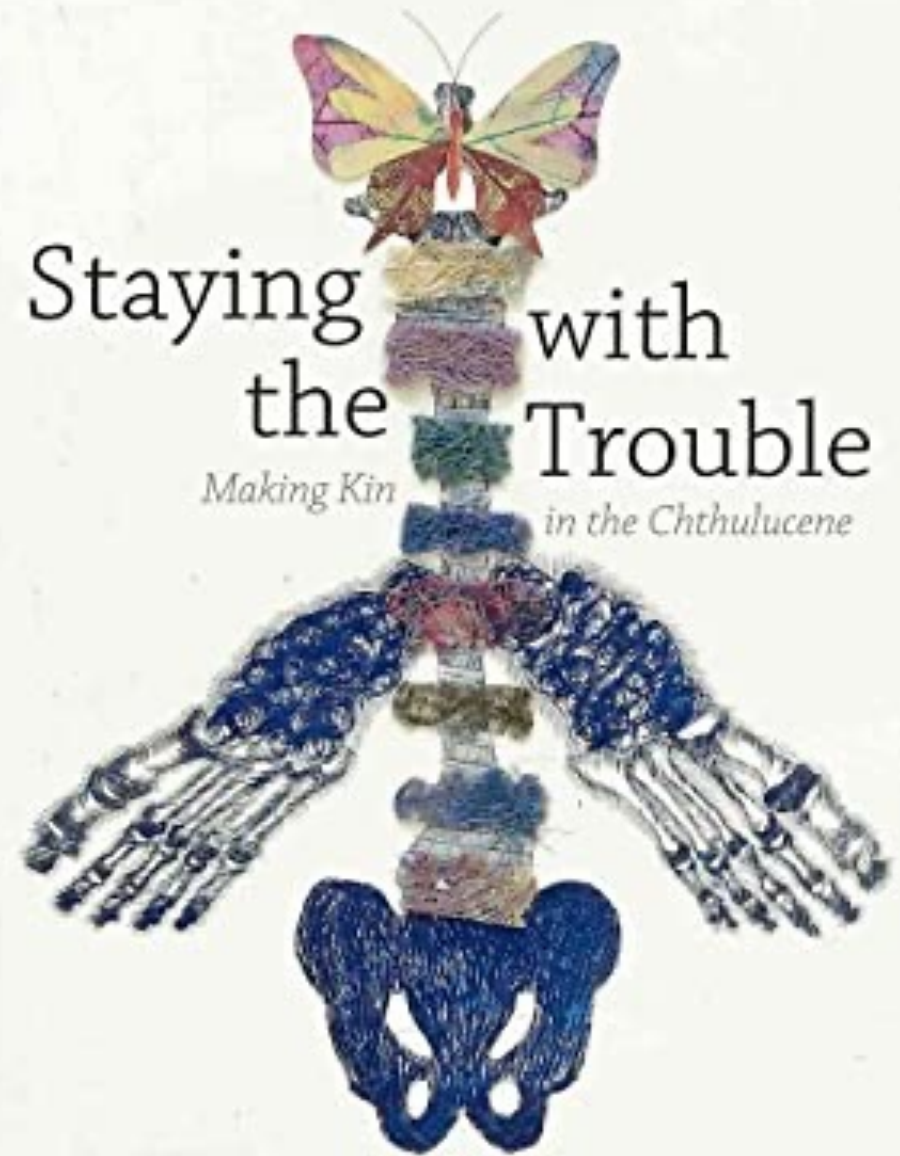
EARTH LOGIC – GROW OUT OF GROWTH

**SPEAKER
KATE FLETCHER**

**MODERATOR
MATHILDA THAM**

Staying with the Trouble: Making Kin in the Chthulucene

Donna J. Haraway (2016)



DONNA J. HARAWAY

Design is “drawing things together”

Visualisation and Cognition: Drawing Things Together

Bruno Latour

日 ■ 落译介

Latour, B (2008) “A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (With Special Attention to Peter Sloterdijk)” in Fiona Hackne, Jonathan Glynne, and Viv Minto (eds.), *Proceedings of the 2008 Annual International Conference of the Design History Society*. Falmouth, Universal Publishers p. 12.

Knotting and Weaving



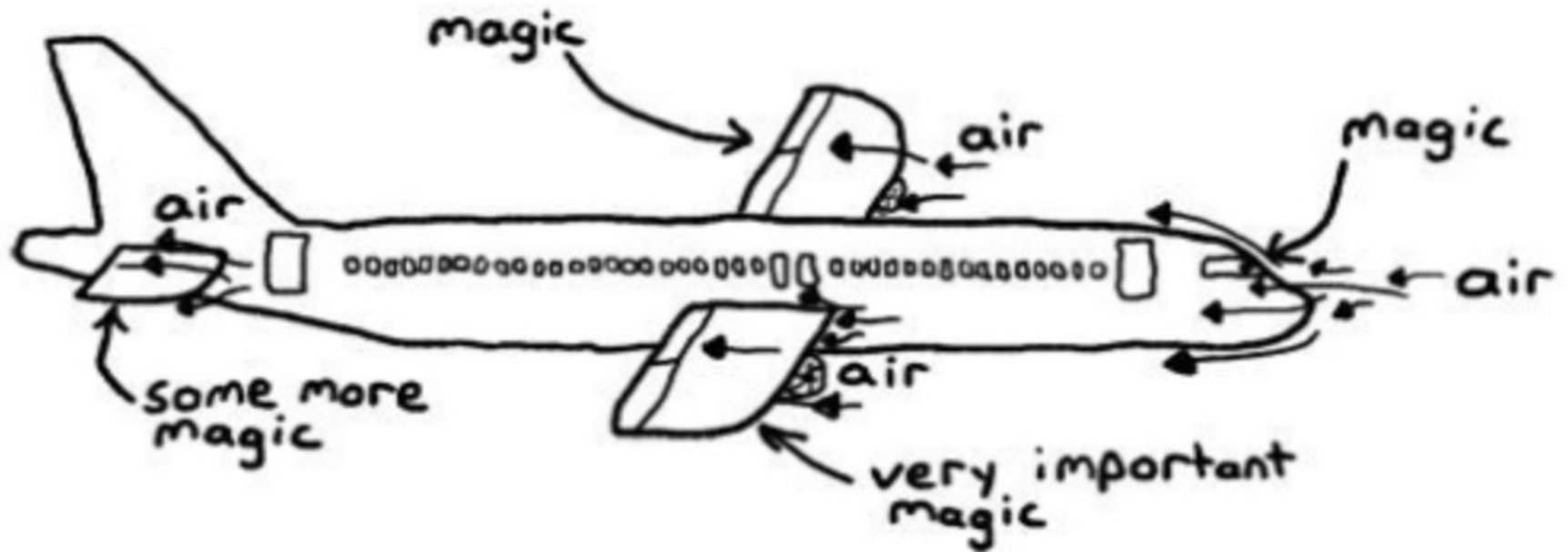
Tim Ingold, *Correspondences* (Cambridge, Polity Press, 2020).

Care

‘Care is everything that is done to maintain, continue, repair ‘the world’ so that all can live in it as well as possible’

(Puig de la Bellacasa 2017, p.161)

how planes fly



“A design act follows from a belief that its consequence will improve the world”

(Lockheart and Raein, 2012).



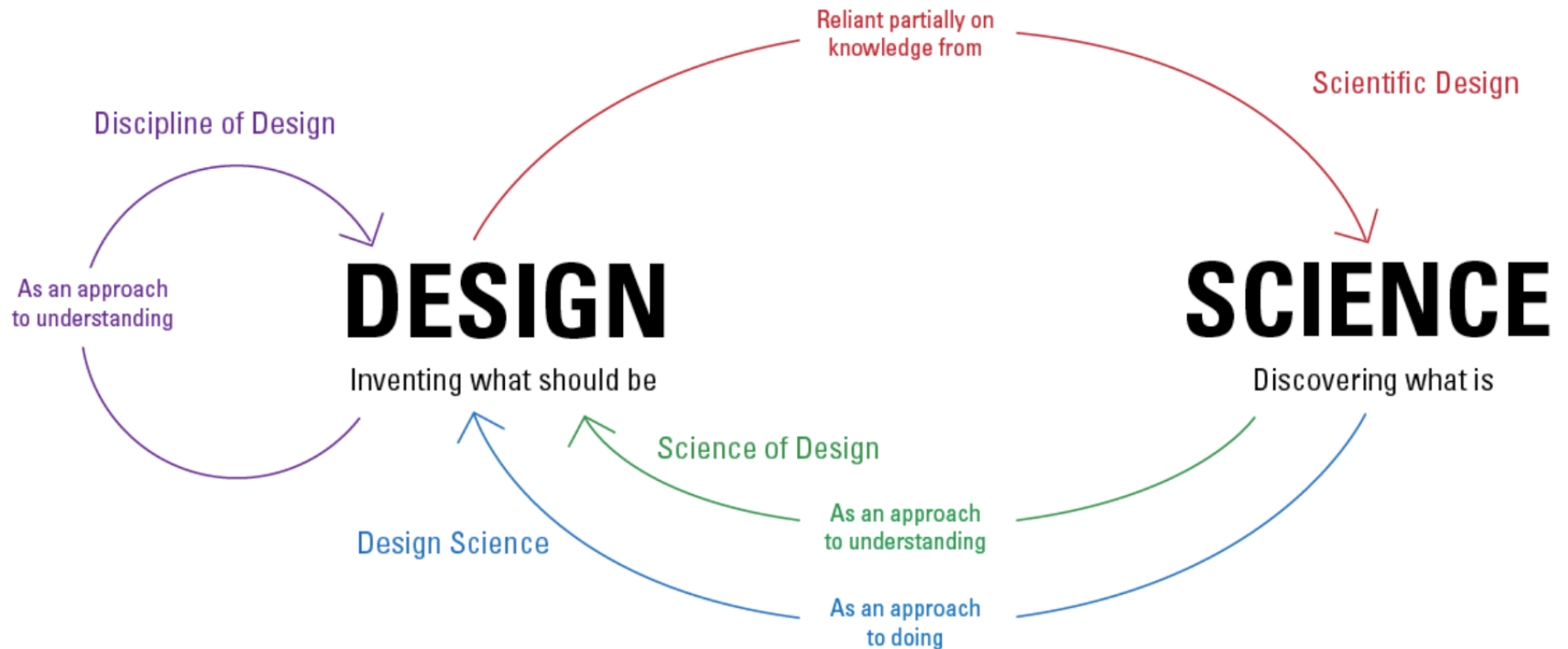
... design as participation; design as creativity; design as an educational discipline; designing a process or way of living in itself.

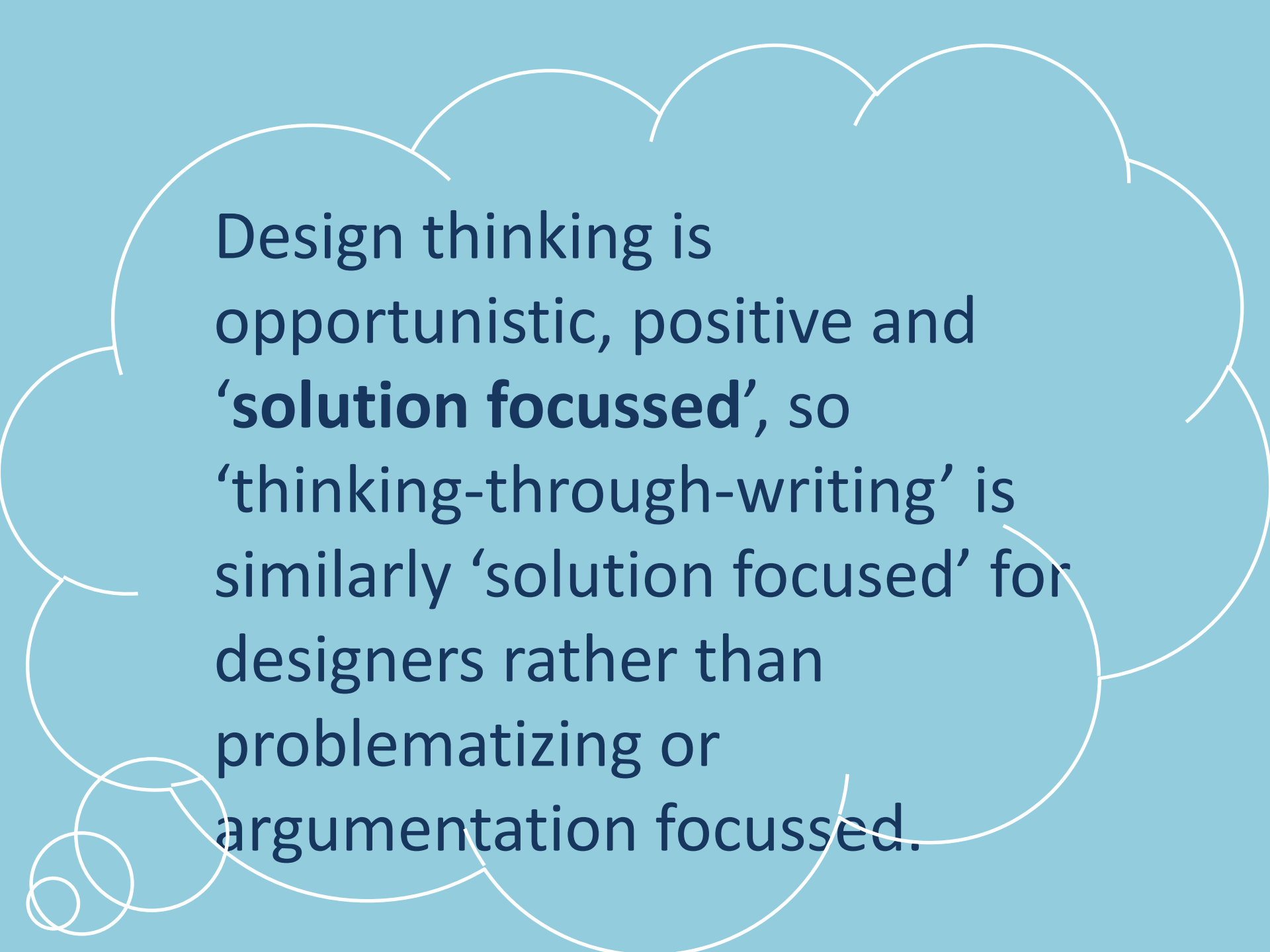
“The natural sciences
are concerned with
how things are.”

“Design is concerned with
how things ought to be,
with devising artifices to
attain goals.”



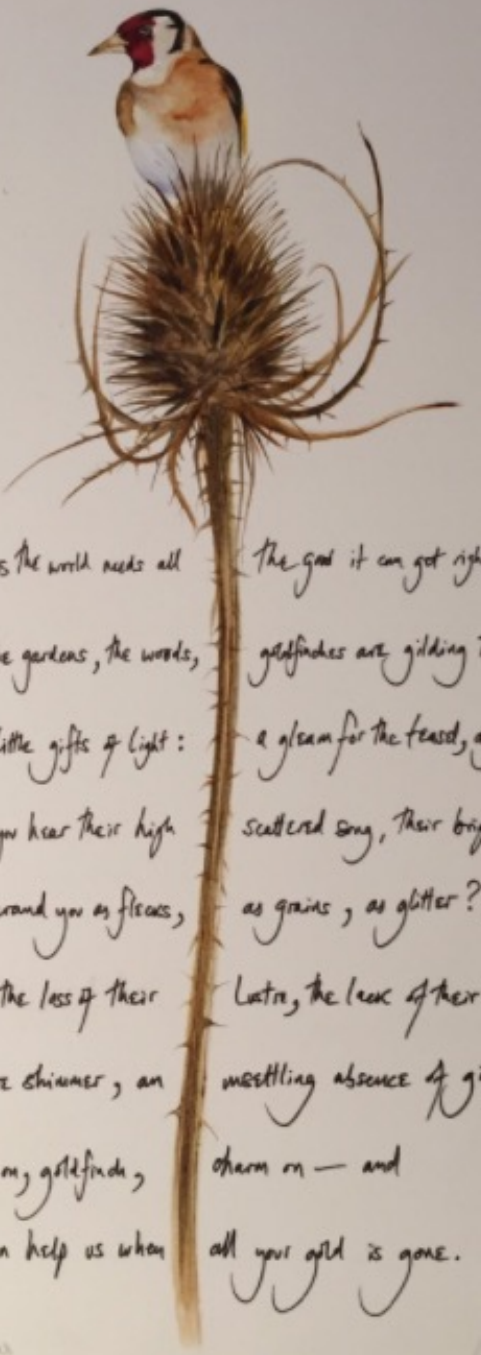
(Simon, 1969)





Design thinking is
opportunistic, positive and
‘solution focussed’, so
‘thinking-through-writing’ is
similarly ‘solution focused’ for
designers rather than
problematizing or
argumentation focussed.

Robert McFarlane “The Lost words” & “A book of Spells”



God knows the world needs all
the good it can get right now — and
Out in the gardens, the woods, goldfinches are gilding the land for free,
Leaving little gifts of light: a gleam for the feast, a glint for the tree.
Didn't you hear their high scattered song, their bright twitter,
Falling around you as fleeces, as grains, as glitter?
Imagine the loss of their Latin, the lack of their sheen;
No more shimmer, an unsettling absence of gilt.
Charm on, goldfinch, charm on — and
Heaven help us when all your gold is gone.



Nature Writing



Quick and Awesome!

Approaches for engagement

Q and A interventions:

(“Yes and....”) lead to unstoppable enthusiasm and *Contagious Optimism* by “escaping conditional patterns and concepts” (De Bono, 1976: *Po: Beyond yes and no*)

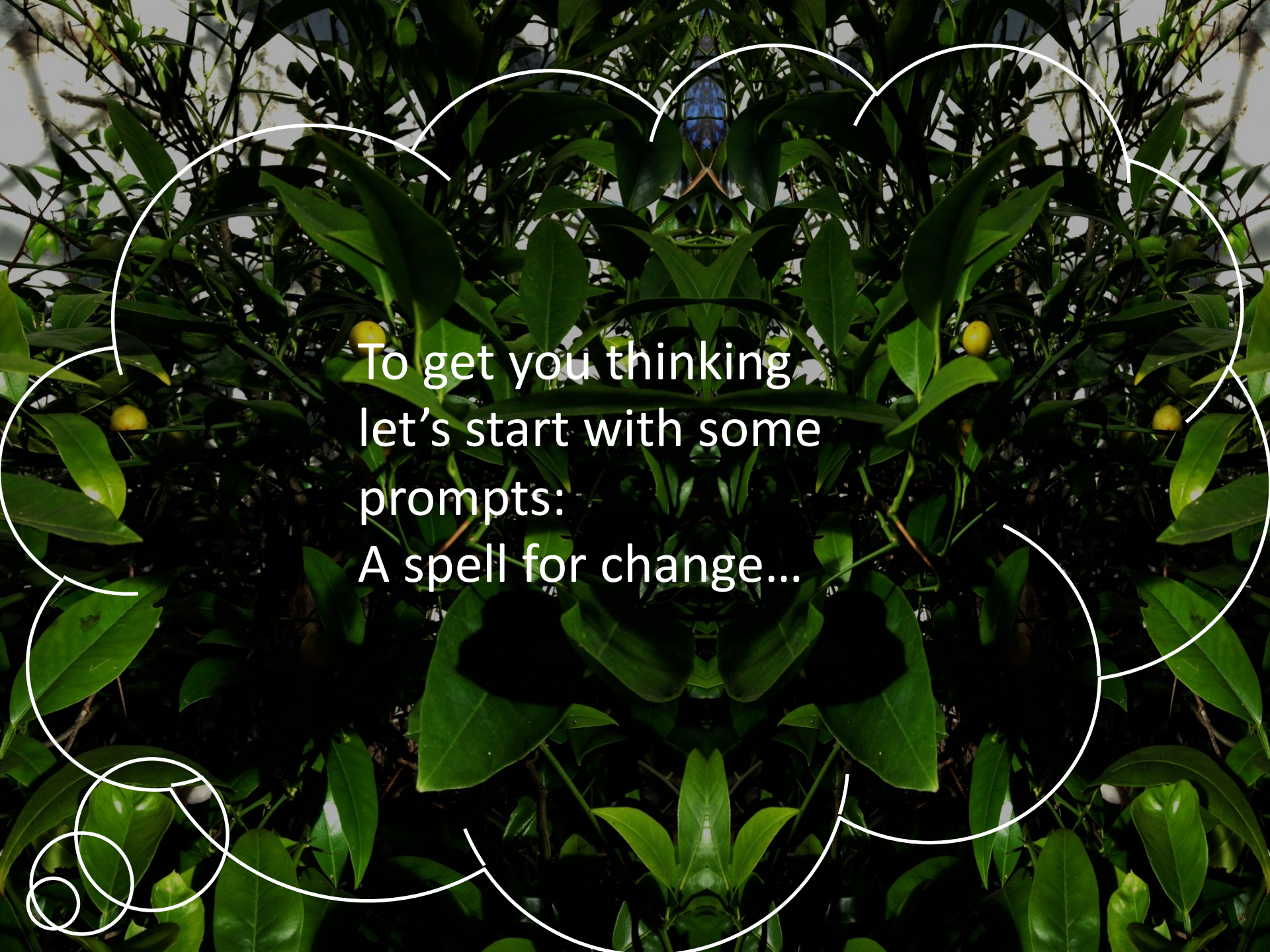
Through

- ‘Intermediate Impossible’ used as stepping stones to the possible (ibid)

.....

- ‘Random Juxtapositions’ (Koestler, 1969: *The Act of Creation*)

- ‘Concept Challenge’ one way is not the only way

The background is a close-up photograph of a lush green plant, possibly a citrus tree, with many small, round, yellow fruits. A white circular graphic, resembling a stylized flower or a decorative frame, is overlaid on the image. A blue dragonfly is perched on a leaf at the top center of the frame.

To get you thinking
let's start with some
prompts:
A spell for change...



A micro-manifesto or spell that allows you to thrive with others around you: -

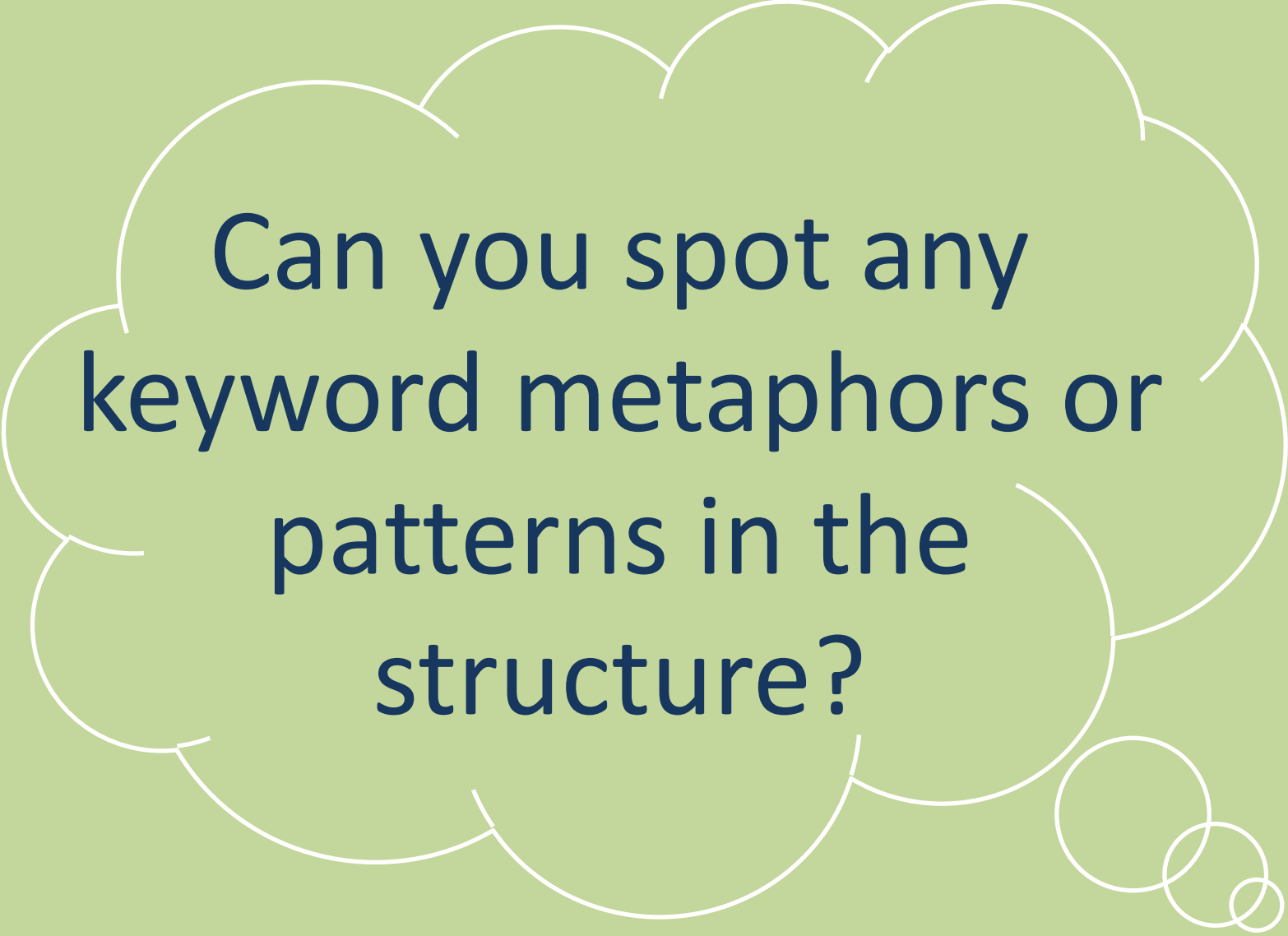
Think of the ingredients that you need for your spell –

Do you need others or are you alone?

Is it day/night?

Is finding ingredients easy or more abstract? e.g. a lock of hair, collected under a blood moon? A world without borders? How does your body feel?

10 minutes



Can you spot any
keyword metaphors or
patterns in the
structure?

A Collective Exquisite Corpse: -

When I am part of a group my body becomes...

When other see us they are

On the whole, we move as

In this place I realise that we are....

10 minutes

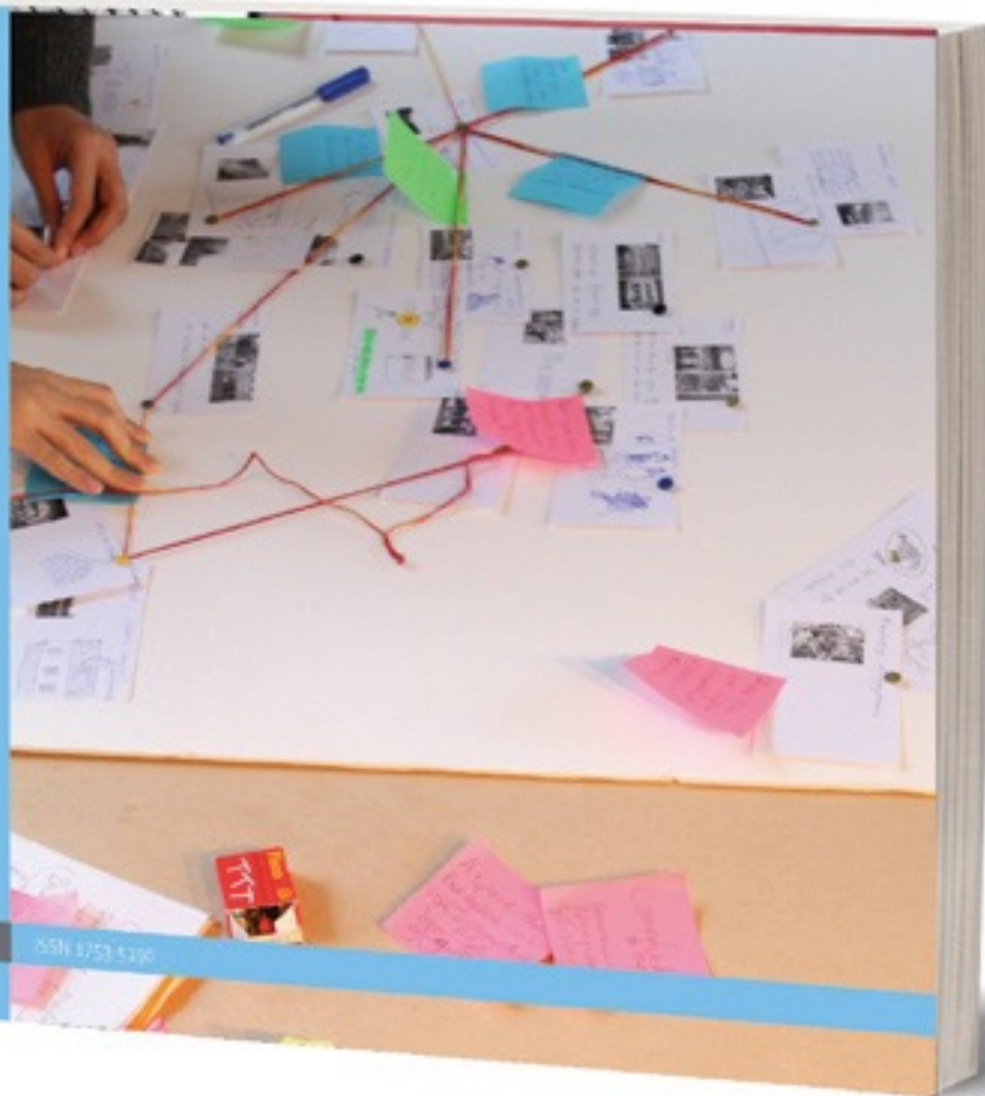
Visual
Arts

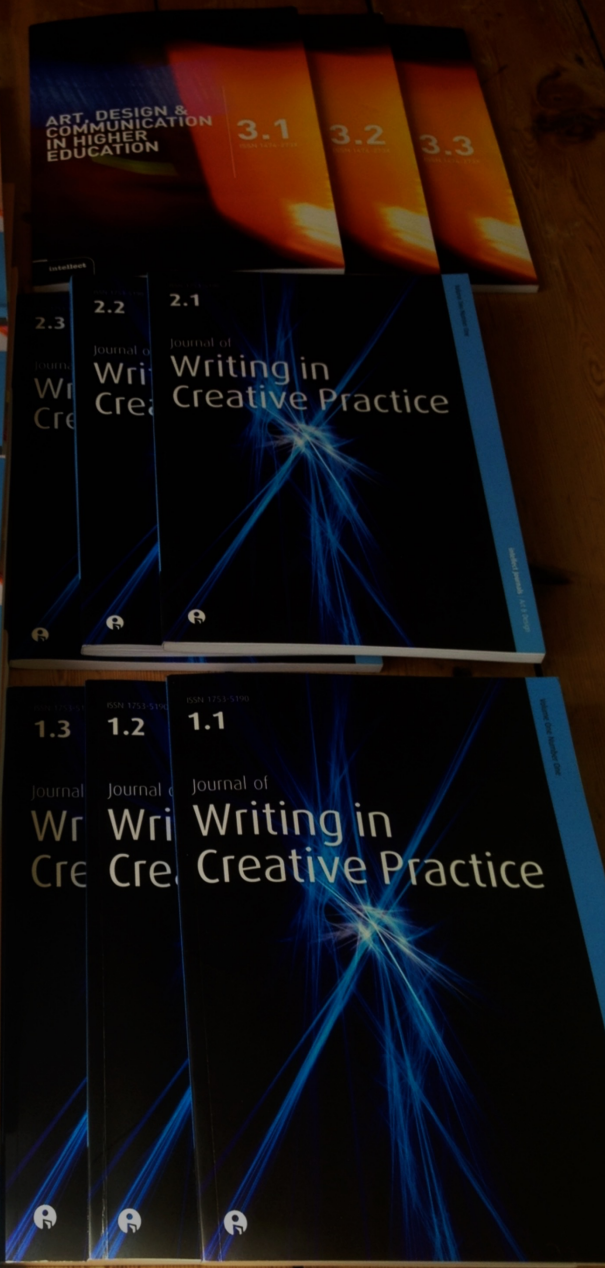
Journal of Writing in Creative Practice

Volume 1 Number 1

 intellect journals

ISSN 1753-5130





WRITING PAD

[Home](#)[Centres](#)[Glossary](#)[Help](#)

The Writing-PAD Glossary

GLOSSARY - noun (pl. glossaries) an alphabetical list of words and explanations relating to a specific subject



See Wikipedia entry for Raphael Lemkin

To *Lemkinise*- this neologism means "to introduce new concepts by designing new words"

A - B - C - D - E - F - G - H - I - J - K - L - M - N - O - P - Q - R - S - T - U - V - W - X - Y - Z

- Just browse this free resource set up by the **Writing-PAD Network** on behalf of its member institutions.
- if you want to add or edit something you are invited to **Log in** but it is **not** essential
- Get **HELP** with using this website

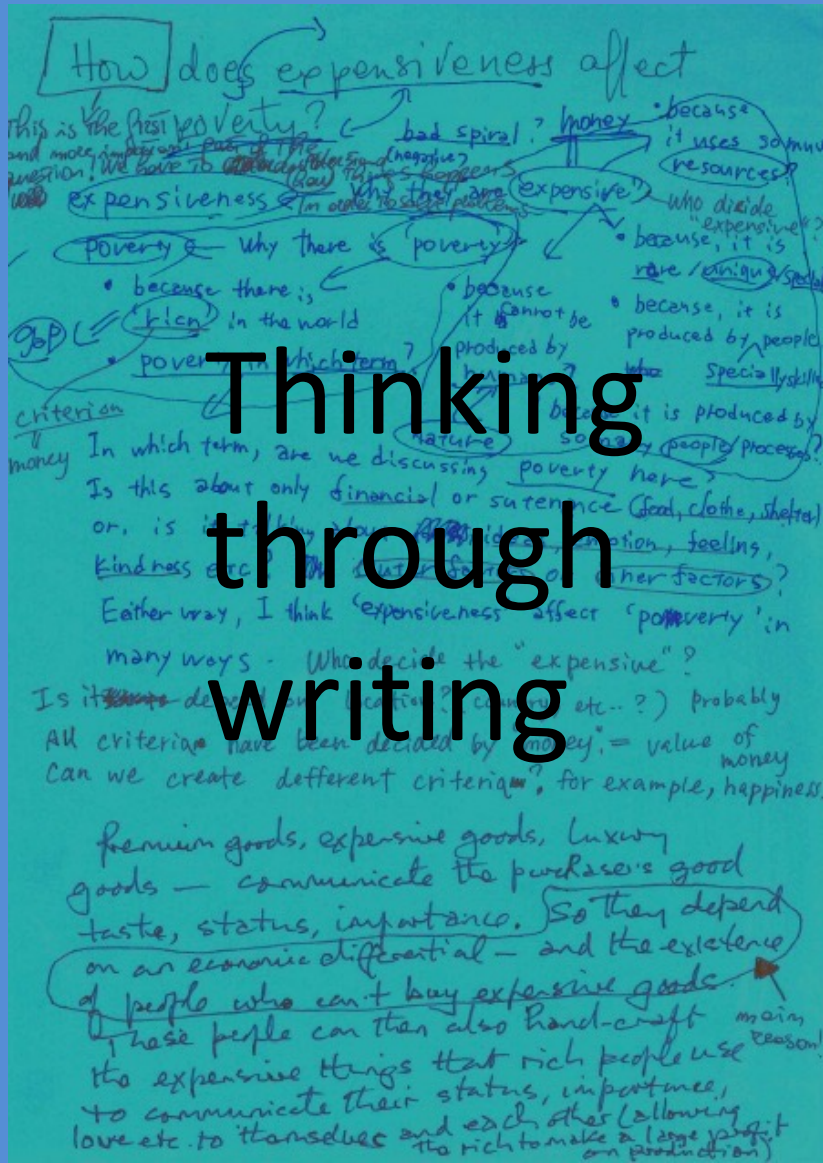
Geno-cide (1944)

Raphael Lemkin (June 24, 1900 – August 28, 1959) was a Polish lawyer of Jewish decent. He coined the word Genocide in 1944 from the rooted words: *genos* (Greek for *family, tribe, or race*) and *-cide* (Latin for *killing*).

http://www.youtube.com/watch?v=LG_0qleRQEA&feature=endscreen



Design Writing is...



Thinking
through
writing

Developmental

Fluid

Particular/limited

Situation specific

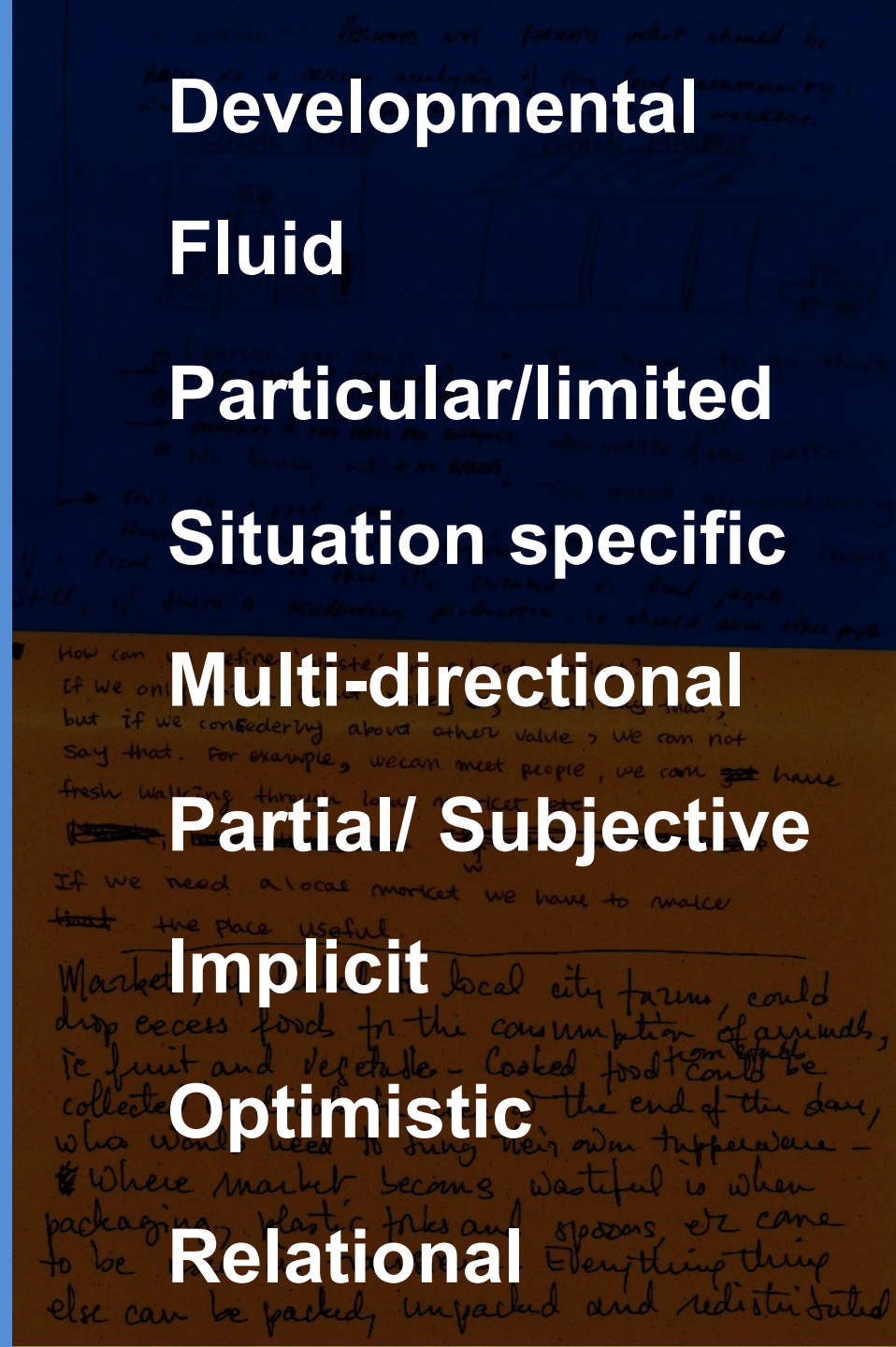
Multi-directional

Partial/ Subjective

Implicit

Optimistic

Relational





Contact:

Julia.Lockheart@UWTSD.ac.uk