

Contemporary Dialogues ADAA7001

Talk and Workshop



Dr Julia Lockheart

Friday 15th
November, 2024.



Overview

Overview

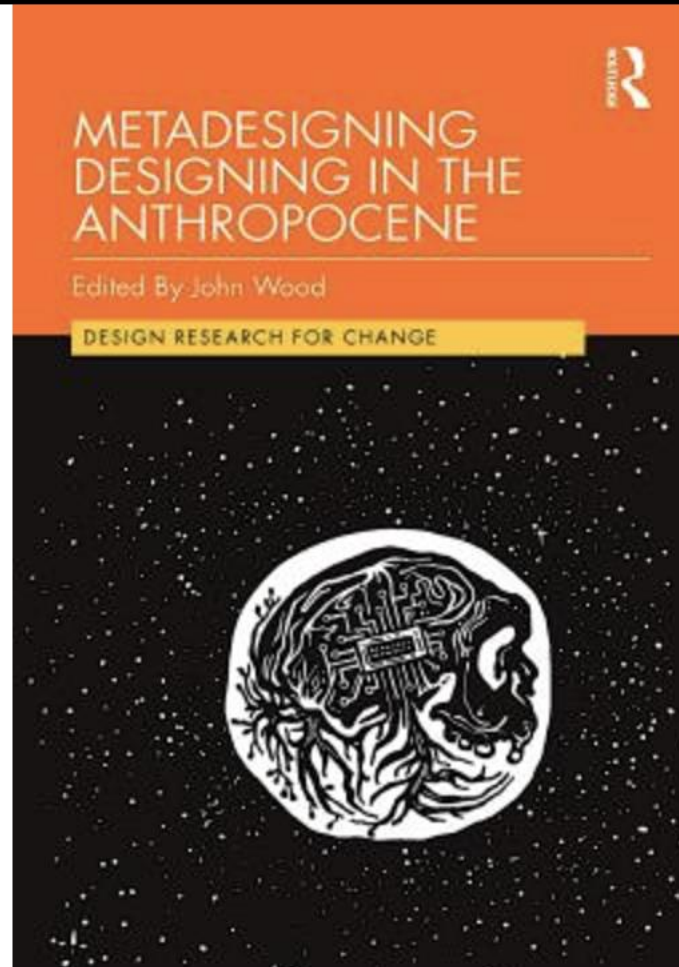
1. Introduce Metadesign (Manifesto)
2. introduce the Metadesigning Designing for the Anthropocene
3. Show tools on Metadesign.org website – how to make a toolbox
4. Demonstrate a set of tools
5. Workshop collaborative tools
6. Who am I - students will be put in groups of 3 so do tools around listening/ speaking and notetaking (in silence)
7. Move from Me to We - groupings

The aim of this talk about how practitioners use writing, structures and language and how *you* might use metadesign tools and approaches to underpin your *Collaborative Manifesto*.

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



metadesigners



Metadesigning Designing in the Anthropocene 

https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/11c0l68/alma99100443101902421

A METADESIGN MANIFESTO

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



OUR VISION

- *A world that values the unique and the special, rather than living by arbitrary standards.*
- *Team-oriented, creative, adaptive learning resources, tailored to the needs of each learner.*
- *A Higher Education system that sustains itself financially, yet is free at the point of learning.*
- *A life-long learning framework designed to make the planet wiser, safer and more hospitable.*

OUR COMPREHENSIVE & JOINED-UP APPROACH

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'.

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

Manifesto (noun)

Manifestoism (noun)

Manifestoing (Gerund)

To Manifesto (Verb)

What is a Manifesto?

According to 100 Artists Manifestos From the Futurists to the Stuckists Selected by Alex Danchev (2011):

- A Manifesto is a verb, a doing word
- Manifesto is to perform

Where to look:

<https://designmanifestos.org/>

<https://391.org/manifestos/>

<https://www.royalacademy.org.uk/article/ten-game-changing-manifestos>

VICENTE HUIDOBRO

MANIFESTOS
MANIFESTO
MANIFEST
MANIFES
MANIFE
MANIF
MANI
MAN
MA
M

translated by Tony Frazer

What do you stand for?



<https://walkerart.org/magazine/claes-oldenburg-i-am-for-an-art-1961>

I Am For... (Statement, 1961)

I am for an art that is political-eretical-mystical, that does something other than sit on its ass in a museum.

I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero.

I am for an art that embroils itself with the everyday crap and still comes out on top.

I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary.

I am for all art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.

Richard Serra,
My Curves Are Not Mad,
(1987).

Cor-Ten Steel, Overall: 168 x 539 $\frac{3}{8}$ x 139 in. Each plate:
168 x 539 $\frac{3}{8}$ x 2 in. Raymond and Patsy Nasher Collection,
Nasher Sculpture Center, Dallas, Texas.



to roll
to crease
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop
to remove
to simplify
to differ
to disarrange
to open
to mix
to splash
to knot
to spill
to droop
to flow

Richard Serra, "Verb List Compilation: Actions to Relate to Oneself"
[1967-1968]

to roll
to crease
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop
to remove
to simplify
to differ
to disarrange
to open
to mix
to splash
to knot
to spill
to droop
to flow

to curve
to lift
to inlay
to impress
to fire
to flood
to smear
to rotate
to swirl
to support
to hook
to suspend
to spread
to hang
to collect
of tension
of gravity
of entropy
of nature
of grouping
of layering
of felting
to grasp
to tighten
to bundle
to heap
to gather

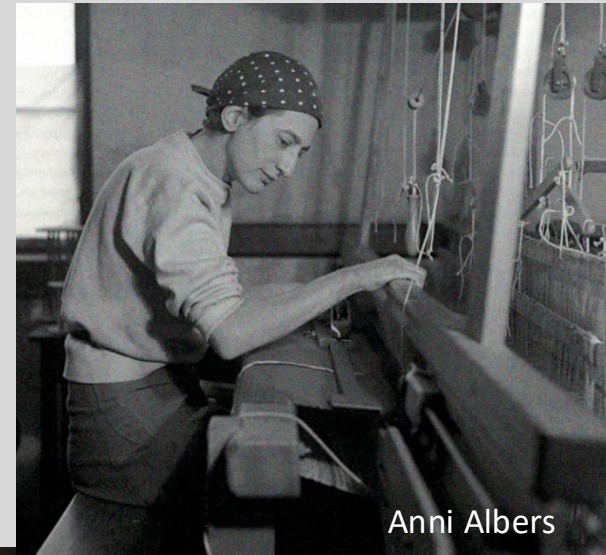
to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfeit
to compliment
to enclose
to surround
to encircle
to hole
to cover
to wrap
to dig
to tie
to bind
to weave
to join
to match
to laminate
to bond
to hinge
to mark
to expand
to dilute
to light

to modulate
to distill
of waves
of electromagnetic
of inertia
of ionization
of polarization
of refraction
of tides
of reflection
of equilibrium
of symmetry
of friction
to stretch
to bounce
to erase
to spray
to systematize
to refer
to force
of mapping
of location
of context
of time
of carbonization
to continue

netec
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5-minute Manifesto Tasks

Thinking of Richard Serra's list, make a list of as many making verbs and contexts as you can in 5 minutes :



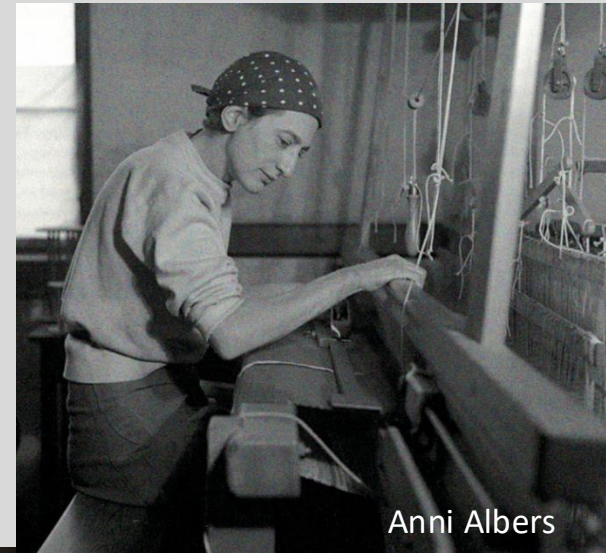
Anni Albers



5-minute Manifesto Tasks

Thinking of Richard Serra's list, make a list of as many making verbs and contexts as you can in 5 minutes:

We will be looking at your beliefs and values **as a practitioner**. Next, make a list of your beliefs and values in 5 minutes:



Anni Albers



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-languaging**

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

 **Entredonneurial**

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

Metadesign

Tools and approaches

Tool Organisation

Purpose

Context

Process

Provenance

Usage (how and where it has been used)

Links (to other tools: creating a toolbox)



<https://metadesigners.org/HomePage>

Metadesigners.org

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



metadesigners

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

The Metadesign Research Centre

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



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

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 \(Swansea\)](#)

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-languaging** 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

Reconsidering how we can write together ...

1. Why, as practitioners, might we want (or need) to write things down and how can we playfully explore language to develop insights?

2. How can keywords be used as associative **capsules of thought** carrying both visual and relational information for the team?

Through the presentation of *Languaging*, this talk will challenge some assumptions about the tradition, nature and purpose of academic writing.

Wood, J,
[ed.](2022)
*Metadesigning
Designing in the
Anthropocene.*
New York:
Routledge

Cover image: Stacey Rossouw

First published 2022
by Routledge
605 Third Avenue, New York, NY 10158

and by Routledge
4 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

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Library of Congress Cataloging-in-Publication Data
A catalog record for this book has been requested

ISBN: 978-1-032-06752-0 (hbk)

ISBN: 978-1-032-07102-2 (pbk)

ISBN: 978-1-003-20537-1 (ebk)

DOI: 10.4324/9781003205371

Typeset in Sabon
by Apex CoVantage, LLC



Printed in the United Kingdom
by Henry Ling Limited

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Lockheart, J.
(2022)
'Languaging
Design',
*Journal of
Writing in
Creative
Practice*,
15:1, pp. 27-
39.

JULIA LOCKHEART

UWTSD and Goldsmiths University of London

Languaging designing

Keywords

languaging
co-writing
design tools
workshopping
ideation
documentation

Abstract

This article looks at how language can be used in metadesign approaches, processes and tools to foster empathic and considerate design teams. Metadesign places a strong emphasis on language as a tool for designing and communicating. It draws upon my doctoral thesis that considers a range of approaches to co-writing, and our forthcoming book, Metadesigning Designing in the Anthropocene, which offers a range of perspectives regarding what metadesign teams can and should do to foster change now we have reached this existentially precipitous point in human history. The slow languaging approaches, processes and tools described here are used within my workshops with interdisciplinary teams.

Introduction

Metadesign places a strong emphasis on language as a tool for designing and communicating. Our forthcoming book, *Metadesigning Designing in the Anthropocene*, offers a range of perspectives regarding what metadesign teams can and should do to foster change now that we have reached this existentially precipitous point in human history. This article looks at how language can be used in

metadesign approaches, processes and tools to foster empathic and considerate design teams. It draws upon my doctoral thesis, 'Doing language together: Collaborative writing practice for design teams in higher education' (Lockheart 2016), which considers a range of approaches to co-writing used in workshops and M-Level taught sessions. The slow languaging approaches, processes and tools described here are used within my workshops with interdisciplinary teams.

Metadesign operates inclusively within an interdisciplinary landscape to address, from the many perspectives of the contributors, the deep-level issues of designing on a planet of finite resources. Metadesigners seek to communicate change and the ideas generated when teams come together to ignite new thinking. This requires a different, slower and more caring way of communicating complex ideas, as acknowledged in contemporary design links between slowness and mindfulness (Skou 2019: 151). Thus, languaging within metadesign involves bringing together spoken, written and visual languages and teaming up across cultures, disciplines and contexts to communicate together mindfully and to synthesize resources and generate collaborative solutions for our planet.

The growing interdisciplinarity of design practices over the past twenty years has meant that designers have developed a complex mixture of thinking styles, tools and approaches. This is particularly relevant when working across disciplines and with stakeholder teams and has led to demands for design thinking and new approaches to design to be taught alongside technical skills (Brown 2008; Lockheart and Raein 2012). Within the educational setting Buchanan speaks of the repositioning of 'graphic design within the dynamic flow of experience and communication, emphasizing rhetorical relationships among graphic designers, audiences, and the content of communication' (1992: 12), suggesting a need for designers to be taught to be empathic with their users and aware of their motivations through language, syntax and structure. Similar skills are required in tech design where John Maeda has identified writing as a key design skill, '[f]orget coding: writing is design's unicorn skill' (Maeda 2017: n.pag.). Many of the tools used by metadesign teams seeking to understand their collaborators, stakeholders and clients include authorial, writerly tools such as the 'Five Layers of Storytelling' (Tham and Jones 2008; Lockheart 2016), futuring (Fry 2008) and *What if* speculative scenarios (Dunne and Raby 2013), and understanding the user from a range of perspectives (Wood 2005). These mirror the imaginative and observational ways writers build their story worlds by mapping out plots and creating fictional characters. For metadesign, these tools are designed to encourage empathy and respect on the part of the team towards the challenges of working with several dissonant perspectives. These emergent, iterative tools offer a pedagogical toolbox advocating shifting contexts, sense-making and continuous learning for designers.

Languaging

Languaging is both the generative process of finding and defining the word and situating its meaning in a new coinage. Languaging (Maturana and Varela, 1992; Maturana, 1997; Swain, 2006; Turner, 2011) is a way of playing with language to create new words, and to put into language designerly or tacit knowledge. This is useful to design teams where language can be defined and used for the purposes of the brief and the team.

Languaging

Languag(e) + ing = a
gerund = a verb action
or state

In Spanish to Language
= a verb
(Humberto Maturana)

In English
Language = Noun.



Languageing

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



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

Languaging

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

(Vygotsky, 1987 in Swain, 2006)



Languaging

Languaging = a situation open
to change = ripe for design

Designing the language we
use is part of designing the
kind of world we inhabit.



Shared Ownership

By *Languageing* we are not merely creating within a set of comfortable beliefs. We are 'bringing forth a world' (Maturana and Varela, 1992). We are agreeing to spend our time discussing the meanings of words and naming new things, knowledge(s) and ideas. We give our attention to a careful practice of slowing down our language processes. In this way we begin **doing** language together and step cooperatively towards an **international language of practice**.

Paralleling language tools

- Neologism
- Dialect
- Translation
 - Calque
 - Loanwords

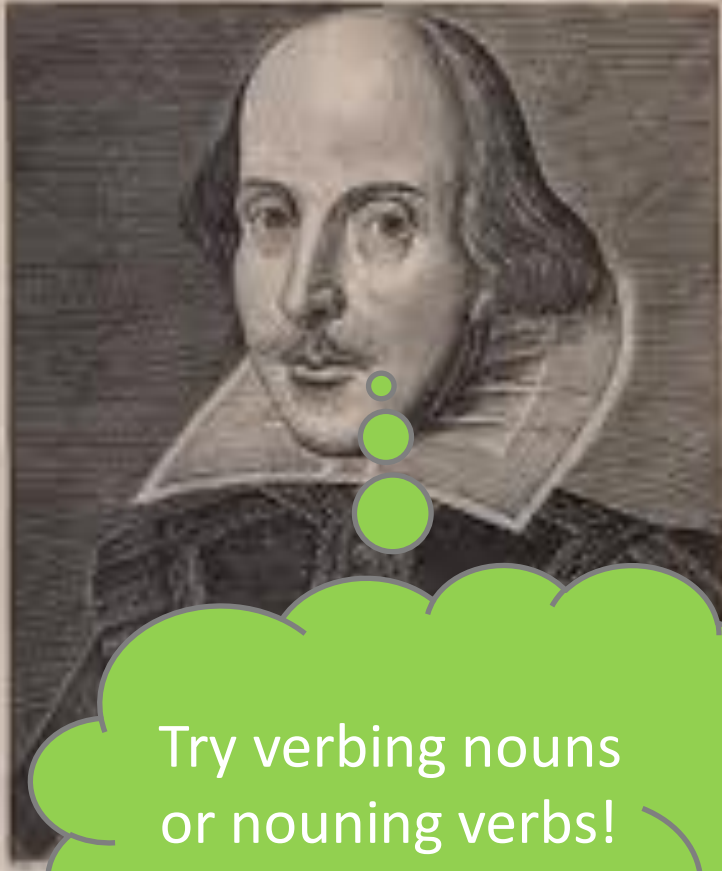
Paralleling language tools

- Mistakes
- Sticky words
- Materialities

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies



Try verbing nouns
or nouning verbs!

Language: Neologism

**The Early Modern
English period 1500-1750**

To lethargy
To dialogue
To word
To joy

Unshout
unsex
unspeak

MR. WILLIAM
SHAKESPEARES

COMEDIES,
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LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1616

Language: Neologism

The Early Modern
English period 1500-1750

To lethargy
To dialogue
To word
To joy
To language
Unshout
unsex
unspeak

Spotting
patterns -
coining
terms!

Sameness in illness



Hans Selye (1907-1982), a medical student in Prague in 1925 noticed the early stages of different illnesses showed similar symptoms in patients: *“a coated tongue, more or less diffuse aches and pains in the joints, intestinal disturbances and loss of appetite. Most had fever (sometimes with mental confusion), an enlarged spleen or liver, inflamed tonsils, a skin rash and so forth...”* General adaptation syndrome (GAS): Stress

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

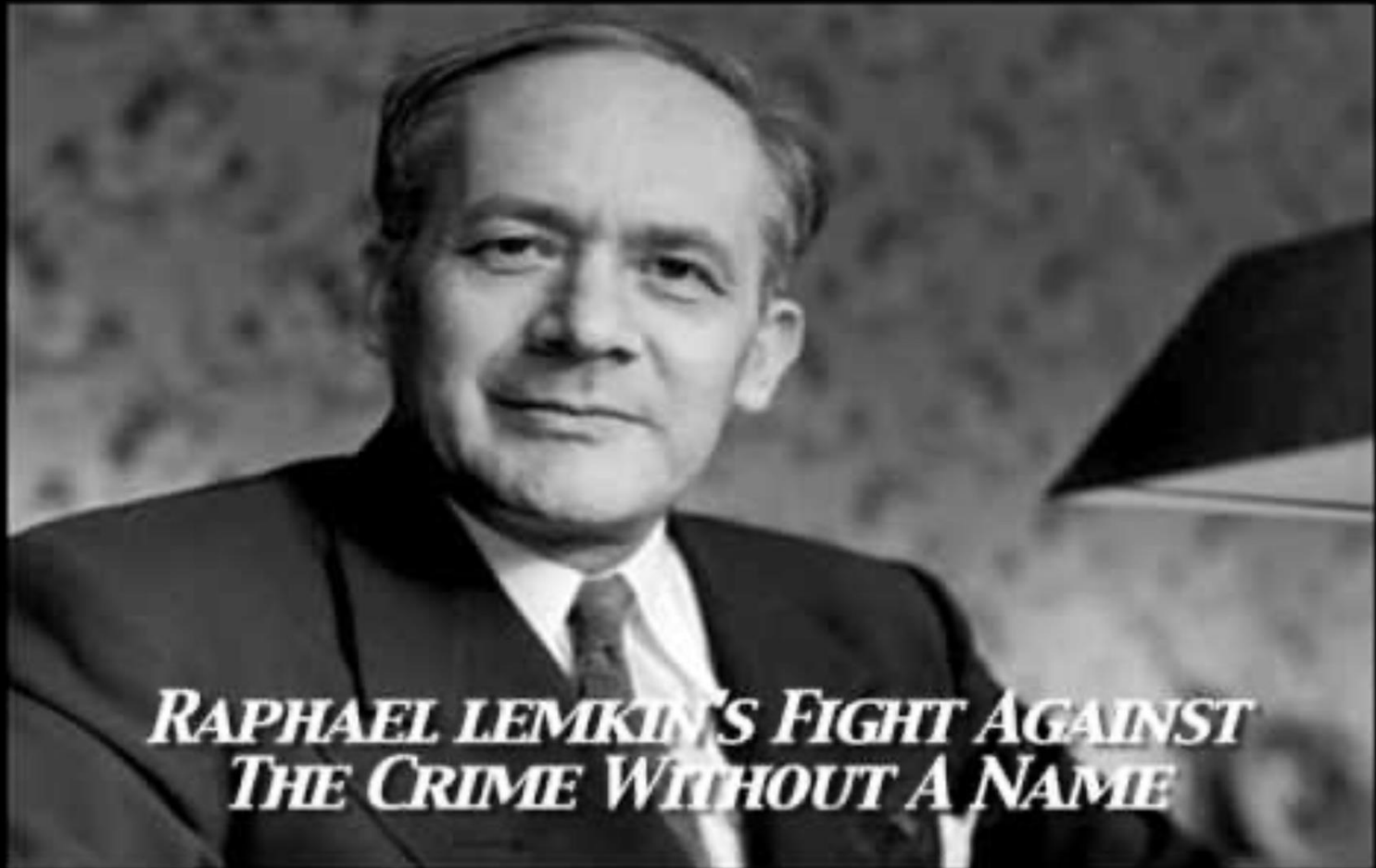
Geno—cide (1944)

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

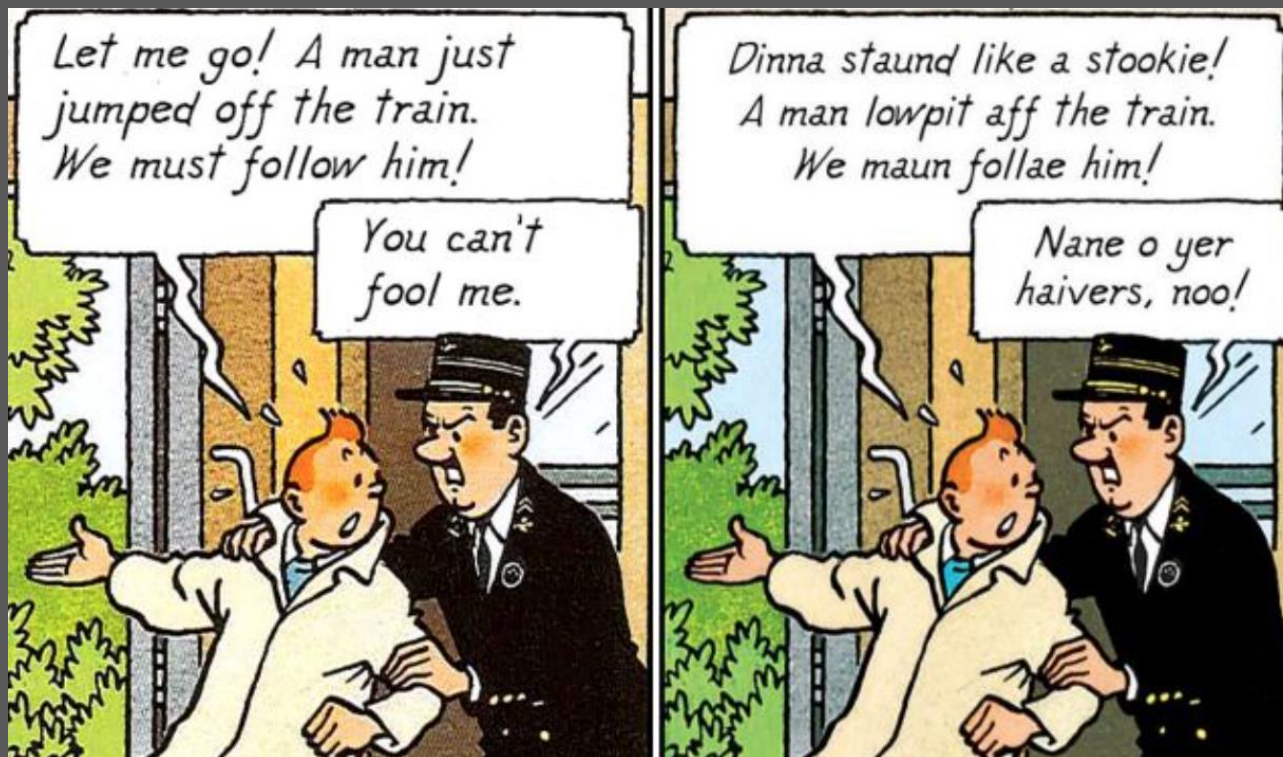


Geno-cide (1944)



Language: Dialect

“Nearly every day of the week someone asks me where the name *Snook* comes from. I beam with pride every time I tell the story of my gran saying ‘Ooh this is the snooks?’” Lauren Currie from *Snook*.



Language: Translation

= "carrying across" or "bringing across":

Romance languages: the Latin *translatio* derives from *trans*, "across" + *latus*, "borne"

Romance languages

Aragonese: *traducción*

Catalan: *traducció*

French: *traduction*

Italian: *traduzione*

Portuguese: *tradução*

Romanian: *traducere*

Spanish: *traducción*

Languageing: Translation

Germanic languages: Putting across

Danish: *oversættelse*

Frisian: *oersetting*

German: *Übersetzung*

Norwegian (NB): *oversettelse*

Norwegian (NN): *Omsetjing*

Swedish: *översättning*

English: Translation

Meanings in Translation

- dysgu

Translations of dysgu

learn

ddysgu, dysgu, nysgu

memorize

dysgu, ddysgu, nysgu

teach

addysgu, dysgu, ddysgu, haddysgu, nysgu



Concept check:
Teaching and
learning are the
same thing in
Welsh.

Languaging: *Calque*

literal translation - a word or phrase borrowed from another language by word-for-word (Latin: "*verbum pro verbo*") or root-for-root translation.

tonåring calques English *teen-ager*: *femton* = *fifteen*, *åring* = *annual harvest*

skyskrapa calques *skyscraper*.

Languaging: Loanwords

= words taken from a donor language and incorporated into the recipient language without translation



*Lets sing **Karaoke!***

*My parents need to move into a **bungalow!***

Café (from French *café* 'coffee'),

bazaar (from Persian *bāzār* 'market'),

kindergarten (from German *Kindergarten* 'children's garden').

Langaging: Mistakes(?)

Scapegoat is a mistaken calque of אָזָזִל (Azazel) as *ez ozel* (literally, "the goat that departs," hence "[e]scape goat"). The mistranslation is attributed to William Tyndale in his 1530 translation of the Bible.

Languaging – What does this mean for design?

‘Sticky’ words: Gladwell (2002: *The Tipping Point: how little things can make a big difference*)

Materialities – illustration, feel, colour, texture

Languageing

A group of about eight people are standing in a loose circle on a paved street. They appear to be engaged in a group discussion or a social gathering. The people are dressed in casual to semi-formal attire, including jackets, scarves, and backpacks. The background is a dark, slightly blurred street scene with some yellow markings on the pavement.

drøfting (pronounced *droefting* - cf. <http://writing-pad.org/wiki/Glossary>).

At its Norse roots – including Icelandic – the word for ‘thing’ is the same as for *council*, in all of the Scandinavian languages.

Language is playful!



Languageing is not ...

Argument

yes it is! no it isn't!

yes it is! no it isn't!

yes it is! no it isn't!

yes it is! no it isn't!

yes it is! no it isn't!

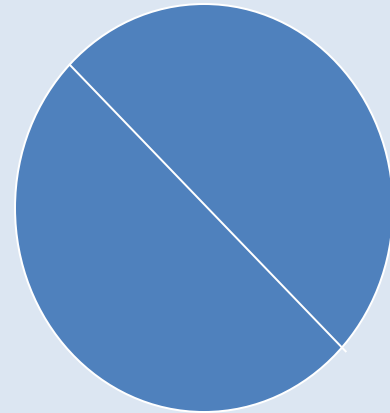
yes it is! no it isn't!

Languageing is not ...

Argument

yes it is!	no it isn't!
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yes it is!	no it isn't!
yes it is!	no it isn't!

Relationships

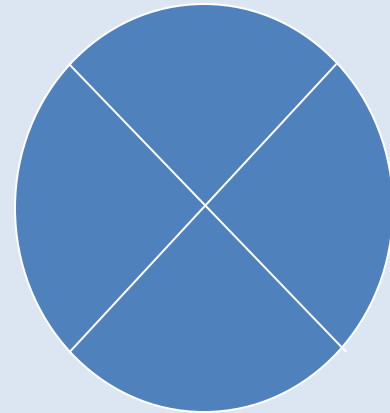


Languageing is not ...

Argument

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Relationships

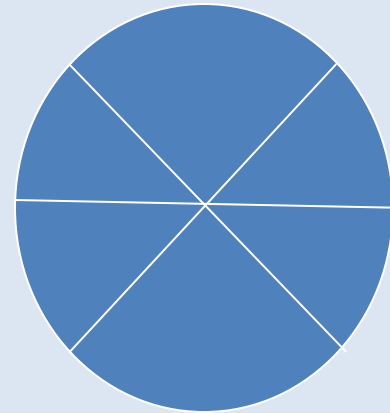


Languageing is not ...

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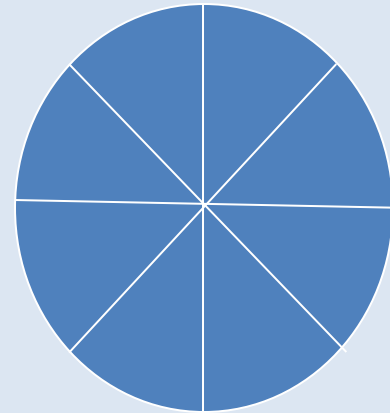


Languageing is not ...

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Relationships

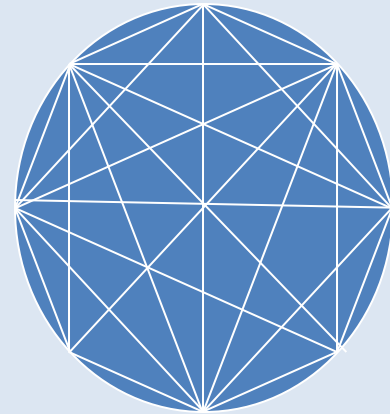


Languageing is not ...

Argument

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yes it is!	no it isn't!
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Relationships



Languageing is not ...

Argument

yes it is! no it isn't!

yes it is! no it isn't!

yes it is! no it isn't!

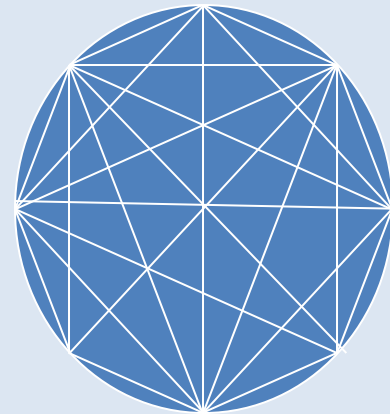
yes it is! no it isn't!

yes it is! no it isn't!

yes it is! no it isn't!

Adversarial

Relationships



Inquisitional

Workshop slides

1. Complexity calls for responsiveness
2. Leading with a possibility seeking outlook
3. Preparing the conditions for Co-creation
4. Forming a team identity through agreeing shared values
5. Flying in the dark
6. Holding back from immediate solutions
7. From 'me to we' and back again
8. The unfinished attracts



Socially Responsive Design
Manifesto
8 rules for Designerly engagement
(Jones and Lundebye, 2012)

Do not enter dialogue unless you are prepared to be fundamentally unsettled.
Karen Armstrong



Quick and Awesome!



Approaches for engagement

Languageing approaches

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)

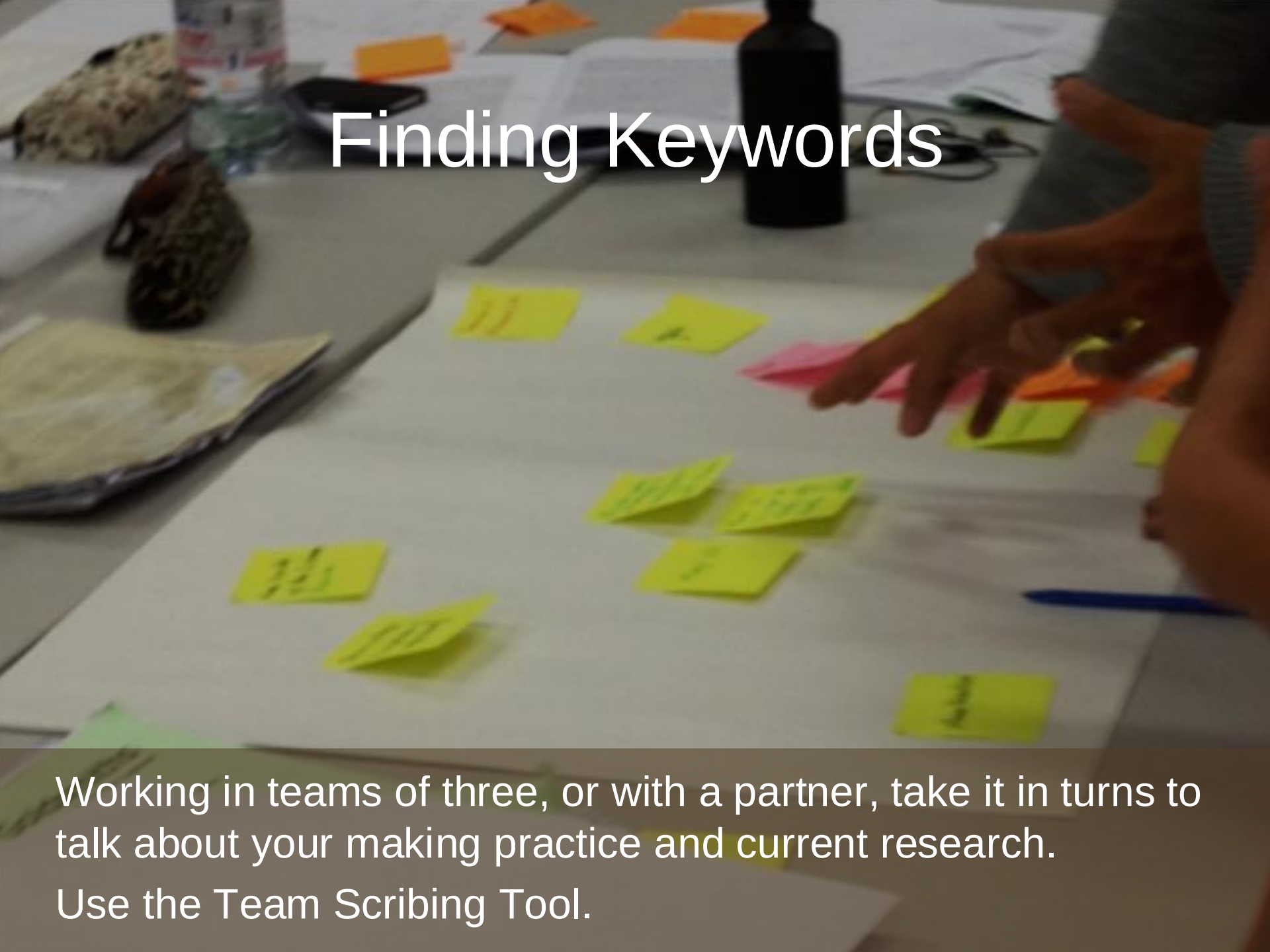
- ‘Random Juxtapositions’ (Koestler, 1969: *The Act of Creation*)

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

15 minutes

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

Finding Keywords

A photograph of a collaborative workspace. A large sheet of white paper is spread on a table, covered with numerous yellow and pink sticky notes. A person's hand is visible on the right side, pointing at one of the sticky notes. In the background, there are various items on the table, including a water bottle, a black bottle, and some papers. The scene suggests a brainstorming or research session.

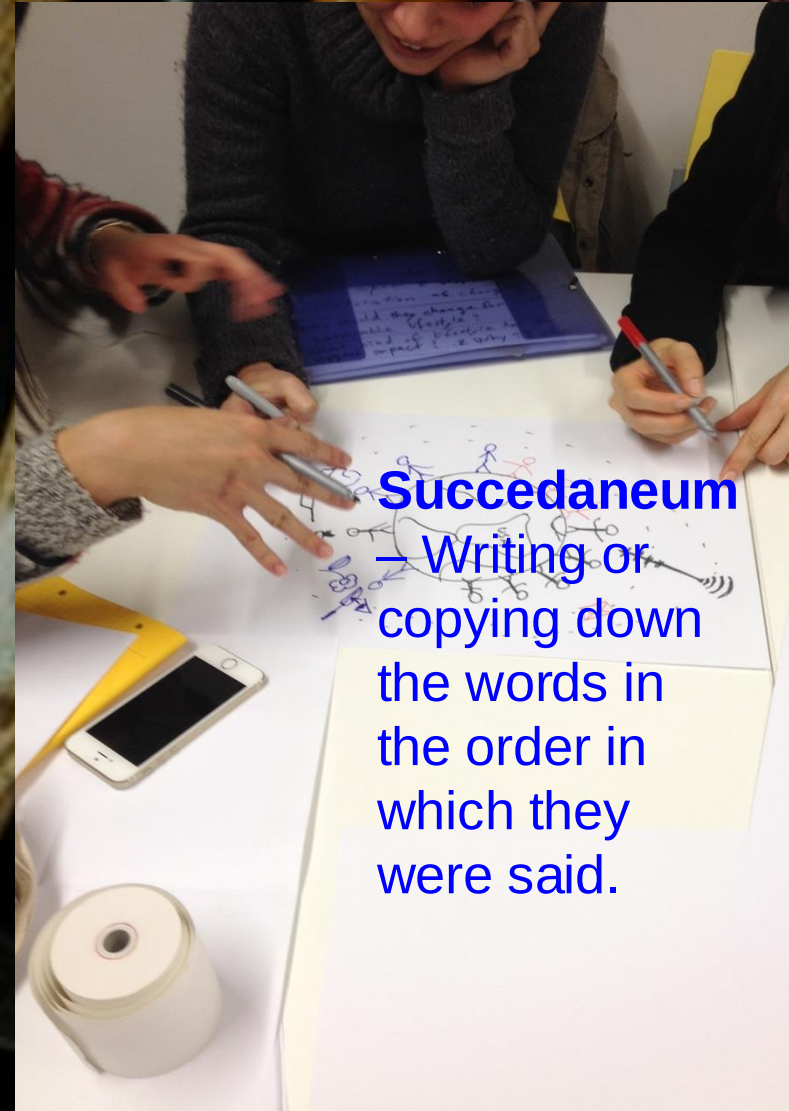
Working in teams of three, or with a partner, take it in turns to talk about your making practice and current research. Use the Team Scribing Tool.

Shifting Team Roles

Team Scribing Tool

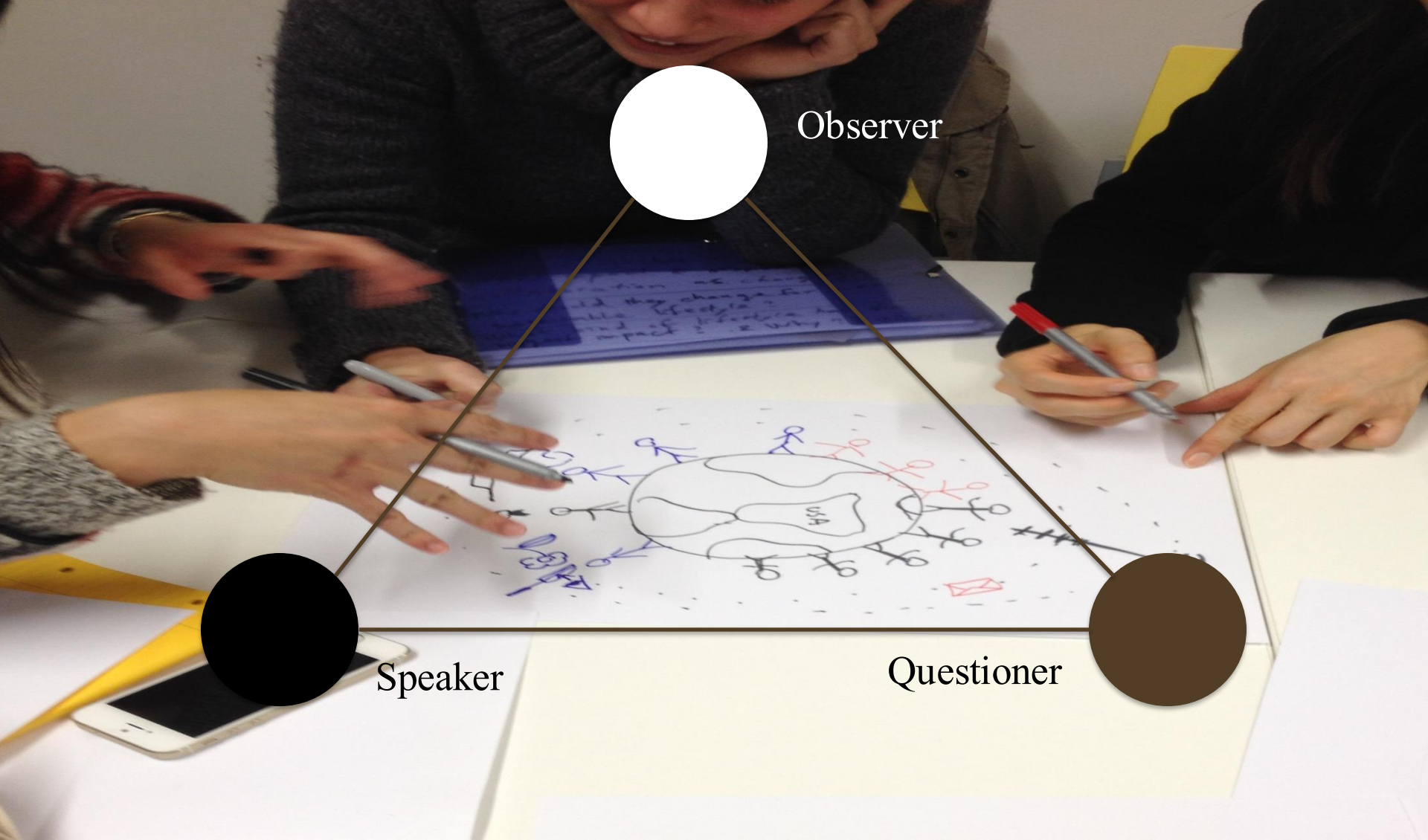
As one person speaks, another member (or members) of the team notes down/draws key points of what has been said. This allows the speaker to forget about capturing their own ideas.

It also helps those who find it hard remember what has been said, to focus on listening and writing.

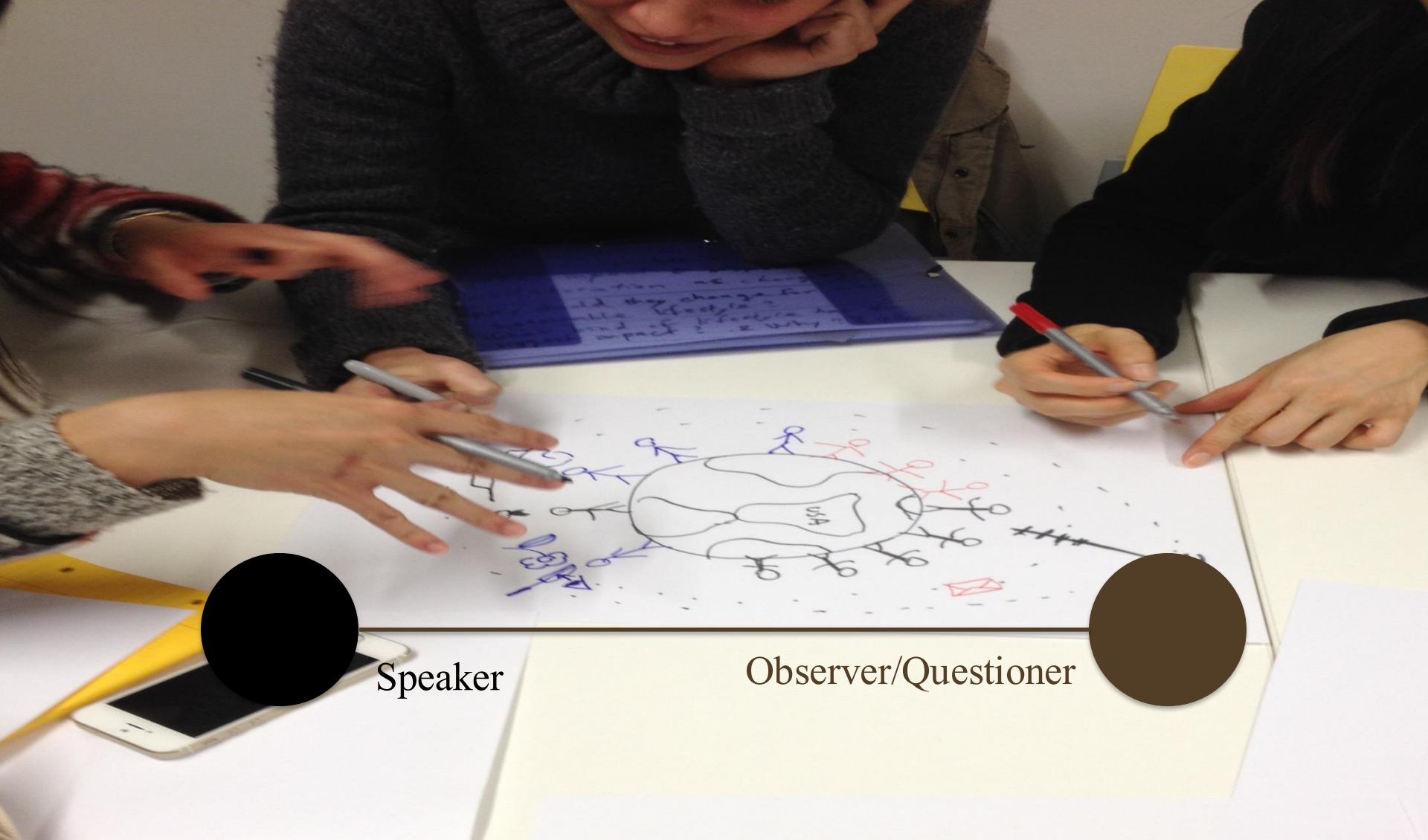


Succedaneum
– Writing or copying down the words in the order in which they were said.

Finding Keywords



If you are in a team of three one person will observe the conversation and map it out on to a large piece of paper. Try to locate the underlying values of the speaker's practice and research. Ask questions to clarify your map, but try not to speak or interrupt the speaker. Each person speaks for 7 minutes.



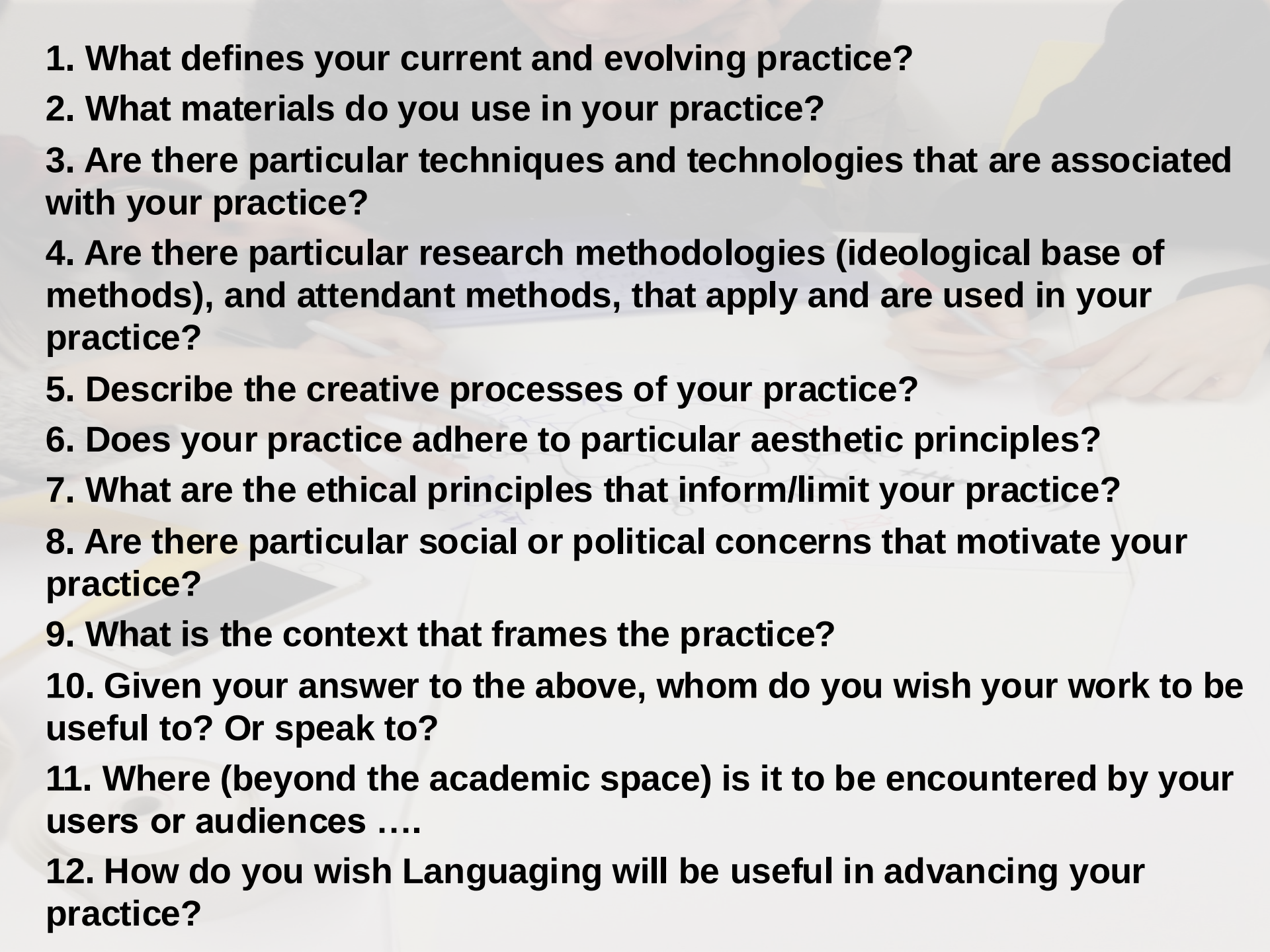
If you are in a team of two, map out what your partner is saying on to a large piece of paper. Try to locate the underlying values of the speaker's practice and research. Ask questions to clarify your map, but try not to speak or interrupt your partner.



Listening to yourself



Listening to others

- 
- 1. What defines your current and evolving practice?**
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 - 10. Given your answer to the above, whom do you wish your work to be useful to? Or speak to?**
 - 11. Where (beyond the academic space) is it to be encountered by your users or audiences**
 - 12. How do you wish Languageing will be useful in advancing your practice?**

Answer the following questions about your practice by asking

1. How and why do I make my work (my motivation)?
2. Do I have an aesthetic, or a visual way of making which identifies my work from others?
3. Am I politically or ethically motivated?
4. Who am I influenced by?
5. How is my work different from others?
6. Who does my work address?
7. Can I use the differences or similarities to make interesting rules?
8. Where will these rules take me?

– *now go back and reassess your stating points...*

Cross-championing

You will present your partner's audit from your role as **Observer** from your shifting team roles: Observer, Speaker, Questioner

7 Minutes per person

Cross-Championing

OBSERVER: Use the maps to repeat and present the key points that you found interesting about your partner's audit.

Did you identify any patterns or repetitions?

What do you identify as their key values/qualities and key capacities (abilities, skills, sensibilities)

SPEAKER: While the Observer is presenting, note down any mistakes, misunderstandings, things you hadn't previously noticed.

Do not speak.

Does anything surprise you?
Write it down...

Cross-championing

QUESTIONER: ask the presenter to clarify anything you do not understand.

This should give clues to the SPEAKER as to what needs to be clarified.

Finding Keywords Together

When you have all presented each others' maps, look at the maps and discuss them.

Look for patterns and overlaps.

For each person draw out

- 3 key values/qualities
- 3 key capacities (abilities, skills, sensibilities)

Write each on a separate post-it note.

Clouds of Keywords

Go round the table one by one, stating values/qualities/capacities/abilities/skills/sensibilities.

For each group, make clouds/clusters/islands.

Name them.

Finding Keywords

What are the relationships between the values/qualities and the capacities (abilities skills and sensibilities)?

What are the relationships between the clouds/clusters/islands?

Finding Keywords

Can you draw out any overview keywords that help you to locate your practice and research?

Locate 4 keywords that you feel clearly relate to your practice research.

Write the new keywords on 4 post-it notes

Keywords

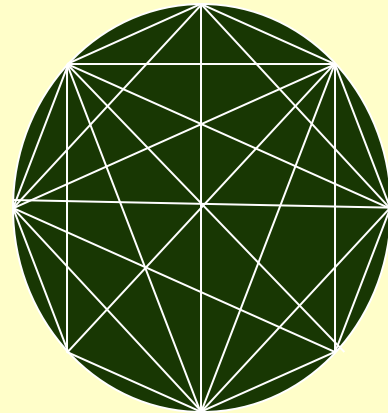
Keywords could be...

words relevant to your **practice** that you would like to explore today

words that are key to your ***understanding*** of your current practice

metaphorical carriers

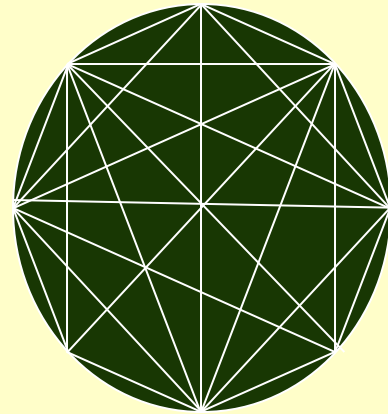
Select 4 in total.



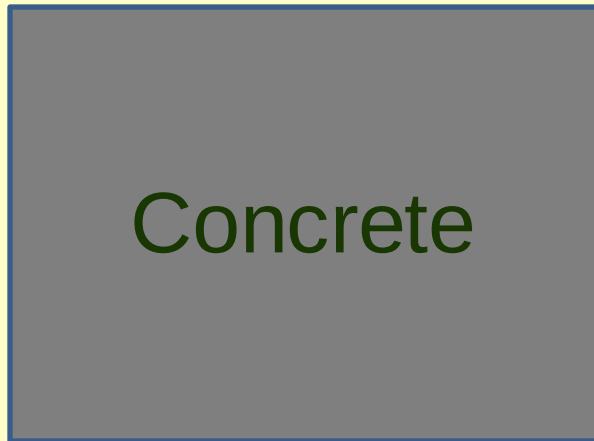
Initial Identification

Instructions

On your piece of paper write a definition for each of your keywords and each of your key values. You will have 10 minutes to do this task, so try researching online as well as in a dictionary to explore the keyword – the final final definition may refer to this research but should be your own definition in your own words.



Next... Categorise according to your sense of your keywords.



Next... During this process have other useful keywords become apparent to you?

Gather a range of up to 10 keywords and write them in a circle on a fresh piece of paper. The purpose of the circle is so that there is no spatial hierarchy.



Word Circle

Map the relationships **between** the words and think about how the meanings of the words might change according to the new contexts. (20 mins)



Rapid Question formation

Use the discoveries from the relationships between the keywords in the Word Circle to frame as many questions as possible.

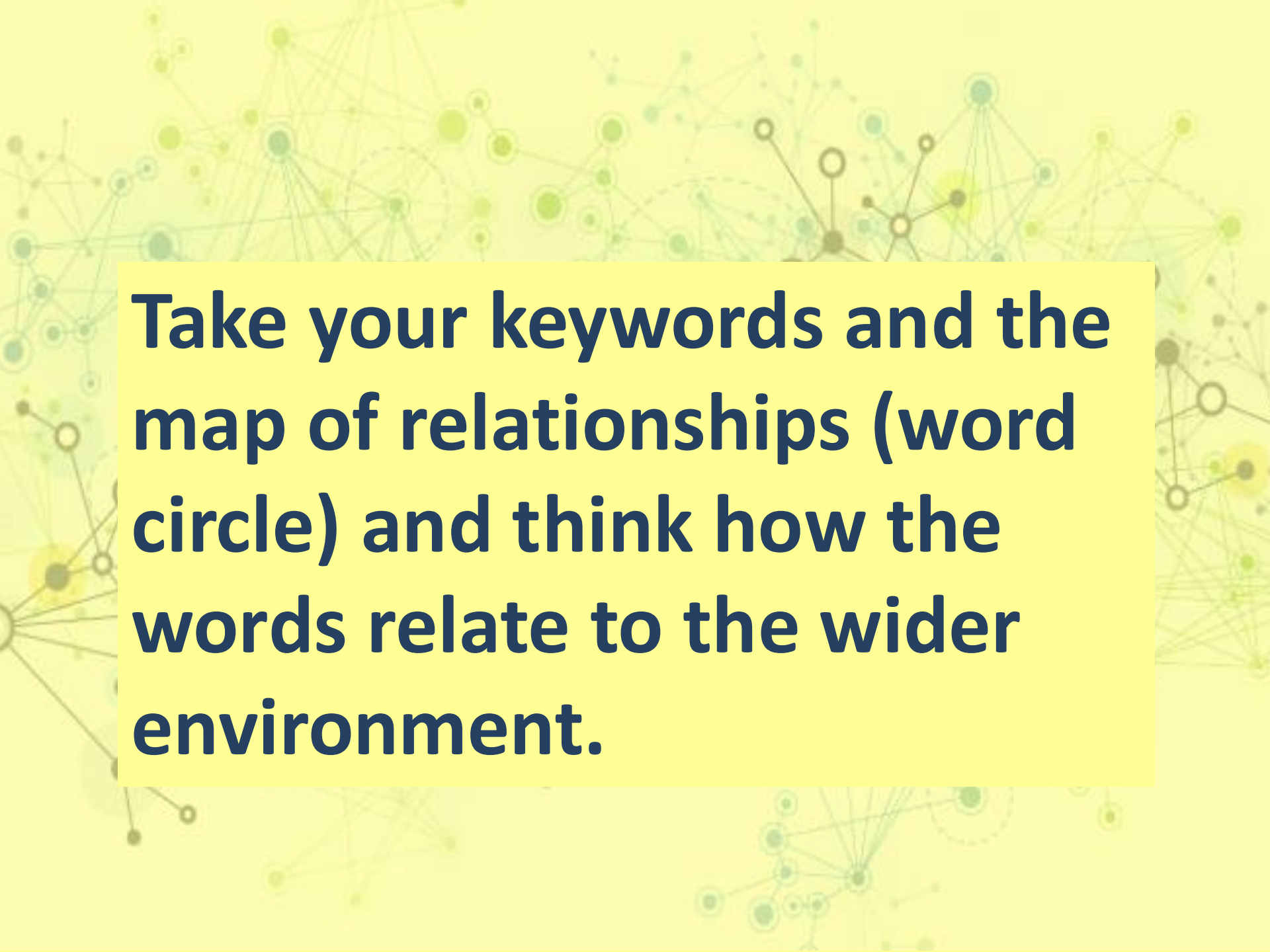
Do not think about the possible answers.

Frame your questions

We intend to ...

How can we ...

(15 minutes)

The background of the slide features a complex network diagram. It consists of numerous small, semi-transparent circles in shades of green, yellow, and blue, connected by thin, light-colored lines. These lines form a dense web of connections, with some nodes appearing more central or highly connected than others. The overall effect is a sense of interconnectedness and complexity, typical of a semantic network or a social network graph.

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

Emergence

are there any issues/areas of research, etc that you have **noticed** which you may take forward in your manifesto?

Write it down

Answer the following questions about your practice by asking

1. How and why do I make my work (my motivation)?
2. Do I have an aesthetic, or a visual way of making which identifies my work from others?
3. Am I politically or ethically motivated?
4. Who am I influenced by?
5. How is my work different from others?
6. Who does my work address?
7. Can I use the differences or similarities to make interesting rules?
8. Where will these rules take me?

– *now go back and reassess your stating points...*

Where does this pattern come from?



Raoul Hausmann

Where does this pattern come from?

Take a piece of paper and fold it into 16 rectangles.

In each rectangle write a keyword from your beliefs and values derived from your discussions.

Tear the paper into 16 separate rectangles. Throw the paper in the air and look at where the words fall.

Write a poem using the random placement of the keywords.

Tristan Tzara

A Manifesto for Practice

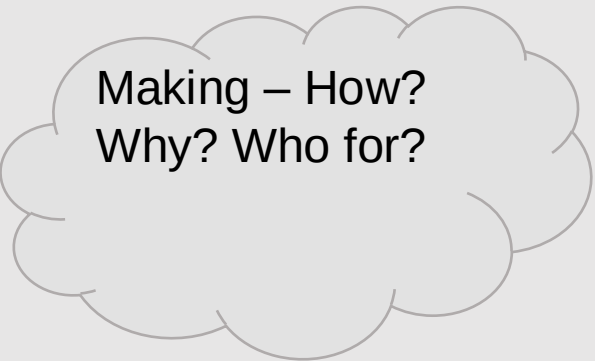
Work together and look for patterns within each question area.

For example, the areas would be

- Making – How? Why? Who for?,
- Awareness of aesthetics,
- Political or Ethical concerns,
- Influences,
- Similarities and differences
- Appropriate rules.

A Manifesto for Practice

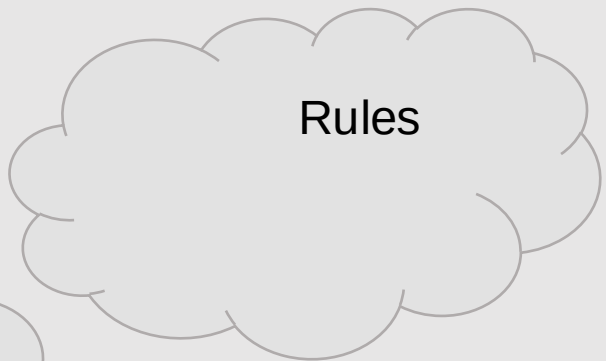
See if you can create clouds of ideas



Making – How?
Why? Who for?



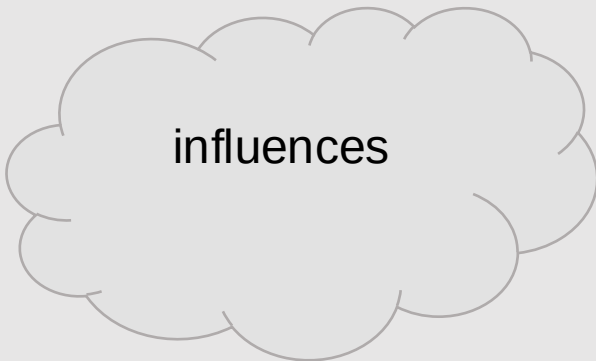
Awareness of
aesthetics



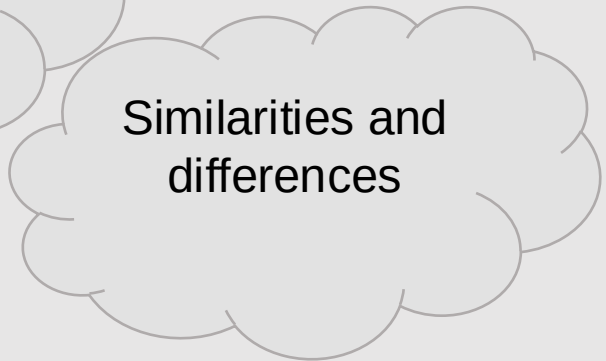
Rules



Political/ethical
concerns



influences



Similarities and
differences

A Manifesto for Practice

Now you can narrow down the phrases you think are most important.

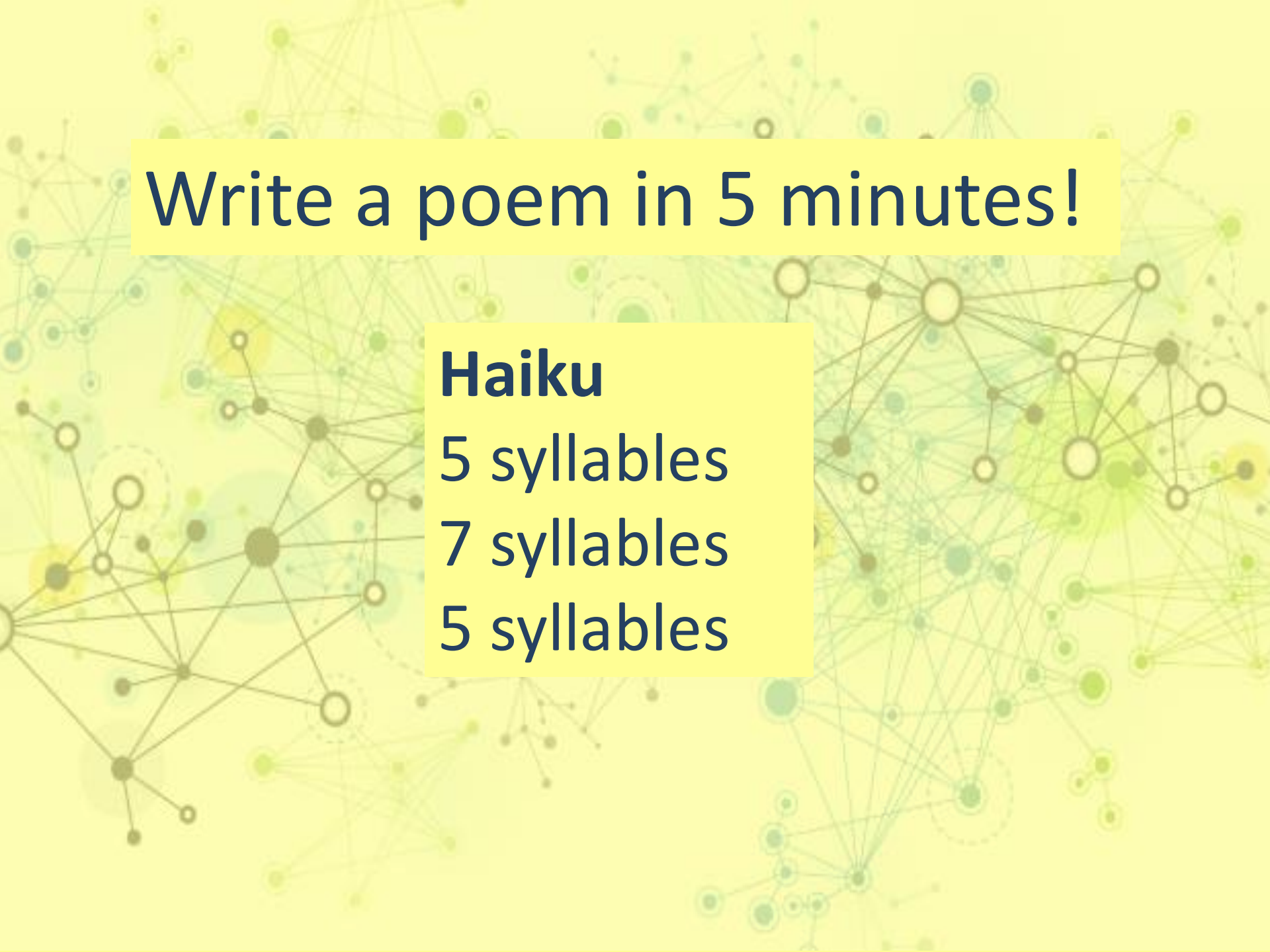
A Manifesto for Practice

This is the drafting stage of a manifesto.

You can edit and rewrite, but this is a starting point.

Once the statements are set, come up with a visual way to share them.

The text should reflect your personality.



Write a poem in 5 minutes!

Haiku

5 syllables

7 syllables

5 syllables

Write a poem in 5 minutes!

Haiku (Count the syllables)

Da da da da da

1 2 3 4 5

Da da da da da da da

1 2 3 4 5 6 7

Da da da da da

1 2 3 4 5

'Cutting' word
or phrase
introducing or
referring to a
scene change
and the
environment

Basho Matsuo (1644-1694)

An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Autumn moonlight-
a worm digs silently
into the chestnut.

In the twilight rain
these brilliant-hued hibiscus -
A lovely sunset.



Haiku (Count the syllables)

Da da da-da da

In the twilight rain

1 2 3 - 4 5

Da da-da da da-da-da

these brilliant-hued hibiscus -

1 2 - 3 4 5 - 6 - 7

Da da-da da-da

A lovely sunset.

1 2 - 3 4 - 5

Haiku (Count the syllables)

To freeze the moment
in seventeen syllables
Is very diffic

John Cooper Clarke

The background of the slide is a dense, abstract 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 yellow, and are distributed across the entire frame. The overall effect is one of a complex, interconnected system.

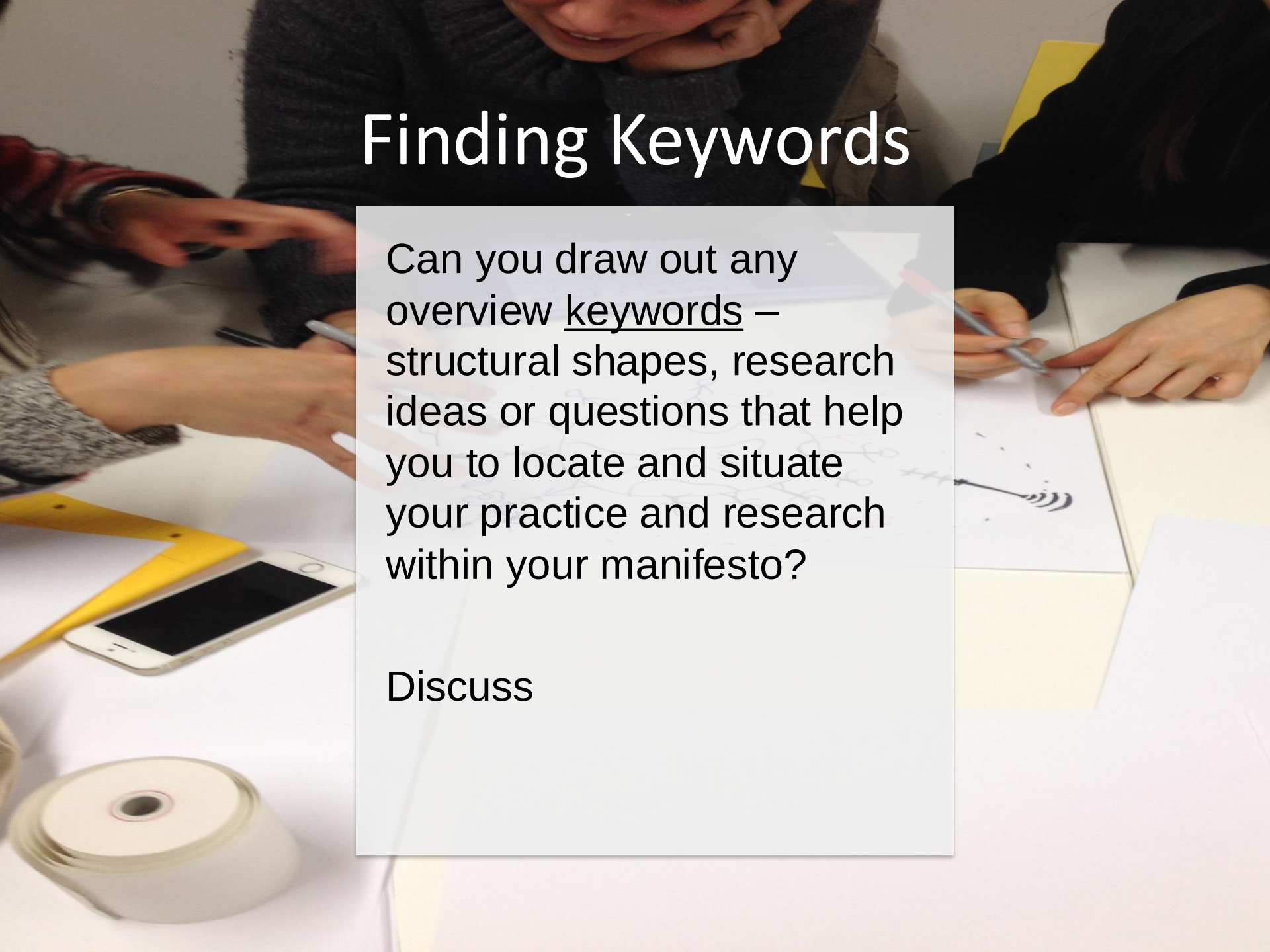
Please share your Haiku

Emergence

Is there anything that you have noticed which was previously missing? What do you CARE about?



Write it down

The background image shows a group of people sitting around a white table, engaged in a collaborative activity. They are looking at papers and using pens. A white smartphone is visible on the table. The overall scene suggests a workshop or a meeting where ideas are being discussed and documented.

Finding Keywords

Can you draw out any overview keywords – structural shapes, research ideas or questions that help you to locate and situate your practice and research within your manifesto?

Discuss

Finding Relationships

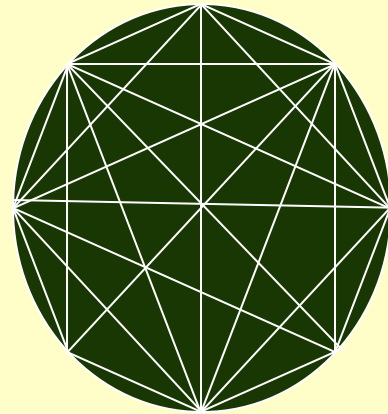
Can you make clouds/cluster/islands of questions, things you care about, keywords, key ideas, values/qualities and sensibilities?

What are the relationships between these **and the environment?**

Values Quest

Instructions

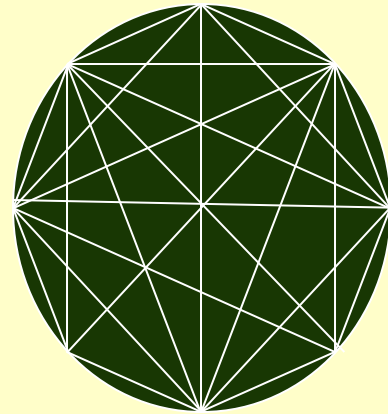
1. Identify and write down your **key values** that **are important to your practice** and that you would like to contribute and work with as part of your collaborative manifesto.
2. Select 4.



Values Quest

Instructions

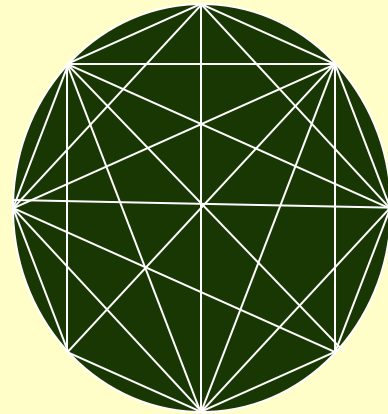
- Place the words in a circle.
- Each participant is asked to vote on every value from a personal point of view by giving a score (one to four). 4 = most important, 3 = second most important etc.



Values Quest

Instructions

- Whilst the voting goes on an assigned person (scribe) notes the points on a tally and helps to count up the sums.
- The facilitator arranges the 2nd set of values clockwise onto a circle on a new chart according to the highest scores.



Structure and Analysis tools

Context: Orthodoxy in learning

Disciplinary grouping	Nature of knowledge
Pure sciences ('hard-pure')	Cumulative; atomistic, concerned with universals; impersonal; value-free; clear criteria for knowledge verification and obsolescence; consensus over significant questions (to address, now and then in the future)
Humanities and pure social sciences ('soft-pure')	Reiterative; <i>holistic</i> ; concerned with particulars; <i>personal</i> ; <i>value-laden</i> ; <i>dispute over criteria for knowledge verification and obsolescence</i> ; <i>lack of consensus over significant questions</i>
Technologies ('hard-applied')	Purposive; pragmatic; concerned with mastery of physical environment; applies heuristic approaches; uses both qualitative and quantitative approaches

(Source: shortened from Becher 1989; ref. Becher & Towler 2001)

Context: Orthodoxy in learning

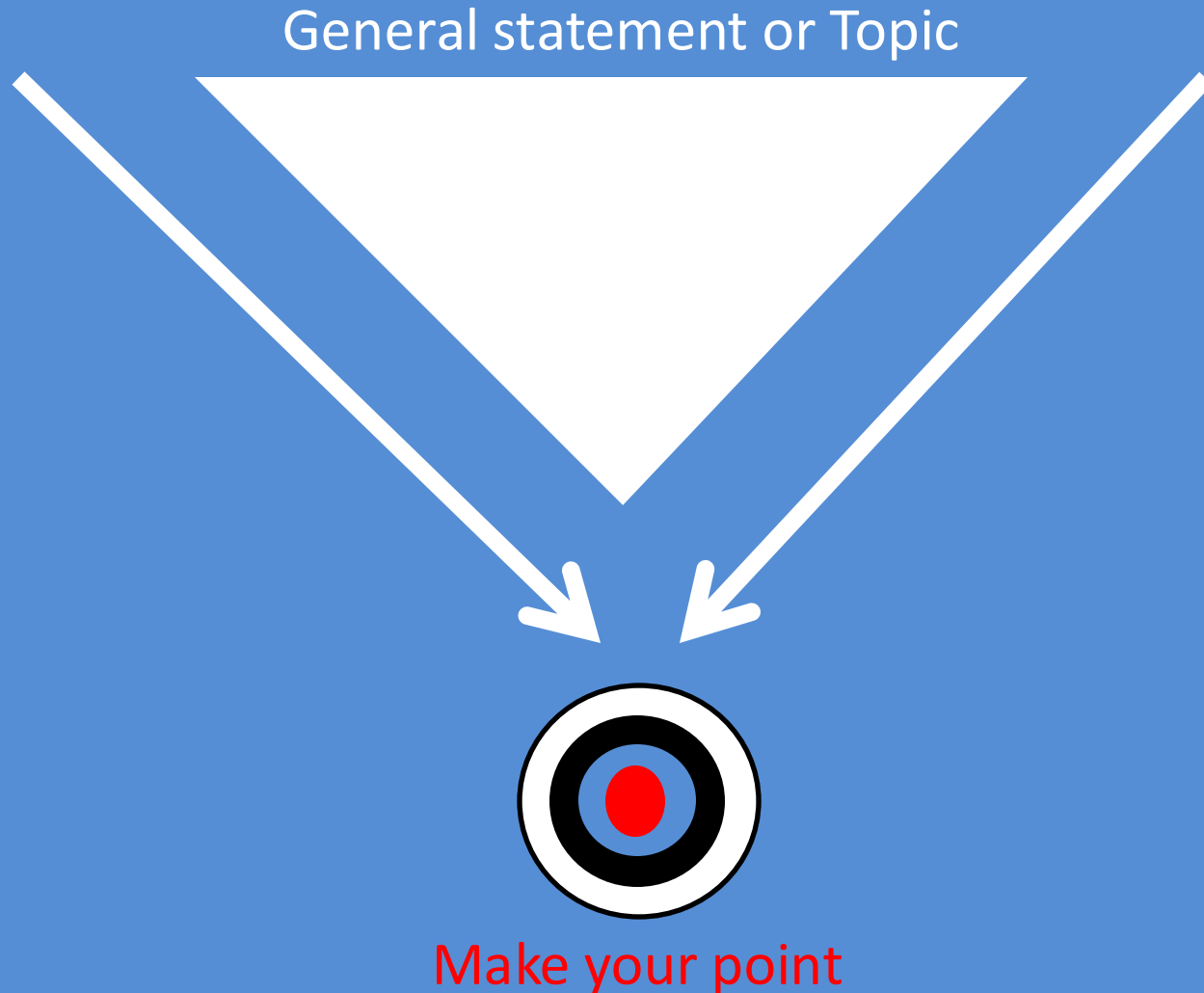
Humanities subjects and ways of looking
tend to see expression through writing and reading
and examine the world from *general theoretical models/French
Philosophers*



To *specific artistic or designer/maker practice*

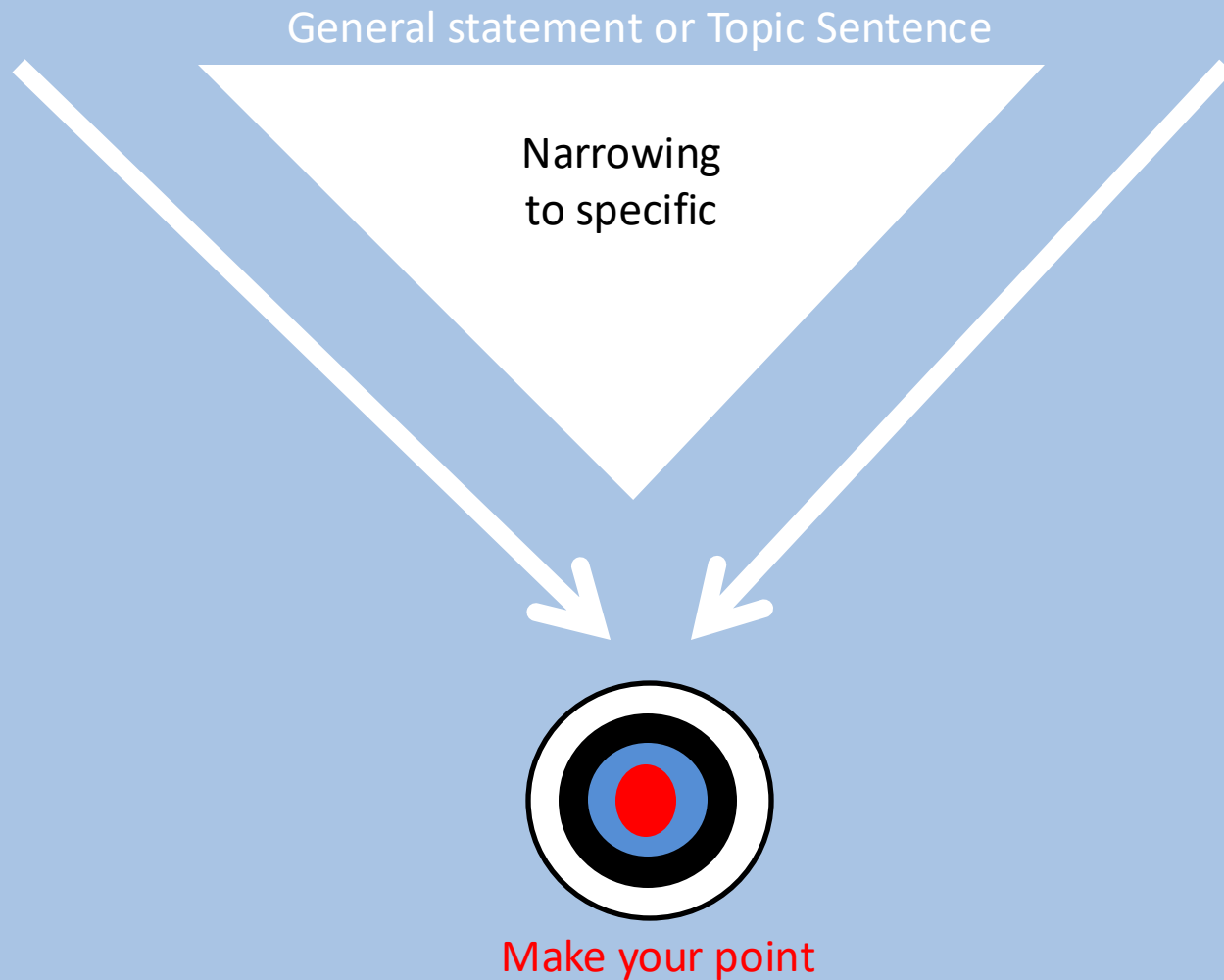
The Practice | Practitioner | Product of Design
which expresses itself through the acts of
'doing' has always articulated through the *specific*.

This is mirrored in writing structures

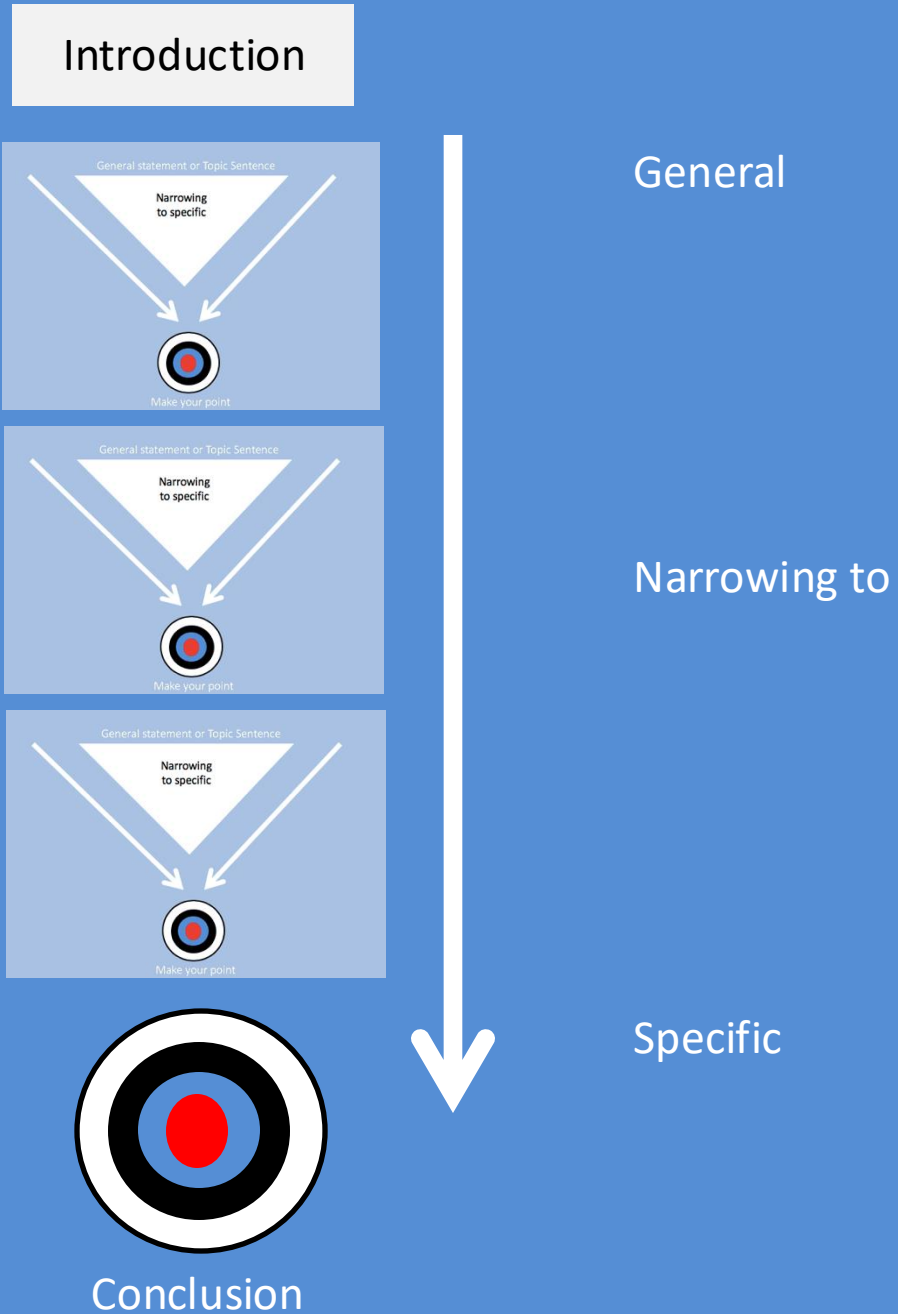


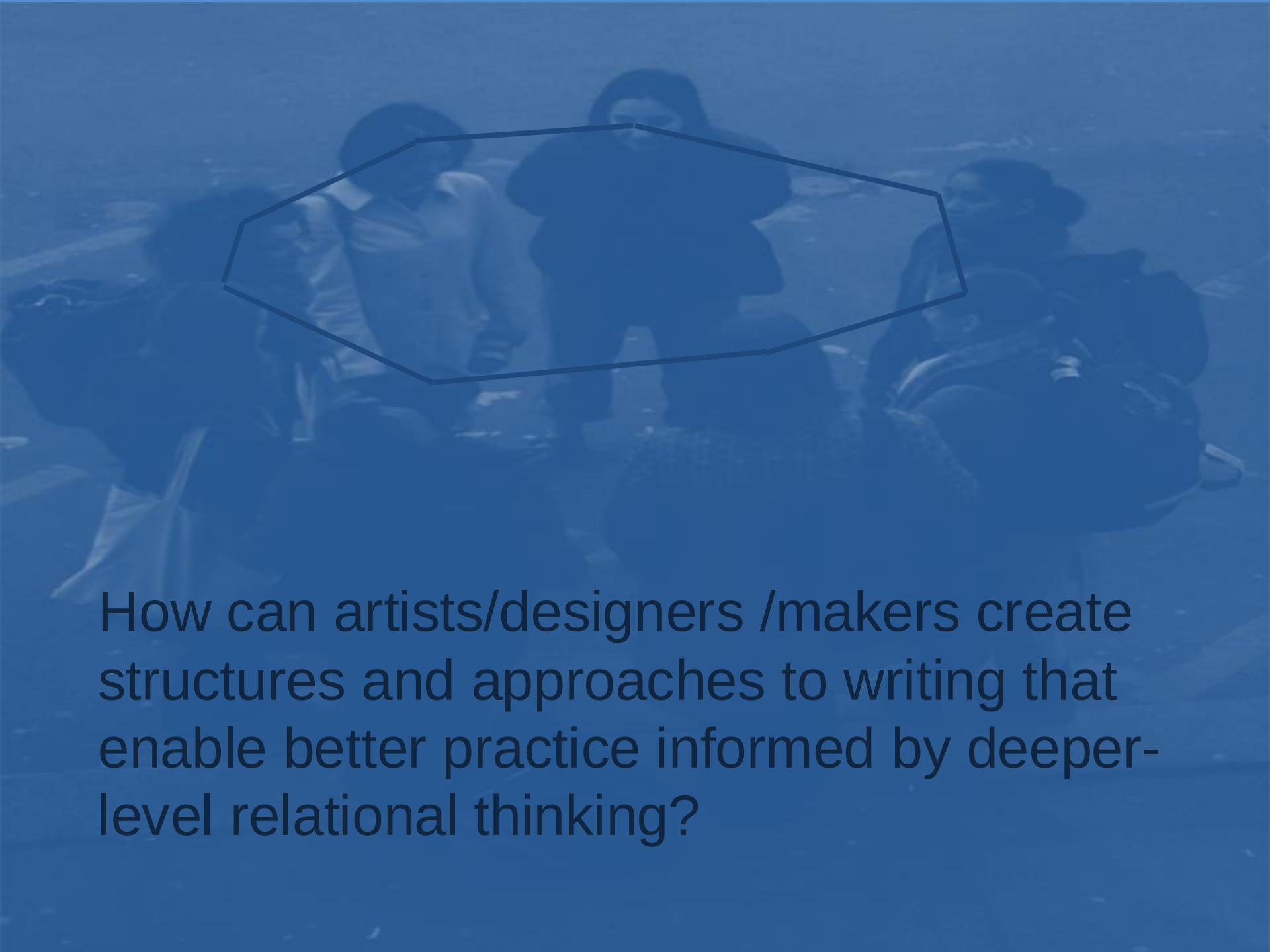
Paragraph Structure

This is mirrored in writing structures



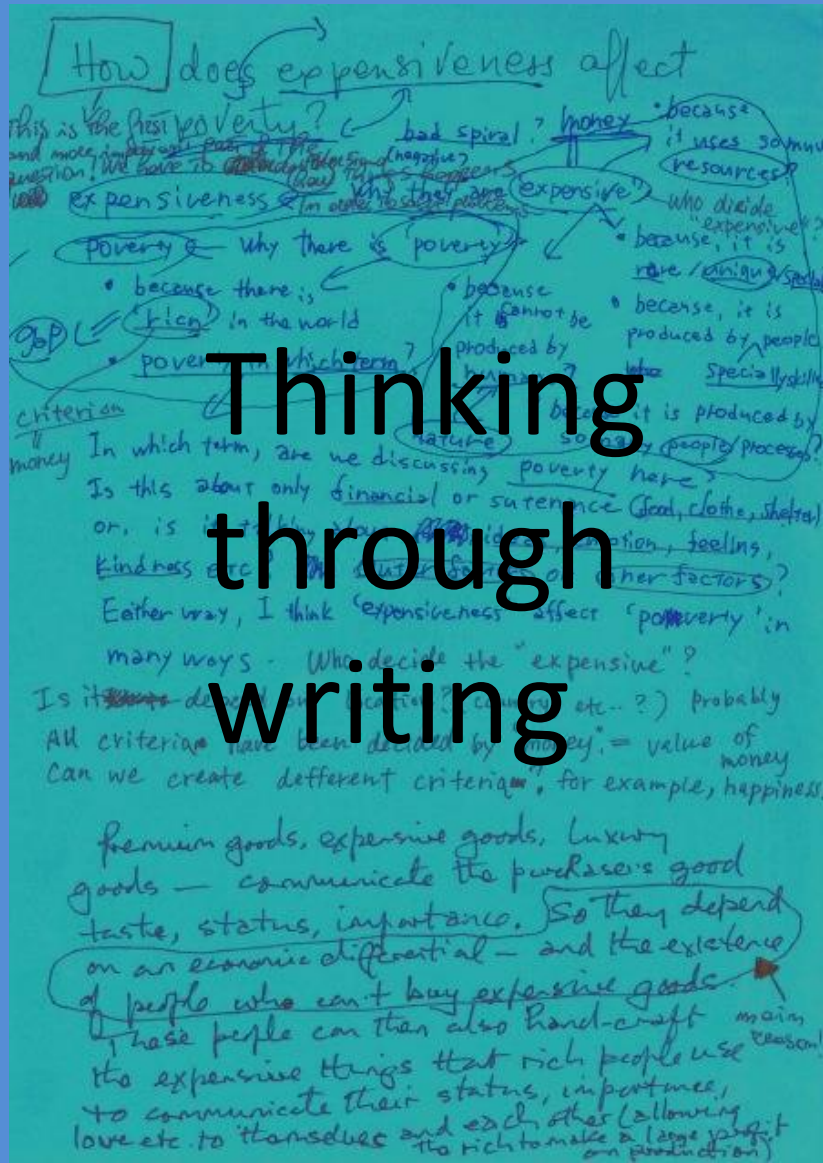
Essay Structure





How can artists/designers /makers create structures and approaches to writing that enable better practice informed by deeper-level relational thinking?

Design Writing is...



Thinking
through
writing

Developmental

Fluid

Particular/limited

Situation specific

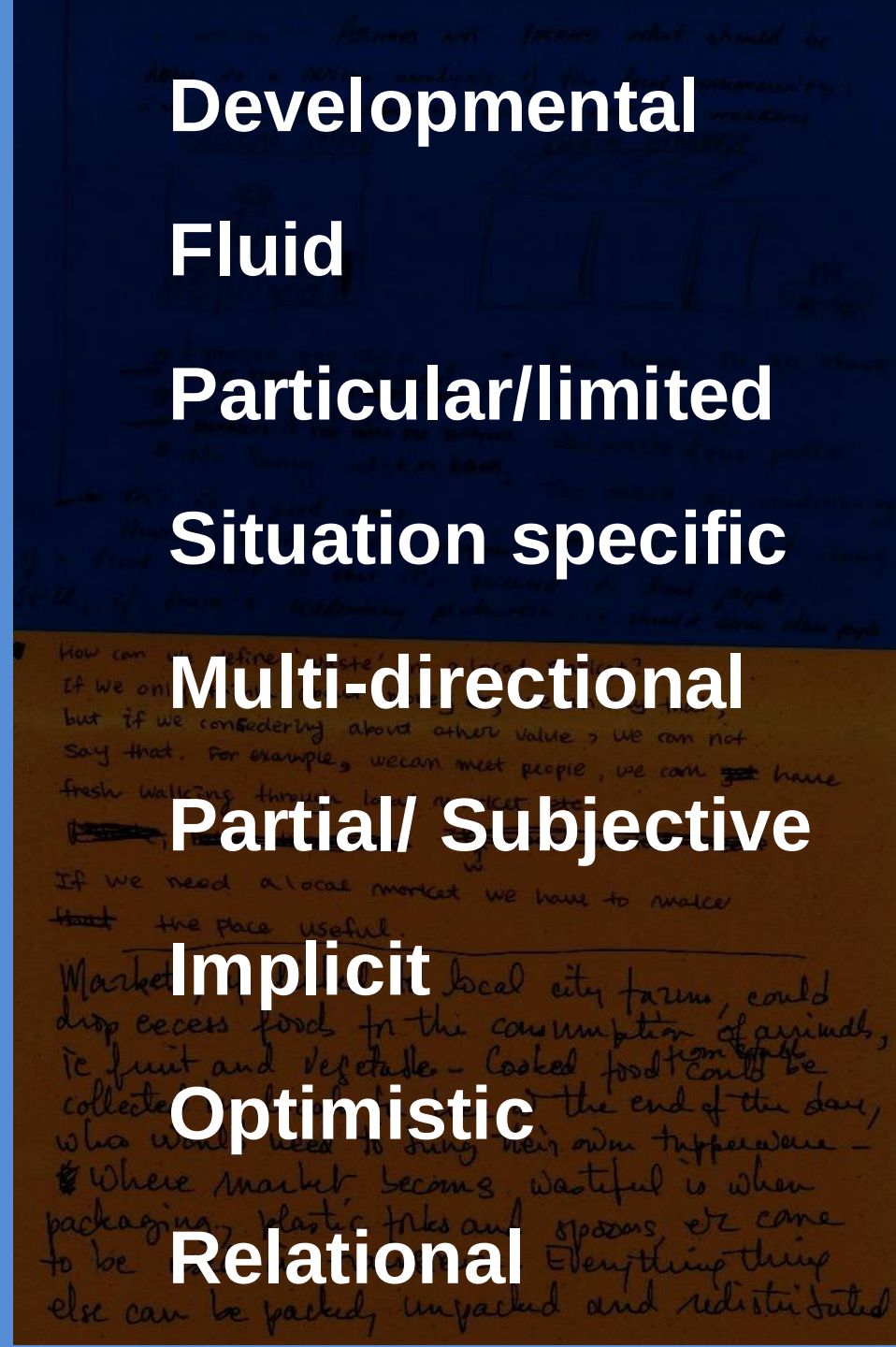
Multi-directional

Partial/ Subjective

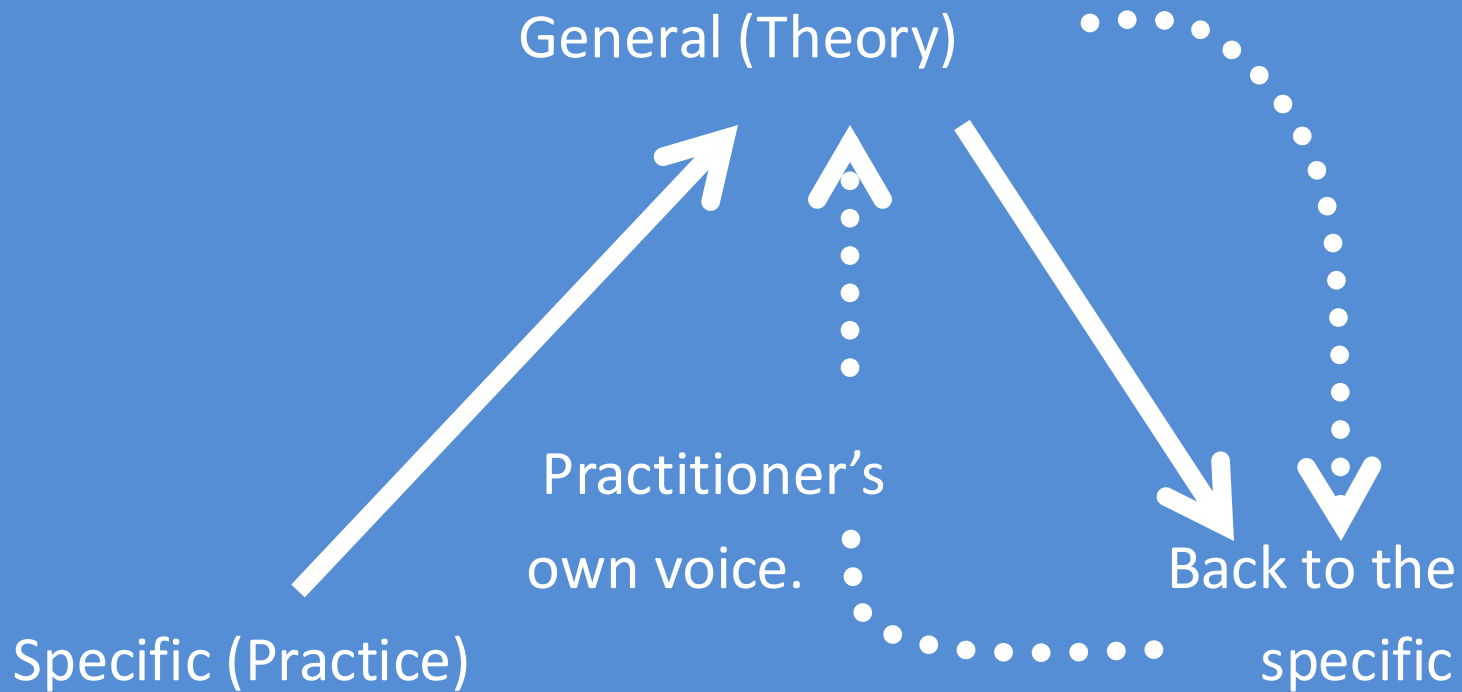
Implicit

Optimistic

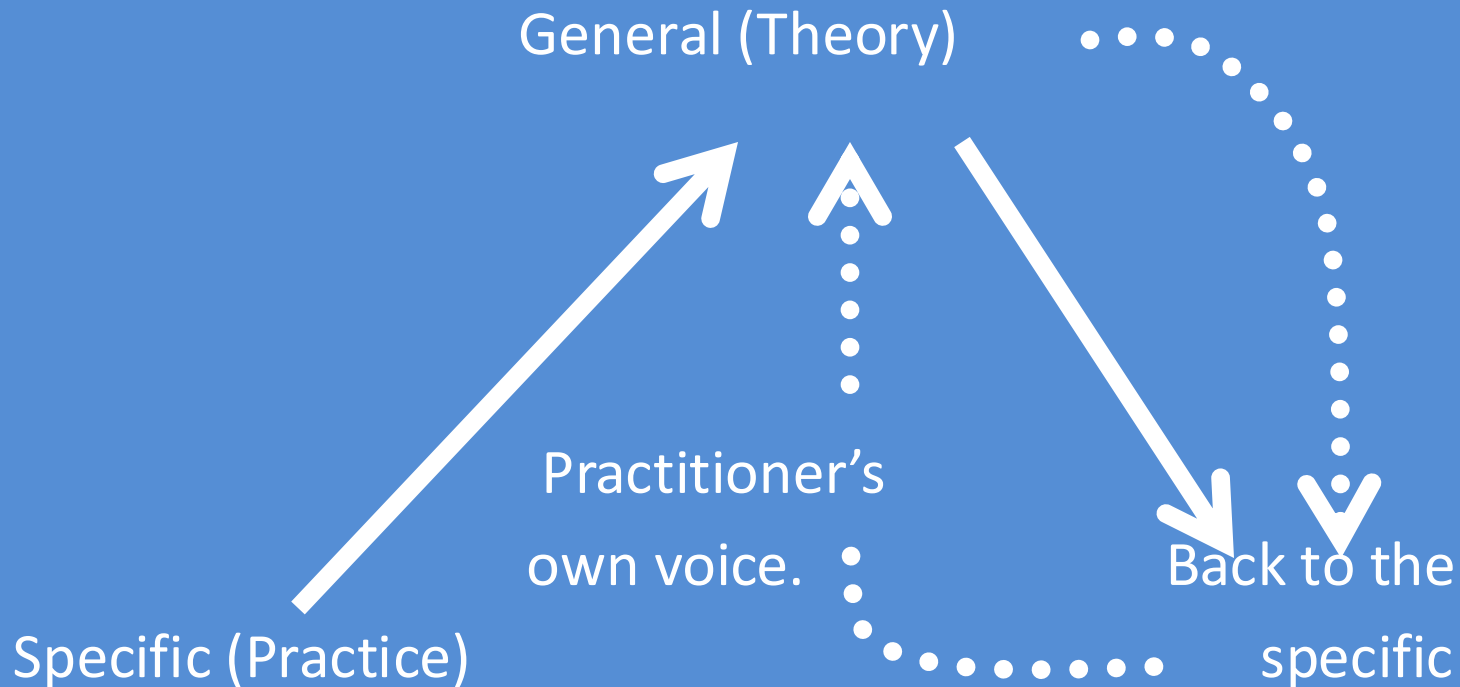
Relational



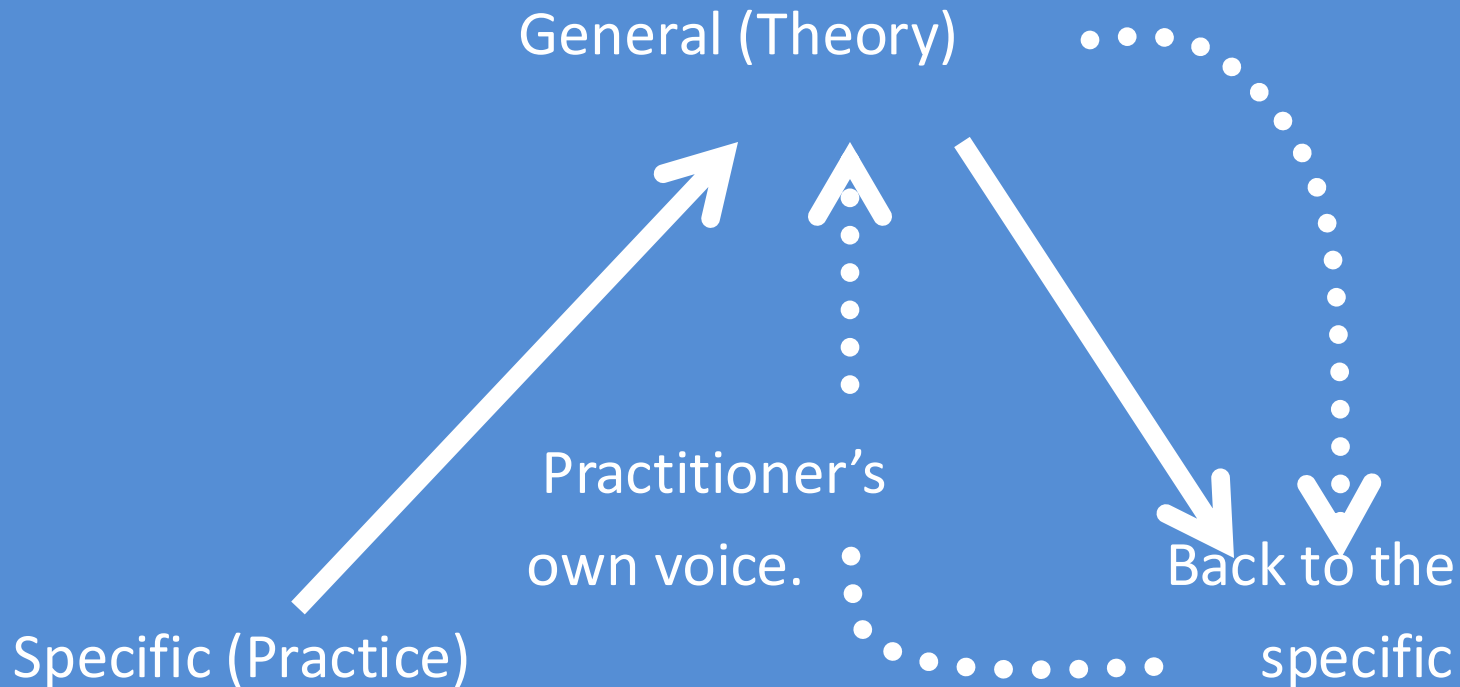
Iterative approaches may consider:

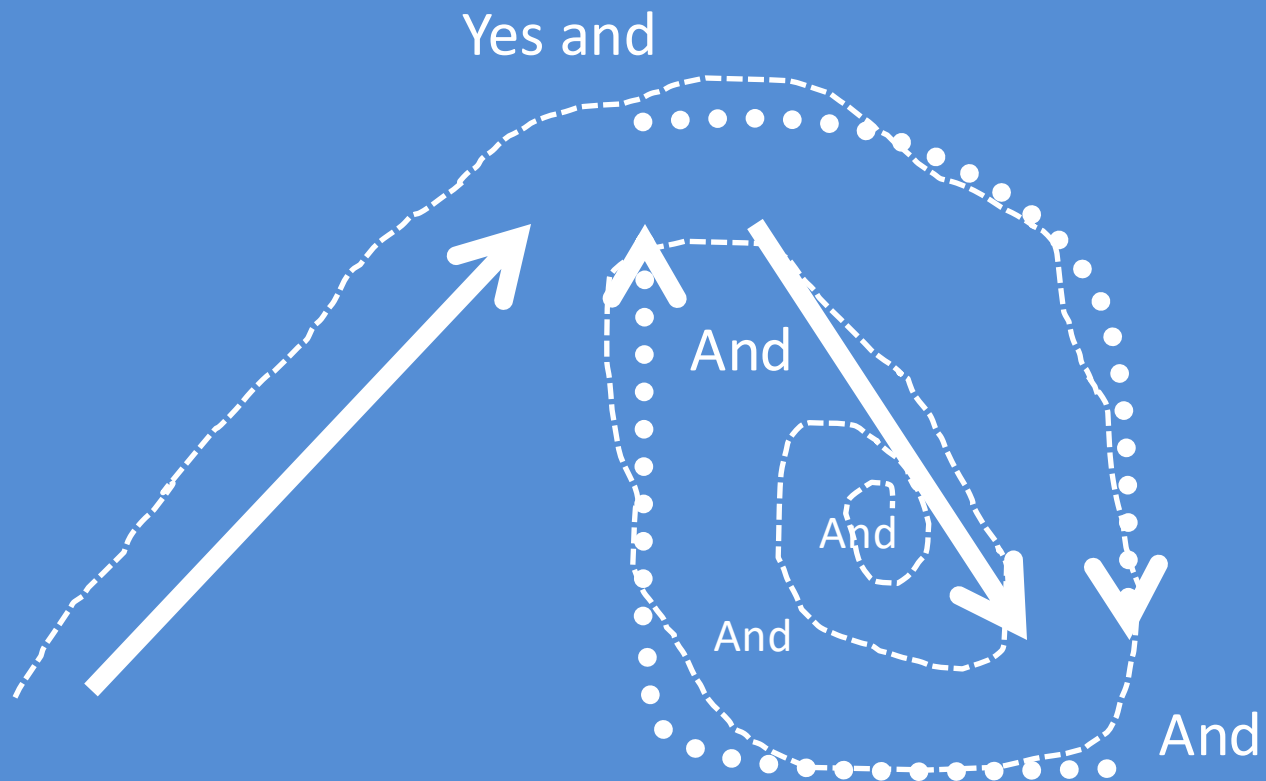


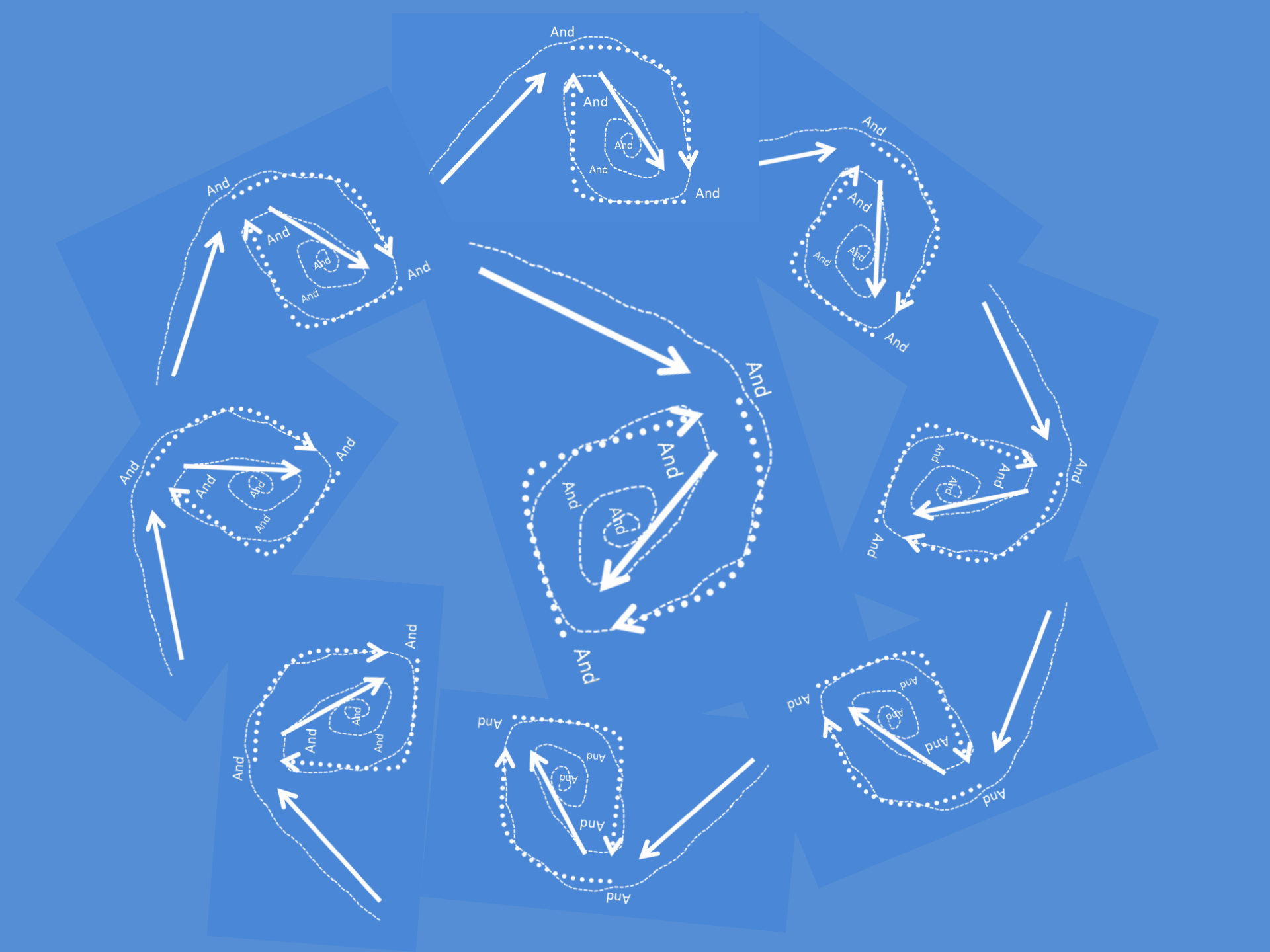
How might this approach change thinking at the level of the paragraph?



How might this approach change rhetorical thinking at the level of the paragraph?



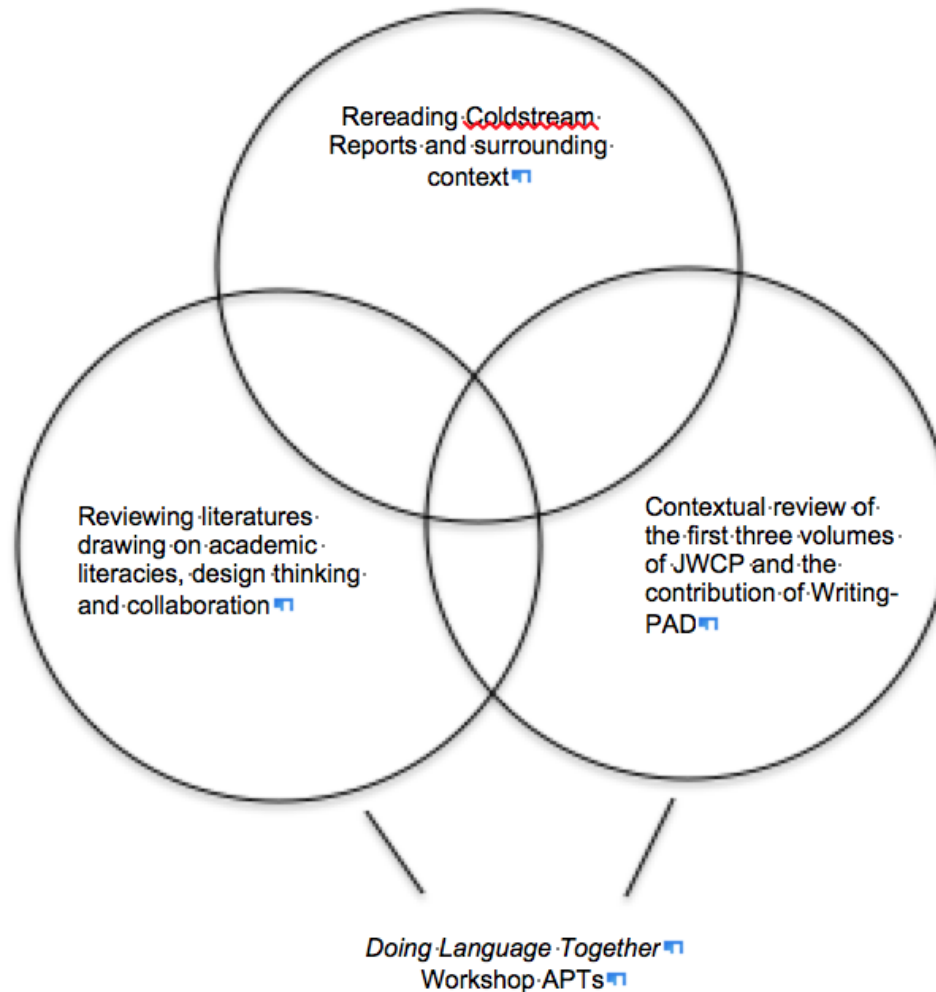




Quote from Survey of Practices document:

“We appreciate that Art and Design students’ strengths lie in the visual domain; also that visual perception is primary and precedes thought and then words (Berger, 1990; McKim, 1980). Sometimes, students’ ability to command that visual language is not fully exploited, nor is the range of ways in which it can harness and generate writing.”

Shape and Structure



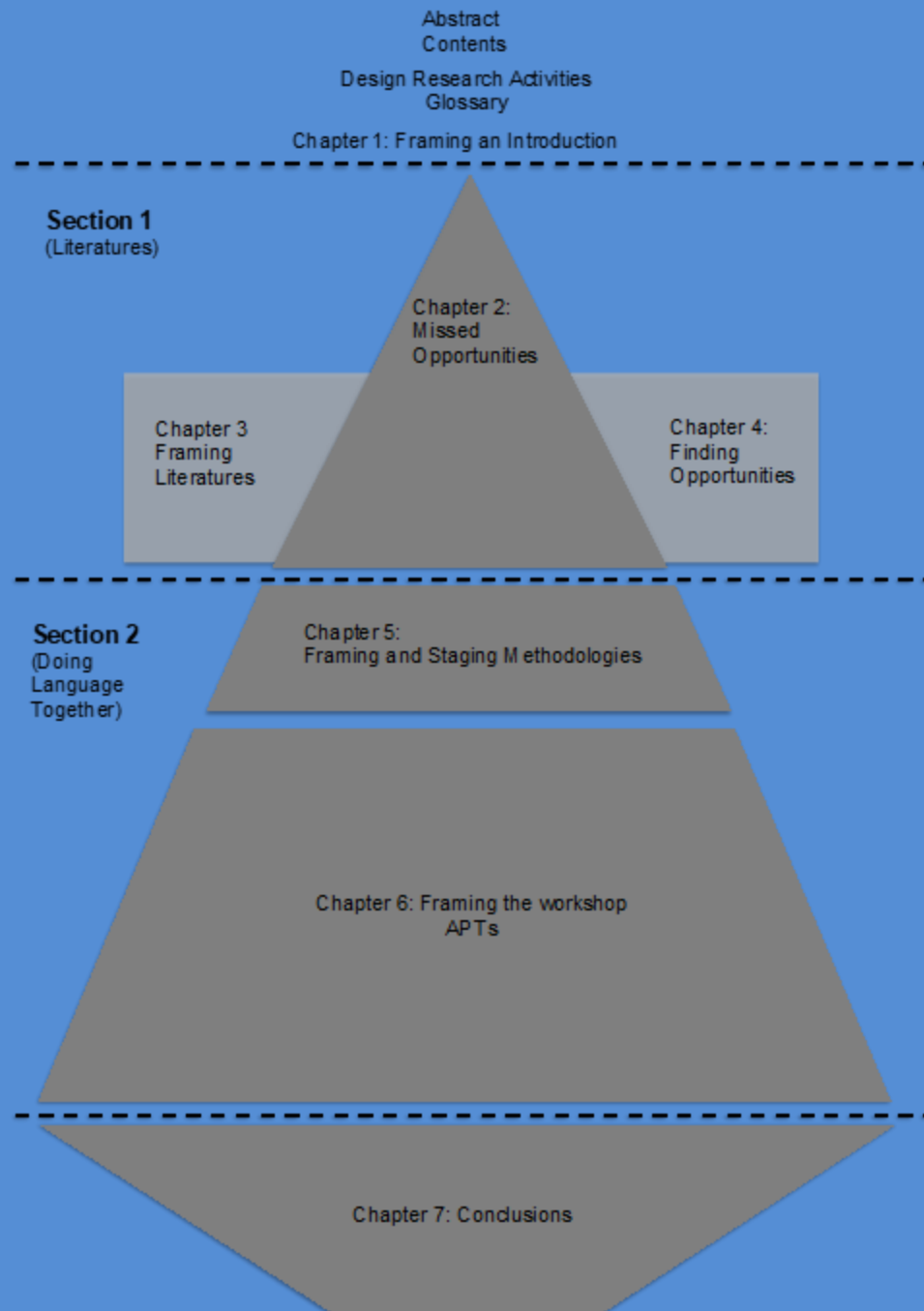
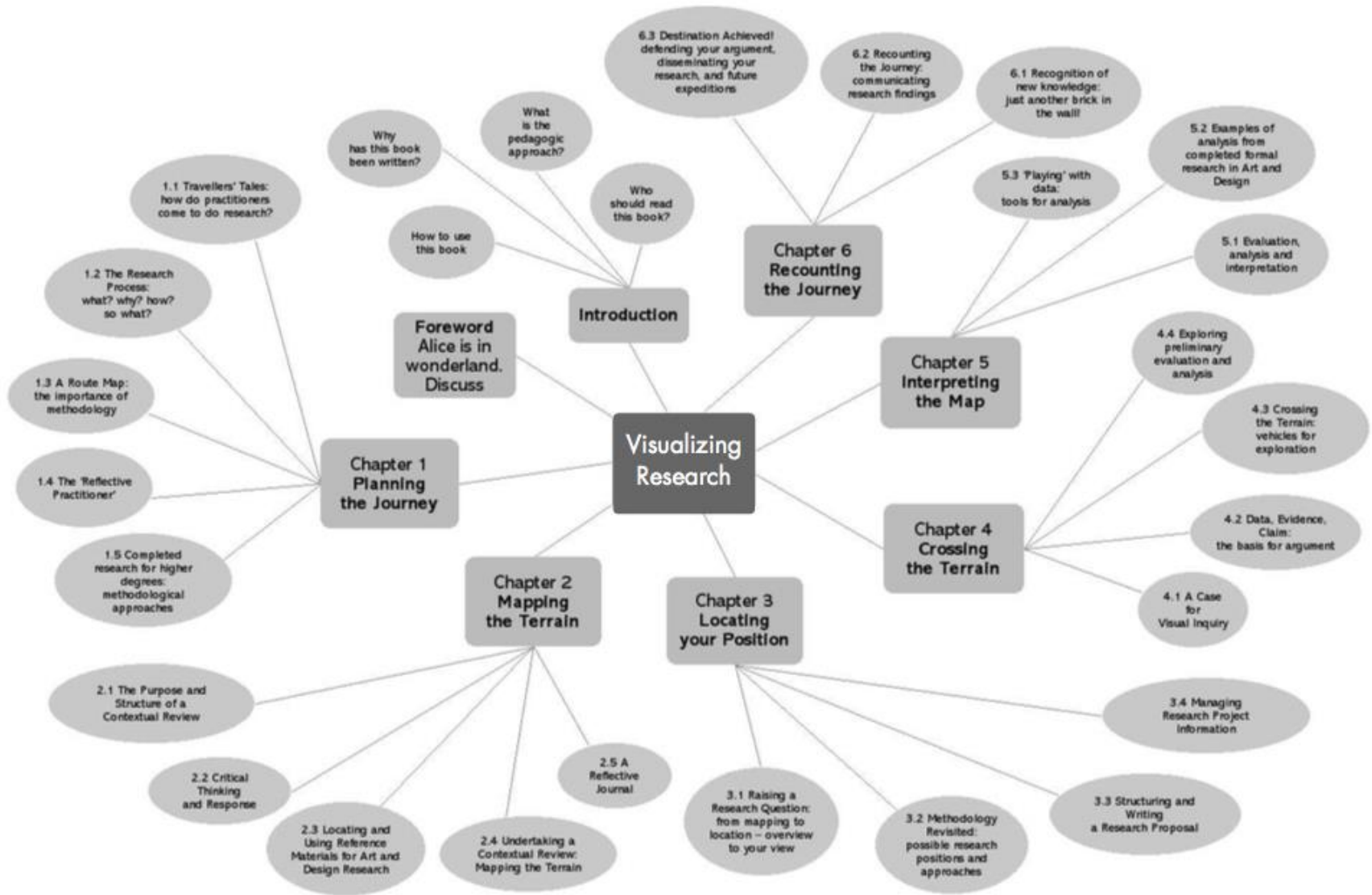


Figure 1 Overview of the book's content (📖)



Mapping system

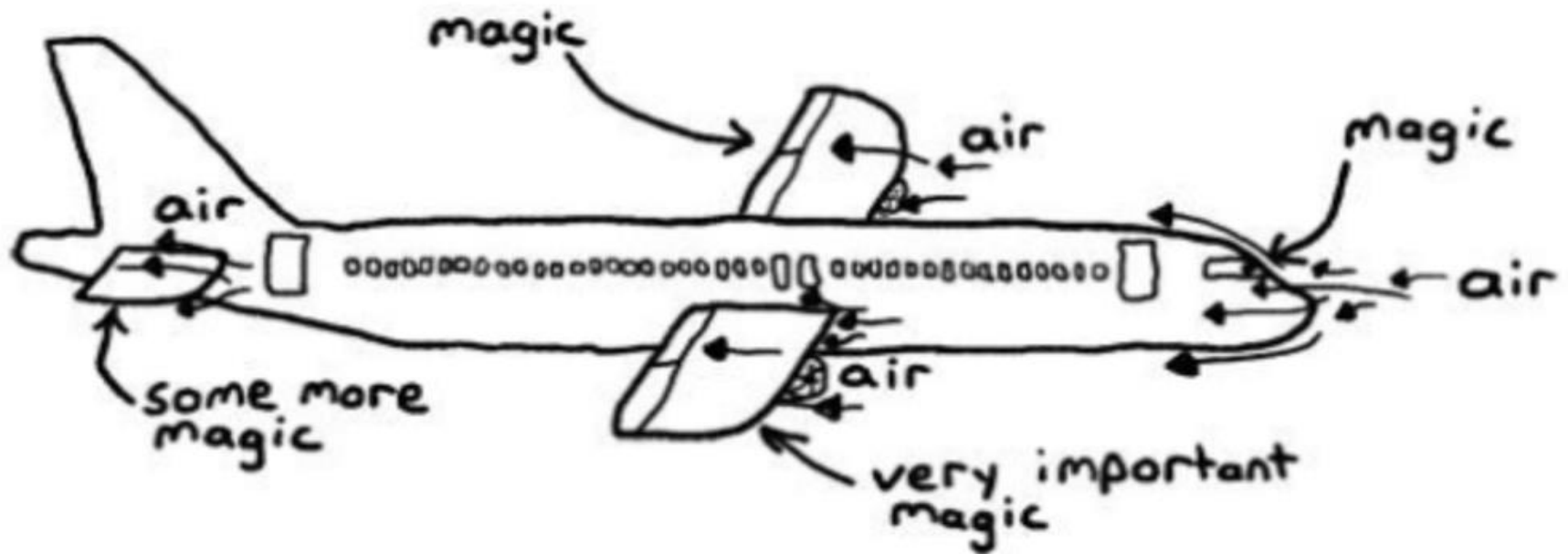
What is your structure or shape?

How will it support or contain your writing?

Why will the structure work?

What metaphor does the structure map onto?

how planes fly



“A design act follows from a belief that its consequence will improve the world”. (Lockheart and Raein, 2012)

Writing + Languageing

Research contexts in which neologisms are required

Using language as a tool for practice across international contexts and cultures

Languageing is '*Possibility seeking*' (Mizuuchi, 2006)

Languageing is *Inquisitional*

Argument = adversarial

Inquisition = council (*drøfting*)

Language is a cultural tool (Everett, 2012)

Languageing is a *metadesign tool*

Languaging: Approach

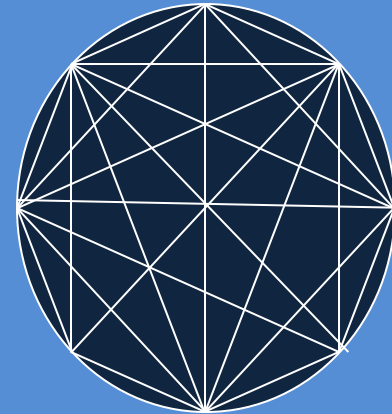
We live by/through/with Metaphors (Lakoff and Johnson, [1987] 2003): Design Languaging engages with the *metaphorical* - seeing one thing in terms of another

Design Languaging occupies a form of *Vernacular Eloquence* (Elbow, 2012) within a *Messy Space* (Barthes and Raein, 2007) where the flow of encouragement and corroborative language helps to form unformed ideas and champion concepts together.

It also encourages us to DO something about these ideas.

In Silence...

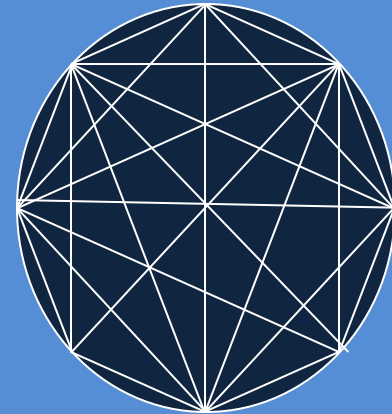
Make a list of all the things you have discovered about your ideas, writing tools and approaches, keywords, your underlying values/qualities and key capacities you are drawing on (abilities, skills and sensibilities).



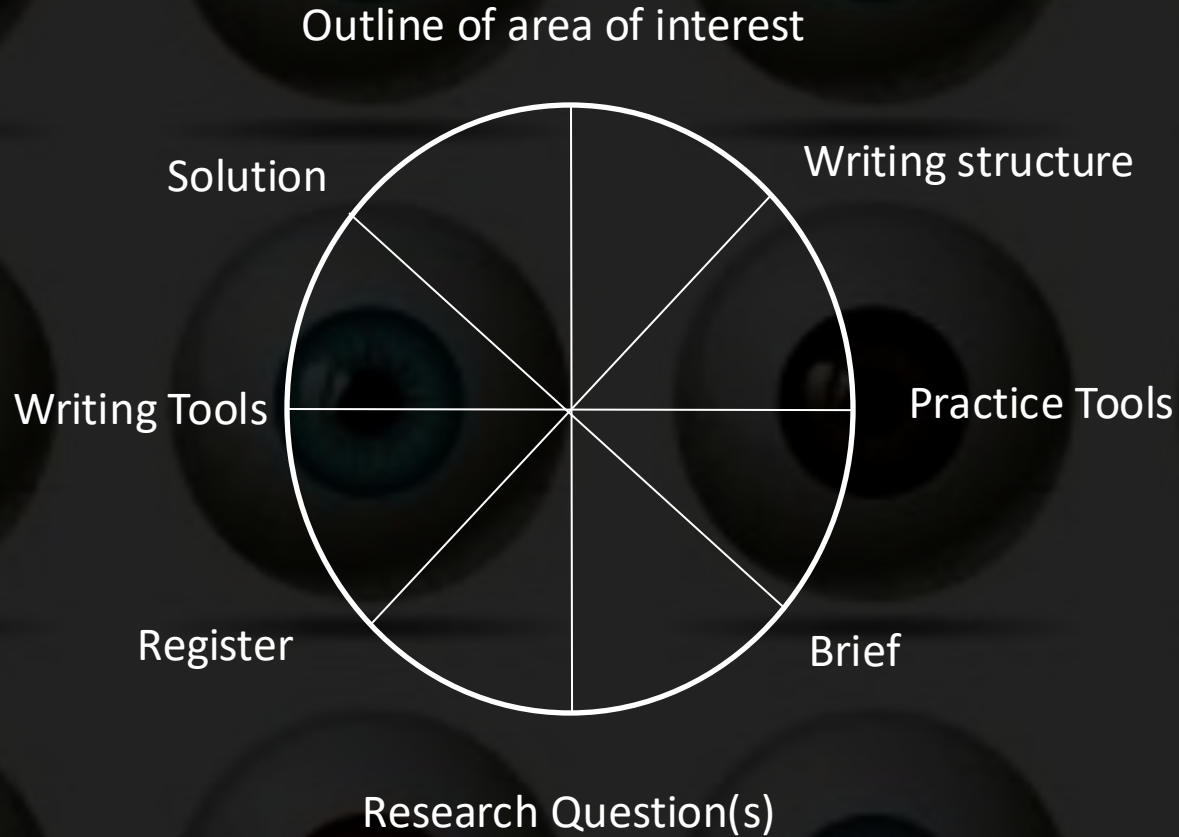
Relationships

Draw together 8 points: -

- Your area of interest
- Your research question(s)
- Your writing tools
- Your design tools
- Your brief
- Your solution
- Your writing structure
- Your register



Multivalence Tool



Relationships

Look at the relationships between the points: -

Your area of interest $\longleftrightarrow$ Your research question(s)

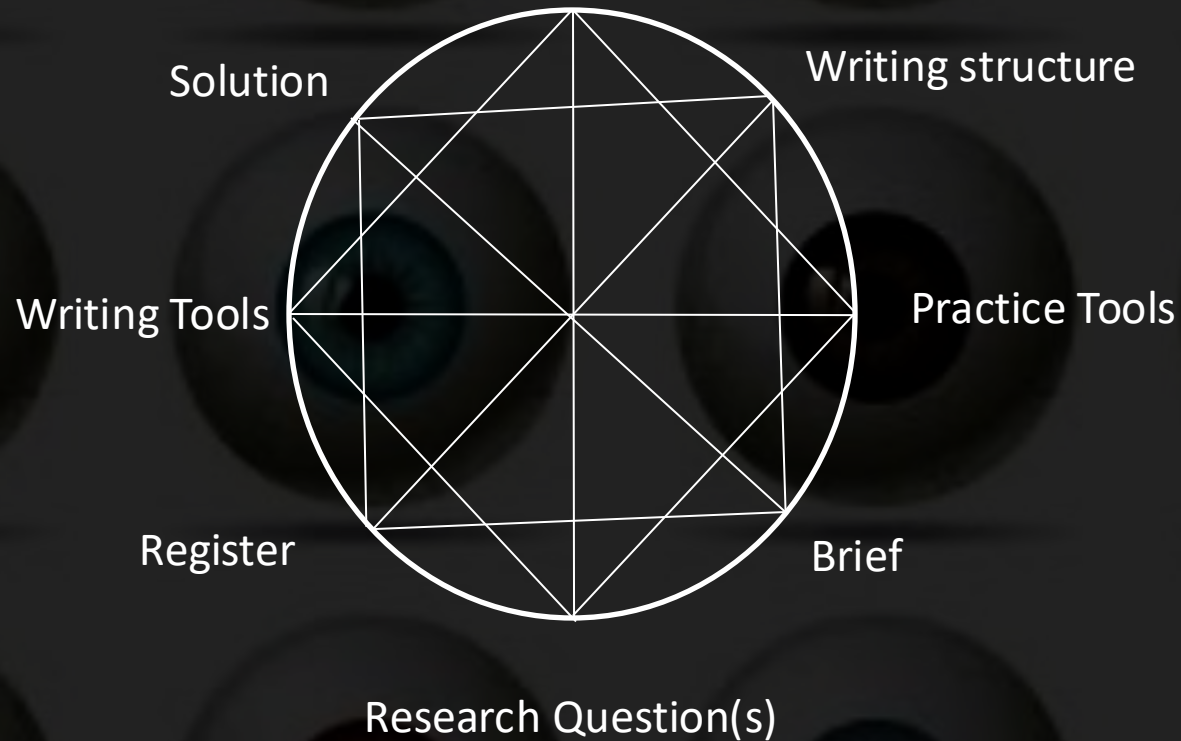
Your writing tools $\longleftrightarrow$ Your practice tools

Your brief $\longleftrightarrow$ Your solution

Your writing structure $\longleftrightarrow$ Your register

Multivalence Tool

Outline of area of interest



Relationships

Look at the relationships between the relationships

Me to We

and back again



Design Writing is a set of considerations that require balance.

Design Writing is doing and thinking through language.

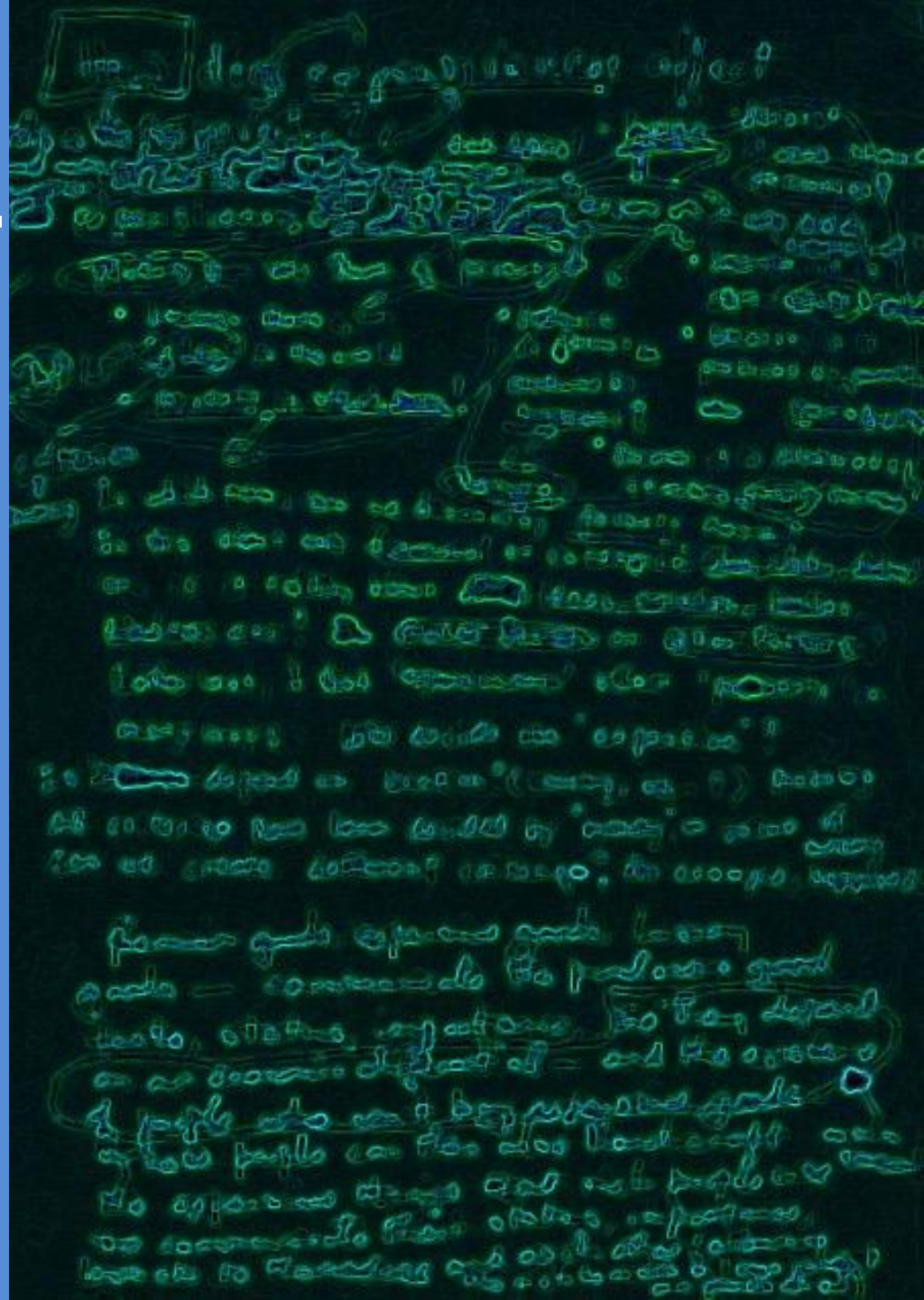
Design Writing is communicating.

This is achieved through engagement with a range of practices.

Design your writing. You have all the tools you need in your design practice.

What is your...

design writing practice?





Bringing in our key stakeholder

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-languaging	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

Languageing

We have looked at practice based approaches and tools as they are applied to language and structure. This has included languageing, framing, shaping, context and Keywords.

Next...

Hone your keywords;

Flesh out and further **build** on your ideas;

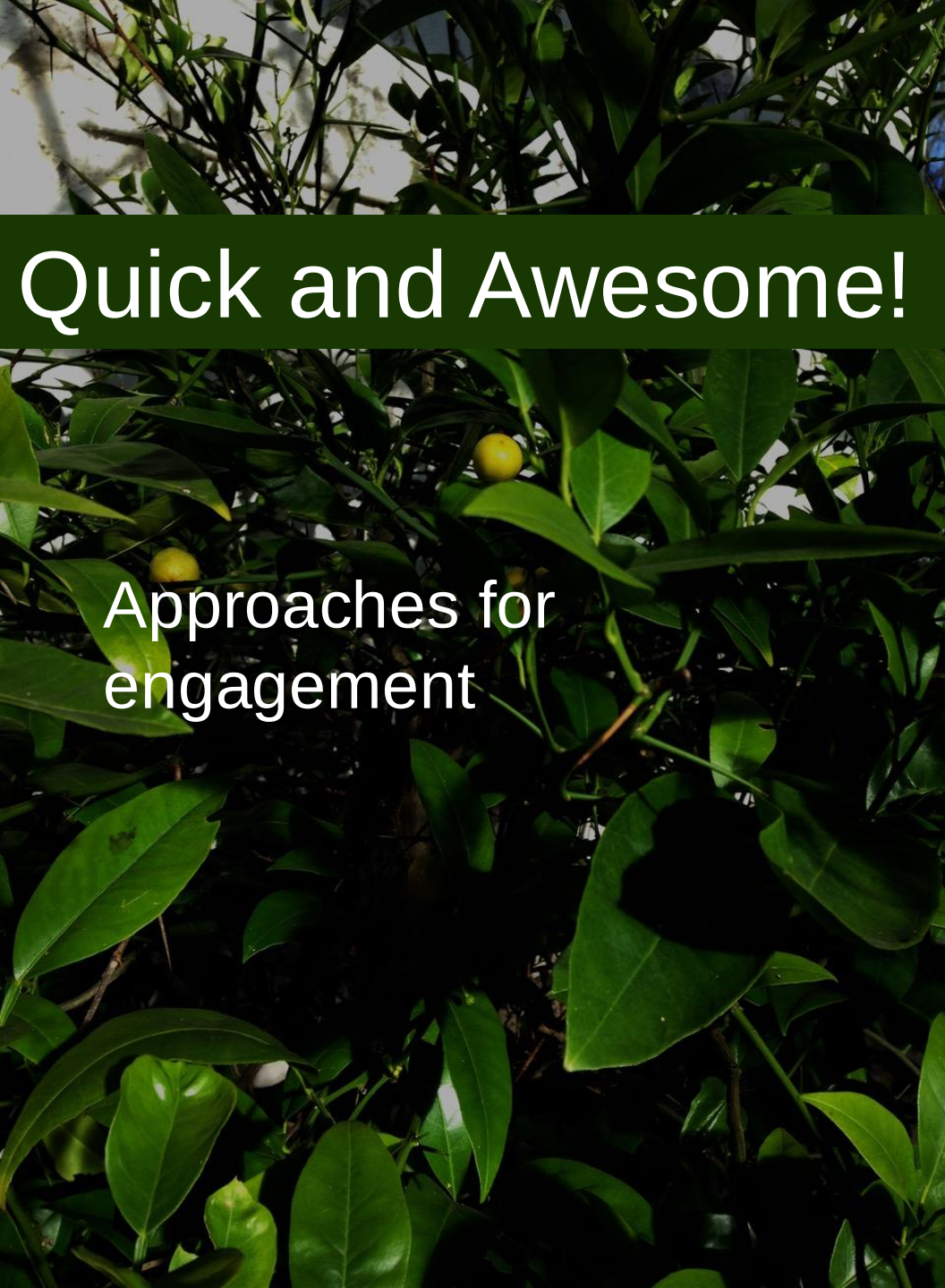
Make it **visual**!

Diagramise - Try to think of a structural or shape that could support or contain your writing.

Remember, your explanation of why the structure will work may contain metaphor. Gather images, write around, on and into them, and don't forget to draw!



Contact: Julia.Lockheart@UWTSD.ac.uk



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



Tools for Writing in Creative Practice

This set of workshops will demonstrate *linguaging practice*.

Through a series of collaborative and creative tools, we will explore collaborative thinking and the capture of emergent ideas that initiate collaborative writing.

These tools are for creative practitioners and have come from my doctoral research, *Doing Language Together: Collaborative writing as a tool for design teams at M-level in HE*.



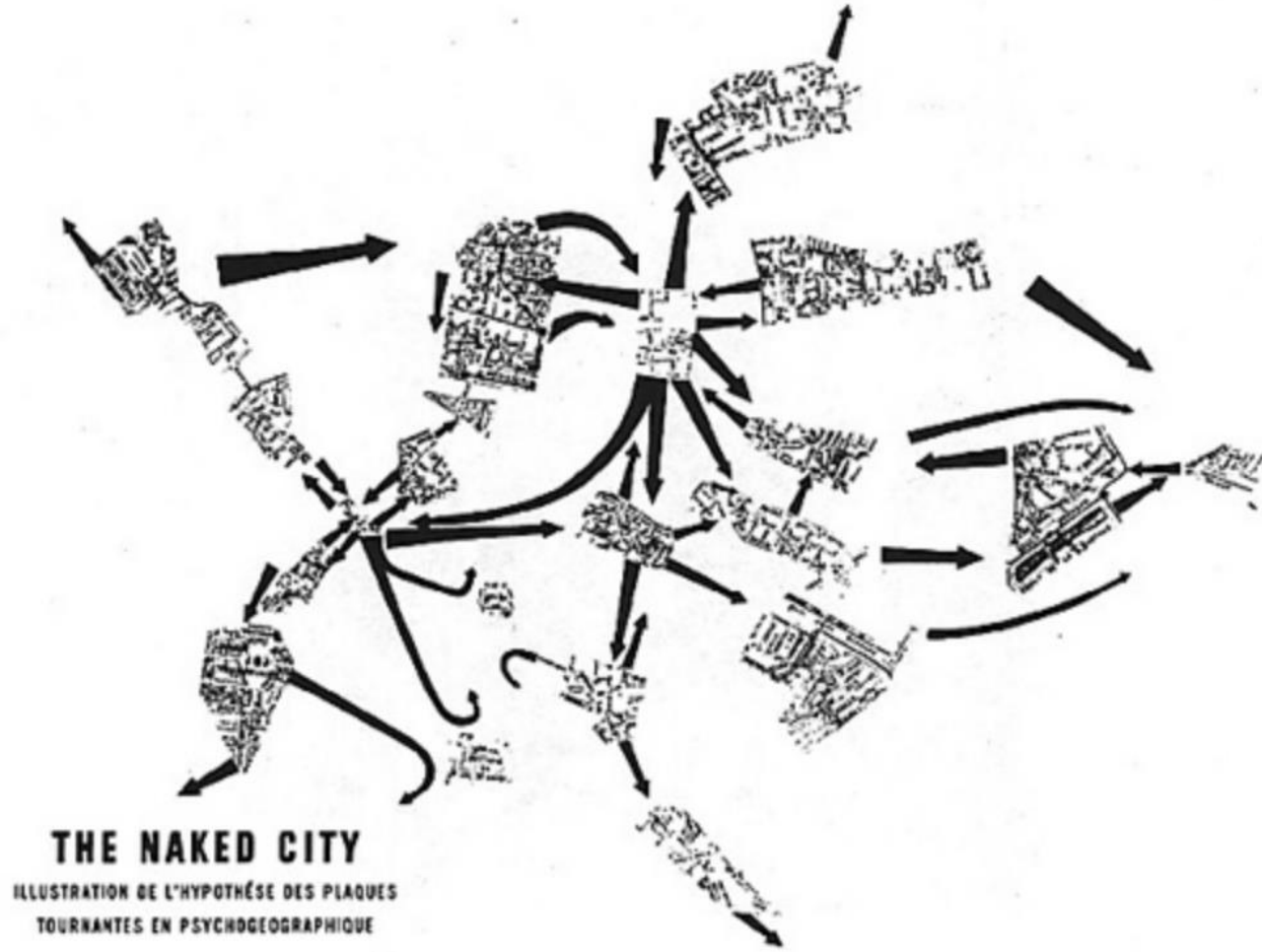
Tools for Writing in Creative Practice

Context Creative practitioners, students, designers

Workshops - Mapping and keyword framing as tools for collaborative thinking, Scribing, territory framing, Silence as a tool, Listening, Co-defining, Word Circles, Languageing, POUT analysis tool, Harvesting structures, Story structures, and co-writing tools.

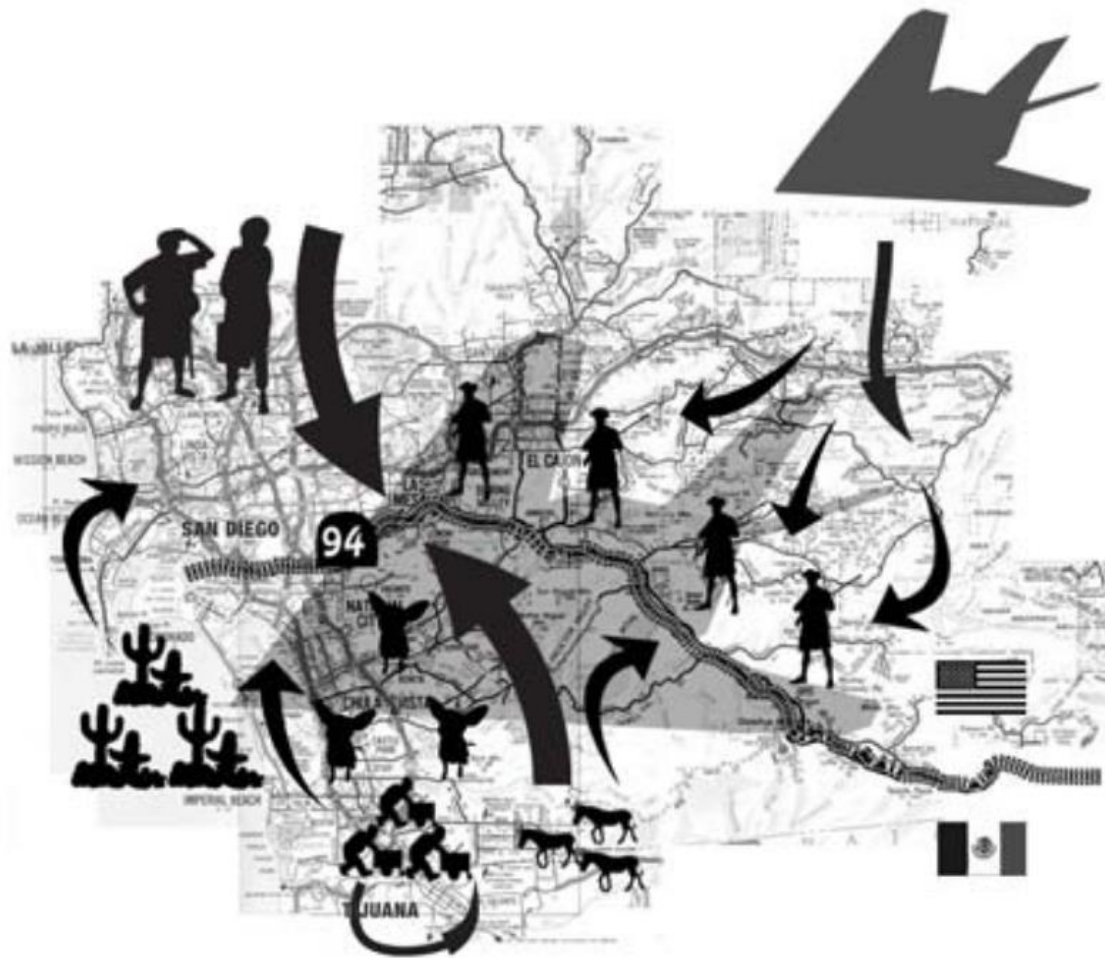
What do we mean when we talk about mapping as a tool?





“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



Working in Silence...

‘me’

to

‘we’

For the first part of the workshop

Working in Silence...

Read the following 12 questions about your practice

Note down your answers using keywords mnemonics

map your answers ready to present to a partner

For the first part of the workshop

Walk and Talk

- In your groups, go out with your 4 post-it notes and place them anywhere in the environment.
- Use the placement to inform the keyword.
- You may find insights from the walk and talk. Do not think too much. Surprise yourself!
- Note down, write and/or map a record of your conversations.
- Only do this in English.
- Photograph the situated writing process.

Choose up to 8 images per group to show tomorrow.

Walk and Talk

You will present (in 5-minutes per group) your images, words and situated writings at the beginning of the next class in three parts: **Your context, understanding and insights from the walk.**

Your Story

For tomorrow please watch:

Chimamanda Ngozi Adichie: The danger of a single story:
https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

Yves Behar: Designing objects that tell stories | TED Talk:
https://www.ted.com/talks/yves_behar_on_designing_objects_that_tell_stories?language=en

Nancy Duarte: The secret structure of great talks | TED Talk:
https://www.ted.com/talks/nancy_duarte_the_secret_structure_of_great_talks

The End



Example of manifestos

A Collaborative Research Manifesto! An Early Career Response to Uncertainties

Barker, Edmund ; Pervez, Aneza ; Wahome, Michel ; McKinlay, Alison ; Al Haj Sleiman, Nidel ; Harniess, Phillip ; Puskas, Nikolett ; Mac, Duy ; Almazrouei, Mohammad ; Ezenwajiaku, Chinoso ; Isiwele, Anthony ; Tan, Nuoya ; D'Aprix, Michael ; Petsou, Athina ; Love Soper, Jake
2023-02

.... This paper presents a Collaborative Research Manifesto that responds to this by promoting markers for meaningful collaborations in future research...

Permalink:

https://librarysearch.uwtsd.ac.uk/permalink/44WHELP_UWTSD/1ir6fgh/cdi_ucl_eprints_v2_oai_eprints_ucl_ac_uk_OAI2_10157812