

Contextual Practices

Overview

Dr Julia Lockheart

Swansea College of Art, UWTSD

2023



Stacey Rossouw, 2022

Contents



- The Role Of Contextual Practices in your BA (honours) qualification

- Course Content & Key dates

- FAQ 'W's

- Structure

- Assignment

- Assessment

- Stuff to do today

PLAN AHEAD

Ambitions for this session

You will ...

understand the whole picture across the first, second and third year;

find and have a go on the moodle,

have a go at downloading,

look at the W words

- **What**
- **Who**
- **How**
- **Which**
- **Where**
- **When**

And have a go at juxtaposing contexts and playing with words.

Role

Contextual Practices is the overarching research strand between the *Surface Pattern and Textiles; Design Crafts and Product Furniture Design BA* courses at SCA; it provides links between the disciplines 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.



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!

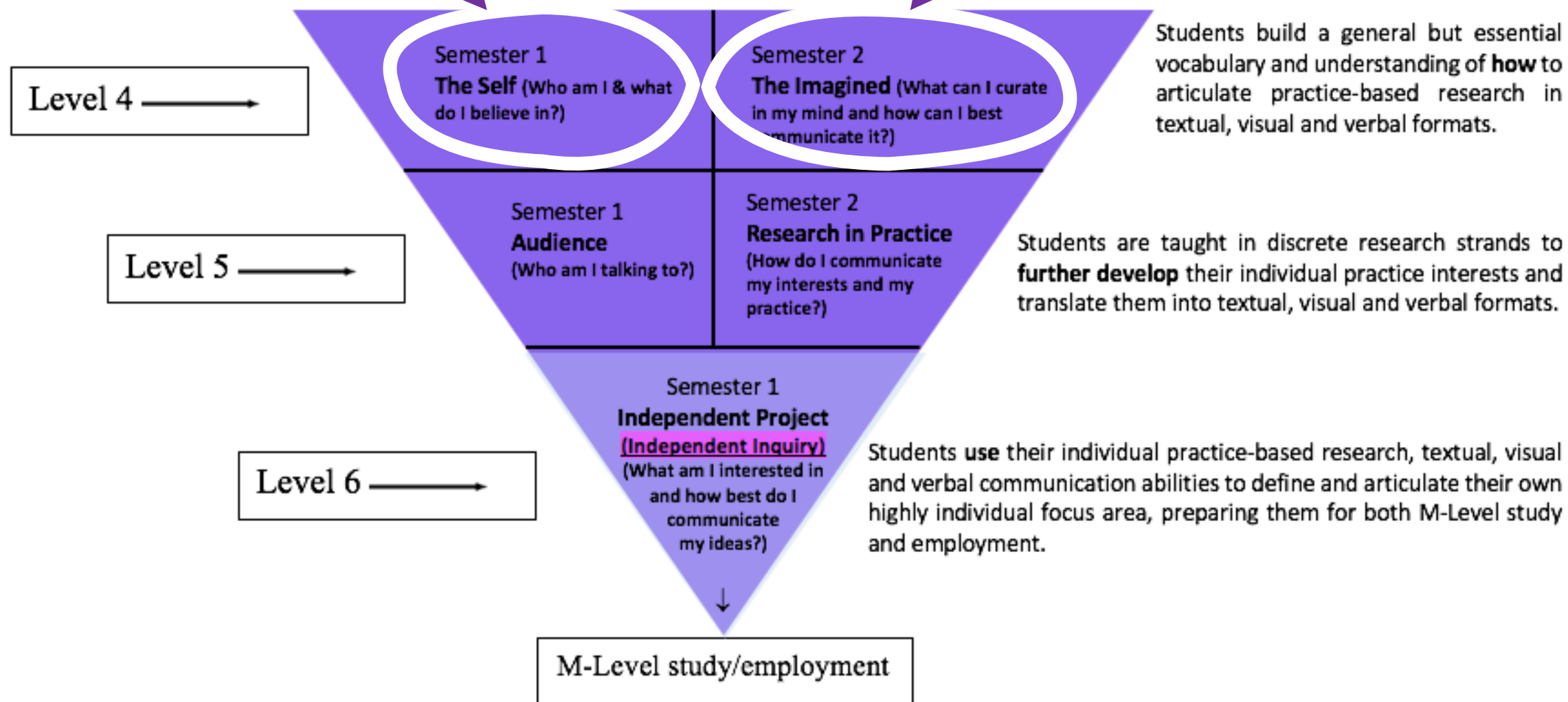


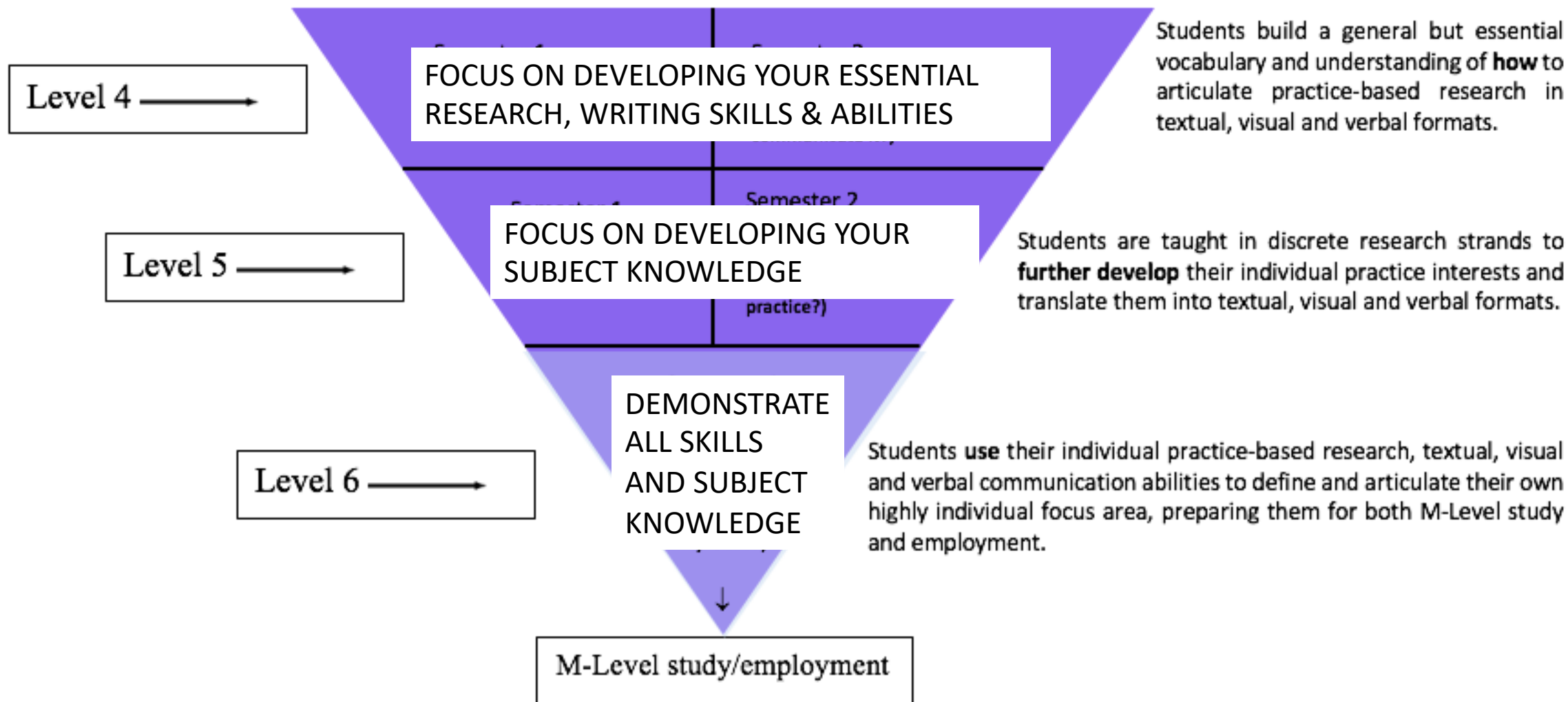
= 2 x 10 credit modules

- You have a total of 20 credits of Contextual Practices per academic year.
- Ways of Thinking ADDA4022 (SEM1) is a 10 credit module, as is Ways of Perceiving ADDA4023 (SEM2).
- You must pass both to progress to the next year.
- The pass mark is 40%.

Ways of Thinking ADA4022

Ways of Perceiving ADDA4023





Focus on Skills:

Welsh speakers...

Gwen will contact Welsh speakers to attend the Welsh Language sessions, usually from 12-1pm.

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 4

Module 1

- 1. Engagement with Literature skills 40%**
2. Knowledge and Understanding Skills 10%
3. Cognitive and Intellectual Skills 10%
- 4. Practical Application Skills 30%**
5. Transferrable Skills for Life and Professional Practice 10%

And for Module 2

- 1. Engagement with Literature skills 40%**
2. Knowledge and Understanding Skills 10%
3. Cognitive and Intellectual Skills 10%
- 4. Practical Application Skills 20%**
- 5. Transferrable Skills for Life and Professional Practice 20%**

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: (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%**

Why do we do Contextual Practices?



- **Course Content & Key dates**

- FAQ 'W's

- Assignment

- Assessment

- Stuff to do today

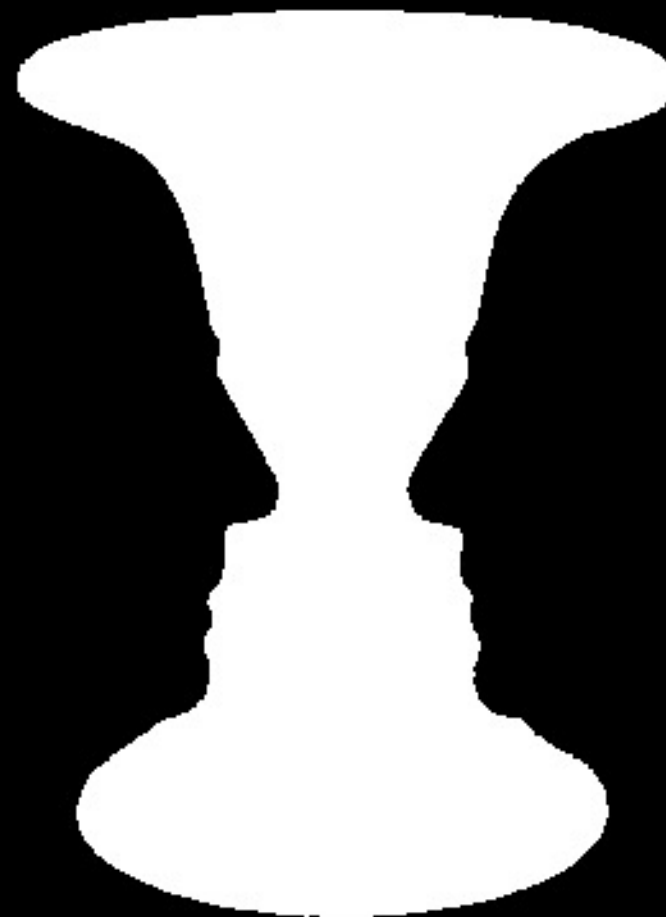
- Structure

- The Role Of Contextual Practices in your BA (honours) qualification

Content



Context



Content

Level 4

In semester 1 you will develop a portfolio of written ideas about your own practice drawn from your taught sessions and your own independent research. You will be assessed on three pieces of writing: one for each of their lecture strands. (Portfolio = 1500 words in total)

Hand-in Deadline: Monday 8th January 2024 (by 12pm = noon).

Feedback available from Monday 5th February 2024 (by 5pm).

FYI: In semester 2 you will create and write the rationale for an imagined exhibition. This will involve applying the research practices and approaches from your taught sessions. (1500 words)

Submission Deadline: Tuesday 7th May 2024 (by 12:00pm noon)

Feedback available from Wednesday 5th June 2024 (by 5:00pm)

Why do we do Contextual Practices?



- Course Content & Key dates

- FAQ 'W's

- Assignment

- Assessment

- Stuff to do today

- Structure

- The Role Of Contextual Practices in your BA (honours) qualification

Who:

The taught sessions will usually be led by **me** and there will be a session with **Gwenllian Beynon** who is faculty-wide Welsh co-Ordinator, and one with Emily Hywel from the library who will teach a session on research skills and using the online library.

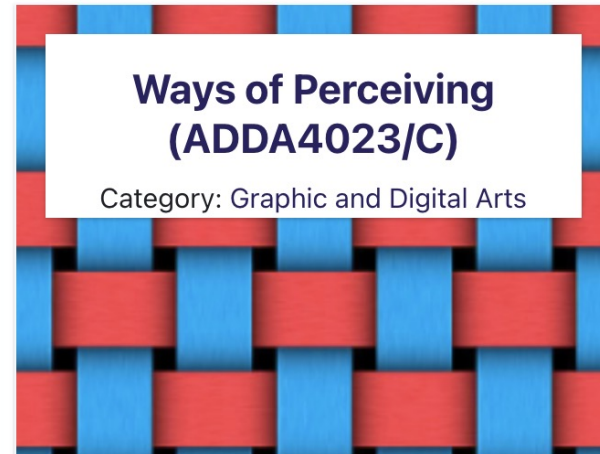
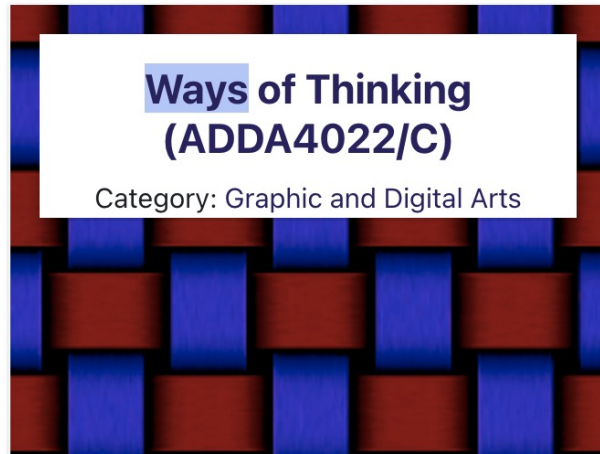
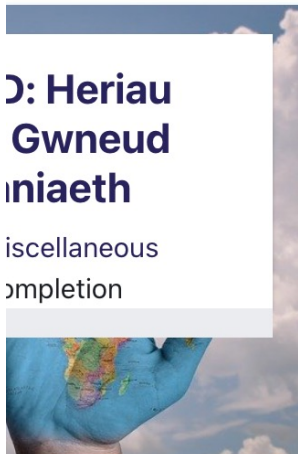
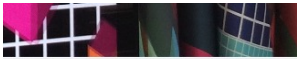
OVER-TO-YOU TASK

All of the information in this talk is available in a downloadable PDF of slides. It is on Moodle. Please download it now to check out your skills for entering moodle and downloading information. This is a core skill for your course as your weekly powerpoints/notes will all be on moodle.

Downloading:

You have 5 minutes to access the moodle page.

1. Go to the tile Ways of Thinking ADDA4022 on Moodle.

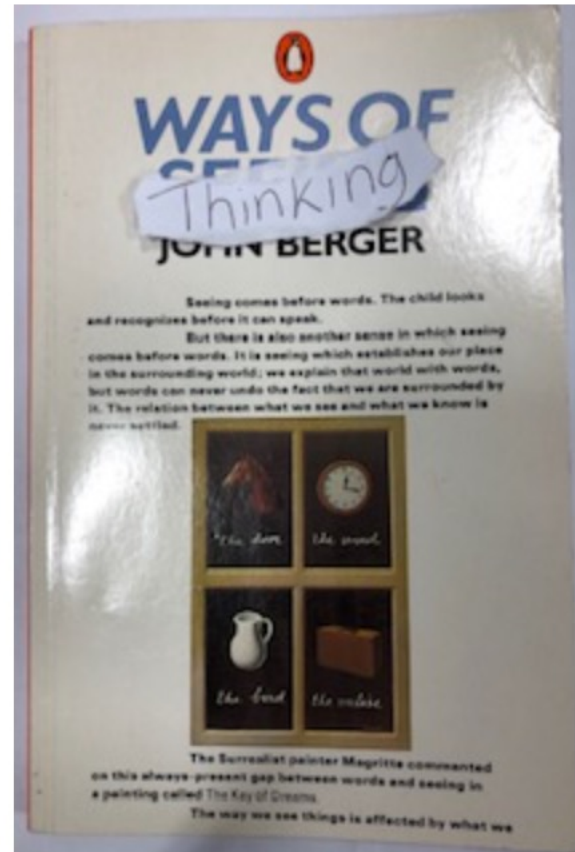


Ways of Thinking (ADDA4022/C)

[Course](#)[Settings](#)[Participants](#)[Grades](#)[Reports](#)[More ▾](#)

Welcome to Ways of Thinking (ADDA4022/C)

scroll
down



Welcome to Ways of Thinking!

Downloading:



EXTERNAL TOOL

Reading List for Ways of Thinking 



URL

UWTSD Harvard Referencing Handbook 



FILE

Assessment Specification Ways of Thinking (ADDA4022) 

The ASSESSMENT SPECIFICATION outlines exactly what you need to do to pass the module.

Have a go at Downloading ...



How did that go?



All teaching materials, ...

links, and other interesting stuff, will be loaded
onto moodle...

Why do we do Contextual Practices?



- The Role Of Contextual Practices in your BA (honours) qualification

- Course Content & Key dates

- FAQ 'W's

- Structure

- Assignment

- Assessment

- Stuff to do today

FAQ 'W's:

- **What**
- **Who**
- **How**
- **Which**
- **Where**
- **When**

What:

- For your first *Contextual Practices* 12-week module, your taught sessions will address how creative practitioners look, think, write, consider, reshape, redesign, understand and contextualise the cultural practices that surround them. Your interactive sessions will also focus on how such things can be recorded or written into texts, how such texts are structured and what they can look like.



How:

Your first week will introduce you to the core concepts and structure of the module as well as your lecturer.



How:

The lecturer who teaches you (Julia) will mark your work and talk to you about any concerns you have about the course requirements. Julia will keep your attendance register so you should **email me if you are unable to attend.**

Which:

At Swansea College of Art, UWTSD students are welcome to submit work in English or Welsh. **Gwen** provides Welsh language tutorials and seminars across all levels of study.

Yng Ngholeg Celf Abertawe, mae croeso i fyfyrwyr PCYDDS gyflwyno gwaith yn Saesneg neu Gymraeg.

*Mae **Gwen** yn darparu sesiynau tiwtorial a seminarau Cymraeg ar draws pob lefel astudio.*

Where:

Your sessions will be in ALEX RRR

You will be taught at the same time and place throughout your first academic year.

Contact:

Email:

julia.lockheart@uwtsd.ac.uk

or

g.beynon@uwtsd.ac.uk for Welsh Language submissions across the Faculty of Art and Design

Gwen:
Welsh overview

Welsh speaking
Contextual staff
Gwenllian Beynon

Gwenllian:
Trosolwg y Gymraeg

Staff Cymraeg
Cydddestunol
Gwenllian Beynon

Gwen: Welsh overview

Gwen will and explore *Manifesto: Language, Beliefs and Expression* (Welsh language and Culture)

In addition, all Welsh speaking students will have a seminar between 12 and 1 every week, where we will discuss the relationship of practice and theory, we will also discuss the content of each lecture and explore meaning in Welsh.

Gwenllian: Trosolwg y Gymraeg

Bydd Gwen yn archwilio
Maniffesto: Credoau a Mynegiant
(Iaith a Diwylliant Cymru)

Yn ogystal, bydd pob myfyriwr sy'n siarad Cymraeg yn cael seminar rhwng 12 ac 1 bob wythnos, lle byddwn yn trafod y perthynas rhwng arfer a theori, byddwn hefyd yn trafod cynnwys pob darlith ac yn archwilio ystyr yn Gymraeg.

Why do we do Contextual Practices?



- The Role Of Contextual Practices in your BA (honours) qualification

- Course Content & Key dates

- FAQ 'W's

- Structure

- Assignment

- Assessment

- Stuff to do today

Ways of Thinking (ADDA4022)

Module Aims:

To provide students with an introduction to the historical and contemporary contexts of cultural artefact and image production and to key ideas, artists, designers, ideologies, movements, philosophies and philosophers surrounding such production.

Ways of Thinking (ADDA4022)

Learning Outcomes:

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

- identify and discuss a diversity of approaches to understanding elements of cultural endeavour and apply a range of critical theories to their analysis;
- articulate and communicate their ideas by making reference to academic sources and employing appropriate citation and referencing conventions.

What do you need you to do?

Option 2: Complete 3 tasks which together make up your *Portfolio of Writing*

Manifesto Writing (declarative)

Observational Writing (deconstruction)

Practice-based writing (according to your discipline)

What do you need you to do?

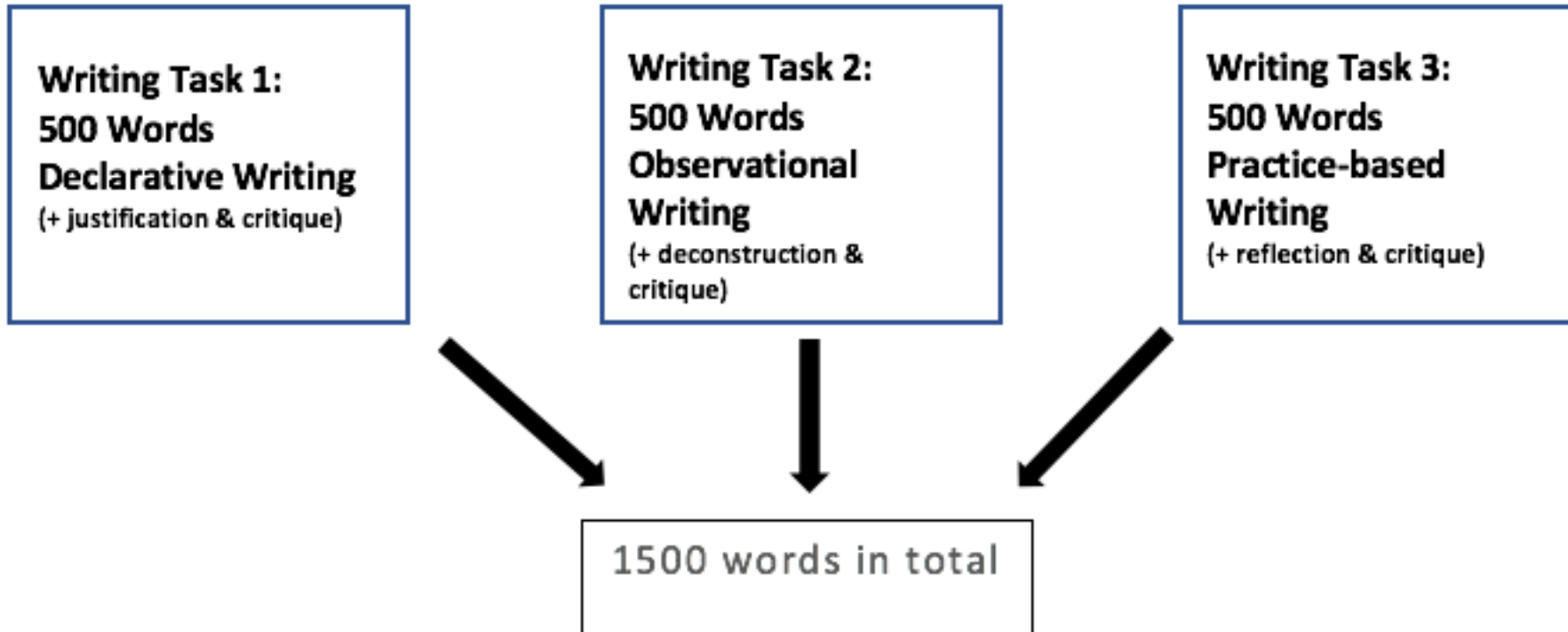
Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.

Submit this **in the 1500 word portfolio or writing.**

All three tasks should be combined into one PDF document and submitted in your *Portfolio of Writing* on Tuesday 8th January 2024. Your portfolio should contain a total of 1500 words (or equivalent).

What do you need you to do?



Advised minimum range of sources: 3 books per task. Additional research sources could be journal/newspaper articles or online sources

Your *Portfolio of Writing*

TASK: Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on three of your manifesto statements, write a 500 word overview of your beliefs.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

Your *Portfolio of Writing*

TASK: Observational Writing: Identify an image and write a semiotic analysis. Choose 3 key aspects of semiotics and use them to simplify and focus your writing. Conclude by assessing how your understanding of the image has changed.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

Your *Portfolio of Writing*

TASK: Practice-based writing: This will be different in each strand. Write about an object or artefact. Explore and discover your thinking through writing. Think reflectively and develop your thinking by pushing your initial reactions through further reading, and individual practice responses around the artefact's theme (for example create personal drawings, designs, or paintings, or sculpture, or music, photography, or other creative practice) and then critically summarise the results of your process through the lens of your work.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

What do you need you to do?

All three tasks should be combined into one PDF document and submitted in your *Portfolio of Writing* on Tuesday 8th January 2024. Your portfolio should contain a total of 1500 words (or equivalent).

NOTE: You may choose to write one long piece of 1500 words and develop one of the writing exemplars to a deeper level.



URL

A Contextual Wall 

A Padlet workspace



FILE

Sample Portfolios 

LOOK OVER THIS SAMPLE AND STUDENT EXEMPLAR TO SEE HOW TO LAY OUT YOUR PORTFOLIO AS ONE DOCUMENT.



URL

UWTSD Harvard Referencing Handbook (direct link). 

Let me know ...



How did that go?

Why do we do Contextual Practices?



- The Role Of Contextual Practices in your BA (honours) qualification

- Course Content & Key dates

- FAQ 'W's

- Structure

- Assignment

- **Assessment**

- Stuff to do today

What do you need you to do?

Module 1

- 1.Engagement with Literature skills 40%**
- 2.Knowledge and Understanding Skills 10%
- 3.Cognitive and Intellectual Skills 10%
- 4.Practical Application Skills 30%**
- 5.Transferrable Skills for Life and Professional Practice 10%

What do you need you to do?

Put the time in!

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

What do we need you to do?

- Studentship
- Tolerance of Ambiguity
- Independent researcher



Studentship

- **Attend** = Come every week
- **Be on time** = arrive early enough to ensure you are seated and ready to start at 9:30am
- **Be prepared** - bring note books, sketch books, pens, etc
- **Be enthused** – pay attention and think about the ideas we all share



Imperatives!

When we ask you to read something, read it! Prepare your ideas for the next session.

- ❖ Make notes
- ❖ Write down what you think about the text.
- ❖ Draw maps of the text.
- ❖ Draw doodles of the ideas.

Do some of your own thinking before we meet again.



Tolerance of Ambiguity

“Ambiguity tolerance–intolerance is a psychological construct which describes the relationship that individuals have with ambiguous stimuli or events. Individuals view these stimuli in a neutral and open way or as a threat.”

Ambiguity (noun)

ORIGIN *ambiguous*, from *ambigere* to go about or waver, from the prefix *ambi* – both ways and *agere* to drive

Tolerance (noun)

ORIGIN *tolerāre, -atum*, from *tollere* to lift up.

To be fair towards and accepting of different ideas and opinions.

Capable of enduring confusing situations to find out where they will go and what such situations will teach.

Tolerance of Ambiguity

To think about something from a range of perspectives.

Start writing things down even if you don't know where you are going or what you are doing!

One way is not the only way!

Independent Researcher

Not dependent or relying on others;
Completely self-governing autonomous;

= be decisive, make choices based on your own understanding of the task, and most importantly, know **why** you are doing what you are doing.

Questions (noun)

question, *n.*

View as: [Outline](#) | [Full entry](#)

Pronunciation: Brit.  /'kwɛstʃ(ə)n/,  /'kwɛstjən/, U.S.  /'kwɛstʃ(ə)n/,

 /'kwɛʃtʃ(ə)n/

Forms: ... [\(Show More\)](#)

Frequency (in current use): ●●●●●●●●

Origin: Of multiple origins. Partly a borrowing from French. Partly a borrowing from Latin. **Etymons:** French *questioun*; Latin *quaestiōn-*, *quaestiō*.

Etymology: < Anglo-Norman *questioun*, *questiun*, Anglo-Norman and Old French, Middle French ... [\(Show More\)](#)

I. That which is enquired about, discussed, or debated.

1.

a. A point or topic to be investigated or discussed; a problem, or a matter forming the basis of a problem.

[Thesaurus »](#)

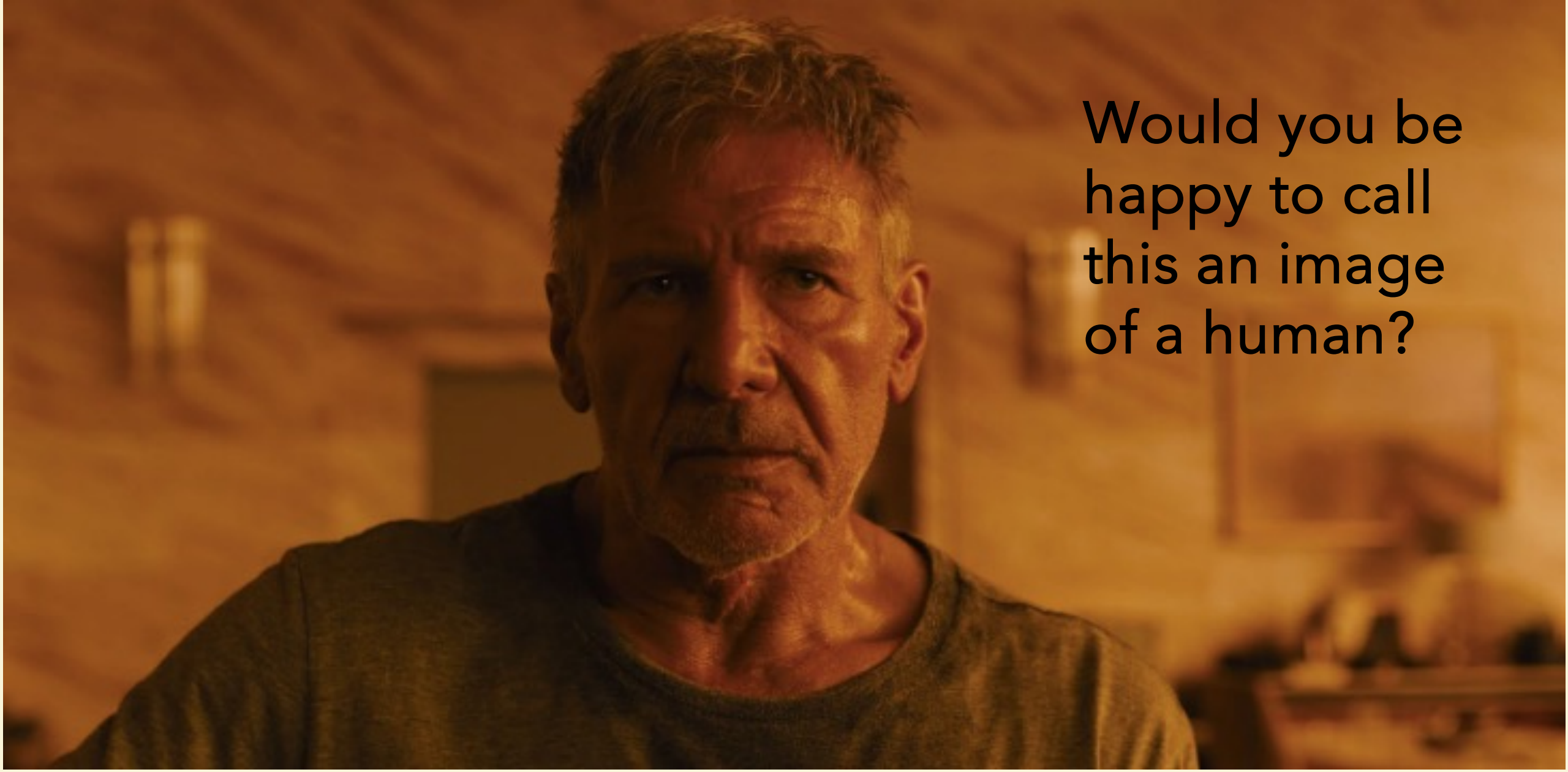
*Do you
have any?*





Keywords

Would you be
happy to call
this an image
of a human?





Keywords

Would you be happy to call this an image of a human?

Corpo umano (Andrea Vesalio, 1543)

Keywords

How
about
this?



Keywords



A name
is a sum
of parts.

Using Keywords

Where does it come from?

How is it used?

Can it be used differently according to context/culture/register?

What does a dictionary say?

What do theorists say?

How is it used in writing and how verbally?

Which types of people use it and why?

What does it link with?

Textile, Texture:

Text as a weave or cloth

From *textus*: texture; *texere*: to compose or weave

Context

Text in its relation to a
particular environment

From *contexere*, *com* + *texere*: to weave together



Research is...
seeing, apprehending,
making sense.

Seeing again?

In French:

Re- adds intensity to a word,
cherchier translates to **search**

Re/cherchier = *To
look/intensively*

... and within an
academic, scholarly
world research can help
you to find ethical,
practical and creative
ways to live better.



Noun - Her *research* is interesting

Verb - He *researches* ecological approaches to design

Adjectives - The *research* group worked collaboratively

Participle – What a well *researched* dissertation!

Researching

Looking something up

Gathering what is readily available

Identifying potential clients: 'Market research'

Social surveys or archival investigations: Academic research



How would you define *the kind of research you will be doing?*



"Everyone designs who devises courses of action aimed at changing existing situations into preferred ones." (Simon, 1969)

How would you define *the kind of research you will be doing*?
Jot down **three** key words that you associate with reseraching in your subject area.



"Everyone designs who devises courses of action aimed at changing existing situations into preferred ones." (Simon, 1969)

How would you define *research writing*?

Jot down **three** key words which describe the kind of writing you would like to explore!

Thing

ORIGIN (Old English, Old Norse)

Thing means parliament, object

Norwegian, Danish, Swedish, Icelandic –

Ting = Parliament

German Ding= thing

Early senses included ‘meeting’ and

‘matter, concern’ as well as ‘inanimate object’.

Thing

- an object that one need not, cannot, or does not wish to give a specific name to.

synonyms: Object, article, item, artefact, commodity

- personal belongings or clothing.
- equipment, utensils, or other objects used for a particular purpose.
- anything (used for emphasis).

noun: **a thing**

- used to express one's disapproval of or contempt for something.
- an inanimate material object as distinct from a living sentient being.
 - a living creature or plant.
 - used to express one's feelings of pity, affection, approval, or contempt for a person or animal.
- an action, event, thought, or utterance.

Thing

- circumstances or matters that are unspecified.
- an abstract entity, quality, or concept.
- an example or type of something.
- a situation or activity of a specified type or quality.
- a romantic or sexual relationship.
- an established or genuine phenomenon or practice
- used to introduce or emphasize an important point.

Thing

Use over time for: thing



Thing

Peth

Beth

Mheth

Pheth

Gwrthwynebu

gwrthwynebed be opposed to, oppose, resist, object	gwrthwynebir be opposed to, oppose, resist, object	gwrthwynebwylf be opposed to, oppo object	wrthwynebasant be opposed to, oꝝ object	wrthwynebem be opposed to, object	wrthwynebith be opposed to, oppose, resist, object
gwrthwynebem be opposed to, oppose, resist, object	gwrthwynebith be opposed to, oppose, resist, object	gwrthwynebych be opposed to, oppo object	wrthwynebasect be opposed to, oꝝ object	wrthwyneben be opposed to, object	wrthwyneba resist, be opposed to, oppose, object
gwrthwyneben be opposed to, oppose, resist, object	gwrthwyneba be opposed to, oppose, resist, object	wrthwynebent be opposed to, oppo object	wrthwynebo resist, be opposer object	wrthwyneboct be opposed to, object	wrthwynebasem be opposed to, oppose, resist, object
gwrthwyneboch be opposed to, oppose, resist, object	gwrthwynebasem be opposed to, oppose, resist, object	wrthwyneba' resist, be opposed t object	wrthwynebasent be opposed to, oꝝ object	wrthwyneber be opposed to, object	wrthwynebodd oppose, be opposed to, resist, object
gwrthwyneber be opposed to, oppose, resist, object	gwrthwynebodd be opposed to, oppose, resist, object	wrthwynebaf be opposed to, oppo object	wrthwynebasid be opposed to, oꝝ object	wrthwynebes be opposed to, object	wrthwynebom be opposed to, oppose, resist, object
<u>gwrthwynebes</u> <u>be opposed to, oppose, resist,</u> <u>object</u>	gwrthwynebom be opposed to, oppose, resist, object	wrthwynebai be opposed to, oppo object	wrthwynebasit be opposed to, oꝝ object	wrthwynebest be opposed to, object	wrthwynebon be opposed to, oppose, resist, object
gwrthwynebest be opposed to, oppose, resist, object	gwrthwynebon be opposed to, oppose, resist, object	wrthwynebais be opposed to, oppo object	wrthwynebasoci be opposed to, oꝝ object	wrthwynebet be opposed to, object	wrthwynebont be opposed to, oppose, resist, object
gwrthwynebet be opposed to, oppose, resist, object	gwrthwynebont be opposed to, oppose, resist, object	wrthwynebaist be opposed to, oppo object	wrthwynebasom be opposed to, oꝝ object	wrthwynebi be opposed to, object	wrthwynebwch resist, be opposed to, oppose, object
gwrthwynebi be opposed to, oppose, resist, object	gwrthwynebwch oppose, resist, be opposed to, object	wrthwyneban be opposed to, oppo object	wrthwynebaswn be opposed to, oꝝ object	wrthwynebid be opposed to, object	wrthwynebwn oppose, be opposed to, resist, object
gwrthwynebid be opposed to, oppose, resist, object	gwrthwynebwn oppose, object, be opposed to, resist	wrthwynebant be opposed to, oppo object	wrthwynebech be opposed to, oꝝ object	wrthwynebiff be opposed to, object	<u>wrthwynebwylf</u> <u>be opposed to, oppose, resist,</u> <u>object</u>
gwrthwynebiff be opposed to, oppose, resist, object	gwrthwynebwylf be opposed to, oppose, resist, object	wrthwynebasai be opposed to, oppo object	wrthwynebed be opposed to, oꝝ object	wrthwynebir be opposed to, object	wrthwynebwylf be opposed to, oppose, resist, object



A HISTORY IN 100 OBJECTS

Home

Podcast

Director of the British Museum, Neil MacGregor, narrates the story of the world through 100 objects.

UPDATED: OCCASIONALLY

The History of Wales in 100 objects

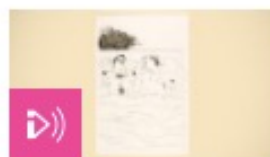
<https://www.walesonline.co.uk/news/wales-news/gallery/gomer-story-wales-100-objects-15186068>



Credit card

The World of Our Making
THU 21 OCT 2010

Neil MacGregor with a credit card.



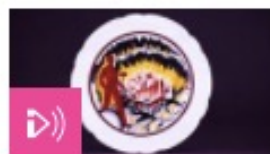
Hockney's In the Dull Village

The World of Our Making (1914 - 2010 AD)

TUE 19 OCT 2010

Neil MacGregor considers the state of human rights - with a David Hockney print.

Download



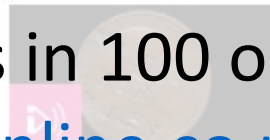
Russian revolutionary plate

The World of Our Making (1914 - 2010 AD)

MON 18 OCT 2010

Neil MacGregor nears the end of his world history - with a Russian revolutionary plate.

Download



Suffragette-defaced penny

Mass Persuasion (1780 - 1914 AD)

FRI 15 OCT 2010

Neil MacGregor with a penny that has been defaced by a suffragette.

Download



Sudanese slit drum

Mass Production, Mass Persuasion (1780 - 1914 AD)

THU 14 OCT 2010

Neil MacGregor with a wooden drum from Sudan that Kitchener presented to Queen Victoria.

Download



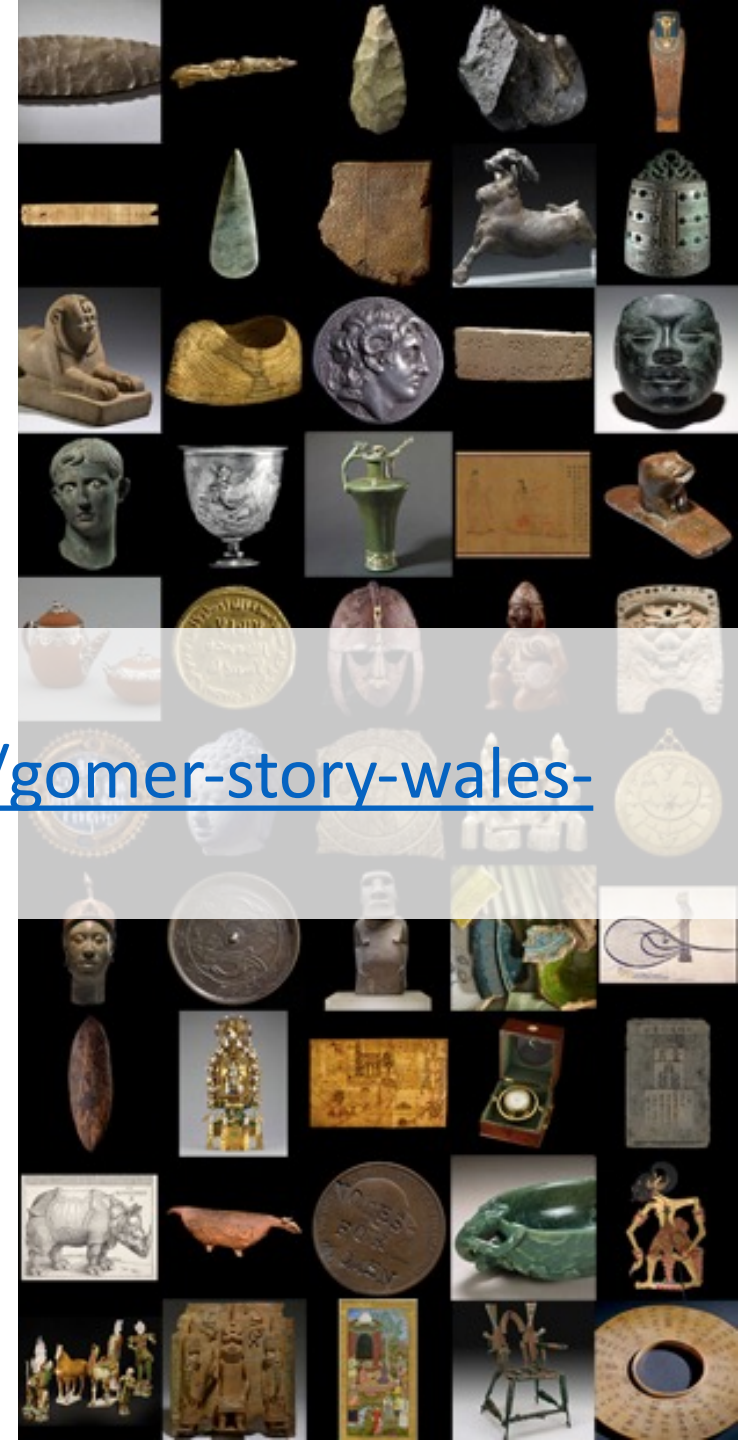
Hokusai's The Great Wave

Mass Production, Mass Persuasion (1780 - 1914 AD)

WED 13 OCT 2010

Neil MacGregor with a familiar image - Hokusai's The Great Wave.

Download



Task:

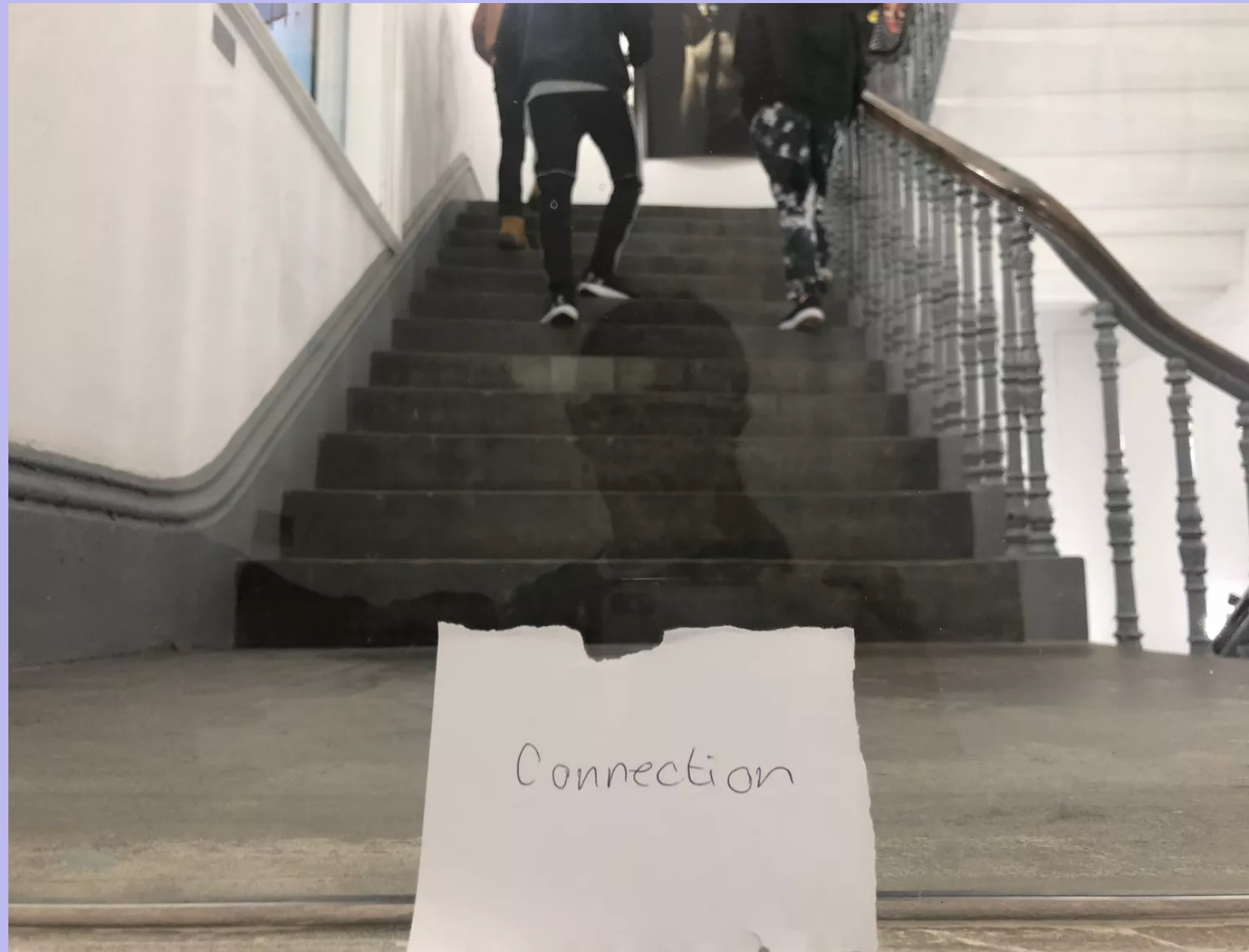
Each person make a list of 4 *things* or *keywords* that interest you in **relation to your practice.** Write one 'thing' on a piece of paper or sticky note.



Examples:



Examples:



Examples:

Acknowledgements

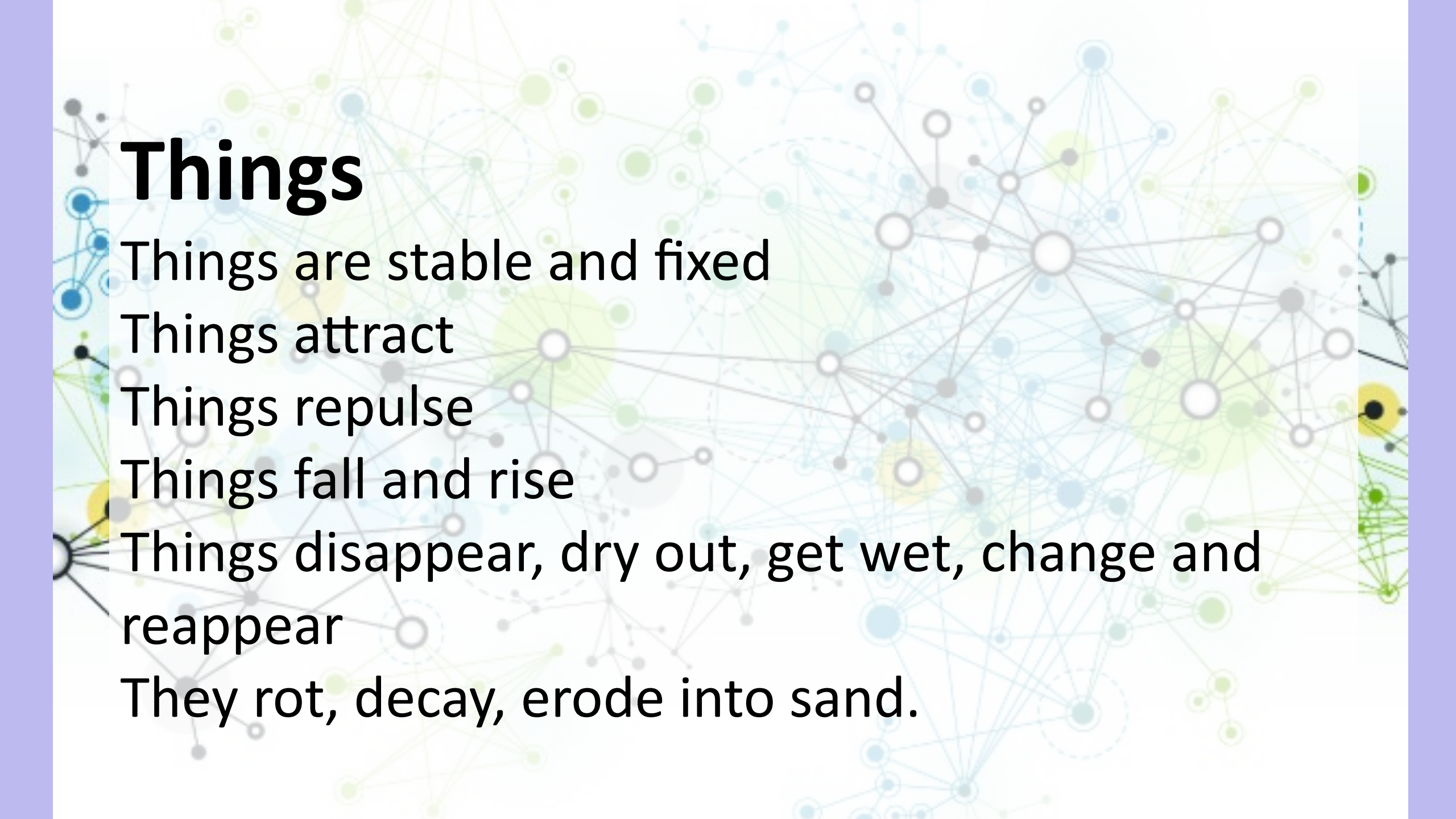
Thanks to Caroline Shelton, my brilliant agent, and to Rache Khan and all the friends who have read and loved this book. Thanks to Tanisha for her check-quotes and anecdotes, to my buddy of the beloved R and Wendy for her love and support. Finally, thanks to me, and for making everything work.

Stitch

Rene Magritte's, *The Treachery of Images*, uses text and image to provoke a breaking in meaning. This is not a pipe, ceci n'est pas une pipe. This is a painting of a pipe, not actually a pipe. The illusion of representation is revealed



Ceci n'est pas une pipe.



Things

Things are stable and fixed

Things attract

Things repulse

Things fall and rise

Things disappear, dry out, get wet, change and
reappear

They rot, decay, erode into sand.



Things are interdependent

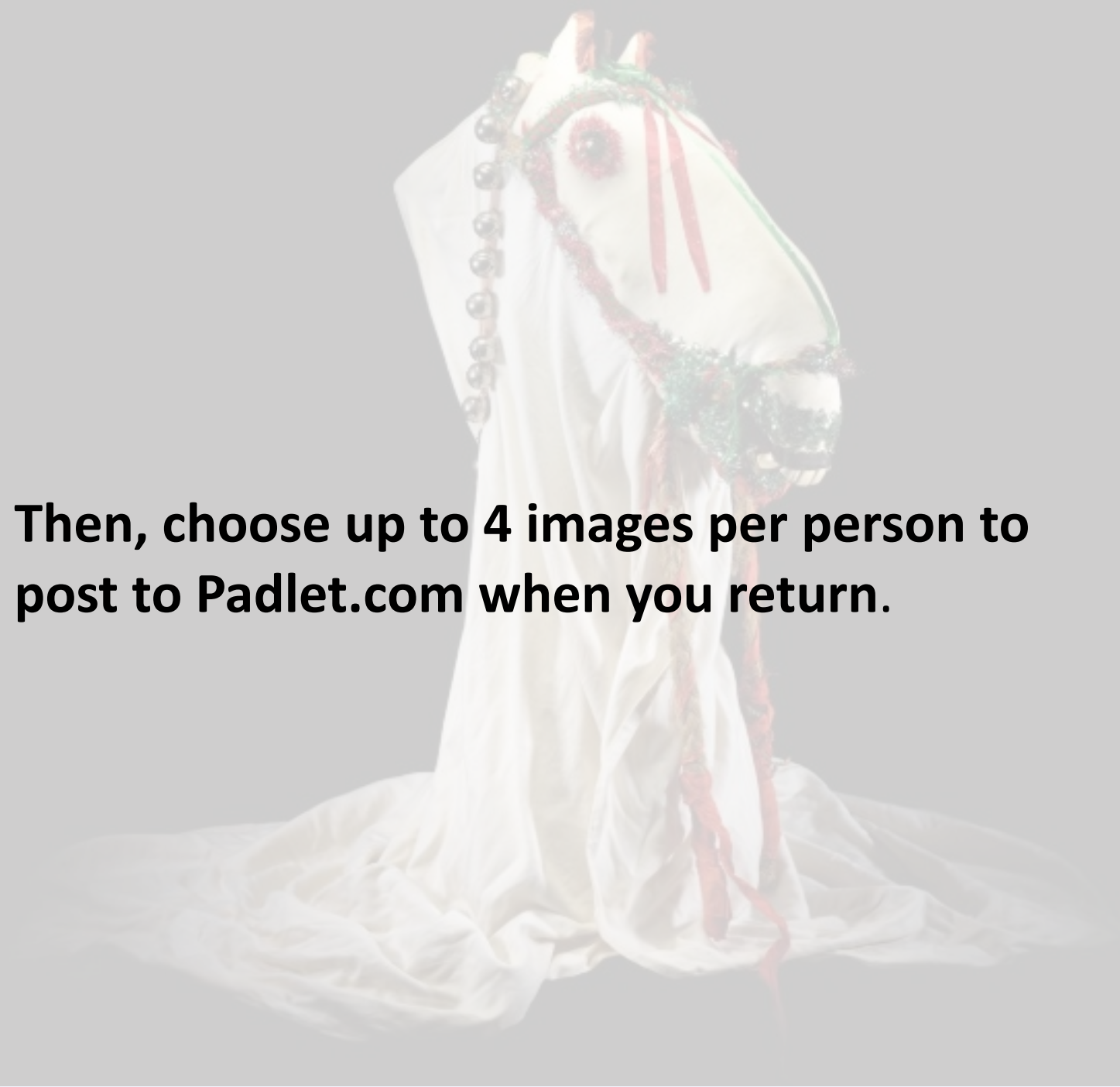
They are not alone!

**They are connected to networks
of society and culture**

Task:

- You have 15 minutes to go around the college and place your 4 keyword notes anywhere in the environment.
- Use the placement to inform the keyword.
- You may find insights from positioning. Do not think too much. Surprise yourself!
- Photograph the situated language.

Then, choose up to 4 images per person to post to Padlet.com when you return.





URL

A Contextual Wall 

A Padlet workspace



FILE

Sample Portfolios 

LOOK OVER THIS SAMPLE AND STUDENT EXEMPLAR TO SEE HOW TO LAY OUT YOUR PORTFOLIO AS ONE DOCUMENT.



URL

UWTSD Harvard Referencing Handbook (direct link). 

<https://padlet.com/julialockheart/fce4rwjex94azzv>



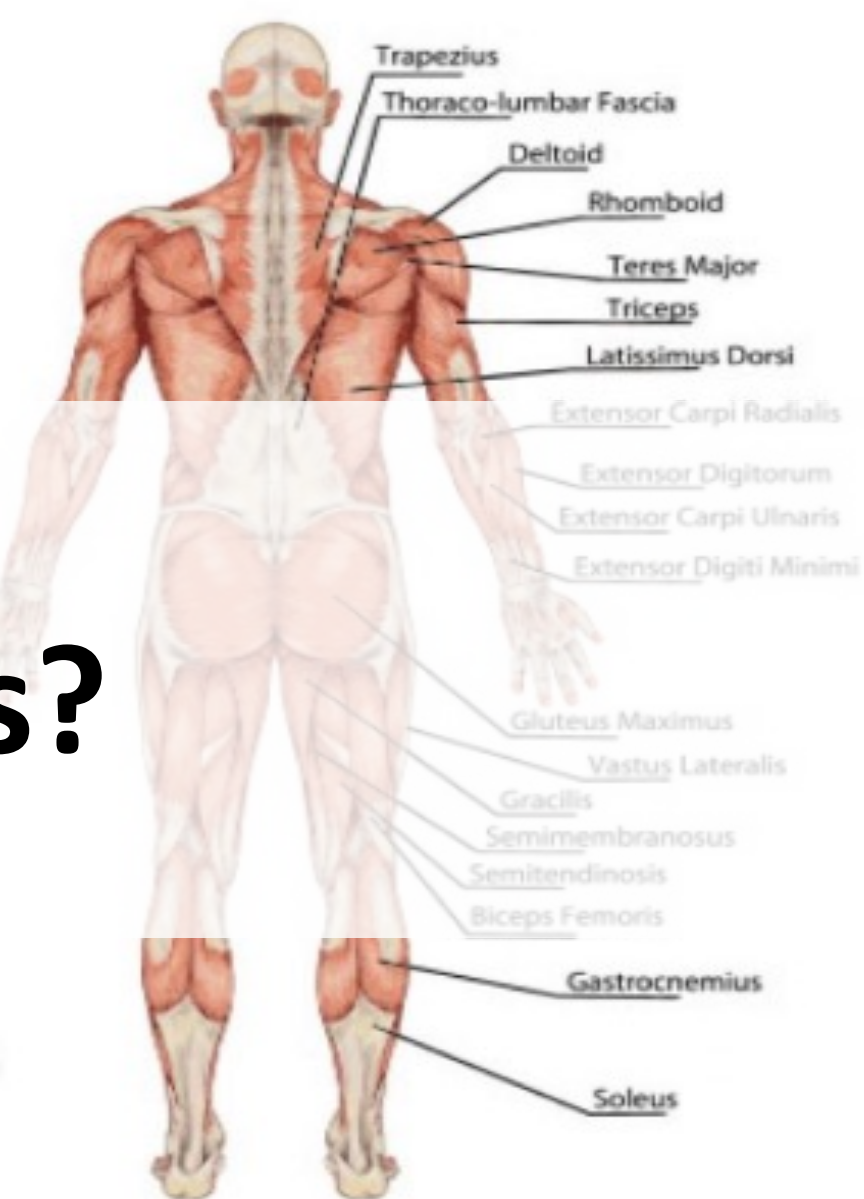
Task:

Use your 4 words to
discuss your interests.

or

Choose 4 keywords
together if working in a
group.





Are we things?



How do things communicate?

[illegible]

Interesting texts on Manifesto for Preparatory Research

Gawande, A. (2011) *The Checklist Manifesto: How to get things right*. London: Profile Books

Hill, D. (2012) *Dark Matters and Trojan Horses: A strategic design vocabulary*. London: Strelka Press

Marx, K. and Engels, F. (1848) *Manifesto of the Communist Party*. Available
at: <https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>

McFarlane, R. (2015) *Landmarks* London: Hamish Hamilton [*an imprint of Penguin*]

Monbiot, G. (2004) *The Age of Consent: A Manifesto for the new world order*. London: Harper Collins
Publishers

A background with a repeating pattern of pink and white squares, each containing a smaller white square in the center, creating a checkered effect.

Have ***FUN!***

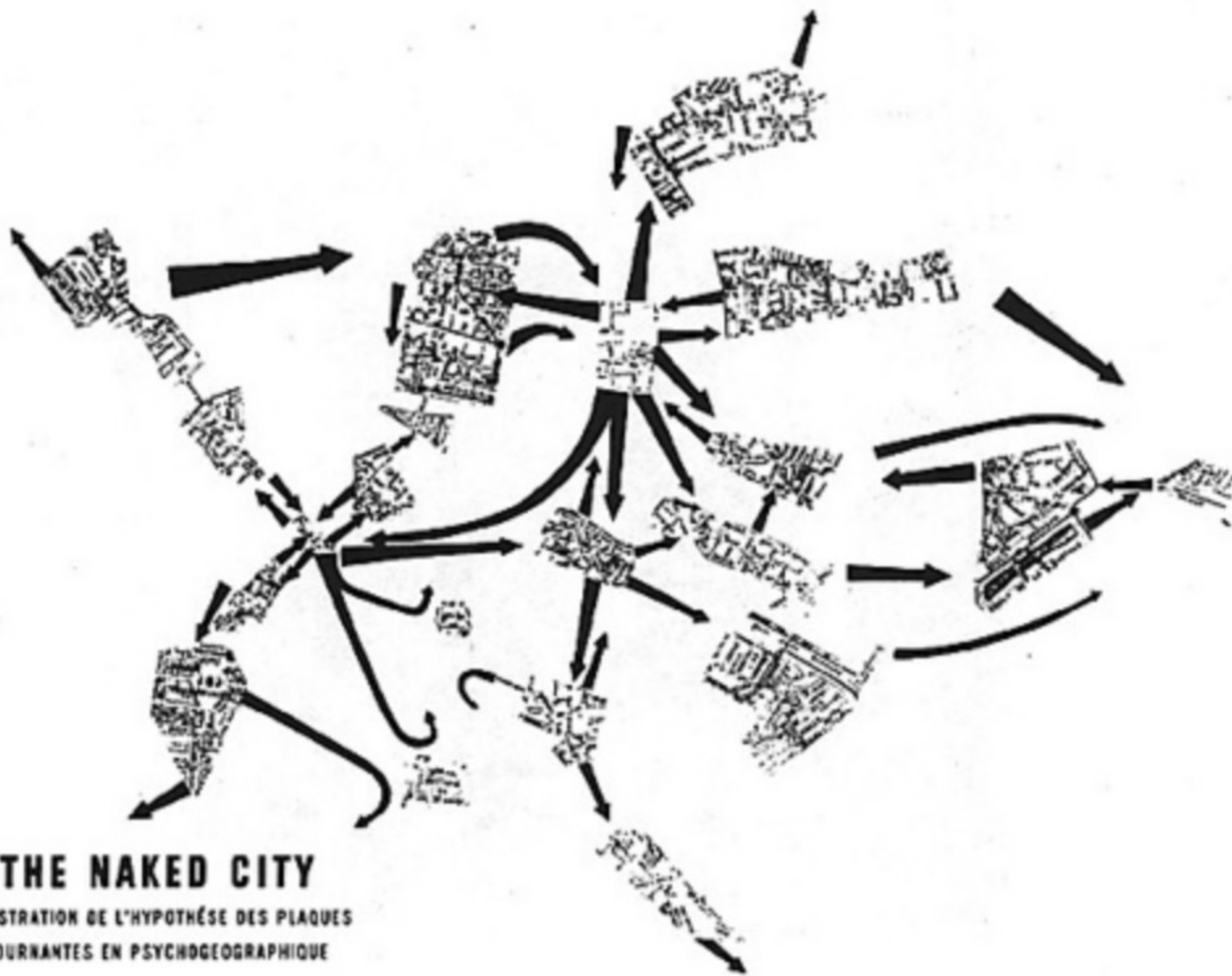
A background consisting of several concentric circles in various shades of green, creating a tunnel-like or target-like effect.

“That’s all Folks!”

Psychogeography | ,sʌɪkəʊdʒɪ'ɒgrəfi, ,sʌɪkəʊ'dʒɒgrəfi | noun

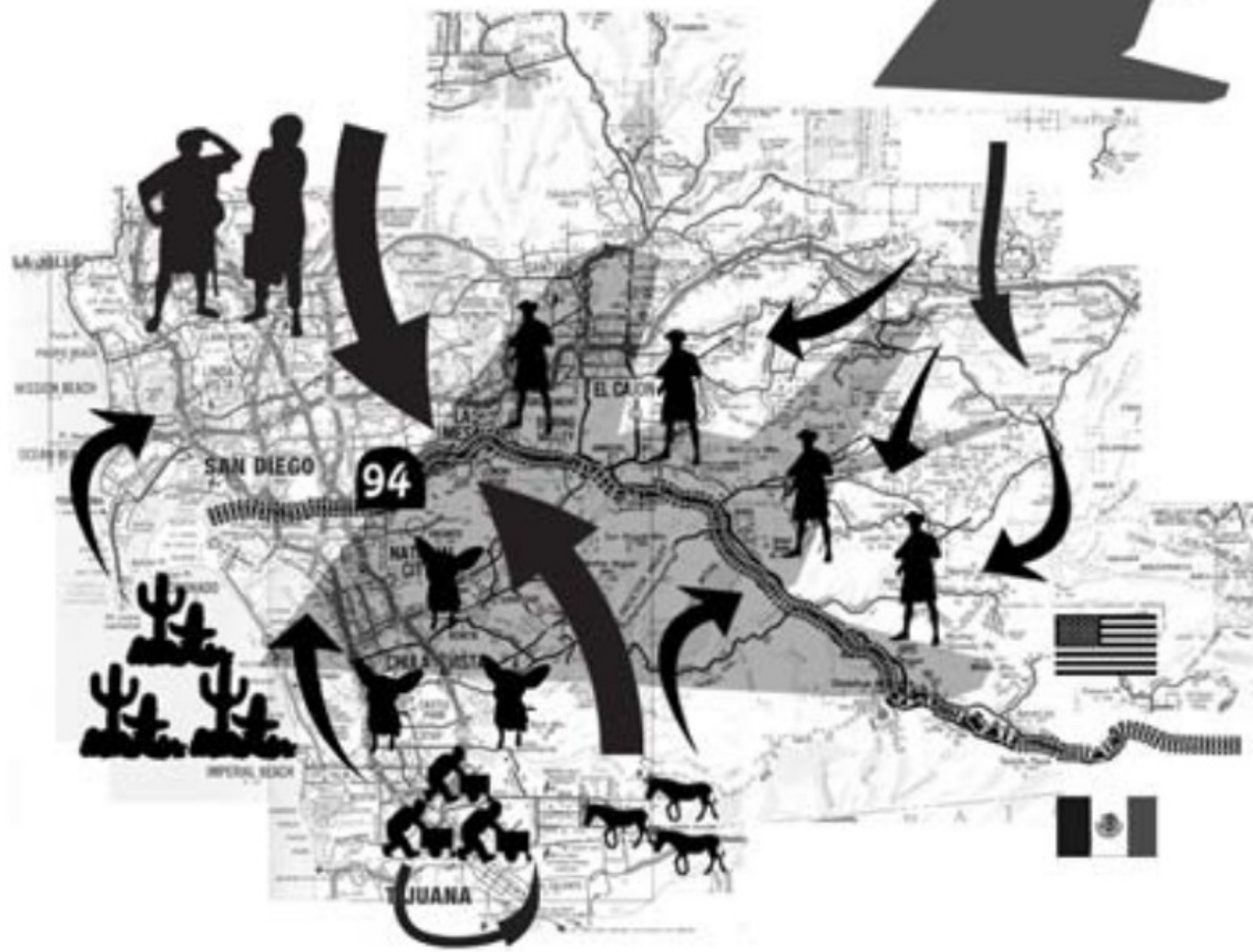
The study of the influence of geographical environment on the mind or on behaviour: *a newly emerging discipline within geography is psychogeography.* • *[in singular]* the geographical environment of a particular location, typically a city, considered with regard to its influence on the mind or on behaviour: *the psychogeography of London.*

DERIVATIVES **psychogeographic** | ,sʌɪkəʊdʒɪə'ɡrafɪk | adjective,



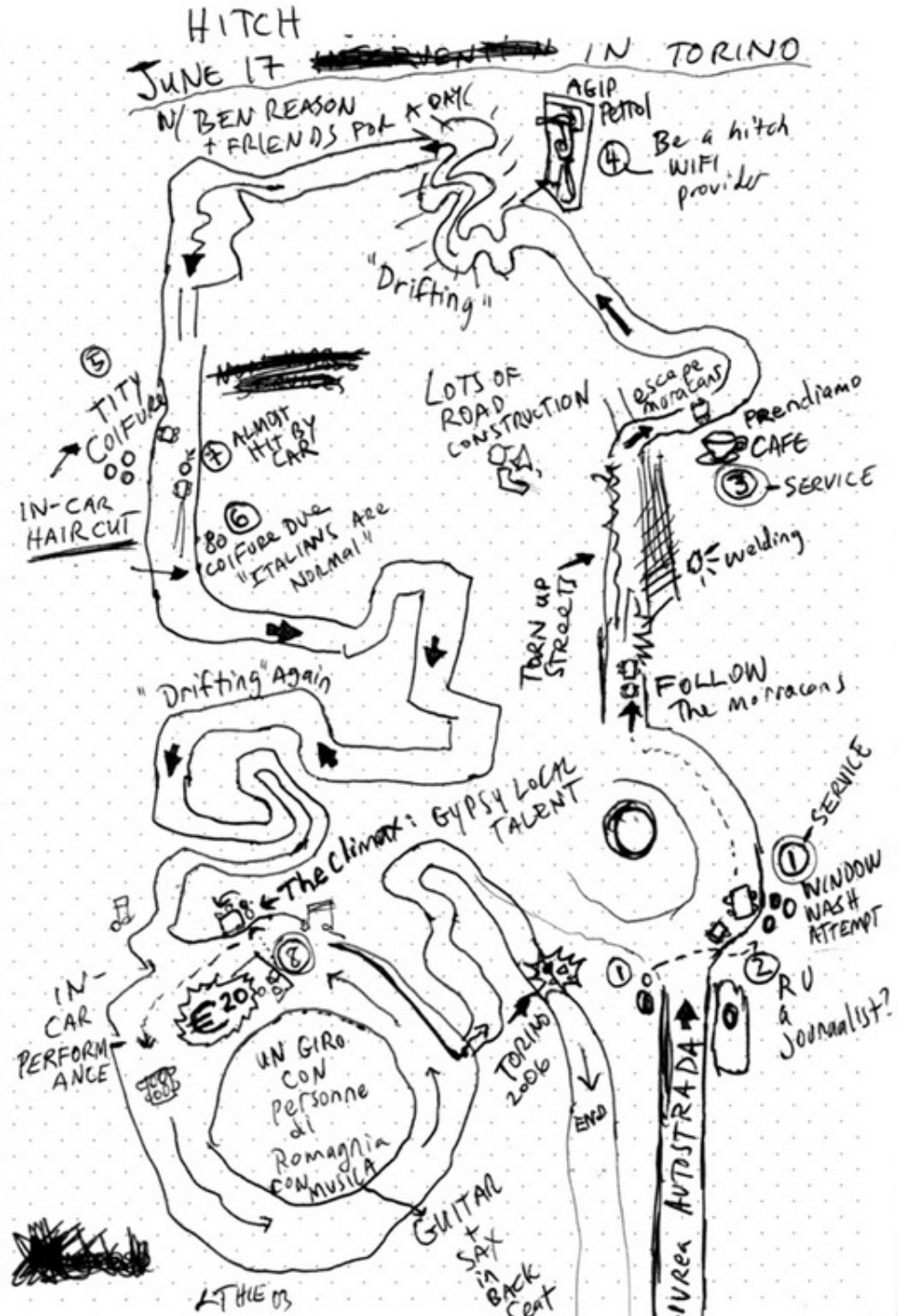
“The map is
not the
territory”

(Korzybski / Borges)



Psycho-geographic map of the San Diego/Tijuana Border region.

Psycho-geographic maps identify the psychological space you encounter



Psycho-geographies encourage you to highlight the most meaningful aspects of a journey

Task:

Draw a map of your journey to college without using any place names or words.

Highlight places that you find are psychologically important markers for you. (5 minutes)

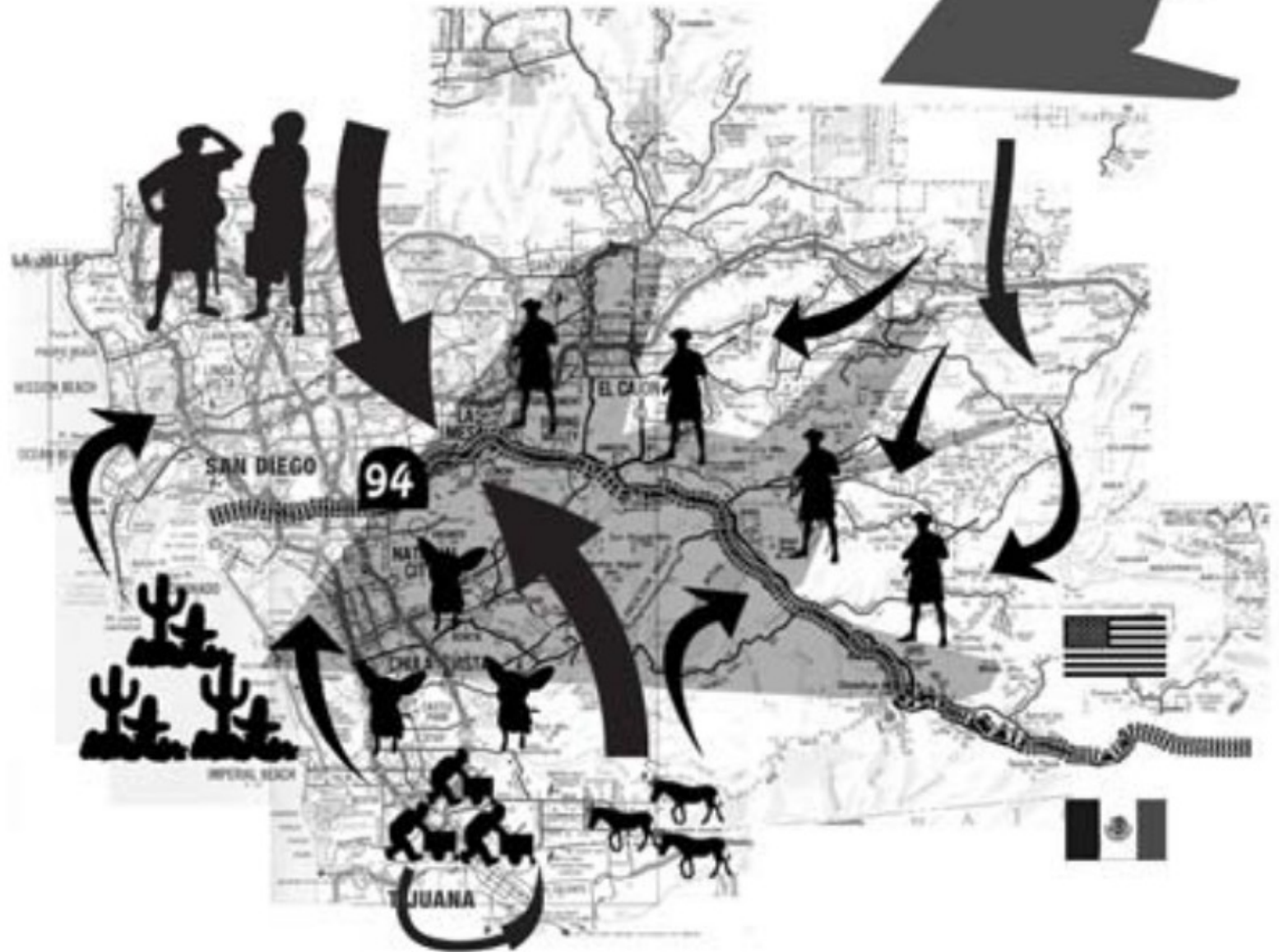


The background of the image is a repeating pattern of pink and white squares, creating a checkered or quilted effect. The squares are of uniform size and are arranged in a grid. The pink squares are a vibrant, slightly magenta shade, while the white squares are a clean, bright white. The pattern covers the entire area of the image.

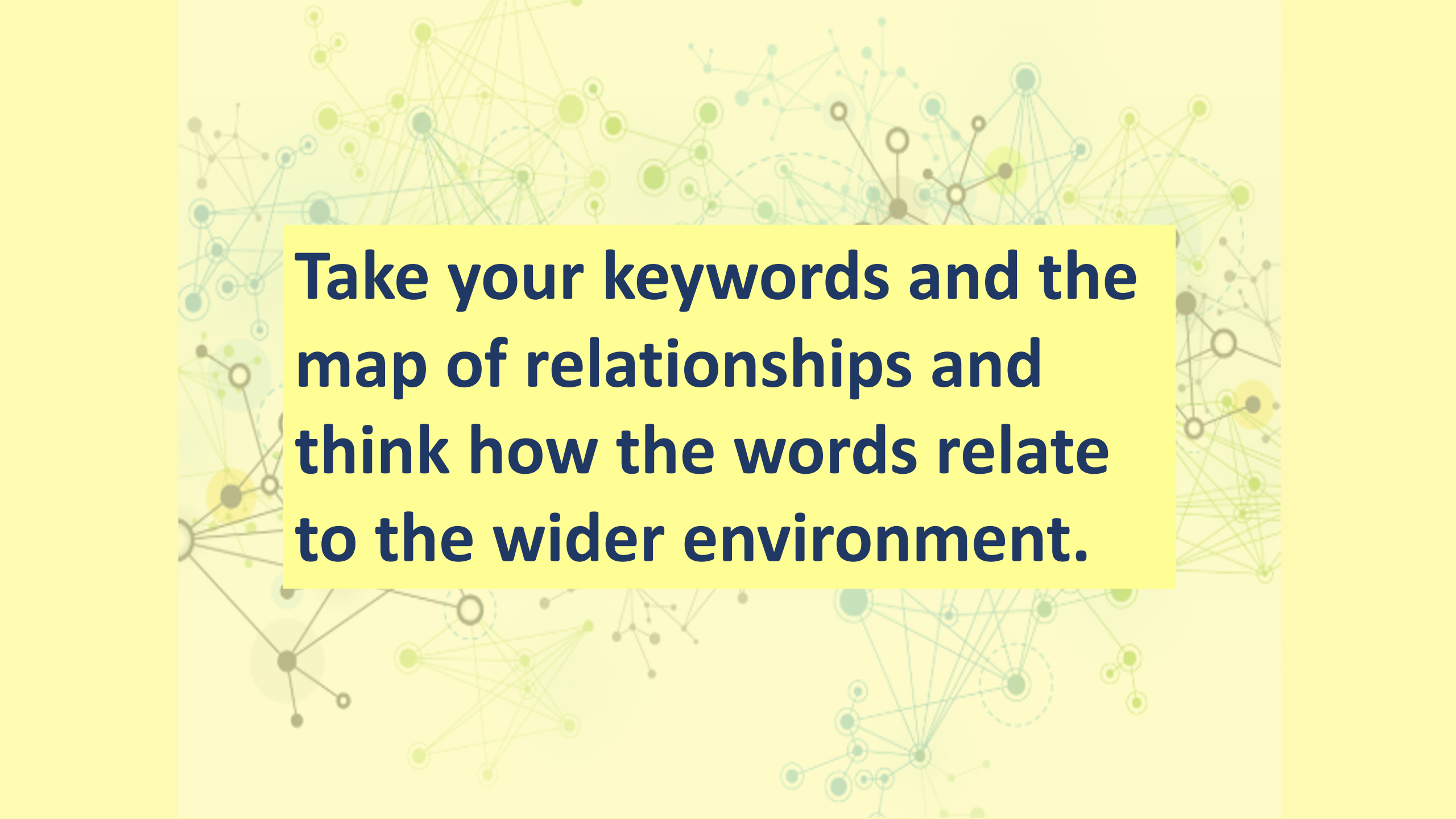
Have ***FUN!***

Task:

Place your words
into your map
and see how
these words are
influenced by the
psychologically
important places.
(Discuss)



Psycho-geographic map of the San Diego/Tijuana Border region.

The background of the slide is a complex network diagram. It consists of numerous circular nodes of varying sizes, some solid and some hollow, connected by thin, light-colored lines. The nodes are colored in shades of green, blue, and grey. Some nodes are highlighted with larger, semi-transparent circles in yellow or blue. The overall pattern is dense and interconnected, suggesting a web of relationships or data. The text is centered within a yellow rectangular box that has a slight drop shadow, making it stand out from the background.

Take your keywords and the map of relationships and think how the words relate to the wider environment.