Centre for Excellence in Teaching & Learning through Design

Progress Report for CETLD Projects (Interim Report)

<u>Design and Traditional Indian Village Manufacturing</u>

Amended Report Date April 2 2009, includes changed final phase from original proposal

Chris Rose project leader
Seainin Passi and David Hood student ambassadors
Patrick Letschka staff liaison

1. Overview of Project

Please confirm that the project is being conducted under the terms agreed with CETLD in the letter of award and any terms and conditions attached.

The programme has developed broadly under the original plan, with a recent change by the inclusion of a student self-funded visit to India to visit collectives and NGOs in Karnataka, as a student initiative to develop their agenda from the scheme.

1.0 The project to date has included;
• the student ambassador visit to the Bangalore Region hosted by Srishti College of Art Design and Technology with Faculty member Arvind Lodaya.
• two design scholarship seminars outlining the cultural and disciplinary areas of focus with students and staff, drawing on the previous research visits sponsored by the University of Brighton and Rhode Island School of Design in 2005 and 2007.
•Two meetings held outside term time in summer 2008 by the project leader to begin to develop the research agenda with the student ambassadors and four other participating students, with a view to further developing this agenda with the whole student group in the autumn term 08. This arrangement is in keeping with the peer-to-peer principle of project thematics.
• a further meeting with SRISHTI faculty member Radha Chandrashekeran at RISD (October 2008) in preparation for her conference call with the student group in Brighton.
• continued email correspondence with faculty at SRISHTI to develop research references and contemporary developments in India with the SRISHTI school.
• maintained email correspondence with Students and Student Ambassadors assisting with recent student-initiated arrangements for an additional visit to Bangalore and NGOs and Collectives in the region for easter '09.
• project leader visiting Brighton on three occasions to work with the student group and for design scholarship seminars, including the India Project segment contributing to the WMCP/3D 'Creative Week' Jan 09.

Project update Feb 2009

1.1 The 'India Project Group' has been developing both practice-based and contextual enquiry inspired by considering the collisions of value systems and practices evident at interfaces of traditional and contemporary material culture, specifically those being engaged by NGOs and collectives working with tribal village cultures in Karnataka, and by the developing mission of the Srishti College of Art, Design and Technology, Bangalore. (Founder Director Geetha Narayanan) with whom the project maintains a working link.

1.2 The group met Mondays in the autumn term of '08-9 and continued in spring '09 with weekly meetings. The group formed a concentrated workshop within the larger 3D/WMCP *creative week* at the start of spring term '09 together with Chris Rose who visited from the

USA for this week, and with the temporary addition of other L1 & L2 students in that segment. The 'India project' group thus provided a focus within *creative week*. Because of typical required curricular pressures upon students engaging with CETLD projects, *creative week* was used to provide a concentrated research/ outcome space for members of the group, who devised and carried out a number of self contained individual mini-projects in the Brighton area linked to themes in the group's discussions. Two examples of these are 1/ a video interview visit to examples of self employed repair and renewal operations in Brighton, and 2/ the group recreation of a 'Kolam' pavement drawing outside grand parade. (The Kolam or Rangoli traditional artform is a women's meditative practice marking dawn at the threshold of habited spaces and outward connections in society and nature). The individual student films, interviews and topics were presented to the other WMCP/3D L1 and L2 students at the conclusion of the week. Two group discussions were held with the project leader, who also did individual tutorials to consider possible avenues for individual future research with the participants.

Earlier dates

Date 23 October
1.3 A skype conference discussion was held with Radha Chandrashekaran from the SRISHTI School of Design, Bangalore, at which she posed the following reflective personal question for the participants; "what is your *given* identity, your *cultural* identity and your *chosen* identity? The purpose of the question was to instigate a discussion that would help frame directions in the project- since the questions usually take people by surprise and are not easy to answer without consideration and research.

Date 10-14 November
1.4 A seminar/workshop was held with second year 3D/WMCP students with project leader Chris Rose during which the participants described the development of their individual interests, themes and starting points. These two-way interviews were recorded on video and sent to Arvind Lodaya in India. We expect to receive an equivalent video project discussion from the student group in India. In the brighton workshop, each individuals statement was 'reported' to camera by a listener, in order that each contributor could 'hear' their own attempt to articulate what was significant and reflect on the discrepancies between what they are thinking and how it comes over to others. Such 'discrepancies' came up in discussion at the design scholarship seminar. (see below).
The approach used in this discovery of themes and issues of meaning personal to the individual student, is consistent with the project philosophy of 'modeling' these processes rather than simply describing or requiring them.

Date 13 November
A Design Scholarship seminar was held in the CETLD

1.5 We started with the following statement that Chris Rose had been invited to write by students at Rhode Island School of Design who had formed the www.respond-design network, and who had produced a publication on future-oriented design practice titled 'Hi-Res'. (>http://www.risd.edu/hires/)

> Conclusion; extract from the RISD 'Hi-Res' publication 2007. 'Hi-Res' was an exhibition and catalogue of student instigated work, and the publication included texts by Nabeel Hamdi, Charlie Cannon and others.

> Christopher Rose writes;

> *In all the places I have met students of art and design over the past twenty years, in Helsinki, London, Oxford, Paris, Delft, Warsaw, Berlin, Naples,*

Bangalore, Sydney, Brisbane and here in the USA, the desire is tangible; for design education to move out of the shadow of the gross consumer business model and to really address the diversity of transferable skills needed by the informed designer of the 21st century. The evidence surrounds us of a dysfunctional material culture, yet in our immediate future we really do have the potential and real techniques to move beyond this; to inhabit the materials we are dependent upon, and not merely deploy them. In the context of our vision for materials, Buckminster Fuller observed that an 'important idea' for society took 25 years to register with people, and that a 'really important idea' took 50 years. He said that in 1974, so we are well into the 50-year span he was thinking of.

Learning from nature (from our own nature as well as from the 'other' natures) is essential if we are to grasp the co-dependency at the heart of a living ecology. Although it is true that nature needs only half a chance to draw breath and recover the living imperative at it's core, it is half a chance we still have to give it. This applies both internally and externally. Multiple single voices add up to steps we may take in a different direction; away from the exploitative and the empty, and towards a socially constructed material culture; a culture in which the question "Who pays, and who gains?" is more transparently answerable.

'Hi-Res' is a grassroots event. Real design of a humanistic nature is a grassroots process, and a good position to be in for the design schools of the future is to continue to seek ways to nurture this emergent paradigm.

1.6 The Brighton seminar continued with an introduction to the ideas behind the CETLD funded project with Srishti; namely

• to consider vernacular craft and making practices at the fringes of globalisation,
• to look at interpretations of necessity, commodification, and 'development'
• the possibilities of gaining an extended perspective on issues of importance by the inclusion of different voices
• to encourage an emergent process among second year undergraduate students that will further their own research capabilities for further study
• to build links and references to support further work in a critical design context
• to model a different type of student based pedagogy addressing urgent and meaningful issues of our time, where the dialogue rather than being *staff-student-staff*, is mediated by a third layer where recently graduated students who have completed the same complex degree programme as the undergraduate participants but have in addition completed a PGCE and have their own newly developing practices invested in issues of social justice and material culture. This structure produces an emergent agenda into which issues of inward and outward facing articulation, rapidly developing links, activities and proposals, and a research based structure to the experience of the participants is contributed to but not defined by the academic staff and project leader. The process is better described as a negotiated agenda between students, facilitated by and periodically critiqued by the project leader and other staff. There have been early discussions with students and staff about whether this pattern could be generalised and employed within the **MDes/MFA** structure as distinctive peer-to-peer unit.

1.7 The seminar group was reminded of the initial questions posed by the students at the outset and which were noted by Dr. Ian Fairweather of Manchester University as being of equal interest for his students of anthropology and sociology;

• *Are there any universals in material culture?*

- *Can a cross-cultural design process have any meaning?*
- *Which direction does 'expertise' travel?*
- *What is place-based education?*
- *What can we learn here in our own environment from one of the frontiers of cultural displacement?*
- *What can be learnt from an older generation?*

We watched a video of *Kolams of Pondicherry* which gave good examples of this traditional vernacular women's art form which could be regarded as a procedural design practice in contemporary terms (procedural design relates to evolutionary or systematic growth of relevance to biomimetics and materials engineering).
See> http://www.youtube.com/watch?v=kbQcGdyT86M
And with the help of Christine Sterne we compared these with the study of Cymatics (formative effects of sound and resonance in materials)
See> http://www.cymatics.org/
And> http://www.youtube.com/watch?v=1iXY2BE1S8Q

1.8 Coming out of the discussion of Kolam and other vernacular practices, there was a discussion of the implications of an appreciation of 'multiple literacies' as distinct from a Eurocentric view of literacy as it applies to the written word.
It was observed that written, syntactically correct language is associated with control, decision making, notions of authenticity, and with definition and ownership, while what is 'heard' i.e., conveyed by interpretation of sound, is associated with identity, character, individuality and nuance through dialect. The *discrepancies* to be detected here, between different expressions of the 'same' thing, can be taken to imply that additional content exists and that we need a strategy to get to it. (It is significant that sound and practices related to sound to be experienced in many pre-industrial settings is highly evocative and locative, in contrast to for example the contemporary phenomenon of dangerous levels of noise pollution which creates separation, insulation, and many constraining effects upon individuals and society). (See attached '**Language and Literacies'** PDF appended)

Discrepancy (within the workings of the senses generally) is an important aspect of the constructed nature of sensory experience and knowledge. It is here that relationships between the *practice* of kolam drawing (being based upon a sequence of actions that eventually lead to a completed whole), and the *relational* properties of an ecological theory of perception and action, begin to be seen.

The complete discussion was recorded for sound and can be heard (here**- when included on web)

2.   Aims and Objectives

Explain any changes to the original aims/objectives outlined in the project plan.

2.1 The objectives and rationale remain as in the proposal and as elaborated in subsequent correspondence in answer to queries regarding methodology. The pedagogical model of peer-to-peer development, facilitated by Chris Rose on the UK side and Arvind Lodaya in India, continue to form the basis of the work, with the intention of embracing an emergent content in response to the contexts identified. These include;
•social experience at the fringes of globalisation,
•the relations between the made object and concepts of meaning, and
•the role of the vernacular in mapping complexity.

In particular, learning about issues of meaning in one's own material culture by travelling outside its frame of reference and engaging with what has been inadequately referred to as the 'back story' of 20thC 'development' and consumer manufacture, and bringing back these perceptions to bear upon local conditions but within a developing critical dialogue made possible by the group working over the long term; these are common issues, individually inflected by the students. '*Working over the long term*' has emerged as an important theme for the students in their own perception, in contrast to short duration 'projects' within a curriculum. A blend of short experiences together with sustained thematic work becomes more achievable within the 4-year model and deserves further consideration.

2.2 Group project work supporting emergent agendas from student self-directed study in design in the broad area of globalisation, vernacular identity and social justice, is an area in need of development within teaching and learning in design. Topics connected to the 'Internationalisation of the Curriculum' also emerge from the project methodology.

2.3 The structural device of employing 'student ambassadors' was agreed as a fundamental principle at the outset, including 1/ the participating students get to interview the ambassadors about the field research, and 2/ At the conclusion, the student ambassadors get to interview the participants about their experience on the project.

3.   Targets

State whether the targets set for this reporting period have been met, and the reasons for any delays.

3.1 The targets have been met to date, with the exception of an application to the remaining 'Beyond Text' AHRC scheme, consideration of which is being deferred until the students can be interviewed following their return from India on 17 April 2009. (*See 'AHRC' under project outputs*) Other components include the research period, communications with the Indian academic partner, the site visits carried out by the student ambassadors, and two design scholarship seminars and a student workshop each held in the CETLD. The planned schedule of the first participatory student project(s) was pushed from summer to autumn for timetabling reasons in discussion with 3D/WMCP staff. Additional discussions with interested 3D students have occurred, one with the student ambassadors and one with the project leader, in the period May-Jul '08. The first stage of an emergent agenda was in place in summer '08. This has continued to develop and benefited from an intensive one-week workshop within the scheduled 'creative week' beginning spring term '09 was discussed with 3D/ WMCP staff in parallel with other focal groups on sustainability and materials.
An interim seminar with Chris Rose, following the skype call with Radha Chandrashekeran was held and the student ambassadors at the CETLD on Nov 12 2008 when the project leader travelled to the UK for this purpose.
The student group is gathering material for the production of a 'Process Book' as one outcome from their work.

3.2 Delays have occurred in connection with communication with the Indian partners, and a changed final stage plan has been arranged; see below.

3.2.1 Arvind Lodaya
It transpired that it was going to be impracticable for Arvind Lodaya to visit the UK at the same time as *creative week* as originally envisaged. Delays in communication with India, a common issue, led to the proposed visit likely being too costly for the project, so a more fruitful use of remaining funds will be proposed at the end of this text. It turned out also that the students were fully occupied during *creative week* catching up with the outcomes from their own meetings up to that point, and that a new series of 'inputs' would not be the

best thing to occur just then since they needed an opportunity to respond to their own ideas built up to date. Other curriculum demands from their main programme of study had crowded this out to date.

3.2.2 New Visit to SRISHTI
In the meetings in February the whole student group decided to arrange their own visit in April '09 to the Karnataka region at their own expense, and have subsequently made appointments to visit Geetha Narayanan (SRISHTI founder) and Arvind Lodaya (Research and special projects) at the Srishti campus, and to try to repeat at least one or possibly all site visits arranged for Seainin Passi and David Hood on their first visit in 2008. Lodaya is forming a summer conference event for young people seeking to engage with meaningful work connecting to social justice (appended). This develops a theme that has been common to all the Brighton/SRISHTI links dating from the first in 2006/7 and before that during meetings at at international conference in 2004 (Haystack Mountain School of Craft conference with MIT).
While at Srishti the Brighton student group will put on a workshop for Lodaya's student group.
The project leader will make another UK visit (April 09) to meet up with the student group to coincide with their return from India and assist with locating issues arising from the visit with the broader project development.

4.   Project Outputs

Summarise progress during the reporting period and milestones/deliverables achieved.

4.1 The two student ambassadors, Seainin Passi and David Hood have made the field trips by travelling within the Karnatic region near Bangalore. In the event, and following discussions about refining the agenda for the visits, these took in three tribal village locations; two working with local NGOs and one without. The Brighton ex-graduates met twice with SRISHTI college founder/director Geetha Narayanan, and senior design faculty member Arvind Lodaya. This provided an opportunity to see potentials for the project to mesh with the SRISHTI activities with both local concerns and the internationalisation of design education.

The two Student Ambassadors have subsequently made presentations regarding this visit both to the student group, and in one of the Design Scholarship Seminars.

4.2 The correspondence between partners regarding what the project is, and what it is not; examining presumptions and collecting research references from both an anthropological/sociological and a design and consumption p.o.v.; this has begun to create a useful reference base for the participating students' further research, and the grounding of their practice related questions within differing areas of enquiry. This material has not yet been produced into a finished outcome but it is planned to gather, edit and print a limited run of this as an illustrated critique of the themes engaged by the project.

4.3 To date, the envisaged outputs comprise
1/ project 'process book' gathering a selection of materials, visuals, references and capturing the project design,
2/ a paper about the project and its process, possibly for the RSA in the autumn, other venues to be considered
3/ the project leader will be submitting a chapter proposal for "A Way out of No Way; The Arts as Social Justice in Education" (Arizona State University call for chapters in multi-authored book, chapter proposal due May 2009)

4.4 Project Partner Arvind Lodaya at SRISHTI is hosting a summer '09 conference titled 'NGO 2.0' addressing the international phenomenon of students in the design field increasingly demanding that their work be situated in a socially responsive and ethical context. The controversies surrounding NGO operations imply that a re-envisioned NGO model needs consideration. The student partnership with SRISTI has been a player in this scenario and may be suitable for representation in this event.

5.   Project Outcomes

Summarise achievement against objectives, list outcomes and findings to date and any interim conclusions.

5.1 Attendance at project seminars by interested 3D/WMCP students demonstrates that the interest is there (in the implied project domain) as claimed in the proposal. The Student Ambassadors have amassed a range of visual material together with notes from visits and interviews, creating a substantial agenda with which to support and frame future student projects. The student ambassadors continue to research other supportive materials, notably in 'place-based' and 'experiential' learning, as a result of their visit and with a view to their remaining contracted involvement with participating students.

5.2 The group is assembling written and illustrative material for a 'Process Book" that maps their individual journey in this project and develops the view of its critical value and contribution to their forthcoming self-directed study. An extract of student reflection is included below;

5.3 Student Reflections before and after
Following the activity in creative week, the project leader asked each L2 undergraduate to forward two short texts, to help clarify the beginning point and the current perception of the student as to where this scheme had got them to date, and implications for next steps. Students wrote approx 300-500 words each. Below are sample responses, illustrative of a personal navigation of meaningful concepts supported by the project methodology;

	Beginning interest	*Where I am now*
1	becoming aware of one's own culturally influenced mindset and its unconscious effect upon own work at college	project helped see the needs and effects of cross discipline colab. work and that 'my ideas' need a a method of social construction
2	overhearing project discussion before it started aroused curiosity, responded to a sense of energy and an intellectual journey being possible because of the language being used	interests that have always been there have been set free! energy and commitment. A space to clarify my ideas.
3	powerful early discussions connecting to material vernaculars that connect generations in meaningful ways that differ from commodification	awareness of possible disconnects between appearance and fuller appreciation of meaning in larger context.
4	an occupation therapist knows that direct making experience carries a profound foundation associated with health and wants to recontext--ualise that perception in a broader domain in the design and making environment of the art school and its implications for material culture.	As a mature student I have experienced an effective way of working together with other under-graduates, and my theoretical interest has begun to have a personal, practical realisation.

A fuller representation and analysis of the student responses will form part of the project outcomes.
The student group are gathering these and other reflections supported by other visual materials to make a group process book.

5.4 Following the recommendation of the CETLD manager regarding academic contacts in anthropology/sociology, a promising link has been made with Dr Ian Fairweather and his colleague Dr Soumhya Venkatesan at Manchester, with a view to establishing a cross-disciplinary seminar for students linking current themes in teaching and learning in sociology/anthropology with the art & design field of the project. Ian Fairweather has observed that the following questions that have been identified in the first student workshop are equally pertinent in his own field and which are worth structuring such a seminar around, namely;

• *Are there any universals in material culture?*
• *Can a cross-cultural design process have any meaning?*
• *Which direction does 'expertise' travel?*
• *What is place-based education?*
• *What can we learn here in our own environment from one of the frontiers of cultural displacement?*
• *What can be learnt from an older generation?*

5.5 Developing 'concluded' outcomes has been slow, largely because of the general issue of CETLD projects sitting outside the curricular base of the student's home course making it difficult for students to devote time to this 'additional' work. However, the student group commitment has been tremendously strong, creating its own momentum beyond the planned timeframe. Additionally, the focus of the work in the project requires long term engagement in order to be meaningful, something that has become clear to the participants, who wish to include meaningful results in the project outcomes. While this may indicate that the nature of the project is essentially problematic for the CETLD funded projects concept, features of the participants study experience within this project have been extremely valuable as they will attest, and which it is planned to capture as best we can for the centre. The project leader will assist with gathering a range of critical notes, examples of visual and conceptual research prompted by the project, together with a paper that develops and summarises the content, method, and experience of this pedagogical initiative.
The Project Leader is meeting with the student group again in April upon the group's return from Bangalore in order to agree a project wrap-up with them.

5.6 World Events

It is remarkable how within the period of the inception of this scheme to its present point, the world became a different place; with the sudden worldwide banking failure, the unsustainable excess of consumer materialism becoming unavoidable, and the worsening situation regarding social justice and the rapid rise of indigenous group networking, issue based non-governmental global collaboration as explored by Paul Hawken (see below) and the student demand for socially relevant study experience becoming more widespread (as noted for example by Lodaya in the appendix to this document.)

5.7 V&A S.E.Asia collections
Patrick Letschka is liaising with the V&A for a suitable date for the students to have a curator-assisted visit to relevant sections of the S.E. Asia holdings not currently on show and in storage.

5.8 AHRC
There remains a small grants scheme open within the 'Beyond Text' programme. The particulars have recently appeared online (feb 09) with a May '09 deadline. A specific bid text has not yet been prepared, while the emerging potential mix of student identified issues, opportunity for institutional collaboration, and themes emerging from the design scholarship seminars, need to be considered together as a distinctive bid differentiating itself from other 'development' related projects already funded by the AHRC. The planned theme suggesting itself from the activities to date could be 'addressing multiple literacy in collaborative project work in design for materials and products'. The potential institutional partners would be Brighton, Manchester and Srishti. This is up for further discussion with the Centre.

5.9 In light of the two scheme changes above, an application will be made to vary the use of the balance of remaining funding in favour of 1/ paying the student ambassadors a third instalment of income for them to reflect the very significant amount of work over and above the original envisaged input and because of their commitment (not at the request of the project leader) and 2/ putting some print cost toward a process book that will compile the student ideas, observations, project pedagogy, and outcomes.

5.10 Future Link with Manchester University in the fields of Anthropology and Sociology

Dr Ian Fairweather of Manchester University has expressed an interest in this CETLD project and initial discussions have been held about staging a cross-discipline seminar exploring some of the student-identified topics where art and anthropology meet.
>http://www.socialsciences.manchester.ac.uk/disciplines/socialanthropology/about/staff/fairweather/

Refs. From Ian Fairweather

Arnd Schneider and Christopher Wright (eds) Contemporary Art and Anthropology Oxford, Berg 2006,

Foster, H 1995 The artist as Ethnographer in George E. Marcus and Fred R. Myers (eds) The Traffic In Culture. Berkley, University of California Press 1995.

New Refs. From CR

Michael Ben-Eli Five Core Principles of Sustainability

Paul Hawken Blessed Unrest, Penguin Books 2007
   ➢ http://www.youtube.com/watch?v=N1fiubmOqH4

6.   Stakeholders

Summarise the project's engagement with stakeholders.

6.1 To date the engagement has been largely with the SRISHI faculty Geetha Narayanan, Arvind Lodaya and Alan Manly. Another SRISHTI faculty researcher, Radha Chandrashekaran, also met with David and Seainin while in Bangalore to discuss her current projects 'Fear and Adornment' and 'Reviving Kolam' which link with educators in Scandinavia and USA.

6.2 Discussions have continued with Geetha Narayanan about possible Brighton / SHRISHTI/ RISD exchange programme in 2010 – 11.

6.3 Student access to the V&A SE Asia collections relevant to the part of India linked to the project are planned for spring this year. Other work that the project leader has done with Rebecca Reynolds at the V&A which has involved parallel text commentaries on selected artifacts as part of a higher education access scheme, has been a highly useful preparation for this aspect of developing understanding of the philosophical and material aspects of curatorially significant objects.

7.   Risk Analysis

Summarise any problems that have occurred and any mitigating action taken.

No problems to report. Student ambassador visit to India was negotiated with academic faculty of the SRISHTI college and although there were instances of certain practical difficulties these were resolved at the time, and these were not associated with risks, only with delays and communication issues. Contact was maintained with the project leader throughout the visit.

Health, diet and personal safety advice and the necessity of individual student GP consultation for travel to India was gone over in some detail.

8.   Intellectual Property Rights

Summarise progress clearing any third-party rights.

N/A to date

9.   Project Management

Note any changes in project staff or their roles since the beginning of the project. Explain briefly any problems or gaps with staffing and the effect this has had on the project schedule.

9.1 The project leader has been away from the UK on a period of leave for one academic year to assist with postgraduate programme developments at Rhode Island School of Design, returning to his 0.2 post with the School of Architecture and design 1 August 09. This was not envisaged at the outset. However the agreement with RISD allowed for continuation of communication and management of this project including periods of working visits to UK (3 to date) in order to maintain working contacts and meet other Brighton staff involved.

9.2 In discussion with students it has emerged that the project has the potential to be of use to them in at least three different ways in the short, medium and long term for their academic programme; as a short term development project during their second year; as a preparatory research phase towards self directed study in L3, as a L4 research unit in 2009/10.

9.3 The project has much bigger scope than the current defined programme and further development has been discussed.
A L4 postgraduate unit could be shaped around the project agenda.

A potential link with the RISD wintersession scheme as noted in the original proposal remains a possibility

10.   Budget

Summarise expenditure to date and provide reasons for any changes from original budget plan.

10.1 The flight cost to India of Seainin Passi was substituted for that of the project leader, since he made a site visit with SRISHTI the previous year.

10.2 SRISHTI have underwritten the site visit costs and accommodation in India.

10.3 Amounts set aside for Lodaya travel to and expenses in uk, publication, and dissemination costs have yet to be spent.
It is proposed to redirect the Lodaya cost element towards paying an additional (i.e., a third) segment of work to Seainin Passi and David Hood to reflect more accurately the significant additional amount of work they have contributed. This has occurred not at the project leaders instigation but through the enthusiasm and commitment of the graduates, and because the group method of working generated commitment, focus and enthusiasm and the participants all wanted to maintain the work beyond what was originally devised.

10.4 Inclusion of materials and updates on the CETLD website needs discussing.

12.   Evaluation

Note any evaluation results during the reporting period.

Evaluation will be an aspect of the student ambassadors' role at the conclusion in April/May 2009* together with the project leader. Combined evaluations for the cross-discipline seminar suggested with Manchester will be an additional outcome, but this is likely to be later in 2009.
* We need to discuss how the delayed end phase meshes with the CETLD requirements in 2009.

13.   Dissemination Plan

Report progress against plan, noting dissemination carried out, whether it was successful in your view and any publicity the project has received during the reporting period.

13.1 We are still gathering materials and information, including a bibliography.
The first Design Scholarship Seminar was well attended and led to a good quality discussion. The second seminar was less well attended, possibly because of schedule clashes, but led to a further very vaulable discussion.
Discussions with Ian Fairweather (Manchester) are leading to further developments in cross-disciplinary seminar and possible conference involvement where art and design meet anthropology.

13.2 Collation of texts, images and animations for uploading to the CETLD site; may need to involve Tom Ainsworth?.

The project leader has worked with Tom on two other projects with this requirement and the techniques have been optimised for doing this for this kind of project.

13.3 A presentation of the project and its methodology was made to a RISD "Respond-Design" postgraduate seminar group in April 2008, and the project leader plans further presentations in 2009 when he returns from leave.

14.   Unexpected findings

Have there been any unanticipated findings from your project to date?

14.1 Yes; The original project wording anticipated a focus upon "vernacular objects" made in traditional tribal communities. This is not an uncommon interest in designers and artists who grew up in the shade of modernism in the 20thC. With the student group however, the strongest impression made upon the visiting student ambassadors in the field visits was the role of tools connecting people to the land. This observation provides an interesting example of reframing the language based upon observation in the present, rather than with the imposition of over-familiar terminology used out of context. One implication of this observation for the students is that there can be an unconscious reading from the 'outside' of vernacular craft merely as another consumable, rather than as a material connection to necessity. From this we can refocus a design project situated here focussing on tools connected to <u>locally constructed notions of necessity</u> here in the UK. This would begin to address student dissatisfaction, (noted for some years within 3D/WMCP and generally) with the conventional framing of education and creativity directly with existing consumerism, and lacking sufficiently effective critical awareness as contextualised by for example Paul Hawken and Michael Ben-Eli.
A compelling term used by Lodaya regarding village culture in India and its approach to fabrication is "The Pragmatics of Scarcity'.

15.   And finally . .

Do you have any suggestions for future CETLD projects in terms of bidding, guidelines or project support?

15.1 There is a generic problem with projects needing the participation of students in groups, in terms of getting them released from existing timetabling, involving unit tutors in the formal inclusion of CETLD project work within an existing unit, getting students to honour scheduled arrangements etc. This has been and continues to be a difficulty. The project leader and research assistant have had to find ways around this on both of the medical-school linked projects, and ways to solve this have been discussed with other 3D staff for this project.

15.2 There are different possible modes for student engagement;

15.1 extra-curricular (as with this project)
15.2 take CETL project topic into existing unit with unit tutors involvement- takes on credit requirement and may conflict with other requirements.
15.3 regard CETLD involvement as guidance for individual self directed study
15.4 'long thin' commitment, i.e., short events spread throughout term / year or years, and/or;
15.5 intensive one-off workshop, say 3 - 5 days
15.6 written research work topic support

CR 03 April 2009

End

Appendix – From Arvind Lodaya, SRISHTI project liaison

Announcing "NGO 2.0" July 2009 Bangalore

In recent times, I have witnessed a surge of interest and passion amongst "young creatives" (i.e. art/ design/ architecture students in this instance) to engage with and become a part of the social sector. Actually, this trend cuts across contexts as well as age groups, but for the moment I am limiting myself to the "creative student" category for convenience.

Many have dabbled in the social sector, mostly by association with NGOs (generic term for various kinds of non-governmental social change initiatives), and for many of these, the experience has been partially frustrating. The causes for this frustration are many, but one common thread across them is in the cultural and contextual difference between the established NGO and the workstyle and lifestyle of the young creative. In response, at least a few such young creatives have started their own social enterprise, on their own terms. I find this not just interesting, but instructive and inspirational too.

It is time to take a more systemic look at this phenomenon, and provide the young creative with a perspective and platform from which to articulate and conceptualize their own social change initiative, building on but not limited by the knowledge and experience of prior-generation social change efforts - what we might term "NGO 1.0".

I would like to invite your participation and support for such a platform addressing socially-inclined young creatives, in the form of a two-day symposium tentatively titled "NGO 2.0". Please share it with your colleagues, students and any others (yes, non-creative non-students as well!) who you think might benefit from such an experience. I have a PDF/JPEG poster and a draft programme that I can share with you on request, and I have started a Facebook listing on http://www.facebook.com/event.php?eid=74657631968 and a Google Group on http://groups.google.com/group/ngo2dot0 to enable this to be planned and developed as collaboratively as possible.

Of course, you are welcome to email me directly as well, and I promise a fully-considered response.
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