

MUO-E0105 RESEARCH AND INSPIRE 6 CR

WELCOME!

22.11.2022 | heidi.paavilainen@aalto.fi



When & where	13:15-14:00 Lectures on change	14:14-15:00 Discussion on narrative
25.10. (Q201)	Fashion	Introduction to the course, course work explained
1.11. (F101) + Thu tutoring	Diffusion	Style of Presentation
8.11. (Q201) + Thu tutoring	Lifestyle	Structure of Narrative
15.11. (Q201) + Thu tutoring	Practice	Style of Presentation
22.11. (Q201) + Thu tutoring	Learning	Structure of Narrative
29.11. (Q201) + Thu tutoring	Presentations of unfinished but complete “narrative productions”. Notice: May go overtime.	

INDIVIDUALS CHANGING: TRANSFORMATIVE LEARNING

Learning always means some kind of change.

Basically, individuals can learn

- Skills
- Facts
- Conceptual change

“Conceptual change” is roughly the same as change in a “meaning perspective” or change in a “frame of reference”.

Very simply: Something is seen in a new light.



diSessa, Andrea A. 2014. A History of Conceptual Change Research. 88-108. Cambridge University Press.
Mezirow, Jack. 2018. Transformative learning theory. In Contemporary theories of learning: Learning theorists ... In their own words. Second edition, ed. Knud Illeris, 114-128. Oxon, UK: Taylor & Francis.

Photo by Petri Heiskanen on Unsplash

Post-Fashion Fashion

SCENARIO 2032

In 2030, Humanity wasn't able to bring down global emissions and the critical threshold of 1.5°C of global warming was crossed. This scenario reflects a post-fashion world in 2032 where mass production of clothing has been completely stopped, factories can no longer function, and citizens have to find a way to mend and make their own clothing amidst a climate crisis.

One of the prominent practices in this future is landfill mining. It's a little like dumpster diving but now that no new material can be produced in

factories, fast fashion brands are trying to find clothing produced by their own brands and segregate it. Strangely, this has given rise to a new practice of green washing called 'durability washing' which involves brands taking pride in the clothes they previously produced and didn't decompose in the landfills. Brands like H&M and Zara are making claims of having the best fabrics because they survived the harshest test of time and reviving these clothes and reselling them.

10
YEARS
LATER



Image Courtesy: Phys.org

DESIGN-DRIVEN FORESIGHT | VISIBLE MENDING

GAURIKA SINCHAL



Photo by Mohammad Saifullah on Unsplash

Epochal transformation

= sudden major reorientation, often a result of life crises

Cumulative transformation

= a progressive sequence of insights resulting in changes

Before the transformation, there're often...

- 1. A disorienting dilemma**
- 2. Self-examination with feelings of fear, anger, guilt or shame**
- 3. A critical assessment of assumptions**
- 4. Recognition that discontent and transformation are shared processes**
- 5. Exploration of options**
- 6. Planning a course of action**
- 7. Acquiring knowledge and skills for implementing one's plans**
- 8. Provisional trying of new roles**
- 9. Building competence and self-confidence**

... Before 10. A reintegration into one's life on the basis of conditions dictated by one's new perspective

Mezirow, Jack. 2018. Transformative learning theory. In Contemporary theories of learning: Learning theorists ... In their own words. Second edition, ed. Knud Illeris, 114-128. Oxon, UK: Taylor & Francis.

Photo by Mohammad Saifullah on Unsplash

Transformative learning is a process by which an individual transforms problematic "frames of reference" (assumptions and expectations) to less problematic ones.

The result is that the individual is more

- **Inclusive**
- **Open**
- **Reflective**
- **Emotionally able to change**

= Has overcome the human tendency to reject anything that doesn't fit the current frame of reference.

Photo by Petri Heiskanen on Unsplash

Mezirow, Jack. 2018. Transformative learning theory. In Contemporary theories of learning: Learning theorists ... In their own words. Second edition, ed. Knud Illeris, 114-128. Oxon, UK: Taylor & Francis.

The ability to imagine how things could be otherwise drives the transformative process.

What can designers do?

A designer's ability to imagine and visualise alternatives is a superpower in this context.

To inspire imagining, we can design learning experiences charged with wonder.



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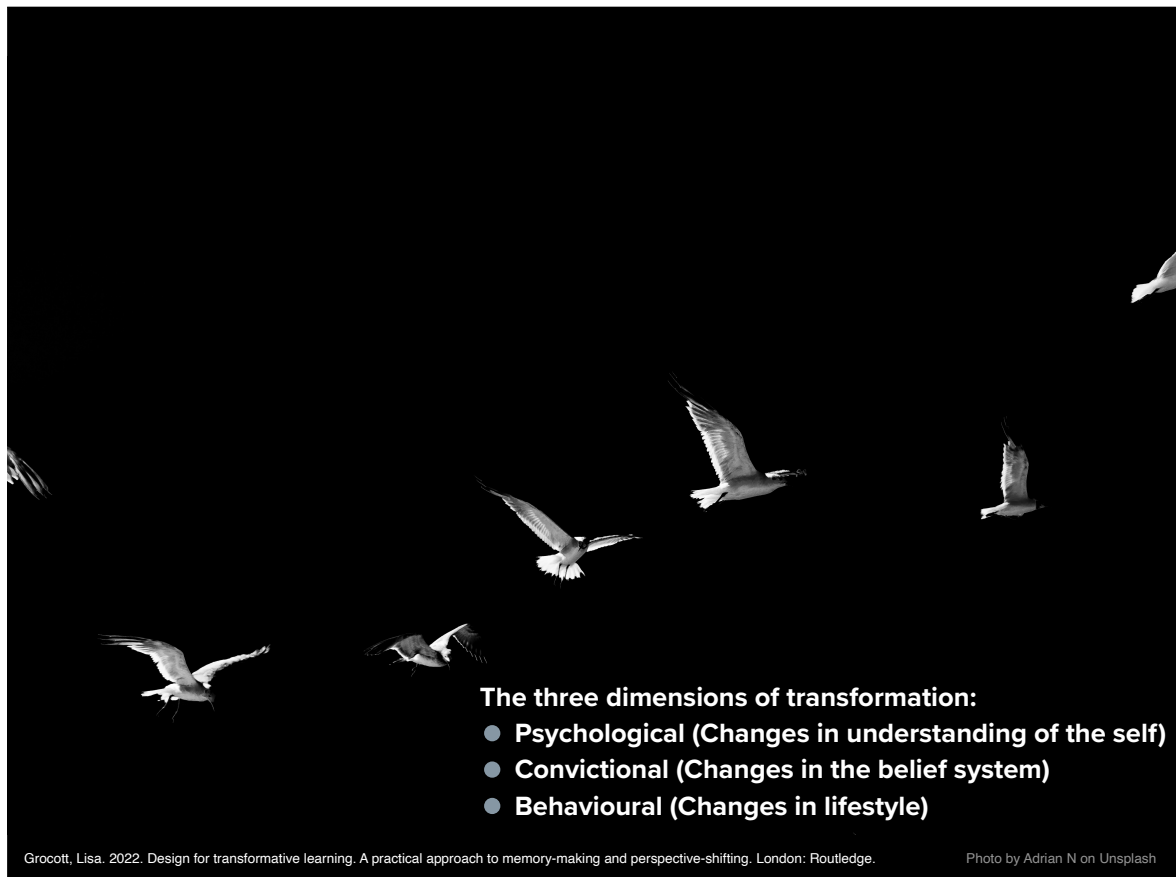
To inspire imagining, we can design learning experiences charged with wonder.



... To encourage others to re-tell their own stories.

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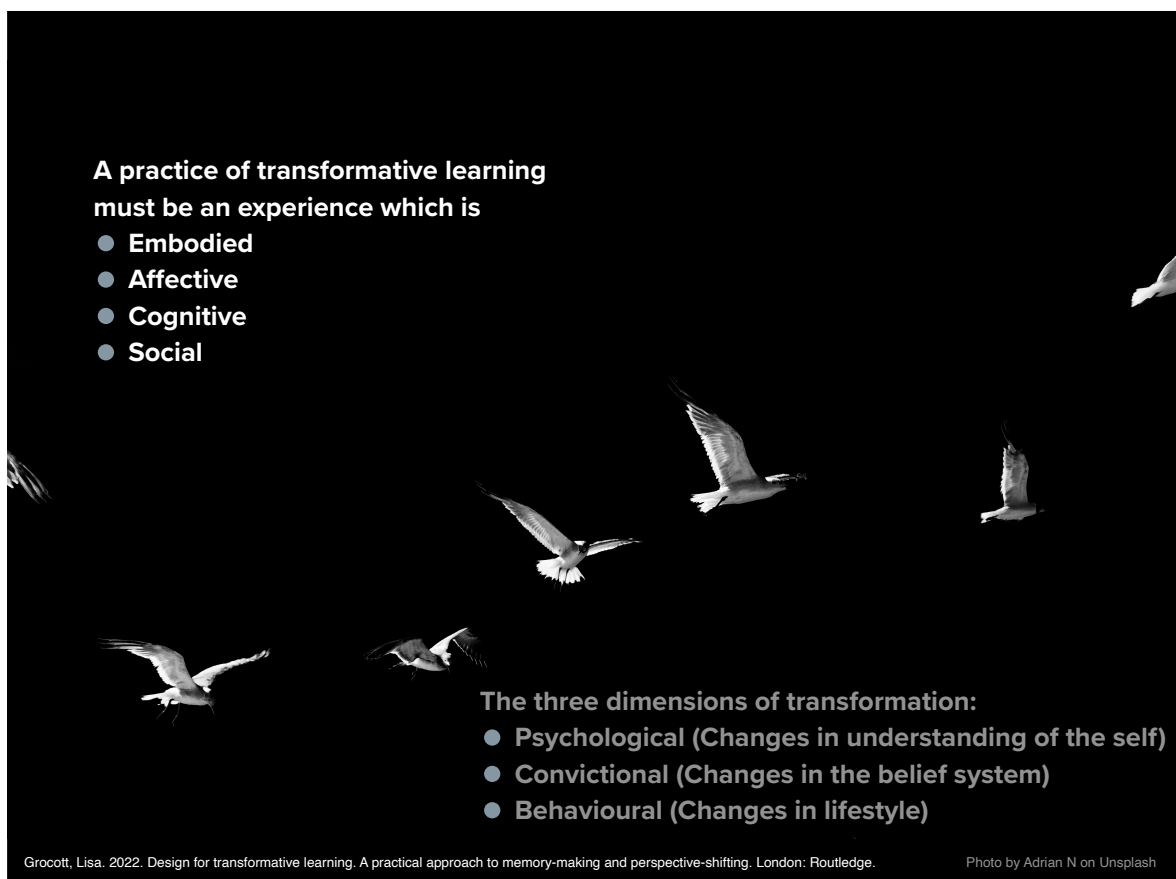


The three dimensions of transformation:

- Psychological (Changes in understanding of the self)
- Convictional (Changes in the belief system)
- Behavioural (Changes in lifestyle)

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Photo by Adrian N on Unsplash



**A practice of transformative learning
must be an experience which is**

- Embodied
- Affective
- Cognitive
- Social

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A practice of transformative learning must be an experience which is

- Embodied > **Concrete**
- Affective > **Possible**
- Cognitive > **Understandable**
- Social > **Shared**

The three dimensions of transformation:

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The image shows two pages from a WWF report. The left page is the cover of 'WWF REPORT SCOTLAND 2011'. It features a photograph of a forest floor with fallen leaves and a stream. A green box at the bottom contains the text 'Climate Change | Conservation | Sustainability' and 'The Natural Change Project: Catalysing leadership for sustainability'. The right page is titled 'PROGRAMME' and contains text about the Natural Change programme, which includes two one-week-long residential workshops held four months apart in wilderness areas. It also mentions a series of one-day meetings in urban settings before and after the residential workshops. The right page features a photograph of two men, David and Margaret Kerr, standing in a field of tall grass.

WWF REPORT SCOTLAND 2011

Climate Change | Conservation | Sustainability

The Natural Change Project: Catalysing leadership for sustainability

PROGRAMME

Each Natural Change programme comprises two one-week-long, residential workshops. These are held four months apart in wilderness areas. A series of one-day meetings in urban settings is also held before and after these residential workshops. The group works together for a total of 16 days over a six-month period.

Before the first residential workshop, the group meets for a day to allow participants to introduce themselves to each other and prepare for their first wilderness experience.

Key, David, and Margaret Kerr. 2011. The natural change project: catalysing leadership for sustainability. WWF Scotland.

STRUCTURE OF NARRATIVE

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= sudden major reorientation, often a result of life crises

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Before the transformation, there're often...

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MISSING EVIL

Darker Shades of Joy: The Role of Negative Emotion in Rich Product Experiences

Steven Fokkinga, Pieter Desmet

- Especially in product design negative emotions (disgust, anxiety, irritation...) are typically considered unwanted even though people enjoy the products by f.e. game- and entertainment industries.
- Negative emotions and events can be joyful when they transform the experience in special ways.
- Design would benefit from a more diverse and dramatic understanding of user experience.

Introduction

Imagine you are moving to a new city. What emotions would you experience? You might feel sad about leaving your family and friends. At the same time, you might also feel hopeful about the opportunities awaiting your new life, joy over the prospect of exploring your new city and meeting new people, and anxiety about not knowing anyone yet. The combination of all these different emotions makes the transition a complex but rich experience that you will long remember.

Several authors in the field of user experience and interaction design have expressed the opinion that product experience should mirror the *richness* of these kinds of real-life experience. Hassenzahl recently suggested that product experiences should be “worthwhile” or “valuable” to avoid the pitfall of shallow amusement in experience design.¹ Likewise, Arrasvuori et al. invest

Epochal transformation

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= a progressive sequence of insights resulting in changes

Before the transformation, there're often...

1. A disorienting dilemma > “**Exquisite disorientation**”

“Being drawn into a state of discomfort that is a bit painful, yet irresistible to ignore.”

2. Self-examination with feelings of fear, anger, guilt or shame

3. A critical assessment of assumptions

4. Recognition that discontent and transformation are shared processes

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Climate Change Conservation Sustainability

**The Natural Change Project:
Catalysing leadership
for sustainability**

PROGRAMME

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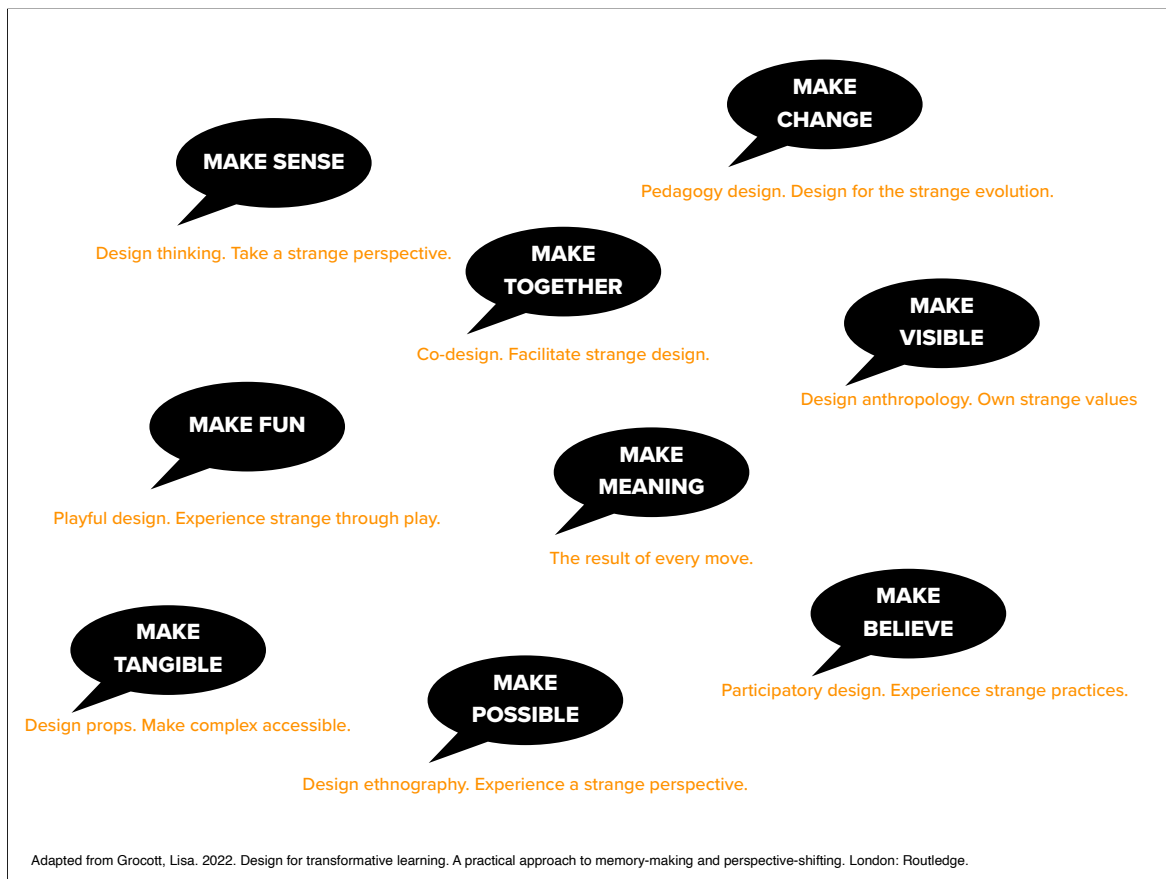


Photo: MullenLowe Group. Project was designed by Lowe-SSP3, Bogota, 2006.

Project is discussed in f.e. Bregman, Rutger. 2020. *Humankind. A hopeful history*. Translated by Elizabeth Manton, and Erica Moore. London: Bloomsbury



Adapted from Grocott, Lisa. 2022. *Design for transformative learning. A practical approach to memory-making and perspective-shifting*. London: Routledge.



	Transformative learning	Collaborative design
Expansive framing	Learning can happen anywhere, anytime over a lifetime.	Design is defined by the participatory process of creative engagement.
Relational practice	A socially co-constructed learning experience draws on the discussions, artefacts and activities of the group.	The participatory orientation of co-design scaffolds the conversation between people, place, prototypes and politics.
Lived experience	The learner always brings their inner world of beliefs and mindsets and their own world of experiences, people and place.	Designing for diverse lived experiences by resisting universal solutions and respecting pluriversal perspectives.
Integrative orientation	Whole-self learning works with the integration of cognitive and embodied dimensions to transform future action.	A design practice that enmeshes past knowing and present-moment awareness with an always emerging future.
Nature of change	Transformative, situated learning happens incrementally, suddenly and recursively by moving from the periphery to the centre.	Designing is a discursive, embodied, material practice propelled by generative moves of reflection and speculation.
Ethical call for action	Learning to be proactive, not prescriptive, continuous instead of credentialed, transformative more than transactional.	To be critical of the social impact of design by interrogating and imagining how design can shape more equitable and just futures.

Adapted from Table 1.1 Intersecting assumptions: Positioning Transformative Learning, Collaborative Designing and Design-based Research
Grocott, Lisa. 2022. Design for transformative learning. A practical approach to memory-making and perspective-shifting. London: Routledge.

3-step course assignment

By Nov 3	By Now 24	By Dec 9
1. SEED (20p/20%)	2. DRAFT (50p/50%)	3. PROOF (30p/30%)
Minimum of 6 pages/slides of anything in relation to the background and context of the thing that the student is interested in . Written text and visuals so that the seed is fairly understandable on its own.	Minimum of 10 pages/slides of text and visuals where narrative is taking shape.	Close to finished narrative production understandable on its own.
Weak (0-5p) = less than 6 pages/slides. It seems like a random collection of keywords and visuals without communicating what is connecting the materials presented.	Weak (0-15p) = less than 10 pages/slides. It seems like a random collection of keywords and visuals without much hints to a narrative.	Weak (0-9) = Clearly a work in progress. The narrative consists of random pieces and notions that might be exciting, but the overall narrative does not make a point, convince or inspire. Discussion about the theory of change is either missing or misleading or confusing.
Good (6-14p) = at least 6 pages/slides of text, keywords and visualisation that form 1-3 themes the student is interested in.	Good (16-34p) = at least 10 pages/slides of text and visuals. Narrative intentions are clearly in place, but even key parts may be missing and/or there are elements whose presence might be misleading or confusing to the narrative.	Good (10-22) = Narrative production is convincing and quite inspiring. The structure and the story make sense and put forward interesting argumentation convincingly. The narrative has some slight faults. Visuals are of good quality and critical parts of the narrative. The theory of change is discussed economically and has at least a weak connection with the narrative and its objectives.
Excellent (15-20p) = at least 6 pages/slides of text, keywords and visualisation that form 1-3 themes the student is interested in. The layout makes sense and helps the reader to understand the themes easily. Visualisations are succinct and of good quality. Language is nearly faultless, and communicates in an economical manner the key points.	Excellent (35-50p) = at least 10 pages/slides of text and visuals. The narrative structure is clearly in place. Key elements of the narrative are already there, and there are only a few misleading or confusing parts if any. The layout makes sense and helps the reader to understand the narrative easily. Visualisations are succinct and of good quality. Language is nearly faultless, and communicates in an economical manner the key points.	Excellent (21-30) = Narrative production is convincing and inspires action. The structure and the story make sense, and the argumentation is solid, putting forward a new way of looking at something (a concept, situation, people...). There might be some faults or omissions in the work, but they do not cause confusion. Visuals are of good quality and critical parts of the narrative. The theory of change is discussed economically and has clear connection with the narrative and its objects.

Course grade:

0-50p = fail (0)
51-60p = passable (1)
61-70p = satisfactory (2)

71-80p = good (3)
81-90p = very good (4)
91-100p = excellent (5)

Active participation in class discussion may compensate 10% of the grade.
Constantly being late reduces grade by 10%.

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+ Last week: Tue 6.12. No class. Thu 8.12. Optional zoom tutoring

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THANK YOU!

REMEMBER OPTIONAL ZOOM TUTORING ON THURSDAY AFTERNOON.

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Aalto University
School of Arts, Design
and Architecture