MUO-E0105 Research and Inspire 6 cr

Welcome!

Programme

24.10. Inspiring//Change+Course Intro
31.10. Design-Driven Change
7.11. Long-Term Collective Change
14.11. Changing Values
21.11. Individual Change
28.11. Changing Worldviews
5.12. Presentations

So far, we have talked about collective change. Today, let's turn to look at some of the ways individuals change their minds, views and values. Sometimes, the process is quick, easy and smooth, but it seems that a meaningful change, the kind of change that is transformative, is challenging and maybe a long and painful road.

An example of quick and easy change: instant falling in love with something.

Sensorial aspects of instant falling in love are within the realm of so-called "design trends": You...

See something, someone

Hear something, someone

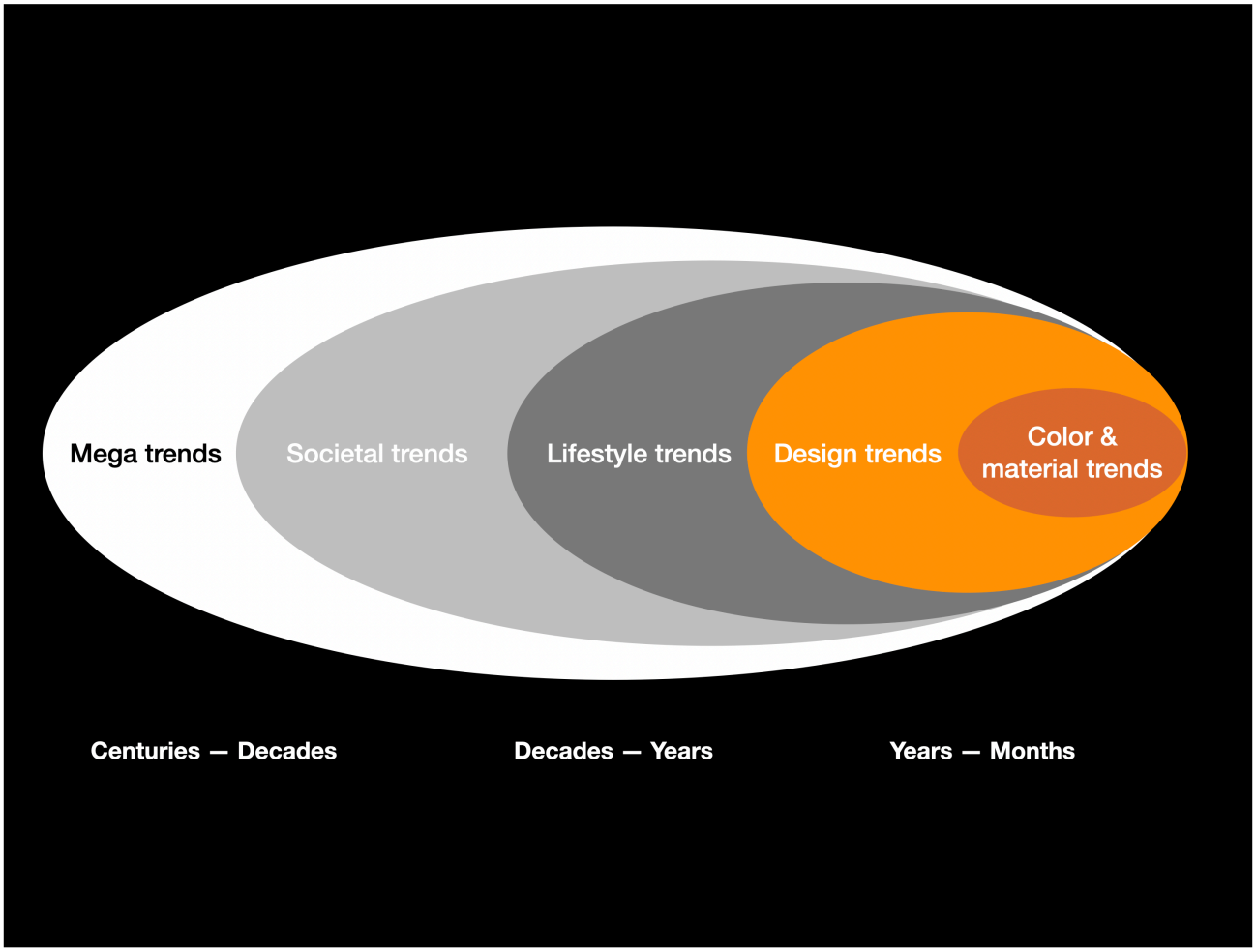
Touch something, someone

Taste something, someone

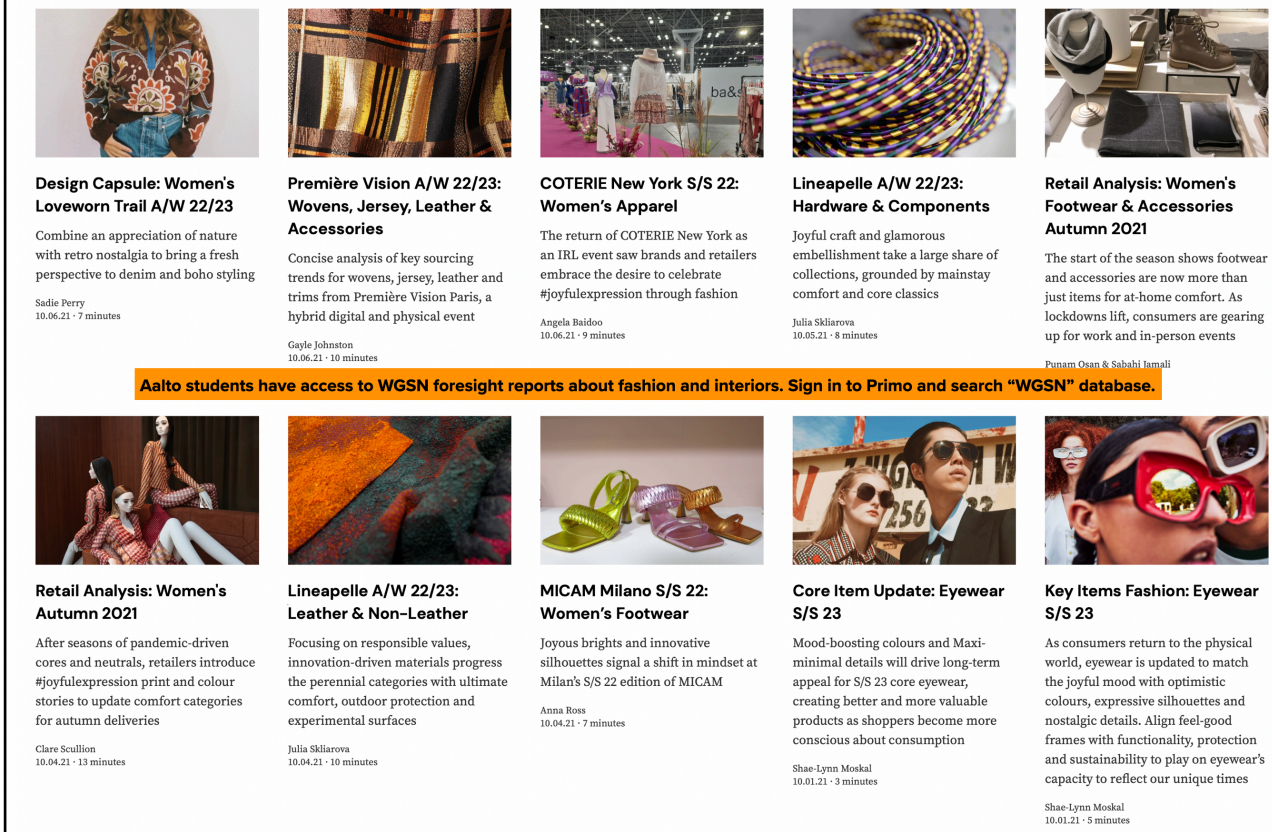
Smell something, someone

...And instantly know/feel that that's lovely & cool

Photo by William Recinos on Unsplash



When large groups of people have a taste on sensorial aspects that runs in the same direction, that is, they begin to like similar designs, the change is recognised as a design trend, consisting of a variety of colours, materials and finishes and product design.



Design Capsule: Women's Loveworn Trail A/W 22/23

Combine an appreciation of nature with retro nostalgia to bring a fresh perspective to denim and boho styling

Sadie Perry
10.06.21 · 7 minutes

Première Vision A/W 22/23: Wovens, Jersey, Leather & Accessories

Concise analysis of key sourcing trends for wovens, jersey, leather and trims from Première Vision Paris, a hybrid digital and physical event

Gayle Johnston
10.06.21 · 10 minutes

COTERIE New York S/S 22: Women's Apparel

The return of COTERIE New York as an IRL event saw brands and retailers embrace the desire to celebrate #joyfulexpression through fashion

Angela Baidoo
10.06.21 · 9 minutes

Lineapelle A/W 22/23: Hardware & Components

Joyful craft and glamorous embellishment take a large share of collections, grounded by mainstay comfort and core classics

Julia Skliarova
10.05.21 · 8 minutes

Retail Analysis: Women's Footwear & Accessories Autumn 2021

The start of the season shows footwear and accessories are now more than just items for at-home comfort. As lockdowns lift, consumers are gearing up for work and in-person events

Punam Osan & Sabahi Jamali

Aalto students have access to WGSN foresight reports about fashion and interiors. Sign in to Primo and search "WGSN" database.

Retail Analysis: Women's Autumn 2021

After seasons of pandemic-driven cores and neutrals, retailers introduce #joyfulexpression print and colour stories to update comfort categories for autumn deliveries

Clare Scullion
10.04.21 · 13 minutes

Lineapelle A/W 22/23: Leather & Non-Leather

Focusing on responsible values, innovation-driven materials progress the perennial categories with ultimate comfort, outdoor protection and experimental surfaces

Julia Skliarova
10.04.21 · 10 minutes

MICAM Milano S/S 22: Women's Footwear

Joyous brights and innovative silhouettes signal a shift in mindset at Milan's S/S 22 edition of MICAM

Anna Ross
10.04.21 · 7 minutes

Core Item Update: Eyewear S/S 23

Mood-boosting colours and Maxi-minimal details will drive long-term appeal for S/S 23 core eyewear, creating better and more valuable products as shoppers become more conscious about consumption

Shae-Lynn Moskal
10.01.21 · 3 minutes

Key Items Fashion: Eyewear S/S 23

As consumers return to the physical world, eyewear is updated to match the joyful mood with optimistic colours, expressive silhouettes and nostalgic details. Align feel-good frames with functionality, protection and sustainability to play on eyewear's capacity to reflect our unique times

Shae-Lynn Moskal
10.01.21 · 5 minutes

Aalto students have access on WGSN trend reports. Sign in Primo with Aalto credentials and search "WGSN" > Select Interior design or "Muoti" (= Fashion). Fashion means, in this context, more or less pure clothing and fashion shows. Interior design has consumer products, materials, colours, and finishes.

In the Therapy

Let's then move from the instant change to the realm of often long and even painful changes in an individual's values, views and mindsets. Therapeutic treatment is an example of how individuals attempt consciously to change themselves. The process is often long, several years and may surface painful realisations.

Sigmund Freud and Carl G Jung are the key figures in the early history of psychological therapy. In the Freudian framework, people suffer from neurosis, which is a result of trauma in childhood. The interpretation of dreams aims to reveal the trauma so that it can be healed. In other words, the idea is that there used to be a healthy person, but it was traumatised, and the therapy aims at getting back to the original healthy stage.

For us, Jungian therapy is a more interesting take on individual change because the idea is that all people are undeveloped, to begin with but can change. In the Jungian context, neurosis results from the individual resisting development as a person, based on Jung's belief that every person has the option of "individuation", the process of becoming oneself, someone who acts on their own accord.

(Individuation comes up also in the works of, for example, philosophers Nietzsche and Schopenhauer.)

Jung's key question: Why is your subconscious showing those things to you now (in dreams or elsewhere)? (Jung 1928, 1961).

Cf. Child psychology, development in stages. For example, very small kids favour kinetic toys because their development goal is to learn that they are different from the individuals in their environment. Teenagers favour ICTs because their development goal is to learn to control their emotional economy, and that can be practised by consuming media and creating communication with devices. Middle age people favour mementoes because their developmental task is to learn their role in the history of their surroundings, community and family (Winnicott 1971; Csikszentmihalyi & Rochberg-Halton 1981)

In the Jungian framework, people have all sorts of neurosis and problems because they are not connected with their unconscious. Instead of being controlled by the rational consciousness, the unconscious is running wild and making havoc, e.g. anxiety, depression and irrational behaviour.

The development process, should one begin Jungian therapy, is about an individual connecting with their unconscious so that the individual self develops from the initial stage of undifferentiated and unrecognised unconscious towards an individual who is aware of their unconscious, as it is, and finally to an individual who has fully integrated their unconscious, resulting in a well-functioning whole. The integration is gradual, and Jung is famous for giving an interpretation of dreams and symbols a central role because, especially for the people who are at the beginning of the integration process, the unconscious most easily becomes visible in the dreams.

Photo by Mitch Gaiser on Unsplash

In the School

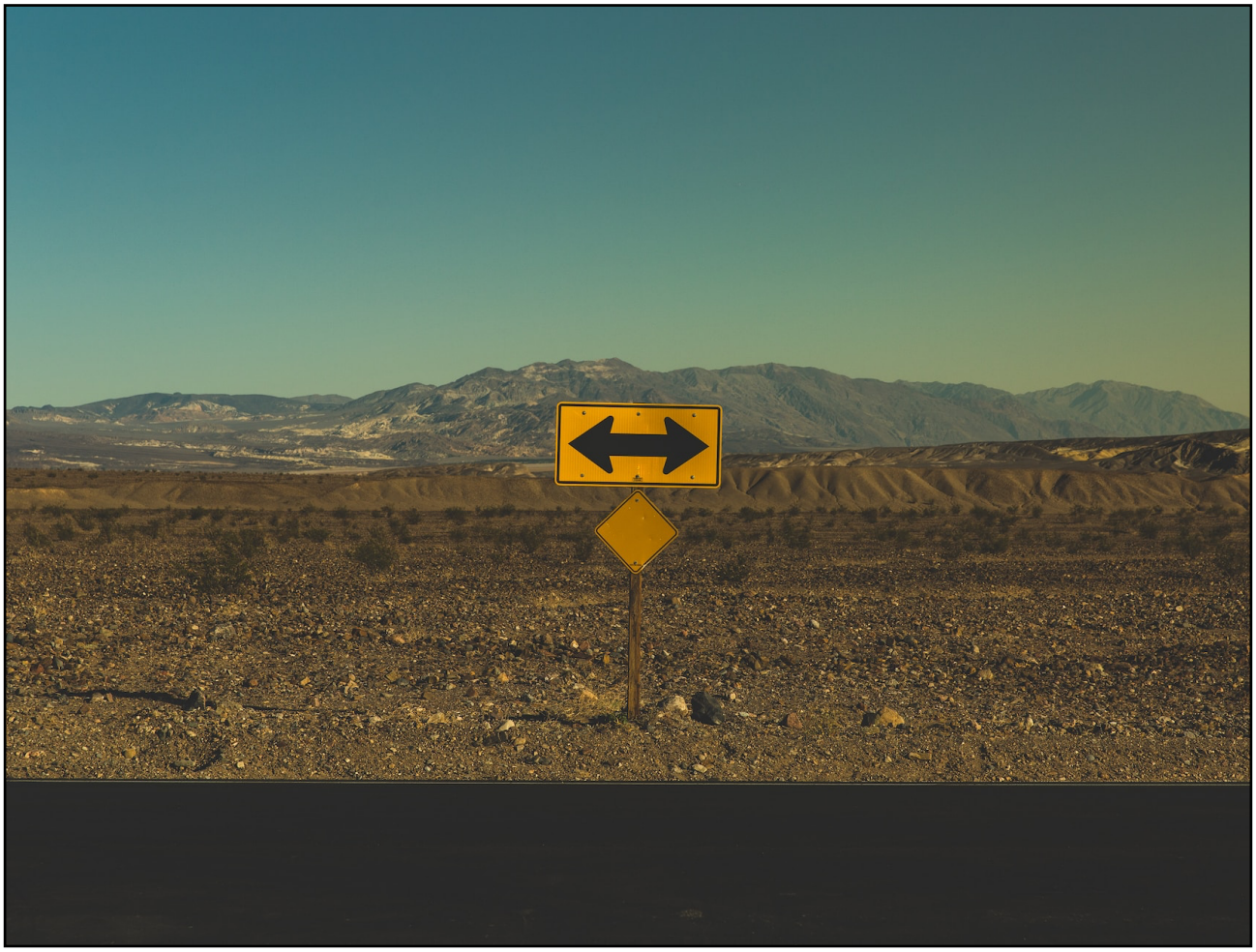
Learning in the institutional context is an obvious example of an extended, hopefully not very painful mode of change.

Photo by Dom Fou on Unsplash

Sometimes, learning is particularly challenging. Paulo Freire is the father of so-called "critical pedagogy". The grounding idea is that education is never a neutral education process. It either aims at keeping the current status quo with the same societal power relations and structures, or it aims at changing the situation towards something else and the means by which men and women can deal critically with reality and discover how to participate in the transformation of their world. So, transformative learning means learning not only about the situation and how to change it but also how to act in the transformed situation.

Freire's pedagogy began with the need to provide native Brazilian populations with anti-colonial education so that the oppressed could regain their sense of humanity and skills to overcome their condition. The approach is highly political, but then again, which education isn't? The problem in most other pedagogies can be seen to be precisely that the politics are hidden, invisible and unspoken. Freire talks about how this silence and invisibility make the oppressed have a negative, passive and suppressed self-image, which means that the learner must first develop a critical consciousness to recognise the situation that there is silence, which creates and maintains the situation where some stay in power, and others are oppressed. (Freire 2018)

Of course, formal education is only one of the ways people are conditioned to the shared reality. For example, Berger and Luckmann (1966) have written about the social construction of reality, where they outline how individuals are gradually educated to the norms and tacit rules of social interaction through primary and secondary socialisation.



Freire's Critical Pedagogy has been very influential and has been applied in contexts different from Brazil. For example, pedagogy theorist Jack Mezirow has coined the term transformational learning, which can be applied in any kind of adult education aiming at individual change. Mezirow sees change happening in two different ways:"epochal transformation", which means sudden major reorientation, often a result of life crises. Another way is "cumulative transformation", which means a progressive sequence of insights resulting in changes.

Mezirow describes the different stages or phases of transformation. The first phase is (1) a disorienting dilemma, a situation charged with wonder. The wondering moments might be fleeting, iterative, episodic, or they might be intentional: you are driving yourself to a situation where you have to wonder what's going on. Sometimes, it is simply a situation where, for example, your professor refuses to give you answers, so you have to start to create the answers yourself. The following stages of change are: (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.

Transformative learning is a process by which an individual transforms problematic "frames of reference" (assumptions and expectations) into less problematic ones. The result is that the individual is more inclusive, open, reflective, and emotionally able to change = Has overcome the human tendency to reject anything that doesn't fit the current frame of reference.

The ability to imagine how things could be otherwise drives the transformative process. 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 to encourage others to re-tell their own stories, for example, by designing and providing a space for ideas to be interrogated, a forum for social interactions with others going through the same transformative process, and a place for experimenting with changing practices. (Mezirow 2018, Grocott 2022)

Photo by Pablo García Saldaña on Unsplash

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

The Natural Change project we had earlier in the course is an example of how transformative learning is facilitated in practice. Mezirow lists the three dimensions of transformation, actualised in the Natural Change Project:

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

(cit in Grocott 2022)

The project also meets the requirements that design researcher Lisa Grocott lists about transformative learning:

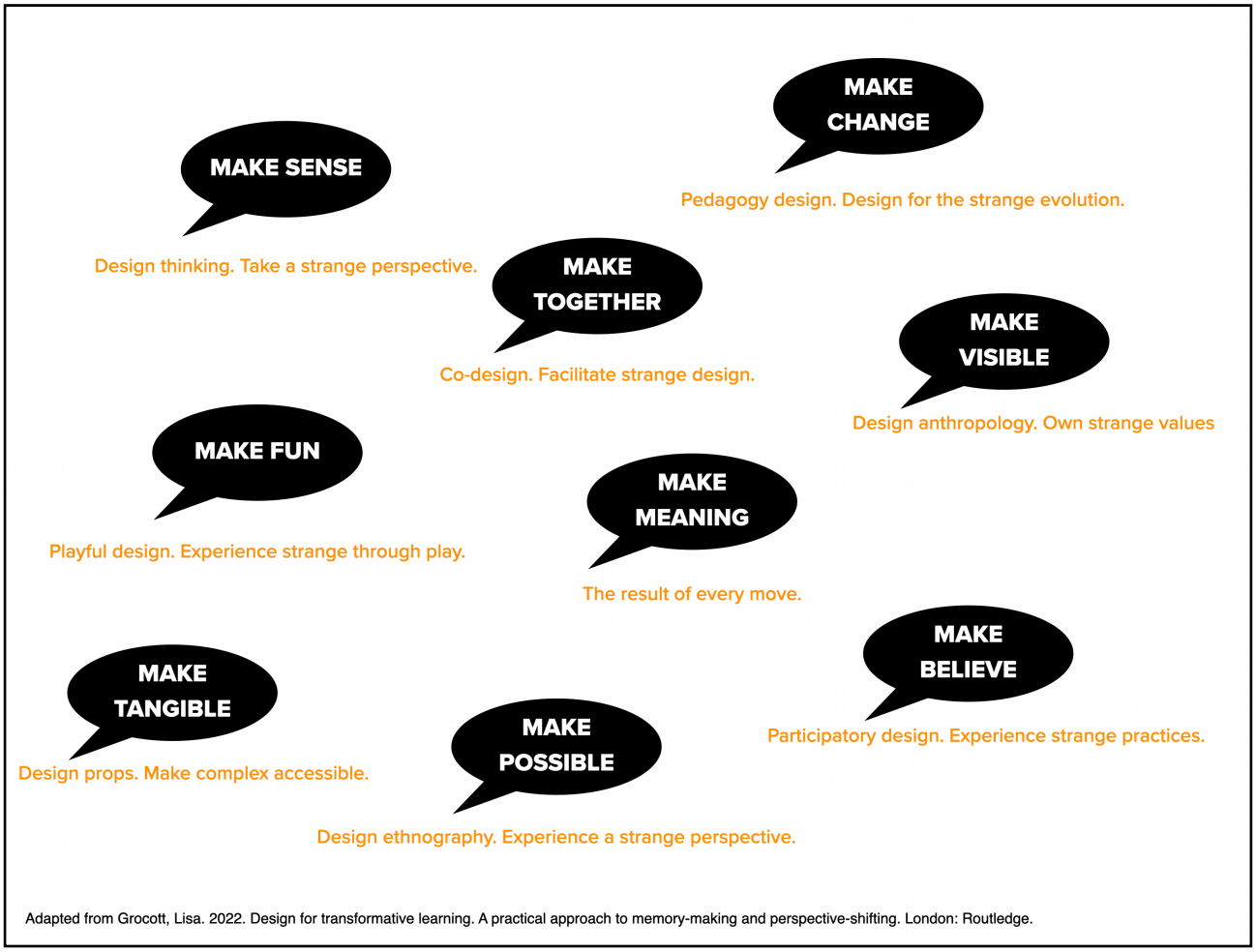
- Embodied = Concrete
- Affective = Possible
- Cognitive = Understandable
- Social = Shared

Alexander McQueen collections 1992-2010: Jack The Ripper Stalks His Victims * Taxi Driver * Nihilism * Banshee * The Birds * Highland Rape * The Hunger * Dante * Bellmer La Poupee * It's A Jungle Out There * The Golden Shower * Joan * No. 13 * The Overlook * Eye * Eshu * Voss * What A Merry-Go-Round * The Dance of The Twisted Bull * Supercalifragilistic * Irere * Scanners * Deliverance * Pantheon as Lecum * It's Only a Game * The Man Who Knew Too Much * Neptune * The Widows of Culloden * Sarabande * In Memory of Elizabeth Howe, Salem, 1692 * La Dame Bleue * The Girl Who Lived in the Tree * Natural Dis-tinction Un-natural Selection * The Horn of Plenty * Plato's Atlantis * Photo: From The Horn of Plenty

From the design point of view, the first stage in Mezirow's list of 10 stages is the most interesting because it opens a space for the designers to facilitate change. Mezirow says that before the transformation, there's often a disorienting dilemma, something that prompts us to question the worldview we currently have. According to Grocott, an even better concept is "Exquisite disorientation" because exquisite captures the more nuanced experience of "Being drawn into a state of discomfort that is a bit painful, yet irresistible to ignore." (Grocott 2022)

Maybe the original Alexander McQueen collections by Lee McQueen can be used as an example of design that creates "exquisite disorientation".

Another example is an experiment where the school principal lived the life of a pupil for a day, learning how it feels like to be a pupil in the school: to carry heavy bags of books around, to wake up so early, to be hungry before the lunch, trying to stay awake in the afternoon and so forth. Not looking at only his own impact but the impact of the entire school on the wellbeing of the kids. (Grocott 2022)



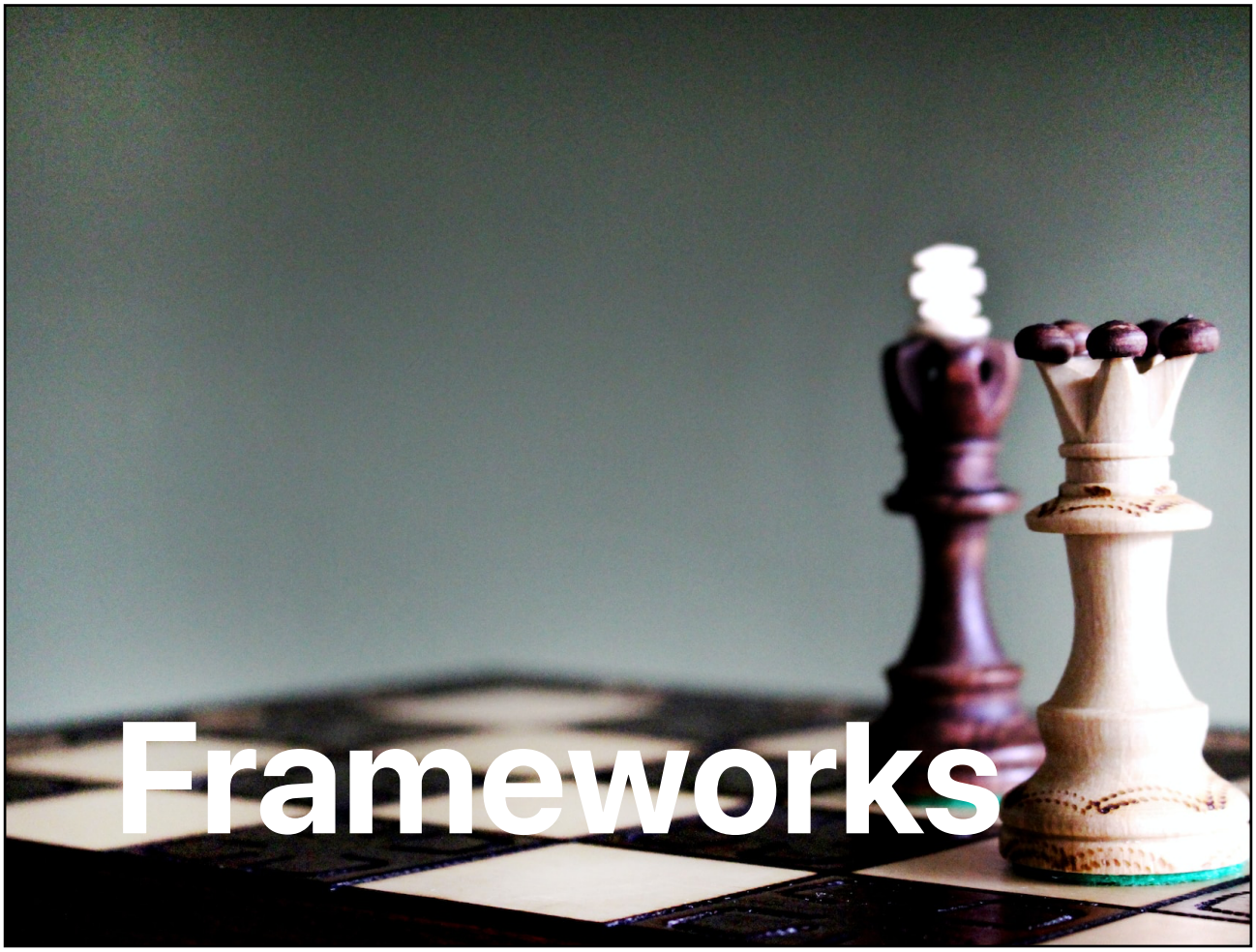
Lisa Grocott (2022) has studied transformative design projects. Based on her research, she presents the key practices that people do in transformative design projects.

	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.

She summarises her findings by comparing transformative pedagogy and collaborative design, to highlight the similarities and differences.



The human mind is very bad at comprehending randomness. Narrative is a powerful way to structure and frame information. Chess game example:

Memory tests. When the pawns are organised in the chessboard according to the game rules, there is a huge difference between an expert and a novice: the expert player knows thousands of possible game situations and can, therefore, remember the positions of pawns because they have the appropriate framework which helps: they don't have to memorise the positions, they just have to remember which situation there is in the chessboard to be able to recreate the same situation. The novice is lost because they don't have the framework yet. This is proved to be accurate by testing the memory with chessboards where the pawns are in an order, which wouldn't be possible in the game of chess. In that situation, the expert and the novice are equally bad at remembering the positions of the pawns (Ericsson & Pool 2016)

In pedagogy, the idea of framework is utilised when people try to explain what learning means or what happens when learning takes place. Often, learning is divided into two categories: learning of facts and skills, on the one hand, and, on the other hand, conceptual change. The conceptual change kind of learning is especially interesting to us because it means that one has to adjust and rearrange one's existing framework to accommodate the new things someone puts forward. (Wenger 1998; diSessa 2006) Adjusting the current framework can be painful and take a long time, but it can be instant and even recreative, a sudden feeling of illumination. Suddenly, you realise or see or understand something from a new point of view. Equally important is the learning of facts and skills. Teachers, especially at the primary school level, are educated to help the kids build such frameworks that support learning and the acquisition of facts and skills.

Photo by Shirly Niv Marton on Unsplash

As a writer, you are like a tourist guide whose task is to guide a group of people through a series of attractions. There are interesting and exciting things everywhere around the tour, but while you can mention some of them, your main task is to keep the group on the path you have designed.

Some books discussing narrative and framework building:

Houston, we have a narrative. Why science needs stories by Randy Olson

Narrative by numbers by Sam Knowles

Narrative and numbers. The value of stories in business by Aswath Damodaran

The storytelling animal. How stories make us human by Jonathan Gottschall

The science of storytelling. Why stories make us human and how to tell them better by Will Storr

Photo by Andreas M on Unsplash

doi:10.1093/jdh/eps009
Journal of Design History
Vol. 25 No. 2

Gustav Stickley's Metal Shop: Reform, Design and the Business of Craft

Jonathan Clancy

This article documents the history of Gustav Stickley's metal shop by examining the gulf it straddled between the ideals of the Arts and Crafts movement and the pressures of the factory system. A careful analysis of the shop's productions, in concert with the extant business records at the Winterthur Library, provides a rare glimpse into Stickley's operations, revealing a different structure to the workforce than previously presumed. By framing the metal shop as an example of batch production, the false binary of craft production / mass production tension dissolves, allowing for a more nuanced examination of the rhetoric and practice of labour. What emerges is not so much a view of the Arts and Crafts as a stylistic choice, and certainly not as reactionary and anti-modern, but as a strategy attempting to preserve the notion of 'authenticity' in a culture whose rapid change threatened to destabilize the traditional meanings of labour and craft.

Keywords: Arts and Crafts—crafts history—metals—division of labour—design history—United States

Despite the attention paid to Gustav Stickley's legacy within the history of the Arts and Crafts movement in America, surprisingly little has been written about his contributions in the field of metalwork **[1]**.[1] This omission is not unique to Stickley, but is part of a larger trend within the scholarship on the movement. Although the furniture and pottery of the movement have received substantial attention in monographs and exhibitions, metalwork has been overlooked. In hindsight, because of the ease and enthusiasm with which American practitioners took to working with metals, this is a significant lacuna. Indeed, placing Stickley's venture in the context of his contemporaries reveals a wide range of production practices, from single designer-artisans, to small firms, to larger corporate enterprises. Although his production of metalwares was brief—lasting only from about 1902 to 1916—the shop's practices regarding the division of labour, design appropriation and methods of production are indicative of larger trends within the Art and Crafts movement. A close examination of the metal shop's practices illustrates some of the larger tensions inherent throughout the movement as practitioners sought to distinguish themselves from the modern factory system of production, even while adopting many of its practices.

Stickley's roles as tastemaker and furniture designer often overshadow a fundamental truth: he was an entrepreneur, the head of a company which continually penetrated deeper into the market with new products and services throughout its eighteen years of operation.[2] Beginning principally as a chair-maker in 1898, Stickley soon expanded into the magazine business (1901), metalwork and lighting (1902), textiles (1903) and then architectural design (1904). He engaged new markets by introducing new goods and services, as well as by establishing a physical presence through retail branches in New York (1905), Boston (1908) and Washington, DC (1912). Instead creating a model that opposed the modern system of manufacturing, Stickley's operation resembled the organically from the company's needs, but equally important was a large supply of metal workers from which to draw, as a result of the presence of nearby batch manufacturers.[27] In 1908, the secretary of the Metal Trades Association noted: 'Industrial conditions in Syracuse are better than in any city of the country . . . Factories in no city in the country are running so full as those in our line in Syracuse.'[28] This network of workers and employers enabled Stickley to create a department whose core employees were few, but whose size could be quickly tailored to meet production demands in a given period. Indeed, throughout the metal shop's history, the number of employees on payroll dropped consistently in the months of May through August, before increasing during the autumn **[8]**. While Stickley's business relied on immigrant labourers, which held largely negative connotations for many at this time, his rhetoric promoted this fact as evidence of the old world skills-and-craft revival he was engaged in. 'The artisans', readers were informed, 'can trace a long ancestry of toil; their forefathers having for generations exercised the same trade in a single city, village, or hamlet of the old world.'[29]

Fig 4. United Crafts, Cigar Box no. 342, c.1905. (Crabtree Farm, Lake Bluff, IL. Photo: Tom Gleason.)

Craftsmen in a Factory Setting

The fundamental tension between the business efficiencies necessary for financial success and the need to engage the notion of authenticity that consumers sought from the Arts and Crafts movement often threatened to destabilize the link between the methods of production, the philosophical underpinnings of the movement, and the formal designs of the objects. While it was necessary to signal the handcrafted nature of an object, thus avoiding the appearance of a machined finish, there was an equally valid fear that this insistence might reward inferiorly skilled craftsmen and undermine one of the movement's fundamental tenets. As one critic in *The New York Times* noted:

> . . .it is dangerous at this stage of the arts and crafts movement to insist overmuch on the charms attaching to work in which a lack of 'mechanical' perfection is obvious . . . insistence should for a long time to come, probably, be laid upon the desirability of as much perfection as the hand can be trained to produce.[30]

In metal work, this tension was often mediated by eliminating the highly planished finish—which a generation before would have been the mark of a craftsman's skills—in favour of the tool marks as a visual record of the individual worker's presence.

Stickley made numerous concessions to modern industry—outsourcing his designs, employing a strict division of labour, setting up shop in an industrial corridor that provided a steady stream of employees as needed—but the metal shop largely resisted the impulse to mechanize production, and instead created wares that remained essentially hand wrought. The shop inventories reveal a workspace dominated by hand tools and spaces for workmen, and virtually devoid of mechanized

Fig 5. Art Fittings Ltd, Registered Design no. 412394, undated (c.1900–3). (Courtesy, The Winterthur Library: Printed Book and Periodical Collection.)

© The Author [2012]. Published by Oxford University Press on behalf of The Design History Society. All rights reserved.

The framework is a concept worth keeping in mind when you try to communicate something. Build the framework in front of your readers so that they, too, have a framework into which new facts and ideas will fit. You can help them to keep the framework in mind by telling them how the framework is developing and by reminding them about the framework. These reminders act like bridges in the narrative path: they allow your readers to transition from one piece of argumentation to the next.

Two very common examples:

One with a factual introduction

History Journal

Introduction: Democratic Inequality

The direction in which education starts a man will determine his future in life.

—PLATO

My story is part of the larger American story.

—BARACK OBAMA

I am surrounded by black and Latino boys.

As I looked around the common room of my new dorm this was all I could think about. It was September 1993, and I was a rather young fourteen-year-old leaving home for the first time. My parents, who had helped me unpack my room and were about to say good-bye, noticed as well. We didn't say anything to one another. But the surprise on their faces was mirrored on my own. This was not what I expected, enrolling at a place like St. Paul's School. I thought I would be unlike everyone else. I thought my name and just-darker-than-olive skin would make me the most extreme outlier among the students. But though my parents grew up in small rural villages in Pakistan and Ireland and my father was not white, they had become wealthy. My father was a successful surgeon; my mother was a nurse. I had been at private school since seventh grade, and being partly from the Indian subcontinent hardly afforded one oppressed minority status. For the other boys around me, those from poor neighborhoods in America's urban centers, St. Paul's was a much more jarring experience.

I quickly realized that St. Paul's was far from racially diverse. That sea of dark skin only existed because we all lived in the same place: the minority student dorm. There was one for girls and one for boys. The other eighteen houses on campus were overwhelmingly filled with those whom you would expect to be at a school that educates families like the Rockefellers and Vanderbilts. This sequestering was not an intentionally racist practice of the school. In fact the school was very self-conscious about it and a few years prior tried to distribute students of color across all houses on campus. But the non-white students complained. Though their neighborhoods of Harlem and the Upper East Side might border each other, a fairly large chasm separated the non-elite and elite students. They had difficulty living with one another. Within a year the minority student dorm returned. Non-white students were sequestered in their own space, just like most of them were in their ethnic neighborhoods back home.

I grew up in a variety of neighborhoods, but like most Americans, none of them was particularly diverse.[1] My parents' lives had not been much different until they met one another. In no small part this was because they grew up in rural towns in poor nations. My father's village consisted of subsistence farmers; things like electricity and plumbing arrived during my own childhood visits. My mother grew up on a small farm on the weather-beaten west coast of Ireland. At the time she was born, her family pumped their own water, had no electricity, and cooked on an open hearth. Modern comforts arrived during her childhood.

My parents' story is a familiar one. Their ambitions drove them to the promise of America. Early in life I lived in New York's rural Allegany County. But seeking to make the most of American opportunities, my parents moved to the suburbs of Boston where the schools were better and the chances for me and my brother were greater. There was more to this move than just new schools. The Pontiac that was standard in the driveways of rural America was replaced by a European luxury car. The trips to visit family in Ireland and Pakistan were augmented by tours of Europe, South America, and Asia. My parents did what many immigrants do: they played cultural catch-up. I spent my Saturdays attending the New England Conservatory of Music. Public school education was abandoned for private academies. There was no more time for my religious education. We became cosmopolitan.

For all these changes, my father never lost some of the cultural marks of a rural Pakistani villager, and many in Boston did not let him forget his roots. He was happiest working with

Khan, Shamus Rahman. 2011. Privilege. The making of an adolescent elite at St.Paul's School. Princeton & Oxford: Princeton University Press.

from The New Yorker

March 17, 1997
ANNALS OF STYLE

The Coolhunt

Who decides what's cool?
Certain kids in certain places--
and only the coolhunters know who they are.

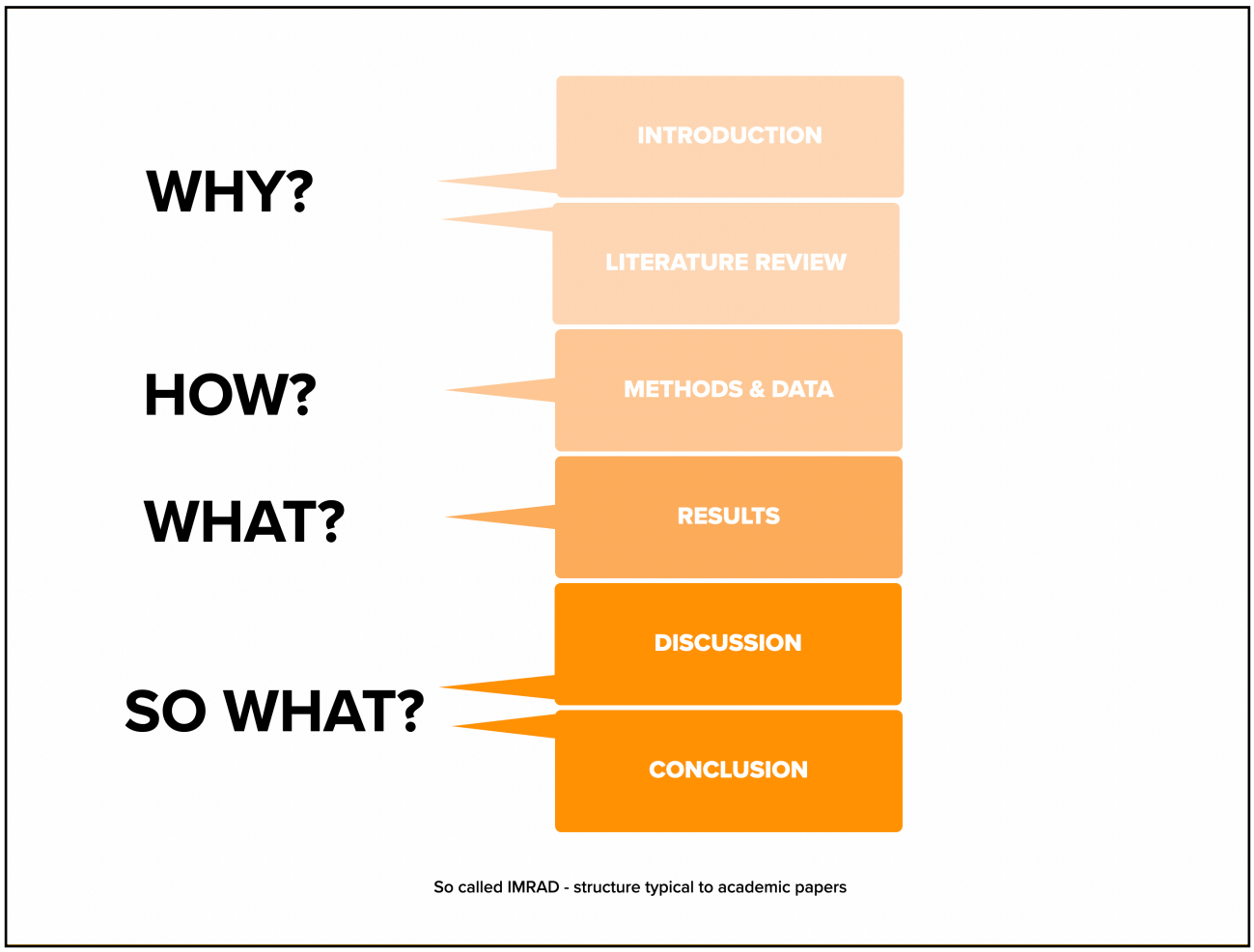
by Malcolm Gladwell

1.

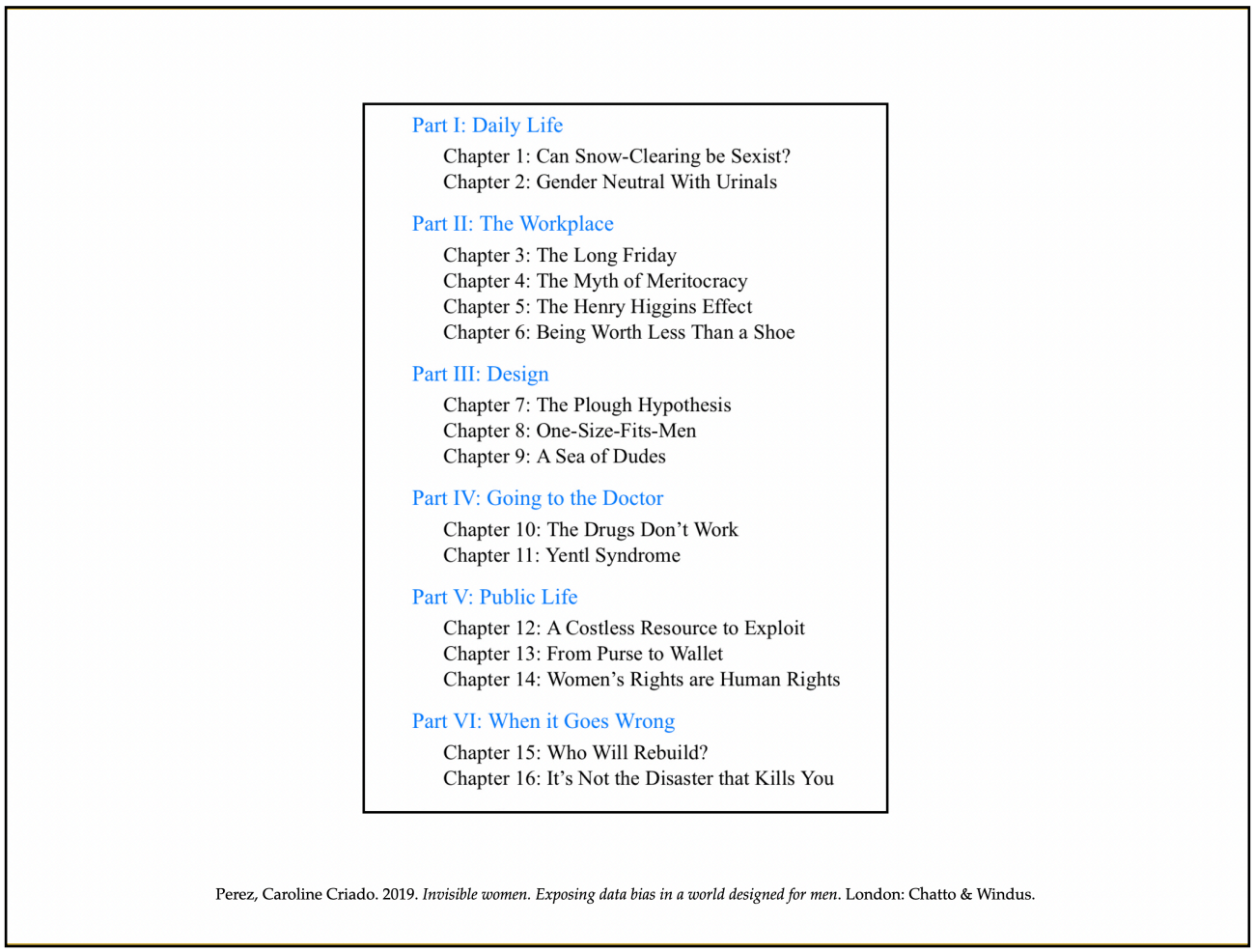
Baysie Wightman met DeeDee Gordon, appropriately enough, on a coolhunt. It was 1992. Baysie was a big shot for Converse, and DeeDee, who was barely twenty-one, was running a very cool boutique called Placid Planet, on Newbury Street in Boston. Baysie came in with a camera crew-one she often used when she was coolhunting-and said, "I've been watching your store, I've seen you, I've heard you know what's up," because it was Baysie's job at Converse to find people who knew what was up and she thought DeeDee was one of those people. DeeDee says that she responded with reserve-that "I was like, 'Whatever' "-but Baysie said that if DeeDee ever wanted to come and work at Converse she should just call, and nine months later DeeDee called. This was about the time the cool kids had decided they didn't want the hundred-and-twenty- five-dollar basketball sneaker with seventeen different kinds of high-technology materials and colors and air-cushioned heels anymore. They wanted simplicity and authenticity, and Baysie picked up on that. She brought back the Converse One Star, which was a vulcanized, suède, low-top classic old-school sneaker from the nineteen-seventies, and, sure enough, the One Star quickly became the signature shoe of the retro era. Remember what Kurt Cobain was wearing in the famous picture of him lying dead on the ground after committing suicide? Black Converse One Stars. DeeDee's big score was calling the sandal craze. She had been out in Los Angeles and had kept seeing the white teen-age girls dressing up like cholos, Mexican gangsters, in tight white tank tops known as "wife beaters," with a bra strap hanging out, and long shorts and tube socks and shower sandals. DeeDee recalls, "I'm like, 'I'm telling you, Baysie, this is going to hit. There are just too many people wearing it. We have to make a shower sandal.' " So Baysie, DeeDee, and a designer came up with the idea of making a retro sneaker-sandal, cutting the back off the One Star and putting a thick outsole on it. It was huge, and, amazingly, it's still huge.

Today, Baysie works for Reebok as general-merchandise manager-part of the team trying to return Reebok to the position it enjoyed in the mid-nineteen-eighties as the country's hottest sneaker company. DeeDee works for an advertising agency in Del Mar called Lambesis, where she puts out a quarterly tip sheet called the L Report on what the cool kids in major American cities are thinking and doing and buying. Baysie and DeeDee are best friends. They talk on the

Two others which begin by telling a story



Imrad, the classic academic structure



Still, there are options for how to tell the story, even if you have all the elements of IMRAD in your narrative.

Situated narrative, place-based narrative

Book Two: THE FOUNDING FATHERS

4. Science Finds its Feet

René Descartes and Cartesian co-ordinates – His greatest works – Pierre Gassendi: atoms and molecules – Descartes's rejection of the concept of a vacuum – Christiaan Huygens: his work on optics and the wave theory of light – Robert Boyle: his study of gas pressure – Boyle's scientific approach to alchemy – Marcello Malpighi and the circulation of the blood – Giovanni Borelli and Edward Tyson: the increasing perception of animal (and man) as machine.

5. The 'Newtonian Revolution'

Robert Hooke: the study of microscopy and the publication of Micrographia *– Hooke's study of the wave theory of light – Hooke's law of elasticity – John Flamsteed and Edmond Halley: cataloguing stars by telescope – Newton's early life – The development of calculus – The wrangling of Hooke and Newton – Newton's* Principia Mathematica: *the inverse square law and the three laws of motion – Newton's later life – Hooke's death and the publication of Newton's* Opticks

6. Expanding Horizons

Edmond Halley – Transits of Venus – The effort to calculate the size of an atom – Halley travels to sea to study terrestrial magnetism – Predicts return of comet – Proves that stars move independently – Death of Halley – John Ray and Francis Willughby: the first-hand study of flora and fauna – Carl Linnaeus and the naming of species – The Comte de Buffon: Histoire Naturelle *and thoughts on the age of the Earth – Further thoughts on the age of the Earth: Jean Fourier and Fourier analysis – Georges Couvier: Lectures in Comparative Anatomy; speculations on extinction – Jean-Baptiste Lamarck: thoughts on evolution*

Book Three: THE ENLIGHTENMENT

7. Enlightened Science I: Chemistry catches up

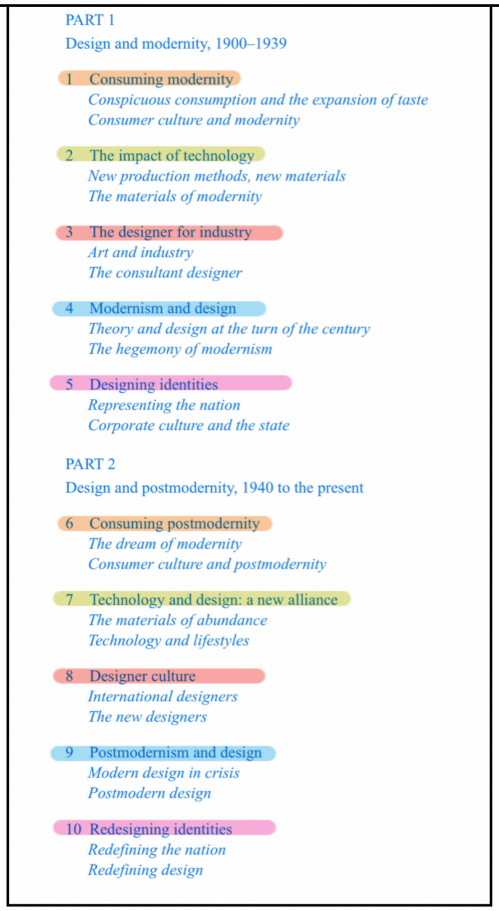
The Enlightenment – Joseph Black and the discovery of carbon dioxide – Black on temperature – The steam engine: Thomas Newcomen, James Watt and the Industrial Revolution – Experiments in electricity: Joseph Priestley – Priestley's experiments with gases – The discovery of oxygen – The chemical studies of Henry Cavendish: publication in the Philosophical Transactions *– Water is not an element – The Cavendish experiment: weighing the Earth – Antoine-Laurent Lavoisier: study of air; study of the system of respiration – The first table of elements; Lavoisier renames elements; he publishes* Elements of Chemistry *– Lavoisier's execution*

8. Enlightened Science II: Progress on all fronts

The study of electricity: Stephen Gray, Charles Du Fay, Benjamin Franklin and Charles Coulomb – Luigi Galvani, Alessandro Volta and the invention of the electric battery – Pierre-Louis de Maupertuis: the principle of least action – Leonhard Euler: mathematical description of the refraction of light – Thomas Wright: speculations on the Milky Way – The discoveries of William and Caroline Herschel – John Michell – Pierre Simon Laplace, 'The French Newton': his Exposition *– Benjamin Thompson (Count Rumford): his life – Thompson's thoughts on convection – His thoughts on heat and motion – James Hutton: the uniformitarian theory of geology*

Gribbin, John, and Adam Hook. 2002. *The scientists. A history of science told through the lives of its great inventors*. New York: Random House.

Chronological narrative



PART 1
Design and modernity, 1900–1939

1 Consuming modernity
Conspicuous consumption and the expansion of taste
Consumer culture and modernity

2 The impact of technology
New production methods, new materials
The materials of modernity

3 The designer for industry
Art and industry
The consultant designer

4 Modernism and design
Theory and design at the turn of the century
The hegemony of modernism

5 Designing identities
Representing the nation
Corporate culture and the state

PART 2
Design and postmodernity, 1940 to the present

6 Consuming postmodernity
The dream of modernity
Consumer culture and postmodernity

7 Technology and design: a new alliance
The materials of abundance
Technology and lifestyles

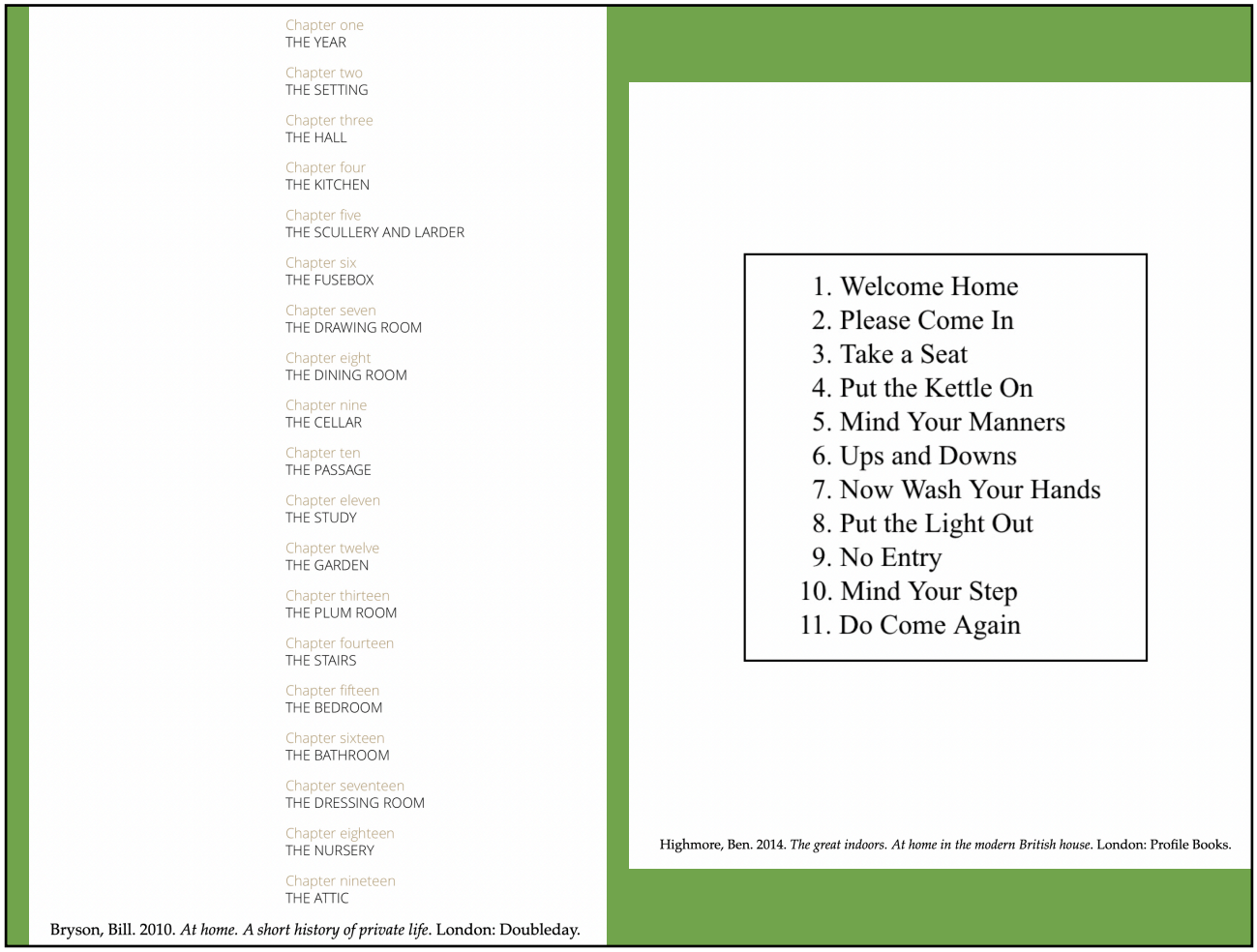
8 Designer culture
International designers
The new designers

9 Postmodernism and design
Modern design in crisis
Postmodern design

10 Redesigning identities
Redefining the nation
Redefining design

Sparke, Penny. 2013. *An introduction to design and culture, 1900 to the present. Third edition*. London: Routledge.

Thematised narrative combined with chronological narrative. Difficult structure: 5 themes in two different periods. Too many things are emphasised. On the other hand, the structure allows the telling of two complete stories of different eras.



Concrete topic-based narrative

Dramatic narrative

Table of contents is the path, so to speak, to keep yourself and your audience from wandering too far away.

Tutoring Thursday afternoon!

Photo by Todd Mittens on Unsplash

Literature

Berger, P. L., & Luckmann, T. (1966). Todellisuuden sosiaalinen rakentuminen (V. Raiskila, Trans. 2000 ed.). Helsinki: Gaudeamus. (The social construction of reality. A treatise in the sociology of knowledge)

Csikszentmihalyi, M., & Rochberg-Halton, E. (1981). The meaning of things. Domestic symbols and the self (2002 ed.). Cambridge: Cambridge University Press.

diSessa, A. A. (2006). A history of conceptual change research. Threads and fault lines. In R. K. Sawyer (Ed.), The Cambridge handbook of the learning sciences (pp. 265-281). Cambridge University Press.

Ericsson, A., & Pool, R. (2016). Peak. Secrets from the new science of expertise. Boston: Houghton Mifflin Harcourt.

Freire, P. (2018). Pedagogy of the oppressed. 50th anniversary edition (M. B. Ramos, Trans.). New York: Bloomsbury.

Freire, P. (2021). Pedagogy of hope. Reliving pedagogy of the oppressed (R. R. Barr, Trans.). London: Bloomsbury.

Fuad-Luke, A. (2013). Design activism. Beautiful strangeness for a sustainable world. London: Routledge.

Grocott, L. (2022). Design for transformative learning. A practical approach to memory-making and perspective-shifting (15). London: Routledge.

Hakio, K., & Mattelmäki, T. (2023). Turning inwards for change – The role of inner conditions in transformative co-design. The Design Journal, 1-18.

Jung, C. G. (1928). The practice of psychotherapy. Essays on the psychology of the transference and other subjects (R. F. C. Hull, Trans. 1981 ed.). London: Routledge.

Jung, C. G. (1961). Memories, dreams, reflections (1974 ed.). Glasgow: Fount paperbacks.

Mezirow, J. (2018). Transformative learning theory. In K. Illeris (Ed.), Contemporary theories of learning: Learning theorists ... In their own words. Second edition (2nd ed., pp. 114-128). Oxon, UK: Taylor & Francis.

Wenger, E. (1998). Communities of practice. Learning, meaning, and identity. Cambridge: Cambridge University Press.

Winnicott, D. W. (1971). Playing and reality (1996 ed.). London: Routledge.