

Narrative Trails in Academic Writing

REJECTING WRITING :


**the case against requiring writing
in Higher Education art & design**

Professor Susan Orr

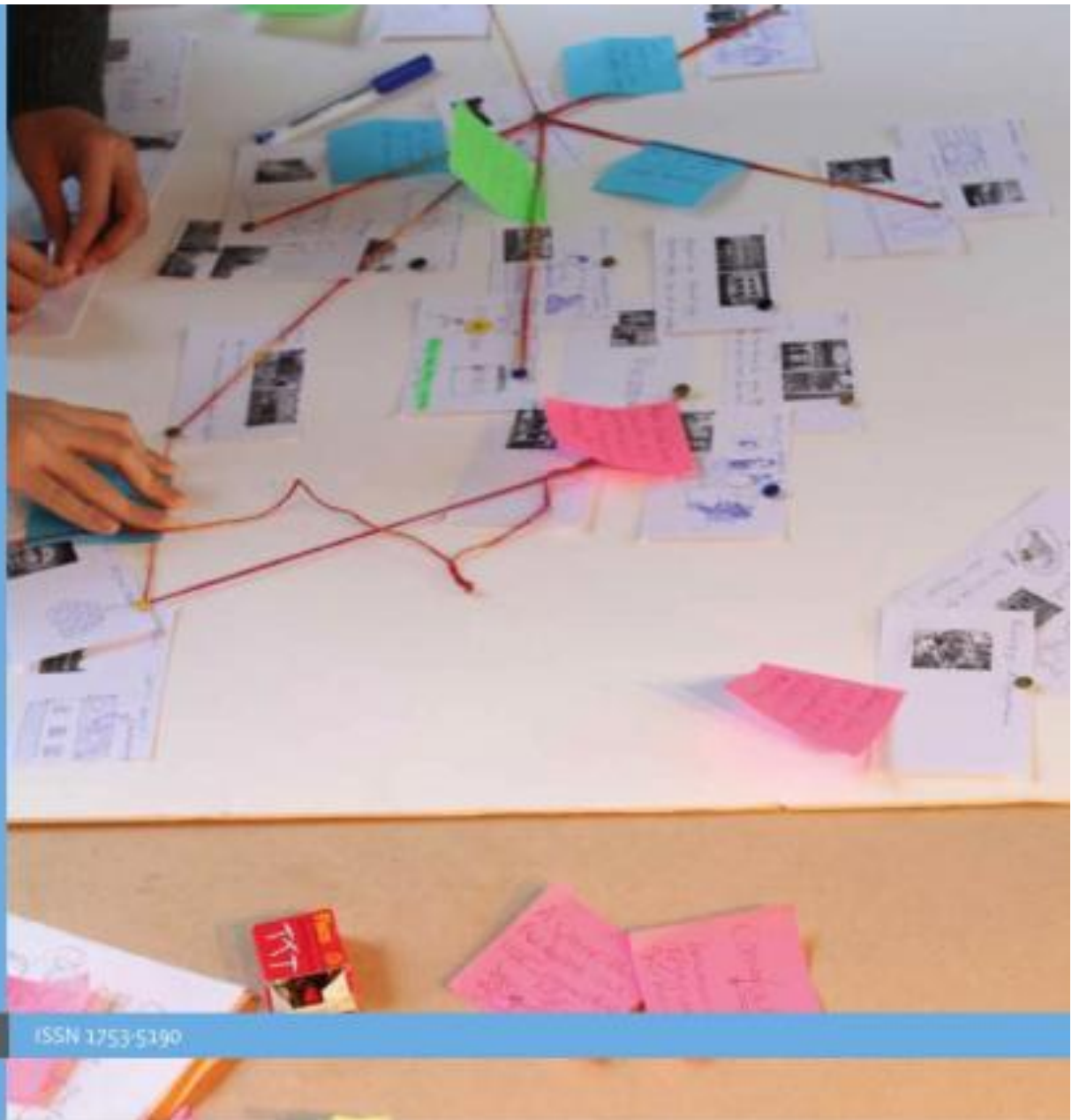
Visual
Arts

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Professor Susan Orr

- We do not need writing assignments to credentialise art and design degrees
- It is an over simplification to say that all graduates need the same graduate attributes
- Art practice can be academic: it does not need an accompanying traditional essay to explain it or make it academic
- In traditional universities knowledge is in the word. We need to contest this. Knowledge can be the art, the artefact can communicate knowledge

- Research, criticality, reflexivity and understanding can be demonstrated in the artwork
- Growth of practice based PhDs with minimal written requirements offer evidence of this
- Art and design education has created an unhelpful binary of theory and practice (textwork and artwork) – this consigns artwork to being seen as practical- not academic. Dumbing down art
- Art and design written requirements/ conventions borrow from other disciplines. These genres are often not suited to art and design context

WHY WE NEED WRITING

in art and design education

Dr Margo Blythman

- **The status reason**

We are part of the wider higher education system and this is not going to change. Institutions are getting larger not smaller under global financial pressures. In the UK at least, most art and design education will stay within general universities. Specialist art and design universities want to keep recognition as universities. The written word is highly valued in the academic world.

- **The curriculum reason**

Modes of writing that are acceptable are becoming more fluid – blogs; reflective writing; commentaries on artifacts and processes; professional writing such as business plans and grant proposals – we are no longer tied into the traditional essay and dissertation.

- **The intellectual ability reason**

Art and design students need to have a sound grasp of the history and philosophy of their field. They need to be able to enter the world of theory. This world is largely represented through the written word.

- **The student need reason**

The world is still dominated by literacy. Students need to be able to present, argue their case, write grant proposals and this is largely done through the word and often the written word.

- **The we can do it reason**

In recent years we have developed all kinds of ways of helping students improve in their use of the written word. Research has shown good pedagogic routes for teaching art and design students to write. There have been significant improvements in how we support dyslexic students.

Dr Margo Blythman

Oslo National Academy Of The Arts
Associate Professor &
Head of MA Design
Maziar Raein

11th ELIA Biennial Conference

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Narrative Trails in Academic Writing

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Narrative Trails in Academic Writing

**Robust is close
too...**

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Me!

Me!

I am a designer...

Me!

I am a designer... who is interested in

Me!

I am a designer... who is interested in
ideas

Me!

I am a designer... who is interested in

ideas

thought

Me!

I am a designer... who is interested in

ideas

thought

writing

Me!

I am a designer... who is interested in

ideas

thought

writing

and the way our society functions!

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Interventive
Deriving business advantage from the web



Off-Line Identity



On-Line Identity



ÆNIGMA



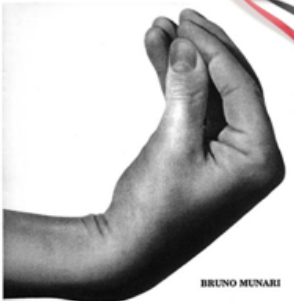
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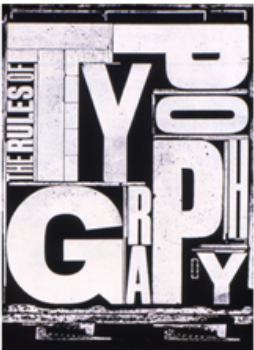
MARCUS AU
RELIUS·MED
ITATIONS·A
LITTLE FLES
H, A LITTLE
BREATH, AN
D A REASON
TO RULE AL
L—THAT IS M
YSELF·PENG
UIN BOOKS
GREAT IDEAS



Supplemento al dizionario italiano
Supplement to the italian dictionary
Supplement au dictionnaire italien
Anhang zum italienischen Wörterbuch

CORRADI EDITORE

V&A



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Writing

Writing Purposefully in Art & Design

Writing

Writing Purposefully in Art & Design

The Higher Education Funding Council for England

Fund for the Development of Teaching & Learning (phase 4)

Initially funded for 3 years and extended into 4 years

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Writing

Writing Purposefully in Art & Design

A consortium of three colleges

Goldsmith's College, University of London

Royal College of Art

Central Saint Martins College of Art & Design, University of Arts London

Writing

Writing Purposefully in Art & Design

The aim was to work with 18 colleges through out the UK and identify, elaborate and distribute examples of good practice in purposeful writing

By the end of the 4 years we had worked with over 25 colleges and...

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Writing

Writing Purposefully in Art & Design

Presently it is a self funded project, with close to 100 colleges involved internationally

Writing

Writing Purposefully in Art & Design

We looked at the questions such as:

Why do art & design students do not write?

Writing

Writing Purposefully in Art & Design

We looked at the questions such as:

Why do art & design students do not write?

We discovered that they were interested in writing – but not in academic writing

Writing

Writing Purposefully in Art & Design

A metaphor we developed was... imagine going to study economics...

Writing

Writing Purposefully in Art & Design

A survey of practices that challenged boundaries of art & design

Our findings were that in order to accommodate for the broad range practices there need to be a range of writing models

Writing

Writing Purposefully in Art & Design

There was a split between art & design writing modes

Designers had a broader range of writing styles that reflected methodology, synergy, collaborative and ethical debates

While artists had a strong reflective practice with core historic and developmental grasp

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Frayling

Christopher Frayling (Herbert Read)

- into art and design, research: art history
- through art and design and research: the vehicle of
- for art and design: product & artefact

Meta

Meta design – MA Design Futures

- writing into art and design
- writing through art and design
- writing for art and design

Meta

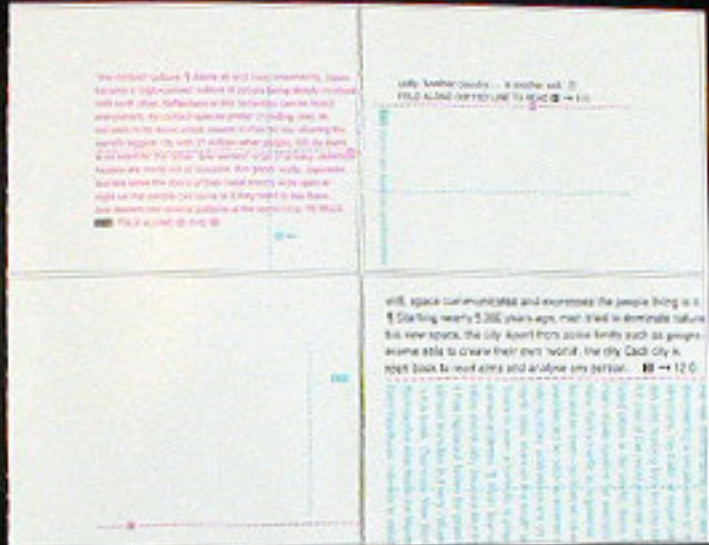
Meta design – MA Design Futures

- nominated reader / user / client
- writing as a researcher / manager / enabler
- writing in order to develop synergies / insights / mapping
etc.

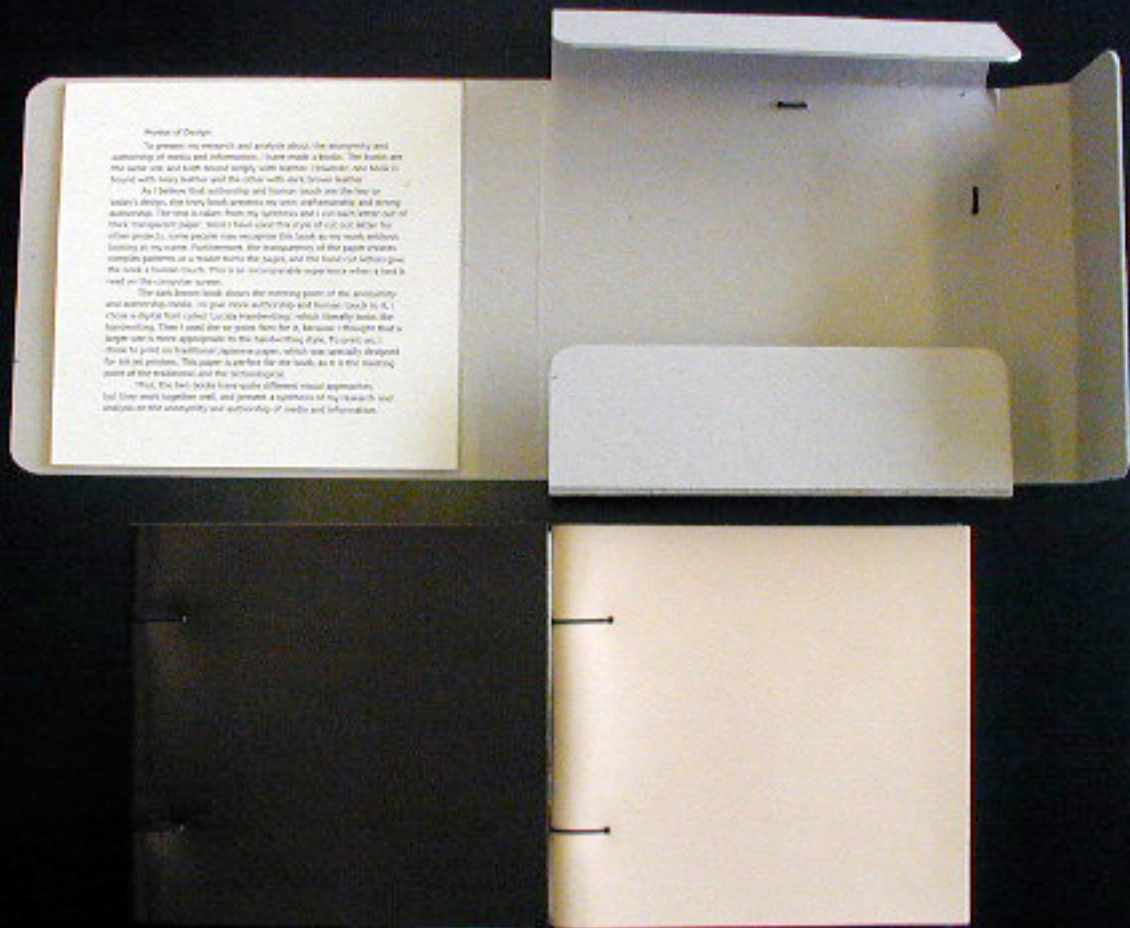
Context

Context – Central Saint Martins

- writing design
 - contextual integration of reflection and experience
 - process as a form of reflection
- etc.







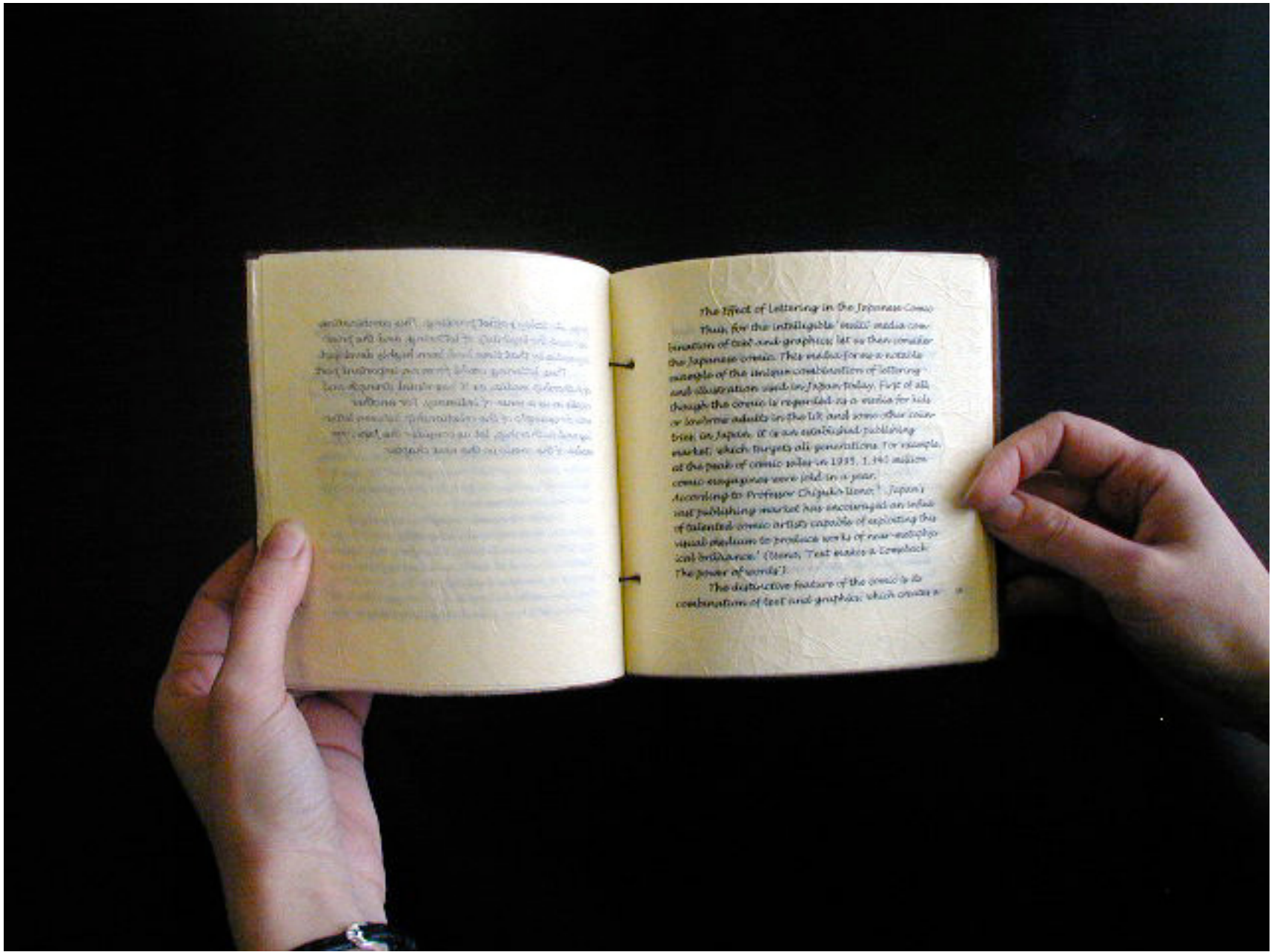
Notes of Design

To present my research and analysis about the assembly and autonomy of media and information, I have made a book. The book is the same one and both bound simply with paper. One book is bound with heavy leather and the other with dark brown leather.

As I believe that technology and human touch are the two essential factors, the heavy book presents my own craftsmanship and strong autonomy. The first is taken from my experience and I can't let out of thick transparent paper, which I have used the style of cut out letter for other projects. Some people have recognized this book as my work without knowing its name. Furthermore, the transparency of the paper creates complex patterns as a reader turns the pages, and the hand cut letters give the book a human touch. This is an inseparable experience when a book is read on the computer screen.

The dark brown book shows the existing pattern of the assembly and autonomy media, to give more authority and human touch to it. I chose a style that called "Lucha" handwriting, which closely suits the handwriting. Then I used the serif font for it, because I thought that a larger size is more appropriate to the handwriting style. To print all these to just on traditional paper pages, which are usually designed for text printing. The paper is perfect for the book, so it is the existing pattern of the traditional and the technological.

Thus, the two books have quite different visual appearance, but they work together well, and present a synthesis of my research and analysis on the assembly and autonomy of media and information.

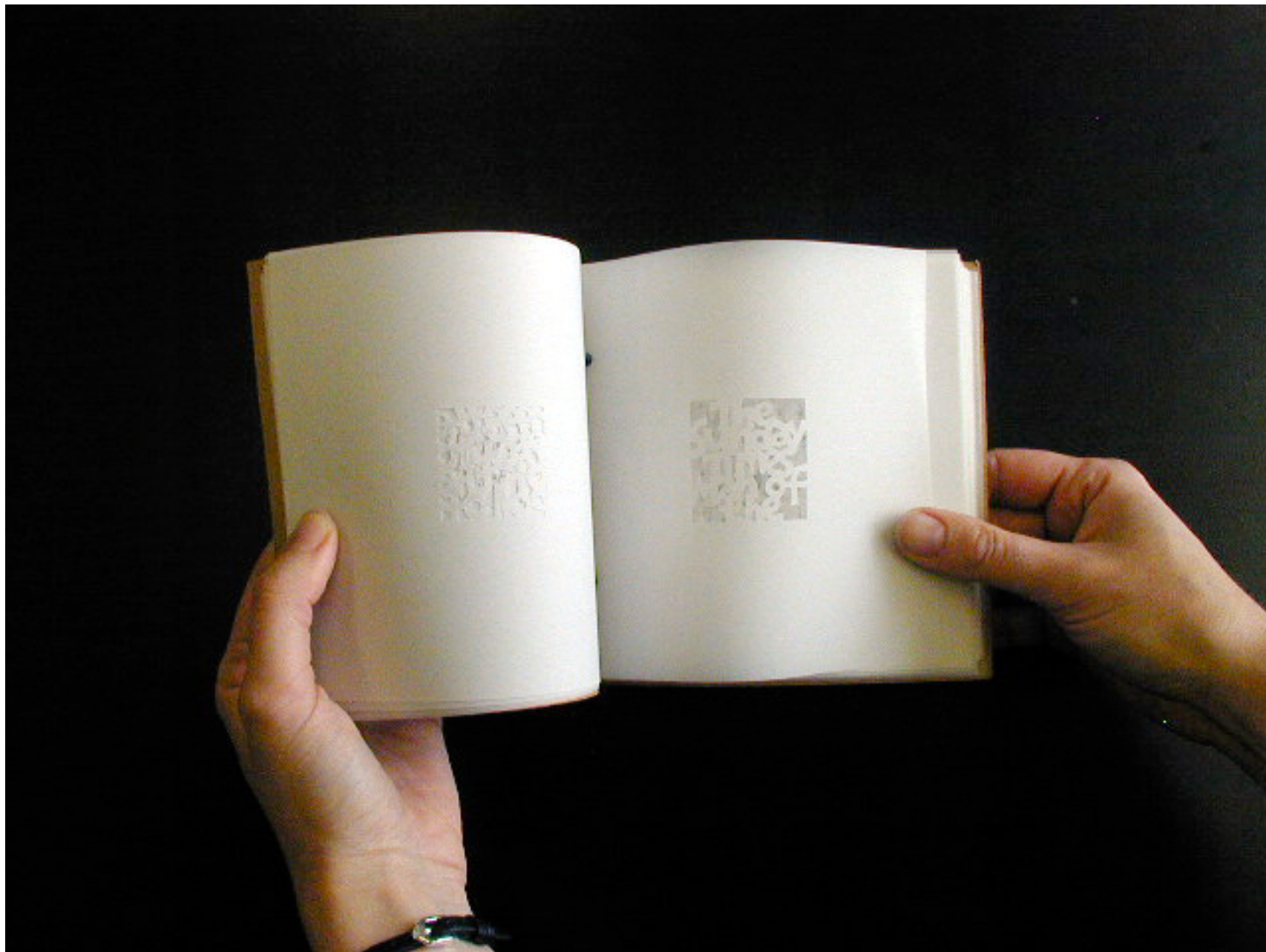


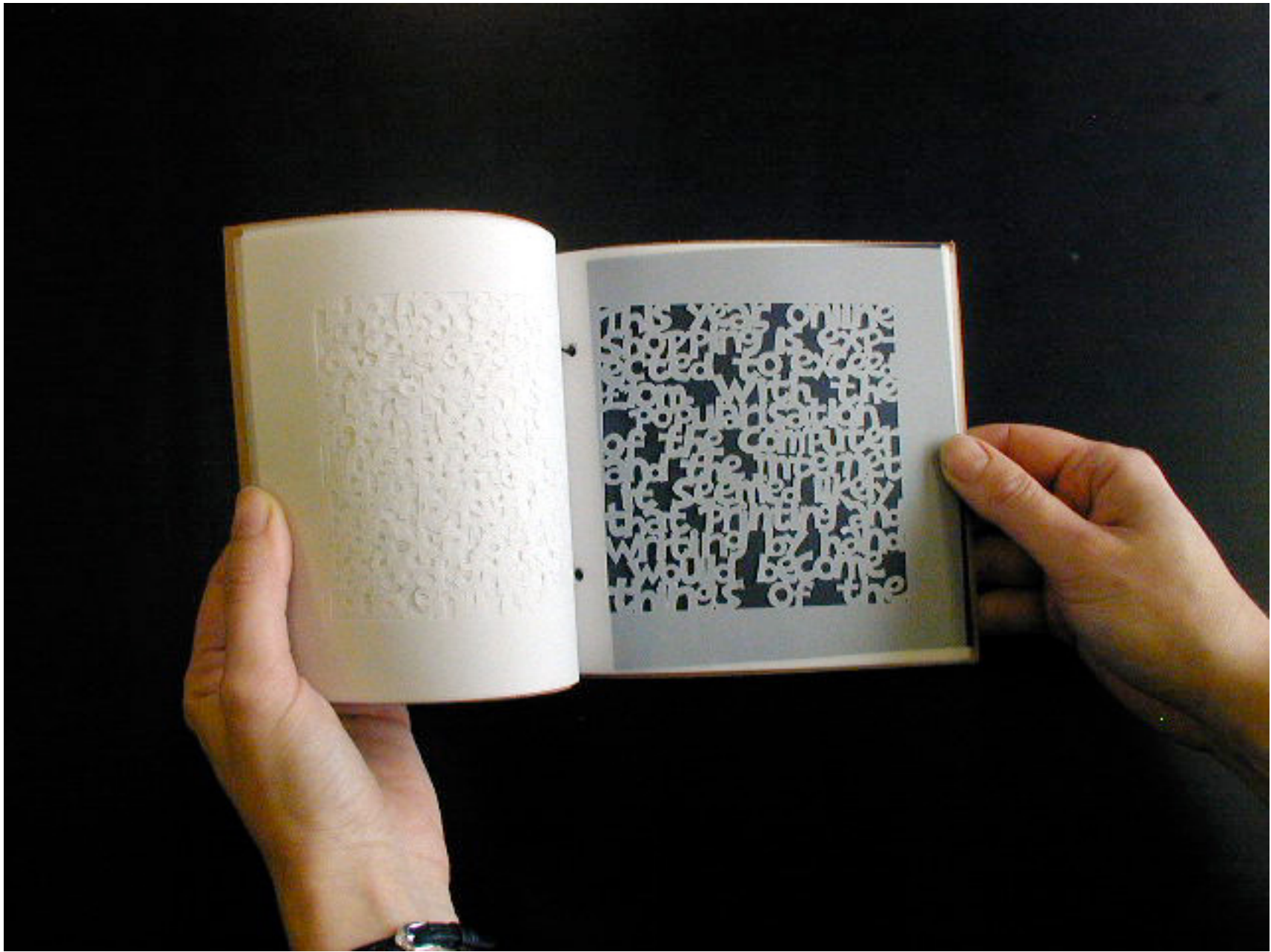
unintelligible text, appearing to be a mix of
English and Japanese characters. The text is
faded and difficult to read, but appears to be
a continuation of the text on the right page.

The Effect of Lettering in the Japanese Comic

Thus, for the intelligible 'visual' media combination of text and graphics let us then consider the Japanese comic. This studies for us a notable example of the unique combination of lettering and illustration used in Japan today. First of all, though the comic is regarded as a waste for kids or teenage adults in the UK and some other countries, in Japan, it is an established publishing market, which targets all generations. For example, at the peak of comic sales in 1995, 1.145 million comic magazines were sold in a year. According to Professor Chigaku Ikeno, 'Japan's vast publishing market has encouraged an influx of talented comic artists capable of exploiting the visual medium to produce works of near-astrophysical brilliance.' (Ikeno, Text studies a comeback: The power of words).

The distinctive feature of the comic is its combination of text and graphics, which creates a





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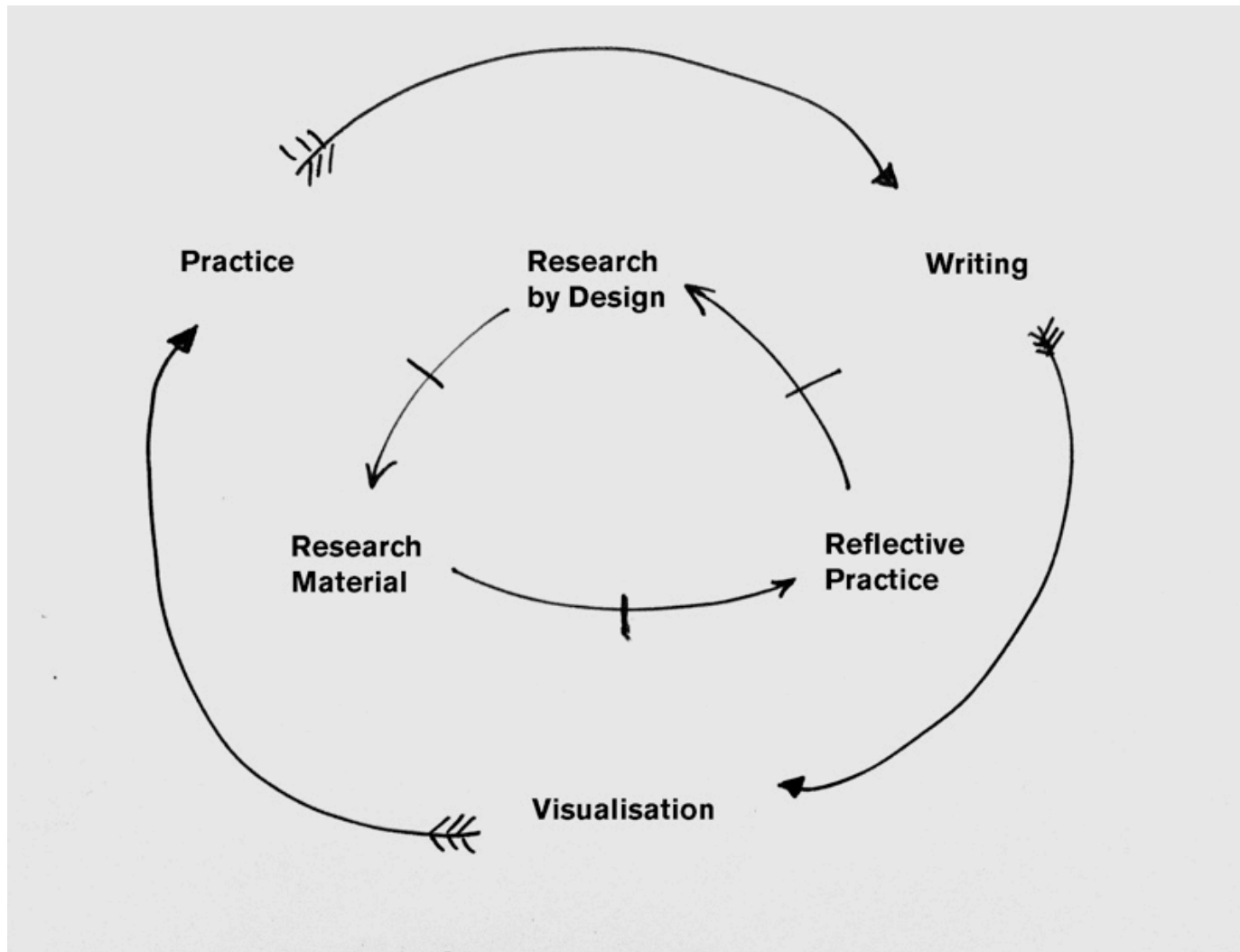
MA

MA Design – Oslo National Academy of the Arts

Myself & Dr. Theo Barth

Teaching team

Models of teaching – Models of Practice – developed with my colleague Theo Barth



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Rigour

MA Design – Oslo National Academy of the Arts

Prof. John Wood, Goldsmiths College, University of London

Culture of Academic Rigour (1999)

Rigour

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late 14c., from O.Fr. rigor (13c.), from L. rigorem (nom. rigor) "numbness, stiffness, rigor," from rigere "be stiff" (see rigid).

Robust

MA Design – Oslo National Academy of the Arts

1540s, from L. robustus "strong and hardy," originally "oaken," from robur, robus "hard timber, strength," also "a special kind of oak," named for its reddish heartwood, from L. ruber "red" (cf. robigo "rust"). Robustious (1540s) was a common form in 17c. (cf. "Hamlet" iii.2); it fell from use by mid-18c., but was somewhat revived by mid-19c. antiquarian writers.

R vs R

MA Design – Oslo National Academy of the Arts

Rigour

Perfection

Consistency

Comprehensiveness

Unsituatedness

Linearity

Objectivity

Explicitness

Scepticism

Robust

Developmental

Fluid

Particular / Limited

Space & Time Specific

Multi-directional

Partial / Subjective

Implicit

Realistic Optimism

Robust

MA Design – Oslo National Academy of the Arts

Designers ought to be realistic optimists

Designers are interested in how things 'may be' ...

Designers may aim to change in 'micro-utopic' situations

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Fin!

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Oslo National Academy of the Arts

MA Design Programme

