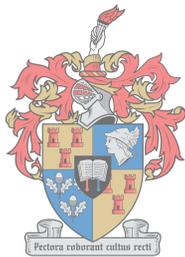


THINKING ABOUT, WITH and THROUGH DESIGN

A cartography for transformation

Karolien Perold-Bull



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Thinking about, with and through design:
A cartography for transformation

Dissertation submitted for PhD (Visual Arts),
Stellenbosch University, by Karolien Perold-Bull

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>> My title was inspired by Maria Hlavajova's lecture *Critique-as-proposition: Thinking about, with and through art in our time* delivered as part of the University of Utrecht Summer School course *The Posthuman Glossary* (2016). It also resonates with Florian Dombois' description of artistic research as "Research about/for/through Art | Art about/for/through Research" (cited in Klein, 2010).

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DECLARATION

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December 2018

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ABSTRACT

Transformation in South African higher education has recently been a topic of major debate. Student protests have given rise to increased awareness of the inherent complexities involved in actively working towards a transformed, just and productive citizenry through higher education. How to actively move forward while negotiating these complexities at ground level, however, remains a challenge, specifically at Stellenbosch University.

This research aimed to productively respond to this challenge. It therefore was anchored in a philosophy of immanence and relational ontology. From this perspective, it is impossible to separate the ontological, epistemological and methodological aspects of research from one another. Research has to be approached onto-epistemologically. This implied that I took on the challenge of practising the change I wanted to address through my teaching and learning within the institution, rather than studying it from the outside. I actively tried to flatten the boundaries between the dominantly defined subject positions I occupied in this context, i.e. that of designer, researcher and teacher. The central aim of the research was accordingly to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution. In doing this, a range of critical cartographies emerged. In thinking *about* design, design in the South African context was mapped genealogically. In thinking *with* design, the entangled fields of research and education were similarly explored. In thinking *through* design, a variety of processes of subjectification that transpired through the doing of a specific case of design/research/teaching in the context of the Visual Communication Design curriculum in the Visual Arts Department of Stellenbosch University was deliberated on through employing the methodological tool of plugging-in developed by Jackson and Mazzei. Key theoretical concepts that sprouted in thinking *about* and *with* design were used to develop analytical questions that encouraged processes of dis-identification, i.e. resistance to the easy extraction of meaning from data, throughout this process. These concepts included Deleuze's notion of difference in itself, Braidotti's concept of affirmative ethics, Rancière's idea of emancipation, Barad's notion of intra-action, and Foucault's concept of *parrhesia* or critical truth-telling.

Negotiating the research in thinking *about*, *with* and *through* design – an inherently creative and relational practice – allowed embodied experience of how effecting productive transformation in the context of Stellenbosch University necessitated active commitment to experimentation with representational praxis in ways that challenged its traditional semiotic function. Such experience contributed to subjects becoming more attuned to recognising moments of transformation within and as part of their situated present. Consequently, it could be argued that the more these moments become felt through everyday teaching and learning, the more ‘real’ transformation could become in the broader institutional context. Experimentation with onto-epistemological praxis in other situated teaching and learning contexts at Stellenbosch University is hence recommended and warrants further research.

OPSOMMING

Transformasie in Suid-Afrikaanse hoër onderwys is die afgelope paar jaar 'n onderwerp van groot debat. Studente-protaksie het tot groter bewustheid van die kompleksiteit inherent aan hoër onderwys se strewe na 'n getransformeerde, regverdige en konstruktiewe samelewing gelei. Dit bly egter 'n uitdaging om aktief vorentoe te beweeg terwyl hierdie kompleksiteit op grondvlak onderhandel word, spesifiek aan die Universiteit Stellenbosch.

Hierdie navorsing het gepoog om die bogenoemde uitdaging op 'n produktiewe manier aan te pak. Dit is daarom geanker in 'n filosofie van immanensie en verhoudingsgebaseerde ontologie. Vanuit hierdie perspektief is dit onmoontlik om die ontologiese, epistemologiese en metodologiese aspekte van navorsing van mekaar te skei. Navorsing moet onto-epistemologies benader word. Dit het geïmpliseer dat ek die uitdaging aanvaar het om die verandering wat ek wou aanspreek deur middel van my onderrig en leer binne die instansie te doen, eerder as om dit van 'n afstand te ondersoek. Ek het daadwerklik probeer om die grense tussen die dominant-gedefinieerde subjekposisies wat ek in hierdie konteks ingeneem het, te verplat, d.i. dié van ontwerper, navorser en opvoeder. Die sentrale doel van die navorsing was dus om ontwerp-onderrig in die konteks van transformasie aan die Universiteit Stellenbosch krities te ondersoek deur ontwerp-navorsing/onderrig gerig op produktiewe verandering binne die instelling te beoefen. Hierdeur het 'n verskeidenheid kritiese kartografieë ontstaan. Deur te dink *oor* ontwerp is ontwerp in die konteks van Suid-Afrika genealogies gekarteer. Deur te dink *met* ontwerp is die verstrengelde gebiede van navorsing en opvoedkunde op 'n soortgelyke wyse ondersoek. Deur te dink *deur* ontwerp is 'n verskeidenheid prosesse van subjektivering wat deur die loop van 'n spesifieke geval van ontwerp/navorsing/onderrig in die Visuele Kommunikasieontwerp-kurrikulum van die Visuele Kunste Departement aan die Universiteit Stellenbosch vorendag gekom het, oorweeg deur gebruik te maak van die metodologiese hulpmiddel "plugging-in", ontwikkel deur Jackson en Mazzei. Deur te dink *oor* en *met* ontwerp het kernkonsepte na vore gekom wat gebruik is om analitiese vrae te ontwikkel wat prosesse van dis-identifikasie, d.i. weerstand teen die maklike ekstraksie van betekenis uit data, deurlopend aangemoedig het. Hierdie konsepte het die volgende ingesluit: Deleuze se konsep van verskil insigsself, Braidotti

s'n rakende bevestigende etiek, Rancièr s'n oor emansipasie, Barad se konsep van intra-aksie, en Foucault s'n rakende *parrhesia* of die kritiese vertel van waarheid.

Deur hierdie navorsing aan te gepak het deur te dink *oor, met* en *deur* ontwerp – 'n inherent kreatiewe en verhoudingsgebaseerde praktyk – het vergestalte ervaring verleen in hoe produktiewe transformasie in die konteks van die Universiteit Stellenbosch noodsaak dat daar met toewyding geëksperimenteer word met verteenwoordigende ('representational') praksis op maniere wat die tradisionele semiotiese funksie daarvan uitdaag. Sodanige ervaring het daartoe bygedra dat individue skerper ingestel was om oomblikke van transformasie binne en as deel van hulle plaaslike teenwoordigheid te kon raaksien. Dit kan gevolglik geargumenteer word dat transformasie al hoe meer van 'n werklikheid sal word soos sulke oomblikke deur alledaagse onderrig- en leerervaringe meer tasbaar raak. Eksperimentering met onto-epistemologiese praksis in ander kontekste van onderrig en leer binne die Universiteit Stellenbosch word dus aanbeveel en regverdig verdere navorsing.

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I want to express my heart-felt thanks to all of the agential forces that have made this research possible. There are most certainly too many to mention, but I would like to highlight some that have glowed throughout the process. To the students who have walked the road with me right to the end, thank you for your insights, willing energy and time. To my supervisor, thank you for your continued guidance, support and belief in me. And to my family, I wouldn't have been able to do it without you – thank you.

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To my mother

PREFACE

It seems that, throughout the course of history, human beings have always had a keen self-interest. Tony Fry (2012:4) describes the “human drive for dominance as a species” in his book, *Becoming human by design*. He argues that, in our processes of establishing ultimate control over all the universe, we have developed a thwarted perception of ourselves. Rosi Braidotti (2013:1) corroborates this opinion, saying that “[w]e assert our attachment to the species as if it were a matter of fact, a given”. We view all difficulties confronting the world from the perspective that we – as individuals – can fix it, instead of acknowledging that we are, in fact, part of the problem and that any future change necessarily implicates changing ourselves (Fry, 2012). Strong humanist tendencies easily blind us to our mutual entanglement with the range of others with whom we share our world – be they human or non-human. According to Fry (2012:166), such a strong focus on our individual selves “has driven social relationality further into concealment”. This not only breeds resistance to any form of change, but also contributes to the illusion that our value is a product of our individuation; that is, of our desire to establish and uphold stable, independent, and objective identities. It is, for example, easy to define myself as follows:

I am a human.
 I am a white, middle-class South African.
 My mother tongue is Afrikaans.
 I am a woman.
 I am a xennial.¹
 I am a mother.
 I am a wife, a daughter and a friend.
 I am a designer, researcher and teacher.

But, most of the above statements, however, leave me uneasy. Despite the fact that the concreteness of these labels seems to warrant some form of security – hence the desire to put such definitions out there – embedded within them also lies everything I am not. Such definitions conjure up a range of divisive categories, binaries and value judgments and, given my specific situated context – that of higher education in post-apartheid South Africa – simultaneously awaken a desire to be otherwise.

1

According to the Joy D’Souza (2017), “Xennials” is the terminology that can be used to refer to the “microgeneration” that fits between Generation X and the Millennials (1977-1983); that is, people who have had an “analogue childhood” and a “digital adulthood” (Davies cited in D’Souza, 2017).

South African higher education has been a topic of major debate since 2015. After approximately 20 years of democratic freedom, the born-free generation² has entered our higher education institutions and has placed the continued lack of desired transformation³ in this setting in the spotlight. Issues regarding white privilege,⁴ epistemological colonialism (Mignolo, 1999), and the decolonisation of existing curricula have been discussed at length in various fora, including formal and social media, academic fora and political spheres. The role of higher education in negotiating the messiness of the past, current and future socio-political landscapes has accordingly come into stark focus. Fallism⁵ has resulted in South African society seeming more aware of the inherent complexities involved in actively working towards a transformed, just and productive citizenry through higher education, but how to actively move forward while negotiating these complexities on the ground level remains a challenge.

2

The born-free generation in South Africa are those who were born after the fall of apartheid in 1994.

3

Transformation, in this sense, can be seen to “envisag[e] a complete transformation of ... the structures which still help to perpetuate the disgraceful racial and gender inequality in our society and continues to subjugate the majority of South Africans – both economically and socially” (Constitutionally Speaking, 2010). In often being used as a “metaphor” (Tuck & Yang, 2012) in South African society – as a buzz-word – it has, however, consequently come to lose its ability to engender productive change. This formed part of the motivation for this research.

4

White privilege refers to the “unearned advantage and inferred dominance” (McIntosh cited in Dyer, 2006:9) that white people enjoy, mostly without realising it, in the Westernised world. Despite subscribing to democratic ideals, white people often fail to see how they continue to benefit from established societal structures, whereas black people are structurally oppressed by these structures.

5

Throughout the course of 2015 and 2016, Fallism gained strength as a formal ideological construct. It has been described as “an institutional critique against the residue of the colonial and neo-colonial order” (Kasibe, 2015).

Being a white, Afrikaans-speaking lecturer at the Visual Arts Department at Stellenbosch University during this tumultuous time has necessarily led me to reflect on the above-mentioned issues carefully. During the course of my career as designer/researcher/teacher,⁶ and especially throughout the past three years, I have become increasingly critical of what I do, how I do it, and why. I have been questioning my role as part of the larger higher education system, and this has frequently left me dismayed. But somehow I have kept going. A strong affirmative⁷ force (Braidotti, 2011; 2013) has continued to push me forward, and I have gradually become convinced that this power most probably lies in the conflictual entanglement⁸ (Barad, 2007) of all the complex forces involved. How was I negotiating the complexities that enveloped me as designer/researcher/teacher at Stellenbosch University? How did I do research within this context? How did I design my teaching? And what role did my praxis, if any, play within the context of transformation in South African higher education?

In their book, *Anti-Oedipus* (2013), Gilles Deleuze and Félix Guattari have conceptualised such conflictual aspects of everyday existence in terms of an Oedipal figure. They have posited Oedipus as the dominant force aiming to normalise our everyday lives through the exercise of ultimate control; as “the figurehead of imperialism” (Seem, 2013:6); “colonization pursued by other means, it is the interior colony, and we shall see that even here at home ... it is our intimate colonial education” (Deleuze & Guattari, 2013:197-198). Mark Seem (2013:7) picked up on this line of thought in the introduction to *Anti-Oedipus* by saying that “Oedipus is belief injected into the unconscious, it is what gives us faith as it robs us of power, it is what teaches us to desire our own repression” (emphasis in original).

It is this fundamental Oedipal desire that inspired this research. In fact, as Braidotti (2016a) argued in the introductory lecture to *The Posthuman Glossary* at the University of Utrecht Summer School (2016), this desire can be regarded as our fundamental ontological passion; the central force driving our everyday lives. It is only through gaining insight into the paradoxical workings of this desire that we can challenge it and become subjects in relation to our own situatedness. From this perspective, the main aim of any research, according to Braidotti (2016a), should revolve around carefully mapping this desire at work. Through exploring negotiations of power in relation to the specific contexts we find ourselves in – through constructing “cartographies” of our situated locations – we can bring new figurations of subjectivity into existence so that possibilities for productive change and transformation can become active parts of our everyday lived realities (Braidotti, 2011).

In the context of South Africa, transformation is a loaded concept. During the aftermath of apartheid, it has come to signify the change necessary to right the wrongs of the past. Despite the extreme complexity involved in the negotiation of this kind of change, the dominant transformation discourse seems to rely on dualistic logic. The popular belief seems to be that the inequality spawned by apartheid can be remedied by humankind’s strategic plans and interventions to

6

I have appropriated my use of designer/researcher/teacher from the concept of a/r/tography, where the a/r/t refers to “artist-researcher-teacher” (Leavy, 2009:3). A/r/tography has been used to describe an active and integrated way of doing research (Pinar cited in Leavy, 2009). The slash connecting the ‘a’, ‘r’ and ‘t’, in the words of Springgay, Irwin and Kind (2005:904), “is particular in its use, as it is intended to divide and double a word – to make the word mean at least two things, but often more. It also refers to what might appear between two points of orientation, hinting at meaning that is not quite there or yet unsaid. This play between meanings does not suggest a limitless positionality, where interpretation is open to any whim or chance. It is the tension provoked by this doubling, between limit/less that maintains meaning’s possibility. The slash is not intended to be one or the other term; it can be both simultaneously, or neither. The slash suggests movement or shifts between the terms”.

7

Here I refer specifically to Deleuze and Guattari’s understanding of the concept of affirmation, an idea inspired by the work of Friedrich Nietzsche (Spinks, 2010). They have argued that acknowledgement of the contradictory nature of being – that what we are at any moment in time is always a simultaneous product of what came before as well as where we are going – affirms being in terms of action and process (becoming), and thus prevents focusing our attention on concepts like cause and consequence.

8

According to Karen Barad (2007:iv), “[t]o be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intra-relating”. Barad’s ideas will be discussed in more depth in Chapter 2.

ensure social justice in South African society. As Max Price and Russell Ally (2016) have said, transformation is predominantly “about reconciliation, redress, affirmative action to achieve equity, academic support programmes to counter the effects of schooling deficits, and ultimately the incorporation of those previously disadvantaged into the economic and power structures of society”. Although such a problem-solving approach might deliver a more equal reality on some level, the day-to-day negotiation of difference, whether in terms of race, class, culture, gender or whatever other grounds, remains difficult. In the light of the student protests at South African higher education institutions⁹ in 2015 and 2016, the change South African higher education envisioned after the fall of apartheid seems to remain but a utopian vision in the distant future (Langa, 2017). Despite numerous attempts toward transformation, coloniality¹⁰ (Maldonado-Torres, 2007) remains a persistent force resulting in the everyday experiences of higher education in South Africa remaining a struggle fuelled by difference and opposition (Murriss, 2016; Shay & Peseta, 2016; Langa, 2017). This is especially the case at Stellenbosch University, a higher education institution that shared close ties with the masterminds of apartheid and served as a beacon of Afrikaner nationalism (Costandius, 2012). This seems to indicate that our approach to and methods in negotiating change are not effective in producing the desired results. It would seem that working towards productive change from an individualised perspective of problem solving, that is, with the same logic that has bred difference in the past, is counter-productive. It appears that we need a different logic with which to think.

In contrast to such a linear interpretation of transformation, the kind of transformation referred to by Braidotti (2011) necessitates a process of dis-identification. Instead of thinking and acting from rationally predetermined perspectives privileging human agency, she is of the opinion that transformation “involve[s] a radical repositioning on the part of the knowing subject” (2011). Such dis-identification does not imply the creation of a single counter-identity (as modernists would have had it), nor of a multitude of equally valid counter-identities (as postmodernists would have supposed), but rather attempts to simultaneously acknowledge *and* resist that which is given, thereby “push[ing] towards qualitatively stronger de-territorializations” (Dolphijn & Van der Tuin, 2012:99). In recognising the mutual dependence of all beings on one another – human, animal, and earth – the dominance of human agency in shaping lived reality can be resisted. This suggests, according to Braidotti (2013), that it is only through critical acknowledgement of our posthuman condition that productive change can flow. Such a process, she says, is “neither self-evident nor free of pain. No process of consciousness-raising ever is” (Braidotti, 2011).

It would thus seem that processes of dis-identification could provide fertile ground for the emergence and growth of a different logic to think about transformation in South African higher education. In terms of research, however, this implies a concomitant desire to open up the way one works to the multitude

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The #RhodesMustFall movement – “[a] student, staff and worker movement mobilising against institutional white supremacist capitalist patriarchy for the complete decolonization of UCT [the University of Cape Town]” (Rhodes MustFall, 2017) – was sparked on 9 March 2015 when a student threw human excrement at a statue of Cecil John Rhodes located centrally on the campus. Rhodes was an “arch imperialist” (South African History Online [SAHO], 2017e) in Africa and “donor of the land on which the University of Cape Town was built” (Ndebele, 2013). Similar activist movements were initiated at South Africa’s other institutions of higher education and led to national protest action throughout the course of 2015 and 2016 (Langa, 2017). These include #StelliesMustFall at Stellenbosch University, as well as #FeesMustFall and #EndOutsourcing on a national level.

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According to Ramón Grosfoguel (2011:n.p.), “[c]oloniality allows us to understand the continuity of colonial forms of domination after the end of colonial administrations, produced by colonial cultures and structures in the modern/colonial capitalist world-system”.

of possibilities that the humanist ideological mindsets dominating the neoliberal, capitalist society we currently live in tend to repress. It is in the light of this that Braidotti (2013:5) frames critical posthuman theory as a useful “genealogical and a navigational” tool. In embracing monism, that is, the “relocat[ion] [of] difference outside the dialectical scheme, as a complex process of differing which is framed by both internal and external forces and is based on the centrality of the relation to multiple others” (Braidotti, 2013:56), critical posthuman theory could allow me, a white, middle-class woman situated as designer/researcher/teacher at Stellenbosch University, South Africa, to attempt a cartography¹¹ of transformation – a complex social phenomenon in our post-apartheid context – in relation to my specific field of expertise, that is, of design. The central aim of the research was thus to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution.

I have hence worked from the belief that meaning is what becomes in time through active processes of relation between all that matters (Barad, 2003) – whether living or non-living, human or non-human – and that it is not merely a product of that which we already know. Working from such a premise affected the research in all respects, including the research approach, structure and methods. The implication of approaching the research as a whole from this perspective is that, with regard to what is traditionally referred to as one’s research paradigm¹² (Guba & Lincoln, 1994), it became impossible to separate ontological, epistemological and methodological aspects of the research from one another. Such separation, Barad (2003:829) argues, “is a reverberation of a metaphysics that assumes an inherent difference between human and nonhuman, subject and object, mind and body, matter and discourse”. Barad (2003:829) therefore introduced the concept of “onto-epistem-ology [as] the study of practices of knowing in being” as a better-suited paradigm from which to consider the generation of meaning, and consequently knowledge.

I have accordingly approached the research in a way that worked towards facilitating the becoming-fluid of boundaries between previously independent aspects of research. I challenged what research is ‘supposed’ to be and how it is ‘supposed’ to look. I have thus structured the thesis – which has come to represent the research in embodied form – to facilitate the reading of the research as such. The title of the thesis – Thinking *about, with and through* design – introduces the research in terms of a play of prepositions. A preposition is “a word governing, and usually preceding, a noun or pronoun and express[es] a *relation* to another word or element in the clause” (Apple Dictionary, 2016, s.v. ‘preposition’) (emphasis in the original). The title hence emphasises the concept of relationality as integral to the onto-epistemological nature of the research as a whole. It also positions design as an entity that embodies the ability to negotiate relations in a range of ways. The research has, in fact, been born of the relations encountered through active participation in an assemblage of design, research, higher education and

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A cartography is a theoretically based and politically informed reading of the process of power relations (Braidotti, 2011). This has been elaborated on in detail in Chapter 2.

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Guba and Lincoln (1994) have argued that research paradigms consist of 1) ontology (referring to what reality/being is), 2) epistemology (referring to how we understand/make sense of reality/being), and 3) methodology (referring to how we study that reality/being).

transformation at Stellenbosch University in the context of post-apartheid South Africa. The manner in which the four main chapters that have come to constitute this thesis are structured is accordingly aimed at highlighting these relations, all the while facilitating relating. Each chapter has come to function as a critical cartography in assemblage, thus working towards constructing an even larger assemblage without forcing a specific, predetermined outcome. The first three chapters relate to the first part of the title: Chapter 1) Thinking *about* design; Chapter 2) Thinking *with* design; and Chapter 3) Thinking *through* design, while the fourth and concluding chapter is tied to the second part of the title: A cartography for transformation. I have elaborated on each chapter in more detail below.

Given my situated location as designer/researcher/teacher in the context of South African higher education, a relevant starting point was, through a process of dis-identification, to simultaneously acknowledge and resist each of the entangled subject fields relevant to the research: design, research and education. In Chapter 1, I hence started by thinking *about* design from critical posthuman perspectives embracing monism. I tried to describe the practice of design as situated locally in the South African context, as well as globally in the context of advanced capitalism, in critical cartographic fashion. I was interested in experimenting with what design could become if thought about from the perspective of relationality. The cartography of design that sprouted from this exercise generated the philosophical and theoretical foundation that undergirded the rest of the research.

Thinking *about* design in Chapter 1 necessarily led to thinking about the other two subject fields that have been identified – that of research and education – in an equally entangled manner. Hence, thinking *with* design in Chapter 2 allowed for critical exploration of the doing of research/education within the context of South African higher education, specifically at Stellenbosch University, in materialist¹³ ways. This chapter simultaneously served to provide an opportunity to map, in retrospect, the process that came to constitute the research endeavour through its unfolding. It consequently highlighted the blurring boundaries that are, in fact, inherent in traditional dualisms, such as mind/body, theory/practice, researcher/researched, and teacher/student, when design/research/teaching is engaged in as a fluid, entangled phenomenon.

Chapter 3 was used to plug selected theoretical concepts that surfaced throughout the process into particular experiences of the process in order to see what could get made as each was allowed to shape the other. It involved the more formal application of critical posthuman theory through its performance in the context of local design education. In thinking *through* design, in other words, this chapter was used to explore a variety of processes of subjectification that transpired through the doing of design/research/teaching as an entangled phenomenon in the specific context of the Visual Communication Design curriculum at the Visual Arts Department of Stellenbosch University. It was in the writing of this chapter that onto-epistemological praxis became felt in material-discursive ways. This chapter has accordingly come to constitute the bulk of the thesis.

The emergent dynamic between the above-mentioned three chapters – how each fed into and transformed the other – allowed for a diffractive reading (Barad, 2007) of transformation in the context of Stellenbosch University to unfold as conclusion in Chapter 4. A chronological account of the design/research/education process that emerged throughout the doing of the research structured the first part of this chapter while, in the second part, the implications of the research for the larger transformation agenda of Stellenbosch University was deliberated.

Thus, through the writing of this thesis, cartographies of design, of research, and of a specific case of design education at Stellenbosch University were constructed and critically explored in the context of transformation at the institution. The research can thus be seen as a cartographic experiment, reading a range of concepts from the perspective of critical posthuman theory, but also reading them diffractively through one another, all in an effort to open up space for transformation to be effected in our everyday lived realities.

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Exploring the doing of research and education in materialist ways suggests that not only abstract theoretical ideas are taken into account, but emphasis is also placed on the physical effects that processes of research and education might have in the material contexts of our everyday lives (Kuntz, 2015).

The manner in which these pieces of text depended on each other has been crucial in the development of the cartography for transformation that transpired. It could not be predicted a priori and came into being because of a continuous back-and-forth process. It is this kind of process that Rick Dolphijn and Iris van der Tuin have referred to as generative of new materialism. They have described new materialism as

reworking and eventually breaking through dualism ... [by] allow[ing] for *addressing* the conventional epistemic tendency to what can be summarized as classification or *territorialization* ... but also – and at the same time – for *de-territorializing* the academic territories, tribes, and temporalities traditionally considered central to scholarship (Dolphijn & Van der Tuin, 2012:97 & 100) (emphasis in original).

These authors have pertinently noted that new materialism is not a theoretical framework that can be applied to a discipline, but is something that can only become through dealing with one's situated location cartographically (Dolphijn & Van der Tuin, 2012).

In the light of this thought, the aim of the research related earlier – to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution – could be rephrased as to deterritorialise dominant regimes of knowledge as related to the fields of design and transformation in the context of higher education at Stellenbosch University from critical posthuman perspectives. Due to the entangled nature of this research endeavour, it was not possible to define a central research question at the start of the research process. It was, however – as became evident in the articulation of the above-mentioned research aim – possible to consider a pertinent research problem from the particular, situated context of the researcher. From here, through the doing of the research, a range of broad objectives materialised. These included the following:

1. To explore theoretical and philosophical ideas relevant to the critical post-human condition;
2. To explore the entangled fields of design, research and education cartographically;
3. To explore a variety of processes of subjectification that transpired through the doing of design/research/teaching as an entangled phenomenon in the specific context of the Visual Communication Design curriculum at the Visual Arts Department of Stellenbosch University; and
4. To explore transformation at Stellenbosch University through a cartographic process.

These objectives served to keep the research process in motion. They were all shot through one another, ultimately contributing to the construction of a cartography for transformation in thinking *about*, *with* and *through* design.

Throughout the course of the research process, a range of limitations were experienced. I felt too white to be able to effect productive change in the context of South African higher education, specifically at Stellenbosch University; remaining grounded in a critical posthuman framework proved to be a challenge given the overbearing role the human plays in the broad context of social transformation; the strong philosophical foundation of the work often made me doubt the practical impact it could hold; and the process-driven foundation of the research made it difficult to navigate the conclusion of the thesis, to name a few. Alecia Jackson and Lisa Mazzei (2013:262), however, have argued that “recognition of the limits of our received practices does not mean that we reject such practices”. They are of the opinion that it is in recognition and acknowledgement of the limitations of our practices that potential for transformative change lies. As the South African scholars Sabelo Ndlovu-Gatsheni and Siphamandla Zondi have argued (2016), actively seeking, calling out and working with these limits hold productive promise for a transformed African higher education. This, ultimately, was the position from which I approached this research, and I have used the last chapter to reflect on this in a local context.

I have continuously tried to resist the restrictive powers that emerged throughout the research process. It is ¹⁴ trying, but that, in both senses of the word, is what I believe transformative learning is all about.

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I have purposefully used the present tense here, since I do not regard this research as complete. In this thesis, I have reported on a process that I have undergone, but it remains partial. I am not the same person – the same designer/researcher/teacher – that I was before I undertook my PhD studies, and all of the future design/research/teaching work I will engage in will necessarily be changed because of it.

CHAPTER 1

Thinking *about* design

1.1 Introduction

To think *about* something means to contemplate its subject (Apple Dictionary, 2016, s.v. 'about'). In thinking *about* design, I have been interested in the characteristic features of design as a distinct field of interest. A logical place to start thinking *about* anything could be to look for its definitions in a dictionary. Dictionary definitions of 'design' have revealed that the term can be used as a noun as well as a verb. As a noun, it predominantly refers to a "plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is built or made," while as a verb it refers to "the art or action of conceiving of and producing a plan or drawing" (Apple Dictionary, 2016, s.v. 'design'). Such a definition positions design as a "form-giving activity" (Alexander cited in Brassett & Marenko, 2015b:11); as a process concerned with the production of physical objects aimed at fulfilling specific functions. Thinking *about* design in this way provides a perspective limited by the constraints of modernist discourse. In our current day and age, however, the concept of design has "been extended from the details of daily objects to cities, landscapes, nations, cultures, bodies, genes, and ... to nature itself" (Latour, 2008:2). Design has become a ubiquitous force in society (Escobar, 2012). The concept has come to refer to a complex combination of processes and activities that engender physical as well as abstract aspects of daily existence.

Considering design etymologically reveals that the concept can encapsulate a more abstract dimension, in tandem with its physically productive dimension. According to the Collins English Dictionary (1999, s.v. 'de-'), the prefix de- refers to taking away, breaking down, removing, reversing, deriving from as well as completing. A sign, on the other hand, designates anything that carries meaning and can be representative of something else (Longhurst, Smith, Bagnall, Crawford, Ogborn, McCracken & Baldwin, 2008:29), whether a concept or an object. To de-sign can hence be regarded as "a continuous process of 'unbuilding' various external stimuli, relating them to each other as well as to our own thoughts and ideas, and accordingly producing new knowledge and objects of knowledge that

[can] recycle into the equation yet again as new stimuli to be internalised and negotiated” (Perold, 2012:5).

The 1969 definition of design by Herbert Simon – that “[e]veryone designs who devises courses of action aimed at changing existing situations into preferred ones” (cited in Brassett & Marenko, 2015b:11) – opens space for the material, social and discursive dimensions of design to work together. Design is positioned as an abstract activity or process that can include the production of physical objects as well as multi-sensory experiences. Richard Buchanan’s notion of wicked problems¹⁵ similarly “shift[ed] design discourses from the tangible (artifacts) to the intangible (systems, organisations, experiences), [and] in so doing open[ed] the way for further developments of the practice” (Brassett & Marenko, 2015b:12). Jamie Brassett and Betti Marenko (2015b:12) have held that these descriptions of design clearly position it as a “future-oriented” process geared at “materialising the ‘not yet’ now”. As Brassett (2015:33) says, “[d]esigning things (products, processes, systems, garments, images, experiences, and so on) involves the material coagulations of affects, stories, and issues, with insight, foresight and hindsight inserted in their many folds”.

In thinking *about* design, I have hence wanted to consider the term in all its possible ramifications in order to develop nuanced insight into the concept. A good starting point could have been to consider the concept in historical terms, but, as Friedrich Nietzsche argues, humanity’s “ability to ‘think in time’ ... has been a condition of extreme perceptual limitation” (Fry, 2012:7). Our sense of time is rooted in transcendentalism.¹⁶ It presupposes linear progression from the past through the present to the future as the central characteristic of time. This can be recognised in the way that history has been conceptualised in contemporary society. The central role the timeline plays in the representation of historical narratives reveals that time is predominantly considered as a regulating parameter that fixes events into a specific order (Fry, 2012). In comparison to history as “the study of past events” (Apple Dictionary, 2016, s.v. ‘history’), the term genealogy, however, refers to “tracing lines of decent or ancestry” (Baugh, 2010:119). To give a genealogical¹⁷ account of something, like design in this case, should therefore deliver a very different result compared to providing a historical overview thereof.

Genealogy is a political historical practice deployed as a cultural politics. It is counter to history as a totalized discourse ... [but] comes to the present via a particular mode of diagnostic history that critically explores the multiplicity of relational factors that intersect with and constitute events ... Genealogical accounts act to disrupt the notion of ‘reason in history’ while affirming history as a source of meaning. (Fry, 2012:29)

Thinking in terms of genealogy, according to Nietzsche and subsequently Michel Foucault, proceeds from a philosophy of immanence rather than transcendence. Compared to a philosophy of transcendence, a philosophy of immanence does not assume a fundamental similarity in all ‘things’ of the world. Instead, as Deleuze argues, all ‘things’ are individual and particular and only demonstrate difference in themselves in their processes of development through

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The concept of wicked problems has been borrowed from Horst Rittel and Melvin Weber (1973:167), who describe it as problems that “defy efforts to delineate their boundaries and to identify their causes, and thus to expose their problematic nature”.

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A philosophy of transcendence is based on the premise of universal reason underlying all experience (Stagoll, 2010b:288). Such a philosophy hence assumes a fundamental similarity in all ‘things’ of the world and, according to Cliff Stagoll (2010a:74), “difference becomes merely a relative measure of sameness and, being the product of a comparison, it concerns external relations between things”. A philosophy of transcendence thus understands the world in terms of the relations of distinct entities to one another (Williams, 2010:128).

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The genealogical method employed here shares close ties with the cartographic method (Braidotti, 2011), which forms an integral part of this research endeavour. Both are geared at providing critical readings of the situated present with the aim of opening up creative and productive opportunities for future change. More detail regarding the cartographic method will be provided in Chapter 2.

time¹⁸ (Stagoll, 2010a:75). A philosophy of immanence thus understands the world in terms of the relations inherent within an entity itself; that is, in terms of the relations between the relations that constitute any body (Williams, 2010:128-129). To give a genealogical account of design, as is the intention in this chapter, would thus imply that one regards the past of design as a set of forces immanent in, and thus coexistent with, the forces expressing design in the present, and engages in a process of “interpreting ... [design] through the hidden relations of forces immanent in [it]” (Baugh, 2010:120).

A genealogical account is thus relational and, “while many elements will be considered and connected, there will be no presumption of an available total narrative or of a position from which to speak it” (Fry, 2012:9). Genealogy remains interpretative (Sembou, 2011). This implies that, in thinking *about* design genealogically, it will be impossible to reach any form of definitive conclusion on what design is. Design is positioned as inherently dynamic – in flux – and it thus makes more sense to consider how it functions and what it can do compared purely to what it is (Brassett & Marenko, 2015b; Hroch, 2015). It is in the light of this that thinking *about* design with the philosophical ideas of Deleuze and Guattari has been of value. I quote Brassett and Marenko (2015:2), the editors of *Deleuze and Design* (2015), at length here:

Both design and philosophy are creative practices. The relationship between them is akin to the relation between theory and practice. Each is a way of doing the other, using particular materials, skills and experiences, as well as engaging with particular discourses. [One is] interested not only in doing philosophy – as a practical process with which the possibilities of new futures can be thought and materialized – but also in articulating concepts through creative, tangible, embodied, material, *designed* means. (emphasis in original)

In accordance with Brassett and Marenko’s thoughts, the philosophy of Deleuze and Guattari has been the most prominent theoretical force weaved into the genealogical account of design I have provided in this chapter. Fitting into the philosophical oeuvre of Deleuze and Guattari, I have also referred quite extensively to the force of ontological design, as theorised by Arturo Escobar (2012), Tony Fry (2012) and Anne-Marie Willis (2006). However, since my research has been done in the context of South Africa, this has constituted the other prominent force that directed the genealogical account given. The aim of this chapter has ultimately been to provide thorough insight into the contemporary field of design within a local context.

South Africa’s history of colonialism and apartheid has left deep scars in the social fabric of the country. Coloniality and apartheid are significant forces that form part of the complex relations that embody design in the present context. These forces have led to Western ideologies, discourses and structures becoming ingrained in the South African consciousness. Any attempt at productive future change hence unwittingly proceeds from a position biased to the ways of the

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Time, understood immanently, can be understood as affirmative change; that is, a form of change not based on negation (Fry, 2012).

West (my own attempt through this research included), and this can be seen as greatly complicating how design works and what it can do. As Dipesh Chakrabarty argues (cited in Lees-Maffei & Fallan, 2016:4),

European thought is at once both indispensable and inadequate in helping us to think through the experiences of political modernity in non-Western nations, and provincializing Europe becomes a task of exploring how this thought – which is now everybody’s heritage and affects us all – may be renewed from and for the margins.

It is my hope that constructing a genealogical account of design in the specific context of South Africa can contribute to creating new, situated knowledge about design “from and for the margins” (Chakrabarty cited in Lees-Maffei & Fallan, 2016:4). Since, as Grace Lees-Maffei and Kjetil Fallan have argued in the introduction to their book, *Designing worlds: National design histories in an age of globalization* (2016:4), “[t]he histories of modern non-Western nations are better understood by reading the reception and rethinking ... of colonial thought [in these societies] than by discarding it”, I have commenced the genealogical account of design from the perspective of Enlightenment reason. I have elaborated on the humanist tradition and the ensuing anthropocentrism it has spawned (and that also informed colonialism and apartheid in South Africa),¹⁹ while translating the influences of these forces on design in our local context. Particular attention has also been paid to the influences of advanced capitalism and the concomitant technological revolution in design. As mentioned earlier, the most prominent theoretical force that was woven into this genealogical account of design has been the philosophy of Deleuze and Guattari, since, in anchoring the account on a plane of immanence, it served as an attempt to think about design intensively²⁰ (Hroch, 2015). Deleuze and Guattari’s philosophical concepts have helped to “create the milieus where future, present and, indeed, past enter into being as process” (Brassett & Marenko, 2015b:21); where design can be understood as, at heart, ontological.

1.2 Ontological design

In simple terms, ontology refers to “our understanding of what it means for something or someone to exist” (Winograd & Flores, 1986:30); that is, to the study and “understanding of being” (Willis, 2006:81). When something is thus described as being ontological, it refers to the inherent behavioural condition of that entity’s being (Willis, 2006). In describing design as ontological, Arturo Escobar (2012:35) says that “every tool and technology is ontological in the sense that, however humbly or minutely, it inaugurates a set of rituals, ways of doing, and modes of being”. In order to fully grasp the concept of ontological design, however, it is necessary to become familiar with the notions of being and equipment as understood by Martin Heidegger.

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Thinking of colonialism and the subsequent apartheid in South Africa as “a denial of relationship and as an atrophy of the senses” (Andreotti, 2016:81) resonates here.

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According to Hroch (2015:224), to think about something intensively implies that one’s focus is on “what things are capable of, what becomings they engender, what effects they can have, what they produce, and what they can do”, rather than on their supposedly inherent nature.

Heidegger understands being as “the conditions of the possibility of presence” (Willis, 2006:81). There exists no essential nature of being, since “being-in-the-world” – or what he also referred to as Dasein (or “being-here”) (Willis, 2006:81) – is always a product of the particular situated conditions of any given event or moment in time. What makes us distinctively human, according to Heidegger, is that we are consciously aware of our being as Dasein. We consequently make meaning of each situated instance of our being through mediating processes of interpretation. Heidegger argues that “the human being is human only by virtue of existing in a worlded condition, that is to say, the human being dwells amongst entities which become present as entities only through engaged dealings-with, including the inescapable mediation of language” (Willis, 2006:84). Human and world thus do not exist as two separable entities, but are folded into one another through a process of gathering (Willis, 2006). Each situated moment gathers a range of forces, collectively contributing to Dasein in that moment. Heidegger uses the concept of equipment to denote these forces. In short, he uses the term equipment to collectively refer to all the entities surrounding us that we can interact with (Stanford Encyclopedia of Philosophy, 2011, s.v. ‘Heidegger’). Equipment hence incorporates objects regarded as tools or technology, one’s interaction with these technologies, as well as the broader contextual factors effecting the interaction. Peter Sloterdijk uses the metaphor of envelopes in referring to the range of factors contributing to our Dasein, and Latour appropriates Sloterdijk’s metaphor and Heidegger’s notion of Dasein in saying that

[t]o try and philosophise about what it is to be ‘thrown into the world’ without defining more precisely ... the sort of envelopes into which humans are thrown, would be like trying to kick a cosmonaut into outer space without a spacesuit. Naked humans are as rare as naked cosmonauts. To define humans is to define the envelopes, the life support systems, the Umwelt that make it possible for them to breathe. (Latour, 2008:8)

The equipment (or envelopes) that enables our Dasein can include any and all of the objects that humans interact with on a daily basis, but, Heidegger argues, objects in the Modern episteme most often conceal the range of forces that they gather. He says furthermore that such concealment can, in turn, contribute to humankind’s blind faith in its own power. (I have elaborated on this point in more detail in the following sections of this chapter.) Heidegger hence made an ontological distinction between objects and things (Willis, 2006). Things, as opposed to objects, unconceal that which they gather through a process of thinging. Thinging, as “active world-making ... is a gathering performed ... [It is] a type of naming that brings to presence something that is already happening, but has been or become concealed” (Willis, 2006:90). In this sense, things can continue to thing. Thinging “makes possible an attunement towards how things thing; to grasp thinging, to let thinging gather one’s understanding of something is to allow a dispositional change or an ontological shift to occur” (Willis, 2006:90).

In the light of this, ontological design can be regarded as based on the above-mentioned circularity. In what Heidegger refers to as the hermeneutic circle,²¹

knowledge comes to be inscribed by being with the ‘designing-being’ of a tool, this in turn modifying (designing) the being of the tool-user ... [and] [t]o complete this circle, ... the ‘designed being’ of the user acts back upon the tool or the material being worked on, with the effect of modifying or improving the process. (Willis, 2006:82 & 83)

Humans are accordingly always *inside* of an ever-evolving design process (my emphasis). Ontological design permeates our being. It is some-thing, but it also things. In this sense, Willis (2006:81) says that “things as well as people design”. Phrased differently, Tony Fry (2012:2) describes ontological design as follows:

Any particular thing delivers over to us a history of agency of what it does, as well as object transformation – the history of the thinging of the thing retraced back via the thinging of the thing in the present *as it is used*. (emphasis in original)

One could argue that ontological design – “how the designed goes on designing” (Willis, 2006:93) – has brought humanity to where it currently is and, as we are all aware, cultural and political conflict as well as impeding environmental disaster is a harsh reality. In the words of Fry (cited in Denison, 2011:398), the predetermined nature of design as a discipline allows us to “take futures away from ourselves and other living species”; it allows us to “defuture” (Fry, 2008). Given the circularity of ontological design one can, however, simultaneously argue that ontological design holds the power to effect some kind of productive future change. The creative power of ontological design thus renders it essentially political. In the sections that follow, the political dimension of design is explored in more depth.

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The hermeneutic circle refers to “a way of explaining a structural condition of being-in-the-world” (Willis, 2006:83), and can be explained as a three-step process: we encounter something in the world, we use it and make it our own, and then, in our use of it, we also change it (Willis, 2006).

1.3 A genealogical account of design

I quoted Fry (2012) earlier in saying that a genealogical account acknowledges history as a significant source of meaning, all the while challenging its apparent power in constructing a linear narrative of our world. In my attempt at constructing a genealogical account of design, particularly from a South African perspective, I have necessarily needed to consider the cultural politics of design history, specifically in our local context, in a critical fashion.

Design history, as a distinct field of study, has been largely non-existent in South Africa (Pretorius, 2016). Deirdré Pretorius (2016:42), following in the thought of Victor Margolin, argues that South African design history has rather been dispersed across a range of fields, including “design, art history, visual studies, material culture, history, interdisciplinary studies, media studies, cultural studies and anthropology”. Colonialism and the consequent apartheid rule have played a significant part in the scattering of this history. Firstly, what could have been considered as design-related activities prior to colonisation was not necessarily described or documented as such during those times, and secondly, during the post-colonial era, a one-sided view of what constituted design, in combination with inadequate archiving during colonial rule and censorship during the apartheid era, has led to an impoverished local design history (Lange & Van Eeden, 2016; Pretorius, 2015).

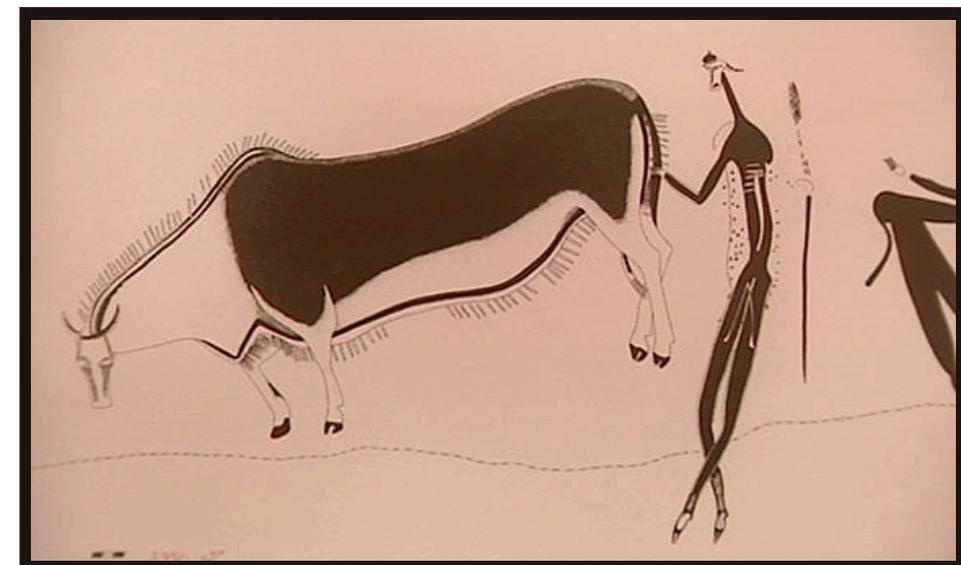
Research shows that much of what we have acknowledged as design in recent times did, in fact, exist as early as the Middle Stone Age (McBrearty & Brooks, 2000). Sally McBrearty and Alison Brooks (2000:492) propose that modern human behaviour, such as “abstract thinking ..., planning ..., [b]ehavioral, economic and technological innovativeness, [and] [s]ymbolic behavior, the ability to represent objects, people, and abstract concepts with arbitrary symbols, vocal or visual, and to reify such symbols in cultural practice” – all of which can strongly be associated with design thinking and practice – originated during this period of time. The development of stone tool technology by early human species in South Africa approximately 280 000 to 25 000 years ago, as well as the rock art in this region, can be regarded as a case in point (McBrearty & Brooks, 2000). Abstract thinking on the behalf of the designer/s was evidently applied in both cases in order to affect some specific purpose, whether functional and/or symbolic, and both the designed things – the stone tools and rock art – continued to affect those who gathered with it – both in the past and in the present.

Figures 1.1-1.2: Rock art in South Africa (Source: How art made the world, 2006) >>

In delving a little deeper into the designing-being of the specific case of rock art in South Africa, records of interviews with local San people during the late 1800s have indicated how rock paintings in the Drakensberg Mountains did not represent aspects of everyday lived reality, but rather of spiritual states of altered consciousness (How Art Made the World, 2005). Crossover states between animal/human and between human/animal have clearly been represented (Figures 1.1 to 1.3) and can be seen as an example of how African ontology “speaks of a metaphysical kind of causality, which binds the creator to the creature; the seen world to the unseen world; the spiritual to the physical” (Kanu, 2014:54).



3 of 8 This man has a very clear antelope head and he has hairs standing up all over his body—just like the eland.



4 of 8 It occurred to Professor Williams that the eland on the left was dying - its head was lowered, legs crossed, its hair standing on end. This is what would happen if the eland were struck with a poison arrow.

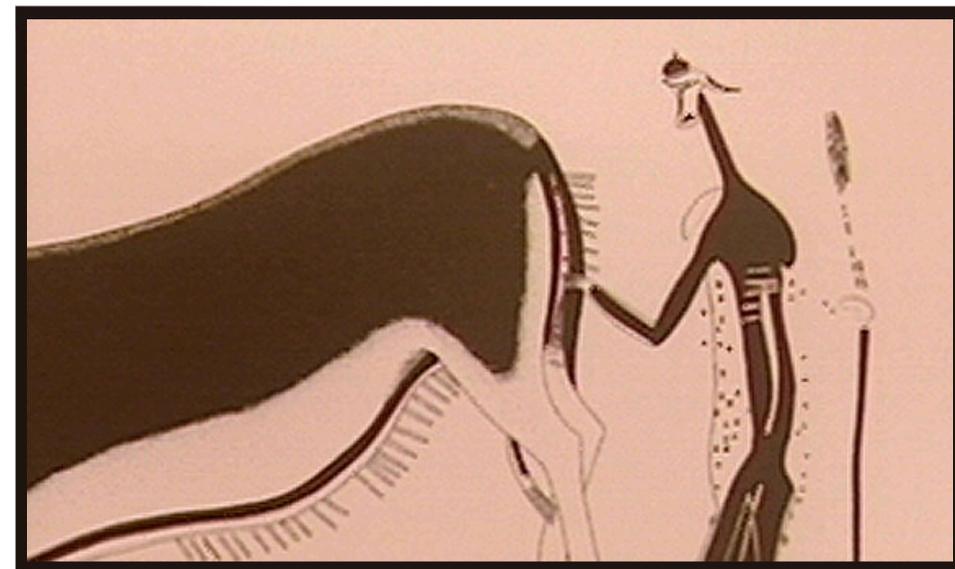
Such a material perspective on relationality can be seen to share ties with the African philosophy of Ubuntu.²² Desmond Tutu (cited in Schreiber & Tomm-Bonde, 2015:658) describes this philosophy as follows:

My humanity is caught up and is inextricably bound up in yours. I am human because I belong to the whole, to the community, to the tribe, to the nation, to the earth. Ubuntu is about wholeness, about compassion for life ... [it is the] recognition of our interdependence.

The philosophy of Ubuntu seems to put forth a relational ontology emphasising an individual's intimate bonds with and deep-seated respect for "all people and animals living or dead, rocks, insects, the land and so forth" (Schreiber & Tomm-Bonde, 2015:658-659). Such ontology stands in stark contrast to the ontological dualism characteristic of the Enlightenment thinking that saw its way into South African consciousness through colonisation and had powerful effects on what came to be regarded as design.

The Enlightenment (also referred to as the Age of Reason) refers to the period of time spanning about 1650 to 1800 in Europe. In reaction to medieval times, this new historical era ushered in unfaltering belief in rationality and scientific empiricism as opposed to the spiritual powers of religion (Stanford Encyclopedia of Philosophy, 2010, s.v. 'Enlightenment'). Such logocentrism, that is, "the belief in logical truth as the only valid (or main) grounds for knowledge about an objective world made up of things that can be known (and hence ordered and manipulated at will ...)" (Escobar, 2012:16), consequently led to the rise of humanism (Braidotti, 2013). A main feature of the humanist tradition was belief in the individual as an autonomous, free entity that wielded power and control over an independent, objective reality (Escobar, 2012). Such a belief consequently led to the fiction of the human reigning supreme and introduced social hierarchy as a defining feature of humanism. An either/or logic prevailed, positing ontological dualism first and foremost. Escobar (2012) refers to three key dualisms that have had (and through coloniality continue to have), an immense impact on how our world and everyday lives – our institutions, our social relations, et cetera – are structured and negotiated. These include the divide between nature and culture, between the self and the other, and between body and mind.

The above-mentioned features of humanist thought were easily translated into the European ideal of conquering and civilising foreign land and nations, and the spread of colonialism consequently served to establish Eurocentric ideology in the rest of the world. In the South African context, the Dutch East India Company²³ set up a supply point along their trading route from the East at the Cape of Good Hope in 1652, leading to a period of Dutch settlement (SAHO, 2016a). The British later claimed the Cape Colony and reigned until 1910, when the independent Union of South Africa was established (SAHO, 2017a). Due to ensuing industrialisation and the introduction of the printing press, printed text and images became a powerful



5 of 8 **The man holding the eland's tail** also had crossed legs, and hair standing on end. The man was also dying. The bushman paintings were not just pictures of everyday life, but spiritual experiences from trance states.

>> Figure 1.3: Rock art in South Africa (Source: How art made the world, 2006)

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The term Ubuntu has been appropriated in a range of African contexts and academic fields, especially during the aftermath of colonialism in Africa and apartheid in South Africa. It has become a highly popular term, and this has contributed to widespread critique of the concept (Matolino & Kwindigwi, 2013; Schreiber & Tomm-Bonde, 2015). Bernard Matolino and Wenceslaus Kwindigli (2013) specifically discuss the discrepancies between the traditional notion of Ubuntu and its fit within the modern, democratic and globalised context of current South Africa.

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Also known as the Vereenigde Oost-indische Compagnie (VOC).

medium through which modern European values were granted an assumed superior position (Drucker & McVarish, 2009). Graphic design as a representational medium of communication took shape and via print this medium allowed for the reproduction and sharing of information in formats that exuded the illusion of objectivity and truth (Drucker & McVarish, 2009).

The printed word was introduced in South Africa in 1784 and followed strict European conventions (Pretorius, 2015). The first newspaper was published in 1800 (Pretorius, 2015) and contributed to opening what has been referred to as “the public sphere, a virtual space made through the exchange of ideas and information” (Drucker & McVarish, 2009:95). Printed text and image speedily became the central mode of communication in South Africa and led to the previously dominant communicative media in African society – “orality, performance, festival, spectacle and image” (Hofmeyr cited in Pretorius, 2015:295) – fading into the background; thus demonstrating that, as Tzvetan Todorov (cited in Pretorius, 2015:295) argues, a “key feature of colonial oppression [was] the control over the means of communication rather than control over life or property or even language itself”.

Dualistic, European-inspired thought patterns thus came to be strongly engrained in South African consciousness through colonialism. All difference was pitted in negative terms due to the dominance of binary logic and resulted in the establishment of strong social hierarchies (Escobar, 2012). Braidotti (2013:15) says,

[s]ubjectivity [was] equated with consciousness, universal rationality, and self-regulating ethical behavior, whereas Otherness [was] defined as its negative and specular counterpart. In so far as difference spell[ed] inferiority, it acquire[d] both essentialist and lethal connotations for people who g[ot] branded as ‘others’.

Binary logic was even a defining feature of attempts at opposing imperial power through the medium of communication design. *Die Afrikaanse Patriot* (The Afrikaans Patriot), for example, was an Afrikaans newspaper that appeared in 1880 in reaction to British Imperialism in the Cape Colony. It ironically appropriated the visual style of *The Times* printed in London, while simultaneously taking a stand against the English language by being printed locally in Afrikaans (Pretorius, 2015). It thus “define[d] itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place” (Ashcroft, Griffiths & Tiffin, 2002:37). Such an approach can be described as anti-humanist or anti-colonial in that it attempted to “re-locate diversity and multiple belongings to a central position as a structural component of European subjectivity” (Braidotti, 2013:25); thus still adhering to dualistic thinking. As Michel Serres has said, “[a]n idea opposed to another idea is always the same idea, albeit affected by the negative sign. The more you oppose one another, the more you remain in the same framework of thought” (cited in Dolphijn & Van der Tuin, 2012:97).

Binary logic persisted in the postcolonial visual rhetoric of the Union of South Africa (1910-1948). This can be seen in the compromise between “images

of nature/‘primitivism’ [and] images that asserted the advantages of culture/modernity” (Lange & Van Eeden, 2016:62). A similar argument can be made in this case. Maintaining the polarities of previous hierarchies and simply readjusting the relationship between them does not assert the uniqueness – or “difference in itself”²⁴ (Boundas, 2010:134) – of postcolonial subjects. It rather embodies sameness in relation to that which it is, in fact, resisting. Lange and Van Eeden (2016:65) continue by saying that “[t]hese compromises for the sake of cohesion seem[ed] to be a re-occurring metanarrative of South Africa’s complex history as the terms represent[ed] a prism that reflect[ed] the win/lose, lose/win, or win/win scenarios for different interest groups at various stages”.

The above two examples demonstrate a strong allegiance between binary logic and visual representation, and have thus shown how binary thinking can be seen to skew the perception of design to the realm of representation of an already existing world order (Brassett, 2015; Escobar, 2012). One’s understanding of design, in this case, is tied to the formal entities materialising through the larger process of design; it is limited to what is already known and, in focusing on difference as a form of sameness, the concept is thus robbed of any notion of real creativity, innovation and change (Deleuze, 2004; Stagoll, 2010a). What is missing from view is the notion of design as that which transpires in between these entities. To borrow the words of Brian Massumi (1992:15), design does not lie in “the genesis of the thing, nor in the thought of that genesis, nor in the words written or spoken of it. It is in the process leading from one to the other” – in movement – that design comes into being.

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Deleuze’s notion of difference in itself refers to the “particularity or ‘singularity’ of each individual thing, moment, perception or conception. Such difference is internal to a thing or event, ... [and a product of] the singular, and the unique circumstances of its production” (Stagoll, 2010a:75-76) (emphasis in original).

The missing perspective of design described above can be incorporated into a more comprehensive understanding of design by making use of the philosophy of Deleuze. In appropriating his terminology, design can be described as a continuous process of actualisation. The actual should here be understood as constituting the realm where latent potential – that is, possibility for change (or what Deleuze refers to as the virtual) – is momentarily stopped in its tracks, resulting in the materialisation of “functional structures or substances” (Bonta & Protevi, 2004:49), whose properties, in turn, become “the object of representational thought [but] occlude the intensities which gave rise to them” (Bonta & Protevi, 2004:101). In this manner, actualisation constitutes “the (problematic and problematising) relationship between what is and what could be” (Brassett & Marenko, 2015b:18), while representation, although an active part of the process, keeps us from gaining access to the immanent properties that could result in any form of qualitative change; that is, any form of true innovation, and/or creation (Bonta & Protevi, 2004). Design understood this way, is ontological – it keeps on designing (Willis, 2006), as mentioned in the previous section. Through the difficult process of doing and thinking the unknown, what has not been doable and thinkable before can come into being. Such a process involves inventing a space where “problems may become, along with the solutions that go with them” (Brassett & Marenko, 2015b:19). According to Deleuze (cited in Brassett & Marenko, 2015b:19), “true freedom” lies in this kind of invention. It would hence seem that design is not simply problem solving; even problem finding would seem to limit its scope. Thinking of design as “possibility creation” (Brassett & Marenko, 2015b:20) is perhaps more apt.

In thinking about design during colonial times in this way, one could argue that colonialists, in bringing the technologies of industrial Europe to Africa, ontologically designed South Africa in their image through processes of actualisation. Given the value tied to concrete form – its embodiment of objectivity and truth – within the context of humanism, the notion of design, however, came to be strongly associated with the representational fields of industrial and visual communication or graphic design. Whereas, as briefly touched on earlier, representation has most certainly formed part of design; design – understood as a process of actualisation – is not wholly representational (Escobar, 2012). Taking this aspect of design into consideration, it could thus be argued that graphic design during colonial times, being a thoroughly Eurocentric endeavour, harnessed the productive capacity of ontological design, through representational communication, to hide possibilities for thinking outside binary logic while promoting a humanist mode of being as the only valued option.

Furthering the above line of thought, it could be argued that the South African apartheid state (1948-1994) seized potential for the co-existence of difference (the virtual, in this case) in the materialisation of policies and laws that served to enforce and entrench binary logic. Separate development on racial grounds was affected, for example, through the Group Areas Act (1950), which

allocated different racial groups to separate geographical areas – white people to urban centres and people of colour to more distant, under-developed areas (SAHO, 2016b) – and the Bantu Education Act (1953), which specified separate educational facilities for different racial groups (SAHO, 2016c). It was argued by Hendrik Verwoerd²⁵ that, by withholding people of colour from equal, quality European knowledge acquisition, this act would safeguard the developed labour market for the white population (in Clark & Worger, 2011). The state effectively designed South African society in all respects – social, cultural and economic – to ensure the ruling class’s superiority.

Once again, as in colonial times, oppression through control of the dominant means of communication proved to be effective. Extreme measures of censorship led to the banning of any publication deemed threatening to the dogma of the ruling nationalists (SAHO, 2017b). The largest media group, although privately owned,²⁶ was a close ally of the State, and together they controlled just about all printed media in the country (Lange & Van Eeden, 2016). The government also took control of the South African radio service and deferred the introduction of television in the country to 1976²⁷ (Lange & Van Eeden, 2016). They could thus successfully manipulate the mindset of South African society through propaganda in a range of media (Lange & Van Eeden, 2016). It could again be argued that, just as in colonial times, communication design harnessed the productive capacity of ontological design to, through a diverse range of representational media, hide possibilities for thinking outside binary logic while promoting a modern, humanist mode of being as the only viable option.

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Hendrik Verwoerd was the Prime minister of South Africa from 1958 to 1966 and is known as the master designer of apartheid (Clark & Worger, 2011).

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This media group was run by members of the Afrikaner Broederbond, an organisation whose main aim was to further Afrikaner Nationalism (SAHO, 2015). This group, naturally, had very close ties to the apartheid government.

27

The first electronic television was already successfully used in the United States of America in 1927 (Reference, 2017).

Modernist ideals of form suited the purposes of the apartheid government (Lange & Van Eeden, 2016). Johan Van Wyk (cited in Lange & Van Eeden, 2016:68) describes design in this context as follows:

Design in pre-democratic South Africa was hardly reflective of its own space. The virtually exclusively white design fraternity kept their eyes firmly trained on the North. Bauhaus Modernism and its attendant philosophy of form following function dictated training and practice as designers strove towards the western aesthetic ... This ... echoed the unrealistic ideals of a regime that doggedly denied its African context.

Art and design education was introduced in South Africa from around the turn of the nineteenth century. It was based on European models that regarded knowledge as objective and thus a concrete asset to be formally exchanged between experts and non-experts. Any more material notions of relationality, as seemed to have been evident in historic African ontology, were long forgotten. During the apartheid era, entry to these courses was reserved for the white population, hence maintaining a strong Eurocentric and modern perspective – one that privileged progress and development through rational, binary logic – on the field of local design (Pretorius, 2015). For example, the Department of Visual Arts at Stellenbosch University – the first higher education institution to develop design-based training in an academic university – was founded in 1962 by Professor Otto Schröder from Germany (Dietrich, 2016). All of the original staff were specialists in the field of design and trained in the Bauhaus tradition.²⁸ Despite the fact that this origin led to a strong Eurocentric foundation in the department, the Bauhaus tradition simultaneously allowed openness for cross-pollination between various schools of thought and between theory and practice. After pursuing a stronger fine arts-oriented direction from 1980 on, the department underwent major restructuring in 2002 and shifted its focus “toward a stronger framework for finding strategies to address an awareness among students regarding complacency and relationships of power, and to stimulate critical self-reflection and critical action through a process of self-directed, self-conscious practice” (Dietrich, 2016:7), albeit still struggling to negotiate the stronghold of Western logic amidst attempts at transformation and decolonisation. This is an important point with regard to the research as a whole, and will be elaborated on further in Chapters 2 and 3.

The engineering of apartheid society as a premeditated process of design as actualisation clearly sprung from a place of negativity; that is, a place privileging one thing over another: the mind at the cost of the body, culture above nature, self above other. Through rational thought, humankind initiated processes that enabled it to assert its supreme position in society and, in the process, the minds and also the bodies of the South African nation were, in turn, shaped along extremely divergent axes. As differences were exacerbated on a material level, these differences became naturalised, and this simply fuelled the

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The Bauhaus, a German art and design school best known for the bringing together of “fine art and craft ... with the goal of problem solving for a modern industrial society” (The Art Story, 2017), was in practice from 1919 to 1933.

process of negation. The overbearingly restrictive political power (*potestas*)²⁹ with which the apartheid state asserted its values and beliefs on the nation, seemed to blind the populace to the underlying productive power (*potentia*) it held for affecting change (Braidotti, 2013). Following Deleuze, this can be attributed to the fact that “we rest too easily with the effects of power – its manifestations, what we already are – without intuiting power’s force – how points of power emerge, what we might be, and what we can do” (Colebrook, 2010:216). Power, understood this way, “[is] actualised only in [its] relation to other powers. So what a power is is secondary to its potential; the virtual precedes the actual” (Colebrook, 2010:216). Power, thus, is inherently positive, as Baruch Spinoza also believed. He expressed power as potential – a striving towards – and this, for him, was immanent joy (Colebrook, 2010).

The material effects of oppression during apartheid was most certainly a strong force contributing to the resistance movement. I believe it allowed for the emergence of a Spinozist power that managed to contribute to the unleashing of potential for becoming other than expected. Due to the apartheid government’s strict control over all aspects of life, including the media, using visual communication design as a tool of protest was not a simple task. Initiating a process of design for change necessarily sprouted from – it was ontologically designed by – little material resources as well as severe censorship. These restrictive forces resulted, for example, in the production of protest posters beyond South African borders. The Medu Art Ensemble consisted of a group of South African exiles situated in Botswana who produced activist art in a range of media (SAHO, 2016d). These “cultural workers”³⁰ (SAHO, 2016d) produced posters in Gaborone during the period of 1979-1985, smuggled them over the border, and put them up in South African streets at night, just to be destroyed by apartheid police soon after (SAHO, 2016d). Thami Mnyele, one of the Medu members, described the role of Medu – their design practice – as follows: “For me as craftsman, the act of creating art should complement the act of creating shelter for my family or liberating the country for my people. This is culture.” (SAHO, 2016d).

I would like to argue that the unfavourable material circumstances under which the apartheid resistance movement functioned – its specific situated location (Braidotti, 2013) – contributed affective³¹ intensity to thinking about what needed to be done in order to effect desirable change. In involving the mind and body – “not just ideation but also material, embodied and processual ... singularities³² emerged in the space between image and execution” (Crawford, 2015:93 & 91). The process of producing resistance posters entailed much more than the posters themselves. It embodied the risk, courage, losses and aspirations of those who collectively stood together in spirit and flesh to fight for a different future. Potential for productive change was hence opened up, and the process of design was thereby kept in the workshop; always at risk (Crawford, 2015). Hugh Crawford (2015:96) refers to this as a “space of thinking hot ... [a space] ... displaced slightly outside

29

In Latin there are two terms to refer to power. *Potestas* (or *pouvoir* in French) refers to “power as restrictive or coercive ... [and] focuses on the management of civil society and its institutions”, while *potentia* (*puissance* in French) refers to “power as empowering and productive ... [and focuses] on the transformative experimentation with new arts of existence and ethical relations” (Braidotti, 2011).

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“Medu members preferred to call themselves “cultural workers” rather than “artists”. The term implied that art-makers should not see themselves as elite and isolated individuals, touched by creative madness or genius; but simply people doing their work, whether painting, music or poetry.” (SAHO, 2016d)

31

Massumi describes affect as a product of the interaction of sensory experience. In using the terminology of Deleuze, he describes affect as “the simultaneous participation of the virtual in the actual and the actual in the virtual, as one arises from and returns to the other ... Affects are virtual synaesthetic perspectives anchored in (functionally limited by) the actually existing, particular things that embody them” (1995:96).

32

In Deleuzian philosophy, singularities refer to “decisive point[s] and ... place[s] where perception is felt in movement” (Conley, 2010:255).

the realm of representation and into the world of material prehension”.³³ Even though representational objects, such as protest posters, formed part of the process of ontologically designing resistance to dominant norms, the process of design as thinking hot implies “‘things’ hook[ing] onto each other in some form of sympathy” (Crawford, 2015:98). Meaning – that which sparked potential, the ability to affect change – did not lie in the semiotic value of the poster alone, but in the sensitive process involved in moving between concept and practice (Brassett, 2015). The act of representation in this particular situation allowed design practice to become something it was not generally expected to be and, in that moment, design was redirected and changed (Fry, 2008). I believe the sympathy Crawford refers to here thus corresponds to the aspects of design Bruno Latour (2008) highlights in relation to what he refers to as matters of concern (in contrast to matters of fact). In dealing with materiality as matters of concern, he says, design presumes “modesty, care, precautions, skills, crafts, meanings, attention to details, careful conservations, redesign, artificiality, and ever shifting transitory fashions. We have to be radically careful, or carefully radical... What an odd time we are living through” (Latour, 2008:7).

Whereas communication design during apartheid can be regarded predominantly as a workmanship of certainty operating within the confines of ontological dualisms, the design of resistance to apartheid can in some respects be seen as also acknowledging a workmanship of risk; a “becoming immanent” (Crawford, 2015:103). In acknowledging the given situation in an embodied and embrained³⁴ manner, connections were allowed to form that could translate into the unknown. In thinking about design in this manner one does not want to reject binary logic completely – one just wants to escape its restrictive power (Escobar, 2012). This can be done through highlighting the effects of such thinking and “changing radically the ways we encounter things and people” (Escobar, 2012:29) by taking on relational, flat ontologies. In such ontologies, the focus is shifted away from the objects constituting dualisms. Instead of seeing them as separate entities that pre-exist their hierarchical relationship to one another, attention should move to the meaning generated amidst the relations. According to Brassett (2015), the aim is to become poised between polarities; that is, to occupy a space where either ends merge into one another and spark creativity. Occupying this space constitutes the becoming of the body without organs³⁵ of design. “What matters are ... the creative opportunities that [dualistic entities’] capacities for affecting and being affected by each other promote, rather than their synthesis, the hierarchy of their positions or their relationship of direct causality” (Brassett & Marenko, 2015b:19). Escobar (2012:31) explains relational ontology as the belief that “nothing pre-exists the relations that constitute it”; what we *are* is a product of what we *do* is a product of what we *know* – without any one of these aspects being more important or coming before any other (Maturana & Varela in Escobar, 2012) (my emphasis). It is in this sense that design can be regarded as new materialist; it can “create concepts that traverse the fluxes of

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Prehension refers to perceptive acknowledgement of things without necessary cognition thereof (Google, 2017b, s.v. ‘prehension’). “Everything prehends its antecedents and its concomitants, and, by degrees, prehends a world” (Crawford, 2015:94).

34

John Marks has referred to “the embodiment of the mind and the embrainment of the body” (cited in Braidotti, 2013:86), and Braidotti (2011) sees this as a suitable description of what she terms “nomadic thought”.

35

In the philosophy of Deleuze and Guattari, the body without organs (BwO) “exists within stratified fields of organisation at the same time as it offers an alternative mode of being or experience (becoming)” (Message, 2010:38). It thus calls on us to, “lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of new land at all times” (Deleuze & Guattari, 1987:161).

matter and mind, body and soul, nature and culture, and opens up active theory formation” (Dolphijn & Van der Tuin, 2012:86).

Having elaborated on the values that a Deleuzian notion of design can contribute with regard to transformative thought and action, one would logically expect this kind of design to be activated in the post-apartheid era. Desmond Tutu and Nelson Mandela’s metaphor of the rainbow nation that inspired South Africa’s transition to democracy – a nation united in diversity – has, however, not been so effective in delivering the change it initially promised. On the one hand, the metaphor can be understood in terms of the performative function it can play in working towards productive change (Valji, 2003). The rainbow nation thereby constitutes a challenge “[t]o become what it is called to be. The image embodies a promise of what is possible in the future” (Boraine cited in Valji, 2003:26). Twenty plus years along the line, discontent with the utopian nature of this metaphor has, however, intensified in South African society, especially amongst the born-free generation, who are left to remedy the ills of their ancestors. Negotiating the multicultural democratic space of South Africa is proving to be very complex indeed. Even though the chimera of the rainbow nation can still be regarded as providing our country, its institutions and its citizens with relevant markers to where we are heading and what we are striving towards, the rainbow is clearly not the unitary entity we initially might have thought it to be. In the light of this, Escobar (2012:26) argues that, while the aim of the post-discourses (post-modernism, post-colonialism, post-structuralism, post-apartheid, et cetera) have predominantly been to unsettle dualisms, they perhaps “dissolve[d] too much (structures, identity, foundations, essences, universals, naturalized histories)” without successfully establishing adequate alternative possibilities. “That [we] seem [un]able to get beyond the hyphenated present,” says Susan Buck-Morss (2008:3), “is symptomatic of our times”. In the light of this, Chakrabarty has also commented on the relentless anthropocentrism that has been characteristic of modern philosophy, and this has been corroborated by Braidotti, claiming that humanism restricts the relevance of such thought within contemporary times (Chakrabarty cited in Braidotti, 2013). These discourses have perhaps focused too strongly on affecting change by working with difference as sameness, instead of accessing the productive force, or *potentia*, that comes from working with difference in itself (Deleuze, 2004; Stagoll, 2010a). Achille Mbembe (2015) similarly touched on the dualistic mindset still prevalent in South African society when he recently described the current situation as “what looks like a negative moment ... a moment when new antagonisms emerge while old ones remain unresolved”. This has been corroborated by Dina Zoe Belluigi (2014:351), who says that, “[n]ationally, both neo-liberal and social justice discourses have emerged, evidencing a tension between transformation as more responsive to the demands of the global economy, or as sensitive to the diverse social, historical and cultural needs of the country”.

The 21st century has brought its own unique set of issues to the already complex task of negotiating South Africa’s troubled past with the eye on a more just and sustainable future. The challenges of the 21st century are likewise affecting the field of design. Marian Sauthoff (2000) is of the opinion that technodigital development requires South African designers to negotiate their field in a completely new manner. Not only do designers need new skills to negotiate new tools, they need a “sound theoretical basis from which to practice [that] includes the ability to elucidate conceptual methodologies, provide an informed appraisal of design, and place the optimal utilisation of design within an increasingly complex environment” (Sauthoff, 2004b:49). In order to explore what such a theoretical basis might encompass, it is necessary to spend some time carefully considering advanced capitalism, technodigital advancement and the ensuing anthropocentrism it stimulates globally, as well as locally.

Already in 1962, in considering media and technology, the media theorist Marshall McLuhan (2011:208) began to wonder “under what new spell we exist”. Ian Buchanan (2015) contends that this spell is nothing but the capitalist mode of production controlling contemporary society. Capitalism, according to Deleuze and Guattari, does not work like all other aspects of society. Whereas these theorists regard existence as nothing but a constant matter of flows that society continuously aims to structure through processes of coding, in their two-part series titled *Capitalism and Schizophrenia*,³⁶ Deleuze and Guattari pose capitalism as an anomaly to this dictum. They argue that capitalism does not code society, but rather decodes

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The two volumes in this series are *Anti-Oedipus: Capitalism and schizophrenia* originally published in 1972 (Deleuze & Guattari, 2013) and *A thousand plateaus: Capitalism and schizophrenia* originally published in 1980 (Deleuze & Guattari, 1987).

and overcodes it (Roffe, 2010). Instead of applying restrictive measures in society to ensure conventional behaviour, capitalism controls society by assigning monetary value to all flows through what it refers to as processes of axiomatisation.³⁷ As Alberto Toscano (2010:23) argues,

The capitalist axiomatic's ability to establish relations and connections between decoded flows that are otherwise incommensurable and unrelated, and to subordinate these flows to a general isomorphy (i.e. all subjects must produce for the market), leads Deleuze and Guattari to posit a resurgence – beyond citizenship, sovereignty and legitimation – of a machinic enslavement which, no longer referr[ing] to an emperor or a transcendent figure, is made all the more cruel by its impersonality.

McLuhan's choice of the word 'spell' is significant, as its allusion to the realm of the supernatural corresponds with the extraordinary power capitalism holds in shaping everyday existence; a power so great that, according to Buchanan (2015), it can schizophrenise³⁸ and lead to what he, following in the thought of Deleuze and Guattari, refers to as schizo-society. Buchanan is of the opinion that this is the kind of society we currently live in – a society characterised by internal contradictions, where "the absurd is simply 'how things are'" (cited in Olivier, 2014). He further elaborates by saying that

the central problem today is that the false and the true can sit side by side without raising so much as a single eyebrow. Not because the line of distinction between the false and the true has been irrevocably blurred ... but rather because the false and the true are given an equal footing in today's society. We have entered an age that requires us to 'hold two [or more, I would add] opposed ideas in the mind at the same time, and still retain the ability to function'. (Buchanan cited in Olivier, 2014)

The digital information communication networks within which we function these days play a crucial part in the design of our schizo-society. It allows an immense amount of information to consistently be produced, distributed and consumed, and this results in our attention becoming severely fragmented (Bueno, 2017 & Moullet Boutang, 2011). Within this context, our ability to pay attention functions as "a new form of labour" (Bueno, 2017:1). According to Sut Jhally and Bill Livant (1986), "the attention of users becomes a new territory of capitalist exploitation, which alienates the spectator from his or her own vision" (cited in Bueno, 2017:1). Our ability to see how, as Crawford has said (2015:98), "'things' hook onto each other in some form of sympathy" is being dissolved by designer capitalism³⁹ (Jagodzinski, 2010). Images do not function as mere vessels of meaning anymore, but, in their increasing occupation of digital screens, "have changed our perceptions of 'reality' through the modulation of speeds and intensities they create in the affective flows of our bodies" (Jagodzinski, 2010:14-15). We consequently become unhinged, feeling at the mercy of a world spinning much too quickly for us to have any control, and then, ironically, hastily reach towards technological consumption (that

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An axiom refers to "a statement or proposition that is regarded as being established, accepted, or self-evidently true" (Apple Dictionary, 2016, s.v. 'axiom'). Axiomatisation thus denotes a process in which such proposed truths (for example that all value is measured by capital) remain "indifferent to the properties or qualities of their domain of application and treat their objects as purely functional, rather than as qualitatively differentiated by any intrinsic features" (Toscano, 2010:21-22).

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Schizophrenia, which can also be described as simultaneously intense and often contradictory "sensation[s], perception[s] and affect[s]" (Braidotti, 2010:241) experienced by a subject, tends to be read as inherently negative when considered in terms of Cartesian logic. Understood in terms of Deleuze's philosophy of immanence, however, schizophrenia gestures to the productive potential that lies within the notion of a "non-unitary subject" (Braidotti, 2010:241). "The co-occurrence of past and future in a continuous present may appear schizophrenic to those who uphold a vision of the subject as rational and self-contained, however, we need to have some caution here as [a] philosophy of immanence rests on the idea of a transformative and dynamic subject who inhabits the active present tense of continuous 'becoming'" (Braidotti, 2010:242).

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"Designer capitalism", according to Jagodzinski (2010:21), "trades on the capture of affect through screen media to establish a particular sensorium for its own ends". Claire Colebrook (2011:45) is similarly of the opinion that, "[w]e are suffering ... from hyper-hypo-affective disorder. We appear to be consuming nothing other than affects; even the supposed material needs of life – food, sex, sociality – are now marketed affectively". She continues to say that "this over-consumption and boom of marketable affects is accompanied by affect fatigue, as though there were an inverse relation between the wider and wider extension of affective in flux and the ever-diminishing intensity of affect. It is not surprising then that cultural diagnoses of the present observe two seemingly incompatible catastrophic tendencies: a loss of cognitive or analytic apparatuses in the face of a culture of affective immediacy, and yet a certain deadening of the human organism" (2011:45).

which caused our anxiety in the first place) to ease our anxiety. This is a clear symptom of what can be described as cognitive capitalism (Moulier Boutang, 2011).

Cognitive capitalism decodes society by assigning monetary value to the immaterial notions of knowledge, creativity and attention, which are most often technologically mediated, instead of to material resources as during the era of industrialisation (Moulier Boutang, 2011). Pieter Lemmens (2017:187) describes it accordingly:

When the intellect is set to work, its functions (knowing, creating, imagining, expressing, communicating, collaborating, etc.) are submitted to the goal of capitalist accumulation. The cognitariat does not work for itself but for capital, which expropriates both its cognitive activity and its products ... This means that the general intellect becomes alienated and separated from the bodily and social life of the workers, making it increasingly difficult for them to seek autonomous existence outside of capitalist relations.

What it means to be human has thus changed dramatically on an ontological level and new ways of dealing and working with this change are called for. According to Bernard Stiegler,

[w]hereas today's capitalism is headed for destruction, it is precisely in the digitalized networks through which it tries to control the populations that a new kind of economy is emerging, one that is not only inventing new modes of production like open source and peer-to-peer, but that is also slowly creating a new economy of desire that could lead to the invention of new ways of life, new modes of individual and collective existence. A new society could arise on the same technological base that is now still predominantly destroying the social bonds. The digital networks might be the prime catalysts in the transformation from today's consumer society into what he [Stiegler] calls a 'society of contribution'. (cited in Lemmens, 2011:34)

Braidotti (2013:60) describes this ontological shift as follows:

'Life', far from being codified as the exclusive property or the unalienable right of one species, the human, above all others or of being sacralized as a pre-established given, is posited as process, interactive and open-ended. This vitalist approach to living matter displaces the boundary between the portion of life – both organic and discursive – that has traditionally been reserved for *anthropos*, that is to say *bios*, and the wider scope of animal and non-human life, also known as *zoe*.

The schizophrenic nature of advanced capitalism is blatant. It contributes to the destructive power of the Anthropocene – that is, the geological epoch in which human life in its biomediated form is having significant impacts on the earth in a geological sense (Chakrabarty, 2009)⁴⁰ – while simultaneously accommodating a post-anthropocentric sensibility. Post-anthropocentrism, as related above, regards all things – human, animal and earth – in equal terms and as mutually constituted, since “they are all equally inscribed in a market economy of planetary exchanges

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Heather Davis and Etienne Turpin (2015:7) extend the description of the Anthropocene by arguing that “the devastation that characterizes the Anthropocene is not simply the result of activities undertaken by the species *Homo sapiens*; instead, these effects derive from a particular nexus of epistemic, technological, social, and political economic coalescences figured in the contemporary reality of petrocapi-talism. This petrocapi-talism represents the heightened hierarchical relations of humans, the continued violence of white supremacy, colonialism, patriarchy, heterosexism, and ableism, all of which exacerbate and subtend the violence that has been inflicted upon the non-human world”.

that commodifies them to a comparable degree and therefore makes them equally disposable” (Braidotti, 2013:71). As Pedro Neves Marques (2015:7) has argued,

[t]he end of the world is not a multicultural issue but a multinatural one. Fidelity to hybridity is clearly not enough – the same goes for the praise of difference. In contrast to inhuman or antihuman discourses, then, is it possible ... to suggest that everything is human?

There is no doubt that design, in a variety of forms, has contributed to the schizophrenising forces active in contemporary society on multinatural levels. Capitalism, in whatever form or guise, can effectively come to reterritorialise all design practice, whether originally intended to operate for or not for profit. It has the “ability to take the disruptive, decoded aspects of flows and fold them back into itself, recode them as Capital and use them to drive profit” (Brassett, 2015:45). According to Justin Slack (cited in Simanowitz, 2015), a South African graphic and web designer, the country’s crimes against humanity have resulted in local design embodying a high level of social consciousness. During the post-apartheid era, a strong desire for rekindling just social relations has been seen to drive design practice. These evidently noble intentions have unfortunately been complicated by the schizophrenic workings of capitalism. The complexity of design has become a matter extending beyond design for societal good (or its detriment), and rather seems to involve careful experimentation with positive and negative potential in relation to active capitalistic forces.

In the wake of South Africa’s newfound democracy, public communication – just as in colonial and apartheid times – has been employed to embed dominant ideologies and discourses in the nation, and communication design consequently has played a crucial part in the construction of a new South African identity (Lange & Van Eeden, 2016). According to Sauthoff (2004:37), “[t]o ensure multicultural legibility, cross-cultural identities that simultaneously maintain[ed] and transcend[ed] cultural traditions [were] increasingly ... developed”. This led the broad field of communication design to allow contradictory notions to sit side by side. The flow of communication was decoded and axiomatised, resulting in attempts at reconstructing a new South African identity by design walking a tight-rope between being monetised and ‘sold’ to the nation in service of capitalism, or working towards productive social change. An example is the design of the South African Coat of Arms, which was commissioned by Thabo Mbeki in 1999. Traditional African elements were incorporated into a strong European structure (Figure 2). The motto – diverse people unite – was included in the language of the /Xam people and can be regarded as a symbolic gesture embodying the philosophy of Ubuntu; a pertinent effort to include all the diverse people of the South African nation – past and present (Lange & Van Eeden, 2016).

Although immanent values were thus appropriated in the design, the fact that the medium of communication was decoded and axiomatised by capitalism, that the design object itself could easily simply function as a token of reconciliation,

could in fact be regarded as serving to render all people as “equally disposable” (Braidotti, 2013:71). The new South African identity has, on numerous occasions, been defined in terms of capitalistic logic in this way. Lumko Mtimde, a prior CEO of the South African Media Development and Diversity Agency, has articulated that “[t]he problem is that in the years of apartheid, the industry did not understand the country. The market was structured in a manner that served a certain part of SA community instead of serving the SA community at large” (cited in Magano, 2014). The complex relations between reigning coloniality and capitalist power has hence contributed to design limiting itself to perpetuate only what already exists; that is, social hierarchy and difference. Slavoj Žižek (cited in Dean, 2005:60) would argue that communication design in this case is a passive force in that action is transferred from the communicative message to capitalism. This refers to what Jodi Dean has termed the fantasy of activity, or participation of communicative capitalism, and can result in communication becoming depoliticised and devoid of the potential to produce any felt change (Dean, 2005). The proliferation of ever more efforts to produce some form of change, which in turn just fuels the economy, therefore seems to be the inevitable vicious circle in which we are caught.



Figure 2: South African Coat of Arms (Source: Wikipedia, 2018c)

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Twenty odd years along the line, social justice is still being negotiated in South Africa through communicative media. The fantasy of activity or the participation of communicative capitalism can also be seen in how this participation transpires on social media platforms these days. Information communication technology, in service of cognitive capitalism, has radically altered the field of design. Whereas communicative agency was once the terrain of specialist designers, communication technology now seems to have dispersed communicative power to a wider audience. Value does not merely lie in designed objects anymore, but in the immaterial notion of circulating and evolving knowledge. For example, cognitive capitalism led us to believe that we can affect productive social change by virtual participation in movements such as #FeesMustFall⁴¹ and #ZumaMustFall.⁴² Whereas such participation does hold transformative power, it can, however, easily remain passive, with action being transferred from the active cause to the information communication technology in service of capitalism (Dean, 2005). This can lead to “alienat[ing] the spectator from his or her own vision” (Buono, 2017:1). It is thus not necessarily about the effect of what is being said, but rather about saying something to appease the egoistic self. The exchange value of communication can clearly come to trump its use value, thus once again serving to depoliticise communication (Dean, 2005).

In moments of significant political events like the #FeesMustFall and #ZumaMustFall protest action, social media channels have fired up with a range of opinions and memes, stimulating extensive activity in the form of sharing, liking and commenting. This has tended to create a rush of noise, rather than a clear message, and often comes to encompass the fantasy of abundance in communicative capitalism, as theorised by Dean (2005). Individuals need to shout increasingly louder to be heard. In the case of negotiating politics in the context of post-apartheid South Africa, shouting louder often equates, on the one hand, to more extreme, unconsidered and emotionally loaded reactions. The technological tools we use can thus be regarded as actively contributing to the “production of [South African] subjectivity (both individual and collective), [and] [affecting] the ‘molecular’ domains of sensitivity, intelligence and desire” (Antonioli, 2015:58). In producing subjectivities characterised by extremes, it can be argued that information communication technology contributes to ontologically designing us to simply fuel the fires already blazing in the context of post-apartheid South African politics. This has been demonstrated on numerous occasions through Facebook threads and Twitter feeds relating to the 2015-2016 student protests.

The Facebook page, Stellies Rage, has been a prime example at Stellenbosch University. The page was originally launched as a platform for students to voice their frustration about things on campus in order to effect positive change, but, as stated in a declaration by its administrators, the page simultaneously provided students with a platform to “anonymously post outrageously offensive, discriminatory and harmful opinions without repercussions ... [m]any of the submissions [being] political or ideological in nature” (Stellies Rage, 2016). The page was taken

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See Spaul (2017).

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See Daily Maverick (2017).

down and relaunched under stricter censorship, but has continued to fuel extreme opinions in the student community, thereby actively jeopardising the original intent of productive transformation (see Figures 3.1 and 3.2). As Dean (2005) argues, given the mediation of communication on social media platforms through cognitive capitalism, the noise created ironically seldom delivers any ‘real’ change. As mentioned before, it could often be seen to stimulate even more heightened reactions, thus becoming caught in the schizophrenic vicious circle noted earlier.

Cognitive capitalism clearly does not break, as Braidotti (2016a) has argued, it just bends. Through the immaterial asset of technologically mediated knowledge, it biomediates us and creates life as we know it. If we want to avoid the depoliticising of communication, if we want to affect productive change through design, we need to acknowledge our own investment in such capitalism and make peace with the fact that the notion of design, just like capitalism, has fluid boundaries. We are forces of the project we want to overturn, so “being in love with the times is a precondition for dealing with it” (Braidotti, 2016a); we should not aim to overthrow already existing concepts, ideas and systems, but rather resist them in our very use thereof.

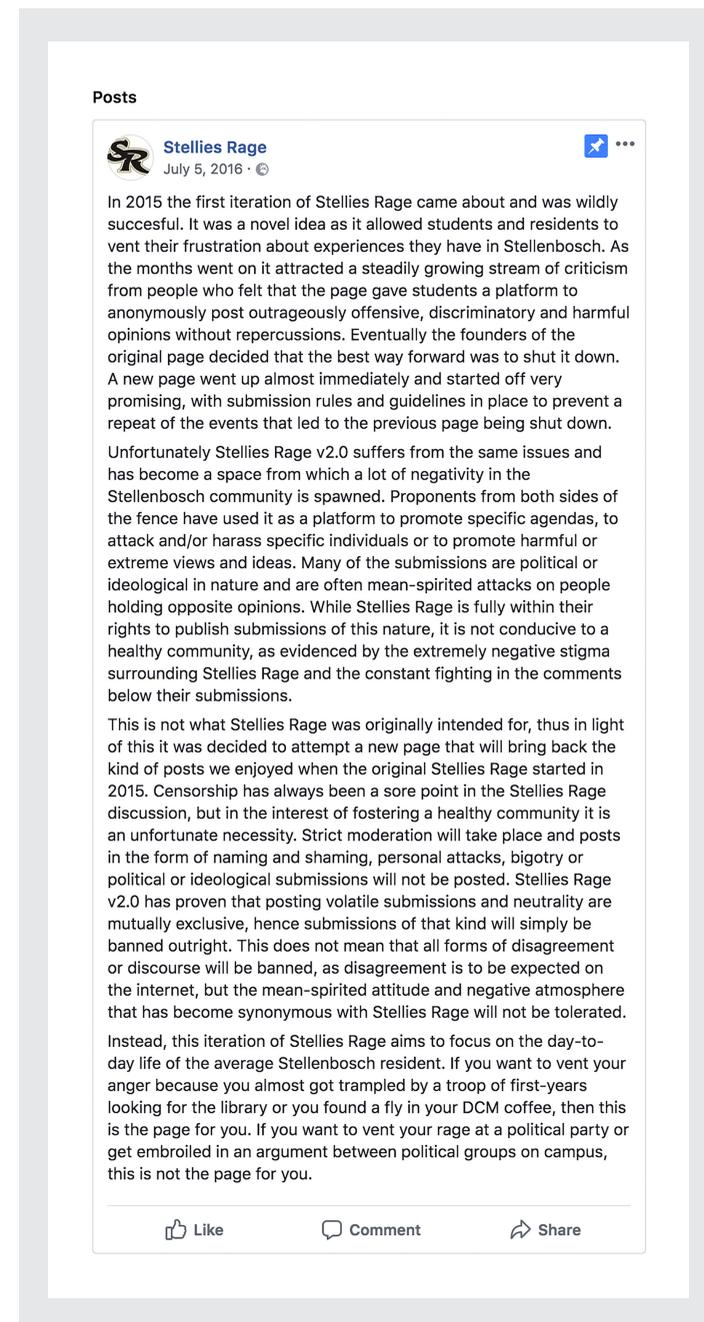
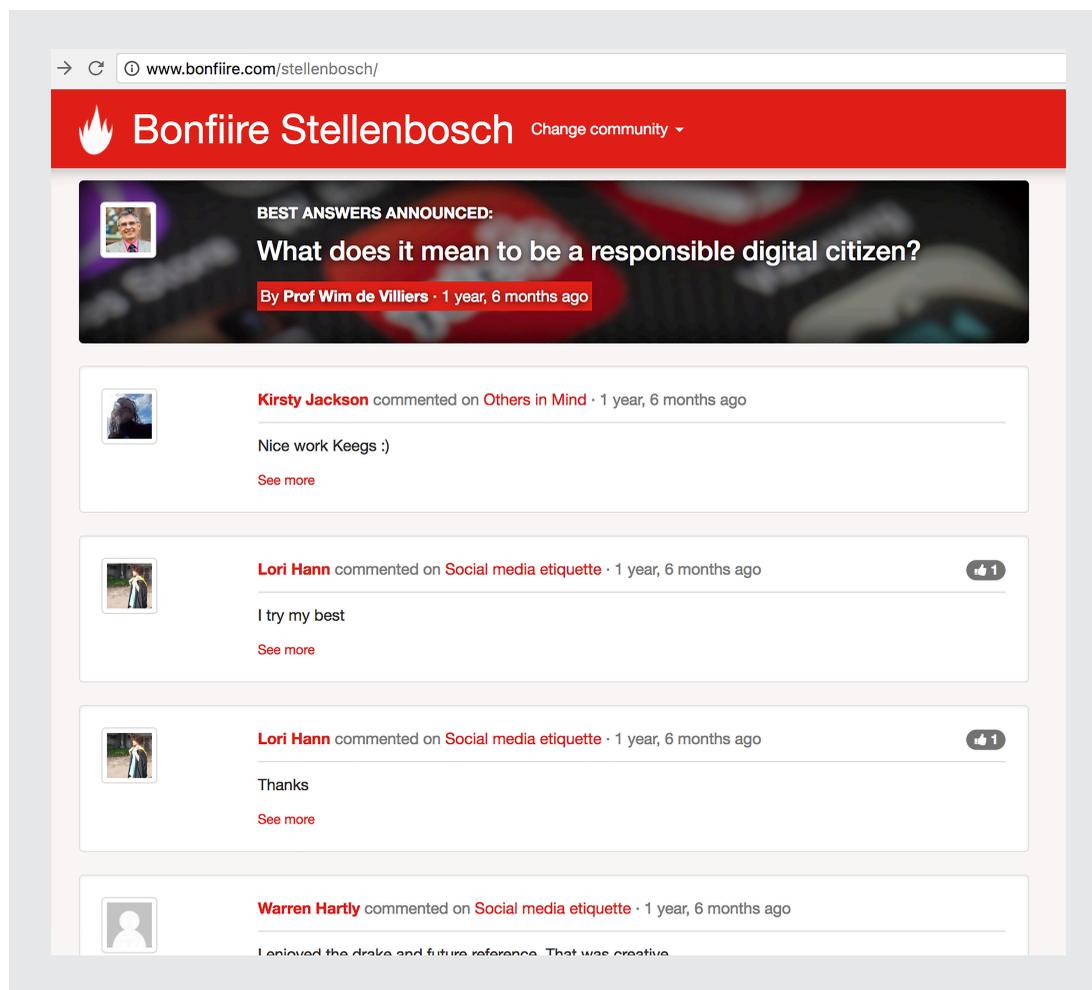


Figure 3.1: Stellies Rage post (Source: Stellies Rage, 2016)

<< Figure 3.2: Stellies Rage back after shutdown (Source: Grammer, 2017)

An example of this can be found in the discussion regarding what responsible use of social media entails on the social network Bonfire, which is active at Stellenbosch University (see Figures 4.1 and 4.2) – resisting the restrictive use of social media through social media use. This kind of approach, Braidotti stresses, is the first and foremost rule for a politics of immanence. We, as designers, need to become “posthuman, nomadic subject[s]” – “materialist and vitalist, embodied and embedded ... firmly located somewhere, according to the radical immanence of [a] ‘politics of location’” (Braidotti, 2013:188). It is only in this way that we can come to think about what we do – thinking *about* design – in ways befitting the times we are living in.



>> Figure 4.1: Bonfire: What does it mean to be a responsible digital citizen? (Source: Bonfire, 2018)

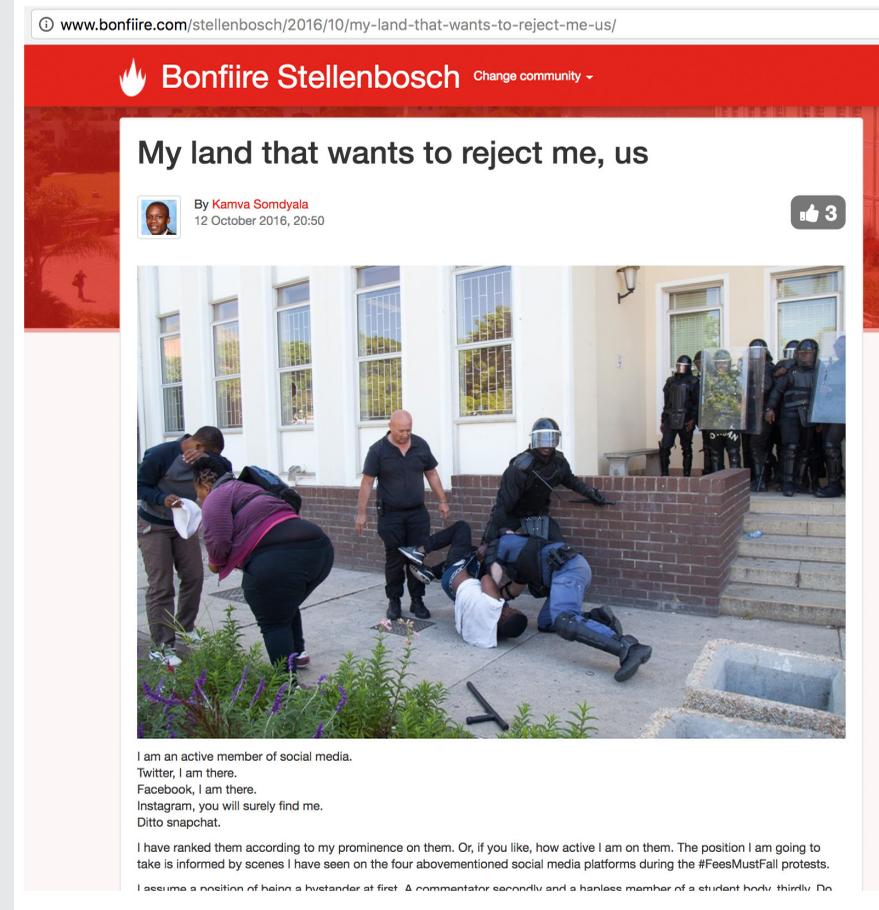
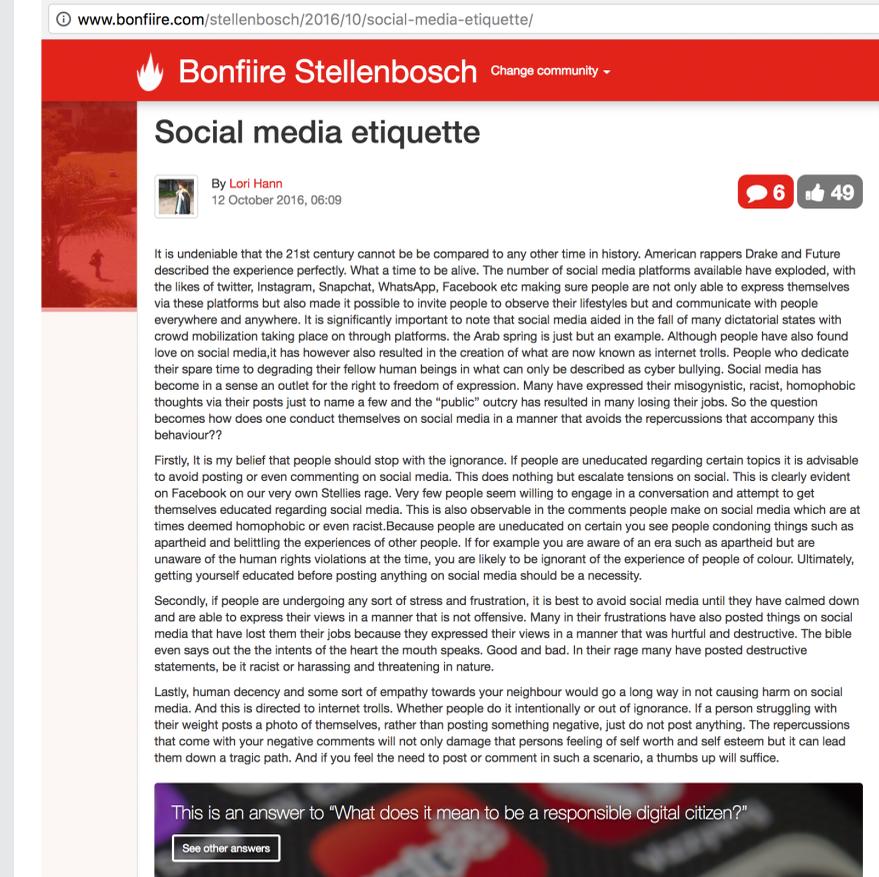


Figure 4.2: Bonfire: Answers to 'What does it mean to be a responsible digital citizen?' (Source: Bonfire, 2018)

I would like to believe that the way we think about design in South Africa these days reflects, at least in some way, a posthuman politics of location.⁴³ Whether the manner in which design practises a politics of location is always effective in “enabl[ing] nonprofit accounts of contemporary subjectivity and actualiz[ing] the virtual possibilities of an expanded, relational self that functions in a nature-culture continuum, which is technologically mediated and opposed to the spirit of contemporary capitalism” (Braidotti, 2016b:688), is, however, open to debate. In keeping with a local as well as global commitment to both a social and an environmental sustainability, South African design has demonstrated considerable integration of traditional craft techniques, skills and aesthetic with modern, industrial and commercial design practices (Simanowitz, 2015). In the light of this, Heath Nash, a well-known designer from Cape Town, has said that, “[c]ultural practice here has morphed due to colonial pressures over time, and in so doing, traditional art/craft/ritual/functional/spiritual/tribal/social/personal spaces have all been mixed together” (cited in Simanowitz, 2015). Such a shift in design practice has, in many respects, been in line with the expanding range of design studies fields that have recently emerged globally. For example, design for the global South (Fry, 2017), aspects of design for social change and design activism (Bonsiepe, 2006; Julier, 2013, 2014; Lees-Maffei, 2012; Papanek, 1984), participatory design or co-design (Bjögvinsson, Ehn & Hillgren, 2010, 2012a, 2012b), sustainable design and social innovation and design (Brassett, 2016; Manzini, 2014), critical design (Malpass, 2017), design futures, speculative design and design fictions (Fry, 2008; Dunne & Raby, 2013; Hales, 2013), design thinking and human-centred design (Brown, 2008; Dorst, 2015), and transition design (Irwin, Kossoff & Tonkinwise, 2015; Kossoff, Irwin & Willis, 2015; Tonkinwise, 2015), to name but a few, have found resonance in many local design initiatives.⁴⁴ However, representational logic, along with the overbearing power of capital, have remained powerful deterrents that have to be negotiated continuously.

The initiative Wola Nani, for example, has been using craft since 1994 to support and empower those left vulnerable due to HIV in South Africa, predominantly women and children (Wola Nani, 2017). “We were on a roll from the end of apartheid – altruistic, energetic and full of ideas,” the founder, Gary Lamont, says (Wola Nani, 2017). He describes the birth of the non-profit organisation in a manner that seems to let a certain materialist attitude shine through. It was, he says, “a physical expression of the new South Africa. ... We wanted to be creative and political. ... Everything we did was an experiment. We were ignorant, and so lucky. And we were honest. We never pretended we were experts” (Wola Nani, 2017). Since 1994, Wola Nani – which is Xhosa for ‘we embrace and develop one another’ (Simanowitz, 2015) – has been responding to the material realities of post-apartheid South African society in a range of ways. The initiative provides counselling, support and health education related to HIV, while also affording opportunities to earn a livelihood to those who, under apartheid rule, were not allowed access to equal education and, due to additional compromising factors

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The concept of a politics of location originally sprouted from the feminist tradition in the light of which Adrienne Rich (1986:216) has said: “Trying to see so much, aware of so much to be seen, brought into the light, changed. ... Piling piece by piece of concrete experience side by side, comparing, beginning to discern patterns.” The shift to materialist process ontology has “help[ed] us update the feminist politics of location in terms of radical immanence, with special emphasis on the embedded and embodied, affective and relational structure of subjectivity” (Braidotti, 2016b).

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Examples of local design initiatives incorporating many of the current ideas found in design studies include the 460 design projects aimed at transforming the city of Cape Town as part of the World Design Capital: Cape Town 2014 initiative (World Design Capital: Cape Town, 2014).

like HIV and poverty, cannot provide for their families (Simanowitz, 2015). The organisation's income-generation programme provides training in craft skills necessary to produce a range of consumer goods (for example recycled paper mâché bowls, tealight candle holders, lampshades, beadwork and jewellery) (Figures 5.1 and 5.2) that are sold locally and internationally, both online and at selected retail outlets. It so effectively "envisage[s] new forms of alliance between tradition and the most advanced technologies, and (in the domain of design) between manual and artisanal expertise and the virtualities opened up by the new technological devices [*dispositifs*] of the other" (Antonioli, 2015:61).



>> Figure 5.1: Wola Nani recycled paper mâché bowls (Source: Chez Co, 2014)



Figure 5.2: Wola Nani beadwork (Source: Wola Nani, 2017)

The aesthetic of the products produced by this organisation is likewise a mishmash of traditional and modern, and local and global styles, thus effectively slotting into the dominant post-apartheid visual rhetoric – a rhetoric that has been effectively decoded and is doing well in the market, thus contributing to the ontological design of South African identity. Through a range of partnerships with external organisations, Wola Nani procures current designs that are then produced by their crafters. Wola Nani crafters have, for example, done the beadwork on the Manyano sandal designed by FitFlop, a South African company specialising in ergonomic footwear design (Shoetopia, 2017). Wola Nani also develops and manages the business infrastructure necessary to ensure the crafters' income (Wola Nani, 2017).

When critically considering the Wola Nani initiative, it is clear that design is negotiating capitalistic forces. The fact that its products are sold online and in stores such as the American lifestyle store Anthropologie⁴⁵ demonstrates that Wola Nani capitalises on modern technology and concomitant capitalism to serve its specific purposes. Without securing financial income through participation in the dominant global economy and sociocultural landscape, it would not be possible

to positively affect individual lives locally. Its own aim is thus not generating profit associated with the pleasure of spending (Braidotti, 2016a), but generating profit to enable "resistance to the present", as Deleuze and Guattari (1994:108) decreed. Through careful consideration of its situated context, Wola Nani has, through design, strategically positioned itself amidst restrictive capitalistic forces in ways that, in turn, could resist those very forces and so open up alternative and productive potential (Antonioli, 2015). The initiative seems to have used *potestas* to unleash *potentia* in our local context (Braidotti, 2016a).

The example of Wola Nani demonstrates how the productive potential and value of design does not lie in the products it produces, but in the processes connecting to the products from a variety of angles. The craft products remain but physical forms that, on their own, and due to their being decoded and over-coded by capitalism, do nothing but reproduce desire for consumption and so tighten the grip that capitalism holds on life (Hroch, 2015). The "forms" that are worked with in Wola Nani rather include "essential components of the production of subjectivity" (Antonioli, 2015:62) and, as such, design in this case is not aimed at meaning generation, at establishing a language better suited to the times, but rather embraces active experimentation with meaning creation as dominant practice (Brassett, 2015). Such experimentation necessarily implies that design becomes transdisciplinary in nature (Hroch, 2015). In this case, it has brought together art, craft, design, business, economics, science and technology, and health in complex ways. Through such experimentation, "intensive resistance – or resistance through the ongoing creation of difference" (Hroch, 2015:222) – to the present situated conditions of contemporary post-apartheid South Africa has been affected. Thus, despite the fact that the designed products that are produced throughout the process contribute to the schizophrenising effects of capitalism, they simultaneously play a necessary (albeit distant) part in "re-conceptualising, re-configuring and creatively re-inventing a set of existing relations into potentially different, surprising and more equitable ... connections" (Hroch, 2015:234).

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"Our customer is a creative-minded woman, who wants to look like herself, not the masses. She has a sense of adventure about what she wears, and although fashion is important to her, she is too busy enjoying life to be governed by the latest trends. To her, Anthropologie is a portal of discovery – a brush with what could be. A place for her to lose – and find – herself"

(Anthropologie, 2017). This description makes it evidently clear how, through promoting possessive individualism (Braidotti, 2016a), capitalism ontologically designs the consumers it needs to sustain and develop itself. As Buchanan (2015) has said, it lures us into believing we are autonomous individuals, while in fact "[w]e are avatars of the system we think we created, but in fact created us".

To reiterate, Deleuze and Guattari have equated the workings of capitalism to a machine that constantly “decodes and overcodes, deterritorialises and reterritorialises, frees-up and constrains, dissolves and freezes: it produces Capital from surplus value generated by its complex interplaying of forces of chaos and order” (Brassett, 2015:46). Communication design can be seen as a similar machine that functions as a cog in the Capitalist Machine. Just as representation is thus an integral part of design without design being representational, communication design can be in service of capitalism without it being an essentially capitalistic endeavour (Brassett, 2015). The relationship between capitalism and design is consequently such that both “are products of, co-produce, and at times intensively resist” (Brassett, 2015:229) themselves, as well as each other. Brassett (2015:229) argues that the ontological nature of design so “enables a less reductive understanding of capitalism – not only as a totalizing abstraction, but as itself a design: a series of practices, habits, patterns, materialities, fabrications and fabrications that are made, and thus, can also be un-made and re-made”. Critically thinking about communication design in the context of cognitive and communicative capitalism thus implies focusing our attention on the interplay of both machinic processes and the resultant assemblages that transpire (Brassett, 2015).

After being given her positive HIV status at a clinic, the advice given to one of the crafters of Wola Nani was: “You just have to wait until you die” (cited in Wola Nani, 2017). Participation in the Wola Nani initiative has, however, led to her declaring that “I am not going to die, because of Wola Nani” (cited in Wola Nani, 2017). For this individual, the assemblages that were formed throughout the experimental processes that constituted the Wola Nani initiative clearly functioned in the “impersonal continuous present of Aion, [or] perpetual becoming” – that is a place where death was always already behind her, thus leading into the future affirmatively (Braidotti, 2013:133). Design, understood in this way, has, in the words of Deleuze and Guattari (1987:161), exposed its body without organs “for what it [wa]s: connection of desires, conjunction of flows, continuum of intensities. You have constructed your own little machine, ready when necessary to be plugged into other collective machines”.

Through employing a genealogical approach in thinking about design in South Africa, I have been busy constructing a cartography for transformation. It has become clear that design holds valuable potential in terms of effecting the kind of change South Africa is in the process of negotiating. I will use the next section to summarise the insights gleaned from this genealogical account. If I flow with the dominant power that has been ingrained in me through being educated in a Western tradition, I would want to attempt to provide a philosophical and theoretical foundation, as Sauthoff (2004) has deemed necessary, that can inform design in South Africa. However, I want to actively resist this in order to allow new perspectives, new lines of flight, to become.

1.4 A critical posthuman response: Designing affirmatively

If we concur that design is ontological, that it is autopoietic, then one can argue that everything is design, and everyone is a designer (Fry, 2012). Such thought might easily be deemed relativistic, as it does not seem to provide any form of grounding for action, nor thinking, in the broad field of design studies. But what is design studies? How do we negotiate design? How do we work with it, through it, and against it without pinning the concept down? Dolphijn and Van der Tuin (2012) have argued for thinking of theory as an emerging meta-field rather than a contained field of study. This, they claim, “alludes to the importance of studying and engaging with the *effect* that this move might have on the paradigms of contemporary cultural theory” (Dolphijn & Van der Tuin, 2012:105) (my emphasis).

I mentioned earlier that, in order to affect any form of productive change, we have to acknowledge our own position within our situated context (Braidotti, 2016a). We have to acknowledge how we have been designed and contribute to designing the world in multidimensional ways. Such designing involves the complex interplay of global as well as local forces. Globally we are living in the age of the Anthropocene, a geological era that has taken shape because of ontological dualism as a defining feature of dominant global ideology, and “[r]epresentationalism, metaphysical individualism, and humanism work hand in hand, holding this worldview in place,” Karen Barad (2007:134) argues. In the context of South Africa, this has been manifested in colonialism, and later in apartheid, both of which have demonstrated that an ontology based on dualistic logic can have disastrous effects because of “the ways in which such divides are treated culturally, particularly the hierarchies established between the pairs of each binary, and the social, ecological, and political consequences of such hierarchies” (Escobar, 2012:24). Braidotti’s (2013:101) argument, that we are “bound negatively by shared vulnerability, the guilt of ancestral communal violence, or the melancholia of unpayable ontological debts”, resonates strongly in our local context. Despite having officially made space for differences to exist on an equal level, South Africa is still in the process of dealing with the social and political, material as well as affective consequences of coloniality today. This can be explained, in part, because of dualistic logic being so strongly ingrained in our society’s conscience on an ontological level. To work towards productive change with the same logic that has bred difference in the past is, as mentioned earlier, counter-intuitive. In our current situated context, this has, for example, led to numerous processes intended to affect positive change, resulting in re-essentialising and reinvigorating difference (Braidotti, 2013; Thiele, 2014). There is no other position than this from which design can start its work.

In the light of the above, a relevant philosophical foundation for considering design in South Africa could thus be Spinozist monism and relational ontology.

The Spinozist switch to a monistic political ontology stresses processes, vital politics and non-deterministic evolutionary theories. Politically, the emphasis falls accordingly on the micro-politics of relations, as a posthumanist ethics that traces transversal connections among material and symbolic, concrete and discursive, lines or forces. The focus is on the force and autonomy of affect and the logistics of its actualization. (Braidotti, 2013:95)

From this perspective there can be no such thing as a Designer, nor a field of Design (note the capitalisation), since this would presume an all-powerful ability of humankind to direct life as we know it. Monism rather assumes that all matter, human and non-human, animate and inanimate, exists on the same level and in flat, mutual interdependence. Disciplinary boundaries necessarily need to become fluid and Designers need to constantly engage in conscious processes of defamiliarisation in order to start seeing their role in the world in a more equitable light (Braidotti, 2013). We, as designers (note the lack of capitalisation this time), need to challenge the representational nature of our practice, since representationalism assumes “ontological distinction between representations and that which they purport to represent” (Barad, 2003:803). Instead of Design acting as a mediator between reality and our understanding thereof, design, rather, should actively be concerned with forging connections between all aspects of life (Barad, 2003). It should embody becoming-imperceptible, which, according to Braidotti (2013:137),

is the event for which there is no representation, because it rests on the disappearance of the individuated self. Writing as if already gone, or thinking beyond the bounded self, is the ultimate gesture of defamiliarization. This process actualizes virtual possibilities in the present, in a time sequence that is somewhere between the ‘no longer’ and the ‘not yet’, mixing past, present and future into the critical mass of an event.

Design thus becomes performative in that it contests the human tendency to grant undeserved power to language in establishing ontology (Barad, 2003). As Barad (2007:49) says,

[p]erformative approaches call into question representationalism’s claim that there are representations, on the one hand, and ontologically separate entities awaiting representation, on the other, and focus inquiry on the practices or performances of representing, as well as the productive effects of those practices and the conditions for their efficacy.

Performative design hence would not merely respond to the world through processes of reflection, thereby simply perpetuating what already is, but “[I]ike the diffraction patterns illuminating the indefinite nature of boundaries – displaying

shadows in ‘light’ regions and bright spots in ‘dark’ regions” (Barad, 2007:135) – should articulate both poles of ontological dualisms as inherently part of one another. This would render design as innately ethical since, in constantly embodying the process of becoming through the strategic relations it forges with others, it would remain accountable for how the boundaries between previous ontological dualisms, such as nature/culture, self/other, and body/mind, are dynamically moulded (Barad, 2007). This would imply that “[e]pistemology, ontology, and ethics [become] inseparable. Matters of fact, matters of concern, and matters of care [would be] shot through with one another. Or to put it in yet another way: matter and meaning [would] not be severed” (Barad cited in Dolphijn & Van der Tuin, 2012:69). In the South African context, this would imply that design could not be considered as a medium that humans could put to service in working towards social justice, as is often the case. A monistic grounding in design, a performative understanding, would suggest that design should be an always already just activity in terms of how it is “think-practiced” (Thiele, 2014:202). As Kathrin Thiele argues (2014:202),

it matters deeply to all political agendas how we theorize – and this is how we imagine in the deepest sense – ‘differences’, ‘otherness’ or ‘the commons’. Thinking is an active force with-in-of this world, and in view of the above quest my argument wants to stress that I see the urge to think-practice this world differently.

In the light of this, it is important to note that theorising design is done from the perspective of humans, and even though the theoretical ideas held are inherently post-anthropocentric, the human vantage point cannot be denied. The question of thinking *about* design necessarily implies how we, as humans, think about and practise it. Critical posthumanism – as embodying accountability “for the role we play in the differential constitution and differential positioning of the human among other creatures (both living and nonliving)” (Barad, 2007:136) – could thus be a suitable framework for design. Design, theorised from this perspective, becomes an activity aimed at enhancing humans’ ability to relate (Braidotti, 2016a). In order to do this, design would need to position itself in such a way that assemblages that are conducive to the issues that are being addressed can be allowed to form, without pre-empting or trying to engineer what those assemblages should be and what they should do (Braidotti, 2016a). Relevant theory will thus, in new materialist style (Dolphijn & Van der Tuin, 2012), be allowed to develop in concert with the situated context within which design functions. To avoid the controlling urge mentioned above, designers should turn their skin inside out and become amoeba-like structures that roll through life slowly, softly, and steadily (Latour, 2008), so becoming vulnerable in exposing themselves to be maximally affected by the world around them. It seems to be only through intimately feeling all the nooks and crannies, all the tiny details of life intensely, that designers, and hence design, will be able to position themselves in ways that could facilitate

empathic relationality (Braidotti, 2016a). Through this kind of relationality, the other could be allowed to become part of us, so enabling the actualisation of the potential we constantly try to dream of, but are never quite able to grasp, before it in fact, becomes. In this sense, as Barad (cited in Dolphijn & Van der Tuin, 2012:69) notes, “differentiating is not about Othering, separating, but on the contrary, about making connections and commitments. Design can so be posited as active critique of the world, but a critique that does not imply negation. Critique, in this sense, embodies creativity. It becomes a way of expressing negation as affirmation (Braidotti, 2016a). In, for example, design actively choosing to resist the capitalist economy, it does not break with capitalism completely. Design serves to modulate differences in a non-dialectical manner, so still positing negation as a mode of connection (Braidotti, 2016a). Another aim of design can thus be put forward – as the transformation of negative passions into positive ones or, put differently, the practice of affirmative politics.

On a pragmatic level, thinking about the practice of affirmative ethics in the context of South African design must be read through the lens of decoloniality. Braidotti (2013) argues that a posthuman affirmative ethics does not dismiss misfortune in lieu of an unrealistic utopian vision of reality, but rather actively works with the misfortune in ways that nurture the productive potential it brings to the table. She holds that what may seem like the re-essentialising of difference along racial and economic lines can simultaneously be “new starting points that bring into play untapped possibilities for bonding, community building and empowerment” (2013:54). The decolonial scholar An Yontae (2014: 292), however, is of the opinion that such a view can perpetuate the social and cultural difference it sets out to break free from. He states that “one of the main problems of Braidotti’s philosophical nomadism is that what lies at its core is the self’s ‘endless becoming’, rather than the place of the other”. I hold that, reading Braidotti’s thought with reference to relational ontology, it can, however, be argued that the active relation of the self to the other is first and foremost to the boundaries of the changing self that consequently continuously emerge in intra-action.

In thinking *about* design from critical posthuman perspectives, designers can be regarded as practical cartographers mapping their terrain in critical fashion in order to realise potential for creative change (Braidotti, 2016a). Even though such an approach to design seems well suited to the negotiation of transformation in the context of South African society, effecting the necessary ontological shift is not an easy task. From the particular situated location of South African higher education, design education seems like a logical starting point to initiate work towards such a shift. The landscape of local design education does, however, pose a range of complex variables to navigate in the process and, in this regard, Sutherland (2004:55) makes the following argument:

There is not only ignorance about the career opportunities in design on the part of previously marginalized groups, but also access to graphic design education remains

limited for educational and economic reasons. Post-apartheid design education in South Africa demonstrates that once access has been created, there also is the challenge of making the education relevant and accessible.

In addition, the poor skills of prospective designers due to the lack of access to art and design education at primary and secondary school level (Meiring, 2016), combined with the highly competitive expectations of the global design industry, serve to problematise design education at the tertiary level (Sutherland, 2004). As a result, many divergent opportunities for formal design education exist in the current South Africa. These opportunities range from short courses, diplomas and certificate courses, to higher degrees that are offered by privately and/or state-funded institutions (Pretorius, 2016). The outcomes of these courses, likewise, vary greatly between being more commercially oriented and having stronger socially minded foundations. Given the inequality that characterises post-apartheid South African society, this further contributes to the re-essentialising of already existing difference on the grounds of race and class in material ways, and can so be regarded as serving to perpetuate hierarchical social structure. Furthermore, due to the ensuing effects of global information communication technology, commercially oriented global design trends seem to have a monopoly on the field. It is common, for example, to appropriate essentialised African features to sell ideas in the global arena (Sutherland, 2004). The technological revolution has also come to establish the illusion that technical rather than critical thinking skills equate to quality knowledge and, as Sutherland (2004:56) holds, “technology is not culturally neutral”. The counterpart of technological skills – creative problem solving and various forms of design thinking – is, however, simultaneously being monetised and propagated in the fields of business. Within this extended, schizophrenic context it would thus seem that the scope for establishing a critical posthuman theoretical foundation for design is small.

The challenge, then, is to critically and creatively work *with* and *through* these restrictive forces; to question, challenge and resist it. This can allow one to gain insight into how design is contributing to perpetuating its well-established Western scope of practice and how it can hence allow for new ways of knowing, being, and doing – a ‘new’ design all-together – to emerge. Through “creatively identifying what is possible in what is already immanently given, by experimenting with the virtual potential in every actual state of affairs, and by being oriented towards a future that does not merely attempt to ‘solve problems’” (Hroch, 2015:237), I believe just relations can be enabled. Design, thus,

is not the future in itself but participates in its creation through becoming; it is not an event in itself but participates in its generation; it is not history itself that is designed, but the becoming past of the present. To be a designer, then, means to occupy the extraordinary space between the world as it is, the world as it could be, and the world that was. It means always to be ready to leap into the unknown. (Brassett & Marenko, 2015b:22)

Design is ontological. Its doing encompasses thinking, feeling and creating, but in no particular order. Thinking *about* design in this chapter has established the relational foundation that informs this research in all respects. It has necessarily led to thinking about research and education, the other two subject fields that have been identified as relevant to the research, in an equally entangled manner. In the next chapter, the notion of coming to know in being is thus explored, with particular reference to the doing of research and teaching within the field of South African higher education, specifically at Stellenbosch University. This chapter is also used to provide an overview of the research process as a whole.

CHAPTER 2

Thinking *with* design

2.1 Introduction

I spent the previous chapter thinking *about* design. A cartography of design in the context of South Africa was constructed. The exercise led me to conclude that design is inherently ontological. It constitutes a form of creative praxis that holds transformative power. Due to the overbearing force of humanistic-inspired binary thought patterns and reigning capitalistic logic we have, however, come to understand design as a representational medium that humans use to change the thoughts and behaviour of others, often in their own favour. The transformative power of design is thus often used to affirm normative discourse and perpetuate social hierarchy while fooling us into believing we are, contrarily, contributing to positive social change. In order for us to harness the productive power of design to effect positive change in society, we have not only to theorise design differently, but at the same time have to start *doing* design differently. There exists no blueprint to direct our doing, since design theory can only become through its practise (Dolphijn & Van der Tuin, 2012). Thus, instead of allowing the potential outcome of a design initiative to direct design practice, “inquiry [should be focused] on the practices or performances of representing, as well as on the productive effects of those practices and the conditions for their efficacy” (Barad, 2007:28).

Relational ontology was highlighted in Chapter 1 as being foundational to design in our contemporary context. This engenders an anti-representational logic, thereby disclaiming any “ontological distinction between representations and that which they purport to represent” (Barad, 2003:804). We need to acknowledge that design is in this way forced to actively challenge the mediating function it so easily fulfils between supposedly pre-existing entities, and deliberate an ontology that allows “a non-binary conception of difference [that] is ‘not opposed to sameness, nor synonymous with separateness’” (Barad, 2014:170). In practising design, we need to realise that we are embodying “a way of understanding the world from within and as part of it” (Barad, 2007:88).

It is this aspect of design – that of knowledge generation emanating from active doing – that underlies the reference to myself as designer/researcher/teacher in the Preface to this thesis. I have come to experience how relational ontology blurs the boundaries between previously self-contained subject positions. I have realised that, in doing design, I also do research, and also teach. From a position of radical immanence and relational ontology, the doing of design can thus be regarded as an inherent part of education as well as of the doing of research, and research, just as education and design, can be regarded as geared towards the practice of affirmative politics through enhancing the ability of humans to relate to all posthuman others. As Aaron Kuntz (2015:13) says:

[T]here is not much distance at all between how we live, who we claim to be, and how might come to know; inquiry processes are forever productively entangled in the development of ontology, identity and epistemology. Changing how we think about and enact inquiry necessarily involves changing how we interpret and act within the world; therein lies the possibility for productive social change.

Such conflation of processes does, however, necessitate critical re-consideration of educational theory and research methodology within the specific context in which this research was situated (just as I have re-considered the notion of design in Chapter 1). Through thinking *with* design, that is in relating the ideas generated in the previous chapter to the notions of education and research, I hence explore the notion of coming to know in being in the midst of design education at Stellenbosch University in this chapter.

Accordingly, this chapter has started by exploring education, in particular South African higher education at Stellenbosch University, from critical posthuman perspectives. It then considered research from the same vantage point. In thinking *with* design, that is in “refus[ing] to foreground the procedural in favor of an emphasis on a relationally informed ethics of everyday engagement” (Kuntz, 2015:18), relevant theoretical insights pertaining to education and research have been brought in line with the process of becoming that has been constitutive of the specific instance of my design/research/teaching endeavours. This chapter hence has allowed for the generation of productive knowledge that will hopefully contribute to the provision of insight into the knowledge economy – and consequent transformation – of South African higher education, specifically at Stellenbosch University.

2.2 Education: A critical cartography (30.5595° S, 22.9375° E)⁴⁶

As mentioned in the previous chapter, Escobar (2012:35) says that “every tool and technology is ontological in the sense that, however humbly or minutely, it inaugurates a set of rituals, ways of doing, and modes of being”.

Ontological design can hence be regarded as a “self-perpetuating cycle” (Kuntz, 2015:38) that persists indubitably, and education can be seen as a technology that effectively works in its service. In this sense, education as we know it – as the systematised (re)production of knowledge – can be understood as a product of the dominant distribution of the sensible while, at the same time, producing that very dominant distribution of the sensible (Rancière, 2013).

The governing contemporary understanding of education was born in the Enlightenment. Reigning logocentrism and strong humanist beliefs founded on Eurocentric, dualist ontology have led to formal education taking form, while the ensuing education system, in turn, served to ingrain and perpetuate this logic in the minds and bodies of society. Education has accordingly contributed, through ontological design, to ensuring conformity and predictable societal behaviour. Through the imposition of external structure on internal complexity and difference, the humanistic-inspired system of education has been instrumental in Eurocentric ontology becoming a global norm. As Achille Mbembe (2015:10) says,

[t]his hegemonic notion of knowledge production has generated discursive scientific practices and has set up interpretive frames that make it difficult to think outside of these frames. But this is not all. This hegemonic tradition ... also actively represses anything that actually is articulated, thought and envisioned from outside of these frames.

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The geographic coordinates of South Africa (Google, 2017a).

In this sense, education is inherently political. Education as institution wields great power in asserting difference, establishing social hierarchy, and making harsh value judgements in society. Critical exploration of the political nature of South African education is necessary if insight is to be gained into transformation in South African higher education at present. Thus, a genealogical account of the development of education, specifically higher education, in South Africa forms the skeletal structure of this section, while a range of theoretical perspectives relating to education have been woven through the account. The theoretical perspectives used have sprung from the philosophical foundation of relational ontology that emerged in thinking *about* design in Chapter 1 and, in this sense, thinking about education as functioning in the three interdependent domains identified by Gert Biesta (2013) – that of qualification, socialisation and subjectification⁴⁷ – has further helped to direct my thoughts.

It is commonly assumed that there was no education in Africa prior to colonialism (Mosweunyane, 2013). In his paper, 'Indigenous education during the pre-colonial period in Southern Africa', Johannes Seroto (2011) counters this belief by arguing that various forms of indigenous education were active before colonialists set foot on South African soil. Educational content was inspired by the desire for survival in everyday contexts (Mosweunjane, 2013), and educational form and methods were not regarded as separate to everyday life, but rather existed as an inherent part of everyday socialisation processes (Seroto, 2011). Education was thus a collaborative, community effort. Seroto (2011:78) explains as follows:

In the early years of childhood, the child's education was largely in the hands of the biological mother; the community assumed a greater role as the child approached adolescence. Language was learned mainly from the mother and the extended family. Children learned about work, hunting, rituals and other cultural traits (such as trance dancing, herding and the manufacturing of equipment) from older members of their clans, through experience and by completing tasks such as gathering and preparing food. The primary aim of indigenous education was to prepare and integrate the young into various social roles. Education was a deliberate endeavour to explain to children that their future (and that of their community) depended on their understanding and perpetuation of the social structures, laws, language and values inherited from the past.

During pre-colonial times, education thus functioned in a much more informal way. Knowledge was not removed from the contexts within which it functioned, but was negotiated material-discursively through active participation in everyday life.⁴⁸ A flat, relational ontology seemed to lie at the heart of pre-colonial education.

As discussed in the previous chapter, colonialism introduced dualistic ways of thinking to South African society, thus seeming to remove knowledge from its material, everyday contexts. Knowledge seemed to become an objective entity

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Qualification in education "has to do with the acquisition of knowledge, skills, values, and dispositions" (Biesta, 2013). Socialisation in education "has to do with the ways in which, through education, we become part of existing traditions and ways of doing and being" (Biesta, 2013). Subjectification in education "has to do with the interest of education in the subjectivity of 'subject-ness' of those we educate. It has to do with emancipation and freedom and with the responsibility that comes with such freedom" (Biesta, 2013).

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This kind of learning resonates with the notion of cognitive apprenticeship that has been described in more contemporary educational practice (Dennen & Burner, 2008).

that, when consumed, could warrant power to differentiate the self from all other – human and/or non-human. Education consequently became institutionalised and inherently political.

In colonial South Africa, education could be regarded as a simultaneous product of the political situation of the time, and conducive to the unfolding of the future political milieu. Colonialism served to establish diverse cultural groupings in strong hierarchical relation to one another in the country. The range of local South African cultures were at the low end of the scale, while the original Dutch settlers, who evolved into a strong Afrikaner culture, were at ill ease with the British settlers, who made up an equally strong English contingent. Formal education in South Africa was based on European models and thus served to obliterate local knowledge from view. Schooling gained strength once British missionaries settled in the Cape Colony around 1800, and this led to the English language and culture becoming hegemonic (Carruthers, 1999). British dominance could also be seen in the establishment of the first institution of higher education in the South African context, the University of the Cape of Good Hope, in 1873 (Carruthers, 1999). This institution was based on the structure of the University of London, whose predominant function was quality assurance. It held the power to confer formal degrees, irrespective of where students obtained the relevant knowledge (Carruthers, 1999), thereby providing material grounds for further societal differentiation. British dominance, however, caused dissent amongst Afrikaners, and consequently had great influence on the further development of education, particularly higher education, in the country as a whole (Carruthers, 1999).

After the South African War (also known as the Anglo-Boer War)⁴⁹ ended in 1902, four British colonies were established in South Africa and this led to further tension in the field of higher education (Carruthers, 1999). As Jane Carruthers (1999) says, “[p]ersonal, as well as party political, and unpatriotic agendas, rather than beneficial policy, were ruthlessly pursued [and] the question of language and forms of education were matters of debate”. The history of Stellenbosch University is a case in point and, being the primary context within which this research has materialised, will be reflected on as an illustrative example throughout the rest of this chapter.

Higher education was established in Stellenbosch in 1859 with the start of the Theological Seminary of the Dutch Reformed Church, and Stellenbosch Gymnasium officially opened its doors in 1866 (Stellenbosch University, 2017b). Although originally only one higher education institution was planned for the Cape Colony, a financial contribution of £100 000 from its benefactor, Jan Marais, helped Stellenbosch University to gain full university status along with the University of Cape Town in 1918 (Carruthers, 1999; Stellenbosch University, 2017b). Marais’ gift was, however, conditional: It was expected that the Dutch/Afrikaans language had to enjoy equal status to English in the university structure (Wikipedia, 2017). The institution has thus had strong ties to Afrikaner nationalism⁵⁰ from

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The “conflicting political ideologies of imperialism and republicanism” (SAHO, 2017c) held by the British and the Afrikaners respectively played a major part in giving rise to the South African (Anglo- Boer) War (1899-1902).

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According to Albert Grundlingh (2004), Afrikaner nationalism can be regarded as “a broad social and political response to the uneven development of capitalism in South Africa ... [and] gained ground within a context of increasing urbanisation and secondary industrialisation during the period between the two world wars, as well as the continuing British imperial influence in South Africa”. The strong ties between the Afrikaner nationalist movement and Stellenbosch University has been evident in the fact that, between 1919 and 1978, “each South African prime minister had been an alumnus of the university either as student, professor or chancellor” (SAHO, 2017d).

its inception, and this has played a crucial part in the ontological design of the structure of the university throughout its history.

Higher education at Stellenbosch University has come to embody the Western onto-epistemological tradition that has been ingrained in society's consciousness through colonialism and, as Nelson Maldonado-Torres (2007:243) states,

[c]oloniality ... refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labour, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations. Thus, coloniality survives colonialism. It is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience. In a way, as modern subjects we breathe coloniality all the time and every day.

The apartheid government, having learned from colonial history, was well aware of the power that lay in the technology of education and consciously capitalised on it to assert its dominance in all spheres of society. For example, during apartheid – in true modern spirit – institutions of higher education were classified according to race, language, and in terms of the function they were to fulfil, whether science (universities) or technology (technikons).⁵¹ Educators (in particular relation to the state) functioned as experts whose job it was to explicate knowledge to those who did “not know yet” (Biesta, 2010:45). Historically black universities or technikons were employed to educate black people in ways that would make them valuable to the apartheid state (Bunting, 2006). Trained in the Western onto-epistemological tradition, any other forms of pre-existing knowledge were disregarded. The kind of knowledge and skills delivered was also very particular. It served to limit the career options of black individuals to positions where they were not able to effect any kind of change to the reigning political status quo, but could merely serve to strengthen it (Verwoerd in Clark & Worger, 2011). These institutions of higher education were often situated outside of geographical city centres, thus leading to further disempowerment in relation to the dominant forces of influence (Bunting, 2006; Chapman, 2015). Although the historically white, English universities or technikons did not support the apartheid government, it can be argued that, because of their inherent white privilege, they were always partial to Eurocentric ontology (Bunting, 2006). Historically white, Afrikaans universities or technikons, like Stellenbosch University, on the other hand, displayed overt allegiance to the nationalist government during the apartheid years, so leading to its ideologies materialising in the spatial and architectural design of the campus and classrooms, in the structural organisation of the institution, in the curricula offered, and in the ensuing pedagogical interactions (Bunting, 2006). Inequality was accordingly ingrained in the material institutional structure of Stellenbosch University, and such epistemic coloniality (Mignolo, 1999) has ineluctably become a major force to be negotiated in the light of transformation in the post-apartheid era.

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According to Ian Bunting (2006:37), “[t]he National Party government believed that it had been able to identify the essence of each of the two types of institutions into which it divided the South African higher education system: the essence of a university was *science* and the essence of a technikon was *technology*. It used the term ‘science’ to designate all scholarly activities in which knowledge for the sake of knowledge is studied, and the term ‘technology’ to designate activities concerned with the applications of knowledge” (emphasis in original).

Across all spheres of apartheid society, higher education only allowed a limited perspective of reality – that of the oppressors – to be seen and thus valued. Individuals were strategically empowered to conform to the dominant distribution of the sensible (Biesta, 2010). Black people were moulded in material-discursive ways to maintain their inferior position in society while advancing the superior status of their white counterparts, while white people were shaped to believe in their own superiority at the expense of all other. Higher education during apartheid thus became stultifying in that it managed to keep inequality in place through the hegemony of a Eurocentric, humanist ontology (Ranci re, 1999a).

While the apartheid state has thus clearly used the technology of higher education to ontologically design inequality in South African society, the post-apartheid state has not been so effective in similarly using the power of education to facilitate transformation with regard to the injustices of the past. It could be argued that this has been due to the fact that the same onto-epistemological foundation that was so strongly ingrained during apartheid – that of rational, dualistic logic – has been used in efforts at emancipation in the post-apartheid context. Emancipation,⁵² understood in this way, has thus proven to be inherently flawed. Biesta (2010:44) explains that this can be because “emancipation is based upon a fundamental *inequality* between the emancipator and the one to be emancipated [and] [e]quality, on this account, becomes the outcome of emancipation; it becomes something that lies in the future” (emphasis in original). Thus, while aiming for equality, emancipatory efforts in the context of South African higher education could have, to a great extent, managed to establish the dependency of those to be emancipated on the emancipators, so ironically maintaining the inequality that it sought to overcome (Lewis, 2013). With the preceding argument as backdrop, I again proceed to reflect on the specific case of Stellenbosch University as a case in point. I have elaborated on the efforts of Stellenbosch University at transformation throughout the past 23 years, and

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The concept of emancipation directly translates into “giv[ing] away ownership” (Biesta, 2010:41) and originated in Roman law with reference to the release of authority over a dependant by the father of the family (Biesta, 2010). The concept thus presupposes the unequal distribution of power between different individuals and consequently rests on the belief that the oppressed could be freed by those of a higher social ranking, be they the oppressors themselves or other potential emancipators.

return to the notion of emancipation later on in exploring ideas that could hold productive pedagogical potential in the institution’s continued negotiation of transformation.

Since the abolishment of apartheid in 1994, the impetus for transformation in higher education has been reflected in a variety of national as well as institutional policy documents, like the White Paper on Education and Training (Department of Education, 1995) and the Education White Paper 3: A Programme for the Transformation of Higher Education (Department of Education, 1997). In 1997, the South African Qualifications Authority ([SAQA], 1997) formulated critical cross-field outcomes, which they expected to be demonstrated in all national educational programmes (see Addendum 1). Stellenbosch University absorbed these outcomes in a document titled ‘The profile of the Stellenbosch Graduate’ in 2001 (see Addendum 2) (Van Schalkwyk, Herman & M ller, 2011). In 2008, the Ministerial Committee on Progress Towards Transformation and Social Cohesion and the Elimination of Discrimination in Public Higher Education Institutions was established to explore discrimination at South African higher education institutions with the goal of proposing relevant strategies for effective transformation (Soudien, 2008).

In the policy-driven negotiation of transformation described above, problem-solving has seemed to remain the focus. This implies that change was sought from a position of inequality and, as has been argued earlier, such emancipatory efforts are seldom effective because of their continued reliance on the Western onto-epistemological tradition. The transformation discourse has thus come into being within the previously established distribution of the sensible. This has possibly contributed to this discourse – a product of coloniality (Maldonado-Torres, 2007) – hiding possibilities for productive change through its reliance on representational logic (an argument that was also explored in Chapter 1). Transformation, in this sense, struggles to effect meaningful change, since it is limited to the realm of the mind. It lacks material effect, that is, on the level of the affective and the everyday in classrooms, like pre-colonial education seemed to do (Seroto, 2011). Giroux (2014:25) agrees in saying that

[c]ritical thinking divorced from action is often as sterile as action divorced from critical theory. Given the urgency of the historical moment, we need a politics and a public pedagogy that make knowledge meaningful in order to make it critical and transformative.

Accordingly, although Stellenbosch University (2010) addressed many of the issues mentioned in the Soudien report in its Strategic Framework, it reiterated in its Transformation Strategy and Plan (Stellenbosch University, 2013d) that “[p]rogressive policies, guidelines, approaches and objectives [did] however not ensure a transformational impact”. It seems to become evident, as also made clear in the most recent Institutional Intent and Strategy of Stellenbosch University (2013a),⁵³ that the transformation endeavour at the university necessitates perspective change from a variety of angles, and not only managerially – or representationally – from the top down. Transformation cannot effectively function in linear time, but needs to embrace relationality – the time of Aion; that is, “a time of pure becoming, a straight line that extends infinitely into the past and future” (Marks, 1998:89) – if it is to have any worthwhile future impact.

At the recent South African Higher Education Summit in 2015, the relational nature of the notion of transformation in South African higher education was unpacked. It was proposed that, firstly, the transformation of higher education involves a range of complex variables, such as “governance, management and leadership, student environment (access, success), staff environment (equity), institutional cultures, teaching and learning, research and knowledge systems, institutional equity, and the political economy of higher education funding” (Department of Higher Education and Training [DHET], 2015:2). Secondly, it was put forth that these variables of transformation cannot be addressed in isolation, nor only in terms of race, but have to simultaneously negotiate change in the spheres of gender, disability and class through a range different structures, including “curricula and epistemological frameworks; teaching; learning; research

and engagement; student access and success; governance and management; ethics of leadership; and the wider role of the university in society” (DHET, 2015:3).

Stellenbosch University has made numerous attempts at actively negotiating the relational complexity of transformation in higher education as highlighted above. In the context of transformation in and through teaching and learning, a study was done in 2011 in preparation of introducing a signature learning experience (SLE).⁵⁴ This study mentions the need for developing service to the wider community, and academic as well as personal graduate attributes in students (Smith, 2011). Graduate attributes⁵⁵ accordingly became a main topic of discussion at the 2011 Summer Institutional Planning Forum of Stellenbosch University, after an introduction to Simon Barrie’s work (2004, 2006, 2009) at a presentation to the Cape Higher Education Consortium the same year (Stellenbosch University, 2013c).

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Here I acknowledge that Vision 2040 and Strategic Framework 2019-2024 came out just as this thesis was completed (Stellenbosch University, 2018).

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Signature learning experiences can involve the following: 1) “the broad, all-encompassing experience of being at a particular institution”, 2) “the signature of a particular discipline”, 3) “a short activity of some kind in which students are united”, 4) “work-integrated learning or service learning”, and 5) “develop[ing] academic skills and remov[ing] barriers to student success” (Smith, 2011).

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Graduate attributes encompass “the qualities, skills and understandings a university community agrees its students should develop during their time with the institution” (Bowden *et al.* cited in Barrie, 2007:440).

In response to this, graduate attributes have become integrated in the policy on Teaching and Learning of Stellenbosch University (2013b, 2013c) (see Tables 1 and 2) relevant at the time the research was done, and this can, in many respects, be regarded as an overarching methodological guide that attempts to direct the engagement of the wide range of variables and structures outlined above. I accordingly provide a brief overview of the notion of graduate attributes to further contextualise the efforts at transformation made by Stellenbosch University.

Graduate attributes have been described as generic in the sense that they encompass “the qualities, skills and understandings a university community agrees its students should develop during their time with the institution” (Bowden *et al.* cited in Barrie, 2007:440). The adjective ‘generic’ does not, however, allude to these attributes being non-specific. According to Simon Barrie (2007, 2013), it includes an interrelated variety of abilities. He understands these abilities as follows: 1) precursor skills; that is, fundamental knowledge and skills bridging into higher education; 2) foundation generic skills, that construct connections to discipline-specific knowledge and skills; 3) translation graduate attributes, which refer to the ability to apply knowledge and skills to unfamiliar situations in creative ways; and 4) enabling graduate attributes, which imply “the potential to transform the knowledge [one is] part of and to support the creation of new knowledge and transform the individual” (Barrie, 2007:440). Graduate attributes thus include “cognitive” discipline-specific knowledge, skills and expertise, “affective knowledge” (James, Lefoe & Hadi, 2004:175), and the application of knowledge amidst the “messy” (Barrie, 2013), unpredictability of everyday life. It includes “qualities that ... prepare graduates as agents of social good in an unknown future” (Bowden *et al.* cited in Barrie, 2007:440).

Graduate attributes thus seem to be essentially multidimensional, comprising a complex concept that is, in fact, impossible to ever pin down. This implies that efforts at understanding how to mediate and teach these attributes are equally involved, if even possible within the dominant distribution of the sensible. Barrie (2013) corroborates this by saying that “[m]eaningful curriculum renewal has proved elusive – there remains a gap between the rhetoric of ‘graduate attributes’ and the reality of the student experience of learning (and the staff experience of teaching)”. In the light of this, James *et al.*'s (2004:176) opinion that graduate attribute policies should be negotiated discursively, that is “as being contextualised within particular social, political and economic views of the world”, is crucial. These authors hold that this can allow a university community to focus on “processes of pedagogy”, to “work *through*, rather than uncritically *with*, graduate attributes” (James *et al.*, 2004:174) (emphasis in original). In thinking *with* design, as it was unpacked in the previous chapter, it must, however, be added that discursive negotiation alone could not be enough – graduate attribute policies need to be engaged material-discursively, that is, as has also been said before, through “the material coagulations of affects, stories, and issues, with insight, foresight and hindsight inserted in their many folds” (Brassett, 2015:33).

SU Graduate Attributes
<p>AN ENQUIRING MIND</p> <ul style="list-style-type: none"> - Lifelong learner - Critical and creative thinker - Exercises responsibility for learning and using knowledge
<p>AN ENGAGED CITIZEN</p> <ul style="list-style-type: none"> - Leader and collaborator - Social entrepreneur - Effective in a diverse environment
<p>A DYNAMIC PROFESSIONAL</p> <ul style="list-style-type: none"> - Problem solver - Uses sustainable and effective technology - Innovative
<p>A WELL-ROUNDED INDIVIDUAL</p> <ul style="list-style-type: none"> - Exposed to cultural, intellectual and sporting life - Takes responsibility for own development - Takes informed and considered decisions

>> Table 1: Stellenbosch University Graduate Attributes (Source: Stellenbosch University, 2014)

Summary of the Teaching and Learning Strategy 2013-2017, SU					
VISION	GRADUATE ATTRIBUTES	An enquiring mind	An engaged citizen	A dynamic professional	A well-rounded individual
	TEACHING & LEARNING AT SU	A critical & scholarly academic	An engaging curriculum	A dynamic delivery	An enriched campus experience
					
STRATEGIC PRIORITIES	Professionalisation of the scholarly teaching role	Realisation of the graduate attributes	IT-enriched learning model	Proactive support for a diverse student cohort	Programme renewal

>> Table 2: Summary of the Teaching and Learning Strategy 2013-2017, Stellenbosch University (Source: Stellenbosch University, 2014)

The graduate attribute policy of Stellenbosch University might seem to address a lot of the complexity involved in the transformation of South African higher education, but the way in which it has been represented – as a tabulated plan of action to ensure success – combined with its lack of distribution and active negotiation amongst students and staff, in fact communicates a contrasting message (Participants SWF52, SCF06, SWF57 & SWF59, 2015). One finds two competing logics vying for attention. What the policy says and what it does are not necessarily aligned. On the one hand, one can see commitment to democracy and social change, while on the other hand, neoliberal procedure strongly shines through. This is indicative of what I believe to be a key point of tension in current efforts at transformation in South African higher education: An equally valid impetus toward an education that promotes and instils collective social justice in society, as well as toward an education that produces individuals who will be competitive and successful in the global economy.

The mutual existence of disparate truths is nothing new in the context of coloniality and neoliberal⁵⁶ global capitalism. As was discussed in the previous chapter, it is characteristic of what Buchanan (2015) refers to as the schizo-society we have become. Within the particular schizophrenic context of South Africa, discontent with current higher education at Stellenbosch University has persisted. This has been actively demonstrated by the student organisation Open Stellenbosch, which was established in 2015. Open Stellenbosch has engaged in active efforts at decolonisation and demanded that the university addresses its exclusionary institutional culture, particularly with regard to its use of language (Open Stellenbosch, 2015). The organisation also played an instrumental role in the #FeesMustFall protests in 2015, which continued in 2016. The #FeesMustFall movement constituted national student-led protest action related primarily to the inaccessibility of higher education based on economic grounds. The movement did, however, encompass a broader scope of issues. Ranjeni Munusamy (2015) reports:

The issues driving the student anger and rebellion go far beyond the unaffordability of higher education for poor black families. It is having to slot into an education system that emulates the society we live in – a lack of transformation, the perpetuation of inequality and prejudice against the financially weak.

These protests have served to bring competing truths into the spotlight. As a student leader who participated in the protests said:

I hated being part of the march because it wasn't always organised and coherent. But I loved being part of the march because I think I and many other black students and staff members got to claim back a little bit of space and dignity (Nwadeyi, 2015).

On a personal note, the protests left me feeling torn inside: I simultaneously dissociated and associated with my own cultural heritage and roots, and the result

was visceral. It physically hurt and hence impacted on the material-discursive context in which I functioned. Within the context of such schizophrenia, Kuntz (2015:94) argues that, despite the extensive effort that goes into “managing (or rationalizing away) such contradictions”, nonresolution triumphs and most often produces “an affective state of disorientation and apathetic distance”. He adds that these affective states most often lead to an increased urge for safety and control, thus further perpetuating pedantic measurement and procedural behaviour. I recall going about business as usual – sitting inside the walls of a big lecture hall evaluating graduate students’ final visual communication design exam presentations – while being haunted by the strangely beautiful sound of protesters in song marching outside (Audio 1 available here: https://www.dropbox.com/s/2ihaix4qxjogmsi/Audio1_20151202.m4a?dl=0).

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“[N]eoliberalism manifests within globalization as a particular form of governmentality that privileges (1) *hyper-individualism* (that individuals “stand on their own two feet” regardless of social standing or need); (2) *hyper-surveillance* (that individuals should always make themselves visible or known through quantifiable determinations of value); (3) *economic determinations of productivity* (an individual’s social worth is determined by his/her contributions to the economic sphere); and (4) *competitive entrepreneurialism* (successful individuals are those who can exploit market conditions in order to advance their social standing)” (Kuntz, 2015:34-35).

Active engagement in the mechanical procedure of neoliberal higher education provided me with a certain sense of comfort, while simultaneously also contributing to the development of a “normalized docility at the level of the [institution]” (Kuntz, 2015:97). I was very aware of the paradox transpiring at that specific moment in time. This was evident in the whispered conversation that unfolded between a colleague and me in Audio 2, commenting on how we were merely sitting there, frozen inside, while so much was happening outside (audio available here: https://www.dropbox.com/s/de3bmae0s1mr3qa/Audio2_20151120.m4a?dl=0). I was reminded again of Deleuze and Guattari’s (1994) call to resist the present. Within the schizophrenic context of neoliberal South African higher education, specifically at Stellenbosch University, this implies that the Western tradition of “critical’ scholarship” (Kuntz, 2015:97), in upsetting dominant discourse without necessarily producing viable alternative possibilities, is not adequately equipped for effective transformation. What is called for, as Zondi (2018:17) holds, is “a fundamental rethinking and redoing of how knowledge is produced, taught and disseminated, processes that the university is central to”. It is in the light of this that Kuntz’s (2015:97) opinion resonates firmly; that “our political project might be one of risky truth-telling” – an active process of simultaneous resistance to the past and present, as well as creation of the future. Biesta (2013) says:

The risk [in education] is there because education is not an interaction between robots but an encounter between human beings ... because students are not to be seen as objects to be molded and disciplined, but as subjects of action and responsibility ... if we take the risk out of education, there is a real chance that we take out education altogether.

This kind of risky truth-telling is unpacked in the following section with particular reference to research methodology.

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A social cartography “offer[s] a visual synthesis of different positions in tension, highlighting choices that are often made invisible in everyday arguments” (Andreotti *et al.*, 2015:22).

Part and parcel of the ensuing student protests has been a strong call for the decolonisation of existing curricula. The notion of decolonisation is complex and much debated (see, for example, Andreotti, Stein, Ahenakew & Hunt, 2015; Le Grange, 2016; Maldonado-Torres, 2007 & 2016; Mbembe, 2015; Ndlovu-Gatsheni, 2015; Price & Ally, 2016; Sium, Desai & Ritskes, 2012; Ndlovu-Gatsheni & Zondi, 2016; Zondi, 2018; Tuck & Yang, 2012; Mignolo, 1999; University of Cape Town, 2018). Decolonisation has been described as a “messy, dynamic, and contradictory process” (Sium *et al.*, 2012:11), but despite this acknowledgement, ensuing neoliberal procedure has resulted in “an understandable impulse to suppress these contradictions and conflicts in order to collapse decolonization into coherent, normative formulas with seemingly unambiguous agendas” (Andreotti *et al.*, 2015:22). A task team has been established at Stellenbosch University (2017a) specifically to explore the decolonisation of the institution’s curricula. A recent report on the matter states that “calls for decolonisation or decoloniality in South Africa cannot be equated with transformation ... Whereas transformation connotes reconciliation and reform, decolonisation demands a complete abolition of and break from an oppressive, global regime and epistemology” (Stellenbosch University, 2017a). This statement seems to rely on dialectical reason and, as Andreotti *et al.* (2015:35) have said, “[i]f we approach decolonization through Cartesian, self-, logo-, and anthropo-centric forms of agency, we may unintentionally enact precisely the dominance we seek to address”. This is ironic since, in perpetuating ontological dualism, this statement simultaneously calls for a complete break with previously dominant ways of doing and thinking. This demonstrates how complex the negotiation of decolonisation is. I thus agree with Price and Ally (2016), who have argued that decolonisation should rather be regarded as an inherent part of transformation, and that, in addition to “an epistemological and intellectual paradigm shift”, it also calls for “an internal personal willingness to interrogate our own value systems, prejudices and inherent assumptions about ourselves, our histories, cultures and convictions that are tied up with our identities, and also about the ‘other’”. This is also more in line with relational ontology – a crucial premise upon which this research is based.

In Andreotti *et al.*’s (2015) recent paper, ‘Mapping interpretations of decolonization in the context of higher education’, social cartography⁵⁷ is used to explore different understandings of decolonisation in higher education. From a relational ontological perspective, it is important to understand that the different expressions of decolonisation that have been identified (see Table 3) most often exist concurrently in any given situation in neoliberal higher education. There will always be those who doggedly hold on to their own truths without acknowledgement of any other possibilities, while the neoliberal structures that shape current reality can hardly ever be ignored. Thus, the question becomes how one can negotiate these restrictive forces affirmatively, that is, how one can act in their acknowledgement – use their inherent *potestas* – without perpetuating their restrictive power, thus unleashing their *potentia* (Braidotti, 2016a).

Space	Meaning of decolonization	Practice
Everything is awesome	no recognition of decolonization as a desirable project	no decolonizing practices required
Soft-reform	(no recognition of decolonization as a desirable project, but) increased access / conditional inclusion into mainstream	providing additional resources to Indigenous, racialized, low-income, and first-generation students, so as to equip them with the knowledge, skills, and cultural capital to excel according to existing institutional standards
Radical-reform (<i>recognition of epistemological dominance</i>)	recognition, representation, redistribution, voice, reconciliation	centre and empower marginalized groups, and redistribute and reappropriate material resources
Beyond-reform (<i>recognition of ontological and metaphysical enclosures</i>)	dismantling of modernity's systematic violences (capitalism, colonialism, racism, heteropatriarchy, nation-state formation)	subversive educational use of spaces and resources, hacking, hospicing

>> Table 3: Different articulations of decolonisation in higher education
(Source: Andreotti *et al.*, 2015:31)

A decolonising education would thus require resisting the urge to problem solve, and rather risking the chance to judge “*what is to be done*” (Biesta, 2013) (emphasis in original). This idea resonates with something that the Curriculum Change Working Group at the University of Cape Town has referred to as “the coloniality of doing” (University of Cape Town, 2018:21). They draw it back to an “occupational consciousness” stemming from the liberational thoughts of Steve Biko, Frantz Fanon and Enrique Dussel, and describe it as “the need to adopt transgressive acts in what is done every day, in order to disrupt the cycle of oppression” (University of Cape Town, 2018:21). This necessarily involves a range of transformative processes. Decolonisation, thus, according to Ngũgĩ wa Thiong’o (cited in Mbembe, 2015:16), “is not an end point” but rather a transformative process of “re-centering”. Such re-centring necessitates that people engage in a very particular kind of relationship with others. It involves that individuals “see with [their] own eyes from a position that is not [their] own – or, to be more precise, in a story very different from [their] own” – an aspect of judgement that Hannah Arendt has referred to as “visiting” (Biesta, 2013). Visiting, therefore, differs greatly from the notion of empathy in that, with empathy, the relationship between the self and the other is one of similarity, whereas in visiting, the relationship between the two is one of difference in itself (Deleuze, 2004). Decolonisation thus involves a continuing process of avoiding comparison – of measuring similarity against an other – and rather focusing attention on the difference inherent

in the subjective self. This suggests that the process of re-centring has unique implications for every individual. For an institution like Stellenbosch University, a collective subject that is bound by a historically defined distribution of the sensible (Rancière, 2004), re-centring has very different implications compared to the re-centring, for example, of its black students and staff. Decolonisation, then, is always a product of the ensuing relations between such different processes of re-centring or, in other words, between such different processes of subjectification. As Mbembe (2015:26) says, “to be a subject is no longer to act autonomously in front of an objective background, but to share agency with other subjects that have also lost their autonomy”.

The crucial part that subjectification plays in transforming and decolonising education has been elaborated on by Rancière (1995) with regard to his way of conceiving of the notion of emancipation and its accompanying pedagogy. In describing emancipation (and here one can also read transformation and decolonisation) as the escape from a social minority rather than an allowance into the dominant social order, he from the start situates those to be emancipated in a position of agency. Since a particular distribution of the sensible is responsible for oppression, those to be emancipated must effect the redistribution of the sensible in order to set themselves free (Lewis, 2013). Emancipation is thus an individual affair. It requires that individuals strategically position and assert themselves in the status quo so as to effect dissensus (Lewis, 2013); that is, “a gap in the very configuration of sensible concepts, a dissociation introduced into the correspondence between ways of being and ways of doing, seeing and speaking” (Biesta, 2010:57). From this individual perspective, emancipation becomes a process of subjectification. Rancière (1999b:35) describes emancipation as subjectification as “the production through a series of actions of a body and a capacity for enunciation not previously identifiable within a given field of experience, whose identification is thus part of the reconfiguration of the field of experience”. The new subjectivities that so enter and reorganise the distribution of sensible reality are not mere illusory, but actively contribute to shaping consequent materialities and events (Lewis, 2013). Subjectification, as argued by Biesta (2010:47), “is therefore a supplement to the existing order because it adds something to this order; and precisely for this reason, the supplement also divides the existing order”. Emancipation as subjectification thus seems to embody Deleuzian difference in itself, and so engenders an inherently political and democratic process.

Emancipation as subjectification can inevitably proceed only from a position of assumed equality of intelligences (Biesta, 2010). This is a position, Rancière (1999a:27) claims, where “there is no hierarchy of *intellectual capacity*,” but only “inequality in the *manifestations* of intelligence” (emphasis in original). Rancière’s argument hence asserts that, in assuming equality as a different status quo from which to act – a different distribution of the sensible – the subjectivities that accordingly come into existence will embody the actualisation, in Deleuzian terms, of the redistribution of the sensible. Emancipation, so conceived, thus does

not function in linear time. It does not entail a linear process aimed at an ultimate emancipated state as end goal, but rather embodies a deliberate act of negotiating the power differences operative in different regimes of sense in order to effect the potential for productive change (Biesta, 2010; Simons & Masschelein, 2010). It is precisely this negotiation of power that renders the subjectification involved in emancipation as inherently political and democratic. In the words of Maarten Simons and Jan Masschelein (2010:601), emancipation as political subjectification is “about the verification of equality (as a speaking human being) in the demonstration of a wrong, and implies a paradoxical identification with the existing distribution of positions in society”.

While emancipation, and thus also transformation and decolonisation in the context of South African higher education, can thus be regarded from the point of view of Rancière’s thought as a form of democratic politics, it clearly works on an aesthetic level in that it functions directly on the level of the senses. Emancipation necessitates the making fluid of the boundary between the mind and body, reason and affect. Its aim is therefore to access an “atopia”⁵⁸ which, for Rancière, “is a space and time marked by a fundamental incommensurability between sensation and taken-for-granted cultural values” (Lewis, 2013:53). The aim of emancipation can therefore never be “demystification through ideological critique, but rather an aesthetic displacement of allotted roles and identities – a poetical redistribution that calls into question the fundamental coordinates of time and space that organize the feeling for living with one another” (Lewis, 2013:53). Emancipation is thus something that can only transpire momentarily in specific situations (Rancière in Biesta, 2010; Biesta, 2011). Such moments of freedom hold the potential to effect transformation in the dominant distribution of the sensible, or the police order,⁵⁹ but will never be able to become the dominant order (Biesta, 2010). This demonstrates that emancipation is not something that can be taught. There can be no formal pedagogy that could ensure emancipation, since any kind of prescriptive formula would only serve to enforce an already existing distribution of the sensible. Education as an institutionalised practice will thus never be able to be innately democratic, emancipatory, transformed or decolonised, but, in highlighting the relations between aesthetics, politics, and education, Rancière’s ideas regarding emancipation seem to open potential for what has been referred to as democratic education (Biesta, 2011; Friedrich, Jaastad & Popkewitz, 2010; Lewis, 2013) to take effect.

In Rancièrian terms, the continued experiences of a lack of transformation in and decolonisation of higher education in South Africa at large, and Stellenbosch University in particular, could be attributed to the fact that emancipation was sought from a position of inequality rather than assumed equality, thus resulting in the perpetuation of social difference. Within the context of global capitalism, inequality has been further strengthened in that:

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Lewis (2013:53) has also described such an atopia as “a literal nowhere”.

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Rancière (1999b:29) describes the police order as “an order of bodies that defines the allocation of ways of doing, ways of being, and ways of saying, and that sees that those bodies are assigned by name to a particular place and task; it is an order of the visible and the sayable that sees that a particular activity is visible and another is not, that this speech is understood as discourse and another as noise”.

learning be[came] part of the cycles of exchange and commodification – a constant mode of adaptability to the needs of markets. Learning cease[d] to be an act of potential interruption, disruption, and dissensus and instead be[came] a mechanism of integration or exclusion from the marketization of the life world. (Lewis, 2013:62)

In encapsulating the paradoxical ideal of difference held in unity – that is, chasing individual freedom while simultaneously claiming equality for all – the democratic ideal of the rainbow nation effectuated the modern, restrictive notion of emancipation in the educational context of the new South Africa. In veering towards consensus – that is, the “desire to have well-identifiable groups with specific interests, aspirations, values, and ‘culture’” (Rancière, 2000:125) – educational institutions like Stellenbosch University can easily come to function as part of the police order. It could be argued that this subsequently led to the practice of emancipation as political subjectification being hindered. Governmental subjectification, that is the production of pre-established, supposedly democratic, identities that fit into the police order, has been propagated in favour of allowing the process of political subjectification – that is democratic education – to take its course (Simons & Masschelein, 2010).

In his book *The ignorant schoolmaster*, Rancière (1999a) conceptualises the notion of universal teaching as central to democratic education. This manner of teaching, Rancière holds, can only be initiated in “affirm[ing] equality as an axiom, as an assumption, and not as a goal” (cited in Guénoun, Kavanagh & Lapidus, 2000:3). A teacher, therefore, must be assumed to have the same intelligence as his/her students, despite the fact that it might not present that way.⁶⁰ “At the most immediate empirical level an ignorant schoolmaster is a teacher who teaches that which is unknown to him or her” (Rancière, 2010:1). The teacher’s role, hence, is not to emancipate his/her students, but rather to call students to make themselves visible, to make their voices heard, and to assert their individual presence in the current distribution of the sensible (Rancière, 1999a). In the words of Frantz Fanon, teachers should aim to, “at the very minimum ... restore or create a reality where racialized subjects could give and receive freely in societies founded on the principle of receptive generosity” (in Maldonado-Torres,

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Working from this assumption does not imply the belief that a truly ‘equal’ society is a viable possibility. It simply provides a different place to work from, so effecting other material-discursive possibilities in the performances that constitute everyday lived reality.

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This refers to the relativist idea that any interpretation of given material is as good as any other (Ruitenber, 2011).

2007:260). Teachers should not aim to explicate, or explain, educational content to students, but should provide students with educational material and circumstances as a “thing-in-common” (Simons & Masschelein, 2010:601) so that all can come to function on an equal level. Teachers carry the responsibility to ask questions that demand that students pay attention (Simons & Masschelein, 2010) and ensure that they do not produce “whatever”⁶¹ (Ruitenber, 2011:221) answers. It is important that teachers consistently verify students’ awareness of the potential inherent in their intelligence should they regard it as equal to all others (Rancière, 1999a). The aim of teaching is thus to set the potential agency already inherent in each individual in motion (Biesta, 2010). Should teachers be effective in universal teaching, emancipation as political subjectification can be allowed to occur in dissensus, that is, in “the production, within a determined, sensible world, of a given that is heterogeneous to it” (Rancière, 2004:226). Biesta (2010:150) continues that “[i]t is not, therefore, that education needs to make individuals ready for democratic politics; it is rather that through engagement in democratic politics political subjectivity is engendered”. This implies that one will never be able to design education to result in a transformed, decolonised citizenry – policies, procedures and curricula alone will not be effective – but that we will always be able to “learn from it” – a significant difference, since “it allows for a different way to connect education and democratic politics than in terms of preparation and developmentalism” (Biesta, 2013).

Just as design was positioned as an ontological process in Chapter 1, democratic education as theorised by Rancière seems to function in a similar way. It is not that democratic education exists in purely relativistic terms – that there is no foundation upon which it is based, but rather that it is grounded in its inherently flexible and indeterminate structure (Biesta, 2011). In line with post-anthropocentric sensibilities,⁶² democracy can be seen to rely on “affirmative openness to the other prior to questioning” (Critchley cited in Friedrich *et al.*, 2010:583). Democratic education, or emancipation, hence can be seen to embody a philosophy of immanence. Rancière has rendered it as a process of continual becoming. This implies that, if emancipation is to be our ultimate goal, all we can do is to consistently

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In making this claim, I acknowledge that jagodzinski (2015) has criticised Rancière’s notion of emancipation for being formulated in the strict realm of the social, so failing to take heed of the implications of the anthropocentric era we currently occupy. I believe, however, that Rancière’s ideas do hold value within the context of the posthuman condition and have accordingly aimed to use them as such.

resist structuring our work for its attainment, since it is then that it will, in fact, elude us and our work will become stultifying (Friedrich *et al.*, 2010). It is in “engag[ing] issues at hand while ‘trying’ different epistemological rules and recognizing how the epistemological and ontological fold into one another ... [that] alternative understandings of education and democracy, and democratic education as an (im)possible promise” (Friedrich *et al.*, 2010:584), can be actualised.

Rancière’s thoughts on the relations between art – as materialisation of the aesthetic realm, politics and education reinforce the ontological foundation of design (as discussed in the previous chapter) as well as of education. Art, as traditionally conceived, has gained its dominant meaning within the realm of representationalism, thus as mediator between a range of binaries, for example “viewing/knowing, appearance/reality, activity/passivity” (Rancière, 2009:12). Rancière argues that this constructs an immediate hierarchy between the art itself and its spectators. Within the context of advanced capitalism, a similar argument can be made for design. A relation of dependency of the spectator on the art/design to communicate its intended meaning is established. This indirectly presumes the artist/designer as master explicator and thus starts from the axiom of inequality, so setting itself up for stultification. To quote Tyson Lewis (2013:63), art and design cannot “avoid the aesthetic cut that separates outcomes from intentions and precludes any direct path towards an ‘other side’ of words and images”. Thus, despite the intention of a lot of art and design today to contribute to emancipation through the construction of political subjectivities, the result is often simply the perpetuation of the inequality it sought to change. Jagodzinski (2015:123) describes this stultifying tendency of contemporary art and design in terms of the relationship it has to life. He argues that, “when art becomes life, it is subsumed in the consumerism of designer capitalism, and when life becomes art, it falls into the excesses of aestheticization of the gallery machine”. “Both options,” he claims, “end art’s political possibilities of redistributing the sensorium for further equality” (Jagodzinski, 2015:123).

According to Rancière (2009:105), representation, however, can “change our gaze and the landscape of the possible if they are not anticipated by their meaning and so not anticipate their effects”. Art and design can thus only effect emancipation if the mediating role they play between the intended meaning and its reception is challenged. This implies that it is the relationship that art and design have with their audience, rather than the subject matter and content of the work, that can effect emancipation (Ruitenbergh, 2011). Rancière (2009:72-73) says that the “political effect occurs under the condition of an original disjunction ..., which is the suspension of any direct relationship between cause and effect”. The causal relationship between art and design as active, and its spectators as passive, should thus be transformed. This does not merely imply that the spectators be prompted and/or allowed to participate actively in the work (as is the case in relational art as conceptualised by Nicholas Bourriaud (Bourriaud, 2002)), but rather that the simple act of looking must be acknowledged as always already

involved in the negotiation of the distribution of the sensible (Rancière, 2009). In the light of this, Rancière has proposed that the conscious use of participation in art and design is perhaps not “a solution to the problems of democracy, ... [but] rather a solution to the problems of the critique of democracy” (Ruitenbergh, 2011:219). Participation in terms of emancipatory art and/or design cannot be limited to spectators contributing to the construction of the meaning that the work holds, but necessitates a shift in “the terms on which participation is possible” (Ruitenbergh, 2011:219). It is in the light of this that

[a]rt [and design] can be said to have a political effect not when the artist [or designer] succeeds in convincing the viewer about a political issue or what should be done about it, but rather when art [and design] contests the existing order without seeking to prescribe how the viewer should respond (Ruitenbergh, 2011:219).

Within the specific context of this research, Rancière’s ideas have relevance with regard to how design education can involve political subjectification and consequently engender transformative, decolonising effects. This question established the foundation from which the exploration of processes of subjectification that transpired throughout the course of a range of visual communication design projects in the Visual Arts Department at Stellenbosch University commenced, and will be elaborated on in what is to follow, as well as in Chapter 3.

In line with the philosophy of Deleuze and Guattari, art and design – in aiming toward emancipation – should do their work from “outside” (Jagodzinski, 2015:125) of the traditional aesthetic regime, thereby expanding its scope and blurring the boundaries between previously demarcated entities. The discussion of the notion of emancipation as conceived by Rancière in this section has thus made apparent the onto-epistemological relations – that is, the entanglement of knowing, being and doing – within politics, art/design and education, all pertinent to this research endeavour. Although the one realm cannot stand in for the other, they function in an integrated fashion, all the while “avoiding the politicization of education (the institutionalization or methodologization of “emancipation” or “social justice”), the aestheticization of the social ..., or the pedagogicization of the political (the use of schooling as a foundational metaphor for social relations as such)” (Lewis, 2013:58-59). It is with this in mind that I have approached this research as a whole.

2.3 Research: A post-qualitative account

As mentioned in the previous section, South African higher education is currently caught in a difficult position where it is experiencing an equally strong pull toward social justice as well as to remaining at the forefront of the knowledge economy in a global, neoliberal context. There exists a strong impetus for the decolonialisation of knowledge, for transformed structures and practices of

higher education and research, but what Kuntz (2015:12) describes as “a *logic of extraction*; a historically laden normalizing rationale that promotes values of distance, fixity, and procedural ways of knowing and coming to know” (emphasis in original), continually seems to have a stronghold within the scope of research practice. Throughout the course of modern history, Western research has developed as a strong humanistic endeavour aimed at the development of knowledge deemed objective through processes of systematic investigation (Lather & St. Pierre, 2013). Research has been practised according to “the hierarchical logic of representation” (MacLure, 2013:658). Scientific discourse has played a dominant part in research practice, placing great emphasis on rigorous research structure, “validity, reliability, replicability and generalisability of results” (Perold, 2012). Within the global, neoliberal context of cognitive capitalism, in which knowledge has become currency, these tendencies have been intensified to ensure economic profit. In the context of higher education, for example, research has become proceduralised (Kuntz, 2015). Methodological inquiry has become governed by what Kuntz (2015:121) terms a “tool-box approach”. This is an approach in which the object of investigation has been severed from its material context and “inquirers [have instead been] offered a narrow and simplistic array of choices for interpretive action” (Kuntz, 2015:49). According to Walter Mignolo, “[i]mperial reason as a dominant epistemic lens of mainstream science is in fact found and sustained by [proceduralised] methods and methodologies” (cited in Zondi, 2018:18). Zondi (2018:20) hence reacts by saying that, in terms of decoloniality, what is central is

the understanding of the method as a tool used to muzzle, to exclude, to denigrate, to silence, suffocate others and the potential to use method as a form of combat..., as a tool for liberating thought ... [of] not just rethinking methods but also unthinking them.

Post-qualitative research has emerged as an alternative thread of research theory and explores research from materialist, posthuman and post-anthropocentric perspectives. Post-qualitative research involves a shift from “logics of extraction to more relational means of identification” (Kuntz, 2015:51). In line with “the ‘post’ ontologies” (Lather & St. Pierre, 2013:631), post-qualitative research can be characterised by three “Others” (Lather, 2013:639-640). Firstly, it aims to explore “Other researcher subjectivities” (Lather, 2013:639). Just as Rancièrian emancipation is necessary for democratic education to be realised, relational approaches to research similarly aim to disrupt the production of humanist subjects in order to “foreground an ethic of disruption and intervention within the context that grants them their visibility or definition” (Kuntz, 2015:62). In the light of this, Tendayi Sithole (2016) argues that “the positionality of the unthought can only be imagined through its affective dimension by those who are at the receiving end of subjection” (cited in Zondi, 2018:19). By implication, a certain sense of “epistemic humility” is hence required in order to

hear the unheard and pay attention to the degraded and sidelined; the need to listen intently to voices on the margins of society, even as the mainstream demand of us to also refer to its leftist voices and moderates. (Zondi, 2018:19)

Secondly, post-qualitative research explores “Other analytic practices” (Lather, 2013:639); that is, practices that do not aim at the easy extraction of meaning from findings, but are rather directed at the troubling of that which seems to make easy sense, as well as of the mechanisms primarily employed to make such sense. As Kuntz (2015:14) argues, “methodological responsibility extends from, in some way, refusing to simply implement select methods in favor of more philosophical considerations for how such methods came to be and the very material implications of employing them in select material contexts”. Lastly, post-qualitative research explores an “immanent” rather than transcendent “theory of change” (Lather, 2013:640). It thus aims to explore phenomena in terms of Deleuzian (Deleuze, 2004) difference in itself and, in so doing, strives to collapse the previously strict boundaries between ethics, ontology and epistemology. It necessarily poses a challenge to representational and binary logic as it attempts to explore how knowing and being can be practised responsibly through doing – in intra-action.⁶³

Methodological responsibility is reconstituted away from the epistemic privileging of distance; instead, a performative dialogic relation within phenomenal events makes possible the productive relation of knowing with being. Through knowing differently we come to be differently. Through being differently we come to newly productive knowledges. (Kuntz, 2015:65)

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The concept of “intra-action” stems from the work of Karen Barad (2007). Intra-action refers to a significantly different kind of relation compared to that of the traditional notion of interaction. This difference will be elaborated on in what follows.

Barad (2007:185) has hence posed “ethico-onto-epistem-ology” –

an appreciation of the intertwining of ethics, knowing, and being – since each intra-action matters, since the possibilities for what the world may become call out in the pause that precedes each breath before a moment comes into being and the world is remade again, because the becoming of the world is a deeply ethical matter –

as a better-suited paradigm from which to do research. It is also within this paradigm that she has proposed diffraction as a useful methodological tool for the “think-practice” (Thiele, 2014) that becomes research. I have thus started this discussion on post-qualitative research with a detailed consideration of Barad’s notion of diffraction as situated within her agential realist framework. I have then moved on to elaborate the more practical implications of using diffraction as methodological tool in the doing of research by weaving it through the notions of critical cartography (which has also been touched on in the previous chapter), *parrhesia*, or critical truth-telling, which was originally explored by Foucault in 1983 in a series of lectures given at the University of California at Berkeley (Foucault, 1999) and recently appropriated by Kuntz (2015), and the concept of “plugging-in” that was developed by Alecia Jackson and Lisa Mazzei (2012) from Deleuze and Guattari’s thought (1987). These ideas have served as valuable strategies to facilitate attempts to work diffractively within the particular context of this research. I have hence also threaded an overview of the research process as a whole throughout this account. This has served to grant the necessary context for the following chapter, which has as aim to provide a detailed exposition of the application of diffraction as methodological tool – a thinking *through* design – within the context of this specific research (see Chapter 3).

Barad (2007) highlights the prevalence of using metaphors of optics when referring to processes of knowledge production. Not only is it common practice to refer to research findings as being illuminating, but the notion of reflection holds a firm position in qualitative research methodology. Both of these examples make the belief in the ability of humans, through language, to accurately represent an underlying, objective reality clear. Reflexivity, Barad (2007) argues, functions according the logic of representation. However, diffraction, being another optic metaphor, provides one with an alternative way of conceiving of knowledge production. From the perspective of physics, diffraction refers to the behaviour of waves when they encounter some form of interference or obstruction (Barad, 2007). Diffraction is thus a product of the intra-action between waves and the contingent factors, or agencies, which collaboratively cause their interference. The resulting diffraction pattern consequently “maps where the *effects* of differences appear” (Haraway cited in Barad, 2007:72) (emphasis in original), rather than representing the objects or cause of the interference (or difference) as reflection would. Barad (2007) hence proposes diffraction as a useful methodological tool in challenging representational logic in the doing of research. In order to gain insight

into diffractive methodology, however, it is necessary to start by exploring agential realism; that is, the theoretical framework within which Barad has considered diffraction as methodological tool.

Within Barad’s agential realist framework, phenomena refer to “ontologically primitive relations”, that is, “relations without preexisting relata” (Barad, 2007:139). This implies that phenomena embody the mutual entanglement and co-constitution of, in the context of my work, the agencies related to designer/researcher/teacher and those of the designed/researched/student in the specific material contexts within which they are situated. Neither the agencies of the designer/researcher/teacher nor those of the designed/researched/student can, however, exist as preceding, independent entities, since both will only come to matter in their mutual intra-action. Intra-action, here, differs significantly from interaction. Whereas interaction refers to the relationship between pre-existing, individual agencies, intra-action “signifies the mutual constitution of entangled agencies” (Barad, 2007:33). On the note of agency, it is imperative to acknowledge that, within an agential realist framework, agency can only ever be “a matter of intra-acting; ... an enactment, [and] not something that someone or something has” (Barad, 2007:214). Agency is never distinct in any absolute sense, as no agency is able to exist independently (Barad, 2007). Barad (2003:815) explains that, with every intra-action, an “agential cut” is accordingly made. Each cut enacts specific boundaries and so contributes to the construction of seeming independent agencies (or relata) that, in fact, come to matter within the entangled state of their intra-action. Agential cuts thus contribute to the construction of specific “relata-within-phenomena” (Barad, 2003:815); that is, the constitution of relata within and because of relating as opposed to having relata exist prior to and outside of relating. Apparatuses, that is “specific agential practices/intra-actions/performances through which specific exclusionary boundaries are enacted” (Barad, 2003:816), thereby come into being. It is then these apparatuses, these relata-within-phenomena, that allow meaning to be created in a material as well as discursive sense (Barad, 2003).

Material or matter, in an agential realist sense, does not refer to “a fixed essence; [but] rather, matter is substance in its intra-active becoming – not a thing but a doing, a congealing of agency” (Barad, 2007:183-184). In the same vein, discourse does not refer to that which is said, but to “that which constrains and enables what can be said” (Barad, 2003:819). It could thus be argued that the particular context and parameters of space and time in which this research has been conducted, for example the agencies involved in the specific socio-political context, the economic climate, the cultural and material contexts, et cetera, have constrained and enabled what design and research can do and say. Through a range of intra-actions, agential cuts have continuously been made through which boundaries are enacted, and these boundaries have contributed to the material (re)configuration of the world. To reiterate in Barad’s own words (2003:820-821):

Discursive practices are specific material (re)configurings of the world through which local determinations of boundaries, properties, and meanings are differentially enacted. That is, discursive practices are ongoing agential intra-actions of the world through which local determinacy is enacted within the phenomena produced.

It is thus clear that, in the context of agential realism, the notions of knowing and being are not separable from one another, and both, in their mutual entanglement, are material in nature. It is only through our active doing within the world that we can come to know (Barad, 2007). There is no absolute truth that exists outside of our being. By implication,

[t]he condition of possibility for objectivity is therefore not absolute exteriority but agential separability – exteriority within phenomena. We are not outside observers of the world. Neither are we simply located at particular places in the world; rather, we are part of the world in its ongoing intra-activity. (Barad, 2007:184) (emphasis in original)

Barad (2003) consequently argues that agential separability provides an alternative way of conceiving of the idea of causality: Causal structure operates purely in and through intra-action, so forever escaping any notion of fixity. Each intra-action does, however, through its boundary-making actions, leave marks on the bodies that it congeals, and objectivity, rather than affirming the transcendentalist belief in absolute, pre-determined truth and the consequent possibility of impartial knowledge, asks of us to be accountable to those marks that materialise in our intra-action with it (Barad, 2003). The agency referred to in agential realism hence pertains to the “possibilities and accountability entailed in reconfiguring material-discursive apparatuses of bodily production” (Barad, 2003:827); that is, in materialising reality.

The world is a dynamic process of intra-activity in the ongoing reconfiguring of locally determinate causal structures with determinate boundaries, properties, meanings, and patterns of marks on bodies. This ongoing flow of agency through which “part” of the world makes itself differentially intelligible to another “part” of the world and through which local causal structures, boundaries, and properties are stabilized and destabilized does not take place in space and time but in the making of spacetime itself. The world is an ongoing open process of mattering through which “mattering” itself acquires meaning and form in the realization of different agential possibilities. (Barad, 2003:817)

To reiterate, we will only ever be able to make sense of the world through our intra-action with it. In actively intra-acting with the world, things will not only become intelligible, but things will also materialise. Things will come to *matter* in both senses of the word, since matter and meaning are always mutually constituted (Barad, 2007) (my emphasis), and such a conclusion has a significant impact on how one negotiates the doing of research.

As mentioned earlier, physical diffraction patterns “map where the effects of differences appear” (Haraway cited in Barad, 2007:72), rather than reflecting that which effects difference. The ultimate aim of diffraction as methodological tool is no different. Research, when approached through diffraction, is not interested in reaching any form of ultimate conclusion, but aims to map the effects of intra-acting agencies involved in a research endeavour. It is interested in mapping the material-discursive effects that emerge as boundaries are constituted in intra-action. Braidotti (2011) describes this in terms of critical cartography:

A cartography is a theoretically based and politically informed reading of the process of power relations. It fulfils the function of providing both exegetical tools and creative theoretical alternatives, so as to assess the impact of material and discursive conditions upon our embodied and embedded subjectivity.

In order to reach this cartographic aim, a method is required that is “attuned to the entanglement of the apparatuses of production, one that enables genealogical analyses of how boundaries are produced rather than presuming sets of well-worn binaries in advance” (Barad, 2007:29-30). Such a method must inevitably be dynamic, always in motion (Dolphijn & Van der Tuin, 2012). Diffraction, being an inherently “entangled phenomenon” (Barad 2007:73), is thus well-suited to help map other entangled phenomena. Barad (2007:73) argues, however, that “at times diffraction phenomena will be an object of investigation and at other times it will serve as an apparatus of investigation; it cannot serve both purposes simultaneously since they are mutually exclusive”. It is for this reason that I have used Chapter 1 of this thesis to think *about* design as a diffraction phenomenon, and Chapter 3 to apply diffraction (and thus design) as an apparatus of investigation. The current chapter, Chapter 2, has been used as a go-between to contextualise the research practice, albeit also working in cartographic fashion. Together, these three chapters have had as their aim to “tune” and “sharpen” (Barad, 2007:73) a diffraction apparatus that could assist in the exploration of transformation at Stellenbosch University – a phenomenon that begs insight into the material-discursive entanglement that currently constitutes it and is a central aim of this research.

Throughout the process of gaining further insight into doing qualitative research diffractively, I have come across the philosophical notion of *parrhesia*, or what Kuntz (2015:98) describes as a “critically materialist truth-telling that risks the very subjectivities through which we are known, the very grounding through which we manage the contradictions of our schizo-society”. This concept has been introduced and theorised by Foucault in a series of lectures between 1982 and 1983 (Foucault, 1999). He (2015:245) has held that “*parrēsia* will be the presence, in the person who speaks, of his own form of life rendered manifest, present, perceptible, and active as model in the discourse he delivers”. This

implies that *parrhesia* embodies the process of, in everyday terms, practising what you preach. There exists an “intimate link among inquiry and living” (Kuntz, 2015:122); thus, truth is told when what we do (for example how we do research) becomes embodied in what we are. Truth, in this sense, is not a fixed entity that can be sought and ultimately delivered. It is a way of life. Truth becomes known when the inequality involved in “one’s relation to others, and one’s relation to oneself” (Foucault, 1999) is openly risked and honestly negotiated. It thus involves what has earlier been referred to as “epistemic humility” (Zondi, 2018:19). Honesty, in this sense, is crucial in that it asks of us to take responsibility for how what we are in the world ontologically designs what we know of/in the world and how that, in turn, ontologically designs what we become in circular fashion. In the schizo-society of present-day South Africa, taking on such responsibility necessitates that we are critical of what we are, what we know, and how we have come to know it. We have to be honest in considering the local and global forces that have been active in shaping South African society, and specifically its higher education, and how this has influenced each South African citizen in equally varied material-discursive ways. Through such criticality, we can actively resist the present (Kuntz, 2015). We can risk the stable identities we have inherited through our past and, in the performance of such risk, can come to be differently on an ontological level (Kuntz, 2015). This reminds of Rancière’s claim that emancipation is only possible through dissensus. Through critique, or dissensus, we can come to “see” what the world has taught us to “unsee” and, in “seeing” (Lewis, 2013:49), we can accordingly alter the dominant distribution of the sensible, so allowing truth to be told or, in other words, to be enacted or performed (Kuntz, 2015). “Critique,” according to Thomas Lemke, thus “means altering the ‘rules of the game’ while playing the game” (cited in Kuntz, 2015:102-103).

Within the context of global neoliberal higher education, methodology has allowed us, through extractive logic, to “make sense in ways that make sense ... without addressing the absurdity of our contemporary existence – without questioning our schizophrenic selves” (Kuntz, 2015:98). Kuntz (2015:98) continues that “[w]e [have] moved away from overt truth-telling to such a degree that we have achieved a type of methodologically induced paralysis”. In the case of South African higher education, divorcing our methodological practices from the material contexts within which our work is situated could certainly have contributed to the general lack of transformation in a research-driven institution such as Stellenbosch University. As Kuntz (2015:122-123) argues, “[i]nvolving questions of ontology in research debates establishes inquiry firmly within the realm of the political”, and if productive social change is what we are after, methodological concerns are of crucial importance within the larger transformation agendas of South African institutions of higher education.

Parrhesiastic methodologies contribute to ... democratic action through linking daily practices to the logics that inform them, with the hope that such critical action

makes previously unknown truths visible – and, in their visibility, they change. The relational materiality of *parrhesia* is thus an openly engaged intervention, a practice of radical democratic action. (Kuntz, 2015:113)

Parrhesia – truth-telling as research practice – thus works diffractively in that it develops intra-actively while simultaneously intervening in the material context in which it is situated in intra-active ways (Kuntz, 2015). Moving from traditional research methodology to diffractive methodology does, however, not imply doing away with all the research concepts and methods that we have become so well acquainted with. Research should still involve “knowing, thinking, measuring, theorising, and observing” (Barad, 2007:90), but each action should be read through the other – in intra-action – so telling the truth regarding how their mutual entanglement participates in the material-discursive production of the world. To tie this back to the notion of critical cartography, Andreotti *et al.* (2015:22) say, “cartographies are not meant to be neutral representations of reality, but situated snapshots of crossroads that can highlight different choices, and open new affective, discursive, performative and existential possibilities”.

In Deleuzian terms, “to engage in diffractive readings is to “plug in” to the very systems in which contradictions manifest and are overcome” (Kuntz, 2015:128). The notion of “plugging-in” has also been appropriated by Jackson and Mazzei (2012:vii) as a way of “us[ing] theory to think with ... data (and us[ing] data to think with theory) in order to accomplish a reading of data that is both within and against interpretivism”. Embedded within scientific discourse, theory has traditionally been defined as “a supposition or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained” (Apple Dictionary, 2016, s.v. ‘theory’). In terms of research, the implication is thus that theory constitutes an objective entity that exists in an external, independent manner and can be used in whatever way necessary, for example to justify data. Data, on the other hand, is generally understood as research findings, and has been defined as “things known or assumed as facts, making the basis of reasoning or calculation” (Apple Dictionary, 2016, s.v. ‘data’). Within the context of global neoliberalism, Braidotti (2013:4), however, claims that “‘theory’ has lost its status”. Our contemporary posthuman, post-anthropocentric condition has resulted in contradicting truths becoming a hallmark of society and, within this context, theory needs to be able to function in more fluid and dynamic ways (just as data cannot be regarded as objective truth anymore) if the aim of research is to “provide adequate representations of our situated historical location” (Braidotti, 2013:4).

To plug theory into data and data into theory (Jackson & Mazzei, 2012, 2013) thus implies that the dominant understandings of what theory and data are and how they are usually used in relation to one another should be continuously resisted in practice. It does not mean getting rid of the wealth of philosophical and theoretical knowledge that has been produced through the ages, nor that

traditional data collection methods should not be used in research efforts, just that the causal relationship between these forces should be actively challenged in one's use thereof. Plugging-in involves "enact[ing] a process of data/theory/writing that is at once and at the same time using, producing, and questioning the practices that are and have been available to us" (Jackson & Mazzei, 2012:11).

So what we have practiced is not an attention to one of the various poles in a myriad of binaries – subject/object; data/theory; researcher/researched – but a flattening and attentiveness to how each constitutes the other and how each, as supple, sprout as something new in the threshold.⁶⁴ (Jackson & Mazzei, 2012:10)

Key to understanding plugging-in as diffractive methodological tool is thus a "disrupt[ion] [of] the theory/practice binary" (Jackson & Mazzei, 2013:264). Through thinking and doing together – at the same time – that is reading, philosophising and critiquing, all the while engaging in one's situated location through the medium of research, the one will change the other while the other changes the one.

The research that has come to constitute this PhD was initiated by critically engaging in everyday life as a designer/researcher/teacher in the specific context of the Visual Arts Department at Stellenbosch University. It had as aim to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution. A lot of time was initially spent on what Ian Stronach describes as determining "a methodology ... in advance – the absolute convention of our times" (cited in Kuntz, 2015:105), but as I started to engage in the design and facilitation of a range of projects⁶⁵ that formed part of the Visual Communication Design curriculum⁶⁶ in the Visual Arts Department – all aimed at the negotiation of transformation in some way – the ensuing experiences quickly made clear that

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I started off by doing a project with a group of 26 third-year Visual Communication Design students (Project (i)), after which I did another project with a group of 23 first-year students (Project (ii)). The third project I did was with the second-year Visual Communication Design group (Project 1) and, compared to the first two projects, it was easier to map the effects of intra-acting agencies throughout the process this time around.

There were definitely a host of things that contributed to this occurrence, but, in keeping with materialist methodological principles, I did not aim to explain and assign reasons for this. I did not want to work reflectively and representationally (MacLure, 2013), but rather wanted to explore how I could "keep in memory the 'remainder' of ordinary practices (that which does not speak) and refuse to operate under a

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A threshold, Jackson and Mazzei (2013:264) explain, "has no function, purpose, or meaning until it is connected to other spaces"; it gains meaning only in intra-action.

logic of extraction" (Kuntz, 2015:57) (emphasis in original). It is for this reason that I have decided to allow the research to develop further with this particular group of students. I continued to do another two projects with them during the research process (Projects 2 and 3). These three projects ended up constituting the empirical part of the research that is explored in depth in Chapter 3.

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The Visual Communication Design programme at the Visual Arts Department of Stellenbosch University aims to "encourage *connective practices* for students to become *agents of change* within the creative field as well as within social, cultural and environmental contexts. The programme therefore emphasises *collaborative, participatory and interactive* design processes and solutions" (Kaden, 2015:3) (emphasis in original).

the logic of extraction I was trying to apply in designing the research was not easily reconcilable with what I was, in fact, doing. The documentation of the projects' unfolding through traditional data collection methods,⁶⁷ could in no way be used to impose meaning extraneously and posit it as conclusive research results – that would have been to defy the purpose of the work. A sense of panic set in as the following questions of Kuntz (2015:63) rang loud and clear in my mind:

At what point can we go back and remake select methodological (inquiry) decisions within the inquiry process? Or at what point in the inquiry process have we come too far to (re)make methodologically informed/determined choices. When do select choices foreclose other possibilities?

However, despite the fact that the initial research design was based on the premise of extractive logic, the phenomena that became in intra-action with it – that is, the theory and the data that became in process – served to continuously propel the process further. The documentation that emanated from the research process could thus, in some sense, be regarded as traces of the marks that had been left on the bodies that congealed throughout the research process (Barad, 2003). It could hence assist me in the process of detecting what boundaries had been enacted in intra-action and how these boundaries contributed to the (re) configuration of subjectivities involved in the research.

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I made use of observation and written reflection to document my own experiences of the research process throughout its course. Students engaged in various group discussions that were voice recorded and transcribed, and similarly engaged in written reflection at various stages in the course of the projects that formed part of the research. After Project 2, individual interviews were also held with a select group of six students (SWF35, SWF44, SCF06, SWF52, SWF56 & SWF59) (see Addendum 3 for sampling and coding detail). These students were selected from the group because it was felt that, based on their engagement with the projects, there was a lot that remained unsaid (Kuntz, 2015), thus providing fertile ground for diffractive exploration. The interviews were also voice recorded and transcribed and, during all three

projects, students' visual communication design processes were documented photographically. After Project 3, the process of plugging data into theory and theory into data allowed for a substantial part of the thesis to come into being. I then engaged in follow-up interviews with four participants (SCF06, SWF52, SWF57 & SWF59). I shared my writing with them and, through discussion, an opportunity was provided for us to collaboratively resist the dominant interpretive urge so characteristic of traditional qualitative research. All the ensuing documentation was digitised and stored electronically by the researcher.

In critical engagement with the situated location I found myself in, I was led to a particular philosophical oeuvre and, within this oeuvre, a specific set of theoretical concepts surfaced in time through the process of plugging data into theory and theory into data. The oeuvre that surfaced in the process was that of critical posthumanism and new materialist thinking and, within this school of thought, theoretical ideas relevant to the research aim – transformation in higher education, educational theory, design philosophy and theory, and post-qualitative research methodology – were explored. Five concepts emerged strongly “*in the middle of ‘plugging in’*”⁶⁸ (Jackson & Mazzei, 2012:5) (emphasis in original), just as specific “chunks” (Jackson & Mazzei, 2012:5) of data came to “glow” (MacLure, 2013:661) compared to others.⁶⁹

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In the case of this research, the theoretical concepts that emerged in intra-action included: 1) Deleuze's (2004) notion of difference-in-itself; 2) Braidotti's (2011, 2013) concept of affirmative ethics; 3) Rancière's (1995, 1999b) idea of emancipation; 4) Barad's (2003, 2007) notion of intra-action; and 5) Foucault's (2015) concept of *parrhesia*, or critical truth-telling. Jackson and Mazzei (2012, 2013) have found that focusing on particular concepts from specific theorists, rather than on more general theoretical frameworks, is more conducive to resisting the “sweeping generalizations” (Jackson & Mazzei, 2012:3) characteristic of extractive logic.

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In the case of this research, glowing chunks of data emanated from selected aspects of the range of documented data that was collected. It included fragments from written reflections, observation, interviews and photographic documentation of students' design processes that served to “arrest [my] gaze and make [me] pause” (MacLure, 2013:662). According to MacLure, data can come to glow because of what Deleuze (1990) has termed “sense”. “Sense ‘happens to bodies and ... insists in propositions’, allowing them to resonate and relate, while never being reducible to either ‘side’ of that old duality that separates the material world from the words that putatively represent it” (Deleuze in MacLure, 2013:658-659). It is in the light of this that it can also be argued that sense operates in the realm of the virtual – that is, as has been argued in Chapter 1 – in the buzz of productive potential always present but never under control (MacLure, 2013).

Following Jackson and Mazzei, these concepts were consequently repeatedly plugged into the glowing chunks of data in order to “deform [them], to make [them] groan and protest” (Foucault cited in Jackson & Mazzei, 2012:5) with previously unthought-of meaning. The “groan[ing] and protest” Foucault refers to above (cited in Jackson & Mazzei, 2012:5) became felt in the beings of those involved with the research – both of the researcher and the research participants – as well as in the representational forms that became during the process. This was made evident in the structural form of this thesis, particularly in Section 3.3 (pp.160-265), where I have tried to harness the *potestas* inherent in written words on the pages of an academic text to unleash some of the excesses of meaning that seemed to become in the “threshold”, as Jackson and Mazzei claim (2012:10). Jackson and Mazzei (2013:269) continue by saying that this kind of work “cannot be predicted or prescribed *in advance*; that is, we cannot neatly fit data into predetermined or even emergent grounded-theory type themes and patterns. Nor can we prescribe method, or what thinking with theory is”⁷⁰ (emphasis in original). Research, in the light of this, can never be complete, but only ever in motion (Jackson & Mazzei, 2012; Kuntz, 2015). This does not mean, however, that research cannot add value to the world, just that value lies in uncertainty rather than, as popularly believed, in clarity.

Our work with theory is necessary because it teaches us that both data and theory, as machines, have a supple substance, and that what matters more than certainty, accuracy, and authenticity are the relations, affects, and machinic potential to interrupt and transform other machines, other data, other knowledge projects, and so on. (Jackson & Mazzei, 2013:269-270)

I have read Jackson and Mazzei’s diffractive methodological approach as using the *potestas* of the traditional qualitative research methodology – by keeping with tried-and-tested data collection methods – while simultaneously resisting the restrictive power of these techniques through *parrhesia*, so, in taking responsibility for what one is doing in a material-discursive way, effecting emancipatory potential for societal change – something that South African higher education, specifically Stellenbosch University, is in clear need of.

2.4 Critical posthuman higher education

Higher education has always had as goal to further the development of knowledge. This goal has, throughout the ages, been worked towards through a variety of Eurocentric-inspired means, including teaching, formal curricula, and research. These means have mostly come to embody the role of educational media, that is, vehicles that could strategically be employed in order to achieve specific aims. They have functioned representationally and relied on language as bearer of ultimate meaning. The medium of education was a powerful tool of

ontological design when the aim of the South African government was to enforce inequality through apartheid. Within the context of contemporary South African higher education, however, it has become evident that formal education is not necessarily effective in delivering the transformative aims of the new South Africa.

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For example, there was no way that the exact research sample could be predetermined in any way, since it only became in intra-action throughout the course of the research process. In retrospect, I can report, however, that the participants in this research endeavour included the researcher, a total group of 80 students, as well as a range of external individuals who collaborated in the projects involved. Addendum 3 provides a detailed breakdown of the sample and explains the coding used to refer to the relevant participants throughout this thesis. All participants gave informed consent (see Addenda 4.1 to 4.3 for the relevant informed consent forms) to participate in the research, and their identities were protected throughout. Accordingly, no material produced by the participants or imagery/photographs revealing aspects of participant identities were used without the participants’ formal consent.

I do acknowledge that there are many participants that I have not mentioned here. The research has formally been in process for four and a half years (2014 to 2018), and I realise that there have been a range of other agencies that have influenced the research during this time, albeit perhaps in subtler – but nonetheless powerful – ways. These include a range of human and non-human actors and, where relevant, they will be elaborated on in Chapter 3. Ethical clearance for the study was obtained from the Departmental Ethical Screening Committee (DESC) of the Visual Arts Department, Stellenbosch University (2014) (see Addendum 5), and the university also formally granted permission to conduct the research in the institution (2014) (see Addendum 6).

In their recent book, *Conflicting humanities*, Rosi Braidotti and Paul Gilroy (2016b) argue that “[t]he classical university model that combines scientific excellence with civic probity and active citizenship has been reviewed recently in response to economic globalization”. This, in combination with the remnants of colonialism and apartheid that form an inherent part of the higher education landscape of contemporary South Africa, has resulted in a complex, schizophrenic situation where discontent with the current status quo is mostly the only certainty that can be agreed upon. The complexity of the situation is pervasive and “penetrate[s] well beyond the teaching curricula of universities to reshape the very idea of ‘research’ and its value to society” (Braidotti & Gilroy, 2016b). We are in dire need of “critical schemes” that can more adequately “scrutinize the present” (Braidotti, 2013:4). It is in the light of this that Braidotti (2016c) argues that, in order to successfully transform the university within and for contemporary times, critique of the past is not enough. Opposition to the Eurocentric, humanistic-inspired system of higher education prevalent in the South African context – in starting from a position of inequality, as Rancière (1999a) holds – will not be effective in bringing about productive change. “The importance for critics,” Braidotti (2016c) says, is “to exit the text and be part of the world, the mundane, and the everyday politics of resistance”. This implies that anthropocentrism should be actively resisted through practice.

Our difficult predicament requires that we are homeless, nomadic and exilic ... yet somehow able to maintain a worldly, ‘cosmopolitical’ perspective capable of speaking across the divisions between north and south and reaching the south lodged inside the north and the north secreted inside the south. (Braidotti & Gilroy, 2016b)

It is in the light of this that thinking, doing and shaping – that is, performing – South African higher education as a diffraction phenomenon (Barad, 2003, 2007) can be valuable. From the perspective of Barad’s agential realism, we have to let go of all preconceived notions of ourselves as ‘in control’ and, importantly, act accordingly within the context of higher education. Higher education thus becomes a phenomenon in a perpetual state of becoming – always escaping capture, never to be predetermined. We have to allow ourselves to function as intra-active phenomena in continuous relation to “Life” as “zoe” (Braidotti, 2013:50)⁷¹ – that is, in relation to “organic and inorganic non-human others, scientific and technological advances, ecological and social sustainability and the multiple challenges of globalisation, including poverty and structural injustice” (Braidotti, 2016c) – thereby resisting the very grounds of our own knowing and being. Through processes of dis-identification in relation to the situated post-colonial, post-apartheid, posthuman and post-anthropocentric contexts we find ourselves in, “atomized visions of the self [can be replaced] with new approaches to subjectivity: network theories, extended minds, social and environmental ecological self-organizing systems and other transversal redefinitions of distributed agency” (Braidotti & Gilroy, 2016b).

This, however, is no easy task, and MacLure (2013:666) proposes that the difficulty probably lies in “our failure to engage fully with the materiality of language and its challenge to the workings of representation”. Language, MacLure (2013:663-664) holds, in line with Deleuze and Guattari,

is in and of the body; always issuing from the body; being impeded by the body; affecting other bodies. Yet also, of course, always leaving the body, becoming immaterial, ideational, representational, a striated, collective, cultural and symbolic resource. But this collective space is itself cut and crossed by vectors, lines of flight that escape the grids of representation that capture meaning, to open onto the new.

What could higher education become when negotiated in material-discursive ways? And how does this influence the everyday life of its existence? What are practical implications for the already existing structures that have held – and to a great extent continue to hold – South African institutions of higher education in place, specifically at Stellenbosch University? Viewed through a diffractive lens, higher education cannot hold on to its role as mediator of knowledge, since this implies working from the past into the future in dialectical style, hence at risk of missing the present. Rather, higher education can only apply itself to the situated present – albeit as a mangle of past, present and future – and negotiate the legacies of colonialism and apartheid within a neoliberal, posthuman, post-anthropocentric context while aiming for a more just and sustainable future for all. Existing structures, such as the dominant language of the West – despite holding oppressive potential – should be challenged through their use.

In the light of this, interrogating the relations between Eurocentric-inspired posthuman, new materialist theory and decolonial theory from the global South holds value. Zondi (2018:24) calls for “epistemic rebellion, a sort of combat” to stand central to higher education. He argues for “[l]ooking beyond narrow battles over definitions and whether ... concepts [such as decolonisation, Africanisation, diversification and transformation] are fundamentally different calls” (2018:24). Higher education should allow space for all individuals involved to “decide where they stand on the implication of [higher education] in epistemic racism and cognitive injustice” (Zondi, 2018:24). In active negotiation hereof through educational practice, future pedagogical approaches can materialise.

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“[T]here is a necessary link between critical posthumanism and the move beyond anthropocentrism. I refer to this move as expanding the notion of Life towards the non-human or zoe” (Braidotti, 2013:50).

Higher education will probably continue to have curricula that are designed for teachers to teach and for students to learn, and will continue to do research with the aim of furthering knowledge. However, in embracing monism – a philosophy of immanence – what is taught and how it is taught can come to be aligned, what is learned and how it is learned can embody similar thought, and research methods can come to work against extractive logic, thereby allowing for theory and practice to work as an entangled whole.

Braidotti relates the emergence of new fields of study that, given their historical location, have embraced different, more relational ways of working. The first generation of ‘studies’ areas “emerged around a cluster of new, often radical and always interdisciplinary fields of enquiry” during the 1970s and included “gender, feminist, queer, race, post-colonial and subaltern studies, alongside cultural studies, film, television and media studies” (Braidotti, 2016c). Braidotti (2016c) refers to the posthumanities as “the second generation of ‘studies’ areas” and describes these as

institutional structures that combine pastoral care with both a healing and a critical function in relation to the legacy of pain and hurt which they entail. They perpetuate and update the transformative impact of the humanities: humane posthumanities for inhumane times.

In aiming to practice what they preach in material-discursive ways, these kinds of ‘studies’,⁷² I believe, can play a crucial part in terms of the transformation and decolonisation needed in South African higher education. They could not only bring change within institutions of higher education themselves, but, through the “embrainment” and “embodiment” (Marks cited in Braidotti, 2013:86) of monist philosophy, can come to practise posthuman performativity (Barad, 2003) outside of the institution as well, thereby contributing to effecting societal change in a more holistic, integrated sense. Students, for example, could come to realise that their studies are not golden tickets to predestined jobs, but that it can stir potential for negotiating the unknown future in creative ways, just as lecturers may realise that what is expected of them as academic subjects need not function in siloed ways, but can allow productive opportunities for innovation

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Roopika Risam and micha cárdenas (2015), for example, have developed a course titled De/Post/Colonial Digital Humanities at the Harvard Initiative for Learning and Teaching (HILT) which has as aim to “1) learn about, understand, analyz[e] the history and present processes of colonization, decolonization, neocolonialism and the postcolonial, with attention to local, hemispheric and global contexts; 2) analyz[e]

digital technologies, with attention to how they intersect with humanities disciplines such as art, literature and performance, and how they produce, reproduce or enact processes of colonization; and 3) invent new and/or alternative technologies, or new uses of existing technologies, that work against colonization and postcolonial legacies that maintain social injustice”.

and change. Allowing monist philosophy and relational ontology to undergird higher education in all respects can thus facilitate an inherently affirmative and ethical praxis. As Braidotti (2016c) says:

I want to plead for affirmative politics grounded on immanent interconnections, a transnational ethics of place. What we need are embedded and embodied, relational and affective cartographies of the new power relations that are emerging from the current geopolitical and post-anthropocentric world order.

Given the ability of design to act on an ontological level, I believe it to hold great power when coming to act with/in the situated concerns of contemporary South Africa,⁷³ particularly from the perspective of its higher education. It is for this reason that I have used it to think *through* a specific instance of higher education at Stellenbosch University in the next chapter. In Chapter 3 I have aimed to use diffraction – and thus design – as an ethical apparatus of investigation to explore a variety of processes of subjectification that transpired through the doing of design/research/teaching as an entangled phenomenon in the specific context of the Visual Communication Design curriculum at the Visual Arts Department of Stellenbosch University. I was interested in “how democratic subjectivity [was] engendered through engagement in [the] always undetermined political processes” (Biesta, 2011:141) constituting design education in this particular context. Given my innate humanness and colonial self, my attempt, of course, is flawed in many respects. I constantly had to beware of the tendency to “extend the privileges of humanist values to other categories” (Braidotti, 2016c) and so serve to perpetuate that which I was, in fact, trying to resist. This research thus has not aimed for reliability in results, but has contrarily tried to work against consistency and predictability. Its validity lies in its immanent ethics; that is, in its commitment to a diffractive, materialist truth-telling – an unwavering belief in “[m]any contested ways of becoming-world together” (Braidotti, 2016c). I hence urge others, likewise, to read this work as such.

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One could, perhaps, argue that I have been negotiating critical de/post/colonial/apartheid design ‘studies’.

CHAPTER 3

Thinking *through* design

3.1 Introduction

The preceding chapters have established firm grounding for a non-representational, performative account of the entangled phenomenon of design/research/education in the context of South African higher education. It has accordingly become evident that this research has not attempted to answer a predetermined research question, but rather aimed to describe a range of entangled issues as they emerged in the specific situated context in which the research took place. The research did not adhere to the linear logic of cause and effect, but rather aimed to remain accountable to the relations that materialised throughout the intra-active processes that came to constitute the design/research/education phenomenon. It did this by embarking on a critical exploration of what has been referred to as the contemporary posthuman condition. This was done by investigating the entangled fields of design, research and education, as well as the concomitant processes of subjectification that transpired throughout these processes' doing in the specific context of the Visual Communication Design curriculum at the Visual Arts Department of Stellenbosch University, South Africa.

The latter part of the above-mentioned process – the exploration of processes of subjectification that transpired throughout the course of selected instances of design education at the Visual Arts Department of Stellenbosch University – forms the focus of this chapter. It is here that I have used the doing of design education as an apparatus of investigation (Barad, 2007). I have not merely aimed to retrospectively reflect on the design education undertaken as part of the research in order to extract meaning that could be applied to future projects to help reach transformative goals. I have rather tried to resist the processes of design education as they transpired in continuous efforts at productive transformation; that is, in attempts at effecting the kind of change that could not be pre-empted or pre-engineered, but that resisted the dominant logic that has led to an unequal distribution of power in the structure of higher education at Stellenbosch University as institution in the first place. I have thus tried to think *through* design in all senses of the word.

Through practically designing and executing – “embrain[ing]” and “embody[ing]” (Marks in Braidotti, 2013:86) – a range of visual communication design projects aimed at productive change and diffractively mapping the process, I have attempted to construct a critical cartography of design education at the Visual Arts Department of Stellenbosch University in this chapter. In order to appease academia’s ingrained binary logic and facilitate the flow of a rational argument in the context of this thesis, the chronological unfolding of the relevant design projects has served as foundational structure of the chapter. The first section of the chapter discusses the pilot period of the research (Projects (i) and (ii)). This is followed by an interlude, situating plugging-in (Jackson & Mazzei, 2012, 2013) as diffractive methodological tool in terms of the specific context of this part of the research. Thereafter, an overview of the three projects that make up the heart of the research (Projects 1 to 3) is given, after which plugging-in is used to diffract the process in an integrated fashion. This is followed by a concluding section that functions on a meta-discursive level in the sense of reflecting on the diffractive process as a whole. This leads to the cartographic aim of the research being continued in Chapter 4, where the insights gained in thinking *about*, *with* and *through* design have been plugged into the notion of transformation in South African higher education, specifically at Stellenbosch University, to diffractively explore possible implications of the research in this context.

3.2 A genealogical account of an instance of design education at Stellenbosch University

3.2.1 The pilot period

To reiterate, the aim of this research has been to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution. The outcomes of the Visual Communication Design curriculum of the BA in Visual Arts (Visual Communication Design) degree in the Visual Arts Department of Stellenbosch University share this aim. The curriculum inherently relies on relationality for its structure and takes the form of “a number of inter-linking learning opportunities that mutually reinforce skills and broader understanding” (Kaden, 2015:8) of the field. It is predominantly practice-based, “stress[ing] the fact that inter-relations exist between theory and practice, as well as between context, concept or function, materials, technologies, media, and processes of design and image making” (Kaden, 2015:8), and incorporates project-based learning (PBL)⁷⁴ (Moalosi, Molokwane & Mothibedithe, 2012) as central learning technology. A central theme serves to streamline each year-group’s individual projects by directing the interplay between the relevant material and processes that constitute each project’s design. For example, the second-year Visual Communication Design group works with the theme of identity and subjectivity.

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Project-based learning can be defined as “a systematic teaching method that engages students in learning essential knowledge and life-enhancing skills through an extended, learner-influenced inquiry process structured around complex, authentic questions and carefully designed products and tasks” (BIE cited in Moalosi *et al.*, 2012:33).

Throughout the course of the year, students are led to negotiate their own position in relation to local and global culture. Each project (ranging from two to three weeks in duration) is designed to facilitate such negotiation in particular relation to a central issue that responds in some way to the situated sociocultural, political, economic, and/or environmental circumstances that the project transpires in. During the third year of the course, projects are designed to facilitate relational processes of dialogue, participation and collaboration in design practice, once again in tandem with the immediate contextual factors relevant to each designated project. Students are led to engage with the issues addressed by each project through a number of processes, including visual research, theoretical reading and discussion, drawing, digital production, conceptualisation, and a range of specific visual communication design-related skills such as typography, editorial design, photography, image-making, storytelling, digital design, experience design, et cetera. At heart, the projects that make up the curriculum are thus geared to engage the minds and bodies of students in material-discursive, performative ways in order to effect integrated, transformative learning.⁷⁵

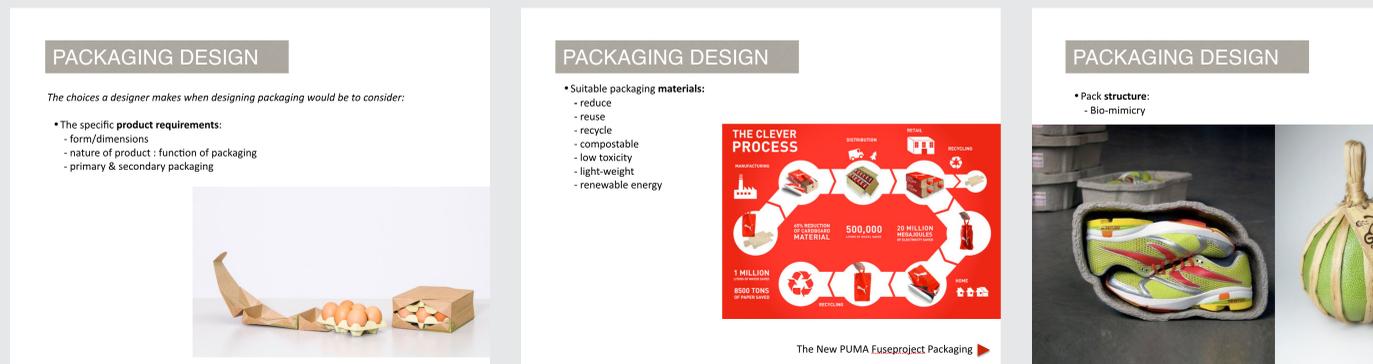
Despite the fact that the curricular structure seems to be well aligned with the attainment of its outcomes, the design of relevant projects is not easy. The curricular structure is but one dynamic aspect of the range of complex agencies that play a part in the ultimate entanglement that comes to constitute each design project and, in Barad's terms, these agencies only materialise through their mutual intra-action. The design of these projects can thus only be negotiated dynamically. It necessarily becomes a balancing act of the underlying *potestas* and *potentia* (Braidotti, 2011) operative in the situated context within which any given project is "think-practiced" (Thiele, 2014:202). The factors that have, for example, been negotiated in the design of the projects that formed part of this research included, but were not limited to, the Institutional Intent and Strategy 2013-2018 of Stellenbosch University (Stellenbosch University, 2013a); the university's Teaching and Learning Strategy (Stellenbosch University, 2013b); ingrained ideological structures and their material effects which, for example, have been manifested in the institutional culture of the university, specifically with regard to issues of racial, cultural and economic inequality; the outcomes of the Visual Communication Design curriculum (Kaden, 2015); the university and departmental timetables; the available budget, facilities, workforce (in terms of bodies and skills) and time; relevant collaborators and their availability; and individual participants' personalities, preferences, emotional states, et cetera. My design challenge entailed working with the institutional structures provided, all the while establishing adequate space and the necessary impetus to challenge, renew and transform those very structures through their use.

According to the Visual Communication Design timetable of 2015, I was assigned to welcome the third-year students back after their summer holiday by doing a project on sustainable packaging design with them (Project (i)). In the design of the project, I aimed to create an opportunity for the students to actively engage

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Here, I acknowledge Jack Mezirow's transformative learning theory that claims that transformation can be achieved by employing critical thinking in order to "effect change in [learners'] frame[s] of reference" (Mezirow, 1997:5), but have chosen to try to avoid the "reactive or negative post-humanism" (Braidotti, 2013:39) that his approach to transformation could be seen to hint at by rather engaging the notion of transformative learning from critical posthuman perspectives.

with their situated context – that of being a student on the Stellenbosch University campus – while simultaneously responding to the global issue of impending environmental disaster through the practice of their trade, that is, visual communication design. I thus tried to use the project design in a way that could facilitate the formation of assemblages of learning that responded to the issues being addressed – student culture on the Stellenbosch University campus, global environmental disaster, and design – without dictating what those assemblages should be and what they should do (Braidotti, 20a). The project breakdown (see Addendum 7 for the detailed project brief) demonstrates how I have tried to provide students with a range of inputs – relevant academic reading, practical fieldwork, practical skills-based learning and practice, formal lectures, conceptualisation, visualisation, discussion and reflection – throughout the course of the project in order to facilitate the making of connections and so direct their learning experiences in ways that fostered relational ontology. Figures 6.1 to 6.4 provide representational excerpts from these processes, and some of the final packaging solutions can be seen in Figures 7 to 9.



>> Figure 6.1: Project (i): Excerpt from sustainable packaging lecture slides (Source: RWF01, 2015)

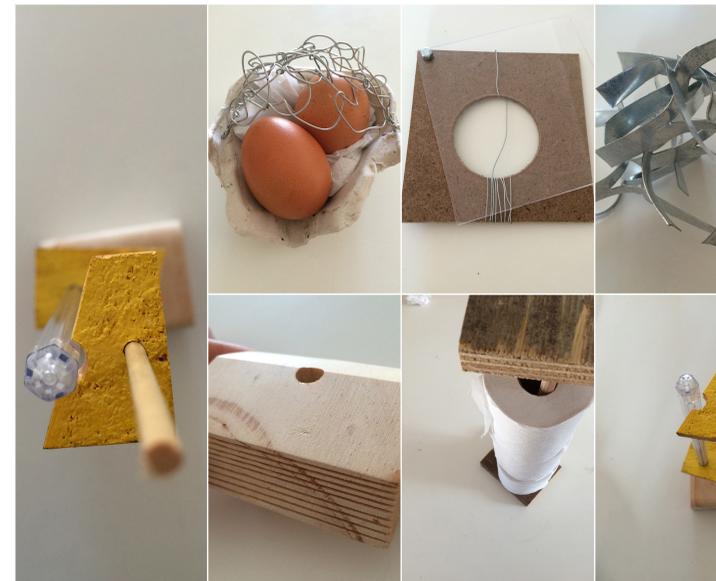


Figure 6.2: Project (i): Outcomes of practising 3D construction techniques (Source: SWF17, 2015)

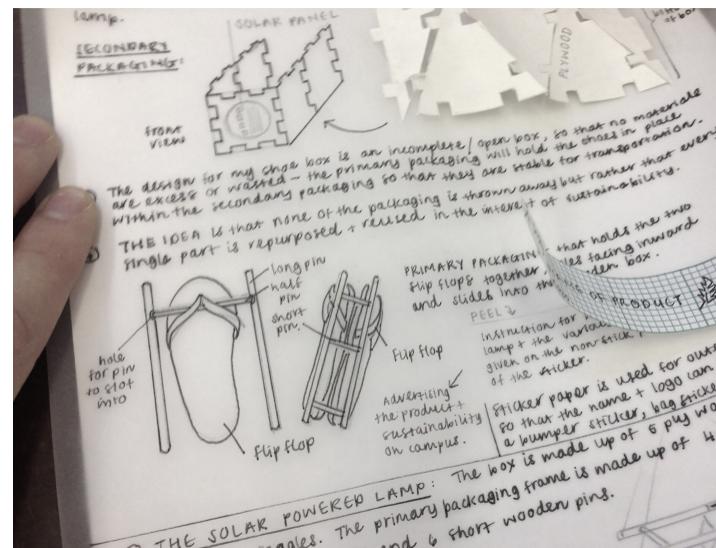


Figure 6.3: Project (i): Conceptualisation & planning (Source: SWF14, 2015)



Figure 6.4: Project (i): Branding and execution (Source: SWF15, 2015)

Despite the fact that these thoughts directed the design of the project, in retrospect I have been struck by the overbearing power of my own extractive logic throughout the project's negotiation. Questions framed in terms of how I as designer/researcher/teacher could change others – the students in this case – seemed to frame the research.

How to establish the idea in students that experimentation/process is ok, valuable in itself? How to take focus from the end product? ... How to manage students feeling emotionally inept, as if they do not have any ideas, cannot do anything, while in fact they actually are doing fine? ... How can one facilitate material exploration without forcing it? (RWF01, 2015)

These questions were taken from my own reflective writing throughout the course of the project. I believe it could be regarded as indicative of how, despite conscious efforts to embrace relational ontology in my own negotiation of the project, there was still a strong split in terms of what I was thinking and what I was doing. In the previous chapter I mentioned that I struggled to map the effects of intra-acting agencies throughout the course of Projects (i) and (ii). In the light of the prevailing mind-body split in my personal negotiation of the project, this difficulty could be attributed to the fact that, as argued in Chapter 1, the representational nature of my own communication about the research I was busy with occluded possibilities for thinking outside of binary logic. I could not seem to get past looking at the data collected throughout this project – my own reflective writing and observation, collaborative discussions with students, and the students' design processes and project reflections – from a distance and, before I knew it, I had worked predominantly interpretively. It felt as if the only finding I could pull from the data collected was that the students struggled to break free of dualistic logic, and I was confronted with the question of to what extent this conclusive thought was a product of my own struggle with the research in which I was engaged.

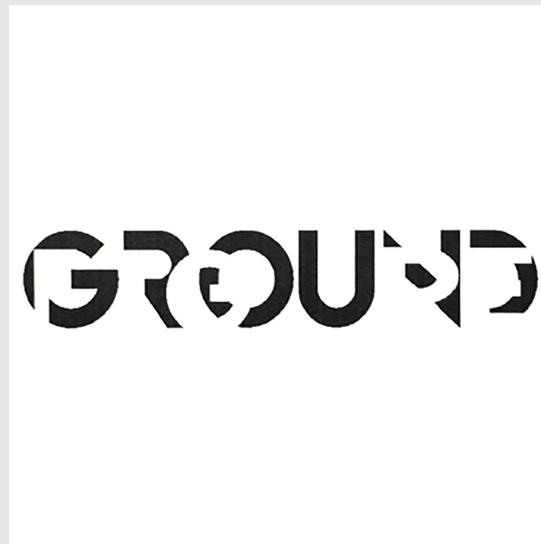
Binary thinking and solution-driven attitudes were evident in the initial experimental phase of the project. This inhibits free experimentation and being open to new ideas. (Contradiction: students were glad for the experimental phase included in the project, but struggled to fully embrace it. They tended towards 'what will be the end result?') (RWF01, 2015)

[A]biding by all the guidelines seems as if it is going to be a challenge, and I'm afraid to lose sight of what the most important aspect of this brief is, which as I understand is sustainability. (SWF07, 2015)

Figures 7-9: Project (i): Examples of final designs (Source: SWF07, SWM03 & SWF02, 2015) >>



This 'conclusion' strongly influenced my negotiation of the following project. Project (ii) constituted the first-year Visual Communication Design students' first introduction to their field of specialisation. It accordingly aimed "to facilitate understanding and experience of how negotiation of [the] basic components of the visual language can provide fresh meaning depending on how they are used in relation to one another and in which context they are applied" (Perold, 2015b) through a range of exercises (see Addendum 8 for the detailed project brief). Each exercise highlighted a particular element or principle of design, for example point, line and plane, space and volume, texture, rhythm and balance, scale, and the gestalt principle of figure and ground, and asked of students to use the letter-forms present in the given subject of each exercise, for example s-p-a-c-e, to construct a typographic design that communicated the concept being dealt with (see Figures 10.1 to 10.4).



>> Figure 10.1: Project (ii): Figure and ground (Source: SCF01, 2015)



Figure 10.2: Project (ii): Scale (Source: SWF22, 2015)

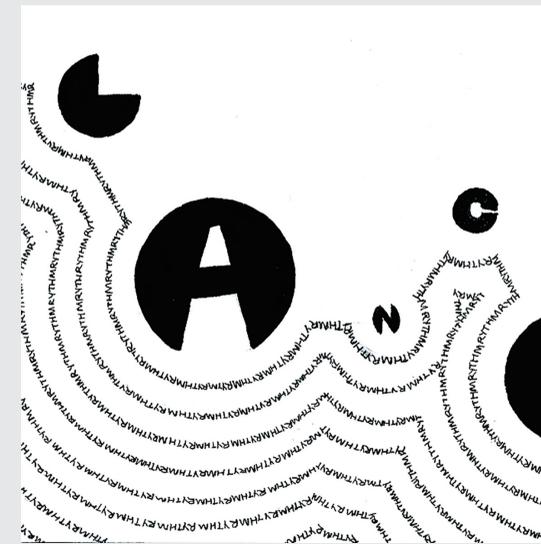


Figure 10.3: Project (ii): Rhythm and balance (Source: SWF22, 2015)

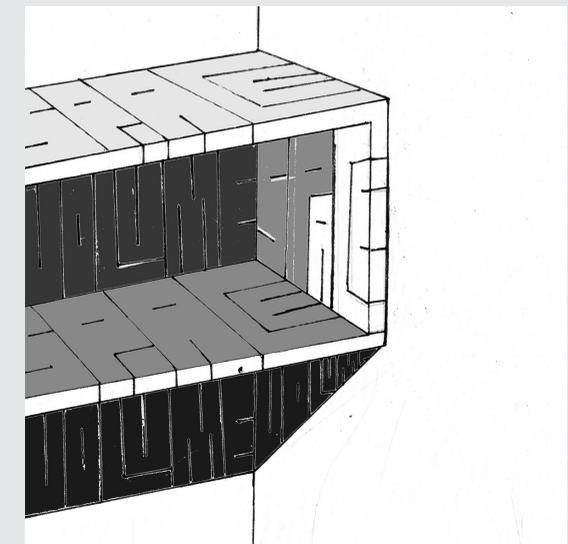


Figure 10.4: Project (ii): Space (Source: SWM06, 2015)

The exercises were designed according to a similar structure in order, firstly, to provide iterative practice in using these elements and principles of design for effective communication and, secondly, to establish growing awareness of how they, in fact, can never be used independently, but always function in concert with one another. These exercises were followed by two more, both of which

were geared towards applying the skills acquired in the preceding exercises in more integrated ways (see Figure 11).



On the note of integration, the theme that the first-year students were working with was visual language as system of communication, and part of the aim of the project was consequently to stimulate critical thought with regard to the productive power of language in terms of meaning-making. I wanted to try to facilitate growing awareness of how what might seem like simple, neutral tools in a designer's toolbox are, in fact, imbued with power. I thus tried to incorporate a visit to some art galleries in Cape Town, as well as time to collaboratively reflect on the consequent experiences and discuss how the work experienced in the galleries communicated. My aim was to use this opportunity to draw in some of the critical concepts to which the students had been introduced in their Sociology module – concepts like power and social justice, which are also very relevant in the situated context of post-apartheid South Africa – in order to provide experience in the inter-linking of what can easily seem like diverse aspects of learning and facilitate the development of relational ontological mindsets. The students unfortunately had a test for another module scheduled for the afternoon after the planned gallery visits, which I was not aware of at the time of planning the project. The result was that only three students pitched up for the visits and this did not justify the cost that would be incurred for transport. I consequently cancelled the visits and adapted the project accordingly. This made me very aware of how I tended to find safety in predictability. It served as a tangible example of how the diverse range of agencies involved in a curricular project of this kind materialise in intra-action (Barad, 2007).

Without a predetermined project-plan in place, I experienced a constant desire for external control, despite acute awareness that dynamism was necessary for productive change. I could thus strongly associate with the students who reflected on similar paradoxical experiences throughout the course of the project. One said that it “felt like [he] had no idea in which direction [he] was going, so perhaps in the future a better description of the end goal of the project could be given” (SWM04, 2015), and another suggested that lectures be a bit shorter while – in the same sentence – she said that she would have liked more time with the lecturer (SWF25, 2015).

Again, as was the case in Project (i), I became acutely aware of the overbearing power of my own extractive logic in concluding Project (ii), and in considering these two projects in relation to one another it became clear that what I had extracted was in no way new. As Jackson and Mazzei (2012:12) have said, “[c]oding takes us back to what is known, not only to the experience of our participants, but also to our own experience; it also disallows a repetition that results in the production of the new, a production of different knowledge”. I concluded that

<< Figure 11: Project (ii): Poster design
(Source: SWF26, 2015)

solution-driven attitudes were dominant in processes of subjectification in the educational context of teaching and learning, that a lack of time was regularly highlighted as justification for consequent experience, that emotional stress was a strong trademark of subjective experience, and that a contradictory relationship with digital technology in particular was generally prevalent in most research participants. Individuals were left ungrounded by the ever-increasing amount and speed of circulating knowledge within the context of cognitive capitalism (Moulier Boutang, 2011) and, in the context of higher education in design, students' need to appease their anxiety manifested as a strong focus on skills-acquisition, despite growing awareness of the concomitant need for creative experimentation and openness in the light of working towards productive societal change through design. Although project participants might have come to new insights throughout their experiences of these projects, reactions such as "[t]he project led to a changed approach to design" (SWF10, 2015) are by no means proof that productive change was effected and hence could not be positioned as such in the context of the research. On the contrary, I have wondered to what extent this kind of reaction materialised because of students' normalised expectations regarding what their education 'should' entail, and – in addition – what effects my design and facilitation of the project might have had on the construction and development of these expectations. It is in the light of this that I chose to regard Projects (i) and (ii) as the pilot component of this research. The negotiation of these projects – albeit hijacked by extractive logic – brought practical experience and insight that was valuable in terms of the further development of the research process. They served to affirm the relevance, or perhaps rather the necessity, of pushing the "embrainment" and "embodiment" (Marks in Braidotti, 2013:86) of relational ontology in all aspects of one's research if productive change is what is sought.

3.2.2 Interlude: Contextualising plugging-in as diffractive tool

The pilot period of this research endeavour was followed by an opening in the timetable where I did not teach.⁷⁶ This provided a valuable opportunity to immerse myself in reading in response to previous experiences. It was at this time that I first encountered Jackson and Mazzei's (2012, 2013) notion of plugging-in and realised that it provided a tool that was at the same time specific *and* open enough to assist in the process of, as has been mentioned earlier, resisting processes of design education as they transpired in efforts at productive transformation.

As has become evident in the thesis thus far, a range of key theoretical concepts surfaced strongly in relation to the main points of concern of the research as they have been considered from critical posthuman perspectives. In thinking *about* design, Deleuze's (2004) notion of difference in itself, as well as Braidotti's (2011, 2013) concept of affirmative ethics, have featured prominently. Thinking *with* design has revealed Rancière's (1995, 1999b) idea of emancipation, Barad's

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At the time this part of the research was done, I was a part-time lecturer and PhD candidate in the Visual Arts Department of Stellenbosch University.

(2003, 2007) notion of intra-action, and Foucault's (2015) concept of *parrhesia* or critical truth-telling as relevant to negotiating transformation at Stellenbosch University in critical posthuman terms. These concepts all share a relational ontological foundation, but each allows for slightly different perspectives to emerge. These concepts have consequently been used to develop a series of what Jackson and Mazzei (2012:7) have referred to as "analytical questions". According to them, such questions serve "as having [the relevant theorist] reading over [y]our shoulder" (Jackson & Mazzei, 2012:7) and encourage you to resist the easy extraction of meaning from data. I have felt that each of the analytical questions developed from the key theoretical concepts that have come to glow throughout the course of the research – although touching on similar things – could allow for the emergence of different tonal values in the negotiation of subjectivity in relation to transformative learning, and that this could contribute to richer material-discursive insight into the phenomenon of design education in the context of South African higher education at Stellenbosch University.

For example, according to Deleuzian thought,

[d]ifference is usually understood either as 'difference from the same' or difference of the same over time. In either case, it refers to a net variation between two states. Such a conception assumes that states are comparable, and that there is at base a sameness against which variation can be observed or deduced. As such, difference becomes merely a relative measure of sameness and, being the product of a comparison, it concerns external relations between things. (Stagoll, 2010a:74)

Considering *how difference has been negotiated in the selected instances of design education relevant to this research* could thus allow insight into how processes of subjectification simultaneously occurred through external comparative *and* internal differentiating means. This analytical question has consequently helped to avert the easy extraction of meaning from the relevant data.

Thinking with Braidotti (2016a), who advocates for affirmative ethics as a mode of relating that avoids getting caught in the negativity of dialectic reasoning and rather chooses to engage actively with the present by creatively drawing vision from the possible future through the actualisation of virtual possibilities, another relevant analytical question to ask in the case of this research is *how the possible future has been negotiated in the present throughout the course of the design education processes that formed part of the research*. Critically considering the future possibility – or abundance, in other words – that could be seen in predominant experiences of lack sheds further light on the practicalities involved in the negotiation of subjectivities throughout the course of the selected design education experiences.

Rancière (1999a) holds that processes of emancipation are doomed to fail if the relationship between the emancipator and the emancipatee is one of inequality. He rather poses emancipation as the escape from a social minority, thus putting those to be emancipated in a position of agency. He further says

that this kind of escape is only possible by disturbing the dominant distribution of the sensible; thus, in effecting dissensus (Rancière, 2004). A relevant analytical question relating to Rancière's notion of emancipation in the case of this research is posed as follows: *How have individual subjects engaged with learning in terms of emancipation?* I was interested in exploring the inequalities that have potentially been assumed in efforts at emancipation and the moments of dissensus that have been affected throughout the course of the design education processes in question.

Within the context of Barad's agential realism, intra-action, as also quoted in the previous chapter, "signifies the mutual constitution of entangled agencies" (Barad, 2007:33). It refers to the enactment of boundaries that contribute to the construction of seemingly independent relational agencies that, in fact, only come to matter within the entangled state of their intra-action. The analytical questions that have been formulated in line with Barad to assist thinking in this research have thus asked *what boundaries have been enacted in intra-action and how have these boundaries contributed to the (re)configuration of the subjectivities involved in the research*.

Lastly, Foucault (2015) has put forth the notion of *parrhesia* as a critical form of truth-telling. Truth can only be told, he holds, when what is done and what is said become one and the same thing. By implication, truth-telling thus inherently poses a challenge to the dominant subjectivities – those based on traditional dualisms – through which we have come to know ourselves within contemporary society. In the light of this, the easy extraction of meaning from data can be avoided by continuously asking *how individual subjectivities have been risked (or have avoided risking themselves) throughout the design education processes that constituted the research*.

The next section relates the flow of the research in chronological terms. It serves to provide background information on each of the projects in question (Projects 1 to 3). In order to provide insight into the process in its unfolding, extracts of data that have emanated in the course of this study have been weaved throughout the account.

3.2.3 The curricular projects in question

Project 1 is titled *Local connections* and aimed to engage students in experiential learning⁷⁷ experiences through having to negotiate the design of a digital brochure for the local non-profit organisation, Stellenbosch Crafts Alive – an organisation that has as goal to work toward “creating income and economic growth through crafts in the Stellenbosch region” (Perold, 2015a). I chose to build this project around community interaction⁷⁸ for a range of reasons. Firstly, it offered an opportunity for teaching and learning to transpire through the messy immediacy of ‘real’-life practice as opposed to at a safe academic distance, and secondly, it complied with Stellenbosch University’s most recent Teaching and Learning Policy (Stellenbosch University, 2013b). I was intensely aware, however, of the potential problematic surrounding the notions of community, and specifically community development, in academic discourse. The humanism inherent in the concept can be seen to pose danger in terms of, as Rancière (1999a) would argue, perpetuating inequality in efforts at emancipation. This danger has also been reiterated by Jnanabrata Bhattacharyya (2004:13), who has spoken of the risk involved in setting up community development projects “for the clients [and] not *with* them” (emphasis in original). I accordingly chose a community partner very carefully, and this proved to be a difficult task.

In an effort to resist working from a position of inequality, I initially decided to follow a bottom-up approach in finding a suitable community partner to work with. I started to spread the word via my personal networks, but received no response. Ironically, it was only once I contacted the Stellenbosch e’Bosch Heritage Project – a project run by the Stellenbosch local government – that I received a positive response. I was reminded of Braidotti’s (2016a) strong belief that institutional power, or *potestas*, needs to be wielded in order for productive power, or *potentia*, to take effect. I attended a meeting of the Stellenbosch e’Bosch Heritage Project in which representatives from all communities in Stellenbosch presented their activities in order to discuss how they could slot into the programme of the Stellenbosch Heritage Festival, which takes place annually in September around national Heritage Day. I presented my intention of forging a partnership with a local organisation with which potential collaboration could hold tangible benefits for all parties involved. I was generally looking for an organisation with a specific visual communication design-related need so that students could gain practical experience with regard to the technical design as well as socio-political negotiation skills involved in their field, while the organisation could benefit from a free design service to help reach their goals. It was here that I met Participant EWF01 of Stellenbosch Crafts Alive and the project first started to take shape.

After a few preliminary brainstorming sessions with Participants EWF01 and EWF02 from Stellenbosch Crafts Alive, the project brief was formalised (see Addendum 9.1 for the detailed project brief). The idea was that, through interaction and dialogue with individuals involved in the organisation – its managers as well as some of the crafters involved – the students would gain the necessary

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Various approaches to experiential learning have been described in the literature. According to Tara Fenwick (2001:8), experiential learning can be regarded as “both a philosophy and a technique, usually focusing on the relationships between an individual, his or her reflective processes, and something called concrete experience”.

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Criteria of the Stellenbosch University Community Interaction policy include that “activities are linked to an identifiable group in a community outside the institution; that interaction should be actively linked to identifiable needs of both the University and the community; and that such activities should be sustainable within a mutually defined relationship” (Stellenbosch University, 2017c).

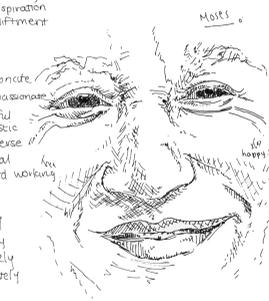
insight into the organisation’s mission, vision, goals, stories, hopes and skills that would allow them to effectively design a digital brochure that could be used to market Stellenbosch Crafts Alive to its potential funders. The project provided students with a space within which they had to negotiate the tricky balance between reigning capitalistic forces and social justice ideals – a key skill within the context of transformation in post-apartheid South African society – and was hence a relevant medium through which to explore processes of consequent subjectification in the context of this research.

The project ran over the course of three weeks. The first week was spent on research and gathering information, the second on editing the collected material and designing the structure of the brochure, and the last week on execution of the design and finalisation of the brochure. After I provided students with a brief overview of the project as a whole, the project was initiated with a process of critical reading and written reflection. Students had to critically engage with ‘The new way of the future: Small, local, open and connected’ by Ezio Manzini (2011), a leading scholar in sustainable design thinking. This text was chosen to introduce “alternative models of development” (Manzini, 2011:100) to the designer or change-maker’s toolbox and so contextualise Stellenbosch Crafts Alive in terms of the broad field of design. Students were then asked to write a reflective piece on the reading, as well as on their consequent expectations of the project. This was followed by a visit to the Stellenbosch Tourism Centre, the location from which Stellenbosch Crafts Alive operates. We were met by Participant EWF01 and seven of the crafters involved in the organisation. After Participant EWF01 provided us with in-depth background regarding the organisation, the students had the opportunity to engage in conversation with each crafter. They were provided with an interview guide based on the kind of information that was required for the brochures to direct their conversations (see Addendum 9.2). The interaction took on a relaxed, organic form. The crafters had some of their work on display in the courtyard of the location where we met, and lively conversation, and even performance, came about in interaction. The students made notes and documented the process photographically (see Figures 12.1 to 12.3).



Emotive words, especially descriptive words for SCA:

- * nouns:
 - home
 - collaborators
 - helpers
 - family
 - motivation
- * adjectives:
 - warm
 - friendly
 - colourful
 - happy
 - inspiring
 - empowering
 - hard working
 - passionate
 - compassionate
 - skilful
 - artistic
 - diverse
 - local
- * adverbs:
 - moving
 - changing
 - growing
 - developing
 - providing
 - helping
 - joyfully
 - helpfully
 - collectively
 - passionately
 - locally
 - proudly



General experiences, emotions, feelings after visiting SCA, looking around, meeting Anna and interviewing the crafters.

- so inspired by the passion of the crafters for their products and how they represent their culture through their crafts.
- so so inspired how by how many of them give classes to teach others skills, even though they have so little themselves.
- "empowering others as they have been empowered: paying it forward"
- absolutely NO negativity here: no one feels sorry for themselves.
- Very typically African products: how to represent/showcase these in a way that is not cliché?
- warmth of everyone there, including Anna: nurturing, mutualistic environment.

Figure 12.2-12.3: Project 1: Photographic documentation (Source: Students, 2015)

<< Figure 12.1: Project 1: Notes (Source: SWF59, 2015)

Students reacted positively to their experiences and were struck by the wealth of information collected. One student commented:

I really enjoyed our interactions with the crafters, and enjoyed hearing their stories. I learned that you can ‘study’ to be a sangoma⁷⁹, and that ‘real’ Xhosas have 9 and a half fingers, and most of all, that the crafters see themselves as creatives and artists – which I had never really thought about before this experience. ... I feel that such experiences can help me to become more understanding of identities different from mine, and develop greater social skills in connecting with people of different backgrounds. (SWF52, 2015)

The students were then faced with the difficult task of using the collected material to develop coherent design concepts, to write applicable copy, and to design individual brochures that would effectively promote the organisation to its relevant funders.

The above-mentioned process was directed by a professional briefing by Participant EWF02, in which she provided students with the detailed requirements of the required brochure. They wanted an interactive document that could be distributed electronically and that conveyed the heart of their initiative – that is, the people they work with – while still having a contemporary, clean-cut look. She emphasised the importance of the ultimate marriage between the warm, social dimension and the more commercially minded, competitive dimension of the initiative, both in content and in visual appearance. In addition to brief background information regarding the initiative, they wanted the brochure to include features on some of the crafters involved and their work. A part of the project requirements was thus for students to take a range of packshots⁸⁰ (see Figures 13.1 and 13.2) of selected products produced by the crafters. These photographs could be used in the brochures, but would also serve as database for the records of Stellenbosch Crafts Alive, while providing the students with an opportunity to apply their recently acquired photographic skills in practice.

Throughout the course of the project, students received relevant training in the software needed for the design of the brochure. This was the first time that these students were using the relevant software for the specific purpose in question. They thus experienced great uncertainty and anxiety during the process, which led to an adaptation in the project time schedule to incorporate an extra session with the facilitator involved in the software training. Students also had numerous opportunities for group critique sessions, during which each individual was expected to present their progress to me as facilitator and their peers for constructive feedback and discussion. In an effort to facilitate effective time management, an opportunity was also given for peer-marking at the end of the second week of the project to formally monitor progress. The project was concluded with the students formally presenting their final brochures to Stellenbosch Crafts Alive. This time around, Participants EWF01 and EWF02 and the seven participating crafters paid us a visit at the Visual Arts Department of the university. Each student presented

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In South Africa, a sangoma refers to a “traditional healer or diviner” (Apple Dictionary, 2016, s.v. ‘sangoma’).

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In terms of the students’ curriculum, Project 1 followed on from a previous photography project in which they engaged with technical studio photography skills.



>> Figures 13.1-13.2: Project 1: Packshots
(Source: Students, 2015)

Project 1 was designed to facilitate learning ‘on the job’, and this gave rise to a productive learning curve in most of the students.

What I learned during this process is how to manage a large sum of data and how to overcome an intimidating computer and intimidating programs. I learned how to distance myself from the stressed people in the class, and how to not compare myself with my class but only measuring my progress in terms of time with their progress. ... I learned that it is more beneficial for my design process to be done on paper and building and drawing instead of starting on the computer. I think the computer should be the last step of the designing process. ... The timetable was a bit tight creating a more pressured environment, but the most important thing I learned was how to keep a calm mind, because you can only do so much at a time and things can’t all be done at once. The learning process was complex because it took my mind on a big journey: where my love for design lays, what my unique mark is and what it would be like to be in a design world and if I’m meant to be part of that design world.

What I learned that I did not know before was how to work InDesign, how Dropbox works, resolution of photos and how to edit photos. On the other hand, I learned how to speak to people more confidently and how to lead an interview works and that it takes patience and endurance. The environment I was put in outside of the studio helped me learn all these things.

(SWF44, 2015)

Upon completion of the project, however, I was left with remnants of the discomfort experienced during the last interactive session during which the students presented their work to Stellenbosch Crafts Alive. Although the project provided an opportunity for negotiating the complex notion of sociocultural difference – a key aspect of transformation in the post-apartheid South African context – it felt as if it had generally been dealt with at a safe distance. Despite the available triggers for relational thinking that were integrated into the experiential learning process, it felt as if the notion of difference had been dealt with dialectically, in terms of difference as sameness, to speak with Deleuze (2004). I started contemplating how I could use the experiences of this project as foundation to work from in the following project. Whereas Project 1 was geared towards the negotiation of the self in relation to others and necessitated the integration of widespread ideas, skills and processes, I decided to – in an effort at embodying the Visual Communication Design programme’s intended learning outcomes – design Project 2 in a way that would foster focused exploration of the self as site of such negotiation in an onto-epistemological sense, to use the Baradian term (2007). The risk, however, was to facilitate a certain sense of self-reflexivity while avoiding fuelling self-consciousness (Buchanan, 2017). The project aimed to facilitate awareness and experience of coming to know in being through in-depth immersion in processes of visual translation between concept, form and text by engaging the medium of mapping. The project was introduced with a brief lecture on mapping. The fields of psychogeography⁸² and critical cartography⁸³ were touched on, and Deleuze

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Guy Debord (1955) defines psychogeography as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals”.

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“Critical cartography challenges academic cartography by linking geographic knowledge with power, and thus is political ... Its purpose is to understand and suggest alternatives to the categories of knowledge that we use ... [It] does not seek to escape from categories but rather to show how they came to be, and what other possibilities there are” (Crampton & Krygier, 2006:11, 13).

and Guattari's philosophical thought regarding maps as productive of potential was put forth as foundational.

The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious ... The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived as a work of art, constructed as a political action or as a meditation. (Deleuze & Guattari, 1987:13-14)

Project 2 was titled *Fold-to-zoom*⁸⁴: *Mapping, identity and subjectivity* and consisted of three parts, each assigned a one-week time period throughout the course of the project. Each part began with the introduction of some creative trigger, which led to diverse processes of creative play, critical thinking, visual experimentation, mark-making, idea generation and discussion based on some aspect related to the notions of identity and subjectivity. Each student was then expected to write a short piece of 200 words in which they translated their thoughts related to the topic in question. This text constituted the content of the small part of their maps, and quite strict typographic guidelines were given in each case in order to allow opportunity for technical typographic knowledge and skills to be honed. The students were then expected to 'zoom into' these thoughts and visualise them on the inside of their respective maps (see Figure 17).

Most of the initial visualisation processes were done by hand and subsequently had to be digitised. This allowed valuable opportunity for practice in the relevant software skills. Since part of the aim of the project was to develop divergent thinking and techniques that facilitated coming to see what the world usually teaches us to "unsee" (Lewis, 2013:49), the details of each of the three parts that made up the project were not made known to the students at the start of the project as a whole. It was felt that knowledge of the supposed end goal might hijack the creative process, so the details of each part were only revealed at the beginning of the designated week assigned to it. The same principle directed my design of the project. Although the overarching outcomes of the project were established in advance (see the general introduction to Project 2 in Addendum 10.1) and I knew that – in response to student reactions in Project 1 – I wanted to provide focused opportunity for detailed skills acquisition, I continuously resisted predetermining the project brief as a whole in order to assist myself in allowing my design to respond dynamically to the other agencies that became during the project in affirmative ways.

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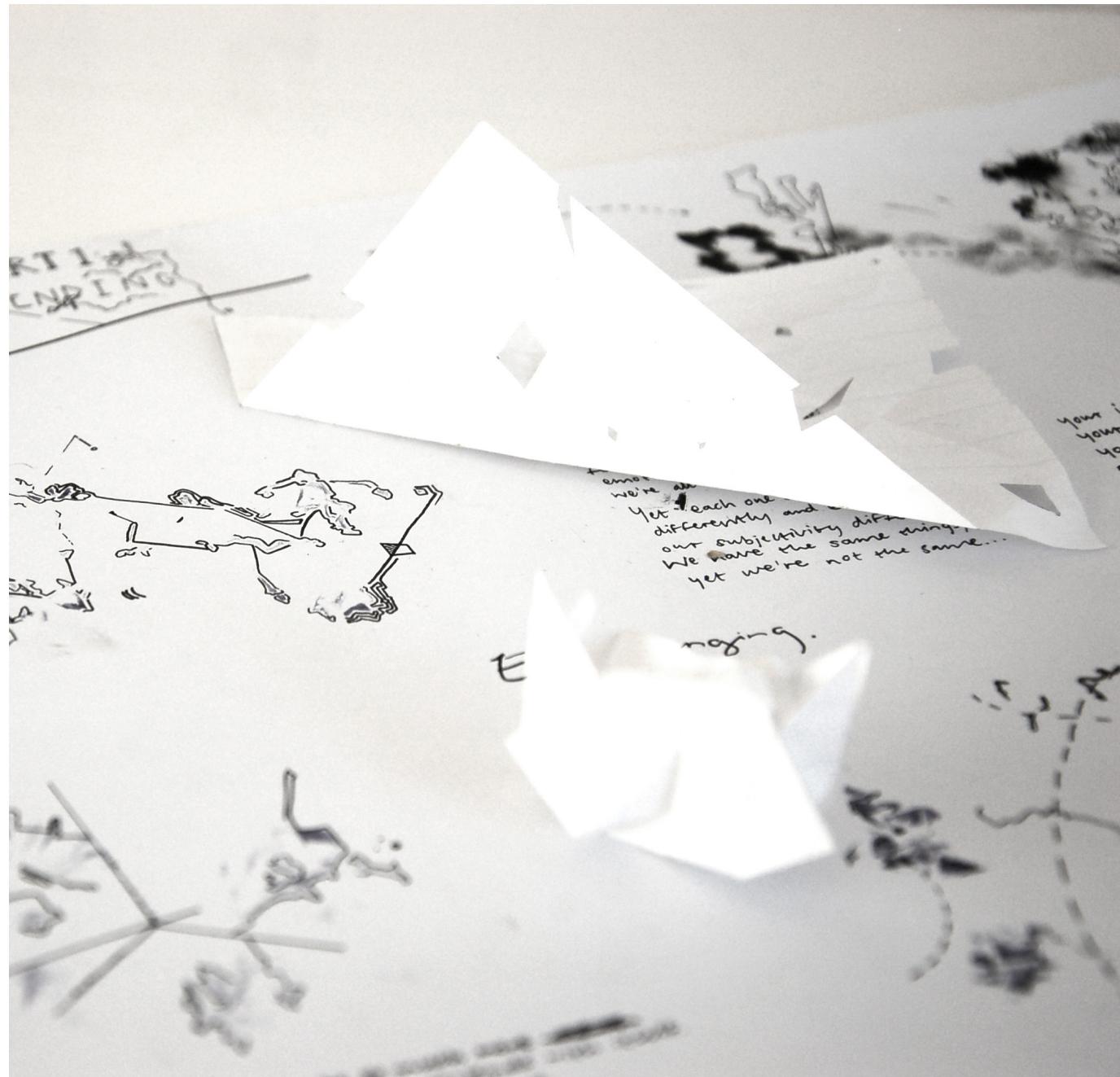
Fold-to-zoom maps are the paper counterpart of the pinch-to-zoom digital maps we have become accustomed to in the electronic age. The interaction designer, Anne Stauche, has designed versions for London and Berlin that each "starts as a square with a tiny city overview ... unfolds to two panes of mass transit ... unfolds again to four panes of the city map. And then, for its final, most amazing trick, each of these four quadrants can blossom into a zoomed-in view. In other words, zooming in is as simple as unfolding the map" (Wilson, 2013).

>> Figure 17: Fold-to-zoom map
(Source: CoDesign, 2018)



Part 1 of this project dealt with each individual's general understanding of the notion of identity and subjectivity (see Addendum 10.2 for the detailed project brief). The creative trigger that was used to initiate the process entailed each student having to represent the notions of 'identity' and 'subjectivity' respectively by folding, tearing and/or moulding a single sheet of paper in any way they deemed appropriate (Figure 18).

The students were asked to use their sculptural pieces to make a range of two-dimensional marks on other sheets of paper, for example by tracing the outlines or using the piece as a stamp; they also had to start engaging in conversation regarding one another's understanding of the concepts based on the respective representations thereof (see Figures 19.1 to 19.3).



<< Figure 18: Project 2, Part 1: Paper folding (Source: SWF50, 2015)



Figure 19.1 (left): Project 2, Part 1: Mark making (Source: SWF59, 2015)



Figure 19.2 (right): Project 2, Part 1: Mark making (Source: SWF35, 2015)

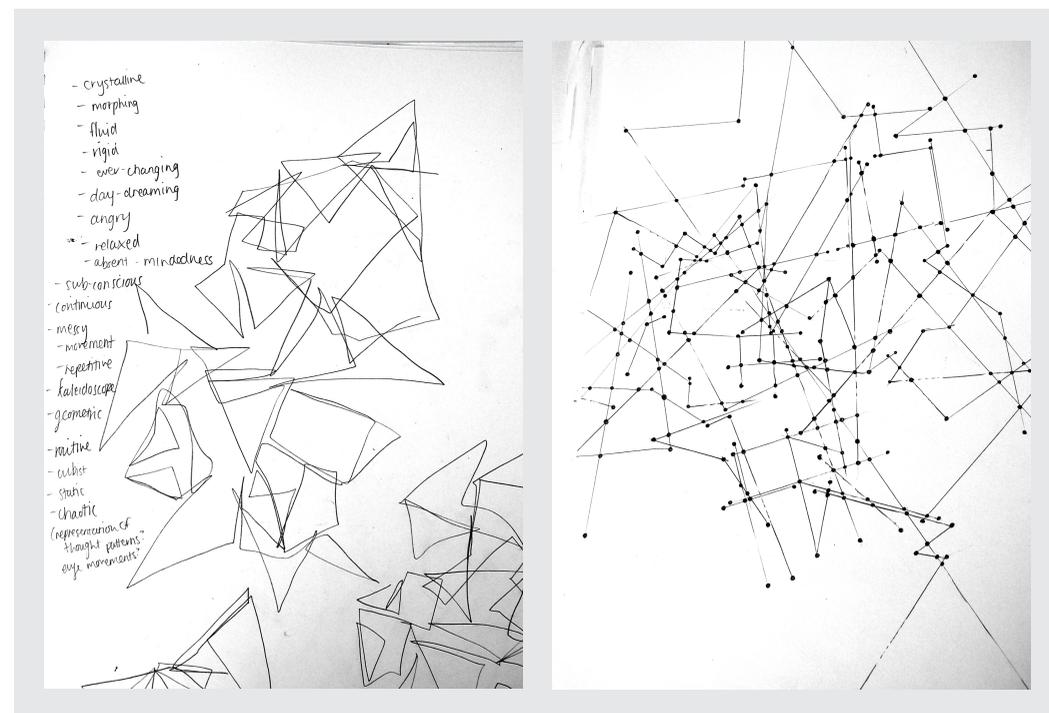


Figure 19.3: Project 2, Part 1: Mark making (Source: SWF40, 2015)

After the sculptural pieces were made, a few general definitions of the concepts in question, as well as extracts from critical discussions on the topic and a list of key words, were given to students to further their negotiation of the concepts (see Addendum 10.3). This was pertinently done after each individual had already started his/her personal deliberation of the concepts to, once again, help prevent preconceived ideas directing the creative process. Students generally found the process quite daunting, especially since they did not know where it was leading. When asked to speak about her paper sculptures representing the concepts of identity and subjectivity, Participant SWF59 floundered for words, while her expressive hand gestures seemed to take over the translation of meaning. She later related:

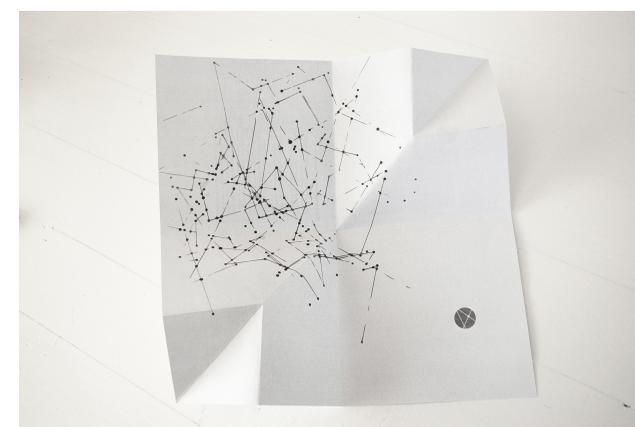
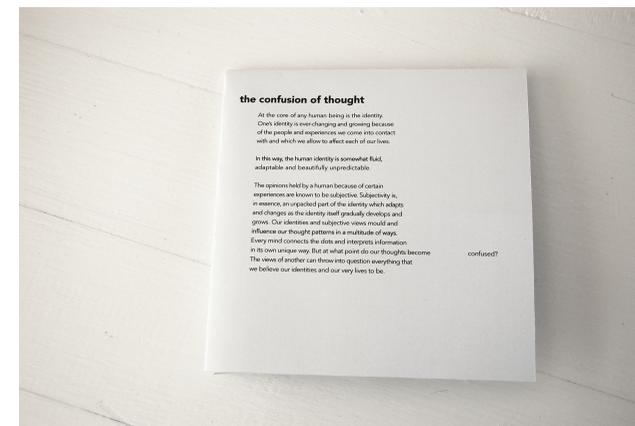
[This] project I found very, very intimidating to start off with, and I remember my very first reaction to the first kind of experiment that we did to trigger a reaction was stress. ... Like my paper-folding and then my drawing ended up being a representation of stress because I had no idea what to do. ... I find, I've noticed more in myself this year, because of, like, how introspective this year has been, in terms of your identity, and really delving deeper into who you are as a designer, that I find that when I can't like immediately think of an idea, it really gets to me. (SWF59, 2015)

Despite initial difficulty getting into the process Participant SWF59, as well as each of the other individuals participating in the project, ended up with rich conceptual as well as visual material from which to start the design of their first fold-to-zoom map (see Figures 20.1 and 20.2).



<< Figures 20.1-20.2: Project 2, Part 1: Process development (Source: SWF59, 2015)

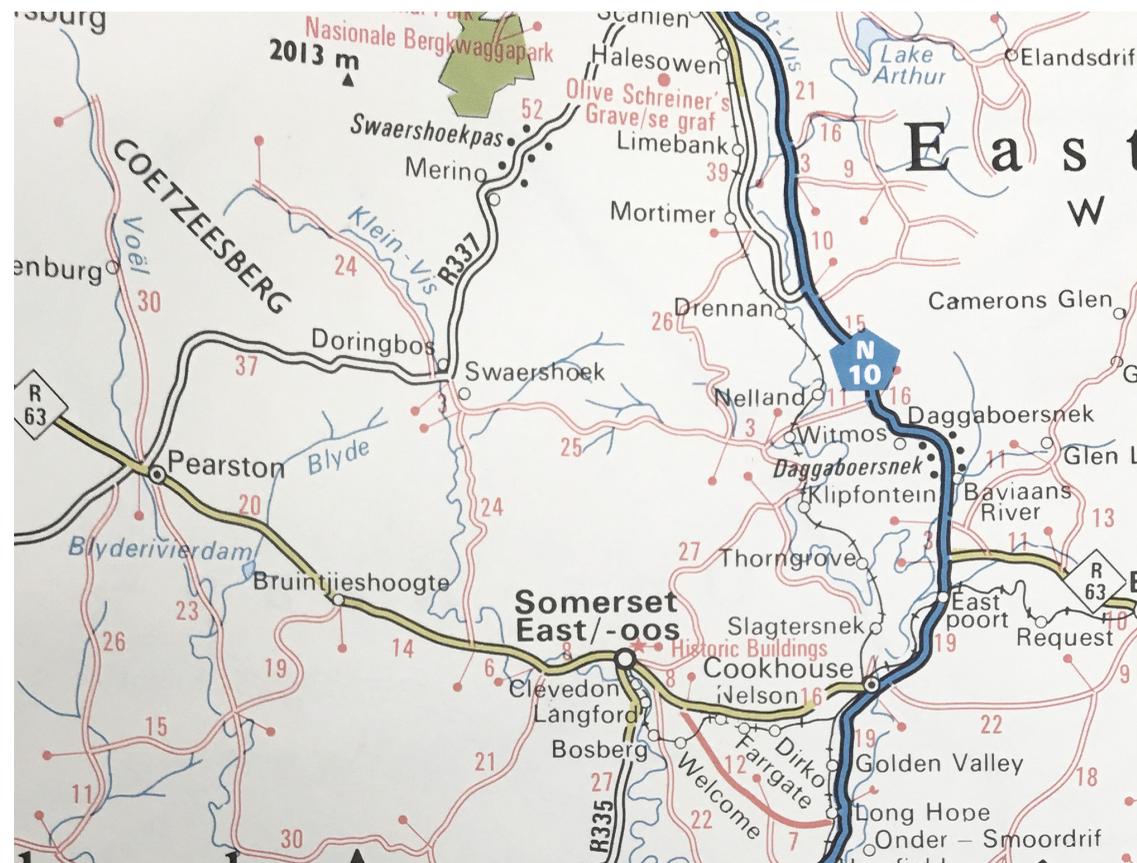
After writing a 200-word piece on their understanding of identity and subjectivity based on this initial exercise, the students were led to lay it out on the front of their first map and to use the visual material produced as base to design a map that would serve as close-up visual translation of the text (see specifically *Guidelines for each part of the map* and *Typography checklist* in Addendum 10.2). The students were also asked to develop a logo for their series of fold-to-zoom maps from an aspect of the visual marks produced in the course of this exercise. They could work on the logo in the course of the three weeks. It ultimately had to appear on each map and function as a cohesive element contributing to visual unity in the series as a whole. As was the case in Project 1, students were again led with regard to the use of relevant software in the course of the project. Figures 21.1 and 21.2 show Participant SWF59's completed map for Part 1.



Figures 21.1-21.2: Project 2, Part 1: Map (Source: SWF59, 2015)

The second part of Project 2 was aimed at exploring the notions of identity and subjectivity, with specific regard to the societal structures that play a part in their everyday negotiation (see Addendum 10.4 for the detailed project brief). Students were firstly asked to engage in discussion with one another regarding what is meant by societal structures and powers. This was immediately followed by watching the first 45 minutes of the *Shaun the Sheep Movie*⁸⁵ (2015) produced by Aardman Animations. This movie provides a satirical perspective on contemporary Western society. With numerous critical references to all-too-familiar popular lifestyle trends, I felt that the movie could assist students in seeing the mechanisms of power at work in contemporary schizo-society – something often hidden by a veneer of normalcy – and then relate it to their own lives in some way. While watching the movie, the students were asked to make notes and mind-map the societal structures the movie highlighted as active forces shaping their everyday lives (see Figure 22).

An enthusiastic class discussion ensued. Next, I handed each student a photocopy of a different page from old South African road atlases (see Figure 23). We considered the rhetoric of these maps, specifically with regard to the socio-political power that lay in what could be seen as simple shapes and lines. The students were then asked to critically reflect on the information collected up to that point – ideas as well as visual elements (see Figure 24) – and write a short



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My choice of movie to use in this context was a direct product of my own situated position as mother of a toddler in relation to being a designer/researcher/teacher.

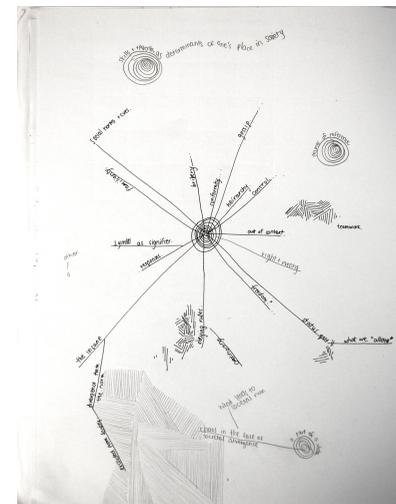


Figure 22: Project 2, Part 1: Process (Source: SWF59, 2015)

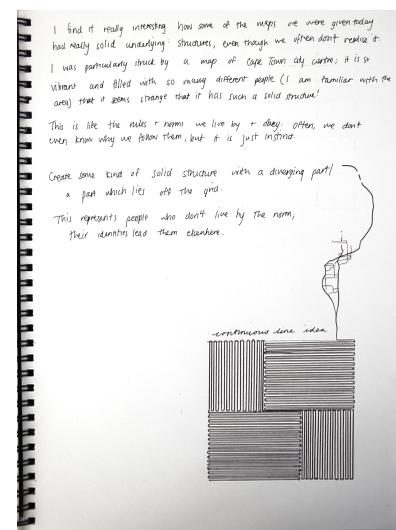


Figure 24: Project 2, Part 2: Visual research (Source: SWF59, 2015)

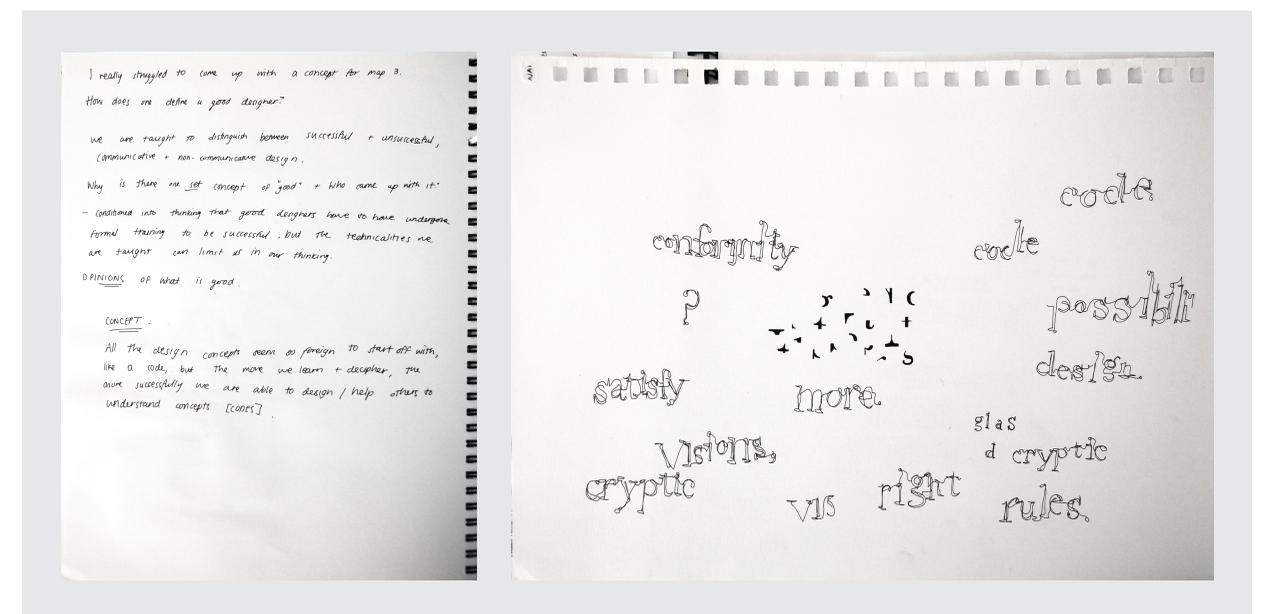
<< Figure 23: Project 2, Part 2: Page from Road Atlas of Southern Africa (Source: Shell, nd)

piece encapsulating their understanding of the societal structures that play a part in negotiating identity and subjectivity in our everyday society. Once again, this text had to be used on the front of the relevant fold-to-zoom map, whereas the inside of the map had to consist of a zoomed-in visual translation of the content of the text (see an example of a completed map in Figures 25.1 and 25.2).



<< Figures 25.1-25.2: Project 2, Part 2: Map (Source: SWF59, 2015)

Given that the project consisted of different parts that each followed a similar structure, the process transpired a lot smoother the second time around. Students generally commented that it was much easier to work with themselves than with others, as in the previous project. I realised that, despite my worthy intention of allowing opportunity for more self-reflexive engagement through this project, the project thus far had focused undue attention on processes of individualisation rather than on collective subjectification or dis-identification (Braidotti, 2011) – a key feature of Deleuzian ontology (Buchanan, 2017). This confirmed my initial impetus to use the students' experiences of Project 1 as reflective material to inspire the third part of Project 2. I also decided to loosen the guidelines a little in the third part of the project and allow individuals some freedom to direct their own process. In preparation for Part 3, the students were accordingly asked to independently engage with some reading material. They had to read two pieces dealing with the notion of ethics in design (see Addendum 10.5 for the detailed project brief), and also had to reconsider their experiences of and reflections on the previous project with Stellenbosch Crafts Alive. The goal was to critically consider their own experiences of working with Stellenbosch Crafts Alive in terms of what it means to be a 'good' designer in contemporary, post-apartheid South African society (see Figures 26.1 and 26.2).



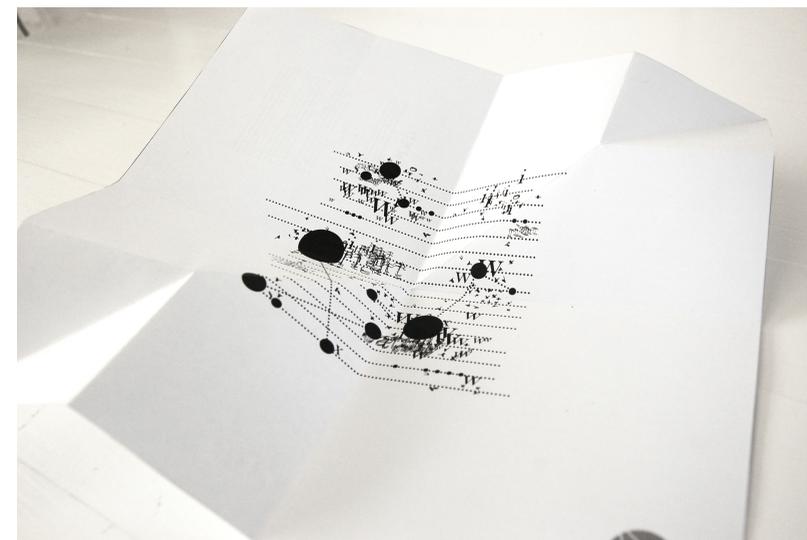
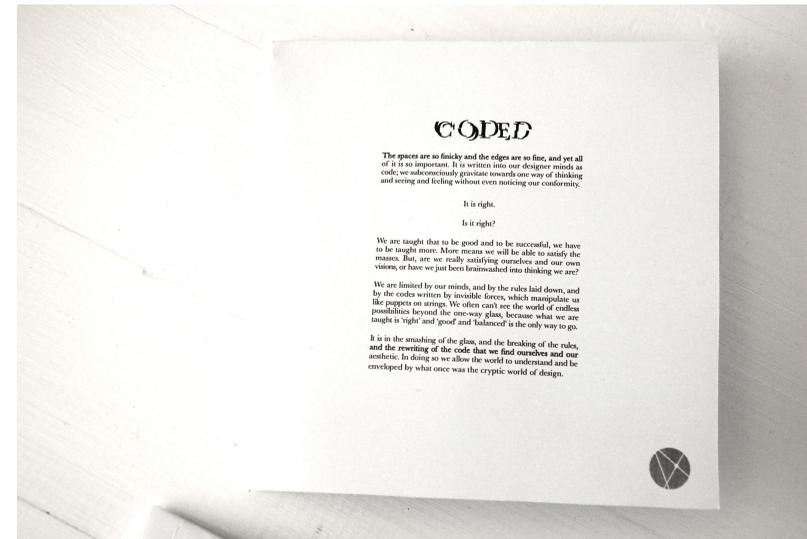
Figures 26.1-26.2: Project 2, Part 3: Process development (Source: SWF59, 2015)

They consequently had to summarise their opinions in another 200-word piece of text. This time around, they did not have to use this text as a whole on the front of their maps. The only guideline directing the design of the third fold-to-zoom map was that typographic form was the only graphic element that could be used. They could use their own text, along with extracts from the readings, in any way they deemed appropriate to communicate their thoughts on what it could mean to embody the notion of designer as part of one's identity/subjectivity. Whereas they relied on the linguistic ability of type and abstract visual form to communicate meaning in Parts 1 and 2, they were expected to explore the potential of typographic form in communicating meaning this time around. Time was spent on formally working through a range of visual examples in which typographic form had been used to effectively map meaning while critically considering the reasons for its value (or lack of value) in class discussion. Figures 27.1 and 27.2 show Participant SWF59's completed map.

An opportunity was also given for the class to collaboratively discuss their experiences of the project with Stellenbosch Crafts Alive in relation to the critical thought that had ensued with regard to their roles as designers within the situated glocal⁸⁶ context in which they found themselves. In contrast to the optimistic enthusiasm that dominated the students' reflections as Project 1 drew to a close, another awkward silence was felt when the topic was brought back to life in this context. In my personal reflection on this discussion, I wrote:

Students appeared very quiet, depleted of energy. ... After a while, one student [Participant SWF52] commented in what appeared to be an honest way: she found the Stellenbosch Crafts Alive project problematic on ethical terms. What was gained by the crafters, what was the role of othering? ... This reaction did get some affirmative nodding and mumbled agreement from others in the class, but they did not want to continue or elaborate on the discussion at all. (RWF01, 2015)

I picked up on this tentative silence in the group consultations I had with students the following day. The general consensus seemed to be that their discomfort and listlessness were due to a combination of the difficulty of the topic being dealt with and them feeling very tired. I was struck by the physical manner in which their negotiation of their own subjectivity manifested. Given my own thinking about design during the initial stages of this research, I wondered to what extent the representational nature of the brochure design in Project 1 allowed students to 'hide' behind the 'product'; that is, to what extent had representational logic functioned as a protective barrier between students and the difference they were negotiating? It felt as if they had now come to the realisation that one cannot, in fact, remove oneself from the entanglement of all the agencies involved in a design endeavour, and that this ethico-onto-epistemological experience affected them in material-discursive ways (Barad, 2007). Such experiences could most certainly function as part of what Megan Boler and Michalinos Zembylas (2003:108)



Figures 27.1-27.2:
Project 2, Part 3: Map
(Source: SWF59, 2015)

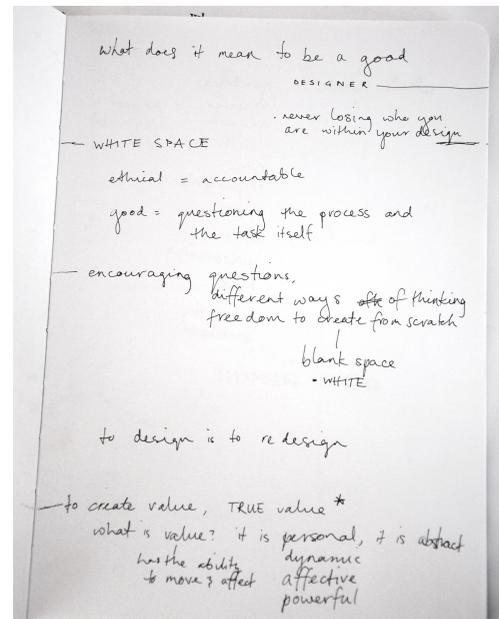
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The term glocal refers to the "[r]eflect[ion] or characteriz[ation] by both local and global considerations" (Oxford Dictionaries, 2017).

have referred to as a “pedagogy of discomfort,”⁸⁷ but I was unsure about how to negotiate the fine line between such experiences being beneficial or detrimental to learning (Zembylas, 2015). Throughout the students’ processes of idea development for their third fold-to-zoom maps I could, however, immediately sense that they were dealing with the difficulties responsible for their initial silence. The development of the typographic maps seemed to allow for the translation of thoughts and ideas that were difficult to express earlier into clear, representational terms (see Figures 28.1 to 28.4). I have spent more time labouring this glowing chunk of data in section 3.3 of this chapter. The project was again concluded by the students submitting all three completed maps, together with a written reflection on the project as a whole.

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Pedagogies of discomfort are “grounded in the assumption that discomfoting feelings are important in challenging dominant beliefs, social habits and normative practices that sustain social inequities and [that] they create openings for individual and social transformation” (Zembylas, 2015:163).



>> Figure 28.1: Project 2, Part 3: Process development (Source: SWF57, 2015)



Figure 28.2: Project 2, Part 3: Process development (Source: SWF38, 2015)

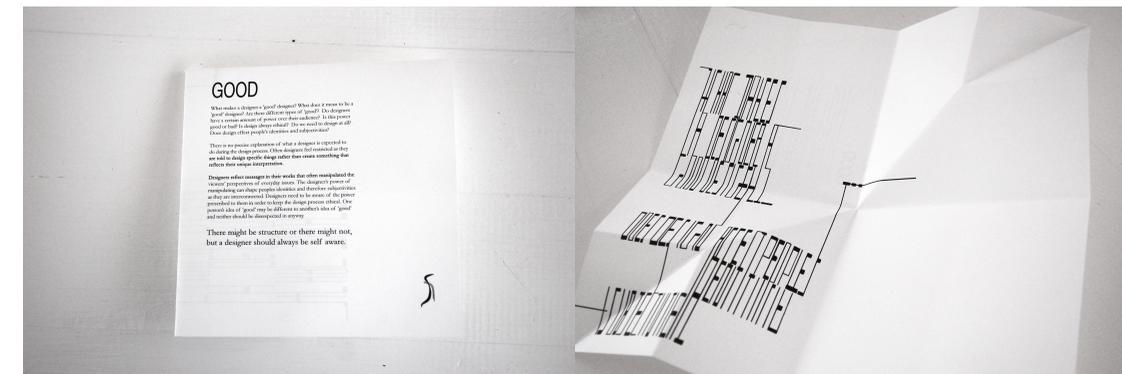


Figure 28.3: Project 2, Part 3: Map (Source: SWF39, 2015)



Figure 28.4: Project 2, Part 3: Map (Source: SWF41, 2015)

There was not another project assigned to me with this group of students for the rest of the academic year. I did, however, not feel as if the road we have travelled together had been sufficiently concluded with regard to the research I was doing. It felt as if still more opportunities to focus on the “micro” – the “texture, the contradictions, the tensions, ... that dynamic space which is always becoming” (Jackson & Mazzei, 2012:12) – had to be engaged in in order to further explore the processes of subjectification that occur in the doing of design education at Stellenbosch University. I hence contacted eight students whose processes of subjectification thus far had sparked my attention and asked whether they would be willing to engage in informal, individual interviews with me. Only six of them responded and they thus constituted the purposive sample (Yin, 2011) used. I have referred to the individuals that made up this sample as Participants SWF35, SWF44, SCF06, SWF52, SWF56 and SWF59 for the purposes of anonymity throughout the course of this thesis (see Addendum 3 for details). Although I tried to keep the questions I asked during the interviews as open as possible (see Addendum 11 for the interview guide), I have in retrospect come to realise that the manner in which the questions were framed most often served to dictate the kind of responses, or the structure of the responses, given, thereby still foreclosing meaning to a great extent. I did, however, find that the interviews came to function as an extension of the teaching and learning process, and not merely as a method for collecting data as in traditional qualitative research. It provided space and time for connections to be forged between forces that might have been too distant to be easily connected amidst the stress mostly experienced in the timespan of formal curricular projects. This was made clear in the following response of Participant SCF06 when, at the end of the interview, I asked if there was anything that she wanted to add:

[Laughs]. Mmm, um, well I can say I really enjoyed this, because it helped me like, like think more about what I’m doing and ... Speaking now. It helped me like get a greater understanding of everything, so thank you. [Gave me a hug.]

I was startled by my own surprise at the sudden hug. It seemed to cut through the traditional teacher/student hierarchy in a very honest way and so seemed to engender a becoming-other that seemed worth further exploration. This aspect has accordingly been dealt with further in section 3.3.3 to follow.

It was during the course of 2015, the year in which the just-discussed projects were done, that the student organisation, Open Stellenbosch, initiated action to spur transformation at Stellenbosch University into effect. As mentioned earlier, they worked towards change in the university’s exclusionary institutional culture, particularly with regard to its use of language, and formally reiterated their aims as follows:

1. No student should be forced to learn or communicate in Afrikaans and all classes must be available in English.

2. The institutional culture at Stellenbosch University needs to change radically and rapidly to reflect diverse cultures and not only White Afrikaans culture.
3. The University publically [sic] needs to acknowledge and actively remember the central role that Stellenbosch and its faculty played in the conceptualisation, implementation and maintenance of Apartheid. (Open Stellenbosch, 2015)

These aims fed into the Fees Must Fall student protests on the Stellenbosch University campus during October/November that year – around the same time that I engaged in interviews with the students. I thus saw it fit to gauge the opinions of the students I interviewed with regard to the then current sociocultural, economic and political turmoil on campus. I was struck by the general distance many students kept from these pressing matters. Some seemed quite ignorant of what the issues being addressed entailed, and others were clearly having difficulty negotiating their own position in relation to issues of socio-political transformation. This was expressed in the internal debate and personal justification evident in the opinions below. I also found the switch between English and Afrikaans in the second quote compelling: As the negotiation of the participant’s personal opinion got more heated, she switched to her home language, only to pull herself back to English each time.

Ja, I think because I’m in the art department most of the time except for this last term where we’ve actually had these two other subjects, I was quite, not untouched by it, but not really phased by it, because I didn’t have direct interaction with it except one day when I walked passed Open Stellenbosch having some petition thing, but I was in a hurry, so I didn’t even have time to stop and look at it. It was concerning to me hearing some of the stuff that my classmates spoke about, but not concerning enough to drive me to do more research about it to find out more about it. So I was quite like oblivious [questioning tone], is that the word, towards it at the beginning, ... Other things, Open Stellenbosch, I don’t actually know most of the things that they stand for. I just kind of feel like they’re making a big deal about, or they, ok, no, I’m not saying that they’re making a big deal of things that don’t necessarily have to be made a big deal of, I understand that there are things that they feel should change, or that they are opinionated about, but I don’t think they’re going about it in the right way. I think they’re strongly influenced by what happened at UCT and I don’t think that the way that the students at UCT [University of Cape Town] handled the Rhodes statue was right. I think they were too aggressive and emotionally compelled to get something done and some people argue that if it wasn’t for their aggression and emotion that it would never have come down, which I understand, but I just personally don’t think that’s right. So, Open Stellenbosch, I don’t really care, well, I care, but I’m not going to be part of it and I don’t agree with most of the things that they do and the way they go about what they feel about. I haven’t had one person from Open Stellenbosch, I haven’t heard one person from Open Stellenbosch, actually explaining to me why they feel a certain way or what it is they feel a certain way about, I just always see them having these big groups and screaming things and that doesn’t, so in that sense they’re doing it wrong. If they’re not even influencing people like me that doesn’t really know what is going on they aren’t going to, they’re not going to get enough people on their side in my opinion. (SWF35, 2015)

My opinion is that initially I didn't understand it, because our department is very, umm, we have, everyone from every, we have a lot of diversity in our department and we are an English department, so for me, I didn't understand it, because we are already English, so I had to consider the other departments, they actually just do things in Afrikaans. I know that I had to feel something towards it (this is a very personal question, but I can try and answer it as well as I can). I'm Afrikaans, I am born in Afrikaans culture, but I do not support everything of the Afrikaans culture. I think racism is very wrong. I believe that art helped me see broader than my culture, and that is what helped me to understand that what the people are fighting for is not to put their language first, but they, they want *regverdigheid* [fairness]. So like, I think that I have, I think that as things change, *as Stellenbosch aan die begin 'n Afrikaanse universiteit was, miskien kan dit môre 'n Engelse universiteit word, omdat, selfs op die internet, Engels is nou net meer nasionale, nie internasionale* [if Stellenbosch was an Afrikaans university at first, maybe it can be an English university tomorrow, because even on the internet English is at the moment just a more national, no international] ... *So ek dink as dit net ook in consideration geneem word* [Yes, a global language. So, I think that if it could just also be taken in consideration]. So, I think that, what I like about it is that people start thinking beyond themselves and they start putting themselves in different people's situations. I tried to put myself in the situation of a black person or a coloured person. You can never, but I thought, how do they feel? Do they feel inferior to me? Do they feel superior to me? What can I do to help that? What can I do to not portray myself as dominant or inferior, so it's a very personal thing for me, but it also made me realise that my designs, it can't, it has to be the bigger picture. I have to portray what different people feel and think and that means that I have to go and research what does this culture say, what does this culture say. ... Ja, but this is a very difficult question for me, because I don't like politics. I don't like, I think it is because I like freedom. I think that's, I keep on viewing art as freedom, but not freedom of expression. I just see it as you have a bigger space to be yourself, and that is why when this uproar started I thought why, why is this happening, in the art department everything is fine. It just felt that, it was difficult for me to understand it because I'm not part of it. (SWF44, 2015)

Project 3 was accordingly born in an attempt to affirmatively engage students with their situated context. This project was the first project of the new academic year. Addressing the topic of a welcoming culture on campus – a key concern in effecting felt transformation at Stellenbosch University as a South African institution of higher education – was thus deemed as an appropriate avenue through which to engage students with pertinent issues underlying the larger topic of the transformation and decolonisation of the institution.

Two key aims of the project were to introduce students to the field of participatory design and to provide practice in editorial design – this time working with a longer piece of text compared to that in Project 2. The students were expected to explore their experiences of the first few weeks on campus against the backdrop of the university's broad intentions and vision for its students for 2016, through processes of participatory design and typographic layout (see Addendum 12 for the detailed project brief). The first part of the project expected students to do a formal typographic layout of the welcoming message of the rector of Stellenbosch University, Professor Wim de Villiers, to students and staff

at the start of the 2016 academic year.⁸⁸ This message was distributed to all students and staff via email. Secondly, the students were introduced to the notion of participatory design through relevant reading material. They then had to plan and engage in conversation with any person/s other than themselves – whether different on the grounds of gender, culture, race, language, sexual orientation, and/or economic class, et cetera – with regard to the central topics touched on in the rector's message. Ultimately, the idea was that students had to work in participation with their respective others to develop a collective representation of their experiences of being on campus during the first few weeks of the year. This meant that each student – as designer – could not take sole responsibility for deciding what this representation had to look like, and thus had to negotiate his/her creative power in shared ways. In the end, each student/other had to design and formalise an experimental typographic layout that captured their *collective* initial campus experiences of the year. As was the case with the previous two projects, time for group discussions on the reading material, numerous opportunities for collaborative deliberation on work in progress, and specific sessions for software training were incorporated into the project time schedule. There were also two occasions during the course of the project when students had to submit written reflections – one after their interaction with a relevant other/s, and another at the conclusion of the project. The project was concluded with a critique session during which each student presented his/her work to the rest of the class, to me as facilitator, and to Participant ECF02, a student who had held a strong leadership role during the 2015 protests and, at that stage, was involved with the Transformation Office of the university after having graduated. One student's work had a particularly strong effect on me that day (see Figure 29). I struggled to find words to respond during the feedback, but knew that the work most certainly had a visceral effect on me. A powerful, affirmative force emanated from within a sense of quiet despair, and seemed to reverberate in me. There may have been many possible reasons for this, but, given the overarching aim of the research, determining what these reasons were was not of particular importance. I was convinced, however, that there lay potential value in exploring the processes of subjectification that accompanied the negotiation of this work further, and this is accordingly done in section 3.3.4 to follow.

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The rector's original message in text and video formats can be found at <http://www.sun.ac.za/english/Lists/news/DispForm.aspx?ID=3406>

Throughout the course of the unfolding of the research, I was on the lookout for chunks of data that resisted easy translation. As Jackson and Mazzei (2012:4) argue, “[I] sought ‘voices’ that, even partial and incomplete, produced multiplicities and excesses of meaning and subjectivities ... [I was] drawn to that data which seemed to be about difference rather than sameness”. It was the negotiation of awkward silences, the embodiment of paradox, and the struggles at translation – the ‘ums’ and gestured body language – that ultimately came to “glow” (MacLure, 2013:661). One participant constantly filled the silence with vigorous words and visual marks, only to later actively become still, while another spoke softly throughout in negotiating her own subjectivity. Another seemed to continuously reach towards human connection to moderate processes of subjectification, while another’s gesticulation spoke loud and clear.

The following section is accordingly comprised of four sub-sections (3.3.1 to 3.3.4), each of which has come to embody plugging-into a particular participant’s processes of subjectification in their learning experiences. In the process of plugging-in, I have come to realise that – in staying true to what I set out to do in this design/research/education process – I could not merely reflect on and describe what transpired in linear form. In the context of this research and thesis, I had a responsibility to try to make the complex, relational nature of the process manifest in how I was writing, how I was structuring the text in the space in which I was working, and how I designed the reading experiences of potential readers. Each of the four sub-sections has accordingly come to exist as two separate, albeit inherently related, texts. The first part of each sub-section (to be read on the left-hand page of each double-page spread to follow in this chapter) came to be after I went through a first round of plugging the data produced during each participant’s learning experiences into the designated theory. The second part of each sub-section (to be read on the right-hand page of each spread in this chapter) became in plugging what I had then written back into each respective participant’s lived experience. I shared my writing with the relevant participants by making it available to them to read, but also through mapping it out visually (see Figure 30) while engaging with them in conversation regarding how I came to do, think and write what I did.

>> Figure 30: Example of follow-up interview map (Source: RWF01, 2017)

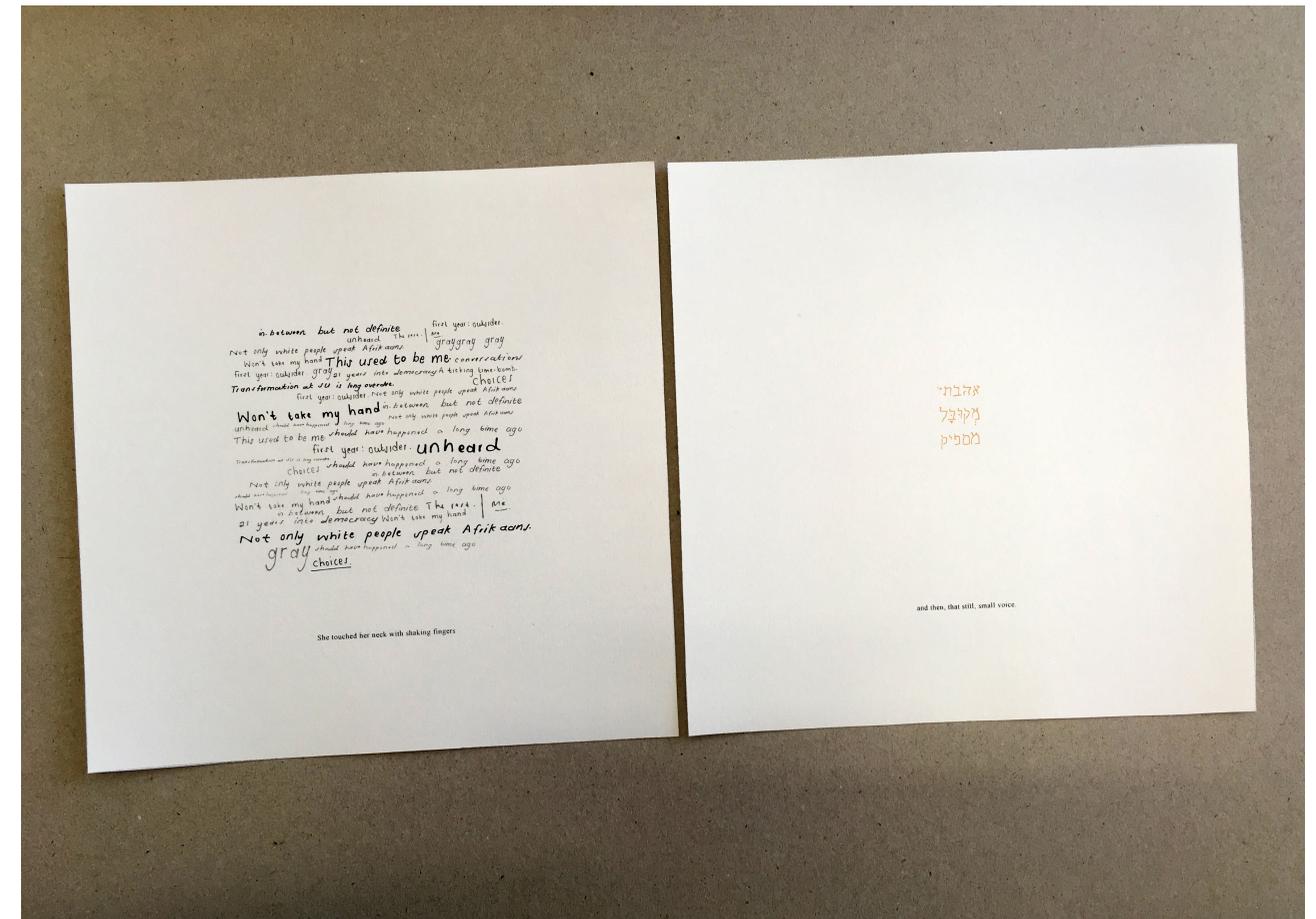
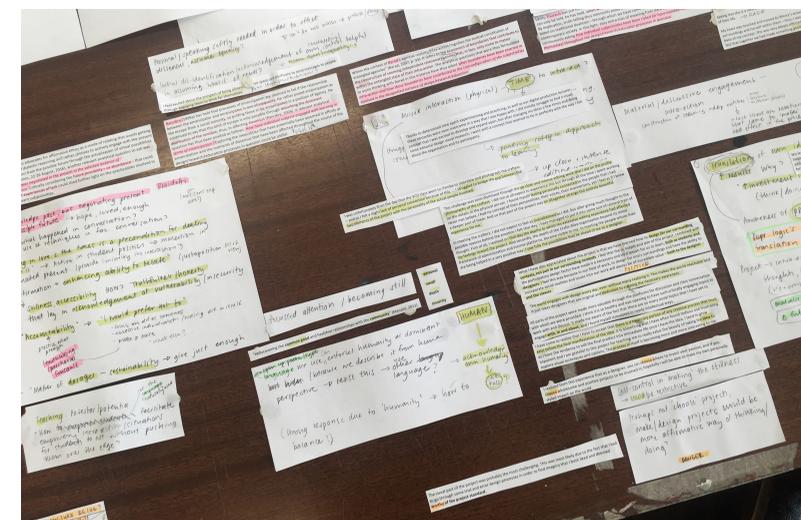
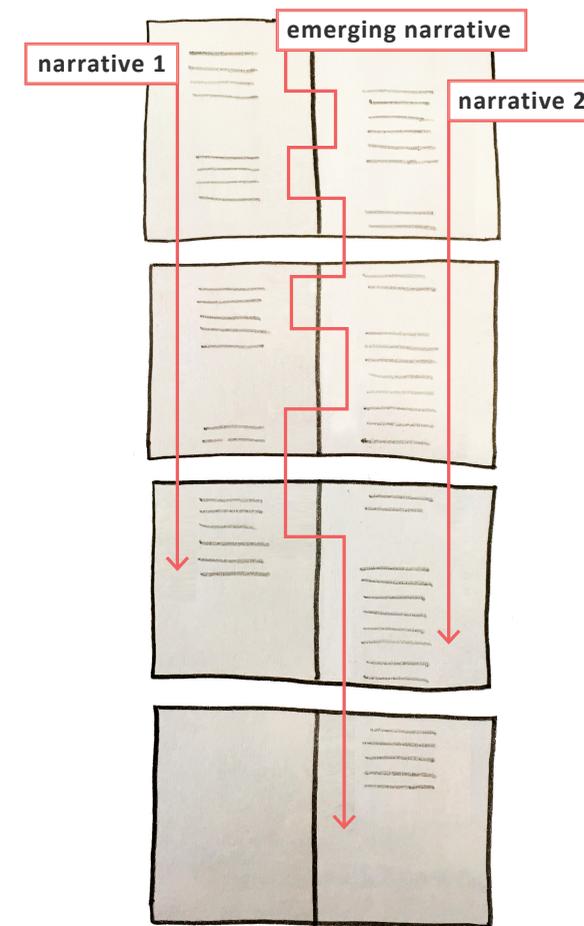


Figure 29: Project 3: Experimental double-page spread (Source: SWF57, 2016)



Consequently, I have carefully juxtaposed parts of our unfolding conversations with the original text I wrote in order to allow a range of diffractive patterns to emerge. The result is two narratives that each make sense when read vertically on its own, but can also be read in crisscross fashion (see Figure 31), so mimicking a process of intra-acting agencies through representational form and, in the process, allowing a third narrative to emerge non-representationally.

In structuring the text, I have made use of space, shape and colour as visual cues that can assist in directing (but not predetermining) the readers' attention throughout the reading experience. Whereas reading Narrative 1 has demonstrated the great difficulty experienced in trying to practise flat ontology in design/research/education, reading Narrative 2 in tandem has allowed for productive moments of transformation to emerge progressively in-between. I suggest that following a conventional left to right approach in one's reading – that is, first reading Narrative 1 vertically, then the Emerging narrative in crisscross horizontal fashion, and then Narrative 2 vertically, would make sense. I hope that the engagement in diverse reading patterns when exploring this text will allow readers to become actively involved in a process of resisting the easy extraction of meaning from data, to become a dynamic part of the research process, and to share in the transformative change that becoming design/research/education can hence afford.



>> Figure 31: Reading sections 3.3.1-3.3.4
(Source: RWF01, 2018)

3.3 Plugging into glowing fragments of data

3.3.1 Animated articulation ...

I have mentioned in the preceding section that Participant SWF59 floundered for words when I asked her to speak about the paper sculptures she made as representative of the concepts of identity and subjectivity during Project 2. Her expressive hand gestures did, however, seem to communicate strongly. She related finding the first project much easier and less stressful to deal with compared to the second.

I found interacting with and interviewing the crafters very easy, since I love meeting new people and hearing their stories; we all seemed to have some kind of deeper understanding of each other since all of us are involved in creative fields. (SWF59, 2015)

In dealing with difference as sameness; that is, in regarding the crafters that she interacted with as entities externally comparable to herself – “we all seemed to have some kind of deeper understanding of each other since all of us are involved in creative fields” (SWF59, 2015) – she seemed to be provided with the autonomy to control and protect her own self and work with others at a safe distance.

In thinking with Barad, one could argue that, for this participant, the agential cuts that were made throughout the course of Project 1, particularly in terms of the ‘real’-world aspect of the project, enacted the boundaries of linear time and rational, representational logic.

I found the first project, because of the interactions we had with people really excited me, I generally had quite a positive outlook towards the whole experience. Like when friends of mine, like outside the degree, would ask me what I was doing, I was like really kind of excited to tell them about what I was doing, because it had such a, it had such a *real* [said with great emphasis] feeling to it, like we were really doing something proper for proper people that it made me really excited. ... working with real life, ... I can see a clear end goal of a very realistic kind of thing it automatically motivates me and I can see an end goal in mind. (SWF59, 2015)

... and controlled insight

After I had gone through a first round of plugging the data collected from Participant SWF59’s experiences in the course of the projects that formed part of the research into the theoretical concepts that came to glow in time, I wrote the Narrative 1 part of section 3.3.1 of this thesis, titled *Animated articulation* I then invited the participant to a follow-up interview during which I aimed to share what I had written with her and, through conversation, further diffract what could, in some sense, be regarded as research findings. This time around her articulation seemed much less animated. It seemed to be limited to continuous affirming nods, ja’s, yes’es and ok’s.

This project provided an opportunity for the representation of tangible, 'good' societal behaviour. This was made evident when Participant SWF59 said,

there is definitely a strongly positive experience with working with a non-profit kind of organisation. Any links to non-profit organisations kind of make people think of outreach, compassion, kindness, and so I think before even walking in to the NGO, because we've been told that it was an NGO, and we've been told a little bit of what it does and that it nurtures other people, we walked in there with very much an attitude of let me embrace this, let me embrace the people, embrace everything that it's about, and incorporate everything in a holistic, kind of warm kind of way. (2015)

The project could thus easily be used to differentiate herself in relation to others, for example her friends, as related above. This could be regarded as strengthening her already ingrained representational, dualistic logic. Then, when the second project confronted her with aspects of the difference that operated inside herself (Deleuze, 2004), this dualistic logic – or difference as sameness – brought strong resistance to subsequent processes of subjectification.

As mentioned in the introduction to this section, Participant SWF59 found it very difficult to acknowledge her own processes of subjectification in tangible form during the first exercise of Project 2. She stumbled over her words and ended up falling back on animated hand gestures, combined with a range of 'umms' and other anguished thinking-sounds. She could not manage to present paper sculptures that embodied aspects of her subjective experiences until the very end of the process, and the sculptures she ultimately did create ended up embodying the anguish she felt as a result of them (see Figure 32).



Ja, ja (Participant SWF59, 2017).

Yes (Participant SWF59, 2017).

Given the fact that this student was usually very calm and collected, I found her reaction to this exercise significant. She later related her experience as follows:

And then the second project I found very, very intimidating to start off with, and I remember my very first reaction to the first kind of experiment that we did to trigger a reaction was stress. ... Like my paper-folding and then my drawing ended up being a representation of stress because I had no idea what to do. Ja, so that was very, very intense emotions. ... I find, I've noticed more in myself this year, because of, like, how introspective this year has been, in terms of your identity, and really delving deeper into who you are as a designer, that I find that when I can't like immediately think of an idea, it really gets to me. ... Ja, ja, because everyone in our class is so, so [said with great emphasis] intensely creative and so amazing with ideas that if you can't think of something you feel like, what's wrong with me? Ja, and I don't like comparing myself to people, but I would say it's more even just like comparison with myself, because I'm so intensely, like I really, really want to do really well for myself. So, when I can't think of something immediately, then I ... stress. (SWF59, 2015)

As mentioned in the discussion of the pilot period of this research, it would be easy to use the above data excerpt to merely illustrate the extractive conclusion that competitiveness leading to emotional stress is a strong trademark of subjective student experience, but since I wanted to resist focusing on a symptom of the process in representational terms, I rather wanted to try to explore the specific processes of subjectification that accompanied their manifestation in this case.

Deleuze and Guattari would argue that this student's desire to keep her individualised self contained, safe and separable from its external surroundings, while simultaneously adhering to society's dominant image of what that self

Throughout the process of me sharing the content of what I had written with Participant SWF59 in conversation, I became very conscious of how, despite my efforts at enacting a democratising methodological approach, the unequal power distribution embedded in the relationship of lecturer/student and researcher/researched had an overbearingly strong effect on her reactions. Although it did seem as if she was taking what I was sharing into serious consideration, I could not help but feel that, in her embodiment of the student/researched role, she probably felt that she had no choice but to agree with me. I tried to coax more input from her side:

"Do you think it could be said that part of that difficulty [of having to interrogate the difference in oneself] could perhaps have been because of that safety net of external comparison being compromised? (RWF01, 2017)," I asked.

Ja, ja (SWF59, 2017).

So you were closer to telling the truth in yourself and it was scary? (RWF01, 2017).

Yes (SWF59, 2017).

I waited for her to elaborate.

should be, in fact stood in the way of her own transformation. In a way, in line with how we have come to know contemporary schizo-society (Buchanan, 2015), she seemed to be desiring her own repression (Buchanan, 2017). When the safety net of external comparison and self-control was compromised, fear of the ‘truth’ of the self – the difference lying within the self – being revealed seemed to take hold. She continued to relate the difference between her experiences of Project 1 and 2 as follows:

Ja, I can’t say really, but I’m different to a lot of the other people. I find that I’m quite intense in terms of the way that I think about things. I really internalise everything very, very heavily, and so if, when I was working just with myself and with the second project, I think I internalised everything to the point that I actually got muddled in my own head and I couldn’t reach a point of clarity, because there was so much going on in my head about all of these different aspects towards relationships and everything that I couldn’t kind of get through it. Whereas when I was working with other people, I love interacting with other people in that kind of way, so all the kind of interview things that we did I was very much involved with and really, really enjoyed. I, jaaa [paused to think], I don’t know what it is. Representing yourself is a very daunting thing to do, because you know that you yourself, because you know yourself better than anyone else, there’re so many aspects of you that it’s like impossible to kind of sum everything up. All of your subjectivities and all of your, all of the aspects of your identity is very complex to sum up. With other people, because you’ll probably never get to that kind of depth of portrayal, it’s, I mean it does seem a little bit more shallow, but I don’t mean it in that way, but ... (SWF59, 2015)

The participant’s introduction – “I’m different to a lot people” (SWF59, 2015) – clearly demonstrates the overbearing desire for individualisation – a measure of difference as sameness fed to us by advanced capitalist society – directing her processes of subjectification.

Right-or-wrong thinking is regarded in terms of depth of description being associated with being preferable and ‘good’, while shallowness in representation is associated with being ‘bad’. A strong focus on difference as sameness seemed to direct how the self was represented and negotiated and served to hide possibilities for the actualisation of the virtual; that is, for productive change or transformation.

It seemed as if, in saying that “it does seem a little bit more shallow, but I don’t mean it in that way” (SWF59, 2015), she was struggling with not wanting to

After a long silence, she just replied, “that makes a lot of sense” (2017).

Within our intra-action, I came to feel disempowered in my attempts at facilitating a more democratised process, but in resisting myself, quickly realised that, despite my efforts, the structural power differences between lecturer/student, researcher/researched cannot be erased, but could perhaps be consciously interrogated in a range of ways. I decided to just continue what I initially set out to do, which was to share what I had come to throughout my own design/research/teaching processes.

'show' an aspect of the difference within herself that could perhaps be regarded as negative to the outside world in dominant societal terms. In thinking with Foucault's notion of *parrhesia*, it could be argued that she was struggling to risk herself in practice.

In the context of post-apartheid South Africa, the born-free generation (of which this student is part) often pride themselves on the fact that they stand in complete isolation from apartheid due to never having known anything but democracy (Participants SWM02, SWF07, SWF10 & SWF19, 2015). It is thus understandable that they would struggle with Foucauldian truth-telling when the 'truth' could render them in some way complicit in the separatist logic that effected South African apartheid. Participant SWF59 related her struggle in this regard when speaking of the current student protests at the time:

Well, I think a lot of the whole subjective, the whole norms, culture of norms thing, comes into it, because, for example, I have a, I tend to have a much more liberal view towards for example Open Stellenbosch. I, I'm more willing to kind of listen to what they're actually saying than I think some people are, but then I don't really want to sometimes publicise that I am, because a lot of, kind of, my friends, and the culture that they come from, kind of don't have the same view as me, and so you kind of then get looked at from a perspective of 'but why?' So, I think, in kind of greater society I think people's kind of subjective opinions are so much more than that they actually project. They tend to kind of keep things, this is not everyone, because there are definitely people who are very, very loud and open about what they feel, but I think a lot of the time because of the rigidity, especially in a more traditional kind of town like Stellenbosch, when all of this radical kind of stuff is suddenly now starting to happen and it is making people really uncomfortable. And I think it is making people uncomfortable because there are such strongly established cultural norms in certain aspects, so it is a very complex thing, because often you're not even aware of why you think a certain way. You're not even aware that you're thinking is only one perspective. (2015)

In acknowledging her fear of allowing assemblages to form that could allow for the actualisation of virtual potential that might change her existing, stable social relationships, she seems to have wanted to risk herself through truth-telling but struggled to act on that desire in a more public realm. A conflicting relationship between moving forward and pulling back seemed to become in intra-action.

At a stage I said, "one protects oneself" (2017), and she immediately interjected: "Yes, yes" (2017). I continued explaining and she continued to contribute in an interjecting manner:

You don't want to offend... (RWF01, 2017)

Yes (SWF59, 2017).

But you also don't want to say anything, so it's that constant... (RWF01, 2017).

Negotiation, yes (SWF59, 2017).

The way she interrupted and justified herself – “[t]hey tend to kind of keep things, this is not everyone” (2015) – could be read as an effort at self-censorship stemming from self-doubt. It seemed like an effort to always say the ‘right’ thing and continuously avoid causing offense to any other. It could be regarded as a desire to control the future through forcing connections that, in fact, maintain the status quo rather than transform it. Such conscious negation of potential, or active resistance of affirmation in Braidotti’s terms, could be seen to take a physical toll on the body and mind. Through biomediation (Clough, 2008), stress has become inscribed in the body of the student, ontologically designing her to continuously embody and embrain (Marks in Braidotti, 2013) difference as sameness – or representational, dualistic ontology. This consequently, according to Deleuze and Guattari (1987), could serve to hide possibilities for productive change and so, ironically, can further contribute to keeping the status quo in place.

The conflictual agency of subjectification that is related above could also be seen in numerous other instances throughout the course of this student’s learning experiences. On the one hand, in having been involved with Participant SWF59 in the course of the projects, it did seem as if she engaged in the negotiation of affirmative ethics during the process. She related her experience of Project 2 in quite productive terms:

I think it, ... was kind of like a journey, like a process. From a starting point of just seeing a very objective, blank piece of paper in front of you, to folding and folding and folding and making things more and more complex. And ending up with a thing

Yes, negotiation of this way, that way, this way... (RWF01, 2017).

Yes, exactly (SWF59, 2017).

It started to feel as if the distribution of power in our relationship was starting to shift slightly. She seemed to start contributing to the conversation in a more affirmative way. I realised that time is necessary to come to grips with the theoretical ideas underlying the work, and some people (me included) do not easily share or contribute to larger discussions if they do not feel that they have enough knowledge and backing to do so. Consequently, I simply continued to share personal experiences.

Just as Participant SWF59 experienced fear in risking her stable social relationships through Foucauldian truth-telling, I did too. With regard to describing the research participants participating in this study, I initially felt that, given that I was working with the Visual Communication Design students that I was teaching, the sample was predefined and it would thus not be necessary to specify participants’ racial, cultural, or social backgrounds.

But then, as I went on, I realised, mmm [high pitched], but that is me protecting myself because it is an awkward, sensitive topic ... I was thinking in terms of difference as sameness – we’re all the same, so why do I need to specify? But then I realised I most certainly do [said with great emphasis] need to specify that (RWF01, 2017).

It is the very things that cause the discomfort that must be acknowledged rather than hidden away. This made me very aware of how I associate with white students sharing a similar socioeconomic and cultural background with me in an easier way compared to students who come from different backgrounds than me. The implications hereof in terms of teaching, especially a transformative kind of teaching, is something that I have continued to deliberate on later.

that was very, very representative and somewhat personal to you. ... Giving life to something. (2015)

Describing her experience as “[g]iving life to something” (SWF59, 2015) seems to reverberate strongly with Braidotti’s (2013) description of the affirmative production of transformed subjectivity. She continued an affirmative line of thought when later reflecting on the affective potential of working with typography:

I have become incredibly interested by the role type can play in being emotionally affective (SWF59, 2015).

I really enjoyed playing with contrast between different typographic elements, and paid close attention to the subtleties and nuances of emotion and relationship that can be created through said contrast (SWF59, 2015).

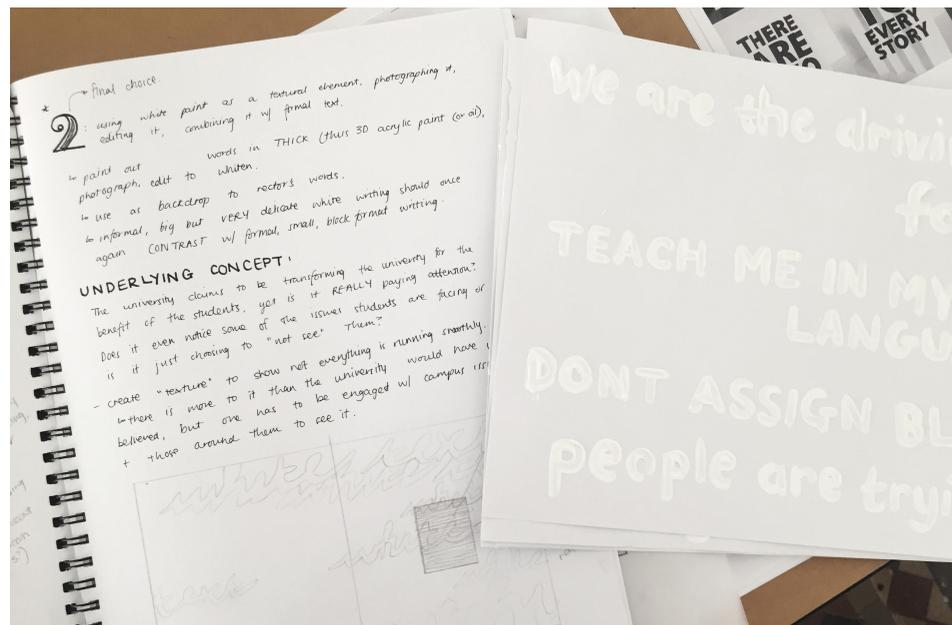
It could be argued that, having had to negotiate the basic elements of visual communication design – things like line, shape, and form – in ways that expressed concepts such as tension, contrast and dynamic balance – all formal principles of design while simultaneously also characteristics of the subjective experiences that became throughout her learning processes – allowed the material-discursive enactment of transdisciplinary praxis. Thus, having engaged in creative thinking and conceptualisation through processes of physical making that were enabled through visual communication design – in the words of Brassett and Marenko (2015:2), “not only [in] doing philosophy – as a practical process with which the possibilities of new futures can be thought and materialised – but also in articulating concepts through creative, tangible, embodied, material, *designed* means” (emphasis in original) – seemed to have allowed for the collapse of the assumed boundaries between entities dominantly regarded as self-contained, such as the mind and the body, as well as external and internal realities. However, if the collapse of such boundaries has been, or will be, translated into future practice, particularly with regard to everyday life, remains an unknown that often haunts the transformation discourse in the field of South African higher education. I return to this point later on in this discussion.

In the light of this, the insertion of “this is going to sound cheesy” where the first ellipse has been indicated in the excerpt above: “I think it, *this is going to sound cheesy*, but it was kind of like a journey, like a process” (SWF59, 2015) (my emphasis), seems to have severed the affirmative power that the process had perhaps started to bring forth. It seems to highlight the paradox inherent in the student’s subjective experiences of learning, and consequently casts doubt on the ‘effectivity’ of transformative educational efforts in the field of South African higher education, specifically at Stellenbosch University, as in this case.

The power of the past is so strong that it becomes difficult to translate thinking into doing in the present. In re-looking at my own words – it “seems to have severed the affirmative power” – I came to realise that the specific choice of the word ‘sever’ does perhaps not gel well within the context of Barad’s agential realism. The insertion that Participant SWF59 made in her line of thought cut into the then-present affirmative moment, but a cut in agential realist terms does not necessarily sever. An agential cut produces potential for change, but for such change to be productive one needs to be consciously aware of the cut being made, so that its inherent negativity can be actively resisted in the present. In the light of this, becoming aware of my own fears and the practical effects they

had in terms of describing the research participants of this study allowed me the opportunity to change the research process in the present; that is, as I was doing it. This, I think, is a good example of collapsing linear dimensions of time by going back to the past to negotiate the future in the present (Braidotti, 2013, 2016a).

In terms of Barad's notion of agential realism, one needs to consider the agential cuts made by the educational processes in question in intra-action with the student as a white, born-free individual. The projects definitely seemed to raise awareness of difference in itself in the mind of the student, but, given its situatedness within a schizophrenic, neoliberal, post-apartheid context, self-doubt and stress had been inscribed upon her body and the resulting agencies seem to have congealed in a strong, individualised desire to keep the self contained and safe. Material-discursively, this desire seems to have led to difficulty in *parrhesia*; that is, to a struggle in efforts at self-representation, to talking around difficult issues, to acknowledging all sides of the issues being confronted without necessarily taking a stand and risking the self through critical truth-telling, as Kuntz (2015) argues, and this could consequently have contributed to difficulty in translating transformed thought into action. For example, Participant SWF59's use of white, hand-painted text on white paper in the experimental layout she did during Project 3 demonstrated her awareness of the ambiguous experience of seeing/unseeing so characteristic of everyday life in post-apartheid South Africa (see Figure 33). Ironically, though, this still did not ensure that she was not sometimes 'blinded' to herself, and hence struggled with *parrhesia*.



>> Figure 33: Project 3: Process development (Source: SWF59, 2016)

In the following quote, a seemingly affirmative force – an awareness of the productive potential of difference in itself – was again allowed to gain visibility:

Because I think we so often are very quick to try and play it safe and answer everything correctly, and I think part of what this course does is to try and get us to experiment and be a little bit more free and loose and that is very much linked to identity and what we've been doing, so to start from a point of thinking 'I need to represent identity', and you come to a point of seeing everyone else's stuff in the

class and realising that my idea of identity is completely different to that person's idea of identity, was quite a valuable thing (SWF59, 2015).

Resistance against the productive power of such awareness, however, once more seemed to surface when the student continued her above train of thought by saying:

And I think that definitely helped us to kind of understand a bit better where you were coming from with the project, in a way, ja (SWF59, 2015).

The fact that she related her learning process in terms of what the expectation of the lecturer seemed to be once again emphasised the reigning dualistic logic, a remnant of formal, institutionalised Eurocentric education.

This seemed to indicate that, in Rancièrian (1999a) terms, education was not engaged in from a position of assumed equality, but rather from a position of inequality. The student's subjectification was driven from a position of expected emancipation – that the teacher will emancipate the student – and the assumed underlying inequality could thus be regarded as potentially feeding the student's self-doubt and stress, thus further cementing inequality.

Participant SWF59 similarly related unequal relationships between herself and others with which she interacted throughout the course of the projects – human as well as non-human. In terms of the participating crafters' visit to the Visual Arts Department of Stellenbosch University at the end of Project 1, she said:

And, also, I think linking back to power relations, because they [the crafters] are not in their natural environment now, they've been taken out of the NPO, out of where they would usually be making crafts and they're now in a very academic, quite different environment, that they maybe wouldn't even have said if they did not like something, because it is not their environment, it is not theirs to say. I sometimes feel that in certain environments as well. Ja, if I'm sitting talking to friends in my class as opposed to being in an office with a lecturer, you're going to respond differently (SWF59, 2015).

In this case, the student seemed to have made a clear link between the effect of the physical environment on individuals' lack of truth-telling, or *parrhesia*, including her own. This provides an illustrative example of the material-discursive complexity involved in community interaction, especially in the context of South Africa, where the sociocultural and economic differences between collaborating individuals are most often vast and where inequality has been structurally built

While I continued to talk through what I had written, Participant RWF59 listened intently while giving an affirming comment every now and then.

Yes, absolutely (SWF59, 2017).

into the physical environment through processes of ontological design (Escobar, 2012; Fry, 2012; Willis, 2006). Despite the fact that community interaction can allow opportunities for political engagement when included as part of higher educational curricula, the fact that the material-discursive effects arising in intra-action very often bring about a lack of *parrhesia*, and thus accentuate existing inequalities, can limit its potential for effecting any form of productive change or emancipation in Rancièrian (1999a) terms.

With regard to Rancièrè's notion of emancipation, I have been intrigued by the delicate interplay between Participant SWF59's initial assumptions or expectations of Project 3 and her consequent experiences thereof. This seems to have revealed an interesting – and I will dare say productive – negotiation between Deleuzian difference in itself and difference as sameness in the relationship between the self and the other.

Her [the student interacted with] main topics of concern were centred on sexism, racism and the language policy, and many of her opinions on the aforementioned topics actually resonated with me in quite a profound way, to the point that I realised that *we perhaps have more in common than I thought* (SWF59, 2015) (my emphasis).

This quote seems to suggest that the student's initial expectation of the social interaction involved in the project was that of difference. In Rancièrian (1999a) terms, one would thus be able to say that the interaction took flight from an assumption of inequality.

To the student's own surprise, her experience was rather one of similarity – a realisation that part of the difference in herself that she most often tried to resist (as discussed earlier in this section) in fact also seemed to be present in the other. I believe that this awareness, in terms of Rancièrè's thought, can be translated as becoming aware of an underlying equality – an equality in terms of Deleuzian difference in itself – that could be assumed in the relationship between the self and the other.

Similar arguments could be made in terms of the following:

Upon completion of this project, and when I had time to think about it in its entirety, I was struck by how emotionally affected I had been by others' typographic layouts as well as my own, *in ways that I never thought possible*. I have come to realise through this project just how powerful type can be, even when you aren't particularly conscious of its presence (SWF59, 2015) (my emphasis).

In this case, there seems to have been an initial expectation of neutral social engagement. The underlying assumption once again seems to have been

Mmm, ok (SWF59, 2017).

Yes ... there were differences (SWF59, 2017).

one of inequality, with the self being regarded as distinct and separable from the other. The student has, however, related her surprise at how the project affected her in material-discursive ways. She thus could not manage to keep herself bounded from others throughout the course of the project, but has – in part – come to experience herself as an intra-active part of the world in its continuous becoming – an experience that can be regarded as inherently productive (Barad, 2007). In reaction, she said that she subsequently felt “better equipped to enter a discussion on transformation now that [she] [had] been exposed to another very different perspective” (SWF59, 2015). As in the previous example, I believe that this awareness, in terms of Rancière’s thought, can be translated as becoming aware of an underlying equality – of the agency that lies in collective processes of subjectification.

In conclusion, it seems as if the gestured articulation that was effected throughout the course of the projects enacted a range of boundaries – boundaries that were at the same time conducive *and* resistant to embodied moments of affirmation. Despite the resistance that made it difficult to negotiate the continuous risk of reterritorialisation of productive transformation so often spoken of by Deleuze and Guattari (1987), reading Participant SWF59’s experiences through Rancière’s notion of emancipation seems to show that she remained engaged in ongoing processes of negotiating Deleuzian difference in itself. Her gestured articulation seemed to embody a nuanced and continuous process of “visiting” (Biesta, 2013); that is, of trying to say the things that she struggled to say in words. It seemed to make her active negotiation of the restrictive institutional powers, or *potestas*, within which she functioned felt, and this, according to Braidotti (2016a), embodies an affirmative mode of relation with the present.

It is at this point that I have, once again, had to actively resist the impulse to extract insights from the research that could be seen to ensure ‘transformative’ future effects in the context of higher education at Stellenbosch University.

It is here that I want to pick up on the point that I made earlier in this section about the implications of becoming aware of the different ways in which I associated with students from varying socioeconomic and cultural backgrounds. Using extractive logic, thinking about the implications of this research ‘finding’ is a practice very much oriented towards an ultimate utopian future; that is, asking how I could change my behaviour towards students in the future. While thinking with Braidotti as I was re-telling what I had previously written to Participant SWF59, I realised, however, that instead of focusing my attention in negative terms on the fact that I was not consistent in my behaviour towards everyone and trying to find an ‘effective’ solution to the problem, I should rather tune in to the intra-active forces active in the present moment; for example, how do I change my behaviour in terms of what I am doing now, at this moment, and how can that spill over into future academic practice (even if it does mess with the expected format and structure of educational endeavours, including an academic thesis in, this case).

I accordingly decided to make visible some of the **editing** I have done of my own words as I engaged in conversation with Participant SWF59 (but also with the other participants in the next sections). This has been done by manually inserting thoughts that evolved or adding additionally sparked ideas.

Transformative value, I believe, lies within the act of change itself, not in

Think-practising (Thiele, 2014) design/research/teaching with Participant SWF59, Deleuze, Braidotti, Barad, Rancière and Foucault has allowed what it means to engage affirmatively with the present to gain new meaning for me. I have realised that, although I might have been engaging with the research from relational ontological perspectives in some sense, my understanding of affirmation was continuously hijacked by the time of chronos (Braidotti, 2013). I struggled to escape the stronghold of considering what the design/research/teaching would actually do or change in the future, so failing to see what it was, in fact, already doing in the present. It is very difficult to resist one's individual resistance to affirmation. Disbelief in the difference in oneself seems to be overbearingly strong in the context of **post-apartheid South Africa**. Allowing for an ethico-onto-epistemological process, albeit flawed, to unfold in my design/research/teaching praxis has helped me to **remain grounded in the situated present**. I consequently have come to realise that it might be more productive not to think of transformation in South African higher education as a goal to be worked towards, but rather to focus on effecting affirmative ethical practices within and as part of our everyday institutional machines. Possible implications of such an approach to higher education in general, and in the context of Stellenbosch University in particular, as well as implications for the specific discipline of design, are discussed in the next chapter.

the outcome of that change. I hope that the style of editing used contributes to embodying this effectively.

Quite a long silence followed.

especially amongst white people in post-apartheid South Africa

I can just try, that is all I can do

Participant SWF59, being inherently respectful of her position as student and researched, realised that her chance to speak freely had now arrived. She continued hesitantly, pausing to ask for guidance mid-way. Active negotiation of difference in itself, of affirmative ethics and Rancièrian emancipation, became tangible in the ensuing conversation.

I think it is a very interesting new way of looking at transformation, because we don't, we kind of think about transformation as this huge overarching thing that has to kind of suddenly [snaps fingers] impact everyone in the university and make some huge dynamic change to the university where it is going to be seen immediately, but you are completely right that it is in moments of interactions with people and how you can kind of influence ... [pause] influence others in such a way that more moments like that can happen and that kind of transformation of thinking and, um, truth-telling, um, I think is a very important kind of transformation ... I

Is she?

don't know if I'm making any sense? (SWF59, 2017)

Ja, urgmmm, ja, I don't know what else to say? [laughs] You're not allowed to guide me, are you? (SWF59, 2017).

I was going to say that, just talking about my quotes and things, and talking about like protecting the self and not truth-telling and that kind of thing, um, I think you are spot-on [uncomfortable laugh]. We definitely do, and we don't think about the fact that we're doing, but we literally are constantly like self-protecting and it actually definitely did trigger me at first when I was reading through this now: 'She is protecting herself, she is protecting herself...' It is not nice to hear, ja ... (SWF59, 2017).

A long pause followed.

But it is so [said with emphasis] important. It is part of the transformation of thinking, in a way, ... ja [slow laugh], that, um, that's... mmm, ja... (SWF59, 2017).

Being a perfectionist who likes playing by the 'rules', it was clearly not comfortable for the participant to formally acknowledge her own lack of truth-telling. She continued:

As a designer, you constantly do have to be conscious of how you are representing things in relation to the greater world, but being conscious of how you are representing yourself through doing that and how you are protecting yourself... Ja, I don't know, it's... As you've said, it is quite a paradoxical... [exasperated sigh], a paradoxical thing to get around. I think I'm confusing myself now (SWF59, 2017).

I interjected here, corroborating why I feel a critical posthuman approach to transformation in South African higher education could be fruitful. I emphasised that I realise that critical truth-telling – resisting oneself in practice – is difficult to do. This has accordingly urged me to consider how one can negotiate a balance between when an educational endeavour is so hard that it produces restrictive (or negative) rather than productive outcomes. She replied:

The participant seemed to take my reading of her learning experiences through Foucault's thought as an ultimate label – that she lacks critical truth-telling. This made me question how I communicated with her. Did she have space to disagree with me? I did not intend to imply that my interpretation was 'right'. On the contrary, I tried to bring across that I, too, struggled with truth-telling. This did not seem to have been effective. Why?

My attempt to flatten ontology

I think it really is interesting, because a lot of our projects in the past have definitely focused on classic transformation as you were talking about, like big projects to make a big change in something, but I think making people more aware of these kind of [critical posthuman] concepts, I think could help people to produce projects that don't always necessarily have to like make a huge change on campus – like I want there to be wheelchair ramps everywhere for everyone. And like obviously that kind of stuff is very important – and that is self-protection again, aaah – but ... (SWF59, 2107).

But also honest desire? (RWF01, 2017).

Yes, yes, also honest desire, exactly [laughs] (SWF59, 2017).

Not even a guarantee

It becomes easy for individuals driven by their desire to do the 'right' thing in societal terms not to see the productive moments of emancipation in their own experiences. I have come to realise that, for a designer/researcher/teacher, **being highly attuned to the moments of emancipation I experience with my students and then working with its productive effects in collaborative, material-discursive ways is crucially important, since, if such moments are not deliberated in conscious ways, a sense of failure could overwhelm and, through biomediation (Clough, 2008), limit productive future potential.**

I said, "I think I should focus on trying to make students more aware of the moments of emancipation that do transpire in their own practice" (2017). She responded:

Ja, I think that is exactly what I was trying to articulate (SWF59, 2017).

Engaging in a process of plugging data into theory and back into data with Participant SWF59 allowed for the emergence of written sense – a re-figuration of representational form – that did not exist before. Such a process of re-figuration can, of course, continue ad infinitum, but I do believe that making parts of the process visible – providing a local, situated example – holds value for the future of the interrelated fields of design, research and transformation in South African higher education, especially at Stellenbosch University.

3.3.2 Filling the silence ...

At first glance, Participant SWF52 tended to negotiate her subjectivity by filling the silence. Throughout the course of the three projects in question, she seemed to present herself in bold ways, taking on the position of an activist⁸⁹ and critical, creative thinker. The loud, conspicuous manner in which these supposedly liberal identity categories were wielded did, however, seem to hide a strong underlying humanism.

Her reflective responses to the projects in question have on numerous accounts demonstrated a criticality that tended towards negation rather than affirmation; a criticality perhaps rather serving to distinguish the individual self from the collective it engaged with rather than interrogating the self as an intra-active part of that collective – something it apparently aspired to do.

On the other hand, there were also more hesitant moments; moments in which the loud intensity with which she filled the silence was pulled back by what seemed to be a more self-conscious, questioning tone of voice. A delicate interplay of strong opposing forces thus seemed to have become the subject throughout the projects in question.

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Traditionally, activists have been described as acting autonomously and heroically, “self-confident and free of worry, capable of vigorous, willful activity” (Walzer cited in Thrift, 2008:vii).

... with silence

I really don't know what to say, I mean, it's a lot... (SWF52, 2017).

A still silence followed.

“You do not have to say anything,” I said (RWF01, 2017). “Ok [nervous laugh],” she replied (SWF52, 2017).

Ironically, when my writing was plugged back into the living experience of Participant SWF52 two years after the first project that formed part of the research took place, uncomfortable silence was her predominant reaction and it was me who, this time around, felt the urge to fill the silence. Most of what she did say was quickly lodged in-between my talking. This experience afforded productive, transformative learning in me. Firstly, it allowed me the opportunity to articulate and give voice to what was, up to that stage, mostly feelings in my body and thoughts in my head that had only been translated into academic terms on

Reading the data collected throughout Participant SWF52's experiences of the project at face value could easily have led to the conclusion that, for example, the projects did contribute to the development of critical awareness of the social inequality prevalent in the situated context of South Africa, and did allow opportunities to use design to actively deliberate on it. In this section I have, however, actively tried to resist the urge to accordingly extract educational principles from the collected data with the aim of providing guidelines geared at the attainment of transformative ideals in the context of South African higher education in the field of design, particularly at Stellenbosch University, in the future. I have rather attempted to hone into the ebb and flow of the supposed opposite powers that have become the participant within this particular context and at this particular moment in time, hoping that – rather than lead to the development of a recipe for change – it could allow for the evolution of a palate attuned to a balance of local, situated flavours.

As mentioned earlier, throughout the course of the three projects in question, Participant SWF52 seemed to don a range of liberal identity categories in the negotiation of her subjectivity. She actively took on the stereotypical image of critical, creative thinker – an identity that can be seen to “claim ... an exceptional cultural status” and so shares close ties with the “Enlightenment Humanist legacy” (Braidotti, 2013:36). She made reference to herself in essentialist terms, suggesting an inherently stable self that held the power to act on others in effecting social change.

I have become aware that I can and should apply my interest in diverse identities and desire for equality among all identities to my work, *in order to remain true to my own self and what I believe in* (SWF52, 2015) (my emphasis).

I asked myself many questions throughout the process: including things like, ‘as a white woman, what is my role in this context, and how should I go about representing or channelling the ideas of other identities on campus in my work?’ and ‘should I balance positive and negative feelings in the design concept or focus on the more critical opinions (those being the ones that highlight real issues of the Stellenbosch space)?’ *When I solved these*, however, and actually began my work, I felt very empowered and ready for my task (SWF52, 2015) (my emphasis).

paper in the form of a PhD thesis-in-process. The words that materialised when bouncing my interpretive thoughts (albeit geared at resisting easy interpretation) off the participant were different to what I had initially written down and, when translated back into written form, did not always make structural linguistic sense. In the process of translation, however, strong communicative agency came to be in intra-action.

“That was so long ago,” Participant SWF52 said, “I don’t even *want* [said with emphasis] to know what I said” (2017).

In acknowledgement of the assumed power inherent in her reaction, she laughed when I read back to her what she said about solving problems in quick, efficient ways (2017). She continued:

The notion of 'class' as material-discursive actor: It drives us towards producing material outcomes that, in turn, inscribe dualistic ontology in our bones, so affecting all social interaction.

There is no denial that Participant SWF52 was critically aware of the unequal distribution of power in South African society and that she had a desire to change things for the better. This awareness was, however, constantly challenged by an equally strong desire for individualisation; that is, to be 'better-than' or 'different-to' the rest of the crowd. Thinking with Deleuze, it could be said that the productive potential inherent in her ensuing criticality seems to have become decoded as she applied it in everyday contexts. The process of being critical so ran the risk of becoming depleted of action, leaving what could easily seem like passive self-indulgence.

I really enjoy more abstract projects that allow me to really think over and grapple with complex ideas, such as those about identity, and then attempt to communicate these ideas visually in a way that is more personal, abstract, and philosophically inspired, if you will. ... this sort of conceptual abstract work comes more naturally to me than some of our previous projects have (SWF52, 2015).

The way that she relates her preferences above calls up the image of creative genius, of Man with a capital 'M' (albeit disguised in the body of a Woman) in control of the world s/he stands on. Ironically then, the very 'thing' that seemed to hold the potential for productive change – becoming critical as verb – came to be hijacked by rational, Eurocentric logic. Criticality was used representationally – as noun – and put on as mask, so presenting the self as doing all the 'right' things as a born-free student within the context of post-apartheid South Africa; that is, as being progressive and working towards transformative goals. For example, throughout the course of Project 2 and Project 3 it became increasingly clear that taking on a critical, activist role in pursuit of social justice played a dynamic part in Participant SWF52's processes of subjectification. This is demonstrated by the fact that overt resistance to the expected processes and end products of the designated projects seemed to drive her negotiation of it. **She also seemed to translate this resistance in the graphic quality and style of her work.** For example, where most students decided to engage in more intimate one-on-one discussions

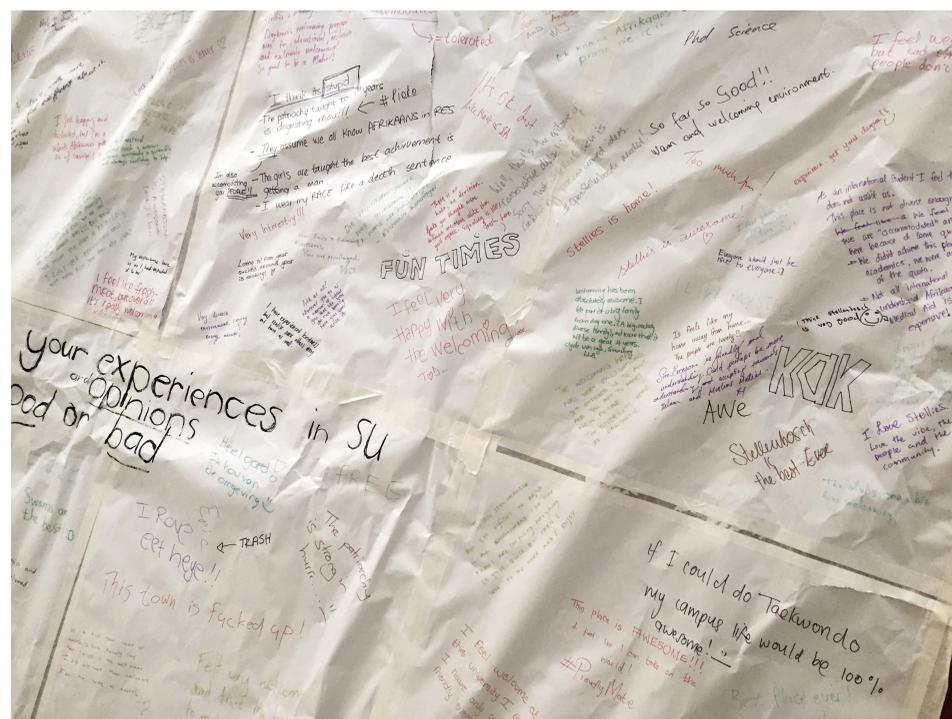
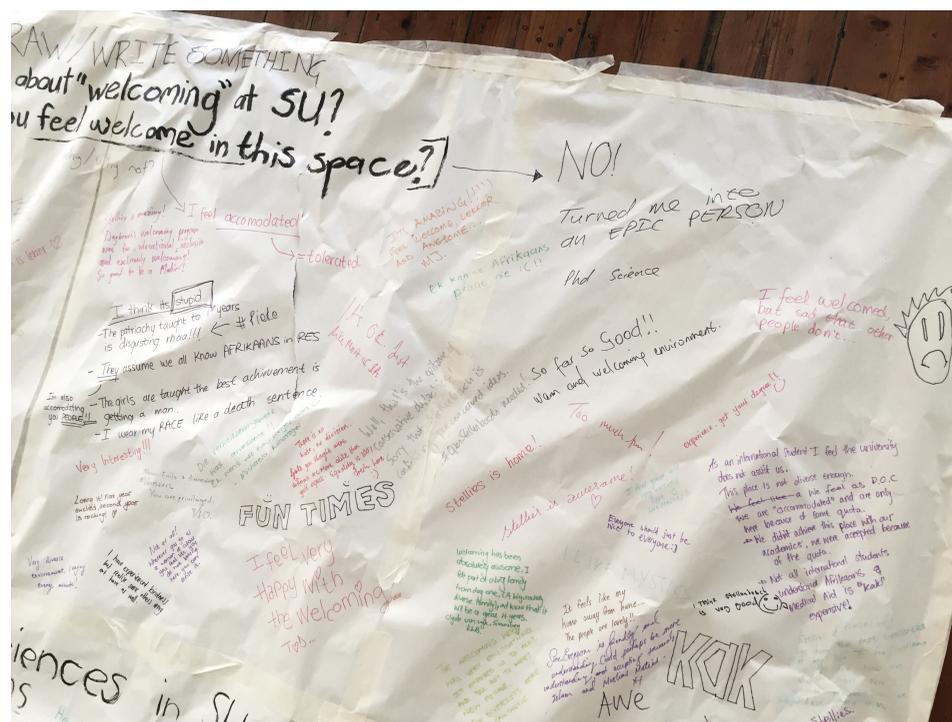
Ja, ja, but I don't think that there was an answer to that, and although in the reflection I most probably wrote some kind of conclusive thing ... that's probably just because I was like, oh, I need to come to some kind of conclusion for this to be valid, because this is **class**, even if I did not necessarily feel that way (SWF52, 2017).

Ja, I can definitely see in some of the things that I've said that I've come into contact with these really big ideas and really big concepts and I've been like [snaps her fingers], these buzz words, this is the right thing to say. And now this truth-telling thing, I think you said one says the things you think are the right thing to say ... (SWF52, 2017).

In engaging in conversation with Participant SWF52 on the above-mentioned point, I became acutely aware of the danger of white, Eurocentric privilege in a higher education context. Higher education in South Africa is inherently exclusive given the material legacy of apartheid that remains active in the present. Framing the methods and theories used in accordance with traditionally accepted conventions, structures and systems can too easily perpetuate that which one is trying to resist. I have returned to this point a little later on in this section (see p. 199).

This could also be interpreted as a moment of parrhesia or critical truth-telling (Foucault, 2015), since she was trying to practise what she preached.

with others in the participatory research component of Project 3, she decided to go into public space and activate participation with a range of others (see Figures 34.1 and 34.2).



>> Figures 34.1-34.2: Project 3: Participatory design engagement (Source: SWF52, 2016)

Another long silence lingered awkwardly.

collect a larger sample of campus opinion by standing on the Rooiplein⁹⁰ with a kind of 'wall' where I encouraged people to write down their thoughts or draw some sort of visual representation of their feelings about campus and the spaces surrounding it. In terms of participative design, I felt that this approach would allow me to make use of a more varied and complete understanding of the student body's feelings (SWF52, 2016).

This participatory component of the project served to inspire an experimental double-page layout of the welcoming message by the rector of Stellenbosch University to all students and staff in 2016. The first part of the project asked of students to lay out the same text in keeping with established typographic design principles. Participant SWF52 was not content to stick to traditional parameters in the first instance and pushed to challenge the norm here too by working with the text in a 90° rotated view on the first page of her layout and creating the illusion of disregard for page margins through the placement of text on the edge of a coloured block that was placed on the page (see Figure 35). In addition, striking, bold colour was used and the graphic marks showed disruptive energy. These choices all demonstrate how she tended to represent herself with high intensity and strove to embody a position of active resistance to established norms.



>> Figure 35: Project 3: Traditional layout (Source: SWF52, 2016)

In a similar vein, Participant SWF52 also often added short qualifications (see the sections of the quotes highlighted in italics below) in relating her interpretation of project material and experiences. In reflecting on Project 1, for example, she said:

While this *may seem* highly idealistic, Manzini's report suggests that this kind of individually focused, inclusive, resource-sharing situation is *highly plausible* (SWF52, 2015) (my emphasis).

Furthermore, it is important to recognise and acknowledge through design, *at least in some small way*, the socio-economic circumstances in South Africa that enable inequalities to exist, and so, through which initiatives such as Stellenbosch Crafts Alive *are made necessary, and against which such initiatives work* (SWF52, 2015) (my emphasis).

The 'Rooiplein' is a public space at the centre of Stellenbosch University campus, close to the formal student centre, the Neelsie.

These qualifications simultaneously seemed to allow the subject to stake claim to a particular, highly critical and concrete identity category and to avoid taking a stand of her own. It could be argued that donning the mask of progressive critical thinker in such a representational manner served to protect her against having to risk herself. Projecting the image of activist to the outside world has in effect served to maintain a strong boundary between her individual self and all others she may have come into contact with, so facilitating the avoidance of negotiating difference in itself.

Ironically, though, I believe the subject's acute critical awareness also contributed to her cognisance of the fact that she was actually fooling the outside world with the front that she upheld. I believe this was demonstrated in the manner in which she often countered the robust image she presented to the world in palpable ways. During our interview, she often seemed to suddenly lower her voice and switch to a slower, more questioning tone, interspersing her train of thought with a knowing laugh and/or other thinking sounds.

very apparent when repeatedly listening to my own voice during the playback of my follow-up interview with Participant SWF52. I was continuously trying to position myself in a seemingly neutral way.

We insert little qualifications in our sentences which open them up in a sense, for example 'kind of', 'it may seem'. Actually, in terms of research we are taught to write that way ... 'don't let it sound definite', 'open it up for possibility' ... (RWF01, 2017).

Ja, you don't want to take too definitive of a stance [laughs] (SWF52, 2017).

But in a sense, if I listen to Foucault over my shoulder, I think one could say doing that actually inhibits us. It restricts truth-telling (RWF01, 2017).

That is true, because what [and I want to add who] are you doing it for? (SWF52, 2017).

Becoming aware of how we struggle to shift focus from ourselves to others brings what Braidotti (2013) means when referring to the crucial importance of working from one's local, situated context into stark focus for me. It felt as if seeing parts of myself in Participant SWF52 – the mutual acknowledgement of shared aspects of being white and female in the specific context of higher education at Stellenbosch University – allowed for productive potential to open up in my consequent design/research/teaching praxis. Stellenbosch University's lack of transformation can predominantly be ascribed to its continued, overbearing whiteness; that is, its whiteness in demographic as well as structural institutional terms. I have come to realise how working *with* that – with the restrictive power, or *potestas*, inherent in the problematic situated context – and not purely against it, can unleash productive potential, or *potentia*, when relational ontology is lived (or at least tried to).

It is at this point that I want to refer back to what I said earlier (p. 193) – that framing the methods and theories used in accordance with traditionally accepted, Eurocentric conventions, structures and systems can too easily perpetuate that which one is trying to resist. I want to rephrase this in the following way: There lies danger in framing the methods and theories used in accordance with traditionally accepted, Eurocentric conventions, structures and systems since this can easily perpetuate that which one is trying to resist. There does, however, also lie power in appropriating traditionally accepted, Eurocentric conventions, structures and systems in order to work against them in search of productive change.

But then you have to, or, well, I'm trying to find what I have to contribute instead of comparing it to other people so that everyone's [design work] sort of looks the same [volume of voice tapering down]. ... The copying, hmm [laughs]. Umm, I don't know, and like in general the pressure, I don't know, it's the same? (SWF52, 2015).

In addition, she pertinently related her continued struggle to evolve her design practice beyond the making of vibrant, expressive marks (2016). How could the energy channelled in representational work be translated into embodied change on the level of the everyday? I believe this is another example of her awareness that making change in representational ways – for example through visually challenging communication design norms or performing what appears to be fixed, transgressive identities to the outside world – does, in fact, not necessarily warrant productive transformation in a Deleuzian sense. Through making change in representational ways, it was rather self-doubt and a certain sense of passivity that seemed to become in intra-action. This was made evident in how the participant continuously adjusted her own statements in conversation with me, and demonstrated how she struggled to commit to what Foucault described as *parrhesia* or critical truth-telling (2015) when confronted with herself in relation to others.

Mm. Ja, I mean you have to live with yourself every day, you know yourself, or hopefully you know yourself, maybe you think you do, and then when there's other people involved like there's a lot more power relations ... (SWF52, 2015).

While it could thus, on the one hand, be argued that Participant SWF52's critical awareness persistently constituted a disruptive force in the reigning distribution of the sensible (Rancière, 2013), so contributing to the active negotiation of difference, the criticality – being anchored in representational, Eurocentric thinking – often led to the difference that was negotiated being settled dominantly in sameness rather than in difference in itself (Deleuze, 2004).

The legacy of colonialism and apartheid in South Africa has embedded inequality in society's conscience on a material-discursive level. Despite efforts at effecting a more equal society, people of various races and cultures often continue to look, dress and talk differently, the physical spaces they occupy often continue to look and work differently, the systems structuring their everyday lives often continue to function differently, and their access to knowledge, services and capital also often continue to vastly differ.

Embracing one's whiteness and claiming the position one holds in current South African society, particularly in the context of higher education at Stellenbosch University, is difficult, since the dominant discourse seems to suggest that focus should rather be on the other and not on the self. This is especially the case for born-free students.

You have to carry the whole thing forward, there's a responsibility, ja, I definitely feel that (SWF52, 2017).

I started to feel hot and uncomfortable during Participant SWF52 and my conversation. My own whiteness seemed to burn me. It often does. I opened a window. The cool breeze that filtered in brought some relief, just as, paradoxically,

Inequality seems to have become the status quo – that which we all have in common. Situated within a global capitalist world order in which commodification and possessive individualism (Braidotti, 2016a; Buchanan, 2015) triumph, inequality is further strengthened. Paired with an overt drive towards a more equal society – a transformed, decolonised way of life – internal contradiction becomes a vehement force in intra-action, especially in born-free, millennial South Africans who seem to have all they need to be active change agents at their fingertips.

This was the position from which interaction was initiated between students and crafters of Crafts Alive during Project 1. The group of university students held representational power simply in the way the project was set up; that is, in the fact that the crafters were the objects of representation while the students acted as designers. During our interview, Participant SWF52 further elaborated on the topic of power, specifically with reference to the notion of representation and her interaction with Crafts Alive during Project 1.

With meeting the crafters, um, ja, I don't know, we sort of had power, because we had to represent them, so, and we always have power over what we represent, because, obviously, we're the ones that have to do it. Um, but then the organisation had power over us, because we felt very, uh, what's the word, like, we felt obligated to represent them the way that they would be comfortable with or the way that they would be impressed with. (SWF52, 2015)

Visual communication design involves representation in a very direct way. It thus necessarily becomes difficult to challenge and resist representational logic when engaged in processes of visual communication design practice. As just discussed, Participant SWF52 seemed to be acutely aware that representational endeavours afford a charged sense of responsibility, but struggled to embody this responsibility in a *parrhesiastic* sense.

To tell the truth through *parrhesia* implies that one takes responsibility for the active part one plays in the ontological design of one's world; that is, that one aligns what one thinks and what one does to become one and the same thing (Foucault, 2015). Situated in a post-apartheid South African context where transformative ideals are valued highly, Eurocentric criticality served to make Participant SWF52 aware of her own lack of *parrhesia* and, ironically – in line with the schizophrenic working of global capitalist power – seemed to perpetuate inequality through making her passive to embodying changed thought *in* transformative action.

For example, despite critical awareness of the injustices inherent in the process of certain individuals having to represent those who are other to them (however participatory and democratic the process was intended to be), Participant SWF52 struggled to risk the inherent humanism in herself through *parrhesia*. In her attempt to relate the injustice she experienced in Project 1, the representa-

it seemed that a specific kind of focus on the self – on Deleuzian difference in itself – could facilitate a more productive outward focus.

During the course of our conversation, discomfort was tangible from both Participant SWF52's as well as my side of the room.

tional power of language prevailed, so privileging humankind as the ultimate bearer of power, meaning and change. She said:

Ja, like what is your right to say and do and say about that person and what is it? ... *the human aspect*, it is actual people that you are representing, it is not like some static thing (SWF52, 2015) (my emphasis).

And they [the crafters] also have some kind of power, because they're looking at it [the representations], but they didn't necessarily like *take ownership* of that as much as they could have, ja ... (SWF52, 2015) (my emphasis).

The manner in which she paused to think mid-sentence in the quote below indicates the trouble she was having in negotiating representation to give shape to her thoughts.

And they [the crafters] saw themselves [during the presentation] ... The very [pause] ... human, social stuff involved, ja ... (SWF52, 2015)

Her awareness and experience of the inequality being perpetuated in the project could be felt in her hesitancy – what she did not say – and seemed to verify an honest desire for productive transformation. However, the fact that she then fell back on the category of the human in her attempt to give reason to the inherent problematic of the situation unfortunately ~~served to disable~~ the potential for change that lay in her initial desire.

seemed to hamper

This is interrrresting [rolling 'r'; uncomfortable laugh] ... (SWF52, 2017)

She continued:

Mmm, it is very cool to, um, sometimes be the person in power when you have to actually represent someone and then have a power over you as well, so to have both of those experiences. I think because then you can put yourself in both positions, and ... So that was quite cool to become aware and conscious of the fact that we are actually involved in this process that puts part of our self into it, but is that a good thing or is it like, ja ... (SWF52, 2015).

Despite the fact that there seemed to be relational awareness in terms of power – a continuous striving towards unleashing *potentia* through active negotiation of *potestas* – representational, either/or logic did not allow processes of subjectification to take place from a position of assumed equality, as Rancière (1999a) would argue is necessary for emancipation.

Ja, I mean, like talking through this whole thing now, there has definitely been things that I have thought about not only in terms of the conversations that we have had relating to these specific projects, but even with regard to my work for *this* [said with emphasis] year potentially, or like other work that I've done in the past, that I'm like, mmm, ok, this makes sense. This is why perhaps I've been struggling a lot with like representing something or other and I didn't reach like any, like, what's the word, like any kind of comfortable like conclusion or answer, mmm, so ... (SWF52, 2017).

the inequality that seemed to inherently be assumed by the participant led to the boundaries that were consequently enacted in intra-action becoming limiting rather than productive forces. Through claiming and enacting an activist persona during the negotiation of the visual communication design projects in question, Participant SWF52 certainly tried to affect dissensus, but it could be argued that she appropriated the agencies becoming in intra-action as nouns – as independent, lifeless entities – and used them as barriers protecting her from risking herself through *parrhesia*. The processes of subjectification that she thus engaged in were hijacked by imposed processes of predetermined identification, so preventing the becoming of moments of freedom that could transform the dominant distribution of the sensible (Biesta, 2010). To reiterate what Colebrook (2010:216) argues (and I have quoted before), the subject seemed to “rest too easily with the effects of power – its manifestations, what [she] already [was] – without intuiting power’s force – how points of power emerge, what [she] might be, and what [she could] do”. It seemed as if she ~~failed~~ to make fluid the boundary between the seeming opposite, unequal ends of that which she was negotiating.

By implication, to effect more fluid boundaries between the opposite ends that seem to constitute the inherent contradictions so characteristic of contemporary society is a crucial concern when considering transformation through design/research/education in post-apartheid South Africa. Rancière (2009) speaks specifically of art and design, arguing that they can be of value in efforts at emancipation if they are understood and used as processes and not as outcomes.

struggled

The only thing that I think I can say is that even if I didn’t help you (which I would be sorry if I didn’t), I feel that looking at this entire structure [referring to what I had written] and listening to you talk about it and stuff definitely helped me for what I’m about to do... which is re-do things [snaps fingers], so, ja ... (SWF52, 2017).

Well, maybe the fact that you don’t know what to say ... (RWF01, 2017)

Means that you’re explaining it well (SWF52, 2017).

No ... means that from filling the silence to becoming quiet, maybe it is allowing things to become active ... (RWF01, 2017).

Whereas the representational nature of the brochure designed in Project 1 allowed students to ‘hide’ behind the ‘product’, Project 2 seemed to effect more fluid boundaries, even though Participant SWF52 was perhaps not able to consciously grasp the emerging moments of emancipation as they were enacted. In the light of this, the following conversation regarding Project 2 transpired:

Ummm, I think it is just that like we don’t really know all the different ways that you can generate ideas, so like especially with the map project we had to make a 3D paper model of the thing and then make lines out of it and stuff. It seemed like a really weird exercise [laughs], but afterwards you get these really interesting marks and you have like a, you already have a visual representation of something without really thinking about it. It’s just a really, and you realise how you can pull it into other design projects in future without really being taught it, because now you know there’s always different ways of like doing stuff [laughs] and then making something, so that’s pretty cool. (SWF52, 2015)

So if you say stuff, do you refer to stuff like something ... (RWF01, 2015).

Like generating ... (SWF52, 2015).

... physical almost or material in a sense? (RWF01, 2015).

Ja, but also like conceptual, because if you are forced like [snaps fingers] in five minutes to quickly make something three-dimensional and present an idea then you just make something and then all of a sudden you start thinking about it in a different way. ... I really like to record the experience that informs the project, like the meeting [of] the people at Crafts Alive, and then the making of the little paper things and making marks and like all that stuff and even doing readings like recording the experience of doing something, I like writing about it in my visual diary. Um, it helps to like pull out key words and then use those to like make ... language. (SWF52, 2015)

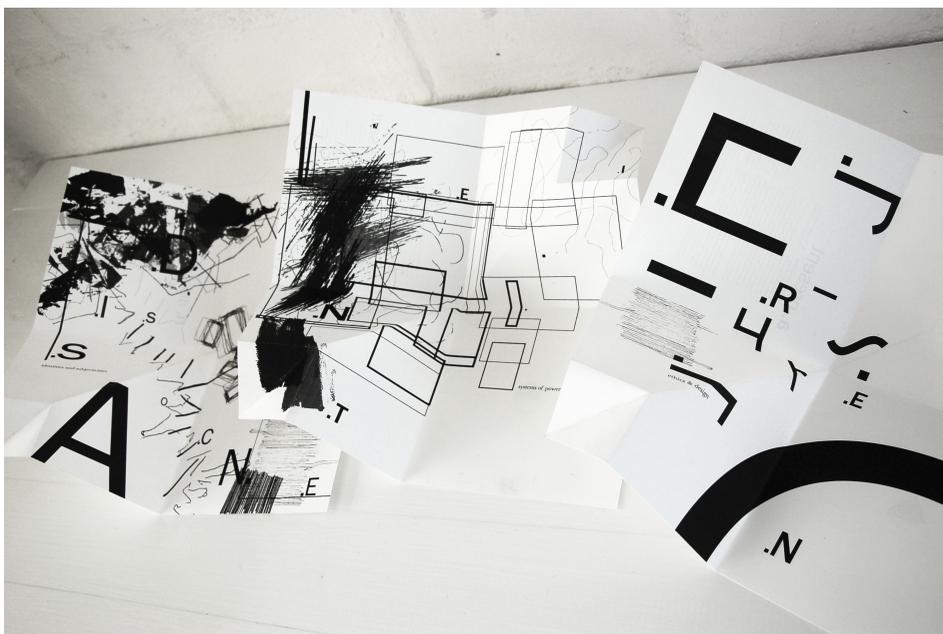
After a while, Participant SWF52 said:

It is very strange to read these words that I have like said, but I feel like quite a different person, well not a different person, I guess my thoughts have evolved a lot ... Ja, and I also seem to be so much less sure of what I want to say (2017).

Another silence ensued.

The relations that were enabled by the conscious disruption of the traditional rhythm and nature of the educational process – that students were asked to make and think quickly and in an off-the-cuff kind of way – seemed to bring forth a productive force in intra-action. I was struck by the fluid manner in which the participant related what could perhaps, when reading through Barad (2003, 2007), be referred to as the relata-within-phenomena that became due to the agential cuts that were made during the range of intra-actions that constituted this part of the process. On the one hand, she translated making as devoid of thinking – “you already have a visual representation of something without really thinking about it” (SWF52, 2015) – while, on the other hand, she reiterated that the resultant representational products or outcomes produced new concepts, thoughts and ideas – “you just make something and then all of a sudden you start thinking about it in a different way” (SWF52, 2015). (See Figures 36.1 to 36.3 for the documentation of this process.)





<< Figures 36.1-36.3: Project 2: Excerpts from process development to final maps (Source: SWF52, 2015)

While she seemed to describe the material and discursive aspects of the process in which she was engaged as supposed separate entities, she in fact asserted their inherent entwined becoming at the same time. The connections forged between the 'real'-life experience of Project 1 and the ethico-onto-episte-

mological awareness that became in Project 2 seem to have affected Participant SWF52's acknowledgement of herself as an entangled part of the world in a material-discursive sense. With emerging forces being allowed to transform her knowing in being, a moment of truth could emerge in intra-action – difference in itself could be negotiated (Deleuze, 2004). This, I believe, could be interpreted as a moment of Rancièrian emancipation.

Acknowledgement of material effects of language/
representation (Barad, 2007)

Should I at this point have given in to a logic of extraction, I would have interrogated what in the above-mentioned education process facilitated this moment of emancipation. I would have considered it from the perspective of what I as educator had done to successfully disrupt the inherent hierarchical and causal relationship between the designer as active maker of meaning and the viewer as passive recipient thereof. How did I manage to displace emphasis from the representational outcomes or products of visual communication design practice and emphasise student designers as makers *and* viewers at the same time, so shifting the meaning of 'making' from solely referring to the making of representational things to generating in a material-discursive sense? What role did it play that

When we reached the stage in our conversation where a potential moment of emancipation was highlighted, I asked Participant SWF52 whether she was aware of this moment when it transpired during the course of Project 2, or even later when we discussed it during our first interview. "Probably not," she said. "I mean, now reading my words, I mean I can't remember, it was a long time ago, but I seriously doubt it" (2017). The conversation unfolded as follows:

Ja ... one can't reach, you can't teach decolonisation, you can't teach transformation in any kind of sense ... (RWF01, 2017).

Nope (SWF52, 2017).

But I guess you can try ... (RWF01, 2017)

Ja (SWF52, 2017).

[Try] to create situations where people can engage in ... practis[ing] the kind of doing and thinking that allows space for making connections between thinking and doing and truth-telling ... (RWF01, 2017)

But then I guess this interaction now, me reading my own words, *matters* even more because now I see it then, so if I didn't see it before, now I see it (SWF52, 2017) (my emphasis).

In conversation, a preceding moment of emancipation seemed to give rise to another through a process of diffraction. In Participant SWF52's last comment, the merging of multiple dimensions of time – what has previously been referred to as the time of Aion (Braidotti, 2013) – seemed to be revealed. This, I think, would not have been possible had sufficient linear time (or chronos) and attention not been dedicated to the process and, unfortunately, time and attention are two of the things that are in very short supply given the overbearing impact of cognitive capitalism (Moulier Boutang, 2011) in contemporary society, and hence also in higher education institutions.

techniques welcoming unexpected outcomes in the design process were consciously employed? What value lay in including a diverse variety of experiences in the design process? Such an approach would have been flawed from the start, however, since, as Biesta (2010) argues, moments of emancipation would never be able to become the dominant order. There could be no recipe for effecting productive transformation or decolonisation through education; that would imply acting from the assumption of inequality, assuming a hierarchical, causal relationship between the educator (as active bearer of knowledge) and the student (as passive vessel thereof). In order to stay engaged in *parrhesia* – to align my thought and action, my knowing and being as designer/researcher/teacher – I have a responsibility to continue resisting that which is given; that is, my own as well as the participant’s representational logic.

Whereas I could not help but wonder whether Participant SWF52 was able to recognise her experience as an emancipatory moment, whether she was able to distinguish it from the activism she otherwise consciously practised, and if not, whether the emancipation still held value, I realised that I could not speak for her, but could only speak for myself in response to her educational experiences. I think it could be argued that the reigning inequality that embodied Stellenbosch University at this specific moment in time (and continues to do so in the present) has, for example, driven (but also blinded) me to such a degree that my efforts at allowing students adequate space to have their voices heard – a seemingly transformative aim – became limiting rather than productive.

To illustrate via another example, when I asked Participant SWF52 about the discomfort that became tangible amongst the students when they reflected on their interaction with Crafts Alive during the third part of Project 2 during our interview, her response once again demonstrated the delicate interplay of seemingly opposing forces that had come to characterise her processes of subjectification. On the one hand, she immediately justified the students’ discomfort and passivity by placing blame on external others. This served to highlight difference as sameness and so cemented an assumed position of inequality from which her desire for change then had to be acted upon.

I think they [fellow students] were kind of unsatisfied with EWF02 I think was her name, um, because I think a lot of people felt that she misled the crafters in thinking that they were going to be like, get a lot of exposure and be able to sell their stuff online with this specific brochure which wasn’t really the case, it was more for sponsors and stuff. So, I think a lot of people were not happy with that. Um, ja, but it was a positive experience, but there, that was kind of [pause] ... (SWF52, 2015).

A difficult positive experience? (RWF01, 2015).

[Laughs] (SWF52, 2015).

We opened discussion on the implications of this conundrum for the field of higher education, specifically design education, but struggled to get to any conclusive point/s. The transformative educational value of the process engaged in was predominantly unleashed in the interaction that occurred during the interviews. However, what unfolded during the interviews would not have been possible had the projects not occurred as part of the formal Visual Communication Design curriculum.

In placing blame away from the self, Participant SWF52 seemed to have freed herself from the responsibility to act on what she had come to know. She seemed to have freed herself from the responsibility of having to (re)engage with what design could become, of what it could do. However, I believe my response: “A difficult positive experience?” (RWF01, 2015) perhaps functioned in a similar way. The way in which I filled her silence by providing an answer to her uncertainty – albeit an answer constituted by contradiction and phrased in the form of a question – could have served to free me from the responsibility of having to (re)engage with what design education could become. Could I have risked the traditional, all-knowing position of educator and responded more affirmatively in this situation?

I have come to realise that there were numerous opportunities throughout the research process when whatever productive force that became in intra-action could have been harnessed more strongly. As mentioned earlier, in reflecting on the interaction with Crafts Alive throughout the course of Project 1, Participant SWF52 said:

I learned that you can ‘study’ to be a sangoma, and that ‘real’ Xhosas have nine and a half fingers, and most of all, that the crafters see themselves as creatives and artists

Participant SWF52 was becoming increasingly quiet and I was continuously filling her silence. We spoke about exactly this.

I did fill the silence, but I tended to fill it with very open statements ... (RWF01, 2017).

Ja, so like, you don’t want to say anything but then ... (SWF52, 2017).

But then ... (RWF01, 2017).

You’re reaching for all the things ... (SWF52, 2017).

So you’re saying something, but actually not really saying anything ... (RWF01, 2017).

But ... Is it the ... I don’t know, maybe it is saying something? (SWF52, 2017).

A long, quiet moment followed.

I think she is right. It is saying something. It is saying that we feel guilty and want to do something about it, but are struggling to call out the elephant in the room (Meiring, 2016). It is in acknowledgement of our own behaviour, however, that space is opened for us to resist this very behaviour through *parrhesia*, so contributing to productive future change.

which I had never really thought about before this experience (2015).

That the participant had never considered crafters as artists or designers before interaction with the crafters of Crafts Alive gave rise to her, to quote Biesta (2013:116) again, coming to “see *with [her] own eyes* from a position that is *not [her] own* – or, to be more precise, in a story very different from [her] own”. This has previously been referred to as “visiting” (Biesta, 2013:115), but can also be understood as another moment of emancipation that transpired during the research process.

An example of her resisting the ingrained dualistic ontology at work in herself, a moment of emancipation, of her assuming equality and visiting me. As educator, I could not have planned for this to happen.

In the words of Hroch (2015:237), the project experiences seem to have facilitated the creative identification of “what is possible in what is already immanently given”, but I believe this productive force could have been strengthened should it have been engaged with more explicitly as it transpired. Engaging in conversation regarding the preconceived ideas that undergirded the underlying assumptions of specific identity categories, particularly their relation to one another, and how that could potentially be resisted in practice, could have been fruitful. As educator, I think I could have asked more questions to facilitate resistance to what was expected in practice. For example, interrogating what a promotional brochure usually constitutes and what it could possibly become, how its traditional form could be challenged while still maintaining its ability to function in the present world, could possibly have contributed to the becoming of new forms of meaning-making in material-discursive ways.

Interrogating Participant SWF52’s processes of subjectification through the ideas of Deleuze, Braidotti, Rancière, Barad and Foucault in this section has sensitised me to how we tend to work towards productive change by employing Eurocentric, representational logic. I became cognisant of how we resist changing ourselves despite desiring productive transformation. Both Participant SWF52 and I were consciously aware of this resistance and tried to hide it by using stable, well-defined identity categories to represent ourselves to the outside world.

Participant SWF52 responded strongly to the notion of “visiting” as elaborated on by Biesta (2013). She said her mom would love it (SWF52, 2017). I elaborated, explaining that it is very easy for me as the researcher to think just in terms of my own subject position, that is, just in terms of ticking all the necessary boxes in order to measure the ‘success’ or ‘failure’ of my research (RWF01, 2017). To consciously “visit” (Biesta, 2013:115) others through the doing of design/research/teaching is much harder. I did not say this with any form of educational agenda in mind; I did not intend to sway her thought in any way, so her reaction surprised me. “That is so interesting,” she said. “I never thought about you were visiting my stuff. I was more thinking about me visiting the other things, so I’m not really seeing the whole like line of processes that are happening” (SWF52, 2017).

The fact that Participant SWF52 and I had the opportunity to spend focused time and attention interrogating our mutual experiences (or intra-action/s) outside of the formal curriculum seemed to have allowed for the conscious experience of more emancipatory moments; moments in which connections were made that facilitated engagement from a position of assumed Rancierian equality, where difference in itself could be negotiated material-discursively.

Like it has been shown to do in the follow-up conversation reflected on in Narrative 2

Can this be planned? I don't think so.

Would it?

Moments of emancipation – or transformation – could, however fleetingly, be glimpsed in retrospect, but often were missed in the present.

Experiencing the intricacies involved in negotiating processes of subjectification through design/research/education has made the commitment to experiment with representational praxis in ways that challenge its traditional semiotic function felt. It has provided tangible experience of the non-linear sense of time in which affirmative moments of emancipation function (Marks, 1998). I have become sensitised to the powerful force of the silence that is often filled by noise, and have accordingly come to feel the productive potential that lies in rolling through life with my skin inside-out; slowly, softly and steadily, as Latour (2008) suggests. I have come to deliberate on an educator's position within this complexity, and elaborate further on how this has affected my own subjectivity as designer/researcher/teacher within the context of transformation in South African higher education, specifically at Stellenbosch University, in the next sections.

I really don't know what to say ... (SWF52, 2017).

I've become aware of some things about my former self, umm, I don't know ... [laughs] ... But I must say, even though I'm not saying anything it does feel as if my brain is working pretty hard (SWF52, 2017).

My brain has been working pretty hard too, and I think the value inherent in such thinking should not be underestimated. "Think we must," as Braidotti (2016a) says.

3.3.3 Reaching out ...

Participant SCF06 always smiles. Throughout the course of the projects in question, she exuded a positive energy in relation to all she came into contact with, including herself, her work, as well as others. Along with the productive veneer, this energy did, however, at times also seem to hold restrictive power within and as part of the processes of subjectification that transpired in the design/research/education process. Experiencing the delicate interplay between these forces with her, as well as alongside and through her – within myself – and struggling to translate them into written form, opened my eyes in many ways. I elaborate in what follows.

For Participant SCF06, reaching out to external others played a prominent part in how she negotiated her own subjectivity. During Project 1, reaching out to other humans through the community interaction part of the process provided, on the one hand, affirmation of doing societal ‘good’.⁹¹

Knowing that we were helping people to prosper and a business to grow excited us and motivated us to do extra (SCF06, 2015).

This could be seen as serving to justify a positive sense of self-worth. On the other hand, relying on comparison to external others in the justification of self-worth could also have provided Participant SCF06 with an opportunity to avoid interrogating the Deleuzian difference in herself that was, most certainly, an active agent in her processes of subjectification.

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Helping behaviour is a concept stemming from social psychology and is often connected to community interaction. It refers to “voluntary actions intended to help others with or without a reward” (Costandius, 2012:59).

... acting out

The process of plugging my writing back into Participant SCF06’s then current experience unfolded interestingly. It seemed to provide opportunity for the enactment of boundaries that allowed the participant as well as myself to re-configure our subjectivities in emancipatory ways.

When I mentioned the notion of emancipation to Participant SCF06 during our follow-up interview, she first responded hesitantly. “Umm, I’ve heard the word a lot, but I always forget what it means” (SCF06, 2017). I was reminded of the uncertainty I experienced in her processes of subjectification during the course of Project 1.

In further reflection on the project, she said:

Like, I kept in mind that it was for somebody else and we're interacting with people, so you put more effort into it ... Like, *you do put in a bit of yourself, but you know that* ... knowing that it's for someone else's business, that this is for someone else's business that they're going to make a living out of ... like ... maybe put in more effort ... It's also like it overwhelmed you, but excited you at the same time (SCF06, 2015) (my emphasis).

While Participant SCF06 acknowledged simultaneous experiences of stress – restrictive power, or *potestas* (Braidotti, 2011) – as well as excitement – productive power, or *potentia* (Braidotti, 2011), it seemed as though the *potestas* inherent in the situation gained the upper hand. She clearly felt great responsibility in working on a 'real'-life (2015) project. She often used strong judging words in describing the experience, for example “portraying them [the crafters] *better* and more *accurately* ... promot[ing] their business *accurately* and *effectively*” (SCF06, 2015) (my emphasis). It seems that a predefined expectation of the supposed 'correct' way of doing things drove her processes of subjectification. As our first interview unfolded, it also became clear that she used these judging words recurrently. The repetition was striking. For example, she often used the word 'proper'. This term was specifically used with reference to academic knowledge production, for example “[p]roper references ... proper information ... [and] proper research” (SCF06, 2015). 'Appropriate' was another term that featured more than once. In discussing Stellenbosch University's Graduate Attributes and what it could mean to be a “well-rounded individual” (Stellenbosch University, 2013b), she said: “A well-rounded individual, um, well, it's somebody who like, who thinks clearly and rationally and um, behaves accordingly, like, like behaves appropriately and like lives appropriately ...” (SCF06, 2015). When I enquired about the standards according to which such 'appropriateness' could be measured, she replied:

Um, well [laughs], well ok, everybody has like their own opinion in this sense, but, um, but I think you just like take care of each other and, and um, be like, impact everyone around you in a positive way as far as it depends on you; as far as you can. So, basically like helping others and stuff. It goes along with being interactive and so on. As designers, we are there to help people, to design for people, to interact, and to better people's lives. Just be, like not be so stuck on your own ... (SCF06, 2015).

Participant SCF06 seemed to be relying on dominant societal discourses of the past, that is, humanist, user-centred⁹² inspired ideas, in her negotiation of the future. These discourses were enacted in material ways, for example in the way she looked up from underneath her eyebrows when hesitantly replying to my questions in what seemed like loose linguistic fragments awkwardly strung together. She seemed to be struggling with the practice of what Braidotti (2011, 2013) has referred to as affirmative ethics in the present.

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In the paper, 'Human dignity and human rights: Thoughts on the principles of human-centered design', Richard Buchanan (2001) reflects on the notion of human-centred design in the light of the thoughts of Dr Kader Asmal, then Minister of Education in South Africa, on design as grounded in the notion of human dignity as promulgated in the new South African constitution. Buchanan argues that the 'human' in human-centred design is

too often confused with mere users thereby limiting the concept of design to issues of functional purpose and use. Rather, he says, “[h]uman-centered design is ... an ongoing search for what can be done to support and strengthen the dignity of human beings as they act out their lives in varied social, economic, political, and cultural circumstances” (Buchanan, 2001:37).

After I elaborated on Rancière's (2004) ideas regarding emancipation, namely that he only regards emancipation as possible when approached from a position of assumed equality – that is, through effecting dissensus in the reigning distribution of the sensible – she responded more fervently.

Inequality *is* [said with emphasis] the reality. One needs to acknowledge it ... Black lives matter ... One needs to use your hierarchy [your superior power] to equalise (SCF06, 2017).

I was struck by the different interpretations that she and I seemed to have of the same idea. I firstly questioned my own ability in translating Rancière's ideas to her. I was, after all, providing her with a brief, summarised overview of quite complex philosophical ideas. I tried to clarify, but she stood strong in her opinion, making strong reference to the self-initiated project that she had most recently been working on as part of her fourth and final year of study.⁹³ She said:

One has a responsibility to help those who do not have. Not to ask for gifts, but to help in using the available resources ... One needs to make a tangible difference (SCF06, 2017).

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Participant SCF06 was working with a school in her local community, advocating for the positive role that art can play in schools previously disadvantaged by the apartheid regime.

In a similar vein, Participant SCF06 also seemed to rely quite heavily on positive self-talk in the negotiation of her subjectivity. In reaching out to positive language in relating her experience of Project 2, for example, she seemed to be establishing consensus with me as educator and designer of the project, as well as with the reigning institutional system of higher education in general.

[T]he second project, I enjoyed that a lot ... but I very much enjoyed that ... but I very much enjoyed it. ... so that I enjoyed a lot ... So that I very much enjoyed ... so I enjoyed it a lot (SCF06, 2015).

She once again seemed to be relying on the past, in this case a predetermined idea of what I, as educator, had intended the project to be and do, in her negotiation of what she was becoming in the future. Thus, in avoiding the discomfort associated with bringing about dissensus, for example differing from the expected norm, she seemed to engage with learning in a way that resisted Rancièrian (1999a) emancipation.

Participant SCF06's desire for consensus could further be seen in how she relied heavily on reaching out to and comparing herself with classmates in

her processes of subjectification.

It helps to interact with people, like especially with the class, like to reflect your ideas off people and so on, because sometimes you would think that you have a good idea and it's not so great, or somebody would help you to develop your idea better, so it really helps to like personally interact with the class who is doing the same thing as you (SCF06, 2015).

Participant SCF06 clearly seemed to negotiate her subjectivity from a position of assumed inequality, to speak with Rancière (1999a). It seemed that she needed confirmation from external forces to ensure productive agency of her own.

Any teaching and learning process has 'givers' and 'receivers'

In thinking with Foucault, on the other hand, it could be said that Participant SCF06 often steered clear of taking ownership of uncomfortable processes of subjectification by shifting responsibility away from herself to a range of external forces. She so avoided risking herself through *parrhesia* (Foucault, 2015). In considering why, for example, she did not engage in playful, experimental research processes during the course of Project 1 (as she did in Project 2), she replied: "We didn't really get the time" (2015), so shifting 'blame' to an external other. She continued:

[U]sually we would just like run to a laptop and like research ... Like, we by default run to a computer and do our research there. So that's how we creatively come up with an idea, but that's not really creative, because we are just feeding off whatever we can get online and not really like playing around creatively (SCF06, 2015).

It does seem that Participant SCF06 was aware, however, of the paradoxical nature of her own research process. Digital technology and media enabled 'saving' time, while simultaneously delivering an (albeit fairly empty) promise of success.

In a similar vein, Participant SCF06 also regarded software skills as a central ingredient to her success and worth as future designer. "[O]ur field is very, very much based on that [technology]," she said (2015). Ironically, however, the future promise of freedom inherent in acquiring relevant technological skills was necessarily accompanied by high levels of anxiety and stress, thereby realising schizophrenia (Deleuze & Guattari, 1987) in her consequent processes of subjectification.

Oh, my word, InDesign. I had no idea what to even, what to even ... I just knew what it looked like, but I didn't know where's what. I just didn't know anything about it basically ... [I was] quite intimidated working with InDesign for the first time (SCF06, 2015).

Figures 37.1 to 37.2 provide examples of the brochure Participant SCF06 designed during Project 1. Despite her hands-on, collaborative experiences with the organisation, the overbearing power of digital technology is manifested in

I shared my views regarding the possible dangers that lie in community interaction projects. With the one party being the 'giver' and the other the 'receiver', it can easily perpetuate the inequality that it sets out to counter. I asked her opinion. She strongly felt that community interaction projects such as Project 1, as well as her own, [were] worth the risk. "It's the only way," she said (SCF06, 2017).

the aesthetic of the brochure.



>> .1-37.2: Project 1: Digital brochure (Source: SCF06, 2015)

I found it difficult to navigate the tightrope of facilitating critical awareness of relationality and the development of a personal voice in student designers, while at the same time ensuring that they acquired the necessary skills to be successful in the contemporary marketplace. I realised that negotiating the design and production of a 'final product' in the course of a project that was simultaneously geared to bringing about relational ontological design praxis in students necessarily resulted in the enactment of boundaries (Barad, 2007) that hindered the becoming of such design processes. In this case, the expectation of having to design a digital brochure for an existing NGO seemed to reinforce, in the mind of Participant SCF06, the already existing notion of design as geared

Just as the education system reinforces dualistic ontology. Different curricular content can thus not 'fix' the problem. How we work with and through the system needs to be actively challenged.

towards issues of functional purpose and use (Buchanan, 2001). In designing this aspect of the project, it thus seems that I did not effectively align the underlying philosophical thought inspiring the project with the active processes involved in completing the project. In this instance, I did not engage in *parrhesia* (Foucault, 2015) in my own design/research/teaching, and it could be argued that this had a confusing influence on the students' consequent learning experiences.

There have, however, been other aspects of my design/research/teaching in which I consciously tried to engage in *parrhesia*. In Project 2, for example, I consciously resisted the urge to give students relevant academic reading material to engage with at the start of the project. I did not want to provide information that they could merely regurgitate back at me. I rather tried to trigger indeterminate, playful processes that could engage the students with the topic of identity and subjectivity in material-discursive ways. After engaging in experimental processes of paper-folding, drawing, mapping and reflective writing, for example, Participant SCF06 said:

[H]aving to like write these mini little essays, it helped a lot, because then you would actually like write down what's going on in your mind, and as I was like writing those mini-essays, it made me like really research the topic and think about it more, um, in a more deeper, in a deeper way and it just like opens up your mind more, like you actually like really think about it instead of just like, like oh, you're just like throwing down what you already know. You're challenging yourself to think deeper about it ... (2015).

It did seem as if Participant SCF06 started to reach out of her comfort zone in the course of Project 2. Could it perhaps be argued that more overt truth-telling on my behalf, that is, aligning the processes to be engaged in as part of the project with the theoretical foundation underpinning the project, allowed the participant to challenge herself and similarly engage in *parrhesiastic* processes of her own? She continued:

Expressing yourself is allowing yourself to have that place to play and express yourself. And it inspires you, inspires your thoughts, inspires your creativity and it takes your design further instead of just like the first interesting thing you see online and then 'oh, I'm going to do something like that' (SCF06, 2015).

Participant SCF06's thoughts brought me to a halt. I was clearly trying to facilitate a process of getting her to a place of consensus, rather than resisting this urge and engaging in the dissensus she seemed to be bringing to the table. Once again, I was struggling with *parrhesia* (Foucault, 2015) in my own design/research/teaching.

I needed more practice in negotiating *parrhesia* in my own design/research/teaching processes.

This time around, the positive language used by Participant SCF06 seemed to tap from future potential rather than reiterate a preceding status quo (as in the previous “I very much enjoyed it” (2015)). She seemed to be engaging in affirmative ethics (Braidotti, 2013) and claiming some power from within herself, rather than from external others.

Consequently, it did appear as if the boundaries that were enacted throughout the course of Project 2 had productive effects in terms of how Participant SCF06 negotiated her subjectivity in the course of the participatory design processes in which she engaged in the next project. In reflecting on Project 3, she wrote:

I’ll admit that I was hesitant to speak to white students (as I am a coloured student) on topics of race and language because I had no idea how it would pan out. I’ve noticed how people tend to draw to others with a similar background because it’s easier and comforting. I realised that I am the same. This encounter taught me a lot and I decided to add this *theory* to the list of questions in my interview [with a fellow white student] (SCF06, 2016) (my emphasis).

I found Participant SCF06’s reference to the acknowledgement of her own tendency to engage in difference as sameness, rather than difference in itself as ‘theory’, significant (at this stage she had no background knowledge of Deleuze’s (2004) notion of difference). I felt that this could be regarded as a practical example of the enactment of new materialist theory spoken of by Dolphijn and Van der Tuin (2012). It is not the content of theory that carries meaning, but rather the effects of theory formation that hold value (Dolphijn & Van der Tuin, 2012). This time around, in recognising difference in itself (Deleuze, 2004), Participant SCF06 seemed to act from a position of assumed equality (Rancière, 1999a), hence practicing what she was preaching:

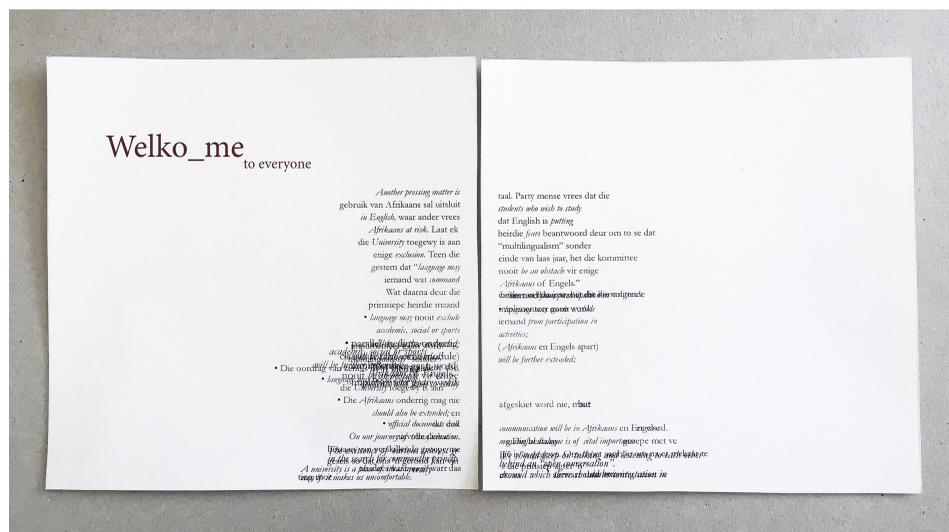
Then I asked students if they had detected a tendency to form cliques according to race and culture. Everyone replied with a ‘yes’. One student stated, it’s just easier that way. You know that someone belonging to your racial and/or cultural group is more likely to understand you better. They are just easier to approach and to connect (SCF06, 2016).

Experiencing aspects of herself in others seemed to allow moments of emancipation to emerge through intra-action. These moments, I believe, were strengthened by diffracting the experience through experimental (dare I say non-)

I retraced my steps and tried again.

Given what I wrote in my initial attempt at plugging Participant SCF06’s processes of subjectification into the ideas of Deleuze, Braidotti, Rancière, Barad and Foucault, I found the comfortable, strong manner in which the participant consequently shared her opinions exciting. She seemed to be taking care of herself (Foucault, 1999). Despite the fact that she was overtly countering Rancière’s theoretical ideas, she was undoubtedly engaging in emancipatory processes. As Dolphijn and Van der Tuin argue (2012), it is not the theoretical content that matters, but rather what the theory allows one to do.

representational practice (see Figure 38). In playing with typographic layout and composition in experimental ways, Participant SCF06 said, “I found a way to work with the disunity and chaos of it all. I think the disunity in all the students’ statements made the message stronger than if I had to use one person’s opinion” (2016).



>> Figure 38: Project 3: Experimental layout (Source: SCF06, 2016)

It seems that confidence became in her processes of subjectification, and she convincingly related her work as follows:

One who understands both English and Afrikaans, though a great effort to read, can comprehend what the text is saying. In a crit a student related to the mess of language, stating that even when you understand both languages it still feels like that confusing mess when lecturers jump from English to Afrikaans. One who understands only English reads the English parts only and receives an entirely different message. The message in English can be interpreted as the students who do not understand Afrikaans [are] seen as a threat to the Afrikaans language, which is part of the insecure feelings of a non-Afrikaans-speaking student, along with feeling as though they are always confused and missing out on the whole picture ... (SCF06, 2016).

She continued:

My interviewees, my classmates, my lecturer and myself had a unique experience when encountering this design, interpreting something unique due to their own experiences of language. I found this really intriguing and I’m glad my design could bring that forward (SCF06, 2016).

Participant SCF06 concluded her written reflection on Project 3 by affirmatively claiming equality for her own culture – a culture that has historically been denied power and consequently continues to suffer from the structural inequality ingrained in post-apartheid South African society.

What I experienced was, when I read the text, it was reminiscent of Cape Flats Afrikaans,⁹⁴ an impure bred of both English and Afrikaans, reminding us that language never stays pure, separated from the other. An entire community manages the integration of both, so why are we fighting a battle of Afrikaans versus English? (SCF06, 2016).

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The Cape Flats refers to a geographic area just outside of central Cape Town where, during Apartheid, people of colour were forced to settle due to race-based legislation (Wikipedia, 2018b). What Participant SCF06 has referred to as Cape Flats Afrikaans, is also known as AfriKaaps, a vernacular of Afrikaans that originated

amongst slaves in Cape Town during the 17th century. It is a mixture of the Khoisan, Malay, West African, Madagascan and Dutch languages and remains prevalent in the coloured communities of Cape Town, particularly on the Cape Flats (Hamman, n.d.).

On the one hand, this made me happy. It felt as if Participant SCF06's moments of emancipation confirmed the 'successful' achievement of the projects' outcomes. On the other hand, however, I was feeling apprehensive. I was acutely aware of my own whiteness in relation to Participant SCF06, and knew that my ingrained extractive logic could potentially give rise to the perpetuation of inequality despite my honest desire for the opposite. I felt disempowered. This time, Rancière had to shout quite loudly over my shoulder before I heard him. Just as Participant SCF06 relied on external forces to ensure the productive agency of her own, thereby keeping inequality in place, I was allowing my white privilege to keep inequality in place throughout our collaborative learning experiences.

I was intrigued, and revisited Rancière's original thoughts regarding emancipation. Accordingly, I engaged in another process of plugging Participant SCF06's overt disagreement with Rancière's ideas into these very ideas. I realised that, in enacting disagreement, Participant SCF06 could be said to have effected dissensus in the dominant distribution of the sensible. She was negotiating a range of personal subjectivities that had the power to disrupt the existing field of experience of higher education at Stellenbosch University (as I was experiencing at that specific moment in time). Participant SCF06 was engaging in emancipation as subjectification (Rancière, 1999b). As Simons and Masschelein (2010:601) argue (and I have quoted earlier), emancipation as political subjectification is "about the verification of equality (as a speaking human being) in the demonstration of a wrong [that theorists are the bearers of ultimate knowledge, in this case], and implies a paradoxical identification with the existing distribution of positions in society [thus working against the educational system from within the system]". It thus seems that Participant SCF06 was acting from a position of assumed equality, albeit perhaps unknowingly.

Becoming aware of how Participant SCF06 has productively 'played' with theory in the negotiation of her own subjectivity made me critical of my own use thereof. I was very aware of how easy it is to slip into the traditional way of thinking about and using theory as part of research. For example, the choice of critical posthumanism as overarching theoretical framework for my design/research/teaching allowed me to represent myself as already on the 'right' track towards transformed, decolonised higher education in South Africa, so restricting potential for future change. Similarly, using theory in a more traditional way, that is using it as backing for the arguments made in the form of an academic PhD thesis, peer-reviewed journal articles and/or conference papers, could easily lead to my work remaining exclusive to a minority who, in the South African context, had the privilege of Western higher education.

I did, however, also become aware of the ways in which I was challenging convention and trying to do my research in *parrhesiastic*, emancipatory ways. For example, I became aware of how I initially tended to employ the methodological tool of plugging-in in restrictive ways, but allowed for shifts in my use thereof throughout the research process. I started by applying the tool to my work in a linear, representational way, thereby restricting my focus to the expected outcome of the process. I thought that plugging the same data chunks into each

At the end of our first interview, Participant SCF06 thanked me. “I really enjoyed this [process], because it helped me think more about what I’m doing and ... it helped me, like, get a greater understanding of everything, so thank you” (2015). If I had to apply extractive logic in thinking about her reaction, I could have deduced that she assumed an inferior position in thanking me, so acting from a position of inequality. I could have assumed that my white privilege was an overbearing force in our intra-active encounter and that it obliged her to thank me, but I did not want to; it would simply further embed the structural inequality we were already desiring to resist. Participant SCF06 then reached out and hugged me, and in that moment of physical contact, extractive logic seemed to, at the same time, have little voice *and* shout loudly. I struggled to doubt the honest connection I felt in the unexpectedness of the gesture, but also realised that the intensity of my felt experience was simultaneously a product of the historical effects of extractive logic in my being. The experience was fleeting, but moving. It was as if I could feel both restrictive and productive powers simultaneously. I realised in that moment that it was in the emergence of restrictive powers that active opportunity for resistance was created, just as active resistance could again, and in turn, produce restriction. This is not a new concept and it is easy enough for individuals and/or institutions to put it forth as their personal ideology (I, for one, did so at the beginning of this thesis). I have, however, learned that to remain true to it in a Foucauldian (2015) sense – to see it, hear it, speak it and feel it in every part of one’s everyday life – is not as easy as it seems. It takes continuous, renewed practice.

of the theoretical concepts that came to glow throughout the research process would yield diverse interpretive possibilities for each data fragment. In making this assumption, I did, however, not keep track of the influence that the concepts that would come to glow would have on the process. I soon discovered that the value of the tool does not lie in what it enables to emerge, that is, in the outcome/s of the process, but is rather situated in the change the tool undergoes as it is being used.

The theoretical concepts that came to glow throughout the research process were all strongly related to one another. In reflecting on this with Participant SCF06, I said:

All of these concepts basically relate to the same thing, it is just a different way of thinking about the larger notion of difference and change. And the reason why the concepts all deal with that, is because we’re in a post-apartheid context where transformation, the notion of changing into something else, is of paramount importance (RWF01, 2017).

Because I had already plugged my research into my practice as designer/teacher within my situated context, there was a binding thread that weaved the theoretical concepts that came to glow together. Reading the same data chunks through each of these independent but related concepts thus did not necessarily allow for diverse interpretive possibilities for each data fragment to emerge, but rather enforced similar interpretive conclusions.

The value of using plugging-in as methodological tool thus did not lie in broadening the interpretive scope of the research, as I originally expected, but

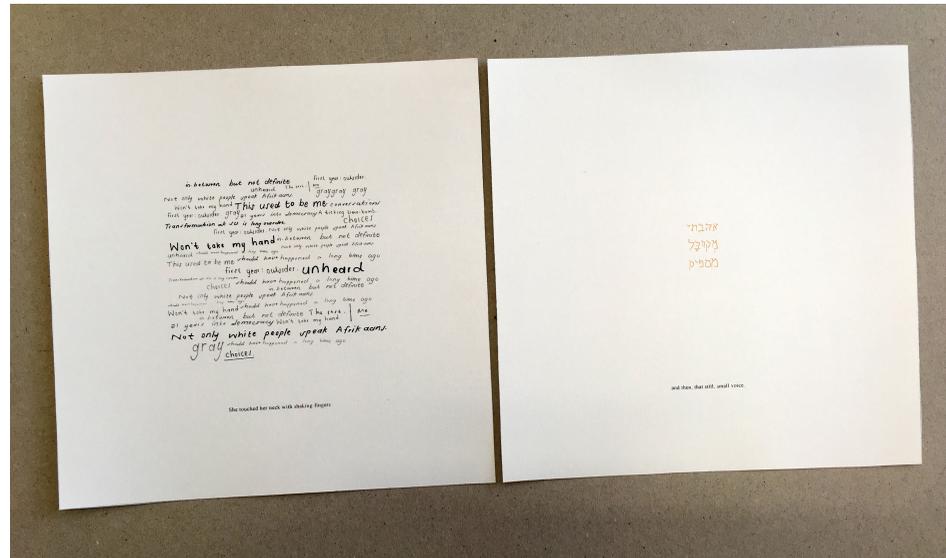
Participant SCF06 and I both experienced the delicate interplay of restrictive and productive forces throughout the research process. We dedicated time and effort to the process of thinking about and negotiating these forces in the course of our daily lives. Although there is no way to measure the degree of productive change that emerged, we exercised our negotiation skills in the process and, I believe, are more fit to take on future challenges because of it.

rather lay in structuring the research process in ways that facilitated continuous re-looking and re-thinking of a fairly narrow set of interpretive conclusions. I found that relentless re-consideration of similar ‘findings’ demanded constantly renewed attention and time. Since there was nothing overtly ‘different’ with which to compare these findings, difference in itself – ironically – became felt. For example, the value in bouncing my thoughts back off participants and getting the opportunity to re-look, re-think and re-articulate my experiences in everyday conversational terms (versus in written, academic language) not only allowed me to see how I was resisting my own truth-telling, but also allowed the participants to negotiate what could easily have remained highfalutin theoretical concepts in practical, everyday terms.

Throughout our conversation, Participant SCF06 frequently emphasised the responsibility we hold to use our privilege to effect transformative change (2017). Within the situated context of South African higher education, my privilege is Western-inspired, academic knowledge. Doing this research allowed me to experience the restrictive as well as productive effects that this privilege can spur. I gained practice in negotiating these forces and am committed to taking on the responsibility mentioned by Participant SCF06. Using the *potestas* inherent in one’s privilege to “deform [it], to make [it] groan and protest” (Foucault cited in Jackson & Mazzei, 2012:5) in order to unleash moments of productive transformation does seem to be “the only way” (SCF06, 2017), but unfortunately “the only way” by no means translates into one, simple strategy to warrant success. In the next chapter, I have accordingly tried to plug my thinking *about, with and through* design in this thesis into the *potestas* inherent in my situated context – that of higher education, particularly in design, at Stellenbosch University – in order to negotiate a range of possible strategies for transformation in this context in material-discursive ways.

3.3.4 Speaking softly ...

Throughout her time at the Visual Arts Department at Stellenbosch University, Participant SWF57 made her presence felt strongly through speaking softly. The experimental layout that she designed and produced during the course of Project 3 did exactly that (see Figure 29; previously on p. 157, but also repeated below).



>> Figure 29: Project 3: Experimental layout (Source: SWF57, 2016)

... and becoming vulnerable

Participant SWF57 was not one of the students I interviewed with after Project 1 and 2. At that stage, there had not been anything in her unfolding processes of subjectification that had come to glow in a particularly intense way. She was a strong, diligent student who clearly engaged with learning in considered ways, but that was one of the reason why I was hesitant to plug into her experiences. I was afraid that the predetermined positive associations of/with her work could impose biased interpretive results as part of the larger design/research/teaching process in which I was engaged. I could, however, not ignore the effect that the experimental layout she did in Project 3 had on me (see Figure 29 alongside). I consequently decided to critically reconsider all data produced throughout her engagement with Projects 1 and 2, to plug it into Deleuze, Braidotti, Rancière, Barad and Foucault's ideas, to knead it through my own writing of Narrative 1 in this section, and to include her in the follow-up interviews I did on completion of the initial writing phase.

personal perspective. The layout seemed to embody affirmative ethics in representational form – a seeming contradiction in terms. In reflecting on my own experience of Participant SWF57’s work during the final presentation thereof on the day of the project deadline, I wrote:

I felt deeply moved by [Participant SWF57’s] experimental layout. I was supposed to give critical feedback, but I struggled to say anything. My immediate response was stillness. Contemplation. The work seemed to demand viewers to take their time in digesting the multiple layers that constituted it, for example analogue/digital, concept/visual, self/other, etc. Not in opposition or comparison to one another, but in a way that sparked intrigue regarding these forces’ relation to one another; that suggested multiplicity and complexity rather than mutual dependability. It seemed to provide personal as well as observer views of different moments in time, traditions and beliefs (RWF01, 2016).

It was the paradoxical aspect of the work that intrigued me. In the previous section (3.3.3), for example, I highlighted how the negotiation of a ‘final representational product’ throughout the course of a project that was simultaneously geared at effecting relational ontological design praxis, necessarily resulted in the enactment of boundaries that hindered the becoming of such design processes in students. In this case, however, the opposite seemed to have occurred. I felt that plugging Participant SWF57’s processes of subjectification throughout the research process into Deleuze, Braidotti, Rancière, Barad and Foucault’s ideas could provide productive insight into the use of representation – a medium carrying extreme power in society – in non-representational terms.⁹⁵

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Non-representational theory is a field of study that has emanated from work by Nigel Thrift in human geography. It places emphasis on “not prioritising representations as the primary epistemological vehicles through which knowledge is extracted from the world,” but says that representations are rather negotiated as “active and affective interventions in a world of relations and movements” (McCormack, 2005:122).

“In your work, I experienced things that seemed like opposites, but didn’t really function as opposites,” I said at the start of our interview (RWF01, 2017). “They’re actually deeply entangled,” she replied (SWF57, 2017).

Yes, that has come across and it sparked intrigue regarding how they actually relate to one another ... I wanted to spend more time figuring this out and that’s why I have asked for an opportunity to talk with you ... I’m interested in how you used representation against representation, [in other words] is it possible to use representational techniques and strategies to work against representational logic? (RWF01, 2017).

how she acknowledged binary, comparative difference – difference as sameness, in Deleuzian terms (2004) – in her attempts to work against it. The central structure of her experimental layout in Project 3 was one of comparison. She took two opposing aspects of the welcoming experiences of the student she engaged with in conversation (Participant ECF01), and juxtaposed them against each other. However, she then actively seemed to challenge the comparative logic inherent in the structure of the layout by including multiple parts of Participant ECF01's lived experiences on the left-hand page, by including strong reference to her cultural and religious belief systems on the right-hand page, and adding her own voice in the third person in annotated form on both pages. Although she capitalised on society's dominant, representational logic in the overarching structure of her work, the manner in which she used it, in which she brought a range of diverse aspects to function on the same level, seemed to resist that very logic. A space thereby seemed to be created for the negotiation of Deleuzian difference in itself.

We are all products of our previous life experiences, but I have found the connections between Participant SWF57's choices with regard to the design of the above-mentioned layout and some of the processes of subjectification that she negotiated throughout the preceding two projects particularly significant. Thus, I believe there is value in considering the boundaries that have been enacted in intra-action throughout her experiences of Project 1 and 2, and how these boundaries have contributed to the re-configuration of her subjectivities – and consequent design processes – in Project 3.

I was unfortunately ill on the day that our class went to visit the NGO to interview and photograph the crafters and so felt a lack of personal connection because of this ... I struggled to bridge the gap between the two elements of the project [the community interaction part and the brochure design part] with the personality of the actual people involved (SWF57, 2015).

The struggle Participant SWF57 mentioned here was touched on by many of the other participants during Project 1. It was difficult to reconcile the sense of ethical responsibility they felt towards the people they were working with and the capitalistic logic driving their design processes. The resultant schizophrenia (Deleuze & Guattari, 1987) overpowered many, but Participant SWF57 seemed to find a productive way of working with it.

This challenge was soon dismissed through the up-close and intense editing work that I did on the profile photographs of the crafters. I did not at all expect to experience this, but through all the time I spent working on the details of the physical person, I found myself feeling personally connected to the people that I [had] never met before. I had no concept of their personalities, their voices, their mannerisms, yet I feel as if I knew a deeper part of them. And so that part of the project was an altogether strange, but entirely beautiful experience for me (SWF57, 2015).

In line with what I have argued in the previous section (3.3.3), it could be asserted that spending an extended amount of time relentlessly re-looking, re-thinking and re-considering things in representational form allowed the participant to experience herself not as separate from the process and the others that she was engaged with, but as an intra-active part of its continuous becoming. This awareness seemed to spill over to her experiences of Project 2. She continued to stress how she had learned to take time when engaging in design work.

I have come to realise that I have to accept that there is a necessary portion of any

creative process that must exist before the final manifestation of the idea. It is something that I have often found tedious and frustrating, as I have the tendency to will the final product into immediate life once I have the idea. I tend to grow impatient and I am grateful to this project for teaching me to really value the beauty of **taking the time** to explore visual techniques and options. The process in itself is becoming more and more interesting to me (SWF57, 2015).

It seemed to become clear that Participant SWF57 systematically came to appreciate the value in allowing time for the design process to take its course throughout Projects 1, 2 and 3. In thinking with Barad, it could be argued that the boundaries that became in intra-action in the course of these three projects probably played a part in her consequent ability to work with representation in non-representational ways in Project 3.

Participant SWF57 took time in engaging with Project 3 – literally as well as figuratively. Where the project expected students to engage with someone other to him/herself regarding the rector of the university’s welcoming message at the start of the new academic year, Participant SWF57 engaged with a range of others in a variety of different forms. She drew from her situated context as student leader in a campus residence and firstly used a “large open group conversation in the sitting room of [the] residence ... after the most recent Blackface⁹⁶ incident at [a neighbouring residence]” (SWF57, 2016). The conversation was facilitated by representatives of the university’s Transformation Office. In reflecting on the experience, she noticed that “[a] lot of what came out was emotionally rooted” (SWF57, 2016), and quoted the following:

It’s very difficult to constantly be reminded of your past (EBF03, 2016).

Racism has become a norm in my life, because I encounter it all the time back home (EBF04, 2016).

Now I’m afraid, because I feel like I must walk around on eggshells (EWF03, 2016).

I’m expected to feel frustrated, because I’m black and I feel guilty because I don’t ... As black people, we shouldn’t go out searching for and assuming offences or discriminatory acts ... We eventually find what we’re searching for (EBF05, 2016).

Secondly, Participant SWF57 engaged in conversation with a black student from a neighbouring African country in her residence. She noted her surprise at the student’s response that she felt racism at Stellenbosch University was a novel experience for her. It was not something that she experienced in her home country (EBF06, 2016).

‘Working’ the process, thus time as a verb rather than a noun: Non-representational praxis (Thrift, 2008).

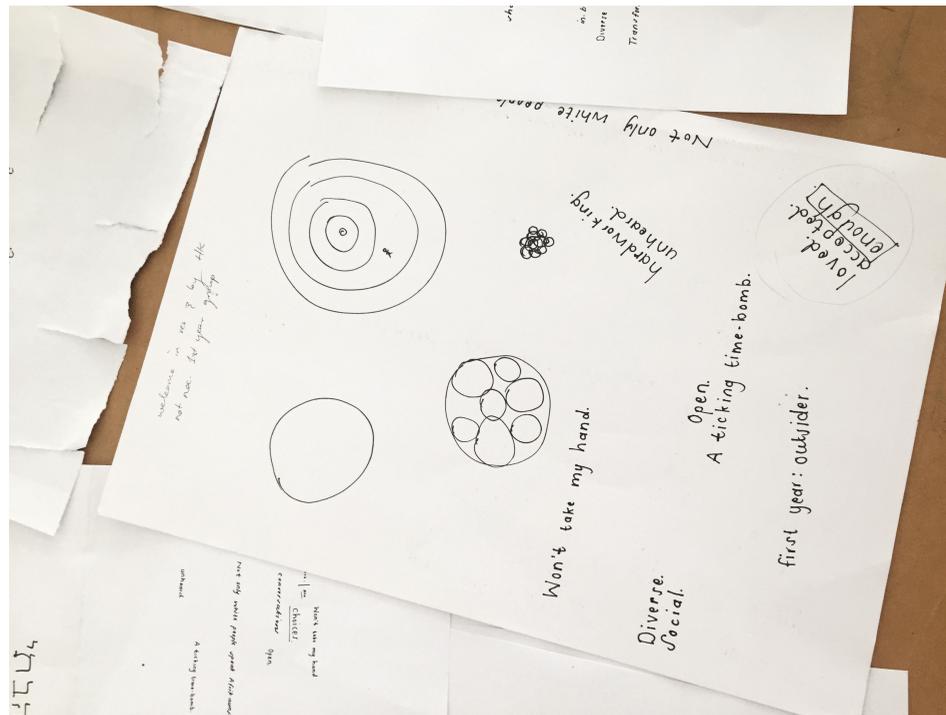
During our conversation, Participant SWF57 seemed to describe her experience of using representation against representational logic in terms of actively resisting what she initially intended as the outcomes of her design process, all the time while engaging in the process. She said:

I think that’s where, well, for me personally, that’s where that thing of allowing people to speak and actively seeking ... stories; actively seeking it and being willing to relinquish ... I remember learning from [Project 3] that I may have an idea of an outcome, but if I don’t relinquish the control of what is actually going to become of it, then I may miss those moments [of emancipation] (SWF57, 2017).

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Blackface originally referred to “a form of theatrical make-up used predominantly by non-black performers to represent a black person” (Wikipedia, 2018a). Within the context of worldwide racial inequality, the practice is generally regarded as racist and derogatory, and therefore strongly condemned.

Thirdly, Participant SWF57 engaged in conversation with one of her fellow student leaders and friends, a local coloured student (Participant ECF01). Very much in the spirit of what I had come to refer to as plugging-in, Participant SWF57 asked Participant ECF01 eight questions, each of which she had to answer in a different way, “either by drawing marks/shapes, writing single words, writing whole sentences, describing a colour that described her experience, or simply talking while [she] took notes” (SWF57, 2016) (see Figure 39).



>> Figure 39: Project 3: Participatory design engagement (Source: SWF57, 2016)

It seems that Participant SWF57 consciously tried to use representational media as part of an indeterminate, explorative process. “While knowing quite a lot about her,” she said, “this conversation opened up new doors into [Participant ECF01’s] past and her experiences. It was fascinating” (SWF57, 2016).

She continued to reiterate that one has to make an active choice to pay attention, to listen, and to take all interactions you engage in seriously. It was interesting to note how she highlighted what can easily seem like a range of insignificant everyday interactions as active choices to engage in what Rancière refers to as processes of political subjectification, or subjectification as emancipation (in Simons & Masschelein, 2010). She referred to her interaction with Participant ECF01 and said, “us being on the HK [house committee] was one way, just being friends was another, me asking her to participate in the project was another, to choose to listen to her ...” (SWF57, 2017).

Even though Participant SWF57 ultimately used the last experience as main inspiration for the experimental layout, all preceding experiences clearly fed into it. When considering her work in this way, Braidotti’s (2016a) words rang clear in my mind: “Being in love with the present is a precondition for dealing

with it". Participant SWF57 clearly did not shy away from difficult situations. To the contrary, she willingly chose to immerse herself in student politics on campus. I wondered to what extent this contributed to what seemed like an affirmative approach in her work. Affirmation, according to Braidotti (2016a), necessitates "enhancing one's ability to relate". Just being active in student politics would thus not necessarily lead to the negotiation of affirmative ethics. *How* one engages with it, how one uses it as an opportunity to connect, remains crucial. In Participant SWF57's case, the answer to this 'how' lay in her ability to take the time to become vulnerable. This was not easy for her (and most probably was achieved only partially), as she explained in the following:

From the beginning the idea of participatory design interested and excited me; however, I was somewhat afraid of how well I would be able to execute the aspect of letting my own visions and control of the design go. I think that as a designer, it is naturally an immediate instinct for us to want to organise, re-organise or manipulate something in such a way that it becomes ours – we want it to hold meaning that is of our understanding (SWF57, 2016).

When thinking with Rancière (2004), trying to become vulnerable could be regarded as an attempt to effect dissensus in the reigning status quo. We live in times when our heroes have superpowers. Vulnerability is accordingly not something often aspired to. In this sense, striving for vulnerability can thus be regarded as a means of assuming equality in Rancièrian terms. It can be seen as a means of negotiating emancipation.

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Participant SWF57 placed these three words in Hebrew (so making their link to Participant ECF01's religious beliefs material) on the right-hand side of the double page spread of her experimental layout. She juxtaposed it with fragments of Participant ECF01's reflective thought regarding transformation and feeling welcome (or not) on the Stellenbosch University campus on the left-hand page of the spread (see Figure 29 on pp.157 & 244).

It seems that, in actively choosing to listen to Participant ECF01's story, she was forced to let go of her own preconceived ideas. She related that, while in conversation about the discrimination Participant ECF01 experienced on campus, she was expecting to get negative responses. "When I asked her to describe how she feels in three words, I was surprised when she said 'loved, accepted, and enough'"⁹⁷ (SWF57, 2017). She elaborated on her own surprise in the following way:

Her reaction was unexpected, because ... she spoke of herself, she spoke of her core foundational state, whereas I was asking her, we were in a conversation about racial issues and discrimination, so I was, I guess, expecting the outcome to be something like 'I feel hurt unnecessarily' ... I was like trying to pull out more of the, just the hurt side, that's what I've been poking at – the difficulty and I just like wanted to allow her to speak into that and I guess just have a voice to say it's not great, and then ... [loved, accepted, enough], that was it (SWF57, 2017).

As already mentioned, Participant SWF57 was drawn to the emotion in her interviewees' responses throughout the processes of Project 3. She also related reciprocal affective reactions of her own.

My heart was touched and moved ... I was naturally drawn to use this emotional effect to build into the basis of my concept [for the experimental layout] ... it fuelled my desire to tell someone else's story and portray the truth of their life (SWF57, 2016).

I initially found Participant SWF57's reference to the notion of 'truth' puzzling when reading it through Foucault's (2015) thoughts on *parrhesia*. In the above quote, she seems to aspire to represent the truth on behalf of someone else, so negotiating truth as an independent, lifeless entity devoid of potential for change. Foucauldian truth, however, is essentially tied to its telling. It refers to a way of life, a way of going about doing things truthfully rather than showing truth representationally. I realised in that moment how easily representational discourse can hide underlying process from view. Participant SWF57's use of the term 'truth' immediately sparked a connection in my mind to Foucault's thought. I seemed to automatically equate a representational perspective of truth to her processes of subjectification. The use of the term 'truth' as noun carried such power that I almost failed to recognise how she was, in fact, also describing her negotiation of the telling of truth (albeit without explicit reference to the notion of truth, as such) throughout the process.

Participant SWF57 spoke softly in working with representation in non-representational ways. She seemed to embody what Thrift (2008:vii) has referred to as a kind of "action that can be associated with passivity, but a passivity that is demanding, that is called forth by another". She worked on her experimental layout with and alongside her interviewee. She was aware of the restrictive power inherent in representational endeavours, as mentioned earlier, but irrespectively tried to resist this in a range of ways. She used her interviewee's handwriting in the layout itself, tried to edit the original material collected as little as possible in her final use thereof, and gained input from the interviewee throughout the

Participant ECF01's response can most certainly be regarded as affirmative in Braidotti's terms (2011, 2013). It was as if one could hear her say that she would "prefer not to" focus on the negative, but rather embrace the productive potential that lay in the possible future (Braidotti, 2016a). Because Participant SWF57 seemed to relinquish some of the control with which she entered the interaction, because she made herself vulnerable by focusing on "the personal, small, depth, sincerity ... [a] kind of quieting down, embracing stillness ... giving oneself time to actually be able to get to a place where one can notice things" (RWF01, 2017), affirmation – through intra-action – seemed to become part of her own processes of subjectification as well. She compellingly, albeit unknowingly, related Participant ECF01's processes of subjectification in affirmative, agential, realist (Barad, 2007) terms:

It just seemed, umm, untouchable. Even though ... she was feeling and experiencing all of the negative stuff, but when she spoke of [being loved, accepted and enough] as her identity, that's what it became. That was her identity and those words were not going to alter (SWF57, 2017).

design process. She seemed committed to risking herself in acting from a place of personal vulnerability (Foucault, 2015) – or assumed equality (Rancière, 1999a) – throughout the process. In reflecting on the conversation she had with Participant EBF06 from a neighbouring African country, she said:

[T]he conversation brought me into reflection about my own experience of the contrast between my homeland and South Africa. I too had never known, felt or seen racism to this extent until the more recent years of my time at high school and university – however, that is a very complex statement for me seeing that, being white, I experienced and witnessed many an injustice and violent attack throughout the farm-overtaking process that took place in Zimbabwe. That’s a story and perhaps a project for another time. (SWF57, 2016)

The approaches engaged in by Participant SWF57 by no means warranted fool-proof Foucauldian truth-telling, but the fact that it allows us to see *how* she was finely tuned into the design process throughout its course and continued to experiment with a range of varied approaches in negotiating her subjectivity – thus, not coming to rest comfortably with any seeming conclusion – suggests that Foucauldian truth-telling was actively being negotiated. Accordingly, efforts at *parrhesia* seemed to translate into emancipatory moments in all involved.

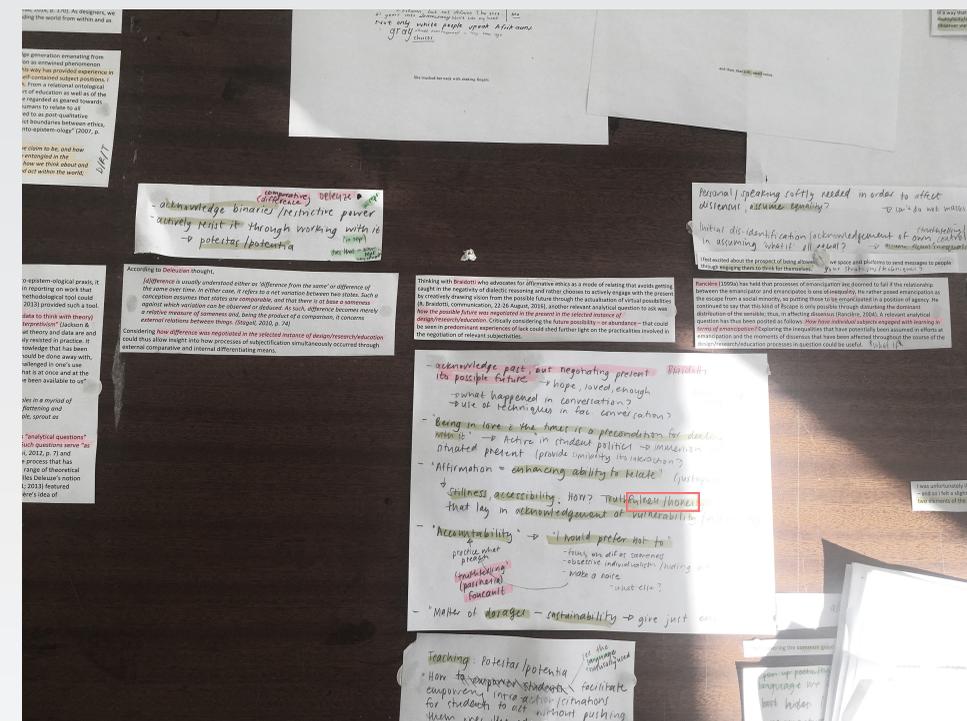
Seeing that this project was designed to be a combination of both my and [Participant ECF01’s] experiences, I have also had to ask myself whether or not I can relate to the story I put down on paper ... Our experiences of life [met] each other in a special ... place that [held] hope and promise for us both, therefore the project [meant] very much to me. (SWF57, 2016)

[Participant ECF01] was very deeply affected by the design and her tears were confirmation for me of the fact that together we had made something good and true and necessary (SWF57, 2016).

I tried to pull our conversation back to the notion of representation. I said that it was as if honesty came to reverberate in intra-action as she and Participant ECF01 worked together on the experimental layout, as if it allowed their voice/s to become accessible to a broader audience, to be heard – loud and clear – in its stillness. I also laid bare some of my own vulnerability by mentioning that I could, however, not help but wonder whether the strong reaction I had to the work was not partially a product of me and her sharing a similar racial and cultural – and perhaps aesthetic – background. It was at this point that she, in much the same way that Participant SCF06 had done earlier, assumed a strong position of equality and risked the stability in the traditional teacher/student relationship by challenging my thought. She effected dissensus in the dominant distribution of the sensible by carefully saying: “But, can I ask you a question?” (SWF57, 2017). “Yes, please do,” I replied (RWF01, 2017). “Or maybe just put something on the table,” (SWF57, 2017) she continued, clearly aware of the fact that she was resisting the traditionally expected consensus.

I understand exactly what you mean in terms of where different people are coming from, but I do believe that there is a string that can always, *always* [said with great emphasis] relate things to each other, and I believe that it is vulnerability. Because I feel like it’s a human ability, to be vulnerable. It’s not a racial ability or a cultural ability. And that, because I see that you’ve written that word there [‘vulnerable’ (see Figure 40)], and acknowledging it and also, I guess it also links then with truthfulness, because if someone is vulnerable they are telling the truth. I know that it is

worth thinking about what standpoint you are viewing from, and it is worth considering all those things, but for me it can also just be – not to negate the importance of those thoughts – but it can be simplified down to a deep level of interaction where space for vulnerability is made (SWF57, 2017).



>> Figure 40: Excerpt from follow-up interview map (Source: RWF01, 2017)

To me it felt as if she was merely reiterating what I had, in fact, already argued (or at least had tried to do), but I realised that laying my own vulnerability on the table allowed her space to tell the truth (Foucault, 2015). I was reminded of Rancière’s (2004) notion of universal teaching. It seems that I had managed to verify her awareness of the potential inherent in her intelligence should she regard it as equal to mine as her teacher (Rancière, 1999), and this allowed her an opportunity to speak from a position of assumed equality and negotiate her own subjectivity in emancipatory ways.

“Yes, it is through practising what you’re preaching that you remain accountable to yourself and to others,” I replied, “and you can only do that through risking yourself through becoming vulnerable” (RWF01, 2017).

I started this section by relating my hope that plugging Participant SWF57’s processes of subjectification into Deleuze’s ideas on difference, Braidotti’s on affirmative ethics, Rancière’s on emancipation, Barad’s on intra-action and Foucault’s on *parrhesia* could provide productive insight into the use of representation in negotiating non-representational (Thrift, 2008) (or relational ontological) processes. I have been brought to the conclusion that much of the value of representation lies in its capacity for translation. In the case of Participant SWF57, representation allowed for material-discursive negotiation of meaning as it evolved. “It was a positive growing experience learning how to create a visual from my own written words,” she said (2015). Experimenting with a range of interpretive possibilities in representational form provided Participant SWF57 the opportunity to experience the push-and-pull effects (and affects) of a range of intra-active

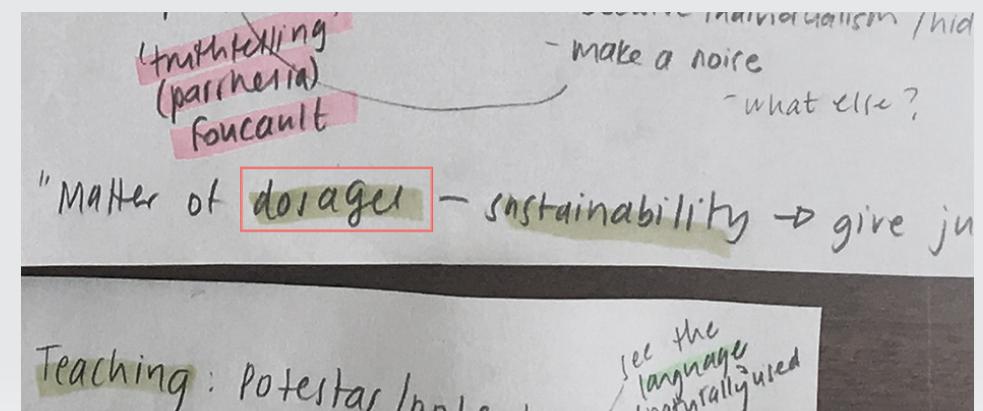
agencies that emerged in the process. Things came to matter that had not mattered before (Barad, 2007), and assisted in bringing the dynamic nature of 'process', that is, the 'telling' part of the truth, to conscious awareness. To borrow from Walter Benjamin (1996:254) on the topic of translation:

Just as the manifestations [or representations] of life are intimately connected with the phenomenon of life without being of importance to it, a translation issues [as an intra-active part of] the original – not so much from its life as from its afterlife [or its future becoming].

Translation, it seems, provides a valuable method of using representation to negotiate lived reality in productive, affirmative ways. I try to plug this interpretive conclusion back into the larger context of transformation in South African higher education, particularly at Stellenbosch University, in the next chapter.

I consequently pulled this thought back to the specific context of higher education, and asked Participant SWF57 her opinion with regard to approaching design education in ethico-onto-epistemological (Barad, 2007) ways. I once again tried to offer my own vulnerability in the process, and said that I find it difficult to negotiate the fine balance between facilitating empowering intra-active learning experiences with students and being careful of not "pushing them over the edge" (RWF01, 2017). She responded strongly, particularly in relation to her most recent learning experiences as part of her fourth and final year of Visual Communication Design studies.

There was like a month or two where I had, the vulnerability had been too much, the vulnerability had been far too stretching ... and that was really interesting for me, like, ... after our [exam] presentation in June, I think as soon as I sat down after my presentation I don't think that I stopped crying, and I left, I left the department, and I felt so raw, but it was like too much. It was as if it had just gone too far and I think what I learned later was that this thing of "dosages" [referring to a term of Braidotti (2016a) that I touched on earlier in our conversation (see Figure 41)] is so important, because, yes, you can dare to be vulnerable and push and whatever, but if you don't stop and allow what you've then done to settle into something that can then either leave or stay – if that makes sense – then you're just going to hurt yourself even more (SWF57, 2017).



>> Figure 41: Excerpt from follow-up interview map (Source: RWF01, 2017)

We spoke about time. There definitely was value in, for example, having two-hour conversations like the one we were having at that moment, since it

provided consolidated time for allowing previous learning experiences to be translated into something that could be consciously digested. Incorporating such conversations into the existing curriculum and institutional structures would not, however, be feasible. There simply seemed to be too many students and too little time. We considered the potential of working with the theoretical concepts used in plugging this design/research/education process into the curriculum in more overt ways but, given my experience of this process thus far, I have become very aware of the uniqueness of each individual's experience. I have experienced how the same theoretical concept can hold a very different value for each student involved. A personal approach thus seemed key if ethico-onto-epistemological (Barad, 2007) design/research/education remained the goal.

My first experience of these seemingly conclusive thoughts was – once again – of being overwhelmed by an impending sense of hopelessness. The process had been hard enough as it was. I doubted that I would be able to sustain much more. Plugging into Participant SWF57's processes of subjectification, however, gave me strength to resist this emotion. I have realised that actively deciding not to feel this way, but rather to continue with what seemed to be small, imperfect efforts at embodying productive change is, in fact, significant. I have felt that what seems small can come to matter (Barad, 2007) a great deal. And this was – in that moment – transformation in action.

3.4 ~~Concluding thoughts~~ *To remain in process*

I have become very aware that thinking about the last section of a chapter as a 'conclusion' can be misleading. It suggests the possibility of drawing a definitive range of outcomes from the chapter's preceding content. Even though such possibility does, to some degree, exist (and has been carefully entertained in the following 'concluding' chapter of this thesis), I have decided to try to remain anchored in process and approach the writing of this section non-representationally (Thrift, 2008). Rather than focusing attention on the content that was produced in this chapter – which, suffice to say, can be regarded as living proof of my honest cartographic attempts at thinking *through* design in the specific context of the Visual Communication Design programme in the Visual Arts Department of Stellenbosch University – I wanted to diffract readers' attention to stimulate further engagement with the 'telling' that lies inherent in moments of *parrhesia* (Foucault, 2015) – those that have already emerged as part of this research, as well as those still to become.

I have accordingly decided to write this last section of Chapter 3 as an invitation to readers to re-read, re-look, re-think and re-articulate, as I did. How have you engaged in reading this chapter? What forces have become in intra-action between the research participants' and my documented processes of subjectification and yours? What interpretive conclusions have emerged? Have you tried to resist easy interpretation of the text? If so, how? Could you hear Deleuze challenging you over your shoulder? Or perhaps Rancière? Or any other theorist whose work you know well, for that matter? What did they say? And how did you respond? Why? Re-consider, re-do. Become vulnerable. Keep trying. Try again.

CHAPTER 4

A cartography for transformation

4.1 Introduction

The central aim of this research endeavour has been to critically explore design education in the context of transformation at Stellenbosch University through practising design research/education geared at productive change within the institution. This aim was grounded in a philosophy of immanence – in relational ontology – and was accordingly negotiated from my situated position as designer/researcher/teacher within the institution. In thinking *about*, *with* and *through* design from critical posthuman perspectives, that is, in think-practising design/research/education onto-epistemologically, a range of transformative moments came to matter within and as intra-active parts of the ensuing teaching and learning. A cartography for transformation emerged. The aim of this concluding chapter is consequently to consider this emergent cartography for transformation within the specific context of Stellenbosch University.

A chronological account of the design/research/education process that unfolded throughout the doing of the research has structured the first part of this chapter. This has allowed for an opportunity to retrospectively consider the value that each constituting part of the process has brought to the table. I concluded this section by considering future implications of the research for the Visual Communication Design curriculum at the Visual Arts Department of Stellenbosch University in particular. In the second part of this chapter, I deliberated the implications of the research for the larger transformation agenda of Stellenbosch University in a broader sense. As a whole, this chapter has allowed me to revisit some of the questions related in the Preface of this thesis, namely: How was I negotiating the complexities that enveloped me as designer/researcher/teacher at Stellenbosch University? How did I do research within this context? How did I design my teaching? And what role did my praxis play within the context of transformation in South African higher education?

4.2 Mapping transformation

There is no doubt that transformation has actively been sought and negotiated within the context of Stellenbosch University since the demise of apartheid in 1994. There is also no doubt that, 24 years later, it is still being sought and negotiated in a range of ways, particularly amidst the current drive towards decolonisation. Sociocultural difference remains an elephant in the room (Meiring, 2016) that all South Africans, irrespective of race, culture or class, necessarily have to deal with on a daily basis – each in their own respective ways. Whereas communal desire for change has, within the scope of this research, seemed to be an honest reality at Stellenbosch University, I have found that this drive for transformation has carried such overbearing weight – whether in the form of policy, guilt, activism or apathy – that it often works against the materialisation of transformative effects on an everyday, ground level. Having a desire for change and actively working with/at this desire often seem to be removed from and in conflict with one another. Being blinded by dualistic ontology, I believe, has been a major contributing factor to this phenomenon.

This section follows a genealogical approach in critically considering the research process that has come to constitute this doctoral study. While structured chronologically, it negotiates some of the intra-active moments of transformation that emerged in and between me, as well as a range of human and non-human others, throughout the process.

The research was sparked by personal experience of a lack of felt transformation within the day-to-day functioning of Stellenbosch University and a strong belief in the power of art and design to negotiate this lack in productive ways. The research was accordingly initiated with a formal exploration of transformation in post-apartheid South African higher education, specifically at Stellenbosch University. This was done through research on policy development and teaching and learning strategies at relevant institutions, particularly at Stellenbosch University. I felt disillusioned with the bureaucratic inner workings of large higher education institutions within a neoliberal global order, particularly in the post-apartheid South African context, and became aware of a growing sense of personal disempowerment and passivity as a consequence.

Due to having received a bursary for my doctoral studies, I was, however, under pressure to submit a formal research proposal within a limited timeframe. I used the prescribed structure for PhD research proposals from the university to neatly package my thoughts. I provided a clear rationale for the study, articulated a problem statement, research question, aims and objectives, defined a suitable theoretical framework and methodological approach, and provided an outline of potential implications of the research. The proposal was accepted and I received ethical and institutional clearance to commence with the study, but my uneasiness persisted. The proceduralisation of research in higher education (Kuntz, 2015) was noteworthy within this process. Coming from the field of design – a field inherently

geared towards process-driven creative production – the limitations imposed by the institutional structures had schizophrenic effects on me; I simultaneously desired the prescriptive, clear-cut research process, as well as resisted it.

I tried to stay true to the resultant schizophrenia in me in the design of the initial curricular projects that formed part of the research (Projects (i and ii)). I tried to effect transformation in the students by creating opportunities in which they could engage in learning by responding to ‘real’ life; where they could think through doing and do through thinking and so develop discipline-specific as well as more generic life skills. I tried to align the projects with the attainment of the graduate attributes of Stellenbosch University (see Table 1). I experienced discomfort during these projects, hence the decision to regard them as pilot projects in terms of the larger research endeavour. In retrospect, I have come to realise, however, that, throughout the enactment of these projects, I most probably approached relationality in terms of interaction rather than Baradian (2007) intra-action. My thinking and doing did not seem to function onto-epistemologically; they were out of sync in the sense that I seemed to think one thing while doing another. I was struggling to engage in critical truth-telling, or *parrhesia* (Foucault, 2015). Moments of transformation most probably did come to be throughout the course of the projects, but I was not tuned in sensitively enough to see them, claim them, and work with them in productive ways. I did not have enough practice in onto-epistemological praxis at that stage. The dualistic ontological assumptions that had been ingrained in me through ontological design processes stemming from colonial and apartheid education systems meant that I approached my teaching from the assumption of inequality. I was blinded by a personal desire to positively affect what I thought to be a transformed higher education – a place of consensus – and thus struggled to notice that I was, in fact, part of the problem and needed to direct my attention to changing myself (Fry, 2012).

Despite not being able, at that stage, to articulate the reasons for the discomfort experienced in the above-mentioned projects in the way I now have, I knew I needed to design the following curricular project in a manner that would confront the participants with difference to such an extent that it could trigger more active negotiation thereof throughout their learning processes. Regardless of knowing that the material-discursive effects arising in intra-action during community interaction projects could give rise to a lack of *parrhesia* in the participants and thus accentuate existing inequalities, I decided to risk working with them in Project 1. My aim was to set up a situation where dissensus could be effected while still being able to contain the situation – to control the dosage of discomfort (Braidotti, 2016a) – to some degree. The strategic problem directing the project was to actively negotiate the schizophrenia involved in selling a business to potential funders while simultaneously “visiting” (Biesta, 2013) the involved crafters, hence gaining experience in design as onto-epistemological praxis (Barad, 2007).

2014
research proposal

2015
projects (i and ii)

project 1

The project allowed a productive opportunity for assemblages to form that could be conducive to transformative learning. It was, however, found that the participants – including myself – struggled to articulate the schizophrenic processes of subjectification that emerged in the course of the project within the scope of the project. Students’ conflicting affective responses to the project became visible through their body language, and they struggled to explicitly work with/through this during the project itself. Opportunities granted for critical reflection and discussion mostly resulted in the celebration of difference as sameness, rather than difference in itself (Deleuze, 2004).

Thus, Project 1 did not seem to create adequate space for the participants to engage in *parrhesia*. This could be because the participants’ focus remained on the representational end product – the brochures in the students’ case and the research output in my case – as the ‘things’ that needed to effect productive change. In this sense, representation was used to protect our individual selves, rather than allowing for active negotiation of de-individualisation. I was reminded of the discussion of Wola Nani in Chapter 1. Manola Antonioli’s (2015:62) claim that the “forms” that are worked with during a project such as Project 1 include “essential components of the production of subjectivity”, rather than the purely representational forms typical of visual communication design (such as point, line, plane, texture, colour, et cetera) and research outputs (like theses, academic papers, et cetera), stands central to this point. Potential for change lies in processes of experimentation in which the self and the other – whether human and/or non-human, animate or inanimate – are allowed to actively effect one another. It can be argued that visual communication design, being an inherent representational practice, can focus undue attention on representational end products, but it can also be asserted that it is similarly geared towards experimentation through its negotiation of representational media. Design hence holds great power in its ability to negotiate representation non-representationally, but in order for this to be done successfully the designer needs to be consciously aware of his/her use of representation so that its inherent ability to perpetuate existing narratives/discourses/ideologies through ontological design can be resisted actively in the present. This is in line with Zondi’s view of a “decolonising pedagogy” (2018:25); that is, to be critically aware of and actively question the underlying technologies, practices and theories dominant to one’s discipline. In Chapter 3, I related how Participant SWF57 felt “personally connected to the [crafters] that [she] ha[d] never met before” (2017) because of in-depth immersion in the process of editing their photographs during Project 1. The focused attention with which she approached the editing process seemed to produce agential cuts that connected rather than severed. She seemed to be consciously aware of how working with/through representational media can bring awareness to matter in productive ways (Barad, 2007). This implies that a central aim of design education should be to create opportunities in which such awareness can be nurtured.

Whereas Project 1 created a space in which assemblages conducive to issues of transformation at Stellenbosch University could be allowed to form without pre-empting or trying to engineer what those assemblages should be and what they should do (Braidotti, 2016a), it seemed that more explicit opportunities for and/or facilitation of truth-telling could help to bring ensuing moments of transformation to conscious awareness. In the design of Project 2, I consequently tried to create space in which students could practise tuning into difference in itself in response to the schizophrenic processes of subjectification that emerged during the course of Project 1. As a designer/researcher/teacher, I tried to remain in process throughout my teaching. I tried to embody the fluidity necessary to allow me to respond to what went before in what was to come next. I contextualised Project 2 in terms of negotiating the self as designer in contemporary society, and the students were asked to map their experiences through creative experimentation with and translation between text and image. Moments of emancipation/transformation did become, but I struggled to see and respond to it with the students in the course of the project itself. I found it difficult to apply the kind of focus I was trying to nurture in the students to the large number of students I was working with. There seemed to be too many individual concepts and emotions to deal with, and too little time. I experienced this as a strong restrictive force throughout the design/research/education process and would like to explore this in further research.

Being a part-time lecturer in the Visual Arts Department of Stellenbosch University at the time, a period followed where I did not teach and could spend focused time and attention on my studies. I immersed myself in reading. Two of the central texts I engaged with were Braidotti’s (2013) *The Posthuman*, and *Thinking with theory in qualitative research: Viewing data across multiple perspectives* by Jackson and Mazzei (2012). Whereas I thought I had been dealing predominantly with the notions of design and education up to then, the notion of research started to glow strongly in-between. How the relationships between ontology, epistemology and methodology collapsed from the perspective of a philosophy of immanence gained new meaning as I plugged these theoretical ideas into the preceding research experiences. I found tools necessary to formalise structure in my work that could simultaneously resist and acknowledge the Eurocentric-inspired academic structure within which I was working. It was during this time that the key theoretical concepts that informed and guided this work came to glow. These include Deleuze’s (2004) notion of difference in itself, Braidotti’s (2011, 2013) concept of affirmative ethics, Rancière’s (1995, 1999b) idea of emancipation, Barad’s (2003, 2007) notion of intra-action, and Foucault’s (2015) concept of *parrhesia* or critical truth-telling. In line with Jackson and Mazzei’s (2012) methodological tool of plugging-in, I consequently spent time developing a series of analytical questions related to these concepts that informed the design/research/education processes to follow. I then used these questions to direct informal interviews with selected student participants.

project 2

reading

2015
student protests

first interviews

On the one hand, trying to work with the data collected during the above-mentioned interviews through the notion of plugging-in made the inequality embedded in the interpretive nature of an interview as qualitative research method felt. I became aware of how, despite including open questions as part of informal interviews, inequality was ingrained in the researcher/researched relationship, thus often leading to expected answers to questions. On the other hand, the interview did allow the research participants and me space and time to consider our mutual experiences of the project outside of the formal curricular structure; it seemed to allow the powerless an opportunity to speak (Foucault, 1999). Consequently, on the subjective level of student/teacher, a more equal relationship seemed to be effected and this seemed to make it easier to tune into moments of emancipation as they emerged. Using extractive logic, I was privy to suggest that including time for more informal discussion as part of the formal curriculum could be conducive to transformative learning, but I acknowledge that this cannot ensure that transformation will be effected. Transformative learning cannot become in the time of *chronos* (Braidotti, 2013). It cannot be preplanned (Rancière in Biesta, 2010; Biesta, 2011). Engaging in transformative teaching and learning processes necessitates being carefully attuned to the effects of ontological design in the dominant education system so that those effects, in turn, can be actively negotiated, challenged and resisted; key features of a decolonial approach to education (Maldonado-Torres, 2007; Ndlovu-Gatsheni & Zondi, 2016; Zondi, 2018).

permanent lectureship

2016

2016
student protests

project 3

At this stage, a rich range of intra-active agencies had come to constitute the research process. The 2015/2016 student protests contributed political force to the mix. As the drive towards decoloniality gained strength, I could sense transformative potential vibrating, but still struggled to claim it in my situated context. As mentioned before, each project that formed part of the larger research endeavour provided a renewed opportunity to respond to and resist what went before. I used Project 3 to create an opportunity to consciously feel, experience and live transformation in action. In the design of the project, I therefore tried to bring forces together that seemed to be geared towards effecting dissensus while simultaneously being able to allow a shared sense of community to emerge. The students were asked to engage with people other than themselves within the shared context of the Stellenbosch University student community. In asking students to lay out the same text formally as well as experimentally through practising participatory design, I hoped to facilitate a collaborative exploration of engaging with representation non-representationally. I was interested in exploring if and how the students would tune in to individual differences collectively with others, and what transformative forces could become should they consequently resist and translate those differences representationally. Compared to the previous projects, it did seem that more transformative moments were acknowledged as they emerged. A shared sense of vulnerability seemed to become in intra-action and, through negotiating it representationally, particularly in the case of Participant SCF06, strength was found to claim difference affirmatively.

summer school

In August 2016 I attended *The posthuman glossary*, a summer school presented by Braidotti at the University of Utrecht. Visiting a European context – the home of Eurocentric logic – and engaging with a global group of scholars sharing similar research interests allowed me to experience how the struggle for transformation we face in post-apartheid South Africa, especially in its higher education, is in many respects not unique. It did, however, also bring renewed awareness of the exclusivity of Western knowledge, and I questioned my use of critical posthumanism in negotiating productive change within an African context. I was drawn to and responded to Western philosophy due to Eurocentric logic having been ingrained in me by the traces of colonialism and apartheid in my education, but was reminded that relational ontology could likewise be “think-practice[d]” (Thiele, 2014) from a range of other philosophical perspectives, such as African and/or Eastern philosophies.

2017

writing of thesis

The preceding experiences of navigating onto-epistemological praxis allowed structure to emerge in my research process. In Chapters 1 and 2, design, research and education were considered as diffraction phenomena in the situated context of South Africa, particularly at Stellenbosch University. In Chapter 3, diffraction was, however, used as an apparatus of investigation to explore a specific case of design education in this context (Barad, 2007). In the writing of this chapter, I quickly became aware that the application of the methodological tool of plugging-in necessarily changed the tool, and that any attempt at containing the way in which it was used necessitated active resistance to how it was used in that present moment. For example, as related previously, I originally thought that plugging the same data chunks into each of the theoretical concepts that had come to glow throughout the research process would yield diverse interpretive possibilities for each data fragment. In trying to apply plugging-in through writing, however, I found that the value of the methodological tool rather lay in structuring the research process in ways that facilitated continuous re-looking and re-thinking of a fairly narrow set of interpretive conclusions. This became especially apparent in the second round of plugging-in that emerged as part of the research process.

second interviews

After writing Narrative 1 of Chapter 3, I was obliged – in being committed to *parrhesia* and “finding ways of understanding hidden and complex phenomena that dominant methodologies tend to conceal, hide or sanitise” (Sithole cited in Zondi, 2018:19) – to risk my attempt at working interpretively against interpretivism by plugging my writing back into the thoughts of the participants with whom I had worked. I provided the relevant participants with the text I wrote regarding our mutual teaching and learning experiences. I gave them each a summarised overview of these thoughts and invited their input through dialogue in a second round of informal interviews.

During these interviews, it became apparent how different individuals needed to resist opposing ends of established binaries in order to resist themselves. As noticed in the first round of interviews, such resistance seemed to be easier in the more informal context of an interview – a space and time outside

of the formal curricular structure. From the students' perspectives, learning outcomes seemed to be less formally defined in this context, there were weaker expectations of measurement, and individual students did not have to compete with 25 to 30 other classmates for the lecturer's attention. In these moments, space and time seemed to be created for connections to be forged between forces that might have been too distant to be easily connected in the midst of biomediated stress (Clough, 2008) that was mostly embodied in the course of formal curricular projects. Our perceptive abilities seemed to be further heightened. It became easier for me as educator to respond dynamically to the students' unique processes of subjectification by making select aspects of my own processes of dis-identification explicit. I found the strength needed to lay bare my own insecurities in response to the students' experiences and, in tandem, they similarly seemed to find space to risk the difference in themselves through *parrhesia* (Foucault, 2015). This, I believe, can be regarded as a local example of what Rancière refers to as universal teaching, through which emancipation as political subjectification is allowed to occur in dissensus, that is, in "the production, within a determined, sensible world, of a given that is heterogeneous to it" (Rancière, 2004:226).

The interviews thus came to function as an extension of the teaching and learning process, and not merely as a method for collecting data as in traditional qualitative research. I did, however, realise that what unfolded during the interviews would not have been possible had the projects not occurred as part of the formal Visual Communication Design curriculum. The projects provided the content, while the interviews provided a renewed impetus to re-look and re-think this content in productive ways. For example, the value in bouncing my thoughts off the participants and having the opportunity to re-articulate my experiences in everyday conversational terms (versus in written, academic language) not only allowed me to see how I was resisting my own truth-telling, but also allowed participants to negotiate what could easily have remained highfalutin theoretical concepts in practical, everyday terms. This seemed to act as an invitation to resist what went before. It kept us on our toes and called us to continuously try to act affirmatively.

From my own perspective, being called to negotiate the experiences of subjectification transpiring during these interviews inspired the creative process of writing the second narratives in section 3.3 alongside and with the first. Writing in this sense did not merely involve putting words on paper, but invited an explorative process of critically considering how the words I wrote could relate to the parameters of the space on the pages on which they would sit and to the already present text. Through creative play, I came to notice individual moments of active resistance and realised that I could represent these fleeting moments without spelling them out in words. The transformative moments that emerged in the relations between what was actually said and what was interpreted could be allowed to emerge non-representationally in between the two narratives that were present explicitly. Accordingly, in the writing of this chapter, onto-epistemological praxis became felt in material-discursive ways. In forcing me to embody the position of researcher, teacher and student simultaneously, representational design practice

allowed me, in the words of MacLure (2013:666), to "engage [more] fully with the materiality of language and its challenge to the workings of representation".

The experiences that constituted my doctoral research have had material-discursive effects on and in me. The teaching and learning that I consequently facilitated within the context of the Visual Communication Design curriculum in the Visual Arts Department of Stellenbosch University could thus be regarded as a product of the intra-acting agencies emerging from these experiences. A brief reflection on these experiences could thus provide insight into future implications of the research in practice.

From the outset, I tried to frame information design as performative in my facilitation thereof in a project done with fourth-year Visual Communication Design students. I emphasised information design as a process of engaging with living and/or non-living others in order to effect material-discursive change in the world, rather than as a process aimed at the production of a representational end product that could communicate a set of pre-existing data to a single intended audience. Within the situated context of each student's own communication design initiative that addressed some form of socio-political and/or environmental change, each individual was led to consider possible ways of engaging with others in experimental processes of material-discursive exploration that could spark new ideas through practice. This was an effort to embrace decolonial pedagogy in design education; that is, as mentioned earlier, to facilitate becoming critically aware of and actively questioning the underlying technologies, practices and theories dominant to the field of design (Zondi, 2018). I emphasised how representation might be necessary in order to facilitate and direct the desired engagement, and how the ensuing explorative processes would simultaneously deliver representational forms that could, in turn, be used productively in consequent communication efforts. Through the doing of this project, the students and I explicitly considered how each of their communication design initiatives functioned on multiple levels. For example, in the case of Participant SWF34, who was working with the notion of inclusive design within the situated context of visual impairment on the Stellenbosch University campus, we considered how she was trying to reach a range of visually impaired individuals through engaging in collaborative, inclusive design praxis with them, but in working with this specific target audience she was simultaneously trying to promote a more inclusive approach to visual impairment in the broader campus community. She was advocating for inclusive design praxis in the wider field of local design, she was furthering her own knowledge and experience in inclusive design praxis, and she was presenting new knowledge gained within the context of her degree programme to an academic audience. Simultaneously having to negotiate a range of subjectivities – that of designer, student, responsible citizen, activist, and teacher, to name but a few – was bound to effect dissensus or schizophrenia in her. Hence, in my facilitation of the project, I continuously directed energy at contextualising each individual's dissensus as productive future potential.

2018

consequent teaching and learning

re-writing

In my own design/research/education process, applying the methodological tool of plugging-in through writing provided me the opportunity to consciously engage in and digest iterative instances of onto-epistemological praxis. I accordingly saw value in facilitating similar opportunities for students throughout the course of the project. I included a range of opportunities for multimodal presentation⁹⁸ of each individual's design processes in the project brief. I reckoned that the tool of multimodal presentation could allow them to remain anchored in the representational process while serving as an active trigger, stimulating the making of connections between the emerging agencies active in their design processes. It would allow opportunity to work explicitly with the present, to be critical of it, and so forge affirmative connections with and through it. Affirmative moments did become (albeit in some students more explicitly than in others), thereby highlighting the value of continuing the attempt of negotiating research in design through onto-epistemological praxis, particularly in our local context.⁹⁹

The main critique from the examiners of this doctoral research study was that the dominant presence of Western voices in the thesis compromised achievement of the main prerogative of the work. The study begged a stronger presence of voices from the global South. Although I have acknowledged decolonial theory throughout the course of this thesis, I acknowledge that its presence could be stronger. In retrospect, I realise that I have remained partially bounded by the initial starting point of the study in 2014; that is, the notion of transformation in South African higher education, specifically as relating to graduate attributes. I have failed to fully allow the unfolding situated present throughout the course of the study – the growing call for decolonisation as spurred by the student protests in 2015 and 2016 – to direct the research process. I regard this a living proof of the overbearing power of coloniality in the present.

I have been in the process of writing two papers from the research. In critically considering the examiners' feedback, it has become apparent that simply reflecting on the work already done will not necessarily contribute to the productive potential of the initiative as a whole. Firstly, the philosophical nature and scale of the project makes it difficult to relay within the limits offered by an academic paper and secondly, continued engagement with research 'output' without continued 'doing' of design/research/teaching in the present seems to defeat the purpose. My short-term plan is hence to immerse myself in decolonial theory,

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Here I acknowledge the research that has been done in the field of multimodal pedagogies (Andrew, 2011; Stein, 2008; Stein & Newfield, 2006).

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Opportunity for multimodal presentation was consequently also included as part of the formal evaluation processes of the Visual Communication Design programme as a whole.

to build up a growing archive of existing African design projects, to practice decolonial pedagogy through intra-action with students in my situated context, to write about singular, local cases, concepts and experiences, and to ultimately allow my experiences to positively contribute to the development of transformed design theory and curricula in the global South.

Engaging in the design/research/education that has come to constitute my doctoral studies has, however, already inspired ideas for future curriculum development. Given the pervasive power of design in contemporary society (Escobar, 2012), creating a continuous opportunity for mapping its work in localised, situated contexts in South African society is of paramount importance. This would not only provide space for exercising onto-epistemological praxis in everyday life, but could also build up more representational examples of how productive change can be negotiated in practice, so contributing to the establishment of local design theory. Such an opportunity is currently being created actively in the fourth-year Visual Communication Design curriculum. Students are expected to work on a self-initiated project that challenges them to engage in affirmative design praxis. Titled *Becoming agents of change: Enabling the emergence of new and possible worlds*, the students' brief is introduced as follows:

As a final-year student designer, you must become aware of the challenges of the 21st century, and demonstrate that you can act creatively and responsively towards the issues and problems South Africa, Africa, and the world are facing today. You are encouraged to address pertinent issues currently experienced in South Africa, and to make a positive contribution through an integrated system of experimental and/or strategic design solutions and processes. (Kaden, 2017)

Students tend to remain stuck in a problem-solving mode in their approach to this project. Their action remains focused on the end products they produce as potential change-makers in themselves, rather than effecting change through their own design processes. Although integration between theory and practice is a central premise on which the Visual Communication Design curriculum at Stellenbosch University is built from the first year of the programme, students continue to have difficulty thinking through doing while doing through thinking.

I believe that flattening the relationship between theory and practice can potentially be facilitated by incorporating a focused course on *Thinking about design* as part of the already existing theoretical module in the students' third year of study. Visual Studies 379 is a general module open to any Bachelor of Arts student at Stellenbosch University, and functions as the major theoretical component of the Visual Communication Design programme (see Addendum 13 for an overview of this module). Including a course specifically focused on design philosophy and theory as part of this module could not only provide more discipline-specific knowledge to the Visual Communication students in preparation for their fourth year, but would simultaneously provide the general Bachelor of Arts student taking this course insight into the working of design in contemporary

future plans within
the Visual Communication
Design curricula

2019 ?

society. The aim of this course would be to contextualise design practice in terms of monist, relational, and flat ontology. Drawing from Chapter 1 of this thesis, posthuman and decolonial theory would be used to consider design, particularly in a South African context, in critical cartographic fashion, and specific cases would be used to critically explore the function of representation in design in this context. According to my job description, my teaching responsibilities involve practical teaching. Should I want to design a course that would function as part of the theoretical offering to students, I would in a sense be risking the dominant subjectivity tied to me within the existing academic structure of the department. I would be making myself vulnerable by actively inserting myself into a different, albeit related, context. Emerging intra-active forces will probably change departmental timetabling and work distribution, and so encourage the negotiation of new subjectivities. This, in turn, could yield productive transformative potential in terms of future teaching and learning in the department.

At the moment, the Visual Arts Department does not offer a dedicated Master’s programme in the field of design. Designing and implementing a MA in Design programme in the department, focused specifically on design as affirmative and geared towards productive future change, could be valuable in continuing the process set in motion in the undergraduate design courses. It would make sense to design such a programme as a combination of prescribed course work and practice-based research. This should appease the overarching neoliberal structure of the university by ensuring a quicker graduate turnover, which would make economic sense, while also being conducive to the productive negotiation of transformative teaching and learning by using linear logic and progression to find ways into relational thinking. Whereas the aim of the prescribed course work would be to introduce, contextualise and theorise design, specifically in the context of the global South, the practice-based research component would allow opportunity for individual onto-epistemological design praxis in a local, South African context. Table 4 presents a brief proposal of a possible skeletal structure for such a programme.

<p>Situated design: Where? Provide global and local context (antropocenic, sociopolitical, environmental, technological, cultural, economic, etc) (30 credits)</p>	<p>Design philosophy: What? Ontology, affirmative design (30 credits)</p>	<p>Design research: How? Onto-epistemological praxis (30 credits)</p>
<p>Design in practice: Apply. Do practice-based project (90 credits)</p>		

>> Table 4: Possible framework for proposed MA in Design, Visual Arts Department, Stellenbosch University

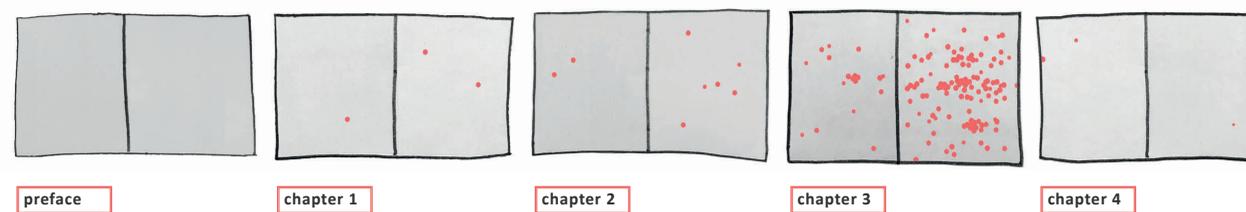
Actively working within and through my situated context could allow possible transformative effects to reach beyond the confines of this context should transdisciplinary collaboration with other divisions and departments within Stellenbosch University as institution be considered in design-based curricular projects. On fourth-year and Master’s level, design students could, for example, connect with other resident academic departments and/or organisations that share their particular socio-political, environmental, economic and/or cultural topics of concern.¹⁰⁰ Through negotiating central concerns in and through practice, collaboration could be engaged onto-epistemologically. The ensuing praxis could so be allowed to effect a larger audience, including a more diverse range of students and academic staff, without necessarily expecting these individuals to put in time and effort above and beyond what is already expected of them in the existing academic structure. Challenges to be faced could, however, include finding participants with mutual points of interest, figuring out how to productively marry two independently existing curricula within the parameters of a fairly rigid institutional timetable, and finding the resources necessary to execute projects within the confines of limited institutional and research budgets.

If thinking about resisting the system through the system – that is, engaging in dis-identification (Braidotti, 2011) – remains the driving force in re-thinking design curricula in this context, thinking about the very issues being addressed as possible topics to be explored collaboratively in such projects could also be worthwhile. For example, what could emerge if Visual Communication Design students and teacher(s) explore what working transdisciplinarily means or could mean by/through working transdisciplinarily with engineering students and teacher(s)? Emerging processes could be documented cartographically and an ‘atlas’ of South African design theory could potentially start to emerge. Such an ‘atlas’ might ultimately not exist in a single, contained form. It might consist of a range of performances and live events, campaigns, public art and design, exhibitions, academic research papers published in local and/or international journals or delivered at conferences or public events, social media posts, et cetera. Despite its disparate nature, such an ‘atlas’ would, however, be well geared to keep resisting, re-doing and re-articulating new materialist theory which, in turn, could feed back into existing curricula (just as this research has done). This could, I believe, engender a living example of transformative teaching and learning in practice in the context of Stellenbosch University.

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Such a collaboration has, for example, already been activated recently when third-year Visual Communication Design students worked with the Stellenbosch University Water Institute’s new Cooperative Governance (Co-Go) initiative.

Figure 42 represents an abstracted, bird's-eye view of this thesis. I have tried to represent what I have experienced as moments of transformation – or emancipation in Rancière's terms (Rancière in Biesta, 2010; Biesta, 2011) – during the research process with coloured dots. I do, however, acknowledge that these dots can, in fact, not be contained, since they are ephemeral in nature, but thinking about the research through representational form allowed me to bring it to matter and to actively negotiate it through my work. The image demonstrates how the distribution of perceived moments of transformation has become denser as the research process evolved. The students and I seemed to become better able to flatten overbearing dualistic ontology later on in the research process, so allowing us to consciously experience an emerging transformative force as it became in intra-action, and this gave rise to productive energy sprouting into the future.



>> Figure 42: Transformative moments during the research

In retrospect, gaining increasing experience of the intricacies involved in negotiating processes of subjectification through design/research/education at Stellenbosch University has made the commitment involved in experimenting with representational praxis in ways that challenge its traditional semiotic function felt. It has provided tangible experience of how the linear sense of time that we know so well can shift shape when active commitment to affirmative design/research/education is enacted. I have become increasingly conscious that material-discursive awareness of a single moment of productive change will, however, not necessarily be enough to tip the scale towards all future action being spurred from a predominant relational ontological foundation. Productive transformation requires relentless processes of dis-identification, each resisting what went before in a continuous effort of trying, trying, and trying again. Herein, I believe, lies the affirmative force Braidotti (2013) speaks of. Active commitment to design/research/education as onto-epistemological praxis can provide material-discursive experience that can contribute to individual subjects becoming more attuned to recognising moments of transformation within and as part of their situated present. And the more these moments become visible – given the overbearing power of representational logic and ontological design – the more 'real' transformation could become.

4.3 Designing transformation

In this section, I firstly consider what I have done to design transformation at Stellenbosch University through the design/research/education that has come to constitute this research endeavour. I then conclude by pragmatically deliberating on these insights in terms of the larger transformation agenda, specifically with regard to teaching and learning, in the wider context of Stellenbosch University.

4.3.1 Diffracting the past/present

When considered from a relational ontological perspective, as was argued in Chapter 1, design constitutes an immanent way of thinking about, engaging with and embodying the world – all at the same time. It is simultaneously material, affective, relational and embodied. Being anchored in the realm of representation – that is, in material reality – while simultaneously having the ability to resist that very reality through signifying practices renders it as fundamentally creative and productive. Thus, engaging in design can produce transformed ways of knowing and being in the world, but its transformative potential can easily be restricted should the representational products that emerge throughout the process blind its makers to the performance of the process itself, to the effects thereof, and to the conditions that have allowed it to become in the first place (Barad, 2007). Design holds transformative potential, but how this potential can be harnessed in the context of higher education requires strategic "think-practice" (Thiele, 2014).

By critically exploring design education in the context of transformation at Stellenbosch University through practising design/research/education geared at productive change within the institution, certain characteristics of my praxis have come to glow. These characteristics might be useful forces directing future onto-epistemological practice, both in the local field of design education as well as in the wider context of higher education, specifically at Stellenbosch University. Firstly, great value was found in interrogating my own disciplinary field genealogically. It allowed focused opportunity for critically considering and actively challenging my own position within it. Secondly, situating the curriculum in 'real'-life, local contexts – that is, engaging in community interaction with a local non-profit organisation and in participatory design processes with fellow members of the local campus community – similarly allowed the participants productive opportunity to practice *parrhesia*. In the case of this research, each project responded to and followed on preceding projects, so facilitating relational awareness and structure within teaching and learning processes. While each individual project engaged in specific technical, discipline-specific skills, the underlying relational thread contributed to active negotiation of more generic skills such as those stipulated in Stellenbosch University's Graduate Attribute policy (see Table 1). Thus, employing flexible curricular and lesson plans certainly has been conducive to the negotiation of transformation in practice. Then, explicitly

engaging with material discursively and discourse materially through creative play, with representation as medium of signification, was also beneficial. Incorporating such creative play as a formal part of the curriculum, but also as part of my own design/research/education praxis, served to heighten being attuned to moments of transformation as they emerged and so contributed to making them a tangible part of consequent thought and action. It was also productive to use theory as a tool to assist in tuning into that which was usually left unsaid. Actively collapsing the distinction between research and teaching in my processes of subjectification further helped to work in transformative ways. Approaching my research as teaching and my teaching as research allowed for the emergence of opportunities for students to learn outside of the formal curriculum; that is, opportunities in which students had more freedom to act from an assumption of equality in negotiating their subjectivity and consequent learning. It allowed for the creation of time to openly question personal assumptions and interpretations with the students through personal interaction and sharing. It also allowed me to work with my own teaching/learning experiences through representational media such as dialogue, writing and layout design and, as mentioned earlier, this gave material voice to things that had not necessarily mattered before (Barad, 2007). Lastly, working with existing institutional structures to resist those very structures from the inside was an effective transformative strategy. Throughout the course of this research, I was working within the confines of formal curricular outcomes, but tried to direct focus to the processes that allowed these outcomes to emerge in the first place, rather than to the attainment of the outcomes per se. I also respected the existing structures of academic research while trying to resist those very structures in the doing and representation of my research.

I believe that this research, 'Thinking *about, with* and *through* design: A cartography for transformation', has provided a specific, situated example of how transformation in the context of higher education at Stellenbosch University could be negotiated productively. I realise that it can by no means act as a blueprint directing future transformation on a wider scale, but believe that continuous efforts at effecting local, micro-changes onto-epistemologically in a range of different locations within the institution can increasingly bring change to matter on an everyday level (Barad, 2007). Individuals with experience in onto-epistemological praxis should be more attuned to recognise and work with emerging moments of transformation in their professional and personal lives. I, for one, have already been approaching my design, research and teaching differently compared to at the beginning of this research process. I am more sensitively tuned in to my situated context and have customised tools that can help me resist the status quo in productive ways. I have consequently been able to effect subtle changes in the Visual Communication Design curricula and departmental structures in the Visual Arts Department of Stellenbosch University and, although I cannot vouch for the ultimate effects these have had or will have, I can attest to the fact that I am trying. I also believe that the insertion of this thesis into the institutional

research canon – the fact that a tangible example that challenges existing structures will exist as part of existing structures – can facilitate an ontological design process of effecting onto-epistemological praxis within the institution.

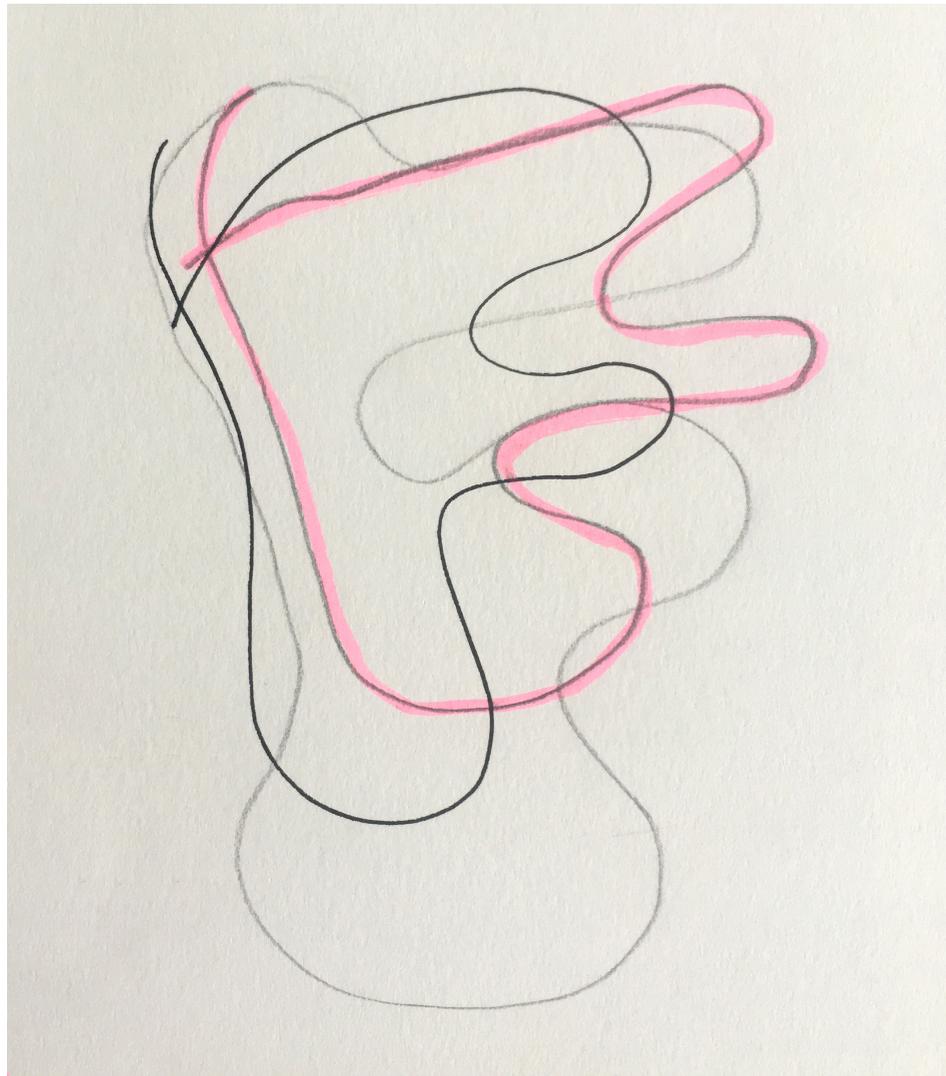
4.3.2 Into the future: A bigger picture

The aim of this concluding section has been to pragmatically deliberate on the insights gained throughout the research process in terms of the larger transformation agenda, specifically with regard to teaching and learning, at Stellenbosch University. In considering how this could be done, I have had to guard against my own extractive logic. I have continuously tried to work against the urge to articulate simple steps that could ensure predefined transformative outcomes and was also aware that, should I relate my thoughts in highfalutin academic jargon, they might not be accessible to a wider audience. Using the terminology my research has provided me with, I would want to say the following:

I advocate for relational ontological praxis in the wider community of Stellenbosch University. This would require all subjects engaged in teaching and learning to actively commit to relentless processes of dis-identification (Braidotti, 2011) within and through their teaching and learning practices. Individuals need to explore how, for example, the present institutional structures, curricular content and dominant theories that constitute their individual situated contexts could be used to change those very structures through 'doing' everyday teaching and learning within the institution. Negotiating their ensuing experiences through representational means could assist in tuning into transformative moments that come to matter in time, while simultaneously inserting renewed critical cartographies of the unique situated contexts in question back into the institution. Should individuals remain committed to the process of resisting the present in the present through their teaching and learning praxis, transformation could become a persistent force within the institution.

I did, however, realise that, should I provide this paragraph to staff and students of the university who are firstly, not familiar with the ideas that I have been working with and secondly, cannot relate to it due to the coloniality in which it is steeped, they would not necessarily know what to make of it and how to act on it in their own teaching and learning practices. I have thus tried to re-focus my attention on practising what I was trying to preach. I needed to act from my situated context and use the representational structures and media it provides in my efforts at re-articulating how the larger Stellenbosch University community could engage in onto-epistemological praxis through teaching and learning. Accordingly, I have engaged in a blind drawing exercise in an effort to re-articulate what dis-identification means through doing it. This, I think, might also be a useful exercise for others in the larger Stellenbosch University community to experience a tangible example of material-discursive praxis.

I started by imagining my specific disciplinary field – my situated teaching and learning context – in physical form. I drew the shape I imagined and then challenged myself to draw it again, but this time with my eyes closed. I did this a second time, and the following drawing came to be (see Figure 43).



>> Figure 43: Blind drawing of the situated context of Visual Communication Design at Stellenbosch University

In physically removing sight from a sighted individual, the individual becomes vulnerable. Drawing blind hence constitutes acting from a place of vulnerability. Accordingly, individuals necessarily have to acutely tune into the material act of drawing. What has been demonstrated in the resultant series of drawings is that new form automatically becomes in process. This exercise

demonstrates how “a radical repositioning on the part of the knowing subject” (Braidotti, 2011) – an active process of dis-identification; of embracing “epistemic humility” (Zondi, 2018:19) – can allow new form to emerge, rather than just copy what is already there. Engaging in processes of dis-identification within and as part of teaching and learning practices can thus be a useful tool to negotiate transformation in a lived, everyday sense at Stellenbosch University. However, in order to be able to actively reposition or resist oneself through practice entails different things for different individuals. A useful starting point in effecting this kind of praxis in the university community could thus be to, just as I have done in the writing of this thesis, critically think about their specific situated fields. Describing one’s situated context in terms of its dominant content, theories, structure, applications and future value, and critically considering one’s own relation to and within this context, can set such a transformative process in motion. It is necessary, for example, to consider how a teacher could use what his/her context currently provides, that is, its existing theories, processes and structures, to avoid reproducing the same theories, processes and structures in the future. How could a teacher rather challenge what already exists in order to allow new theories, processes and structures to emerge? And, from a student perspective, how can one engage with the learning material provided in a way that one does not become a passive receiver of knowledge, but takes active ownership of one’s individual learning processes?

Thinking, however, must be practised and not just thought. Individuals should thus become an active part of their situated contexts through teaching and learning. I have again used drawing to bring this concept to matter in a material-discursive sense. Figure 44 simultaneously represents my attempt at re-articulating some practical implications of my research in the wider context of teaching and learning at Stellenbosch University and a speculative guide that could assist others in engaging in similar processes in their own unique contexts within the institution. The coloured lines represent continuous attempts at/in the onto-epistemological praxis of any individual within a specifically situated context of teaching and learning at Stellenbosch University. Whereas I engaged in design/research/education in the context of Visual Communication Design, others can customise their praxis in terms of their own field of disciplinary specialisation. The diagram demonstrates how specific moments of transformation can emerge throughout, but how they can hold shape only fleetingly, since steady praxis will allow for continuous future change to become in time. Ultimately, what might seem like a contained context in which an intra-action takes place will likewise evolve, thereby contributing to transformation having a ripple effect within the larger institutional context.

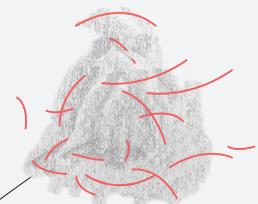
>> >>

>> Figure 44: Transformation at Stellenbosch University: A speculative guide

* _____ / RESEARCH / EDUCATION
at Stellenbosch University



MOMENT of TRANSFORMATION



As a moment of transformation emerges, _____/research/ education continues to intra-act with it.



New moments of transformation - new shapes - emerge in time.



And as more shapes emerge as intra-action continues, contexts shift shape and evolve too.

Translating experiences representationally

Questioning personal assumptions and interpretations

context cropped

TIME 11:51:57 12.01.17

Trying again

I have positioned this diagrammatic drawing as a speculative guide (Dunne & Raby, 2013), since it does not aim to lead individuals linearly to an expected destination, but is rather geared at throwing them off their originally expected course in order to allow opportunities for novel experiences, shapes and thoughts to emerge and become part of a transformed future in the present along the way.

I believe that transformation in the larger context of Stellenbosch University can be effected through onto-epistemological praxis and that this can be negotiated actively through teaching and learning. Such an approach cannot warrant any form of quick, large-scale change, but it can contribute to effecting felt change on the level of the everyday within the institution. Although I acknowledge that such an approach is perhaps more aligned with a select range of disciplines – for example those in the arts and humanities that lend themselves to material and relational “think-practice” (Thiele, 2014) – I believe experimenting with how it could be applied in more rational and linearly-oriented disciplines to be an exciting and worthwhile challenge. Such a challenge is certainly something I would like to pursue in future research.

EPILOGUE

In the Preface to this thesis I related how negotiating my subjectivity within the context of higher education in post-apartheid South Africa has left me uneasy. Thinking of myself as a white, middle-class, Afrikaans woman, and a designer, researcher and teacher at Stellenbosch University, conjured up a range of divisive categories, binaries and value judgments that awakened an active desire to be otherwise. I related how remaining grounded in a critical posthuman framework proved to be a challenge, given that transformation in post-apartheid South Africa predominantly privileges the social dimension of the notion. I mentioned how I often felt too white to be able to effect productive change in the context of South African higher education, specifically at Stellenbosch University, and how the strong philosophical foundation of my work often made me doubt the practical impact it could have. Thinking *about*, *with* and *through* design has allowed me to actively work at dis-identification within my situated context, and it has produced a tangible example of affirmatively negotiating transformation within the larger context of Stellenbosch University. I have become changed through the process.

I have come to realise that one does not need to overtly incorporate the non-human to think in critical posthuman terms. Critical posthuman theory allowed me to think of humankind in material-discursive terms. Humans are as much matter as one would think the earth to be, since matter, just as discourse, is but a congealing of agency (Barad, 2007). Transformation in South African higher education, specifically at Stellenbosch University, has accordingly come to matter (Barad, 2007) through the course of this research; not so much in physical form as, most certainly, with physical intent. The research has not only demonstrated the potential significance of negotiating onto-epistemological praxis in the context of Stellenbosch University, but also allowed a focused opportunity for *doing* it – for effecting real-time change – at the same time. It has made contributions to the fields of design and transformation within the context of local higher education in South Africa.

I am human/white/middle-class/South African/Afrikaans/woman/xennial/mother/wife/daughter/friend/designer/researcher/teacher. I choose to be committed to affirmative design praxis. I will continue to try.

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ADDENDA

- >> **Addendum 1: SAQA critical cross-field outcomes (1997)**
(Source: Van Schalkwyk, Herman & Müller, 2012)

SAQA defines CCFOs as “those generic outcomes that inform all teaching and learning” (Ref: SAQA Website – Glossary of Terms). According to SAQA, CCFOs 'are those outcomes deemed critical for the development of the capacity for life-long learning'. It is compulsory for standards setters to incorporate some of the critical outcomes into standards as they are developed, and qualifications must contain all of the critical outcomes at the appropriate level on the NQF.

These are the critical outcomes adopted by SAQA:

1. Identify and solve problems in which responses demonstrate that responsible decisions using critical and creative thinking have been made.
2. Work effectively with others as a member of a team, group, organisation, community.
3. Organise and manage oneself and one's activities responsibly and effectively.
4. Collect, analyse, organise and critically evaluate information.
5. Communicate effectively using visual, mathematical and/or language skills in the modes of oral and/or written presentation.
6. Use science and technology effectively and critically, showing responsibility towards the environment and health of others.
7. Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation.

SAQA also identified five developmental outcomes which were defined as follows:

In order to contribute to the full personal development of each learner and the social and economic development of the society at large, it must be the intention underlying any programme of learning to make an individual aware of the importance of:

1. reflecting on and exploring a variety of strategies to learn more effectively;
2. participating as responsible citizens in the life of local, national and global communities;
3. being culturally and aesthetically sensitive across a range of social contexts;
4. exploring education and career opportunities;
5. developing entrepreneurial opportunities.

>> **Addendum 2:** The profile of the Stellenbosch Graduate (2001)
(Source: Van Schalkwyk, Herman & Müller, 2012)

The profile of the Stellenbosch Graduate was approved by Senate in 2001. At that time, the profile comprised the following:

- developed and well-rounded people whose potential is enhanced to the fullest;
- people who are competent and equipped for professional life;
- people who are adaptable and equipped for lifelong learning;
- people who can play a leadership role in society as responsible and critical citizens in a democratic social order;
- people who are capable and equipped, through the application of their high-level skills, to play a constructive role in the responsible and sustainable development of the country and society, and who, in so doing, contribute to the wellbeing and quality of life of all people.

In 2004, a sixth description was added to the profile, namely:

- people who are equipped to function effectively in a multilingual context.

>> **Addendum 3:** Sampling and coding

PARTICI- PANTS	Researcher [R]	Student [S]	External [E]	White [W]	Coloured [C]	Black [B]	Female [F]	Male [M]	Code
1									SWF01
2									SWF02
3									SWF03
4									SWF04
5									SWF05
6									SWM01
7									SWF06
8									SWM02
9									SWF07
10									SCM01
11									SWF08
12									SWF09
13									SWF10
14									SWM03
15									SWF11
16									SWF12
17									SWF13
18									SWF14
19									SWF15
20									SWF16
21									SWF17
22									SWF18
23									SWF19
24									SCM02
25									SWF20
26									SWF21
27									SCF01
28									SWM04
29									SWF22
30									SWF23
31									SCF02
32									SWF24
33									SWF25
34									SCF03
35									SWF26
36									SWF27
37									SWF28
38									SWM05
39									SWF29
40									SCF04
41									SWM06
42									SWM07
43									SWF30

44									SWF31
45									SWF32
46									SWM08
47									SWF33
48									SWF34
49									SCF05
50									SWF35
51									SCM03
52									SWF36
53									SWF37
54									SWF38
55									SWF39
56									SWF40
57									SWF41
58									SWF42
59									SWF43
60									SWF44
61									SWF45
62									SWF46
63									SWF47
64									SCF06
65									SCM04
66									SWF48
67									SWF49
68									SWF50
69									SWF51
70									SWF52
71									SWF53
72									SWF54
73									SWF55
74									SWF56
75									SWF57
76									SWF58
77									SWF59
78									SWF60
79									SWM09
80									SWM10
81									EWFO1
82									SWFO2
83									EBM01
84									EBM02
85									EBM03
86									EBM04
87									EBM05

88									EBFO1
89									EBFO2
90									EBFO3
91									EBFO4
92									EBFO5
93									EBFO6
94									ECFO1
95									EW01
96									ECFO2
97									RWF01

>> **Addendum 4.1: Informed consent form: Students & project facilitators**

STELLENBOSCH UNIVERSITY
CONSENT TO PARTICIPATE IN RESEARCH

Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus

(Visual Communication Design students and project facilitators)

You are asked to participate in a research study titled *'Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus'* conducted by Karolien Perold-Bull, a PhD (Visual Arts) student and part-time lecturer at the Department of Visual Arts at Stellenbosch University. The results of this research study will contribute to a PhD thesis and consequent academic journal papers. You were selected as a possible participant in this study because you are currently enrolled as a BAVA (Visual Communication Design) student at the Department of Visual Arts, Stellenbosch University, or involved in the course in the capacity of facilitator/lecturer and this research is based within the Visual Communication Design curriculum.

1. PURPOSE OF THE STUDY

The study will explore how collaborative, visual art projects can contribute to the realisation of graduate attributes as stipulated by Stellenbosch University, specifically that of 'an engaged citizen' and 'an enquiring mind', on Stellenbosch University campus.

The research aims to:

- explore experiences of all individuals involved in a range of three collaborative, visual art projects on Stellenbosch University campus
- explore the relation of these experiences to the realisation of engaged citizens with enquiring minds
- critically explore the concept of graduate attributes at Stellenbosch University

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

- 1) Agree to participate in a collaborative visual art project as part of the Visual Communication Design curriculum. On students' behalf such a project will include:
 - (a) doing relevant initial research,
 - (b) having various relevant discussions with fellow campus members and the researcher,
 - (c) reflecting on the process in written and/or visual ways,
 - (d) designing and executing of a final art work, product, and/or event.

On facilitators'/lecturers' behalf such a project will include:

- (a) having various relevant discussions with students, fellow campus members and the researcher,
- (b) reflecting on the process in written and/or visual ways.

- 2) Agree to allow the researcher to document the study through voice recordings and photography to be used for research and publication purposes.
- 3) Agree to allow the researcher to use written, spoken and/or visual material (reflections, design and/or art works) to be used for research and publication purposes.
- 4) Agree to be interviewed at a later stage if necessary.

The project will be driven from the Visual Arts building, Victoria Street, Stellenbosch, but will transpire on the Stellenbosch University campus. The project will span a period of 2 weeks, but follow-up interviews of 30-60 minutes will take place at a later stage.

3. POTENTIAL RISKS AND DISCOMFORTS

The project is designed to avoid any possibility of harm to or negative emotions in participants, but due to the open, self-reflective nature of the research process there will, however, always be a possibility of potentially heightened emotions arising throughout. Access to counselling services via the Centre for Student Counselling and Development, Stellenbosch University, will be put in place so that, if needed, participant emotions can be contained.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participants will not directly benefit from this study.

The research aims to make valuable contributions to the broad fields of art education and higher education, but specifically within the immediate context of Stellenbosch University. It aims to make a positive contribution to knowledge of, insight into, and attempts at effecting the realisation of graduate attributes on Stellenbosch University campus.

5. PAYMENT FOR PARTICIPATION

Participants will not receive payment.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of anonymity of the participants being interviewed and the changing of personal details in stories or reports where necessary.

Interviews will be recorded and electronic transcripts will be made. Written and visual data will be photographically documented and electronically stored. All data will be kept by the researcher and research supervisor (Dr Elmarie Costandius), and they alone will have access to it. Participants may request to review/edit the data at any stage.

Recordings will only be used by the researcher, but transcripts and photographs may be used in publication for educational purposes (i.e. the researcher's PhD thesis and consequent academic research papers). In reporting research results, confidentiality will be maintained by using different names and details when referencing participants and not using any visual material that shows recognisable features and characteristics of participants. The data will be stored for an additional 3 years after completion of the research project to allow adequate time for formal reportage of results whereafter it will be deleted.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact the *Researcher*: Karolien Perold, karolienperold@gmail.com, 082 4672242, Visual Arts building, Victoria Street, Stellenbosch, or the *Research supervisor*: Elmarie Costandius, elmarie@sun.ac.za, 021 8083053.

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to [me/the subject/the participant] by [name of relevant person] in [Afrikaans/English/Xhosa/other] and [I am/the subject is/the participant is] in command of this language or it was satisfactorily translated to [me/him/her]. [I/the participant/the subject] was given the opportunity to ask questions and these questions were answered to [my/his/her] satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study.] I have been given a copy of this form.

Name of Subject/Participant

Name of Legal Representative (if applicable)

Signature of Subject/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [name of the subject/participant] and/or [his/her] representative _____ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [Afrikaans/*English/*Xhosa/*Other] and [no translator was used/this conversation was translated into _____ by _____].

Signature of Investigator

Date

>> **Addendum 4.2: Informed consent form: Campus groups/organisations**

STELLENBOSCH UNIVERSITY
CONSENT TO PARTICIPATE IN RESEARCH

Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus

(Individuals of participating campus groups/organisations)

You are asked to participate in a research study titled *'Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus'* conducted by Karolien Perold-Bull, a PhD (Visual Arts) student and part-time lecturer at the Department of Visual Arts at Stellenbosch University. The results of this research study will contribute to a PhD thesis and consequent academic journal papers. You were selected as a possible participant in this study because you are involved in a campus group/organisation that shares interests and values with that of the Visual Communication Design curriculum at the Department of Visual Arts, Stellenbosch University, and we are interested in collaborating with you on one of our projects.

1. PURPOSE OF THE STUDY

The study will explore how collaborative, visual art projects can contribute to the realisation of graduate attributes as stipulated by Stellenbosch University, specifically that of 'an engaged citizen' and 'an enquiring mind', on Stellenbosch University campus.

The research aims to:

- explore experiences of all individuals involved in a range of three collaborative, visual art projects on Stellenbosch University campus
- explore the relation of these experiences to the realisation of engaged citizens with enquiring minds
- critically explore the concept of graduate attributes at Stellenbosch University

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

- 1) Agree to participate in a collaborative visual art project on Stellenbosch University campus with Visual Communication Design students from the Department of Visual Arts, Stellenbosch University. Such a project will include:
 - (a) contributing to the conceptualisation of the project with the researcher (also lecturer) before its commencement (possibly 1 contact session of approximately 1 hour)
 - (b) having various relevant discussions with Visual Communication Design students, fellow campus members and the researcher,

- 2) Agree to allow the researcher to document the study through voice recordings and photography to be used for research and publication purposes.
- 3) Agree to allow the researcher to use written, spoken and/or visual material to be used for research and publication purposes.
- 4) Agree to be interviewed at a later stage if necessary.

The project will be driven from the Visual Arts building, Victoria Street, Stellenbosch, but will transpire on the Stellenbosch University campus. The project will span a period of 2 weeks, but this will be accompanied by a pre-project contact session (see point 1(a) above) and possible follow-up interviews of 30-60 minutes which will take place at a later stage.

3. POTENTIAL RISKS AND DISCOMFORTS

The project is designed to avoid any possibility of harm to or negative emotions in participants, but due to the open, self-reflective nature of the research process there will, however, always be a possibility of potentially heightened emotions arising throughout. Access to counselling services via the Centre for Student Counselling and Development, Stellenbosch University, will be put in place so that, if needed, participant emotions can be contained.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participants will not directly benefit from this study.

The research aims to make valuable contributions to the broad fields of art education and higher education, but specifically within the immediate context of Stellenbosch University. It aims to make a positive contribution to knowledge of, insight into, and attempts at effecting the realisation of graduate attributes on Stellenbosch University campus.

5. PAYMENT FOR PARTICIPATION

Participants will not receive payment.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of anonymity of the participants being interviewed and the changing of personal details in stories or reports where necessary.

Interviews will be recorded and electronic transcripts will be made. Written and visual data will be photographically documented and electronically stored. All data will be kept by the researcher and research supervisor (Dr Elmarie Costandius), and they alone will have access to it. Participants may request to review/edit the data at any stage.

Recordings will only be used by the researcher, but transcripts and photographs may be used in publication for educational purposes (i.e. the researcher's PhD thesis and consequent academic research

papers). In reporting research results, confidentiality will be maintained by using different names and details when referencing participants and not using any visual material that shows recognisable features and characteristics of participants. The data will be stored for an additional 3 years after completion of the research project to allow adequate time for formal reportage of results whereafter it will be deleted.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact the *Researcher*: Karolien Perold, karolienperold@gmail.com, 082 4672242, Visual Arts building, Victoria Street, Stellenbosch, or the *Research supervisor*: Elmarie Costandius, elmarie@sun.ac.za, 021 8083053.

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to [me/the subject/the participant] by [name of relevant person] in [Afrikaans/English/Xhosa/other] and [I am/the subject is/the participant is] in command of this language or it was satisfactorily translated to [me/him/her]. [I/the participant/the subject] was given the opportunity to ask questions and these questions were answered to [my/his/her] satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study.] I have been given a copy of this form.

Name of Subject/Participant

Name of Legal Representative (if applicable)

Signature of Subject/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [name of the subject/participant] and/or [his/her] representative _____ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [Afrikaans/*English/*Xhosa/*Other] and [no translator was used/this conversation was translated into _____ by _____].

Signature of Investigator

Date

>> **Addendum 4.3: Informed consent form: Indirect participants**

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jou kennisvenoot • your knowledge partner

STELLENBOSCH UNIVERSITY
CONSENT TO PARTICIPATE IN RESEARCH

Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus

(Indirect participants: Students, lecturers, and/or other Stellenbosch University staff members)

You are asked to participate in a research study titled *'Engaged citizens, enquiring minds: The transformative potential of collaborative, visual art projects on Stellenbosch University campus'* conducted by Karolien Perold-Bull, a PhD (Visual Arts) student and part-time lecturer at the Department of Visual Arts at Stellenbosch University. The results of this research study will contribute to a PhD thesis and consequent academic journal papers. You were selected as a possible participant in this study because you became indirectly involved with the collaborative visual art project/s forming part of this study as a representative of Stellenbosch University campus, whether in the capacity of student, lecturer or other staff member, and this research is concerned with the experience and/or effects of the/se project/s on the collective university campus.

1. PURPOSE OF THE STUDY

The study will explore how collaborative, visual art projects can contribute to the realisation of graduate attributes as stipulated by Stellenbosch University, specifically that of 'an engaged citizen' and 'an enquiring mind', on Stellenbosch University campus.

The research aims to:

- explore experiences of all individuals involved in a range of three collaborative, visual art projects on Stellenbosch University campus
- explore the relation of these experiences to the realisation of engaged citizens with enquiring minds
- critically explore the concept of graduate attributes at Stellenbosch University

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

- 1) Agree to participate in a collaborative visual art project on Stellenbosch University campus with Visual Communication Design students from the Department of Visual Arts, Stellenbosch University, and relevant campus groups or organisations. This will entail:
 - (a) having various relevant discussions with Visual Communication Design students, fellow campus members and the researcher.

- 2) Agree to allow the researcher to document the study through voice recordings and photography to be used for research and publication purposes.
- 3) Agree to allow the researcher to use written, spoken and/or visual material to be used for research and publication purposes.
- 4) Agree to be interviewed at a later stage if necessary.

The project will be driven from the Visual Arts building, Victoria Street, Stellenbosch, but will transpire on the Stellenbosch University campus. The project will span a period of 2 weeks, but your involvement will most probably of a limited duration within this period of time. Follow-up interviews of 30-60 minutes might take place at a later stage.

3. POTENTIAL RISKS AND DISCOMFORTS

The project is designed to avoid any possibility of harm to or negative emotions in participants, but due to the open, self-reflective nature of the research process there will, however, always be a possibility of potentially heightened emotions arising throughout. Access to counselling services via the Centre for Student Counselling and Development, Stellenbosch University, will be put in place so that, if needed, participant emotions can be contained.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participants will not directly benefit from this study.

The research aims to make valuable contributions to the broad fields of art education and higher education, but specifically within the immediate context of Stellenbosch University. It aims to make a positive contribution to knowledge of, insight into, and attempts at effecting the realisation of graduate attributes on Stellenbosch University campus.

5. PAYMENT FOR PARTICIPATION

Participants will not receive payment.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of anonymity of the participants being interviewed and the changing of personal details in stories or reports where necessary.

Interviews will be recorded and electronic transcripts will be made. Written and visual data will be photographically documented and electronically stored. All data will be kept by the researcher and research supervisor (Dr Elmarie Costandius), and they alone will have access to it. Participants may request to review/edit the data at any stage.

Recordings will only be used by the researcher, but transcripts and photographs may be used in publication for educational purposes (i.e. the researcher's PhD thesis and consequent academic research

papers). In reporting research results, confidentiality will be maintained by using different names and details when referencing participants and not using any visual material that shows recognisable features and characteristics of participants. The data will be stored for an additional 3 years after completion of the research project to allow adequate time for formal reportage of results whereafter it will be deleted.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact the *Researcher*: Karolien Perold, karolienperold@gmail.com, 082 4672242, Visual Arts building, Victoria Street, Stellenbosch, or the *Research supervisor*: Elmarie Costandius, elmarie@sun.ac.za, 021 8083053.

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to [me/the subject/the participant] by [name of relevant person] in [Afrikaans/English/Xhosa/other] and [I am/the subject is/the participant is] in command of this language or it was satisfactorily translated to [me/him/her]. [I/the participant/the subject] was given the opportunity to ask questions and these questions were answered to [my/his/her] satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study.] I have been given a copy of this form.

Name of Subject/Participant

Name of Legal Representative (if applicable)

Signature of Subject/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [name of the subject/participant] and/or [his/her] representative _____ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [Afrikaans/*English/*Xhosa/*Other] and [no translator was used/this conversation was translated into _____ by _____].

Signature of Investigator

Date

>> **Addendum 5:** Ethical clearance from Departmental Ethical Screening Committee, Visual Arts Department, Stellenbosch University

Ethical Clearance - DESC Committee

Inbox x



 **Van der Wal, RWE, Dr** <evdw@sun.ac.za> • 09:49 (1 hour ago) ☆  

to me, elmarie ▾

Dear Karolien,

This letter serves to inform you that your application for ethical clearance from the DESC committee of the Visual Arts Department, Stellenbosch University, has been reviewed on the 16th of October 2014. The committee was in agreement that your study is of minimal risk to the research subjects involved, and your application for ethical clearance was approved.

On behalf of the DESC committee, I would like to wish you all the best with your research project. Please do not hesitate to contact me if you have any questions, or if any significant changes might occur to your research project that could affect the ethical repercussions of your study.

Kind regards,

Ernst

Dr Ernst van der Wal
Senior Lecturer | Visual Studies
Theory of Art Coordinator
Department of Visual Arts
Stellenbosch University
Tel: (021) 808 2568

The integrity and confidentiality of this email is governed by these terms / Hierdie terme bepaal die integriteit en vertroulikheid van hierdie epos. <http://www.sun.ac.za/emaildisclaimer>

>> **Addendum 6:** Institutional permission from Stellenbosch University



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvennoot • your knowledge partner

16 October 2014

Ms Karolien Perold-Bull
Department of Visual Arts
Stellenbosch University

Dear Ms Perold-Bull

Concerning research project: *Engaged citizens, enquiring minds: the transformative potential of collaborative, visual art projects on Stellenbosch University campus*

The researcher has institutional permission to proceed with this project as stipulated in the institutional permission application. This permission is granted on the following conditions:

- Participation is voluntary.
- Persons may not be coerced into participation.
- Persons who choose to participate must be informed of the purpose of the research, all the aspects of their participation, their role in the research and their rights as participants. Participants must consent to participation. The researcher may not proceed until she is confident that all the before mentioned has been established and recorded.
- Persons who choose not to participate may not be penalized as a result of non-participation.
- Participants may withdraw their participation at any time, and without consequence.
- Data must be collected in a way that ensures the anonymity of all participants.
- The data must be responsibly and suitably protected.
- The use of the collected data may not be extended beyond the purpose of this study.
- Individuals may not be identified in the report(s) or publication(s) of the results of the study.
- The privacy of individuals must be respected and protected.
- The researcher must conduct her research within the provisions of the Protection of Personal Information Act, 2013.

Best wishes,

Prof Ian Cloete
Senior Director: Institutional Research and Planning



Afdeling Institusionele Navorsing en Beplanning • Institutional Research and Planning Division
Privaatsak/Private Bag X1 • Stellenbosch • 7602 • Suid-Afrika/South Africa
Tel. + 27 21 808 3967 • Faks/Fax + 27 21 808 4533

>> **Addendum 7: Project (i) brief****Sustainable packaging design**

Project dates: 2-20 February 2015

Facilitators: Karolien Perold (GD) | karolienperold@gmail.com, Ledelle Moe (3D) | ledelle@sun.ac.za

3D studio assistants: Heidi Salzwedel | heidi.liesl.salz@gmail.com, Isabel Mertz | isabel.mertz@gmail.com

INTRODUCTION

The packaging of goods has a long social history and reflects the needs, cultural patterns, lifestyles, material availability, and crafts and technologies of any society at any particular time. The Industrial Revolution and the subsequent mass production of goods gave rise to the advertising industry whose primary function was to promote the consumption of these manufactured goods, as well as to create additional desires and wants for these commodities. This, together with the rise of capitalism and neo-liberalism, has turned the world into one big consumer culture and society.

The impact of consumerism has had a devastating effect on the environment and society. Design – as a marketing and business tool creating new consumer desires and wants – is co-responsible for much of the environmental devastation that the world is currently experiencing. Realising this, the design industry has taken up the challenge to critically rethink how we design and how design is implemented and used, paying close attention to the consequences of design.

The aim of this project is to introduce you to the fundamental theories and principles of **sustainable design thinking** with specific reference to **packaging design**, and to provide a framework and structure to experiment and investigate possible design solutions in the context of local complex social, economic and environmental crises. (Kaden, 2011)

Everything is contextually situated, everything is interconnected and everything changes everything else. So instead of trying to understand linear relationships we need to understand the complex dynamics of social systems ... For 'if we can see what makes the difference, we can make the difference'. (Byrne cited in Burns, 2007:2)

AIMS & OBJECTIVES

- to introduce critical theories, thinking and practice in sustainable design;
- to introduce fundamental elements, principles and practices of packaging goods;
- to develop co-operative research methods, and dynamic and generative thinking processes such as brainstorming, connective thinking, extension, and solution finding, etc.;
- to develop and construct designs working from 2-D and 3-D sketches, to dummies, mock-ups, models and prototypes;
- to experiment with materials (paper, card, boards, plywood, metal, plastic), crafts, techniques, closing mechanics and devices, and geometric tessellation for shaping materials into 3-D formats;
- to develop relevant branding techniques and skills;
- to develop relevant information design techniques and skills; and
- to craft a prototype from wood, metal or plastic to hold and protect a product.

BRIEF

Design and construct sustainable packaging for a pair of shoes targeted at first year students on SU campus. The packaging should conceptually symbolise and communicate what it is like for students to be part of the Maties community. The final product should fit comfortably within the values that SU as a large South African educational institution upholds –

The university, as a 21st century institution, plays a leading role in the creation of an advanced society. Inclusivity focuses on the talents and contributions of individuals; innovation deals with the need specifically to address the challenges of a more sustainable future creatively; the energy of students and academics is directed at creating the future imaginatively from courageous efforts to tackle current problems and issues actively; discovery happens when theory and practice are interwoven in the education process, and the Stellenbosch experience delivers thought leaders that have a better insight into world issues, an innovative unlocking of creative abilities to solve problems, and an encouragement of meaningful action to serve society through knowledge. This all happens in a context of transforming SU to be future fit and globally competitive.
(Vision 2030, Stellenbosch University Institutional Intent & Strategy 2013-2018)

– as well as within those of the larger global world (socially, economically and environmentally). Your packaging should adhere to and apply the basic principles of sustainable design. You will thus carefully need to consider the complete life cycle of your product in making all design decisions. The final product should be marketable to first year students and one should be able to sell it in the Matieswinkel in the Neelsie.

KEY CONCEPTS

Packaging design; Systems design; Sustainable design; Action research; Bio-mimicry, Slow design, Cradle-to-cradle; Technocraft (Yves Béhar) (hacks, modules, crowdsourcing, platforms, blueprints, incompletes); Furushiki; Golden section/ration/mean

CONSTRAINTS & REQUIREMENTS

- The pack must hold an actual pair of shoes – select an appropriate pair;
- Primary packaging – inner wrap or protective cushion using appropriate materials of your own choice – think reduce, re-use, recycle;
- Secondary packaging – sturdy wrap, bag or box made from suitable material (you will be introduced to wood, metal and plastic in the 3D studio);
- Devices to make it easy to carry – handles, straps, belt, finger holes, etc;
- Folding/unfolding, closing/opening or locking/unlocking mechanics – tucks, slits, laces, etc;
- You must work with a certain degree of geometric tessellation of flat surfaces – you cannot have a simple square box;
- The pack must have a name, brand identity, product descriptor and information necessary for use, this should be added in a sustainably relevant manner (on packaging itself, label, tag, sticker);
- You must design to reduce, re-use and/or to recycle

ROUGH PROJECT BREAKDOWN

The general breakdown of the project is as follows:

- 1) Reflect on own expectations of project *{written piece}* **(*mark1)**
- 2) Explore key concepts:
 - Community (systems) *{visual & text-based}*
 - SU campus (from 3 perspectives 1) Formal: <http://midtier.sun.ac.za/html-navbar/home.html>, 2) Personal (initial expectations, experiences vs expectations, experiences now), 3) Other (interviews on campus) *{visual & text-based documentation}*
- 3) Technical: Wood work workshop *{includes practical experimentation exercises}* **(*mark2)**, Packaging design *{theory lecture}*
- 4) Draw initial research together in reflection where you start conceptualizing packaging for pair of shoes) *{visual & text-based documentation}* **(*mark3)**

- 5) Design/planning of packaging
 - 6) Mock-up construction (***mark4**)
 - 7) Adjustments in design
-
- 8) Final construction
 - 9) Hand-in & crit (***mark5**)
 - 10) Final reflection on project as a whole {written piece} (***mark6**)

***mark**

This indicates that a particular 'something' must be formally submitted as documentation of the project process. You will not get a numerical mark for each of these components, but a (+) or (-). Please note that you will however not receive a final mark if you did not submit all of these components throughout the process.

DETAILED TIME SCHEDULE

Mon, 2 Feb	10h	VCD seminar room, attic: Introduction to VCD 3 Sustainable packaging brief introduction, info for tomorrow
	13-16h	3D studio: workshop demos / readings / conversations with fellow students regarding the concept of community and personal experiences of campus community, initial expectations/experiences of campus community vs expectations/experiences now) (document responses) {this will happen on a rotation basis}
Tue, 3 Feb	9h	Submit written expectations of project, include signed informed consent form (if you decide to give consent) to Karolien by 9h00 via SunLearn/Email (*mark1)
	9-13h	3D studio: workshop practice (bring found, recycled material to work with, weave, etc) Task (1) tessellated shapes : joined (2) skeleton structure : weave (3) moveable : stack {rotate with videos / discussions continued from yesterday} {Ledelle will leave for meeting at 10h00, but assistant will be available}
	14-15h30	3D studio (clean room): Lecture: Sustainable packaging design
	15h30-17h	Fieldwork on campus: interview first year students regarding their expectations of their campus community experience, document their responses
Wed, 4 Feb	DRAWING	
Thu, 5 Feb	9-13h	Digital production (computer lab): construct a basic net on Illustrator (?)
	15-17h	3D studio: workshop practice (Complete Task)
	22h00	Please take a photograph of each one of the 3 exercises that formed part of the Task and submit via SunLearn/Email to Karolien by 22h00 tonight (*mark2)
Fri, 6 Feb	9-13h	VCD studio: Present & discuss concepts, pulling together of all research (refer to lecture on Sustainable packaging design for all elements to consider as part of this process)
	14-17h	3D studio: Focused practice/experimentation for individual designs (Studio assistant: Heidi)
Mon, 9 Feb	9-10h, 11-12h	3D studio: Focused practice/experimentation for individual designs
	13-16h	3D studio (clean room): Present & discuss final concepts (Submit concept summary in a 1 page document (hard copy and also electronic copy via SunLearn/Email), visual & text-based, this must include the shoes, and show how the inner wrap, branding, labels, tags, graphics, etc will look and fit together) (*mark3)

Tue, 10 Feb	9-13h	3D studio: Technical design/planning/practical experimentation of packaging, discussions. Proceed from 2-D sketching to 3-D sketching; working with paper and carton; different tessellations of a flat plane; creasing, scoring, folding and cutting; developing a customised
		template and dummy with tucks, slits and folds for a wrapper to wrap your pair of shoes. Consider how you could incorporate an inner wrap, and add or attach the name and other information. Keep sustainable principles and your brand/storytelling concept in mind while you figure out how to package your shoes. NB resource: Jackson, Paul. 2012. <i>Structural packaging: Design your own boxes and 3-D forms.</i> (Karolien & Ledelle leave for staff meeting at 11h00, assistant available)
Wed, 11 Feb	DRAWING	
Thu, 12 Feb	9-13h	Digital production (computer lab): brand elements (logo, information, tags, etc) (?)
	15-17h	3D studio: Construct mock-ups in cardboard, discussions
Fri, 13 Feb	9-13h	3D studio: Present mock-ups for crit. This includes the necessary surface graphics and other branding elements. (*mark4)
<i>* Please note that Ledelle starts a project with Fine Arts students in Week 3 of this project. This means that she, as well as the studio, will have limited availability in the last week of the project. It is thus crucial that you stick to the timetable below to ensure that you complete the project successfully.</i>		
Mon, 16 Feb	9-10h, 11-12h	3D studio: Final construction
	13-16h	
Tue, 17 Feb	9-12h	3D studio: Final construction (3D studio has limited availability, you should be organise your things so that you only need to use the clean room from now on)
Wed, 18 Feb	DRAWING	
Thu, 19 Feb	9-13h	Digital production (computer lab): finalise all digital elements (logo, information, tags, etc) (?)
	15-17h	3D studio (clean room): Finalise the packaging and all other elements for hand-in
Fri, 20 Feb	10h	3D studio (clean room): DEADLINE, CRIT (*mark5)
	17h	Submit final reflection to Karolien by 17h00 via SunLearn/Email (*mark6)

COMPONENTS OF PROJECT

- Initial expectations (written document) & informed consent form (SunLearn/Email to Karolien)
- Readings (will be made available electronically)
- Field research
- Practical 3D exercises (3x photographs handed in, 1 of each exercise) (SunLearn/Email to Karolien)
- Final concept documentation (1 page document, visual & text-based) (Hard copy & SunLearn/Email)
- Process work, including cardboard mock-up
- Final packaging
- Final reflection, include a good pack-shot of your packaging) (SunLearn/Email to Karolien)

OUTCOMES

- Proficient independent creative research through multidimensional experimental processes
- Ability to – through critical, generative and connective thinking processes – arrive at brave, creative and visionary concepts that demonstrate insight into sustainable design theories and thinking;
- Effective visual communication design through synthesis of idea, material, physical structure, surface graphics and product, target users and sustainable practices;
- A practical understanding and development of crafting a functional and sustainable 3D packaging brand for a specific product;
- Effective multitasking and time management
- Professional presentation

READINGS

- WPO. Packaging – An Important Tool for A Sustainable Society [Online]. Available: http://www.ipsa.org.za/downloads_new.php [January 2015].

- Hardt, M. Sustainable packaging, in *SustainAble*, edited by Aarin Sherin. Massachusetts: Rockport. pp102-111.

- Blackburn, G. A guide to good design: pleasing proportions borrowed from nature [Online]. Available: <https://www.finewoodworking.com/FWNPDFfree/011168048.pdf> [January 2015].

RESOURCES**Sustainability**

Boylston, Scott. 2009. *Designing sustainable packaging*. London: Laurence King. 688.8 BOY

Chapman, Jonathan. 2005. *Emotionally durable design: Objects, experiences and empathy*. London: Earthscan. 658.5752 CHA

Chapman, Jonathan. 2007. *Designers, visionaries and other stories: a collection of sustainable design essays*. London: Earthscan. 745.2 DE

Denison, Edward. 2001. *Packaging prototypes 3: thinking green*. 688.8 DEN

Fisher, Tom. 2010. *Designing for re-use: the life of consumer packaging*. London: Earthscan. 688.80286 FIS

Fry, Tony. 2009. *Design futuring: sustainability, ethics, and new practice*. Oxford, UK: Berg. 745.2 FRY

Fuad-Luke, Alastair. 2009. *Design activism: beautiful strangeness for a sustainable world*. London: Earthscan. 745.4 FUA

Fuad-Luke, Alastair. 2009. *The eco-design handbook: a complete sourcebook for the home and office*. London: Thames & Hudson. 745.4 FUA

Jedlicka, Wendy. 2009. *Packaging sustainability: Tools, systems and strategies for innovative package design*. New Jersey: Wiley. 688.8 JED

Mackenzie, Dorothy. 1997. *Green design: design for the environment*. 745.2 MACK

Manzini, Ezio. 2008. *Enabling solutions for sustainable living: a workshop*. Calgary : University of Calgary Press. 307.1214 ENA

Oka, Hideyuki. 1967. *How to wrap five eggs: Japanese design in traditional packaging*. New York: Harper & Row. 745 OKA

Papanek, Victor J. 1984. *Design for the real world: human ecology and social change*. London: Thames & Hudson. 745.2 PAP

Shedroff, Nathan. 2009. *Design is the problem: the future of design must be sustainable*. New York: Rosenfeld. 745.2 SHE

Steffen, Alex. 2008. *Worldchanging: a user's guide for the 21st century*. New York : Abrams. 333.7 WOR

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Packaging design

Calver, Giles. *What is Packaging Design?* 658.564 CAL

Carter, David. 1999. *Power packaging*. 658.564 POW

Chen, Jimming. 2007. *Functional packaging prototypes*. Corte Madera: Gingko. 688.8 CHE

Denison, Edward. 1999. *Packaging prototypes*. 688.8 DEN

Emblem, Ann. 2002. *Packaging prototypes 2: closures*. 688.8 EMB

Fawcett-Tang, Roger. 2004. *Experimental formats & packaging: creative solutions for inspiring graphic design*. 658.564 EXP

Fishel, Catharine M. 2003. *The perfect package: how to add value through graphic design*. 741.6 FIS

Fishel, Catharine M. 2005. *Design secrets: packaging: 50 real-life projects uncovered*. Gloucester: Rockport. 741.6 FIS

Garrofé, Josep M. 2005. *Structural packaging: workbook*. Barcelona: Index Book. 658.564 GAR

Hargreaves, Ben. 2004. *Eat me: delicious, desirable, successful food packaging design*. 664.09 HAR

Herriot, Luke. 2007. *The designer's packaging bible: creative solutions for outstanding design*. RotoVision. 741.6 DES

Holland, DK. 1992. *Great package design*. Massachusetts: Rockport. 745.2 GRE

Jackson, Paul. 2012. *Structural packaging: Design your own boxes and 3-D forms*. London: Laurence King. 658.564 JAC

Kirkpatrick, Janice. 2009. *New packaging design*. London: Laurence King. 688.8 KIR

Klanten, Robert. 2009. *Boxed and labeled: new approaches to packaging design*. Berlin: Gestalten Verlag. 741.6 BOX

Mason, Daniel (ed.). 2001. *Experimental packaging*. Crans-Près-Céligny: Rotovision. 688.8 EXP

Opie, Robert. 1989. *Packaging source book*. R688.6 OPI (History of packaging)

Pedersen, B. Martin. *Packaging 9*. R* 688.8 PAC

Philips, Renée. 2001. *Packaging graphics*. 741.2.67 PHI

Roth, László. 2000. *The packaging designer's book of patterns*. 688.8 ROT

Ryuko, Kazatomo. 2005. *Limited edition!?: to buy or not to buy? It's all in the packaging design*. 658.564 LIM

Soroka, Walter. 1999. *Fundamentals of packaging technology*. Herndon: Institute of Packaging Professionals. 688.8 TUF.

Stewart, Bill. 2007. *Packaging design*. London: Laurence King. 688.8 STE

Victionary. 2006. *It's a matter of packaging*. Victionary: Hong Kong. 658.564 AMA

Witham, Scott. 2005. *Touch this: Graphic design that feels good*. Massachusetts: Rockport. 741.6 WIT

<http://www.goldennumber.net/golden-ratio/>

<http://www.goldennumber.net/un-secretariat-building-golden-ratio-architecture/>

<http://www.phimatrix.com>

<http://www.graphicdesign.com/article/breaking-code-golden-ratio-design/>

<http://www.maths.surrey.ac.uk/hosted-sites/R.Knott/Fibonacci/phi3DGeom.html#coords>

<http://www.creativebloq.com/branding/packaging-design-resources-4131480>

<http://www.thedieline.com/>

<http://www.packagingoftheworld.com>

<http://www.pinterest.com> (packaging, tessellation, wood)

<http://midtier.sun.ac.za/html-navbar/home.html> (campus)

<http://sustainablelivingproject.blogspot.com/2012/07/plant-fibers-for-cordage.html>

http://en.wikipedia.org/wiki/Woodworking_joints

http://www.re-nourish.com/?l=resources_glossary#tbl

<http://www.ipsa.org.za/> (Institute of Packaging of South Africa)

<http://www.imgreen.co.za>

<http://storyofstuff.org>

<http://www.backgroundstories.com>

<http://www.theatlantic.com/technology/archive/2010/07/everyone-a-designer-a-tour-of-yves-behars-technocraft-show/60205/#slide6>

http://www.pinterest.com/search/pins/?q=yves%20behar&term_meta%5B%5D=yves%7Ctyped&term_meta%5B%5D=behar%7Ctyped

Acknowledgement

Marthie Kaden. 2011. *Sustainable packaging: Show the love*. Stellenbosch: Stellenbosch University.

>> **Addendum 8: Project (ii) brief**

Introduction to Graphic Design Basics

Project dates: 16 March – 2 April 2015
Facilitators: Karolien Perold | karolienperold@gmail.com
Digital production: Francois Tredoux | ft2@sun.ac.za

INTRODUCTION

The well-known expression ‘*A picture speaks a thousand words*’ is testament to society’s general belief in the inherent power of the visual language. Visual language plays a vital part in how we understand the world around us. It persuades and enlightens us. It makes us feel.

One of the main purposes of education in the field of visual communication design is accordingly to learn this language inside out. What are the ‘words’ of this language, and how does one use them to construct and express meaning?

Design and typography are like a well-tailored suit: the average person may not specifically notice the hand-sewn buttons (kerning); the tailored darts (perfect alignment); or the fine fabric (the perfect type size)... they only know instinctively that it looks like a million bucks.

- Marian Bantjes (cited in Tondreau, 2005:19)

AIMS & OBJECTIVES

The main aim of this project is to introduce you to some of the most **basic elements and principles of design**. Through critical exploration and physical engagement of these elements and principles through practice, the hope is to facilitate understanding and experience of how negotiation of these basic components of the visual language can provide fresh meaning depending on how they are used in **relation** to one another and in which **context** they are applied.

Specific objectives include:

- to introduce fundamental elements & principles of visual communication design through critical and creative praxis (theory/practice, action/reflection);
- to provide opportunity for experience of visual communication (in the form of conscious engagement with the everyday, visits to art exhibitions) and reflecting on the use and effects of visual communication in relation to these experiences;
- to introduce concepts of critical theory as basis from which to gain insight into the powerful mechanics and potential of the visual language;
- to develop hand skills necessary for design;
- to introduce and provide practice in Adobe InDesign as digital platform to apply VCD solutions through;
- to develop creative problem solving and critical and conceptual thinking abilities through having to apply skills to reach specific communicative goals; and
- to develop and practice effective time-management, multi-tasking and planning skills.

BRIEF

This brief consists of a range of components aimed at familiarising you and providing you with hands-on practice of general **design principles and elements**. These principles and elements are the basic tools that you need to do any kind of design work in future, be it typographic in nature, illustrative, or a combination thereof. You will need to apply these principles and elements to all your future projects. It is therefore of utmost importance that you make these tools part of your being as designers.

PROJECT BREAKDOWN & TIME SCHEDULE

Monday, 16 March	9h00	Chapel	Brief introduction Write paragraph on expectations of course and university
	10-12h	Campus	Walk around campus while consciously looking for the following in your everyday surroundings: - Point - Line - Plane - Space - Volume - Texture Document each of these through the medium of photography (you can use your cell phone). Print your favourite of each out and bring to class tomorrow. It does not have to be big.
	14h00	Chapel	Formal lecture: Elements & principles of design and typography
	HOME WORK		Print photos Prescribed reading: - Point/line/plane - Texture <i>Graphic Design the New Basics</i> (Lupton & Phillips, 2008)
Tuesday, 17 March	9-13h00	Studio	Start process on Task 1 Task 1: Elements of design Create 3 compositions that respectively communicate and explain each of the following concepts clearly: - Point/line/plane - Space/volume - Texture How: Use only the words/letters of each concept in each case. Print out relevant letters from Word or use text from already printed matter. Use a photocopy machine to enlarge, reduce, invert, etc the letters. How can you, through the use of the following operations with the letters (to frame, crop, cut, shave, enlarge, reduce, rotate, shift, tilt, reflect, reverse, repeat, add, group, join, merge, fuse, subtract, delete, ungroup, separate, fragment, sharpen, blur, level, overlap, layer, align, dis-align, push, pull, scramble, construct, destruct, etc), communicate the meaning of the concept in creative, innovative and well-designed ways? The word must ultimately still be readable. Limitations: This task needs to be completed BY HAND, thus all through manual cutting, pasting, adjusting of elements. Size: 90x90mm blocks Colour: Black and white and shades of gray Contact times: Have 3 ideas ready to discuss for each task. Use pre-cut letters down so that we can move it around during the discussion during contact times. Finishing: Make a final copy of each design or redraw by hand. It should be extremely neat. Keep all process work in a file.

Wed, 18 March	10-13h	Computer lab	Intro to InDesign, scan
	HOMEWORK		Formalise Task 1 designs for discussion on Thursday
Thursday, 19 March	13-16h	Studio	Group discussions of Task 1 designs: - Gr 1 (13h) - Gr 2 (14h) - Gr 3 (15h)
	22h00	SunLearn	DEADLINE: Task 1 Submit a scanned copy (jpeg) of each final design
Friday, 20 March	8h15 <i>Busses leave at 8h30 and will return at 15h00.</i>	Meet in front of VA Dept	CT gallery visit: We'll visit the SANG, Brundyn+Gonsalves, Michael Stevenson, Goodman, SMAC, and Blank
Weekend	HOMEWORK		Prescribed reading: - Rhythm & balance - Scale - Figure & ground <i>Graphic Design the New Basics</i> (Lupton & Phillips, 2008) Critical theory definitions of 'power' and 'social justice'. (link to Sociology?) Carefully consider these ideas in relation to your experiences of the art and gallery visits. We'll start with a general discussion of these ideas on Monday.
Monday, 23 March	9h00	Studio	General class discussion
	10-12h	Studio	Start process on Task 2 Task 2: Principles of design Create 3 compositions that respectively communicate and explain each of the following concepts clearly: - Rhythm & balance - Scale - Figure & ground How: Use only the words/letters of each concept in each case. Print out relevant letters from Word or use text from already printed matter. Use a photocopy machine to enlarge, reduce, invert, etc. How can you, through the use of the following operations with the letters (to frame, crop, cut, shave, enlarge, reduce, rotate, shift, tilt, reflect, reverse, repeat, add, group, join, merge, fuse, subtract, delete, ungroup, separate, fragment, sharpen, blur, level, overlap, layer, align, dis-align, push, pull, scramble, construct, destruct, etc), communicate the meaning of the concept in creative, innovative and well-designed ways? The word must ultimately still be readable. Limitations: This task needs to be completed BY HAND, thus all through manual cutting, pasting, adjusting of elements. Size: 90x90mm blocks Colour: Black and white and shades of gray Contact times: Have 3 ideas ready to discuss for each task. Use prestic to stick letters down so that we can move it around during the discussion at contact times. Finishing: Make a final copy of each design or redraw by hand. It should be extremely neat Keep all process work in a file.

Tuesday, 24 March	9-13h		Group discussions of Task 2 designs: - Gr 1 (9h) - Gr 2 (10h15) - Gr 3 (11h30)
	17h00	SunLearn	DEADLINE: Task 2 Submit a scanned copy (jpeg) of each design
	HOMEWORK		Write the text for a contents page of your project. Include the following: - Title - Headings (elements & principles of design?) - Subheadings (point, line, balance, etc) - Tagline describing the relevance/use of these design basics within the field of VCD <i>You can be creative with these.</i>
Wed, 25 March	10-13h	Computer lab	InDesign (continued) (Lecture: Grids)?
	HOMEWORK		Prescribed reading: - Hierarchy - Grids <i>Graphic Design the New Basics</i> (Lupton & Phillips, 2008) <i>Layout essentials: 100 design principles for using grids</i> (Tondreau, 2009:9-19, 62-71) <i>Grid systems.</i> (Elam, 2004:10-15)
Thursday, 26 March	13-16h	Studio	Detailed intro to Task 3 & start working: Task 3: Typographic hierarchy Using the text written on Tuesday, construct a typographic composition of the text applying principles of typographic hierarchy. 1) Start off by constructing a modular 3x3 block grid to structure your frame 2) Then proceed to constructing a balanced layout by adding horizontal rectangular shapes (these represent you text) & 1 dot (as "wild-card" element (Elam, 2004)). Consider grouping of elements, negative space/balance, perimeter edge and axial relationships, the law of thirds and/or the golden ratio, and the placement of your dot. 3) When you have explored a range of possible compositions (just with rectangles & the dot), select the best one and replace the rectangles with your text. NB considerations include: - Typeface choice - Type style/s - Leading - Tracking - Kerning Limitations: This task needs to be completed BY HAND, thus all through manual cutting, pasting, adjusting of elements. Size: 180x180mm block Colour: Black and white and shades of gray Contact times: Have 3 ideas ready to discuss for the task. Use prestic to stick letters down so that we can move it around during the discussion at contact times. Finishing: Make a final copy of each design or redraw by hand. It should be extremely neat! Keep all process work in a file.
Friday, 27 March	10-13h	Studio	Group discussions of designs: - Gr 1 (10h) - Gr 2 (11h) - Gr 3 (12h)

	14h	Studio	<p>Briefing for next week: Task 4</p> <p>Task 4: Poster design</p> <p>You need to design and produce a poster that communicates, explains, promotes and sells the basics of design, ie the visual language.</p> <p><u>How:</u></p> <p>Using a basic modular grid and the golden ratio as guide, use only the 7 block designs that you have made throughout the course of this project to 'build' your poster design. You can decide to multiply some of your blocks, you can reduce, crop, or rotate, them. Remember all the operations mentioned earlier (frame, crop, cut, shave, enlarge, reduce, rotate, shift, tilt, reflect, reverse, repeat, add, group, join, merge, fuse, subtract, delete, ungroup, separate, fragment, sharpen, blur, level, overlap, layer, align, dis-align, push, pull, scramble, construct, destruct, etc). You will have to add some blank blocks, and will thus need to carefully consider your use of white space. Does your grid become visible in places? Do you need an extra line, letter, point somewhere? How do all elements come together to ultimately communicate?</p> <p><u>Limitations:</u></p> <p>You will plan the project by hand, but will then use the scanned in designed blocks to construct your poster in InDesign.</p> <p><u>Size:</u></p> <p>360x540mm (fits on A2)</p> <p><u>Colour:</u></p> <p>Black and white and shades of gray</p> <p><u>Finishing:</u></p> <p>Make a final print of your poster. You can get this done on A2 at a print shop, or the design on 2 A3's that you join together neatly for final presentation. Carefully consider paper choice. Present neatly on the wall in your studio.</p>
	HOME WORK		Complete Task 3 & submit on SunLearn before 9h00 on Monday morning
			Plan/conceptualise the Task 4.
Monday, 30 March	9h	SunLearn	DEADLINE Submit a scanned copy (jpeg) of your design
	9-13h	Studio	Group discussions of design ideas (manual layout): - Gr 1 (9h) - Gr 2 (10h15) - Gr 3 (11h30)
Tuesday, 31 March	9-13h	Studio	Group discussions of designs: - Gr 1 (9h) - Gr 2 (10h15) - Gr 3 (11h30)
Wed, 1 April	10-13h	Computer lab	Finalise designs digitally
Thursday, 2 April	13h	Studio	DEADLINE & CRIT
Monday, 13 April	9h00	SunLearn	Write a reflection on the project: - General experiences (+/-) - What have you learned, what was valuable? - How have you learned it? - How/where will you be able to apply some of the knowledge gained? - Any suggestions? Submit on SunLearn by Monday, 13 April, 9h00. Your project is not complete,
			and therefore your final mark will not be calculated, before this reflection is submitted.

PLEASE NOTE

- A penalty of minus 10% will apply if you work straight on the computer in Tasks 1-3. There lies extreme value in starting off by gaining insight, understanding and a hands-on feel of the relation between space and graphic elements within that space.
- Each final practical exercise (90x90mm block) should ultimately be presented neatly on an **A4** sheet of paper
- You can ultimately collate all the A4 sheets in a neat **A4 file/booklet**.
- You are also expected to hand in your **process work** and should thus keep all your experiments (even if it is messy!). Always hand this in together with your final work.
- You will receive progress marks throughout the course of the project for Task 1-3 as you complete it. This will comprise of a 0, 1, or 3 (0=under standard, 1=standard, 3=above standard). This will be used in calculating your final mark.

MARKING CRITERIA

- Engagement in process
- Conceptualisation, critical & creative thinking
- Effectivity of communication, insight into and application of elements & principles of design & typography
- Technical skills (hand, digital, presentation)

COMPONENTS OF PROJECT TO DISPLAY FOR FINAL HAND-IN

- Process work
- Tasks 1-3 Final designs neatly collated
- Poster A2

PRESCRIBED READING

Crossley, N. 2005. *Key concepts in critical social theory* [Online]. UK: Sage. Available:

<http://search.credoreference.com.ez.sun.ac.za/content/title/sageukcst?alpha=H> [6 March 2015].

Elam, K. 2004. *Grid systems*. New York: Princeton Architectural Press. pp10-15.

Griffiths, M. 1998. Educational research for social justice: Getting off the fence. Buckingham & Philadelphia: Open University Press. pp88-90.

Lupton, E, Phillips, JC. 2008. *Graphic Design: The New Basics*. USA: Princeton Architectural Press.

Tondreau, B. 2009. *Layout essentials: 100 design principles for using grids*. Massachusetts: Rockport Publishers. pp9-19, 62-71.

OTHER RESOURCES

Ambrose, G & Aono_Billson, N. 2011. *Graphic design: Approach and language*. Lausanne: AVA.

Craig, J. 2010. Designing with type.com/5 [Online]. Available:

<http://www.designingwithtype.com/5/home.php#> [25 April 2013].

Dabner, D. 2005. *Graphic design school: A foundation course in the principles and practices of graphic design*. New Jersey: Wiley.

Krause, J. 2004. *Design basics index*. Ohio: How Design Books.

Lupton, E. 2004. *Thinking with type*. New York: Princeton Architectural Press.

Lupton, E & Miller, JA (eds). 1993. *The ABCs of the Bauhaus and design theory*. London: Thames & Hudson.

Resnick, E. 2003. *Design for communication: Conceptual graphic design basics*. New Jersey: Wiley.

>> **Addendum 9.1: Project 1 brief****Local connections: Promotional editorial design for Stellenbosch Crafts Alive**

Project dates: 28 Apr - 15 May 2015

Facilitators: Karolien Perold | karolienperold@gmail.com

Collaborators: Stellenbosch Crafts Alive (SCA), iThemba Curios, Anna Kruger, Nicolette Booyens | <http://www.ithembacurios.com>

This project will engage VCD students in processes of experiential learning¹ through the medium of visual communication design. Students will be introduced to the local non-profit organisation *Stellenbosch Crafts Alive* (SCA) who is focused on creating income and economic growth through crafts in the Stellenbosch region.

Through interaction and dialogue with individuals involved in the organisation students will gain insight into the organisation and its members – their mission, vision, goals, stories, hopes, skills, etc. They will ultimately have to design a **digital brochure** (in the form of an **interactive pdf**) showcasing SCA as organisation as well as profiling the involved crafters. Nicolette Booyens from SCA will brief students regarding the detail requirements for the document (see Project breakdown / Time schedule below).

Content of the brochure must include:

- 1) Basic overview / information about the organisation
- 2) Profiling of crafters (A photograph of each crafter and of his/her craft objects accompanied by a short description of each individual's story, design style/s, materials used, skills, etc.)
- 3) Necessary contact information of the organisation.

Reading:

Manzini, Ezio. 2011. The New Way Of The Future: Small, Local, Open And Connected. *Social Space* [Online].

Available: <https://www.google.com/search?client=safari&rls=en&q=SocialSpace2011-The-New-Way-of-the-Future-Small-local-open-and-connected-Ezio-Manzini-&ie=UTF-8&oe=UTF-8> [25 March 2015]. (On SunLearn)

Tondreau, B. 2009. *Layout essentials: 100 design principles for using grids*. Massachusetts: Rockport Publishers. (On SunLearn)

Aims of the project include:

- Engagement with critical theory
- Engagement with diverse people and cultures
- Engagement in collaborative activities in ways that enhance the achievement of everyone's goals while exhibiting good ethics
- Development of critical thinking and reflective skills
- Developing copy writing, photographic, digital design, typographic and editorial design skills
- Recognition of own strengths, abilities and potential
- Development of time-management skills
- Clear and effective communication with varied audiences in visual, verbal and written formats

¹ Various approaches to experiential learning have been described in literature. According to Tara Fenwick (2001:8) experiential learning can be regarded as "both a philosophy and a technique, usually focusing on the relationships between an individual, his or her reflective processes, and something called concrete experience".

Components of the project:

- Readings / discussions / reflections
- Research / gathering data – interviews and visual, photographic documentation
- Conceptualising and developing an idea and communication strategy for digital brochure
- Designing and producing an effectively communicating interactive pdf document
- Producing low as well as high resolution images of design components that could be used for other promotional material by the organisation in future

Concept / look&feel development guidelines:

Use the following as guidelines to produce a concept / look&feel document for our discussions on Wed 6 May and the mini-deadline/hand-in on 8 May.

- 1) Jot down general experiences, emotions, feelings about SCA after meeting and interacting with them.
- 2) Write the necessary copy for your promotional brochure
- 3) Summarise your experiences of the organization and your meeting with them in 5 nouns, 4 adjectives, 5 adverbs
- 5) From these descriptive words, develop 3 applicable metaphors/catch phrases. These constitute 3 possible concepts.
- 6) Come up with 2-3 possible colour schemes suited to each of these concepts (black, white, and 2-3 other colours)
- 7) What kind of graphic elements and principles suit each of your concepts? Consider quality of line, shape, texture, scale, balance, negative space, unity, contrast, rhythm, etc. Make quick abstract drawings to illustrate how these elements/principles relate to each of your concepts.
- 8) Come up with a suitable combination of type faces (1 for headings and 1 for body copy) for each concept
- 9) Consider possible kinds of relationships between text and image that will be suitable to your concept.
- 9) Dimensions: Up to you, should work well for on-screen viewing
- 10) Structure / Grid: 2 column, 3 column, multi-column, modular? Consider the amount of content you have, the communicative aim and the structure that will best serve the concept as well as the clarity of communication
- 11) Interactivity: How do you intrigue and engage viewers with the information from the word go? More like print brochure, more like website? How much information on each page? How do you navigate the information, move/link from 1 page to another? Cross-references? Hyperlinks?

Project breakdown / Time schedule

Tue, 28 Apr	9h00-13h	Computer lab	Project brief Digital production (InDesign, Photoshop: interactive pdf)
	14h-	Independent	Readings (see above). Write a 1000-word individual reflection on the readings and your perceptions and expectations regarding this project. Think particularly of how Manzini's ideas can be related to our local SA context. (<i>A reflection includes personal impressions and reference to academic articles on the topic. Use proper referencing.</i>)
Wed, 29 Apr	9h00	SunLearn	*1. SUBMIT written reflection before 9h00 on SunLearn
	11-12h30	Studio	Class discussion on reading Planning for this afternoon
	13h15	Meet in front of VA Dept. We will leave for iThemba	Meet Stellenbosch Crafts Alive (SCA) and some of the involved crafters. Anna Kruger will give you an overview of the NPO. Each person makes his/her own notes as you will write your own copy for the promotional document. Please ask questions.
		Curios (36 Mark Street) on foot at 13h30 sharp	Have discussions with the crafters in groups (see GROUPS 1-6 at the end of this document). Use the guidelines in the attached question sheet to document information necessary for the profiling of the crafters. Make sure you have 1 camera per group. Take profile photos (shoot dual format, raw or large jpeg) of the crafters your group is interacting with. You will share the information and photographs regarding the profiling of the crafters amongst the whole of the class. You need to submit your edited photos and completed question sheets in a shared Dropbox folder to which all of you will have access (please check your SUN email for the link).
Thu, 30 Apr	DRAWING		
	*2. SUBMIT: All completed Question sheets regarding profiling of crafters MUST be submitted on Dropbox by 17h00 today.		
LONG WEEKEND	Write text for brochure. Start developing concept / look&feel. (see Guidelines above) 1) SCA: Who are they, what do they do, what is their mission, vision, hopes and aspirations? Keep in mind that this text's goal is to promote the organisation. 2) Profile the crafters: Biographic information, craft skills, design style/s, material used, etc (use info from Question sheets on Dropbox). 3) Necessary contact info for SCA.		
Mon, 4 May	12h00	Chapel	Detailed briefing (Nicolette from SCA)
	13-17h	Photo studio	Pack shots of craft products (shoot dual format, raw or large jpeg)
Tue, 5 May	9-13h	Computer lab	Digital production (InDesign: interactive pdf, Photoshop: Basic post-production: levels, curves, white balance, resizing, etc)
	14-17h	Computer lab	Edit photographs (crafters & craft products)
Wed, 6 May	9h00	Dropbox	*3. DEADLINE: Submit all final photographs in shared Dropbox folder for everyone to use in their designs
	11h-12h	Studio	Editorial design (lecture)
	12-13h20 13h20-14h40 14h40-16h00	Studio	Group 1: Look&feel / Concept discussions Group 2: Look&feel / Concept discussions Group 3: Look&feel / Concept discussions
Thu, 7 May	DRAWING		
Fri, 8 May	9-11h 12-14h	Studio	Group 1: Mini crit look&feel / mock-up (*4. HAND-IN, PEER MARKING) Group 2: Mini crit look&feel / mock-up (*4. HAND-IN, PEER MARKING)
Mon, 11 May	12-13h20 13h20-14h40 14h40-16h00	Studio	Group 1: Final design / translate digitally Group 2: Final design / translate digitally Group 3: Final design / translate digitally
Tue, 12 May	9-13h	Computer lab	Digital production (InDesign, Photoshop: interactive pdf) Low res and high res image files of design components

	13h30-16h00	Computer lab	Consultations
Wed, 13 May	11h-12h	Studio	Group discussion: Reflection on project
	12-13h20 13h20-14h40 14h40-16h00	Studio / comp lab	Group 1: Final consultations Group 2: Final consultations Group 3: Final consultations
Thu, 14 May	DRAWING		
Fri, 15 May	10h	SunLearn	*5. DEADLINE: Final files uploaded onto SunLearn
	13h00	Chapel	*6. PRESENTATION of work to SCA
	Write a 1000-word individual reflection on the whole project.		
Mon, 18 May	9h00	SunLearn	*7. SUBMIT final written reflections before 9h00 today. If changes made to files after presentation, all new files to be uploaded onto SunLearn before 9h00. <i>No marks will be calculated before the reflection & final files are submitted.</i>

***1-7** indicate opportunities where progress will be formally monitored/marked.

Assessment criteria:

- Engagement in process (have you stayed up to date with the time schedule, process work, degree of engagement)
- Concept (Is it a good idea / does it show ambition)
- Visual communication (Does it 'read', does it get the information across in an effective manner)
- Technical ability (Digital production)
- Presentation (Are the designs submitted on time and in the correct format/s, formal presentation to SCA)

Resources:

These sources serve to set you on your way, there are many more available online and in the library.

Editorial design:

Books listed here are available in class, many more in library.

Gordon, B (ed). 2009. *1000 fonts*. UK: Ilex.

Knight, C & Glaser, J. 2003. *Layout: Making it fit*. Massachusetts: Rockport Publishing.

Leslie, J. 2013. *The Modern Magazine: Visual Journalism in the Digital Era*. London: Laurence King Publishing.

Pedersen, BM (ed). 2015. *Design Annual 2015*. New York: Graphis.

Tondreau, B. 2009. *Layout essentials: 100 design principles for using grids*. Massachusetts: Rockport Publishers

Workshop. 2004. *It's a matter of editorial design*. Hong Kong: Viction Workshop.

Zappaterra, Y. 2002. *Editorial Design for Print and Electronic Media*. Switzerland: RotoVision.Viction

InDesign

<http://indesignsecrets.com/>

<https://www.lynda.com>

<http://www.lynda.com/InDesign-tutorials/InDesign-CC-Interactive-Document-Fundamentals/129005-2.html>

<http://www.lynda.com/InDesign-tutorials/InDesign-Insider-Training-Interactive-PDFs/116479-2.html>

<https://helpx.adobe.com/indesign/how-to/indesign-create-interactive-pdf.html>

<http://layersmagazine.com/interactive-pdfs.html>

Website design:

(Looking critically at websites in terms of navigation and interactivity can serve as inspiration for your digital brochure)

<http://www.cssawds.com/website/mystaticself/>

<http://www.awwards.com/websites/trend/>

>> **Addendum 9.2:** Interview guide (Project 1’s interaction between students and crafters)

Name: _____

Where are you from? _____

How would you describe your craft / art? _____

What materials do you use? _____

What style, traditions are involved in your craft / art? _____

Where and how did you learn your craft / art? _____

Is this a traditional craft / art form? _____

If so, what tradition? _____

What is your cultural heritage (Xhosa, Zulu, etc)? _____

Can you tell me a little more about your culture and the role it plays in your craft /art? _____

Why do you enjoy this craft /art? _____

What do you see for the future of you and your craft /art? _____

Any other comments? _____

>> **Addendum 10.1:** Project 2 brief

Fold-to-zoom: Mapping, identity and subjectivity

Project dates: 20 July – 7 Aug 2015
Facilitator: Karolien Perold | karolien@sun.ac.za
Digital production: Francois Tredoux | ft2@sun.ac.za

INTRODUCTION & AIM

Our previous project provided us with valuable ‘real life’ experience in the Visual Communication Design (VCD) industry – working with a client, having to incorporate and juggle multiple elements, processes, and technologies, working on a tight time schedule, and delivering a professionally finished product that communicates effectively to the intended target audience, is representative of the organization and its people, and is visually appealing. From your reflections I gathered that, apart from the technical skills acquired, this experience also afforded insight into the kinds of responsibility that accompanies being a designer as well as the variety of pressures that one continually needs to negotiate, eg to conform to existing standards of what a digital brochure is ‘supposed to’ be and look like.

In reaction to the previous project, where you had to apply widespread processes of integration necessary in the VCD field, this project will **hone your focus** in a variety of ways. Firstly it will provide opportunity for detailed attention and practice in selected VCD principles and skills, and secondly it will explore key issues pertinent to being a designer in our current day and age in depth. The overarching topic of interest will be **identity and subjectivity**, and this will be interrogated from varied perspectives.

The project will consist of 3 parts, each with its own set of communication criteria, parameters and guidelines. The **general aim** is to **become aware of, to ‘see’, practice, experience and consider in differentiated ways, the powerful potential of VCD within the broader society it functions.** Through in-depth immersion in and exploration of key issues, concepts, skills and techniques relevant to our field of study, the project hopes to provide fresh insight into and understanding of oneself as a person as well as a future visual communication designer.

KEY CONCEPTS

- Mapping
- Typography
- Identity & subjectivity

KEY OBJECTIVES

- 1) developing critical insight into the concepts of identity & subjectivity, and specifically its relation/s to design and being a designer
- 2) honing basic typographic knowledge & layout skills,
- 3) application of basic design principles and elements
- 4) practicing divergent thinking and techniques in processes of developing and constructing visual communication that shifts meaning & awareness of things, that facilitates ‘seeing’ what the world teaches us to usually ‘unsee’.

To shift means to move from one place, or one thing, to another. Many experiences occur as movement from one place to another, from one set of ideas to another, or from one mode to another. How do we shift in our awareness of things? How do we communicate or show that a shift is taking place? How do images shift from representation to performativity?

5) developing and practicing effective time-management, multi-tasking, collaborative working, and planning skills

THE PROJECT

The project consists of 3 parts. Each part will begin by the introduction of some creative trigger. The trigger will lead to collaborative processes of discussion and creative play. These processes will be documented through written and visual text, and ultimately be used to construct a basic “fold-to-zoom” map (Wilson, 2013) (see <http://www.fastcodesign.com/1672989/an-ingenious-paper-map-zooms-in-just-like-google>) that will function as illuminating specific insights into identity and subjectivity. In each case the small part of the “fold-to-zoom” map will consist of a **basic typographic layout**, and the larger area will consist of some form of **visual mapping** of the text (basic visual elements & type).

You will have 1 week to complete each part. We will start with the initial trigger and process on the Monday afternoon of each week. After this initial kick-off, you will receive detailed instructions for the task of the week ahead. Necessary information & material will be loaded on SunLearn.

Please note that the details of each task will not be given ahead of time as part of this project’s aim is to provide practice in not letting the end-goal - and one’s ideas of what this is ‘supposed’ to be - direct one’s creative process, but to allow oneself adequate freedom to think in divergent and imaginative ways.

END PRODUCTS

To submit on final deadline:

- 3 pinch-to-zoom maps
Media: 280x280mm, good quality paper, digital prints, B&W/gray scale, typography & basic visual elements like point & line
- Process work
- Final written reflection

TIME SCHEDULE

The project breakdown you see here is a rough one; a detailed breakdown will be found in each Part’s own brief.

Monday, 20 July	12h00	Chapel	Brief introduction
	14h-17h00	Studio	- PART 1: Trigger & experimental processes *See groups for Part 1 below
	HOMEWORK		- Writing
Tuesday, 21 July	9h-13h00	Lab	DIGITAL PRODUCTION
	14-15h30 15h30-17h	Studio	- Groups 1-4 (Discuss each others’ type layout, use check list provided) - Groups 5-8 (Discuss each others’ type layout, use check list provided)
	HOMEWORK		- READING: Owen, W. 2002. Beyond the horizon, in <i>Mapping: An illustrated guide to graphic navigational systems</i> , edited by R Fawcett-Tang. Mies: RotoVision. pp10-13 - Develop rough of visual map
Wed, 22 July	9-11h00 11-13h00	Studio	- Groups 1-4 (Discuss each others’ visual mapping progress) - Groups 5-8 (Discuss each others’ visual mapping progress)

	14-17h00	On own, lab	Formalise maps
Thursday, 23 July	DRAWING		
Friday, 24 July	12h30-13h30 13h30-14h30 14h30-15h30 15h30-16h30	Studio	- Groups 1-2 (Crit PART 1) - Groups 3-4 (Crit PART 1) - Groups 5-6 (Crit PART 1) - Groups 7-8 (Crit PART 1)
Weekend	HOMEWORK		READING http://makingmaps.net/2008/01/10/denis-wood-a-narrative-atlas-of-boylan-heights/
Monday, 27 July	14h-17h00	Studio	- PART 2: Trigger & experimental processes *See groups for Part 2 below
Tuesday, 28 July	9h-13h00	Lab	DIGITAL PRODUCTION
	14-17h00	Studio	- Groups 1-4 (Discuss each others’ type layout, use check list provided) - Groups 5-8 (Discuss each others’ type layout, use check list provided)
Wed, 29 July	9-11h00 11-13h00	Studio	- Groups 1-4 (Discuss each others’ visual map progress) - Groups 5-8 (Discuss each others’ visual map progress)
	14-17h00	On own, lab	Formalise maps
Thursday, 30 July	DRAWING		
Friday, 31 July	12-13h00 13-14h00 14-15h00 15-16h00	Studio	- Groups 1-2 (Crit PART 2) - Groups 3-4 (Crit PART 2) - Groups 5-6 (Crit PART 2) - Groups 7-8 (Crit PART 2)
Weekend	HOME WORK		READING - Moura, M. 2010. Work ethics, in <i>Limited language: Rewriting design</i> , edited by C Davies & M Parrinder. Germany: Springer Science & Business Media. pp93-98 - Roberts, M. 2006. <i>Good: An introduction to ethics in graphic design</i> . Lausanne: AVA Publishing. p64
Monday, 3 Aug	14h-17h00	Studio	- PART 3: Trigger & experimental processes *See groups for Part 3 below
Tue, 4 Aug	9h-13h00	Lab	DIGITAL PRODUCTION
	14-17h00	Studio	- Groups 1-4 (Discuss each others’ type layout, use check list provided) - Groups 5-8 (Discuss each others’ type layout, use check list provided)

Wed, 5 Aug	9-11h00 11-13h00	Studio	- Groups 1-4 (Discuss each others' visual map progress) - Groups 5-8 (Discuss each others' visual map progress)
	14-17h00	On own	Formalise maps
Thu, 6 Aug	DRAWING		
Friday, 7 Aug	12-13h00 13-14h00 14-15h00 15-16h00	Studio	- Groups 1-2 (Crit PART 1) - Groups 3-4 (Crit PART 1) - Groups 5-6 (Crit PART 1) - Groups 7-8 (Crit PART 1)
Mo, 10 Aug	9h00	Studio	FINAL DEADLINE (Parts 1-3 printed on good quality paper & Reflection)

KEY CONCEPTS

Typography & VCD

- Type classification (serif/sans serif)
- Type family (style, weight, width)
- Legibility / readability (display type / body copy)
- Type anatomy (baseline, x-height, cap height, ascender height, descender height, overhang)
- Leading, tracking, kerning
- All caps, lower case
- Line length
- Hyphens
- Widows / orphans
- Type arrangement (justified, flush left ragged right, flush right ragged left, centered, random)
- Typographic hierarchy (varied scale, weight, colour, space, all caps/lower case, type style)
- Graphic design elements & principles (line, shape, texture, space, volume, balance, rhythm, scale, cropping, etc)
- Image/text relation

MARKING CRITERIA

- Engagement in process
- Conceptualisation, critical & creative thinking
- Effectivity of communication, insight into and application of elements & principles of design & typography
- Technical skills (hand, digital, presentation)

On FINAL DEADLINE:

- 3 maps
- process work
- final reflection

MARKING CRITERIA

- Engagement in process
- Conceptualisation, critical & creative thinking
- Effectivity of communication, insight into and application of elements & principles of design & typography
- Technical skills (hand, digital, presentation)

On FINAL DEADLINE:

- 3 maps
- process work
- final reflection

RESOURCES

- Bunchoten, R. 2001. *Urban Flotsam*. Rotterdam: 001 Publishers.
- Fawcett-Tang, 2002. *Mapping: An illustrated guide to graphic navigational systems*. Mies: RotoVision.
- Lupton, E & Phillips, JC. 2008. *Graphic design: The new basics*. New York: Princeton Architectural Press.
- Moura, M. 2010. Work ethics, in *Limited language: Rewriting design*, edited by C Davies & M Parrinder. Germany: Springer Science & Business Media. pp93-98
- Roberts, M. 2006. *Good: An introduction to ethics in graphic design*. Lausanne: AVA Publishing.
- Weedon, C. 2004. Subjectivity and identity, Chapter 1 in *Identity and culture: Narratives of difference and belonging*. England: Open University Press. pp5-21
- <http://www.fastcodesign.com/1672989/an-ingenious-paper-map-zooms-in-just-like-google>
- <http://www.thezoomablemap.com>
- <http://www.eyemagazine.com/opinion/article/being-good1>
- <http://makingmaps.net/2008/01/10/denis-wood-a-narrative-atlas-of-boylan-heights/>
- <http://www.webdesignerdepot.com/2011/08/the-most-popular-fonts-used-by-designers/>
- <http://www.designmethodsandprocesses.co.uk/2011/03/psychogeography/>

Design books in library: 741's, 686's

>> **Addendum 10.2: Project 2, Part 1 brief**

PART 1

Fold-to-zoom: Mapping, identity and subjectivity

In this part of the project we are going to explore the notions of 'identity' and 'subjectivity'. We will start by collaboratively exploring these concepts through creative play and discussion. You will be directed through this process in class.

INITIAL TRIGGER

- Divide into groups
- Everyone needs: empty white sheets of paper (A4 & A3), drawing material (pencils, pens, brushes, inks, paints, etc)
- Each individual builds a representation of 1) identity, and 2) subjectivity through paper-folding alone
- Put it on paper and trace its base outline
- Engage in group discussion regarding our understanding of these concepts
- Wiki definitions of concepts: discuss
- Critical theorists' opinions: unpack & discuss
- Put everyone's sculptures together in the middle of the group. These are now your building blocks. Each group member builds their evolved understanding of the concepts on an A3 sheet of paper.
- Trace the base outlines of your 'blocks' on paper.
- Relevant descriptive words...
- Choose a word that you want to build your map's concept on.
- If you had to add point markers (dots, crosses, etc), how could you communicate your concept further?
- If you had to add line/s, how could you communicate your concept further?
- If you had to add text somewhere, what and where?

You have now collected a whole bunch of ideas, thoughts and visuals. This is going to form the base material from which you are going to construct your first "fold-to-zoom" map. Your map will represent your own understanding of identity and subjectivity. The small part of the map must comprise of a short piece of text explaining your understanding of the concepts in roughly 200 words. The zoomed-in, larger part of the map will consist of a visual interpretation/representation of your understanding of these concepts. One of the initial shapes produced must be used to make a logo for your project. This logo must be placed consistently on all 3 of the maps you design. It can develop throughout the course of the 3 weeks.

GUIDELINES for each part of the map:

1) TYPE

- Include a heading & body text with at least 3 paragraphs in your text
- Basic layout, 1 column, readable, relevant hierarchy visible
- Construct basic grid
- Max number of typefaces to use: 2
- Type families to choose from:
Sans serif: Avenir, Helvetica, Franklin Gothic, Futura, Gill Sans, Lucida Sans/Lucida Grande, Myriad, Optima
Serif: Baskerville, Garamond, Minion, Palatino, Rockwell, Times New Roman
 (See <http://www.webdesignerdepot.com/2011/08/the-most-popular-fonts-used-by-designers/> for more detail on each typeface and its characteristics, strengths, best uses)
 - Alignment: Flush left, ragged right
 - Although the layout of your text must be basic and straightforward, you can choose where in your frame you want to place it, keeping in mind your ultimate concept and communication aim/s.

2) VISUAL

- Think carefully about what you want to communicate about identity/subjectivity, about the relation between the elements on your page and what meaning it carries
- Use any one and/or combination of elements in the maps produced in the initial exercise as base.
- Consider the systems of signs often used in mapping (Owen, 2002:12):
 - o Icons (legends, etc)
 - o Text
 - o The matrix (eg boundary/division markers)
 - o The network (eg showing systems of flow, movement, connection)
 - o The point (eg indicating specific positions of things)
 - o The nested layer (eg indicating a equal continuum as backdrop/part of map)
 - o Axes & coordinates (indicating scale, dimensions, etc)
 You do not have to incorporate all of these things, they merely serve as further points of reference to assist in constructing multiple layers of meaning in your maps.
- You are only using black and white and shades of gray, so think carefully about how you create contrast, balance and rhythm in your map (basic design principles & elements: point, line, plane, space, volume, shape, texture, scale, depth, motion, weight, theories of gestalt, etc)
- Remember to place your logo on your map.

TIME SCHEDULE

Monday, 20 July	12h00	Chapel	Brief introduction
	14h-17h00	Studio	- PART 1: Trigger & experimental processes *See groups for Part 1 below
	HOMEWORK		- Write a piece of text of roughly 200 words in which you summarise your understanding of identity and subjectivity. You will use this as base to work with in Digital Production tomorrow with Francois. - Choose one of the shapes/visuals that you have produced this afternoon that you can use as a basic logo for this project. You will digitize and work on this tomorrow in Digital Production with Francois. - Typeface choices: Visit http://www.webdesignerdepot.com/2011/08/the-most-popular-fonts-used-by-designers/
Tuesday, 21 July	9h-13h00	Lab	DIGITAL PRODUCTION (logo: Illustrator & type layout: InDesign)
	14-15h30 15h30-17h	Studio	- Groups 1-4 (Discuss each others' initial type layout, use check list provided) - Groups 5-8 (Discuss each others' initial type layout, use check list provided)
	HOMEWORK		- READING: Owen, W. 2002. Beyond the horizon, in <i>Mapping: An illustrated guide to graphic navigational systems</i> , edited by R Fawcett-Tang. Mies: RotoVision. pp10-13 - Develop rough of visual map
Wed, 22 July	9-11h00 11-13h00	Studio	- Groups 1-4 (Discuss each others' visual mapping progress) - Groups 5-8 (Discuss each others' visual mapping progress)
	14-17h00	On own, lab	Formalise maps (text&image)
Thursday, 23 July	DRAWING		

Friday, 24 July	12h30- 13h30 13h30- 14h30 14h30- 15h30 15h30- 16h30	Studio	Present printed on plain printer paper. <i>You will still have time to edit it after the crit and only have to print on good quality paper for the final deadline.</i> - Groups 1-2 (Crit PART 1): Present a complete version on plain printer paper - Groups 3-4 (Crit PART 1): Present a complete version on plain printer paper - Groups 5-6 (Crit PART 1): Present a complete version on plain printer paper - Groups 7-8 (Crit PART 1): Present a complete version on plain printer paper
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TYPOGRAPHY CHECKLIST

- Does the typeface of the heading & body text work together? Why/why not? (think of shape, contrast, uniformity, incline/stress)
- Does your body text typeface have a large or small x-height? What are the implications of this for your point size? For your leading?
- Readability?
- Flush left, ragged right: What kind of curve/flow does your ragged right edge form? Uniform/high contrast?
 - Lines forming steps?
 - Lines of equal length after one another?
 - Lines ending with the same word directly after one another?
 - Too long or too short line?
 - Any line ending with only 1 word after punctuation?
- Can you adjust the curve of the right edge to be more gentle with tracking of individual lines?
- Any kerning issues? Look particularly at your heading?
- Do you have a comfortable line length?
- Hyphens? Get rid of them.
- Widows/orphans? Get rid of them.
- Sufficient hierarchy of information?
- Good use of grid?

PRESCRIBED READING:

Owen, W. 2002. Beyond the horizon, in *Mapping: An illustrated guide to graphic navigational systems*, edited by R Fawcett-Tang. Mies: RotoVision. pp10-13

FURTHER READING:

Weedon, C. 2004. Subjectivity and identity, Chapter 1 in *Identity and culture: Narratives of difference and belonging*. England: Open University Press. pp5-21

WIKI definitions**IDENTITY** (Social science)

[https://en.wikipedia.org/wiki/Identity_\(social_science\)](https://en.wikipedia.org/wiki/Identity_(social_science))

In **psychology**, **sociology**, and **anthropology**, **identity** is a person's conception and expression of their own (self-identity) and others' individuality or group affiliations (such as **national identity** and **cultural identity**). One may define *identity* as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or **group**. Identity may be distinguished from identification; identity is a label, whereas identification refers to the classifying act itself. Identity is thus best construed as being both relational and contextual, while the act of identification is best viewed as inherently processual.^[1]

SUBJECTIVITY

<https://en.wikipedia.org/wiki/Subjectivity>

Subjectivity presupposes a subject, one that experiences all the phenomena that makes up and produces subjectivity. The subject is the form of an existing being while subjectivity is the content, and the process of subjectivation is the alteration of what it means to be that subject... subjectivity, which is the way that the subject expresses itself, constantly undergoes change, though still retains constant characteristics, depending on the subject who has the potential to affect their subjectivity. This is true, that subjectivity is constantly undergoing change, because what makes up our psychic experience is a wide range of perceptions, sensations, emotions, thoughts and beliefs, that, through the passage of time, and our relation to space, constantly generate transformation in terms of our subjective relation to the world.

KEY THEORISTS' IDEAS

From Weedon, C. 2004. Subjectivity and identity, Chapter 1 in *Identity and culture: Narratives of difference and belonging*. England: Open University Press. pp5-21

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation. (Hall, 1990: 222)

The knowing self is partial in all its guises, never finished, whole, simply there and original; it is always constructed and stitched together imperfectly, and therefore able to join with another, to see together without claiming to be another. (Haraway, 1991b: 193)

KEY WORDS

split, in-process, knotted, transitional, nomadic, fragmentation, complexity, multiplicity, flux, in-between, fluid

>> **Addendum 10.3:** Project 2, Part 1 list of key words**IDENTITY** (Social science)

[https://en.wikipedia.org/wiki/Identity_\(social_science\)](https://en.wikipedia.org/wiki/Identity_(social_science))

In [psychology](#), [sociology](#), and [anthropology](#), **identity** is a person's conception and expression of their own ([self-identity](#)) and others' individuality or group affiliations (such as [national identity](#) and [cultural identity](#)).

One may define *identity* as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or [group](#). Identity may be distinguished from identification; identity is a label, whereas identification refers to the classifying act itself. Identity is thus best construed as being both relational and contextual, while the act of identification is best viewed as inherently processual.^[1]

SUBJECTIVITY

<https://en.wikipedia.org/wiki/Subjectivity>

Subjectivity presupposes a subject, one that experiences all the phenomena that makes up and produces subjectivity. The subject is the form of an existing being while subjectivity is the content, and the process of subjectivation is the alteration of what it means to be that subject... subjectivity, which is the way that the subject expresses itself, constantly undergoes change, though still retains constant characteristics, depending on the subject who has the potential to affect their subjectivity. This is true, that subjectivity is constantly undergoing change, because what makes up our psychic experience is a wide range of perceptions, sensations, emotions, thoughts and beliefs, that, through the passage of time, and our relation to space, constantly generate transformation in terms of our subjective relation to the world.

QUOTES

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation.

(Hall, 1990: 222)

The knowing self is partial in all its guises, never finished, whole, simply there and original; it is always constructed and stitched together imperfectly, and therefore able to join with another, to see together without claiming to be another.

(Haraway, 1991b: 193)

KEY WORDS

split,
in-process,
knotted,
transitional,
nomadic,
fragmentation,
complexity,
multiplicity,
flux,
in-between,
fluid,
...

>> **Addendum 10.4:** Project 2, Part 2 brief**PART 2**

Fold-to-zoom: Mapping identity and subjectivity

Where in PART 1 we looked at identity and subjectivity from a general and more personal perspective, in PART 2 we are going to explore the **societal structures/powers/things** that generally play a part in **shaping and affecting our identities/ subjectivities in our everyday context/s**.

INITIAL TRIGGER

- Before we start, what do you think is meant by *societal structures/powers/things*? Discuss in your small groups.
- We're going to watch a part of *Shaun the Sheep Movie* (2015). The movie provides a humorous view of contemporary society.
- While watching with a critical eye, each of you should build a mind map of the societal structures/powers/things you think the movie highlights as characteristic of our everyday society. This mind map should consist of text and visual elements.
- After watching and each drawing up a base mind map, we'll have a class discussion. As this discussion unfolds each of you should add to/build out your individual mind maps.
- Discuss the following key words and ideas of critical theorists in relation to your mind maps and build out your mind maps further:
- **Key words:** difference, other, hierarchy, binary oppositions, power relations, belonging

How to live a world of difference(s), a world in/as ongoing differentiation, in such ways that the outcome is not ever more separation and antagonism, exclusion and the fear of others, but so that new senses of commonality are envisioned? (Barad, 2014)

'[W]e' are still after 'the best, the most respectful, most grateful, and also most giving way of relating to the other and of relating the other to the self'. (Derrida, in Cadava, Connor & Nancy, 1994)

- Each group will receive a few copies from SA road atlases. Each person should choose one and carefully study the structure of this map. Relate the physical, graphic structure you see to the ideas you have developed about the societal structures having an influence on our identities/subjectivities noted in your own mind map.
- Using the above-mentioned 2 maps as base, how can you construct a visual map that communicates your understanding of how societal structures/powers influence our identities/subjectivities in our everyday contexts?

Ultimately the idea is that you use the physical map and your mind map as base material for the inside of you fold-to-zoom map. You will once again have to write a piece of text (200w) that translates your understanding of the societal structures playing a part in constructing identity/subjectivity in our everyday society. This will be used for the front (small) part of the fold-to-zoom map.

GUIDELINES for each part of the map:

1) TYPE

- In a piece of text of about 200w, describe how you understand the relation between societal structures and identity/subjectivity.
- Include a heading & body text with at least 3 paragraphs in your text
- Basic layout, **2 columns**, readable, relevant hierarchy visible
- Construct basic grid: margins 12-15mm; gutter 4-5mm
- Max number of typefaces to use: 2
- Type families to choose from:
Sans serif: Avenir, Helvetica, Franklin Gothic, Futura, Gill Sans, Lucida Sans/Lucida Grande, Myriad, Optima
Serif: Baskerville, Garamond, Minion, Palatino, Rockwell, Times New Roman
- Construct basic grid: margins 12-15mm; gutter 4-5mm
- Max number of typefaces to use: 2
- Type families to choose from:
Sans serif: Avenir, Helvetica, Franklin Gothic, Futura, Gill Sans, Lucida Sans/Lucida Grande, Myriad, Optima
Serif: Baskerville, Garamond, Minion, Palatino, Rockwell, Times New Roman
(See <http://www.webdesignerdepot.com/2011/08/the-most-popular-fonts-used-by-designers/> for more detail on each typeface and its characteristics, strengths, best uses)
- Alignment: Flush left, ragged right
- Although the layout of your text must be basic and straightforward, you can choose where in your frame you want to place it and how wide your columns are, keeping in mind your ultimate concept and communication aim/s.

2) VISUAL

- Decide on a central concept/word from your text that you will use to construct your visual map. Think carefully about what you want to communicate about the relation of societal structures to identity/subjectivity, and hence about the relation between the elements on your page and what meaning it carries
- Use your initial mind map and the copy from a SA road atlas as base inspiration.
- Consider the systems of signs often used in mapping (Owen, 2002:12):
 - o Icons (legends, etc)
 - o Text
 - o The matrix (eg boundary/division markers)
 - o The network (eg showing systems of flow, movement, connection)
 - o The point (eg indicating specific positions of things)
 - o The nested layer (eg indicating a equal continuum as backdrop/part of map)
 - o Axes & coordinates (indicating scale, dimensions, etc)
 You do not have to incorporate all of these things, they merely serve as further points of reference to assist in constructing multiple layers of meaning in your maps.
- You are only using black and white and shades of gray, so think carefully about how you create contrast, balance and rhythm in your map (basic design principles & elements: point, line, plane, space, volume, shape, texture, scale, depth, motion, weight, theories of gestalt, etc)

TIME SCHEDULE

Weekend	HOMEWORK		- Finalise PART 1
Monday, 27 July	14h-17h00	Studio	- PART 2: Trigger & experimental processes *See groups for Part 2 below - Write 200w text to lay out tomorrow in Digital Production
Tuesday, 28 July	9h-13h00	Lab	DIGITAL PRODUCTION - Lay out 2 column text, have a first attempt ready for this afternoon's contact sessions.
	14-17h00	Studio	- Groups 1-4 (Discuss each others' type layout, use check list provided) - Groups 5-8 (Discuss each others' type layout, use check list provided)
Wed, 29 July	9-11h00 11-13h00	Studio	- Groups 1-4 (Discuss each others' visual map progress) - Groups 5-8 (Discuss each others' visual map progress)
	14-17h00	On own, lab	Formalise maps
Thursday, 30 July	DRAWING		
Friday, 31 July	12-13h00 13-14h00 14-15h00 15-16h00	Studio	- Groups 1-2 (Crit PART 1-2) - Groups 3-4 (Crit PART1- 2) - Groups 5-6 (Crit PART 1-2) - Groups 7-8 (Crit PART 1-2)

TYPOGRAPHY CHECKLIST

- Does the typeface of the heading & body text work together? Why/why not? (think of shape, contrast, uniformity, incline/stress)
- Does your body text typeface have a large or small x-height? What are the implications of this for your point size? For your leading?
- Readability?
- Flush left, ragged right: What kind of curve/flow does your ragged right edge form? Uniform/high contrast? With a 2-column layout, the space between the left column's ragged right edge and the right column's flush left edge becomes prominently visible and a gentle curve in the left column's right edge is crucial.
 - Lines forming steps?
 - Lines of equal length after one another?
 - Lines ending with the same word directly after one another?
 - Too long or too short line?
 - Any line ending with only 1 word after punctuation?
- Can you adjust the curve of the right edge to be more gentle with tracking of individual lines?
- Any kerning issues? Look particularly at your heading?
- Line length will be shorter with a 2-column layout. Is it too short, or comfortable? Larger pt size will give fewer words in a line, could you decrease pt size?
- Hyphens? Get rid of them.
- Widows/orphans? Get rid of them.
- Sufficient hierarchy of information?
- Good use of grid? Rule of thirds?

>> **Addendum 10.5: Project 2, Part 3 brief**

Fold-to-zoom: Mapping identity and subjectivity

PART 3

In PART 1 we explored identity and subjectivity from a general and more personal perspective, in PART 2 we looked at the societal structures/powers that generally shape and affect our identities/ subjectivities in our everyday context/s, and in PART 3 we are going to use these concepts to critically consider what it means to be a 'good' designer these days. We will do this through particularly reflecting back on our experiences of the previous project with SCA.

INITIAL TRIGGER

- Reading for the weekend:
 - o Moura, M. 2010. Work ethics, in *Limited language: Rewriting design*, edited by C Davies & M Parrinder. Germany: Springer Science & Business Media. pp93-98
 - o Roberts, M. 2006. *Good: An introduction to ethics in graphic design*. Lausanne: AVA Publishing. p64
 - o Your own reflection on the previous project
 - o Also have a look at your brochure again.
- In your small groups, discuss your responses and thoughts to these texts, particularly relating to your experiences of the previous project.
- Highlight key concepts/words
- Write a piece that summarises your views (At least 200w, however, depending on your concept, you might end up needing more or using less).

For this part of the project, you will have a lot more freedom compared to the previous parts even though you will be working **only with typography**. The 2 parts of your fold-to-zoom map will consist of the following:

- Small part: At least a heading/subheading, you could use the whole of your 200w too
- A visual map of what the concept of a 'good', 'ethical' designer means to you (larger part of the map). This time this part will have to be constructed through the use of typographic elements alone (see examples). Your concept/idea will determine how much text you need. You will use your 200w as the main element (if you had it readable on the front, here it does not have to be, you can use any other text from the readings and/or your written reflection on the previous project too should you need more type).

Monday, 3 Aug	14-15h00 15-16h00 16-17h00	Studio	- PART 3: Group 1 discussion of the readings - PART 3: Group 2 discussion of the readings - PART 3: Group 3 discussion of the readings *See groups for Part 3 below
	HOMEWORK		Look at examples on ppt presentation in own time.
Tue, 4 Aug	10h-12h00	Lab	DIGITAL PRODUCTION
	12-13h	Studio/ Chapel?	Feedback from SCA on previous project

	14-15h00 15-16h00 16-17h00	Studio	- Group 1: Consultation - Group 2: Consultation - Group 3: Consultation
Wed, 5 Aug	9-10h20 10h20-11h40 11h40-13h00	Studio	- Group 1: Consultation - Group 2: Consultation - Group 3: Consultation
	14-17h00	On own	Formalise maps
Thu, 6 Aug	DRAWING		
Friday, 7 Aug	12-13h20 13h20-14h40 14h40-16h00	Studio	- Group 1 (PART 3) - Group 2 (PART 3) - Group 3 (PART 3)

Typography

Wolfgang Weingart

<http://www.typtoken.net/publication/wolfgang-weingart-weingart-typography-museum-of-design-zurich---my-way-to-typography-lars-muller-publishers/>

<https://www.pinterest.com/culturaimatge/wolfgang-weingart/>

Lucille Tenazas

<http://www.aiga.org/design-journeys-lucille-tenazas/>

Recommended reading

- <http://www.eyemagazine.com/opinion/article/being-good1>

>> **Addendum 11:** Interview guide (Discussion regarding Project 1-2 between selected participating students and I)

Goal: To pick up and elaborate on some points that were prevalent in your class's reflections on the projects we did together this year.

1. Range of quite intense feelings/emotions were mentioned in reflections on projects (of being overwhelmed, stressed, confused, compassion, etc). What were the dominant feelings you experienced? Where do they come from? What effects does it have on you personally, on your learning, as human, as citizen?
2. **Technology** was often mentioned as a force to be reckoned with, as having a big impact on individuals and their learning processes (in stressful ways). Can you elaborate?
3. A strong need for **structure** was also often mentioned. What kind of structure makes you feel safe, that you can learn as much as possible? What makes you feel unsafe/unsure? Why?
4. It was also mentioned a few times that you later saw relevance in initial experiences of not knowing. What was missing initially, what did you long for in the projects, and how did it come to later be regarded as a good thing?
5. How did you come to grips with what was expected in each project? What led your thoughts/actions? What role did **materials** play? **People** (class mates, lecturers, NGO people, crafters, others)? **Emotions**, goals? **External forces/powers**, marks? Other?
6. **Learning from classmates** was mentioned often in reflections on the 2nd project. What is your opinion regarding this?
7. How do you relate this to the traditional notion of teacher vs student and the relations of **power** in-between. What were other functions of power that you experienced in the projects? To what extent do you do what you feel is expected? Do you do what you feel will get good marks? Where do these ideas come from?
8. Folding part of Project 2 was commented on a lot. What about that experience was insightful, scary, productive, etc? Why?
9. Mentioned that you often did not expect something and then it happened, that you were challenged, made you question, stretched you, etc. Can you explain some of these cases in more detail?
10. 2nd project dealt with subjectivity in particular, but I want to return to 1st project. General feedback on Project 1 was overwhelmingly positive (compassion, real life experience, wanted to help, make a difference in people's lives). In retrospect more negative feedback on 1st project came about in reflecting on it during 2nd project (in the sense that it dealt with difficult ethical issues, caused tension, discomfort in individuals, question extent to which goals set out is realistic?). Can you elaborate on this?
11. Many mentioned that you have become aware of how norms of society influences how you see and do things, how you shape your own subjectivities, identity. In light of this, what are the norms that shaped your 'positive' experience of project 1? Do you now 'see' it differently? How? Now, in hindsight, how do you think this has contributed to shaping your subjectivities? As students, people, professionals, citizens?
12. Seemed like general feeling was that it is easier to work with self than others? What is your opinion? How would you describe the effects of the projects on your own subjectivities?

13. The campus organization Open Stellenbosch deals with issues of difference, self/other, identity, language. What are your feelings regarding all these issues and how it is being dealt with on campus?
14. Those that did not write reflections in the 1st project, why did you in the 2nd project? What was different?
15. Application of aspects learnt to other projects. Approaches? Techniques? Mindset? Only to work/academics? To life, personally, socially, professionally?
16. Anything I did not touch on that you would like to add?

>> **Addendum 12:** Project 3 brief**WELCOME TO EVERYONE at STELLENBOSCH UNIVERSITY 2016****An exploration through participatory design & typographic layout**

Project dates: 2 – 12 Feb 2016

Facilitator: Karolien Perold | karolien@sun.ac.za

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INTRODUCTION & AIM

The past year was a tumultuous year for South African higher education. This was also the case at Stellenbosch University (SU). Our university holds a particular position in relation to our country's history of apartheid, and this position is what provides its drive towards transformation. The university has been predominantly identified with the white, male Afrikaner – the instigator of apartheid – and its associated cultural discourses (SU, 2013). The activities of the student organization Open Stellenbosch¹ and the recent #FeesMustFall movement² (2015) on Stellenbosch University campus have shed light on how the university's historical position, particularly in terms of its institutional culture, continues to hegemonically discriminate, albeit in subtle ways, against people not fitting the historical image of power.

The #StelliesFeesMustFall and #EndOutsourcing campaigns on SU campus, as well as the release of a new Language Implementation Plan for 2016, served for an interesting end to 2015. Accordingly, with the start of the new academic year, there is a strong focus on inclusivity – excluding no one – whether on the basis of language, race, class, gender, or any other variable of identification.

This project will take place within the just discussed context of SU. You will **explore experiences of the first few weeks on campus against the backdrop of the university's broad intentions and vision for its students for 2016**. You will do this through processes of **participatory design** and **typographic layout**.

KEY CONCEPTS**Design**

- Participatory design / co-design
- Interaction
- Documentation
- Communication

Typographic layout

- Facing pages / Double page spread (DPS)
- Page anatomy / grid (margins, bleed, columns, gutters, headings, subheadings, body copy, pull quotes, footnotes/side notes, folios/page numbers, running head/foot) (See Kane reading)

¹ Open Stellenbosch is a "collective of students and staff working to purge the oppressive remnants of apartheid in pursuit of a truly African university" (Facebook/OpenStellenbosch, 2015).

² The 2015 #FeesMustFall movement was a national protest action initiated by respective universities' student and staff against the proposed rise in tuition fees for 2016. It escalated into action for free public higher education in future. (EWN, 2015).

- Baseline grid
 - Type classification (serif/sans serif)
 - Type family (style, weight, width)
 - Legibility / readability (display type / body copy)
 - Type anatomy (baseline, x-height, cap height, ascender height, descender height, overhang)
 - Leading, tracking, kerning
 - All caps, lower case
 - Line length
 - Hyphens
 - Widows / orphans
 - Type arrangement (justified, flush left ragged right, flush right ragged left, centered, random)
 - Typographic hierarchy (varied scale, weight, colour, space, all caps/lower case, type style)
 - Graphic design elements & principles (line, shape, texture, space, volume, balance, rhythm, scale, cropping, etc)
- Conceptual issues** (relating to Rector's welcoming message: *see readings*)
- welcome to everyone
 - solid foundations
 - transformation
 - student funding
 - language
 - "open conversation"
 - protest action
 - welcoming home to all
 - safety and security
 - diversity
 - forward together

OBJECTIVES

Specific objectives of this project include:

- to familiarize yourself and engage in a process of participatory design;
- to gain experience in oral communication and interaction with others;
- to provide experience in documenting the above mentioned interaction;
- to introduce and practice formal typographic layout skills of a longer text document;
- to use typography in expressive, experimental ways to document and communicate the experience and knowledge gained from a participatory design process;
- to think critically about the communicative potential of type;
- to communicate effectively through the use of type;
- to provide practice in Adobe InDesign as digital platform to apply VCD solutions through;
- to adhere to specific specifications in terms of format;
- to develop creative problem solving and critical and conceptual thinking abilities through having to apply skills to reach specific communicative goals, as individuals as well as working collaboratively;
- to develop and practice effective time-management, multi-tasking and planning skills; and
- to present all work professionally in specified formats.

BRIEF

This project will consist of 2 broad parts:

- 1) Firstly you will do a **formal typographic layout** of SU’s Rector, Prof Wim de Villiers’s, welcoming message to students and staff at the start of the 2016 academic year. Key concepts he touched on include:
 - welcome to everyone
 - solid foundations
 - transformation
 - student funding
 - language
 - “open conversation”
 - protest action
 - welcoming home to all
 - safety and security
 - diversity
 - forward together

Technical specifications

End-product: 1 formal DPS, only typography, for print, text must be readable
Dimensions: 250x250mm (single page)
Colour: B&W plus 1 colour (CMYK)
Bleed: 5mm all around
Margins: Inner margins of approximately 30mm each

- 2) Secondly you will engage in a **participatory design process** with **someone other than you** on campus. In referring to someone other than you, you can consider someone of other gender, culture, race, language, sexual orientation, and/or economic class, etc. You will need to engage in conversation with regard to any/all of the issues highlighted in the Rector’s words of welcome. Eg: How have your experiences of the first week or so on campus been? What about experiences related to language? Transformation? What kind of conversations have you had? What constitutes an open conversation? These are just some examples of the kind of things you can touch on in conversation. Use the key Conceptual issues highlighted above as guide.

You will need to **read** an introductory piece on **participatory design** before you engage in this conversation. You will also need to do a bit of your own research on the concept. This is necessary so that you can **prepare adequately for this interaction**. How, for example, will you **document** your conversation? What could you use to facilitate the sharing of ideas? Could you use drawing? Do you take a variety of different objects that could be used as different symbolic forms which you can collaboratively arrange and play with to represent your shared experiences? Do you photograph this as documentation? Do you use voice/video recording? What is the rhythm of your conversation? How does it flow? What visual form can this take? Once again, these are just some ideas to get you creative juices flowing.

Ultimately I would like you to work in participation with your partner to develop a **shared representation of your experiences** of being on campus during the first few weeks of the year. This means that you as the designer do not take sole responsibility for deciding what this representation will look like. You thus need to engage your partner in such ways that he/she contributes substantially to the process. In the end you need to **formalize an experimental typographic layout** that captures your shared initial campus experiences of 2016.

Technical specifications

End-product: 1 experimental DPS, only typography, for print, text doesn’t have to be readable, but the layout must communicate
Dimensions: 250x250mm (single page)
Colour: B&W plus 1 colour (CMYK)
Bleed: 5mm all around
Margins: Inner margins of approximately 30mm each

CONSULTATION TIMES for THE FOLLOWING 2 WEEKS

Mo, 1.02	10h00	Chapel	Course & brief introduction Sign indemnity forms Indaba details
	PM	Independently	Readings: <ul style="list-style-type: none"> • Jesper, S & Robertson, T. 2013. Participatory design: An introduction, in <i>Routledge Handbook of Participatory Design</i>, edited by Simonsen Jesper and Toni Robertson. New York: Routledge. 1-9 • De Villiers, W. 2016. ‘This year at SU’ – Rector [Online]. Available: http://www.sun.ac.za/english/Lists/news/DispForm.aspx?ID=3408 [27 January 2016]. • Kane, J. 2003. <i>A type primer</i>. New Jersey: Prentice Hall. 152-179. • http://keitham.net/documents/keitham_baseline_grid.pdf
Tu, 2.02	9-10h	Studio	Gr 1: Discussion of readings
	10-11h		Gr 2: Discussion of readings
	11-12h		Gr 3: Discussion of readings
	PM	Independently	PARTICIPATION
We, 3.02	DRAWING		
Th, 4.02	10-13h	Lab	DIGITAL PRODUCTION: Work on formal layout
Fr, 5.02	9-10h30	Studio	Gr 1: Formal layouts
	10h30-12h		Gr 2: Formal layouts
	14-15h30		Gr 3: Formal layouts
Mo, 8.02	9h00		Submit reflections on participation on SunLearn (600-800words)
	14-15h	Studio	Gr 1: Experimental layout ideas
	15-16h		Gr 2: Experimental layouts ideas
	16-17h		Gr 3: Experimental layouts ideas
Tu, 9.02	9-10h30	Studio	Gr 1: Experimental layouts
	10h30-12h		Gr 2: Experimental layouts
	14-15h30		Gr 3: Experimental layouts
We, 10.02	DRAWING		
Th, 11.02	10-13h	Lab	DIGITAL PRODUCTION: Consultations there

Fr, 12.02	9-10h30	Studio	GROUP CRIT: Finished formal & experimental layout on wall (mark)
	10h30-12h		GROUP CRIT: Finished formal & experimental layout on wall (mark)
	14-15h30		GROUP CRIT: Finished formal & experimental layout on wall (mark)
Mo, 15.02	9h00	DEADLINE	<ul style="list-style-type: none"> - 2 prints on wall with process work - Digital files submitted on SunLearn - Formal layout: 1 final pdf file, 1 final InDesign file - Experimental layout: 1 final pdf file, 1 final InDesign file - Final reflection on project

PLEASE NOTE

- In working within a defined format, there is the possibility of potentially collating everyone's work into a single book. Although this is not part of your individual projects, any thoughts or ideas relating to this are welcome. Things to think about: Possible titles for the book? What could a cover look like?

MARKING CRITERIA

- Engagement in process (15%)
- Conceptualisation, critical & creative thinking (25%)
- Effectivity of communication (25%)
- Typographic use (25%)
- Technical skills (hand, digital, presentation) (10%)

RESOURCES

Ambrose & Harris. 2007. The layout book. Lausanne: Switzerland.
 Baines, P & Haslam, A. 2002. Type and typography. London: Laurence King.
 Bosshard, HR. 2000. The typographic grid. Zurich: Niggli.
 Fellici, J. 2003. The complete manual of typography. Berkeley: Adobe Press.
 Holleley, D. 2001. Digital book design and publishing. New York: Clarendon.
 Kane, J. 2003. A type primer. New Jersey: Prentice Hall.
 Klanten, R & Hübner, M. 2008. Fully booked: Cover art and design for books. Berlin: Gestalten.
 Klanten, R, Hübner, M & Losowsky, A. 2013. Fully booked: Ink on paper. Berlin: Gestalten.
 Lupton, E. 2004. Thinking with type. New York: Princeton Architectural Press.
 Spiekermann, E & Ginger, EM. 2003. Stop stealing sheep and find out how type works. Berkeley: Adobe Press.
 Tschichold, J. 1998. The new typography. Berkeley, Los Angeles, London: University of California Press.
 On choosing a typeface, in Birdsall, D. 2004. *Notes on book design*. London & New Haven: Yale University Press. 186-207
http://keithtam.net/documents/keithtam_baseline_grid.pdf
<http://theworldsgreatestbook.com/book-design-part-1/>
<http://www.keithtam.net/books.html>
http://keithtam.net/documents/keithtam_digital_type_primer.pdf

>> **Addendum 13: Visual Studies 379: Overview** (Source: Viljoen, 2018)**Introduction**

The emphasis in this course is on contemporary theory as it applies to South African visual culture:

- Various critical theories (Post-Structuralism, Cultural Studies, Psycho-Analysis) are used to look at South African visual culture.
- The relationship between South Africa and the international art arena is explored.
- The context of South African art production is investigated.
- Postcolonial criticism and theories of performativity are used to investigate colonial representations and postcolonial response to such images.
- Theories of display and curatorship are explored.

Course Structure

1st Term	Michaela Clark	<i>Curatorial Practices and Space</i>
2nd Term	Dr Danielle Becker	<i>Visual Controversies</i>
3rd Term	Prof Stella Viljoen, Dr Ernt van Der Wal & Michaela Clark	<i>Queering the Colony</i>
4th Term	Dr Theo Sonnekus	<i>From Subculture to Post-Subculture: Youth Culture and Style</i>

