

# Creative Writing for Design Innovation

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**Short Description:** This short course has been developed from a program by the TED team for Konstfack University of the Arts, Crafts and Design in Stockholm, Sweden. Students are encouraged to address 'Creative Writing For Design Innovation'. The design process begins with an introduction to writing as a stimulus for creative practice. If designers write philosophically about the ambivalent meanings of fashion, they can take a position outside its conventions and bring fresh perspectives. The aim is to create a route to memories and associations by narrative, poetic or philosophical approaches. Expressions and themes in making new work can be initiated through the creative use of language, providing a vehicle for discovery and the communication of sensory experience. The exploration and depiction of 'self' can have particular potency in the design process to reveal hidden, intuitive meanings. This workshop explores the overt and obscure meanings of clothes, which are magical, ambiguous and critical to fashion consumption.

## **Audience and Space:**

- A participating group with an established personal practice, able to work both independently and collaboratively in a six-week project
- Access to workshop/making resources every day between weekly events
- A seminar space, available one day per week for six all-day events & tutorials
- Access to Internet resources.

**Duration:** 6 Weeks: plus pre-presentation & post-evaluation events.

**What happens?:** Students are introduced to a range of approaches to writing creatively, including

exercises to encourage freedom of expression to overcome rhetorical blocks to intractable problems. The resulting texts are used as prompts to analyse the essence of an individual's approach to design for sustainable production and consumption.

**Equipment Needed:** Whiteboard, digital projection, laptops.

## **Workshop Questions:**

- How can you use creative texts to help in the understanding of critical issues in contemporary textile practice?
- What are the key elements of your personal practice?
- How can these key elements be explored as a piece of creative writing about design?
- How can a poetic vision of your work reveal your inner motives?
- How can The TEN strategies be analysed via creative text to reveal their potential to change attitudes?
- How can you transform your creative writing into a design brief?
- How can you overcome the barriers to carrying out the brief via creative text?

## **Post Workshop Analysis:**

The delivery team offers students feedback on their individual practice and future potential development. The team maps and, with agreement, disseminates student design activity to inform greater sustainability in fashion. A group discussion enables the delivery team to reflect on student assessment of the programme and ensure its relevance.

**Feedback:** Please feedback to the TED team, [ted@chelsea.arts.ac.uk](mailto:ted@chelsea.arts.ac.uk)

# Timeline

**Suggested Timings:** Before the course begins: Team makes an in-depth presentation of the rationale and design relevance of The TEN. See timeline sheet.

**Week 1:** Students present their existing practice in 'PechaKucha' format. Group discussion of the TEN strategies takes place. Students are challenged to use a set of conditions to express their position regarding their work, resulting in 'word-play' or 'constrained writing'.

**Week 2:** Students present a revised personal practice statement, framed as a research question and are encouraged to produce creative writing, inspired by their practice. Poetic forms, such as haiku, encourage subjective expressions of thought, helping to uncover unconscious motives for design decisions.

**Week 3:** Participation in immersive workshops to refine & extend individual design development. Students write from the perspective of their projects as if the work itself were telling its story and expressing its feelings as a reflection on practice.

**Week 4:** Students present 'personal codes' relevant to THE TEN strategies and use them in the production of textile samples. Literary 'cut-up' or 'fold-up' techniques are employed, in which text is rearranged to generate new ideas.

**Week 5:** Presentation & discussion of prototype development. Narrative techniques are proposed to imagine the material journey of products, in place of factual accounts, as if they were involved in crime fictions or contemporary novels.

**Week 6:** Launch Pop-Up Exhibition and texts. A personal priority order of the TEN sustainable design strategies, used as the basis for creative writing, becomes the basis for the production of new prototypes in individual practice.

## Including:

Weeks 1 – 6: Workshop & studio access for making work & collaboration.

Post course participation in evaluation process & peer review.