Design for Communication: a collaborative practice to amplify qualities of sustainability.

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VOLUME II - FURTHER DOCUMENTATION OF PRACTICE

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Appendix A

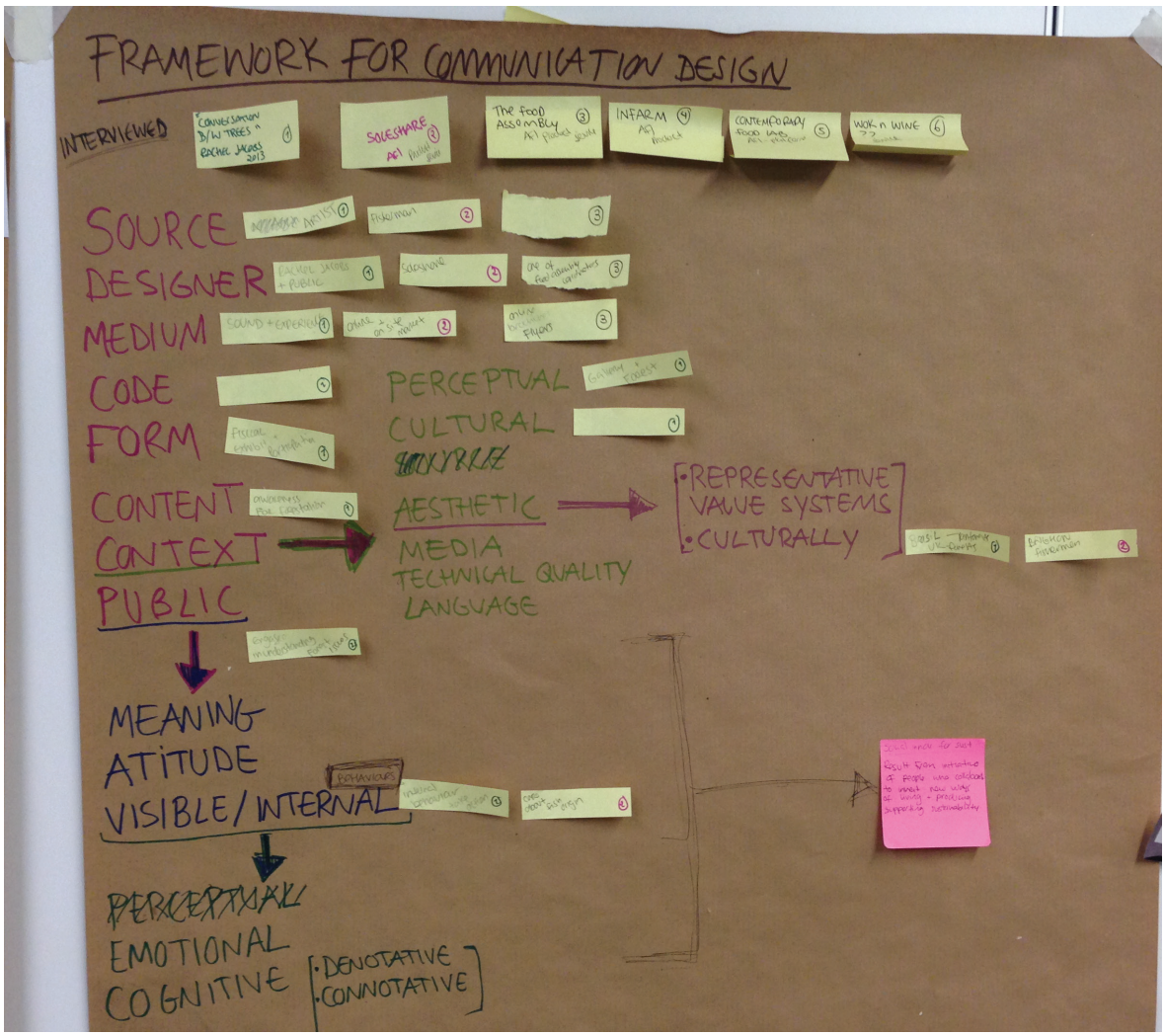
Visual mapping activities

This section provides further documentation on several mapping activities done to make sense of the research contextual review.

A.1 Exploring a framework for communication design practice

The literature review revealed no clear framework to produce communication design within an 'expanded field' of practice. This mapping activity was an attempt to draw together a framework to take into practice and explore ways for communication design to amplify the qualities of sustainability. This development of this structure was informed by Frascara (2004, 2006) description of components of communication design that should be considered in practice (**Figure 1**). This activity served to design a bases for the "discovery tool" as part of *Define* stage of research.

Figure 1 Structuring a framework for communication design practice based on Frascara (2004) (2006).



A.1.1 Defining the expanded practice of communication design

Following the previous activity, this one focused on desconstructing a typology for the expanded practice of communication design (**Figure 2**). The contextual review revealed different definitions of communication design from various authors. This provided a scope to understand the nuanced meaning of expanded practice in the discipline. In order to make sense of the definitions gathered and to draw boundaries around the concept I picked apart these definitions of communication design. The terms found were taken apart into keywords. These keywords were then used to describe the communication design works focused on sustainability (described in thesis section review of contemporary practice). These keywords were clustered in groups that described a particular aspect of communication design (**Figure 3**). Here some interesting insights appeared as I began to unpack the different components that make up a work of communication design.

Figure 2 Using the keywords to describe each project.

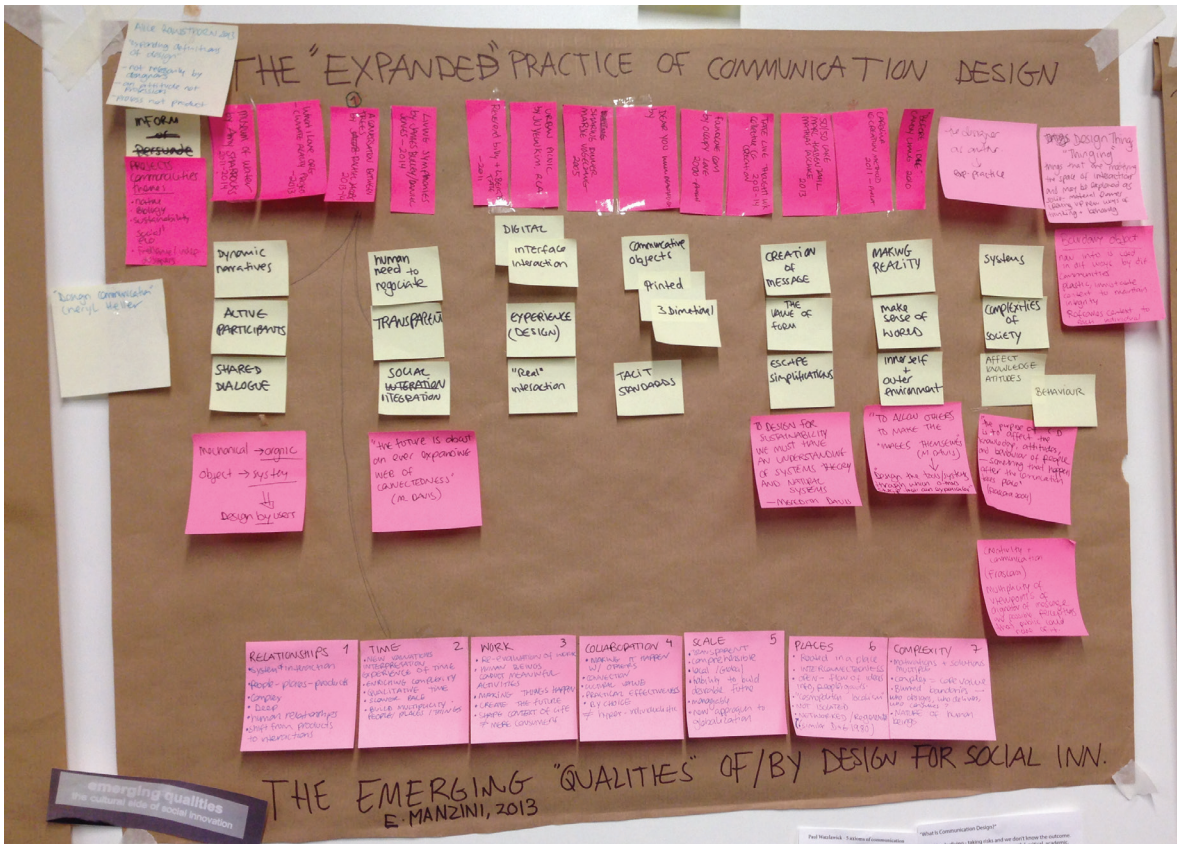


Figure 3 Third attempt to cluster the keywords into groups and finding common themes.

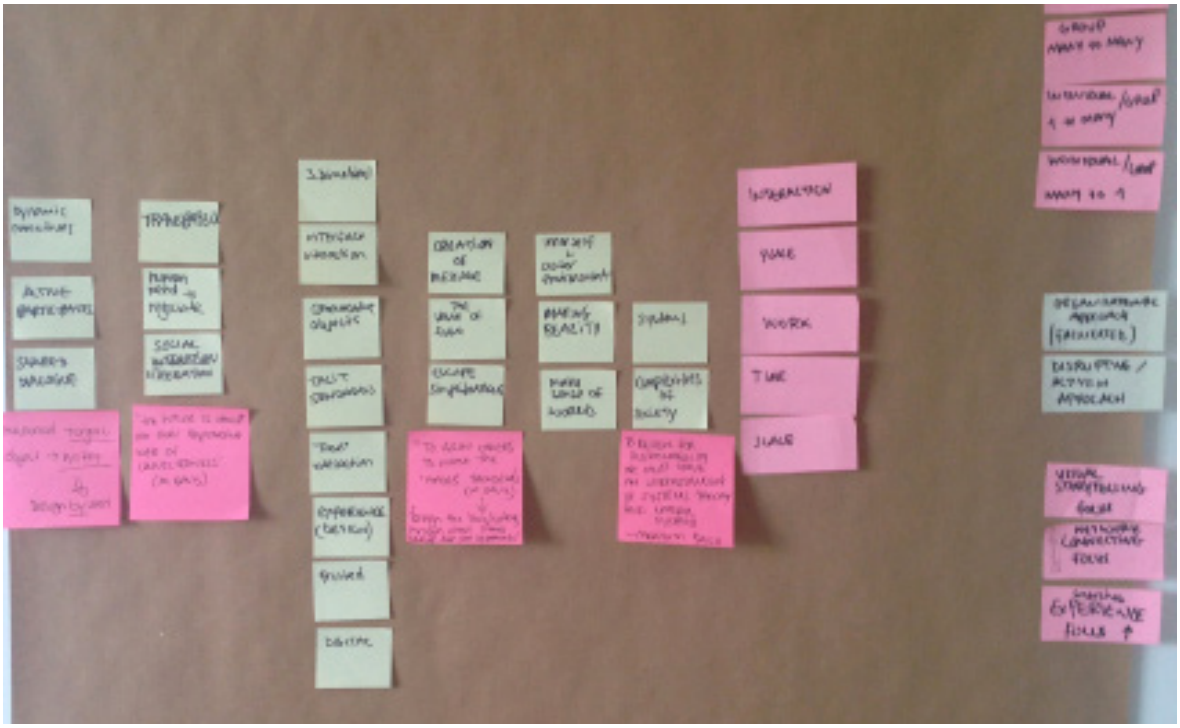


Figure 5 Example of communication design project "Museum of Water" by Amy Sharlocks described using the keywords extracted from literature.

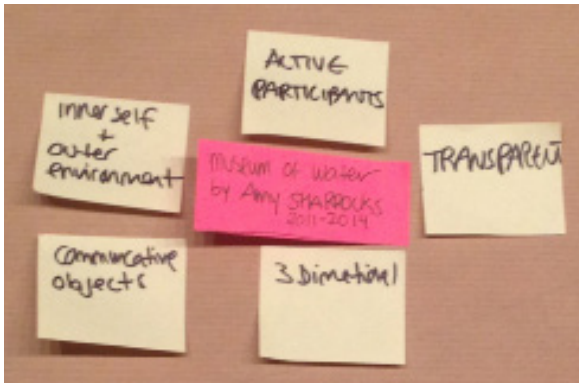
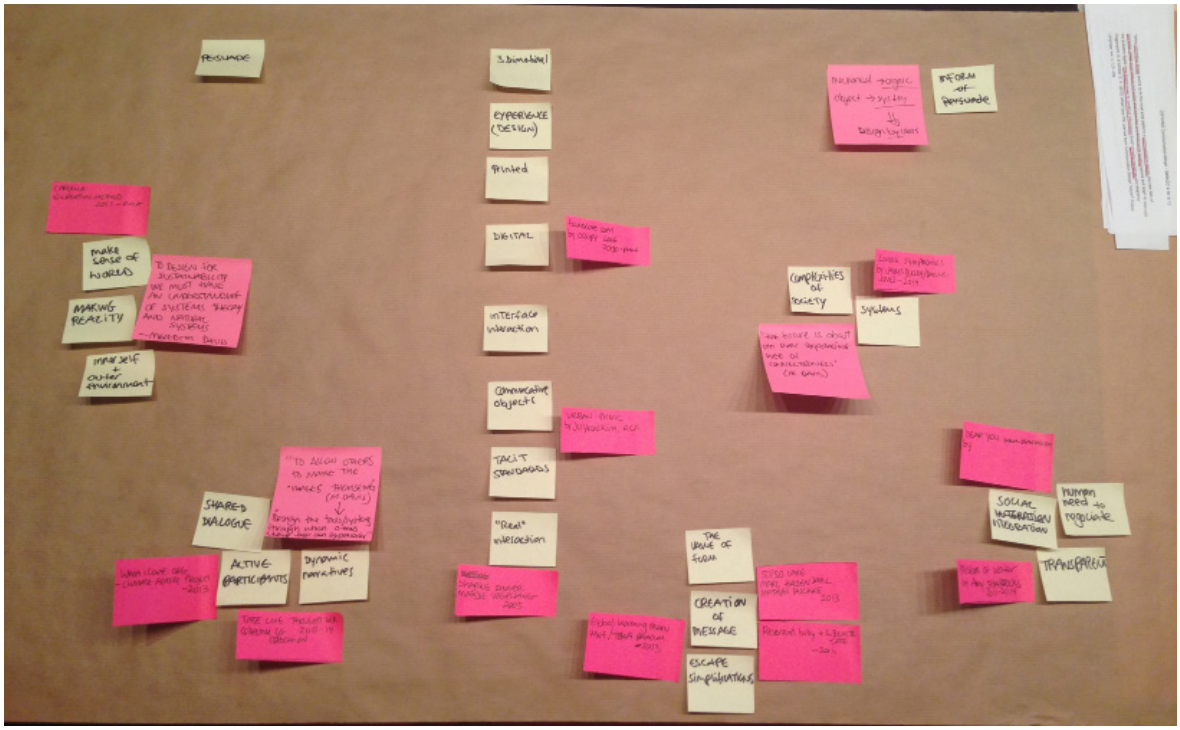


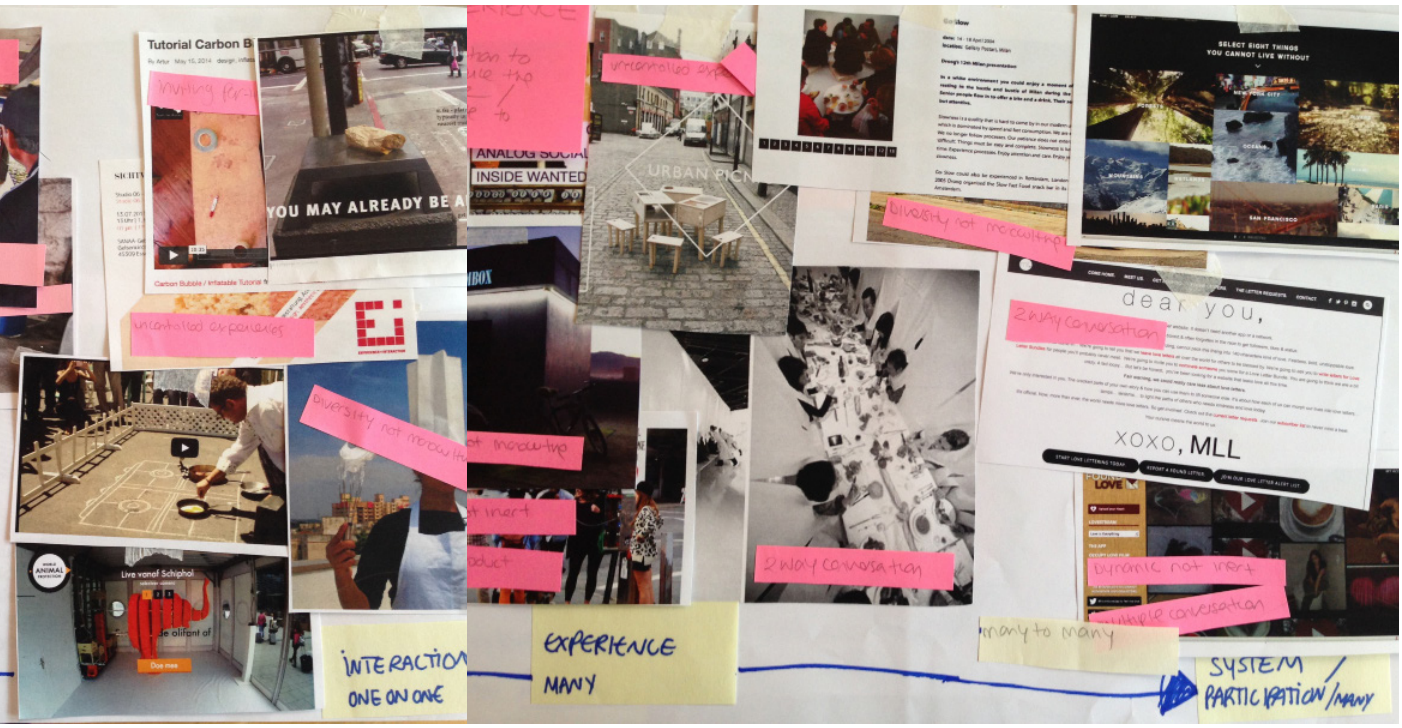
Figure 4 Clustering keywords extracted from literature that describe the expanded practice of communication design to examples of projects.



A.1.2 Review of practice: scope in communication design for sustainability

This mapping activity was done as background to the review of contemporary practice with a focus on sustainability. Having gathered examples of communication design works focused on delivering messages of sustainability, this map was a way of organising those examples (**Figure 6**). It displays a scope, ranging from those with a focus on graphics to those with a focus on systems and participation of public. The relevance this exercise was to understand the different communication design modes used to communicate sustainability. It was necessary to situate my own practice in this landscape. This activity also served to bring out the communication strategies explained in the thesis.

Figure 6 Landscape of communication design practices on sustainability.


Tutorial Carbon B
YOU MAY ALREADY BE A
INSIDE WANTED
uncontrolled experiences
diversity not recruiting
2 way conversation
dear you,
XOXO, MLL
SELECT EIGHT THINGS YOU CANNOT LIVE WITHOUT
INTERACTION ONE ON ONE
EXPERIENCE MANY
SYSTEM PARTICIPATION / MANY

A.2 Mapping sustainable food initiatives with qualities of sustainability

This activity was done to identify what types of sustainable food initiatives the research should select. All of these initiatives in the matrix were practical and innovative examples happening in the field of sustainable food initiatives. First, I covered the literature to check if these sustainable food initiatives as examples were social innovations. Second, I was interested to know what they are doing to communicate their qualities of sustainability[1].

The axis plots a set of sustainable food initiatives that have:

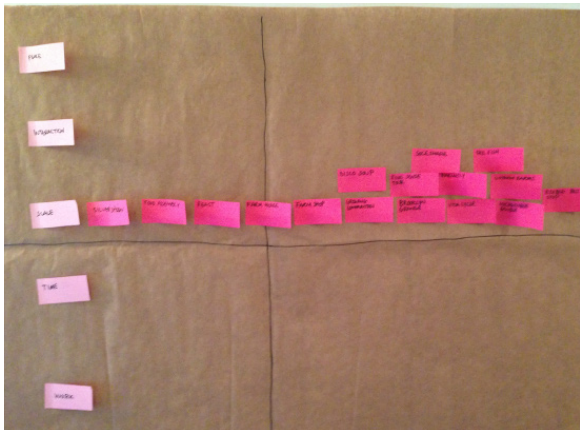
- Bottom up approach versus a top down approach (**Figure 7**).
- Activist disruptive approach versus an organisational approach (**Figure 9**)
- Visual storytelling versus experiential approaches to communication (**Figure 10**)
- Which display which qualities of sustainability? **(Figure 8)**
- What focus in terms of sustainable food production, distribution, waste innovation? (**Figure 11**)

It revealed an initial framework of the characteristics of these initiatives in terms of how their activities, what qualities it fosters, and how they communicate it to the public.

Figure 7 Examples of sustainable food initiatives plotted on axis to find common themes.

1 For the description of selection process of participants refer to thesis section 3.6 Selection of Participants.

Figure 8 From observation and examples collected, this activity maps food initiatives display which of the sustainable qualities (Manzini, 2014)



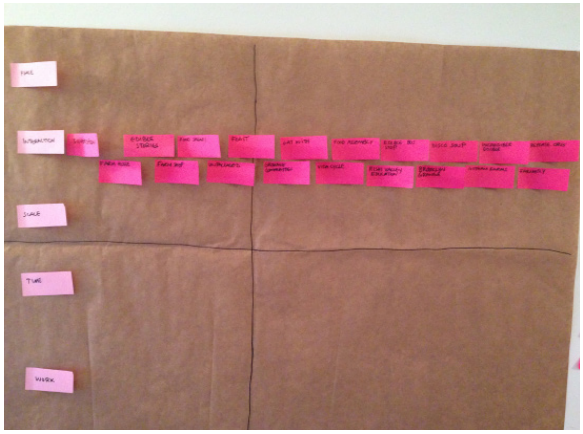


Figure 11 What focus in terms of sustainable food production, distribution, waste innovation?

Figure 9 Organisational approach versus activist disruptive approach.

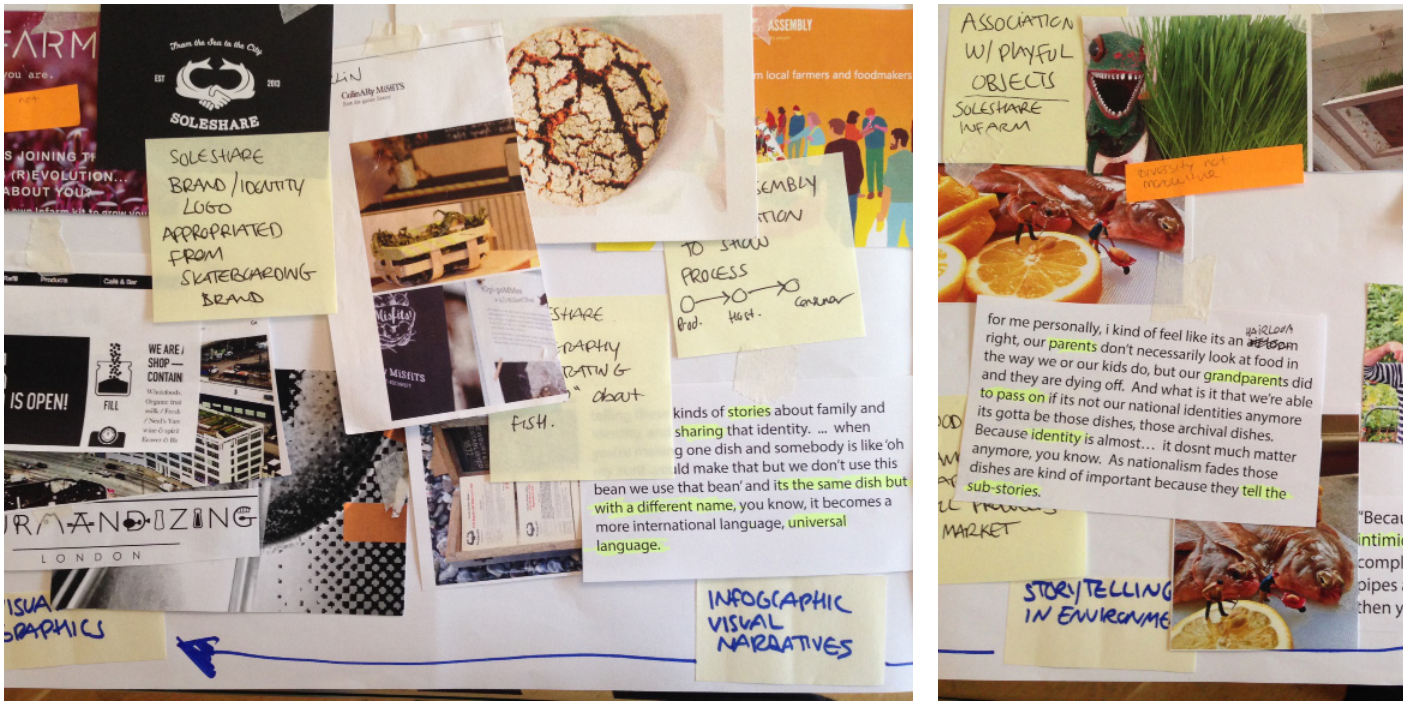
Figure 10 visual storytelling versus experiential approaches to communication.

A.2.1 Communication design approaches of the sustainable food initiatives - overview

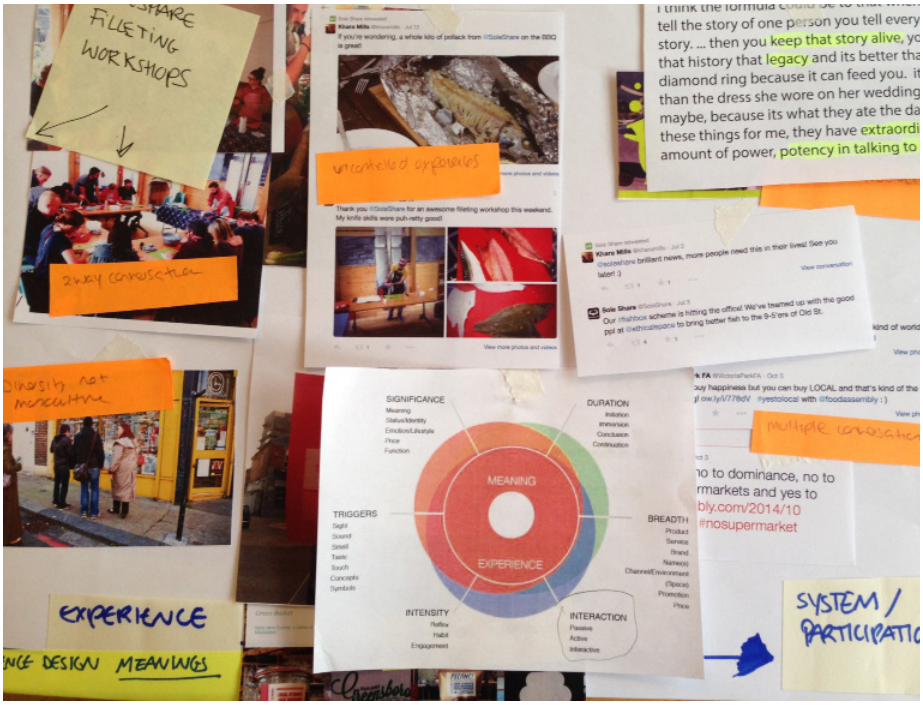
The food initiatives selected to be participants were chosen based on the criteria explained in thesis section selection of participants. Initiatives were not chosen based on their communication design. Through the field work and preliminary conversations I gathered insights on how a sample of sustainable food initiatives communicate about their qualities and their activities. The purpose was to extract from them a set of effective working practices. This content gathered was plotted on the same scale of 'expanded practice of communication design' created to map the designers practices (**Figure 6, p.14).**

This was relevant towards the aim of the research because it raised questions. What has been found that the food initiatives are doing that communication design works are not doing, and vice versa? How are the communication design approaches of the food initiatives delivering the qualities of sustainability framework (described in thesis section qualities of sustainability).

Figure 12 Plotting communication practices of sustainable food initiatives in the same scale of expanded practice of communication design.



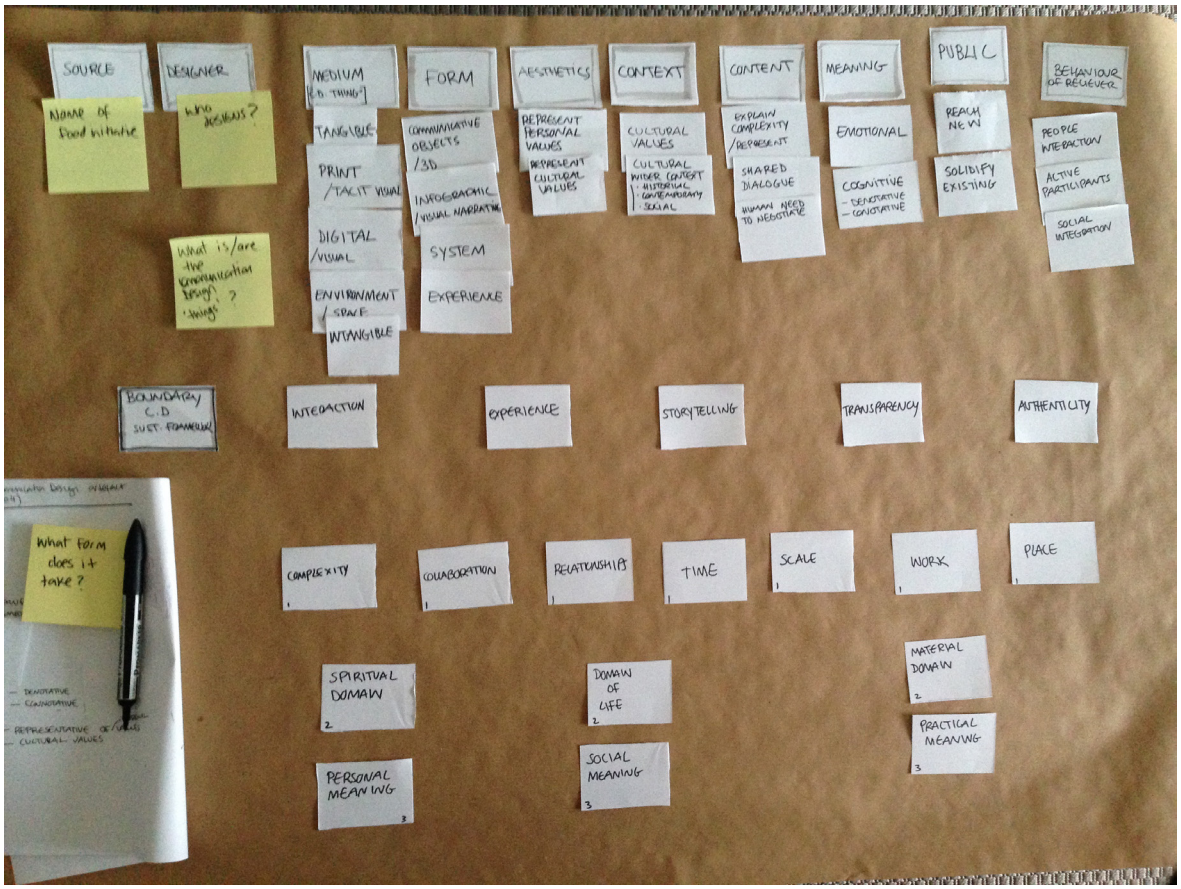
WALLS
PARTICIPATIVE ACTIVITY
use it's very new and can be
dating, it's very important to expose it
etely. So I'm not hiding anything, the
are open, you can see everything and
ou can taste it."
INTERACTION w/ OBJECT


FILLETING WORKSHOPS
2 way conversation
uncontrolled experiences
EXPERIENCE
MEANING
EXPERIENCE
SIGNIFICANCE
DURATION
TRIGGERS
BREADTH
INTENSITY
INTERACTION
SYSTEM / PARTICIPATIO

A.3 Cross-correlation: communication design framework & qualities of sustainability framework

The objective of this mapping activity was to find a potential relationship between the communication design framework (developed from activity **Figure 1, p.10)** and the qualities of sustainability frameworks described in the thesis (Ben-Eli 2011, Walker, 2013, Manzini, 2014).
The top sections display the communication design framework and the bottom the qualities of sustainability frameworks. The boundary in between shows the communication strategies identified in the conversations with designers (described in thesis section "conversations with designers").

Figure 13 Iteration one cross-correlation communication design frameworks and qualities of sustainability frameworks.



This second iteration **(Figure 14, p.21)** served to identify the questions later used in the discovery tool.

Elements of communication design should be used?

Using which assets and resources?

through what Communication Strategies?

In relation to what values and ethos?

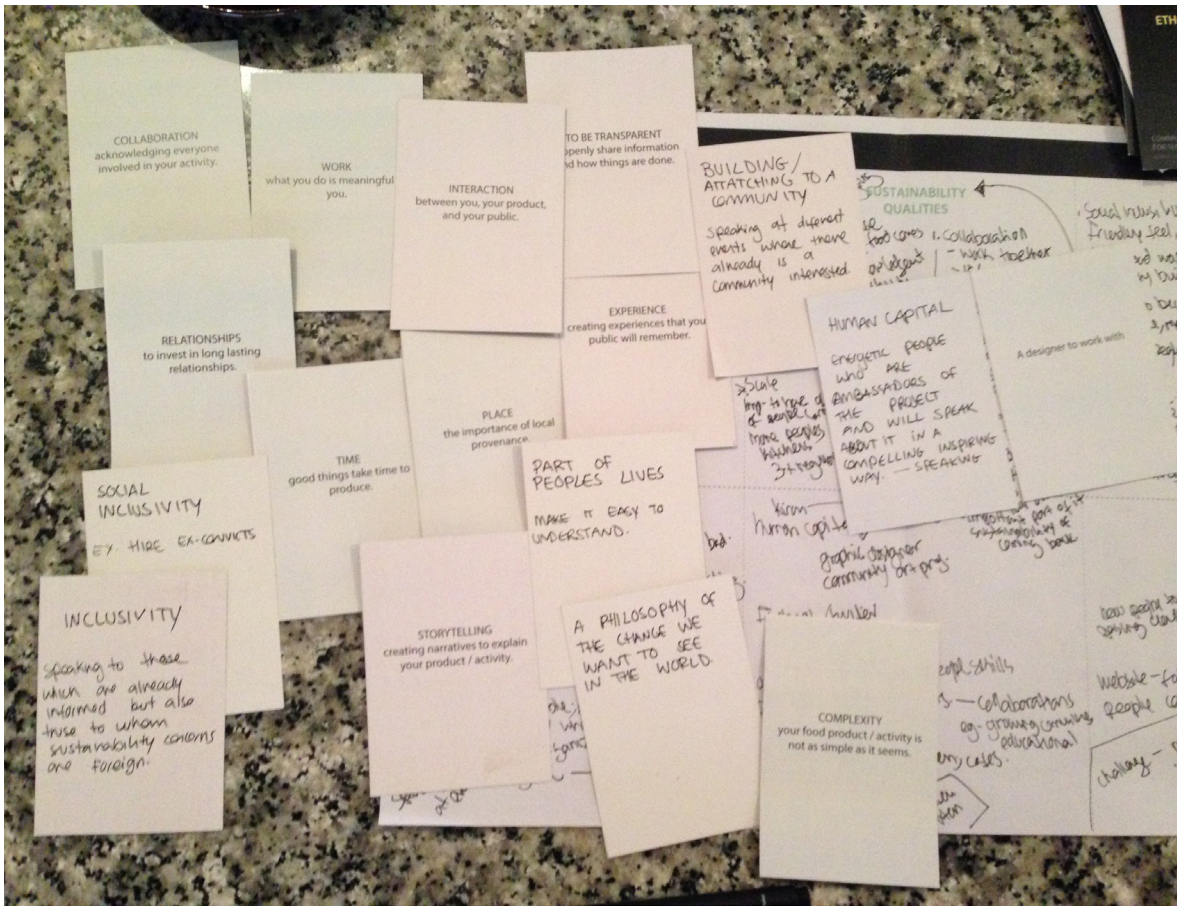
To foster / communicate what Qualities of Sustainability?

Figure 14 Iteration two. Clarified a framework that would be the outcome of this activity and inform the design of the pilot Test Discovery Tool.

A.4 Fieldwork method: discovery tool

This section provides further visual documentation on the discovery tool described in thesis.

Figure 15 Images of informal discovery tool interactions



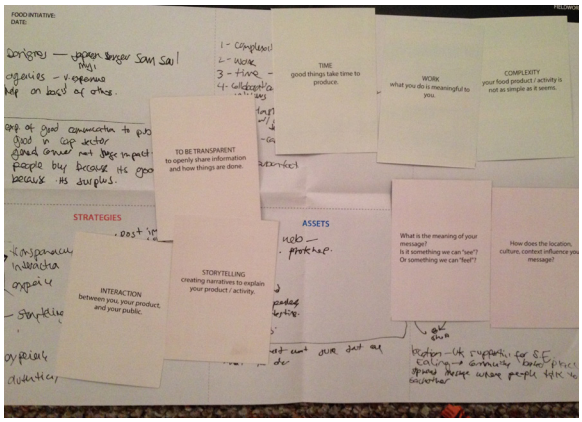


Figure 16 Discovery Tool interaction with House of Svere participant on their kitchen counter.

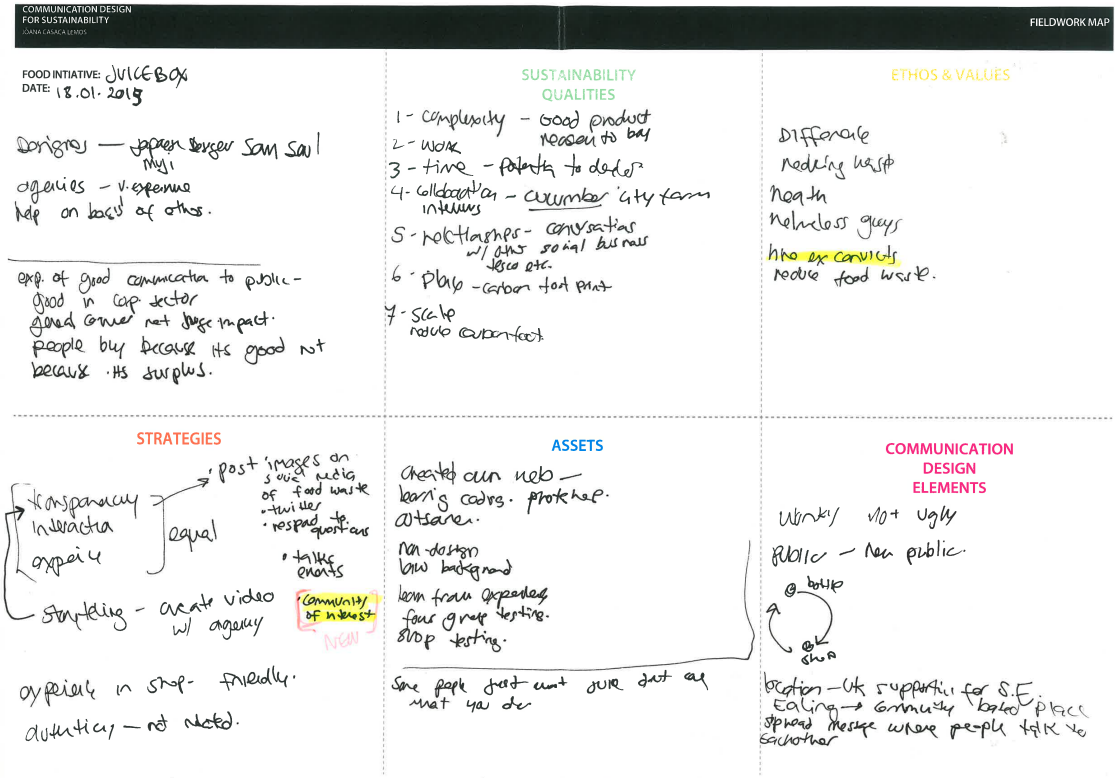


Figure 18 Example of Discovery Tool canvas with participant Juicebox.

Figure 17 Example of Discovery Tool canvas with participant I Say Organic.

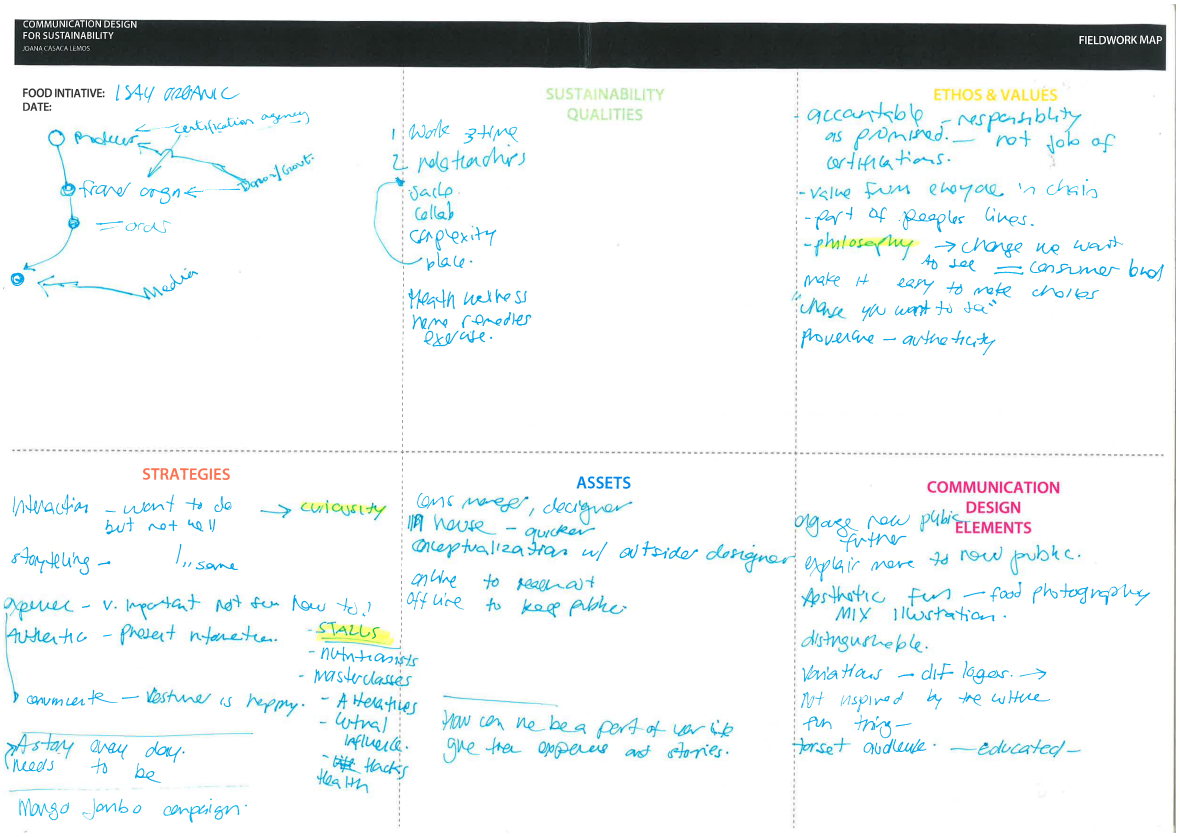
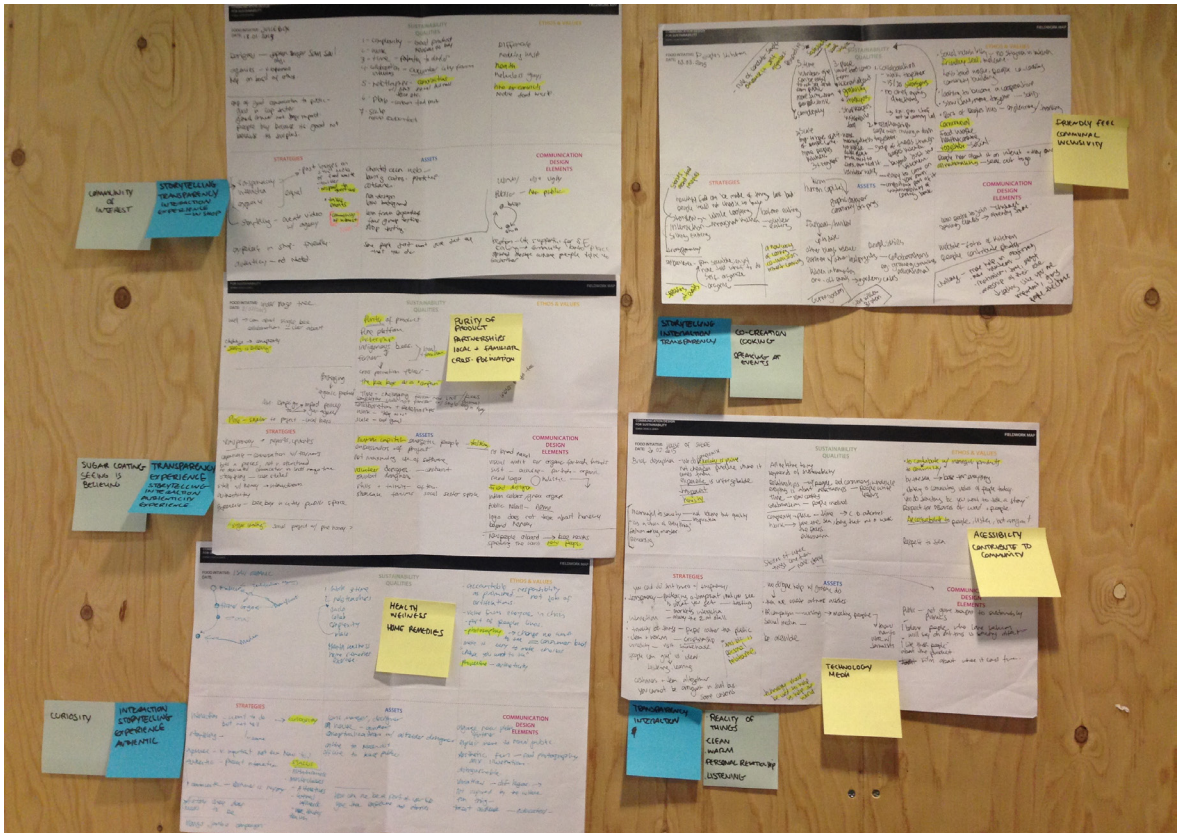


Figure 19 Image shows example of discovery tool cards with content added by participants.

Figure 20 Image shows work in progress, analysis of discovery tool interactions.



Appendix B

Iterative workshop series

This section provides documentation on the workshops to complement the thesis chapter 4.

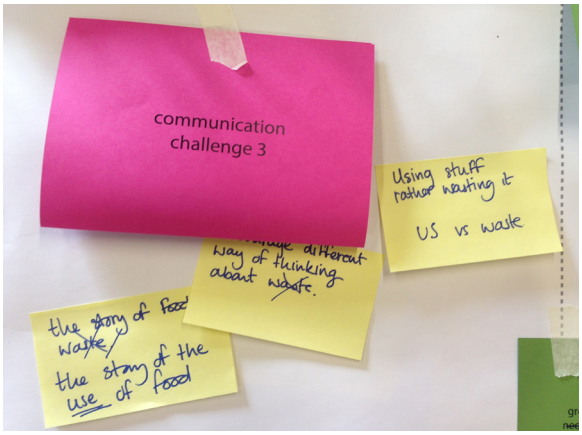
B.1 Workshop 1 "Tell them like it is"

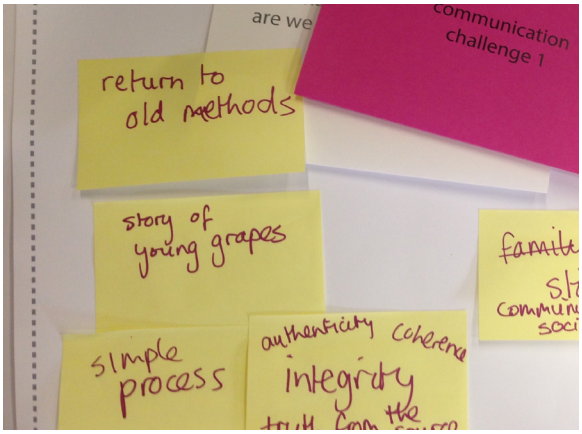
Further documentation on workshop 1 covered in thesis chapter 4.

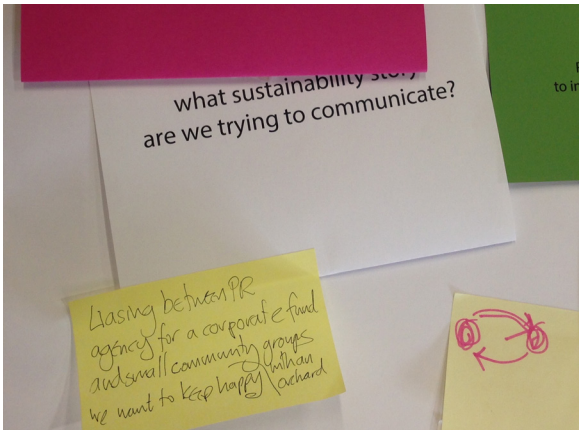
Figure 21 Invite to participants shared on social media.

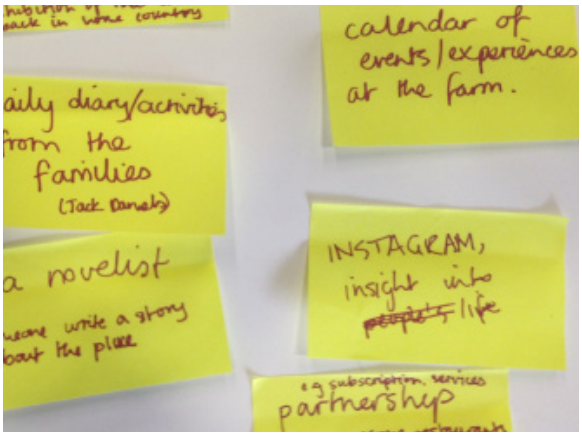
Figure 22 Tool setup for each group displayed on the wall.

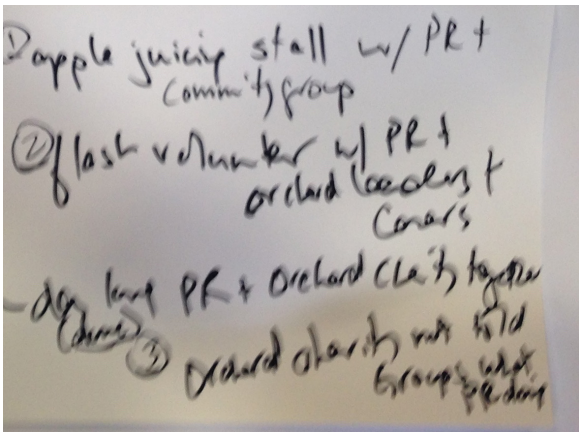
Figure 23 Documentation of communication challenges and the outputs generated in the workshop.











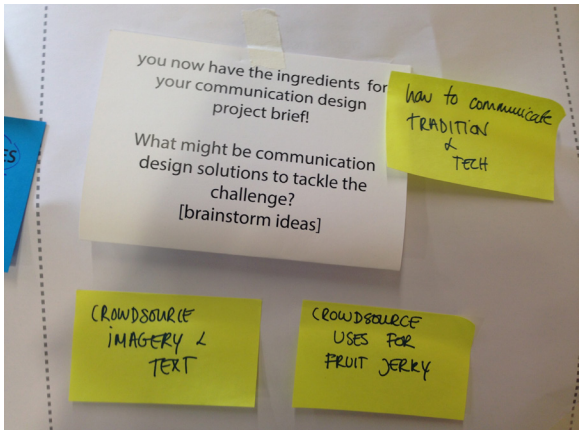
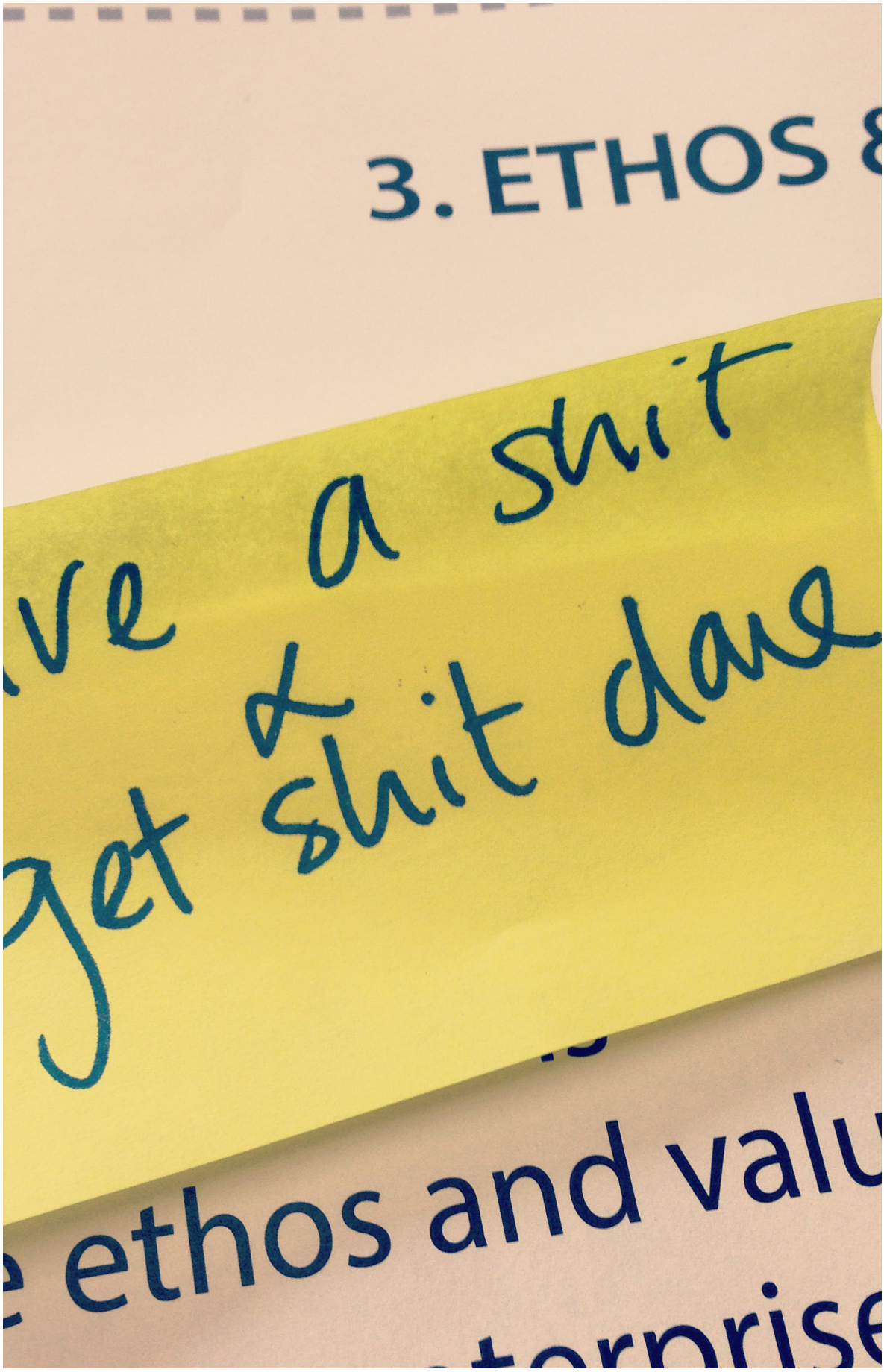


Figure 24 Example of communication strategies and qualities of sustainability cards selected and added by participants.


3. ETHOS &
ve a shit
get & shit done
ethos and valu

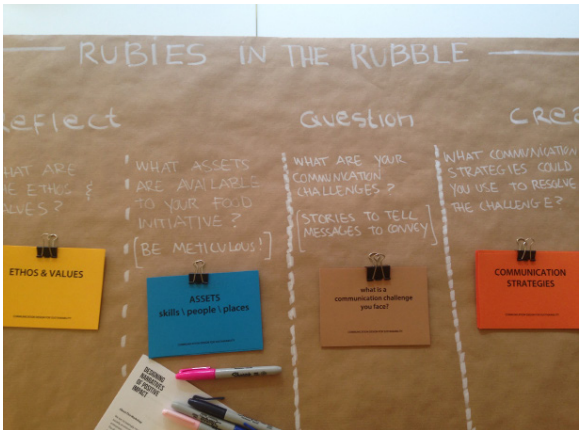
B.2 Workshop 2 "Designing narratives of positive impact"

Further documentation on workshop 2 covered in thesis chapter 4.

Figure 26 Invite to participants shared on social media.

Figure 27 Workshop setup for each group.

Figure 28 Workshop 2 images of setup of tools and interaction in the space.



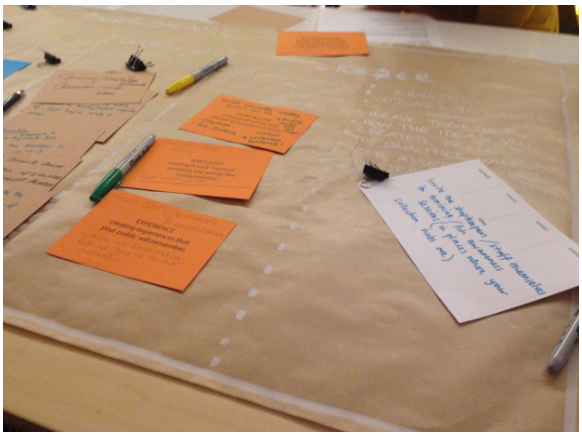


Figure 30 Complete output of Rubies in the Rubble.

Figure 29 Complete output of Soleshare.

Figure 31 Complete output of Bloombox Salads.

Figure 32 Complete output of Ubuntu Chocolate.

Figure 33 Example of qualities of sustainability cards added by participants.

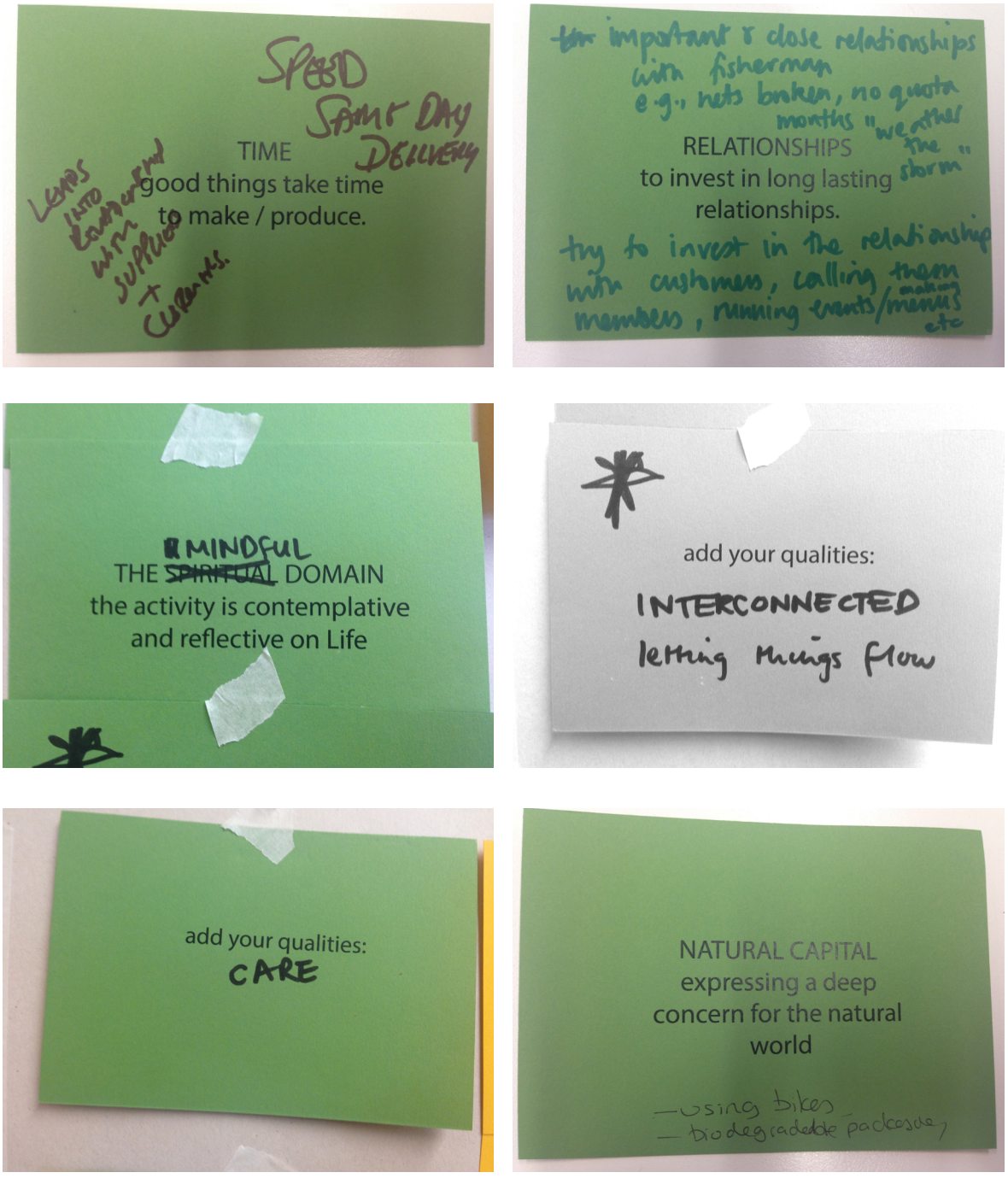


Figure 34 Example of communication strategies and assets cards added by participants.

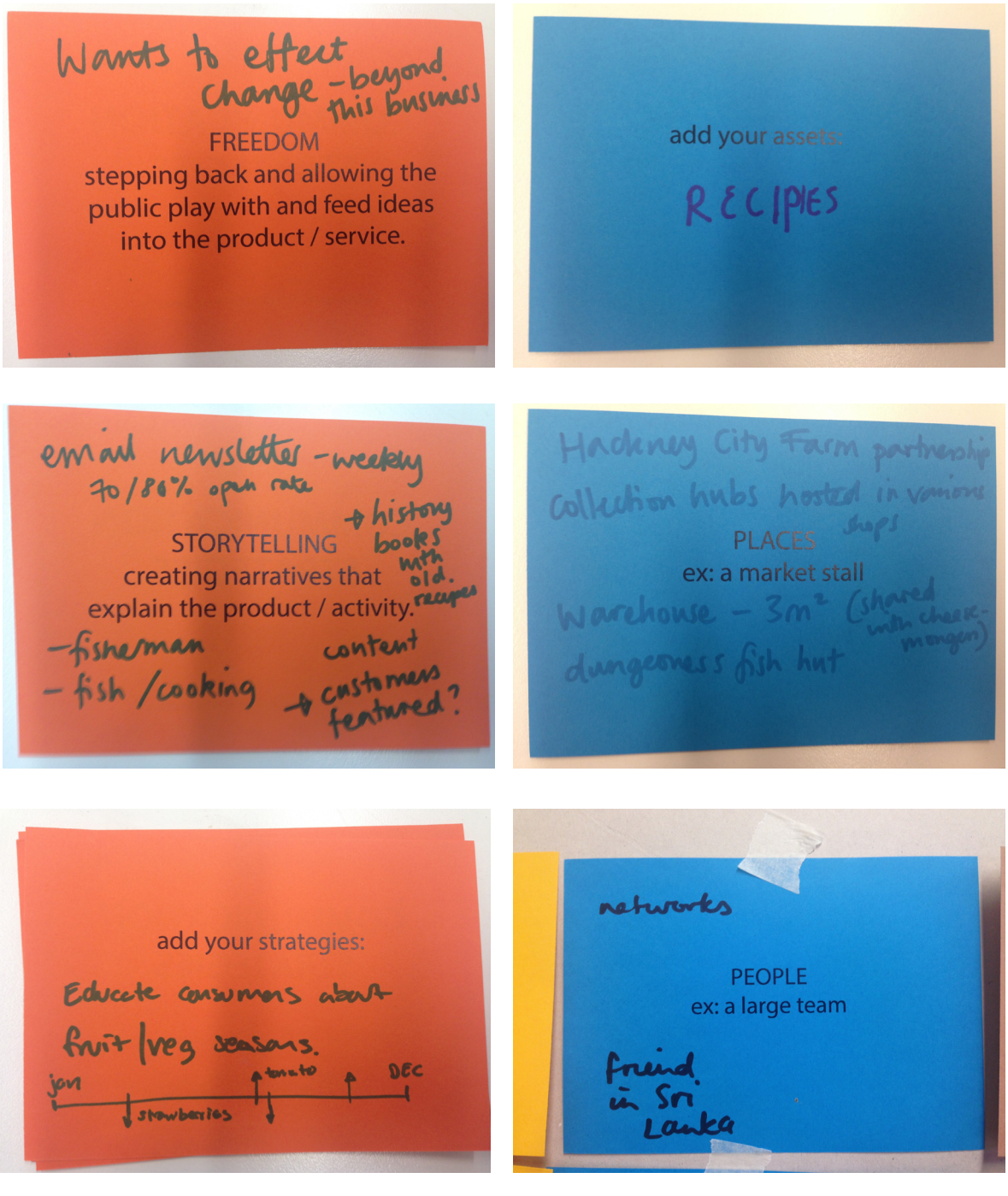
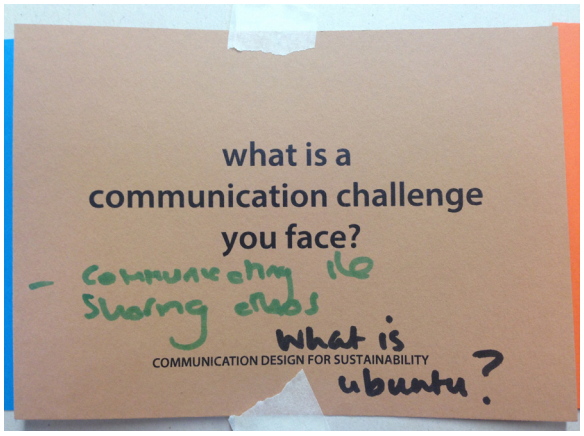
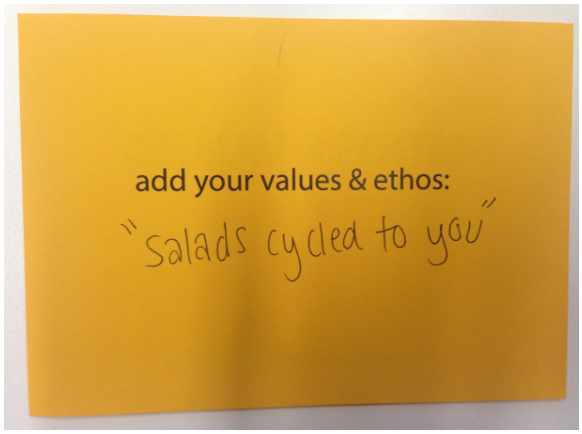
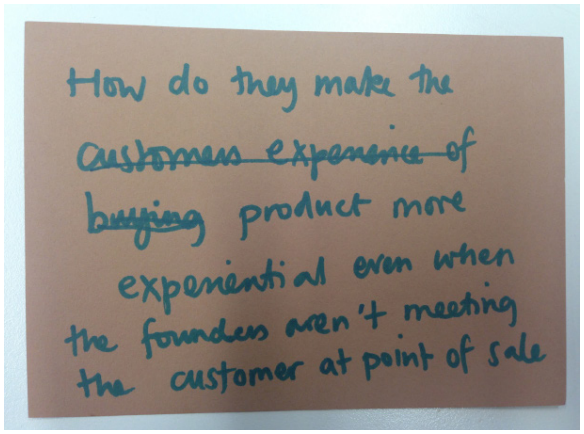
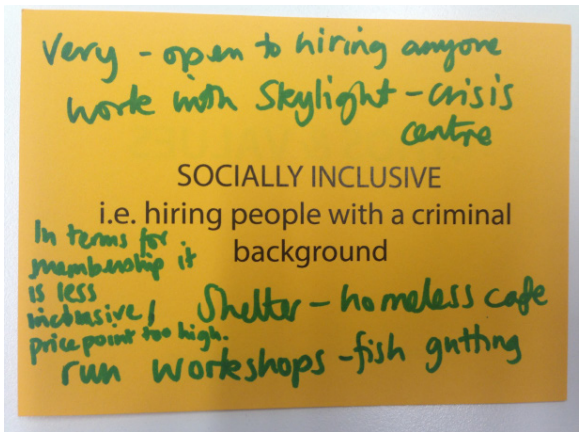


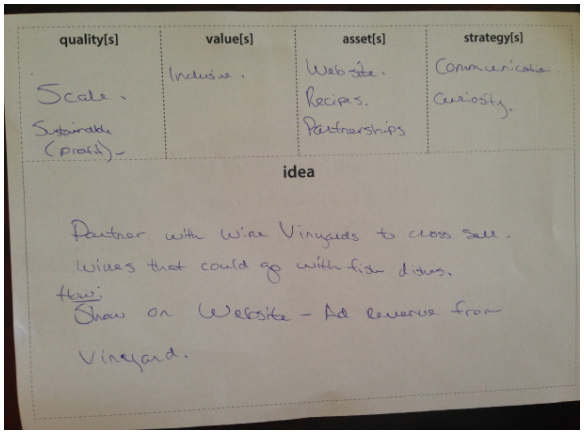
Figure 35 Examples of communication challenges cards and ethos and values cads.











DESIGNING
NARRATIVES
OF POSITIVE
IMPACT
About This Workshop
We are increasingly more
socially, environmentally,
enterprises wanting to exp
The digital age has

B.3 Workshop 3 "Start-up stories & positive impact"

Further documentation on workshop 3 covered in thesis chapter 4.

Figure 36 Invite to participants shared on social media.

Figure 37 Workshop taking place at Shoreditch Trust.

Figure 38 Images show the workshop interactions.

Figure 39 Complete output of Growing Communities.

Figure 40 Complete output of Jack's Veg.

Figure 41 Complete output of Disco Soup.

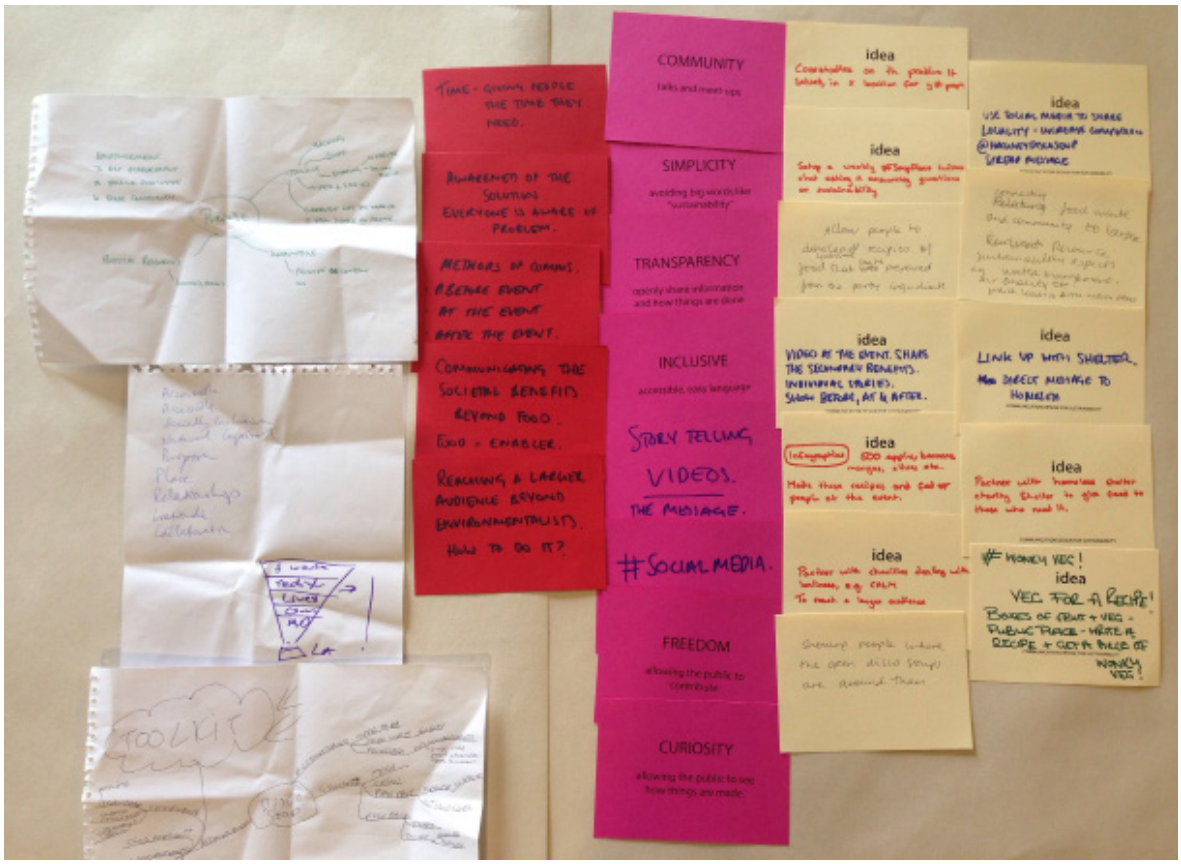
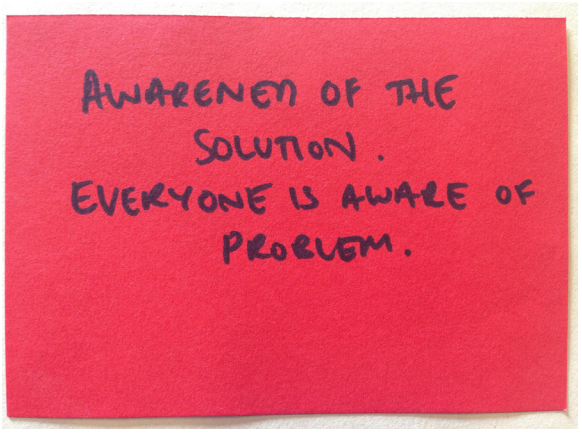
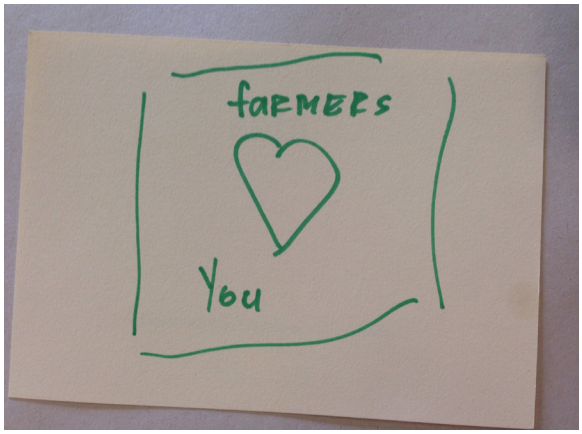
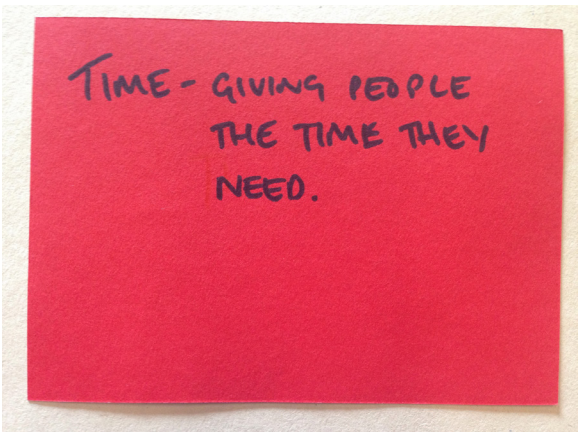
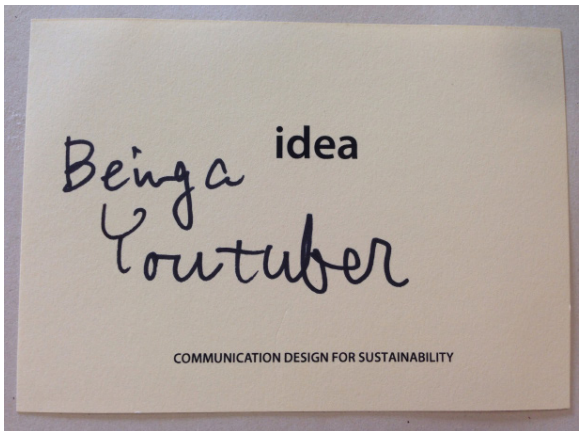


Figure 42 Images show examples of communication challenges written by participants and ideas co-created in the workshop.









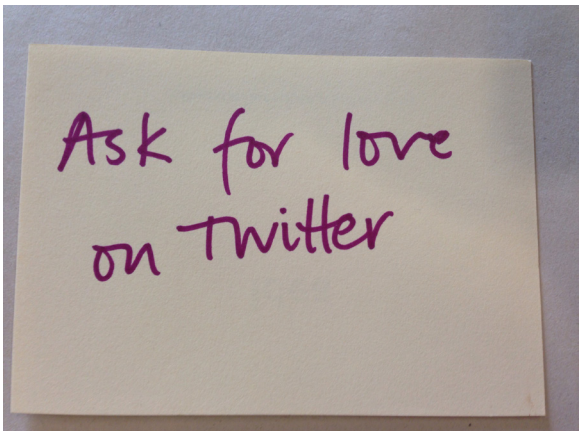
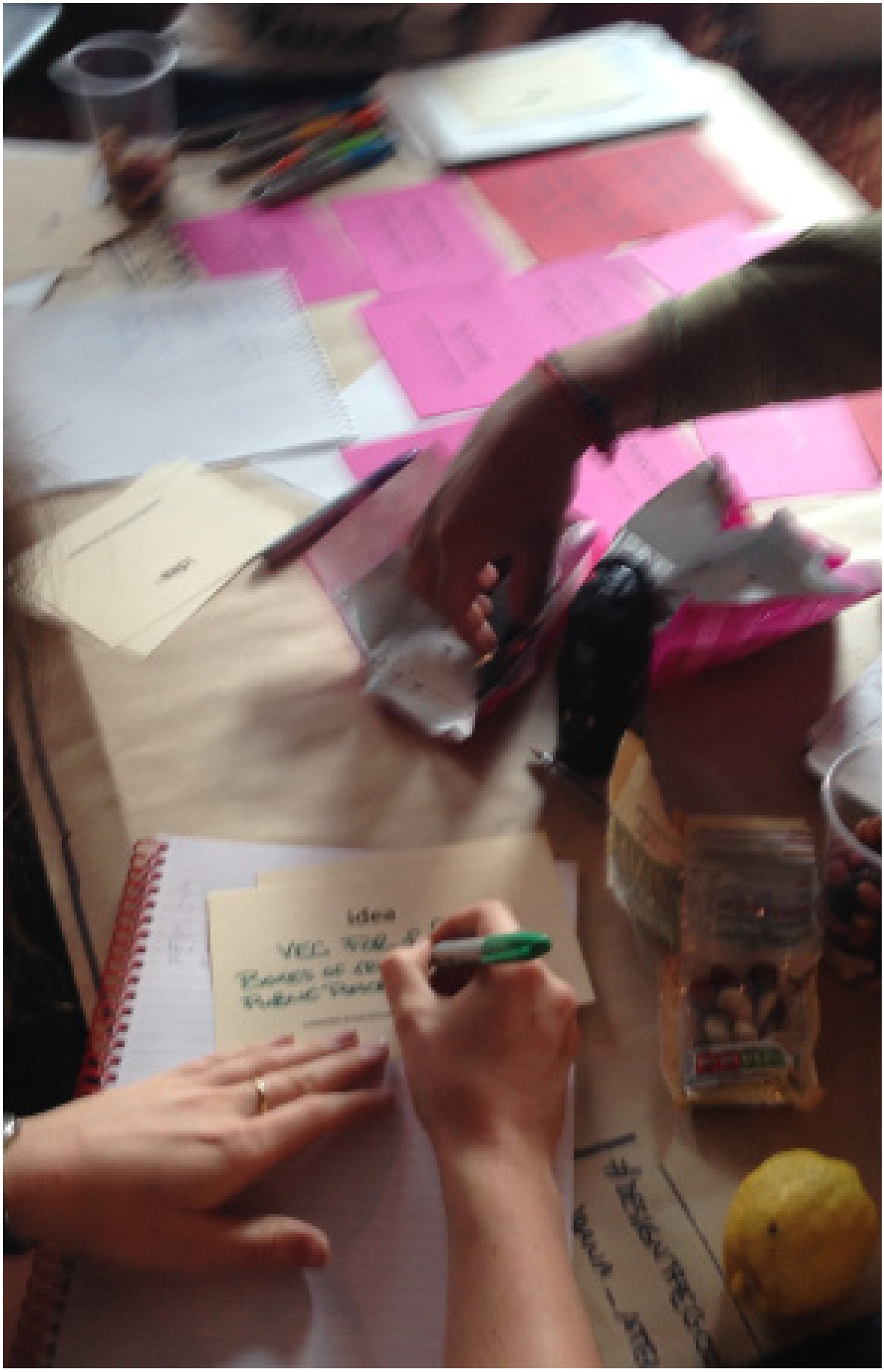


Figure 43 Examples of qualities of sustainability cards and ethos cards with input added by participants.

Figure 44 Examples of assets and resources added by participants.



B.4 Workshop 4 "More stories of positive impact"

Further documentation on workshop 4 covered in thesis chapter 4.

Figure 45 Invite to participants shared on social media.

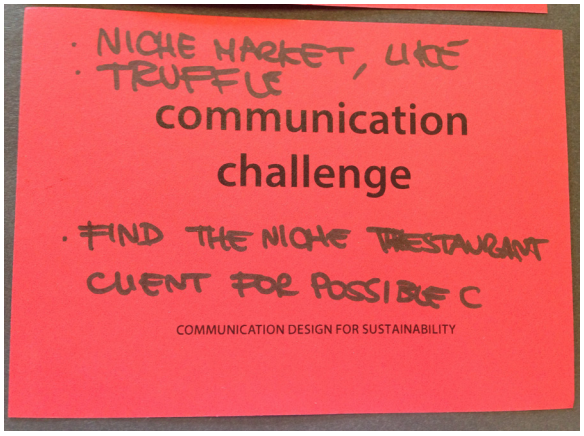
Figure 46 Workshop setup for each group.

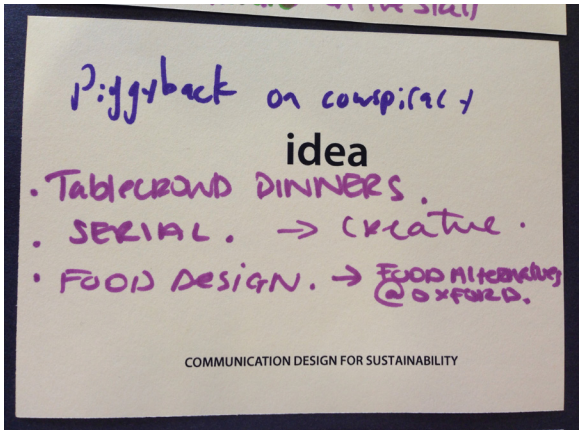
Figure 47 Images of workshop taking place at Save The Date Cafe.

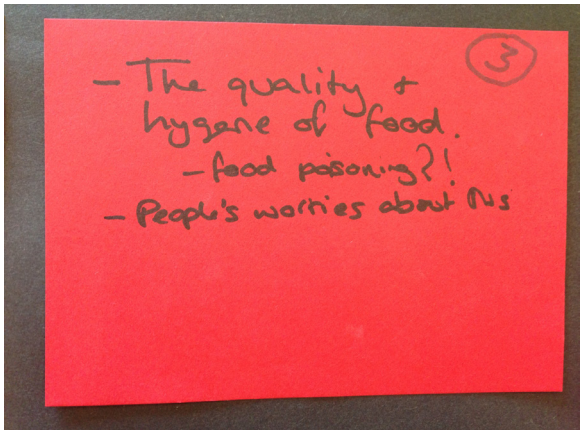
Figure 48 Complete output of The Golden Company

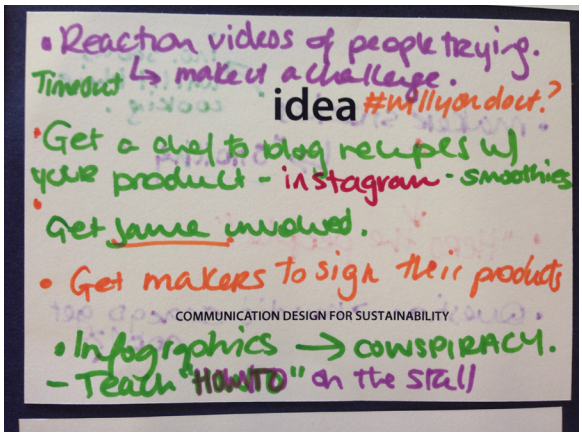
Figure 49 Complete output of Save The Date.

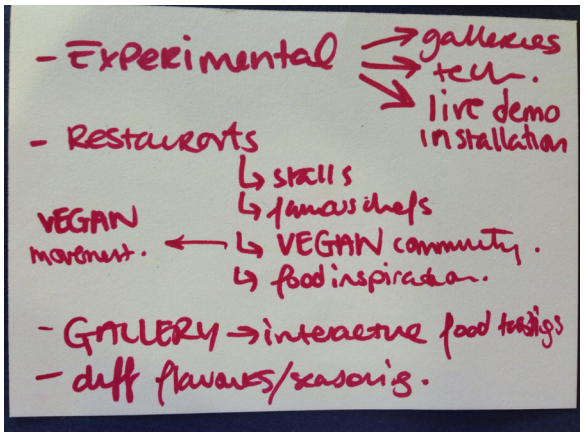
Figure 50 Communication challenges and new ideas co-created for The Golden Company and Saves the Date.

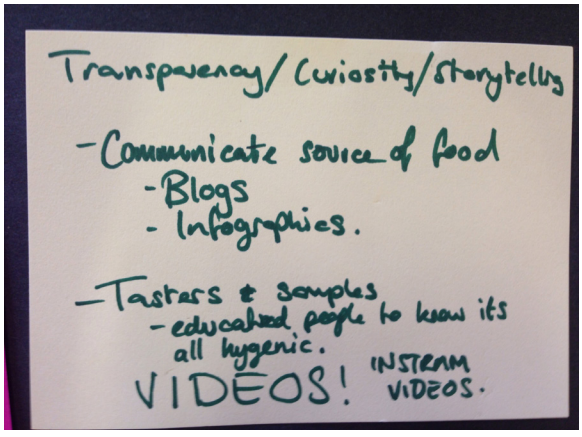












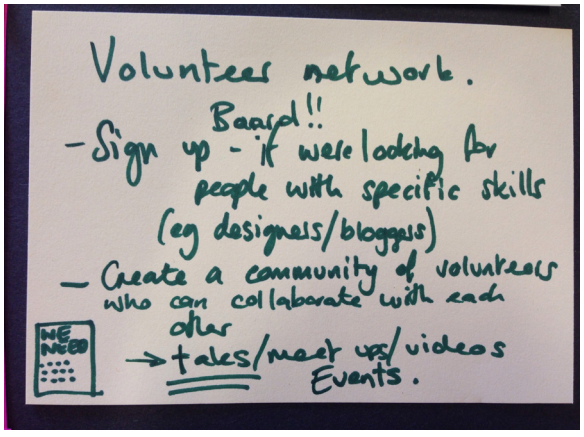


Figure 51 Qualities of sustainability cards for The Golden Company and Saves the Date.

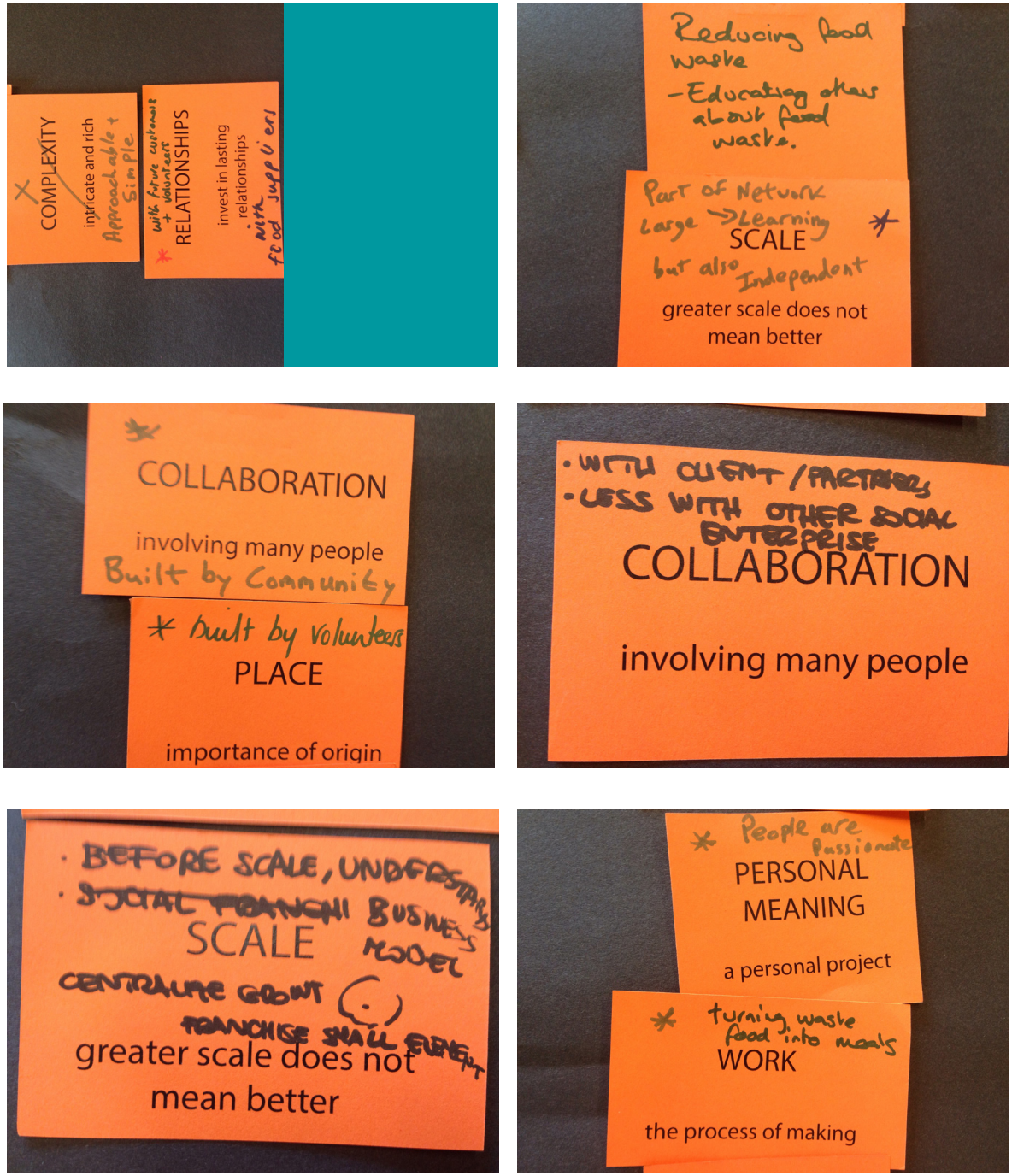
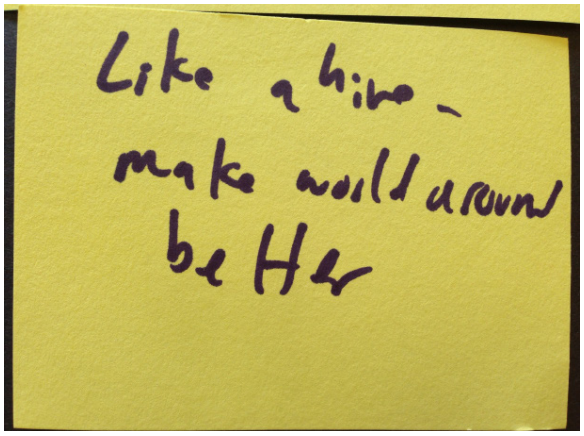
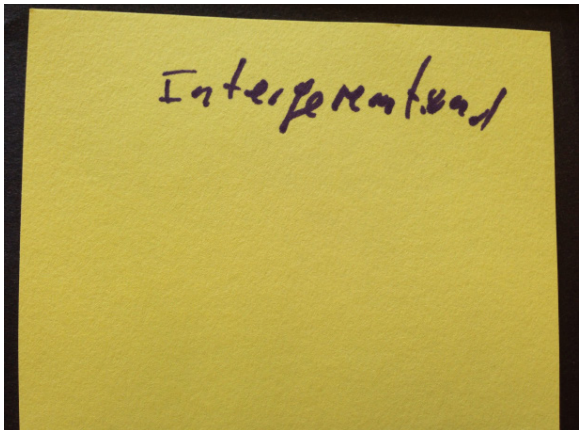
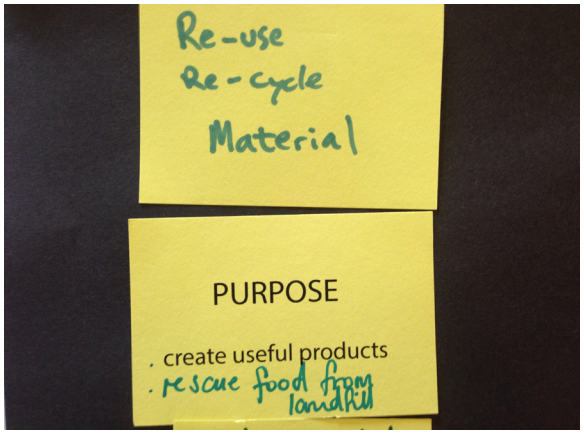
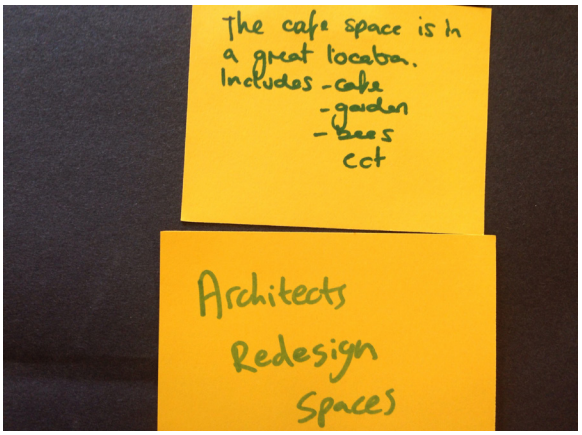


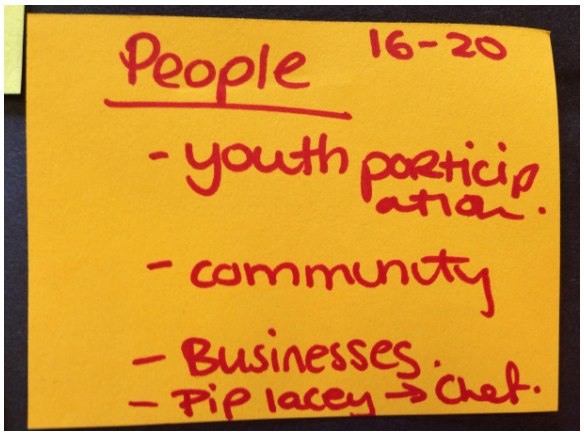
Figure 52 Assets and Values cards for The Golden Company and Saves The Date.

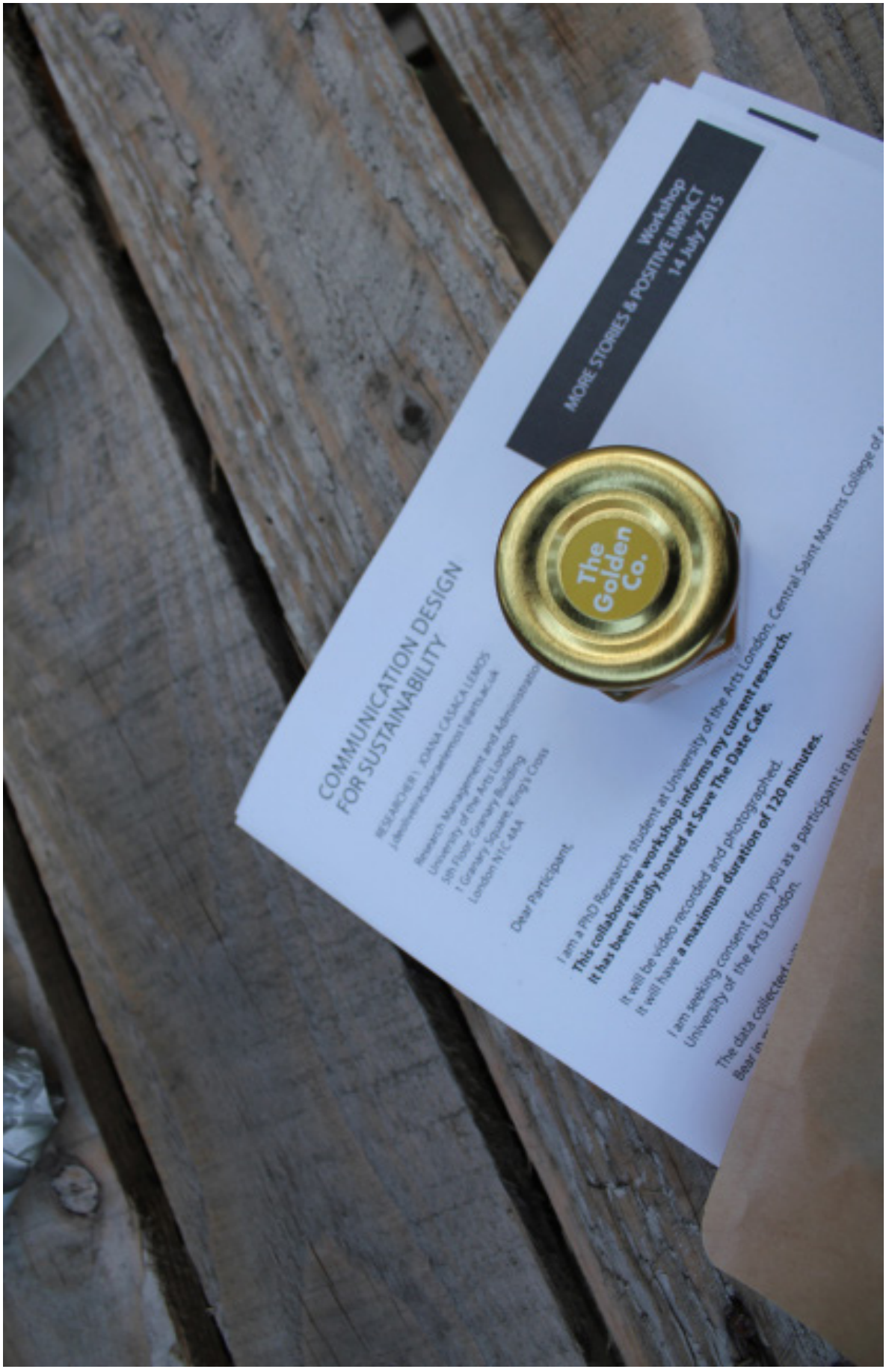











MORE STORIES & POSITIVE IMPACT
Workshop
14 July 2015
COMMUNICATION DESIGN
FOR SUSTAINABILITY
The Golden Co.

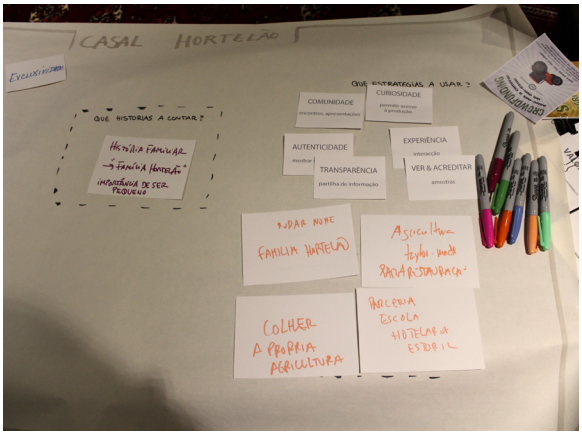
B.5 Workshop 5 "Designing for communication"

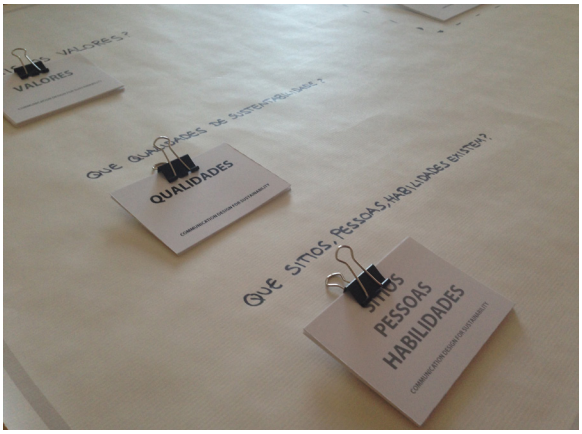
Further documentation on workshop 5 covered in thesis chapter 4.

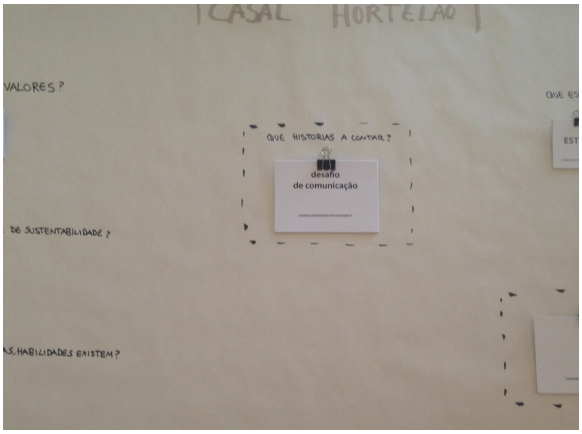
Figure 53 Invite to participants shared on social media.

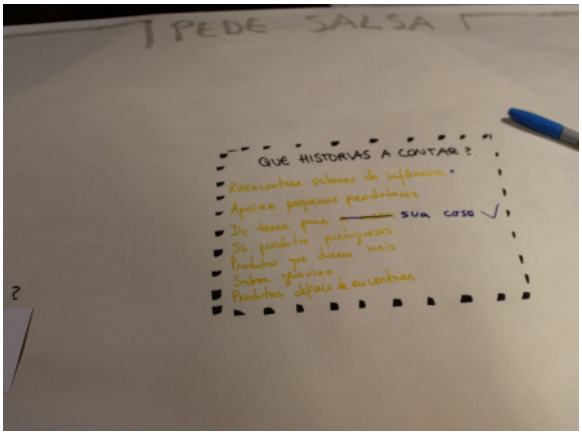
Figure 54 Workshop taking place at BAR Agency.

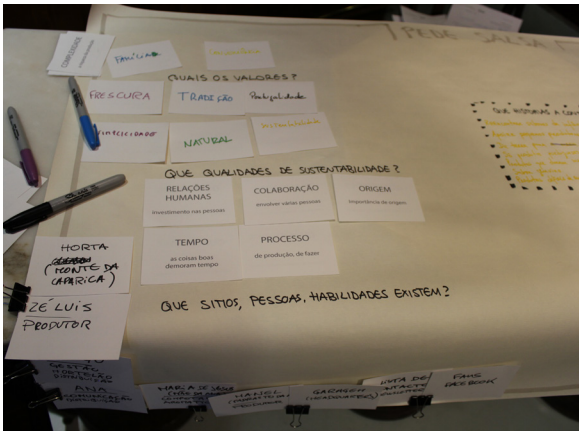
Figure 55 Images of tools during workshop.

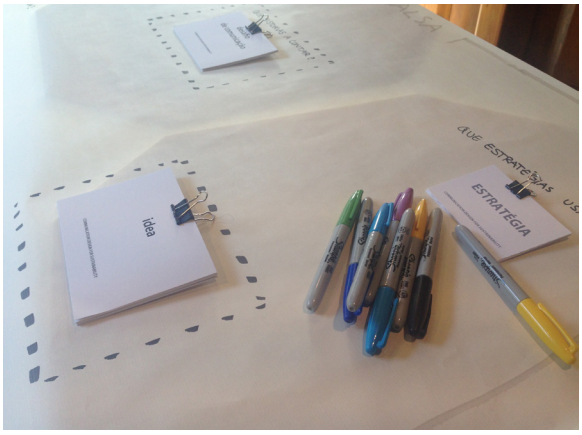


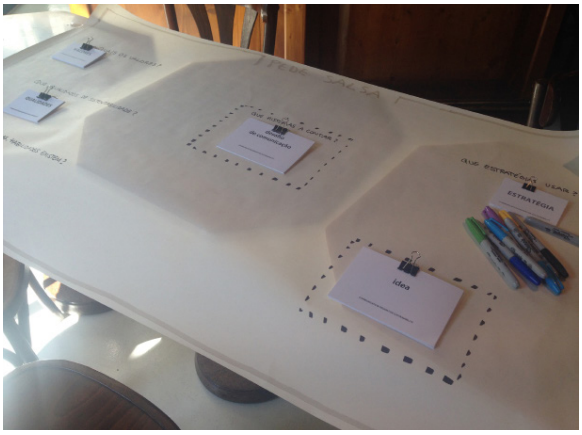












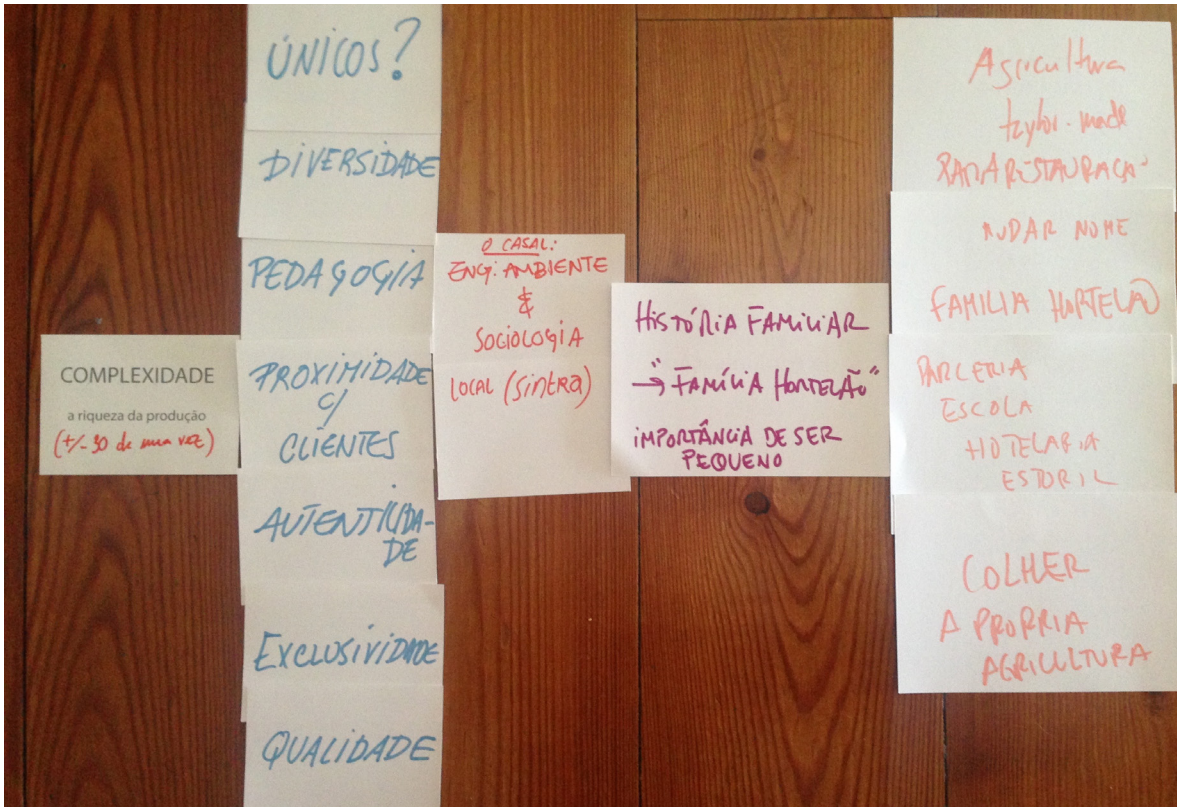
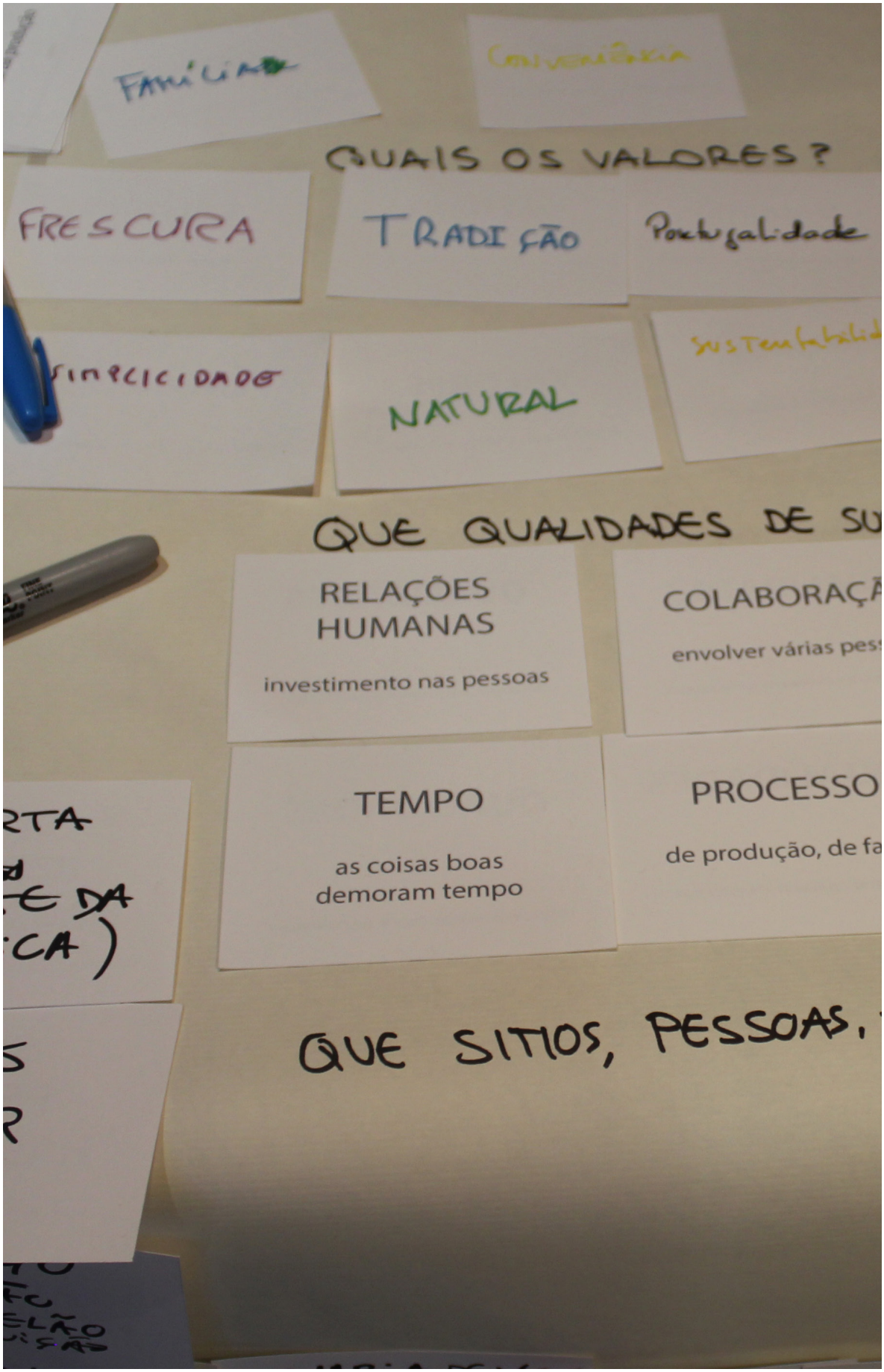


Figure 56 Complete output of Pede Salsa.

Figure 57 Complete output of Casal Hortelao.


FAMÍLIA
CONVENIÊNCIA
QUAIS OS VALORES?
FRESCURA
TRADIÇÃO
Portugalidade
SIMPLICIDADE
NATURAL
QUE QUALIDADES DE SU
RELAÇÕES HUMANAS
investimento nas pessoas
COLABORAÇÃ
envolver várias pess
TEMPO
as coisas boas demoram tempo
PROCESSO
de produção, de fa
QUE SITIOS, PESSOAS,

B.6 Workshop 6 "Stories of sustainability"

Further documentation on workshop 6 covered in thesis chapter 4.

Figure 58 Invite to participants shared on social media.

Figure 59 Presentation about the research prior to workshop.

Figure 60 Images show the workshop interactions.

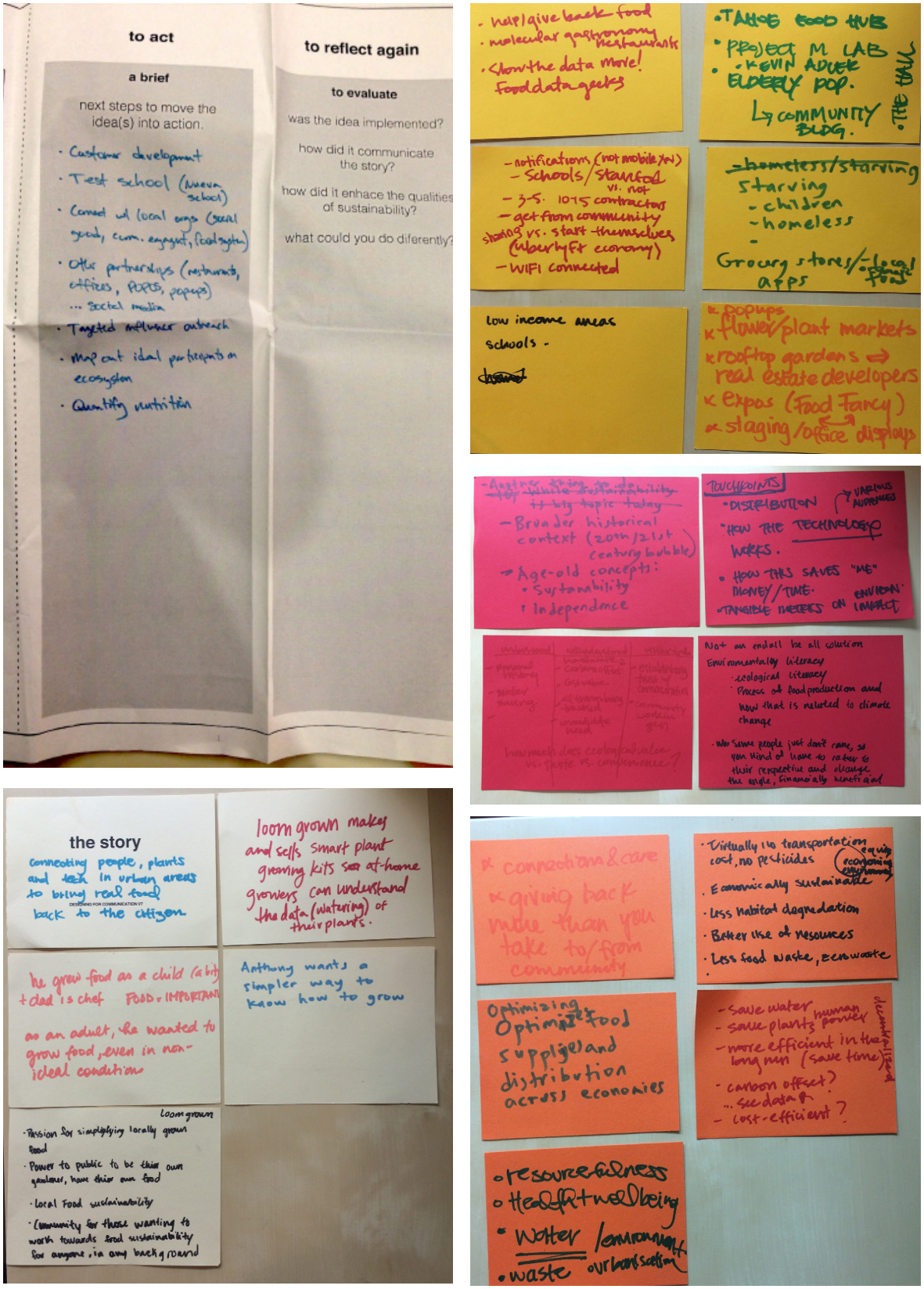


Figure 61 Complete output of Loomgrown.

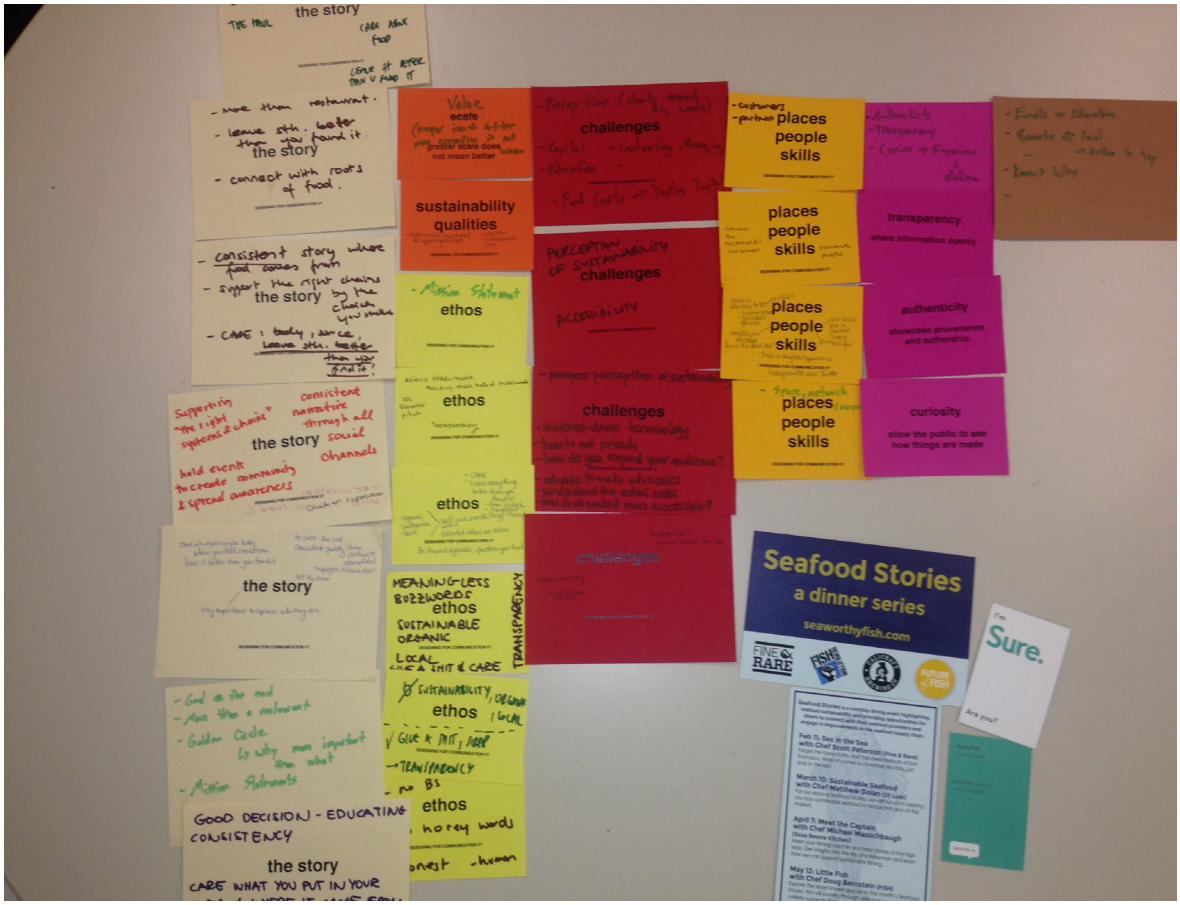


Figure 62 Complete output of Fine and Rare.

Figure 63 Complete output of Lucid Selections.

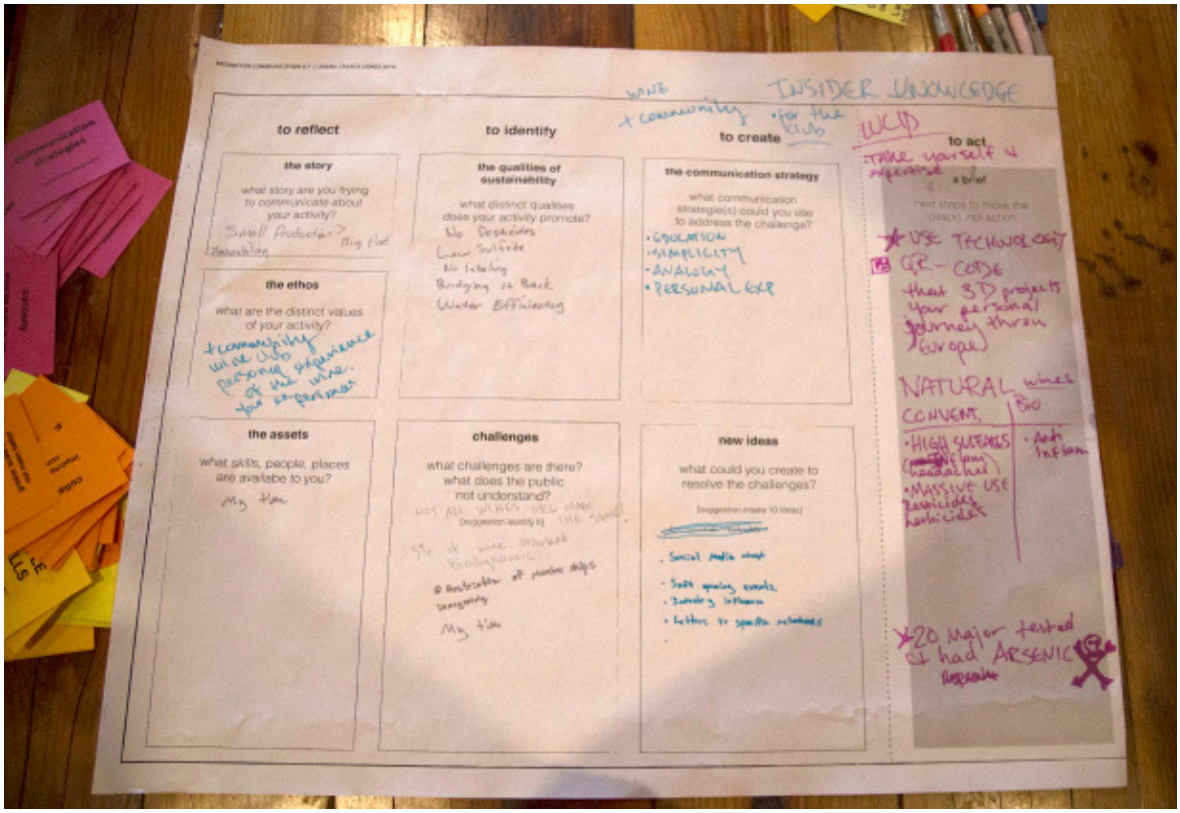
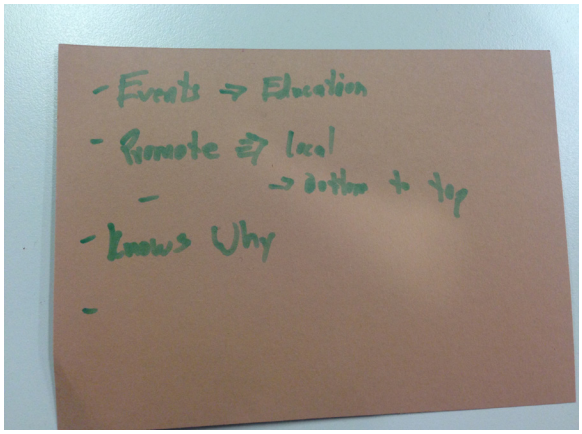
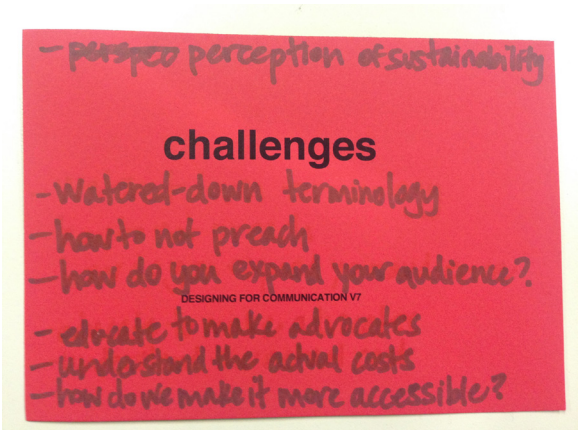
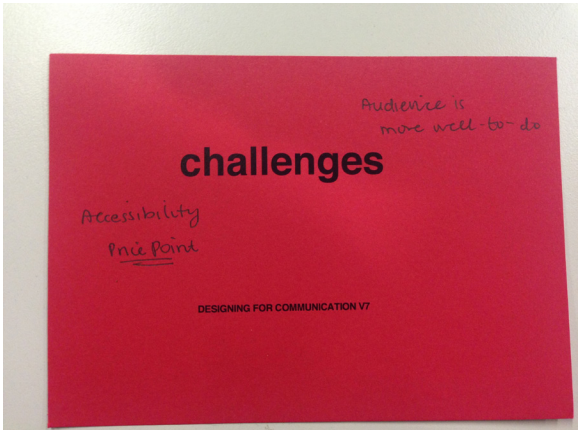
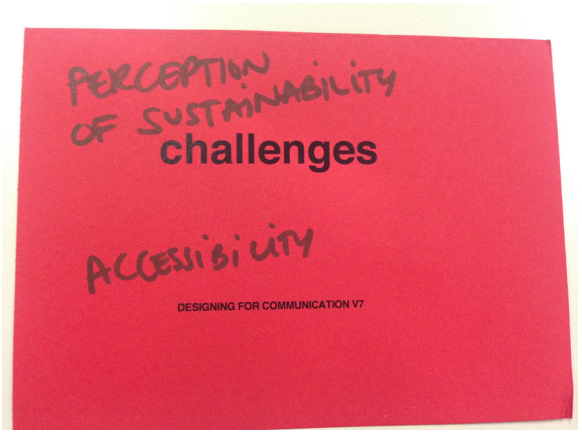


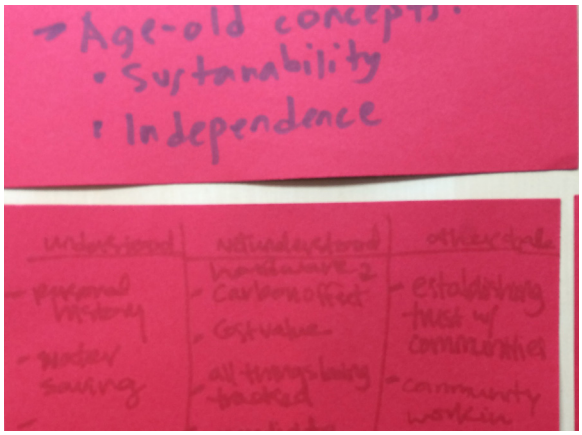
Figure 64 Images show examples of communication challenges written by participants and ideas co-created in the workshop.











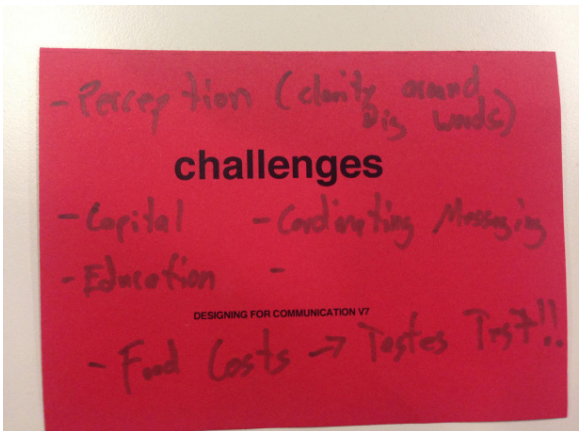
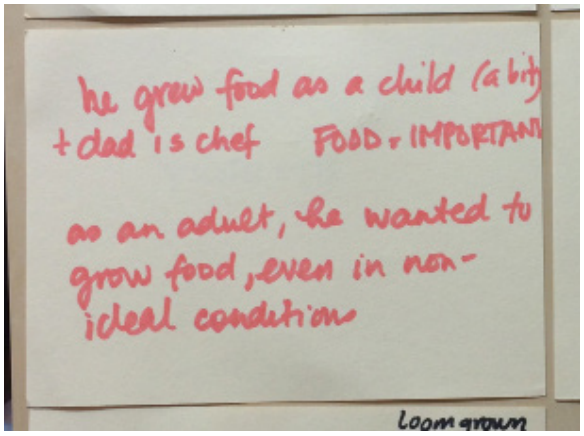
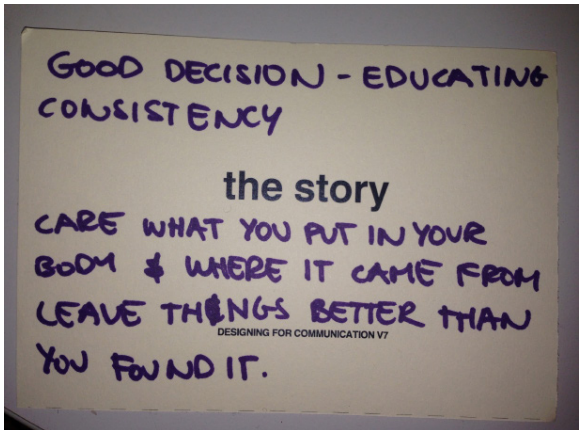
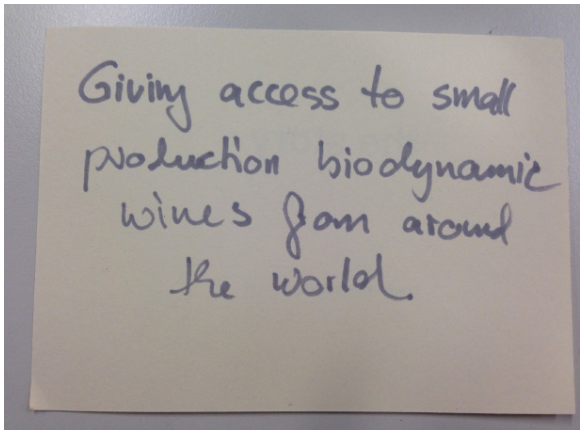


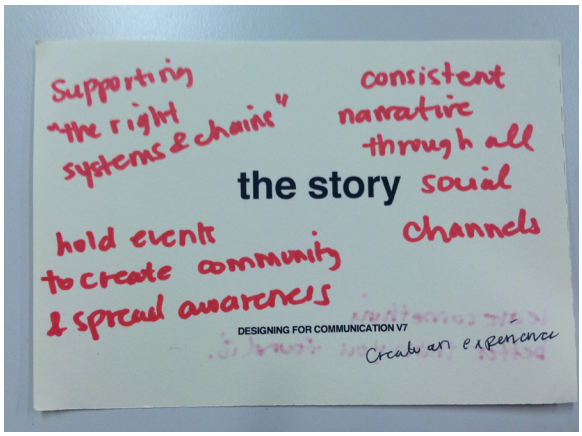
Figure 65 Examples of qualities of sustainability cards and ethos cards with input added by participants.

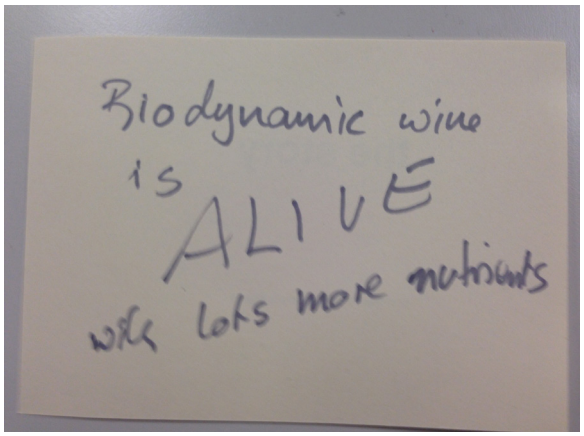
Figure 66 Examples of story cards which was introduced in this workshop successfully.

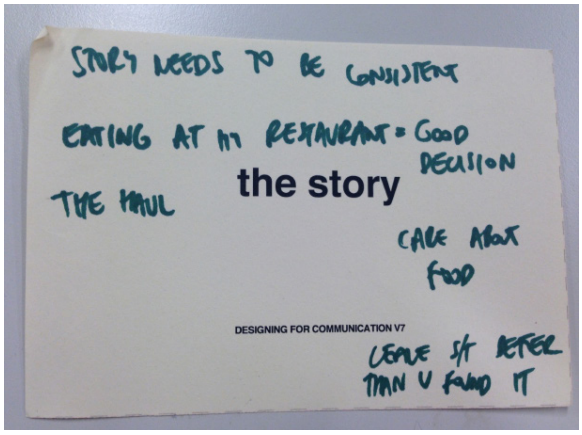


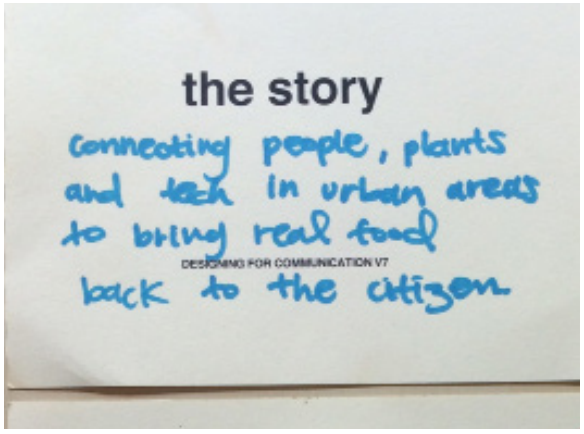


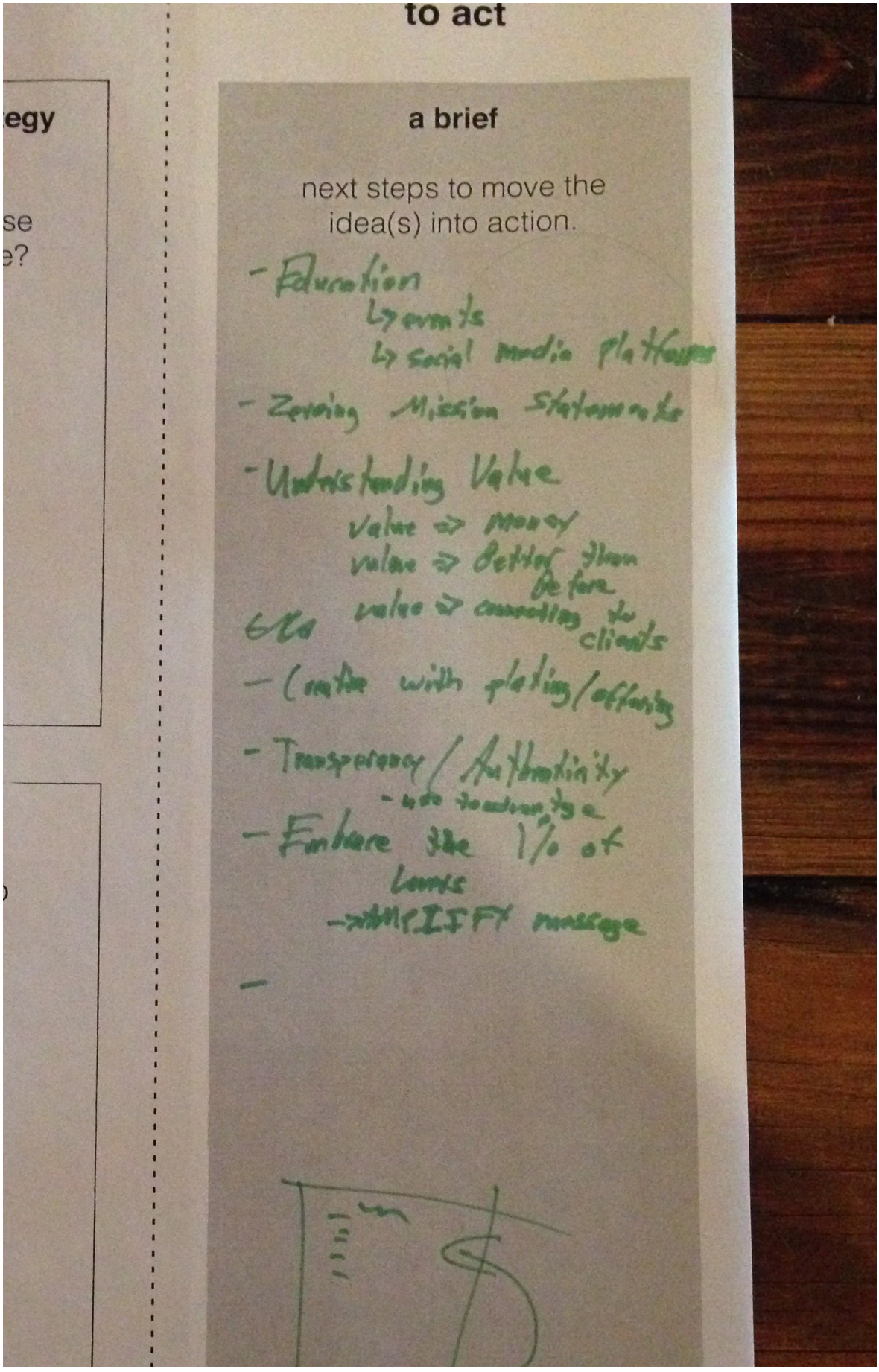











to act
egy
se
e?
a brief
next steps to move the idea(s) into action.
- Education
↳ events
↳ social media platforms
- Zeroing Mission Statements
- Understanding Value
value ⇒ money
value ⇒ better than before
value ⇒ connecting to clients
- Creative with plating/offering
- Transparency / Authenticity
- Embrace the 1% of Lovers
→ AMPLIFY message
-

B.7 Sample of structure used for workshop analysis

Sample of mapping exercise used to analyse and compare workshop outputs and iterate the tool and process of use from one workshop to the next.

Figure 67 Visual mapping of outputs of workshop 1.

Figure 68 Visual mapping of outputs of workshop 1 and 2 in order to re-iterate workshop 3.

Appendix C

Other research activities and outreach

C.1 Overview of presentations and lectures given

Figure 70 Lecture and workshop with students at Ansal University of Design, Gurgaon, India, 2015.

Figure 69 Lecture at California College of Arts, San Francisco, 2015.

Figure 71 Lecture at London College of Communication for Service Design course, April, 2016.

Figure 72 Presentation of paper at Insight2015 Conference, National Institute of Design, Bengaluru, India.

"DEVELOPING APPROACHES TO COMMUNICATION DESIGN WITHIN SOCIAL INNOVATION AND SUSTAINABILITY"

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Communication design as a discipline has established itself as being highly important to drive the social change we require towards more sustainable ways of living in the 21st Century. Taking into account the

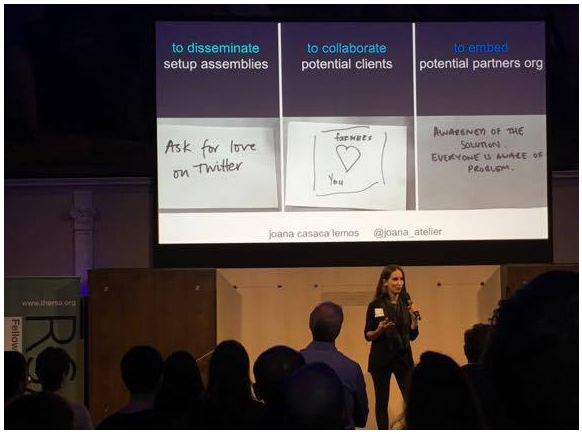


Figure 73 Public talk at RSA London (Royal Society of the Arts) October 2016.

C.2 Workshop with students at Designmatters

Research workshop with students for the sustainable design module at Designmatters, Art Center College in Pasadena, California. So far, the tool had been extensively tested on non-designers in a series of workshops with small-scale sustainable food businesses and communities. I was curious to understand how designers themselves would engage with the tool, how it might be useful, and what it lacked. This particular class at ArtCenter focuses on sustainability in design and this was an appropriate ground given the diversity of student projects. As we were small group in the workshop we were able to work through the tool closely and have discussions along the way.

The multidisciplinary of ideas was fascinating and really challenged the potential of this tool to cover a broad scope of themes. I was curious to understand how a tool that been used by small-scale sustainable initiatives might be transferable to a college setting and to student projects. The first question in the tool asks to map the 'ethos' of the initiative/project. Surprisingly this was a central focus in the session that we spent quite some time discussing. Through a group discussion we explored each project's ethos and purpose thoroughly and added suggestions to each-other's workshop canvas. The workshop provided new insights on the role and use of the tool. The 'communication strategies' section seemed useful as a lens to the story the project is telling and students used these well when generating ideas. There was some uncertainty on the flow of the process itself, where to start / end, and students provided good critique for improvement.

Figure 74 Images of students in workshop activity.

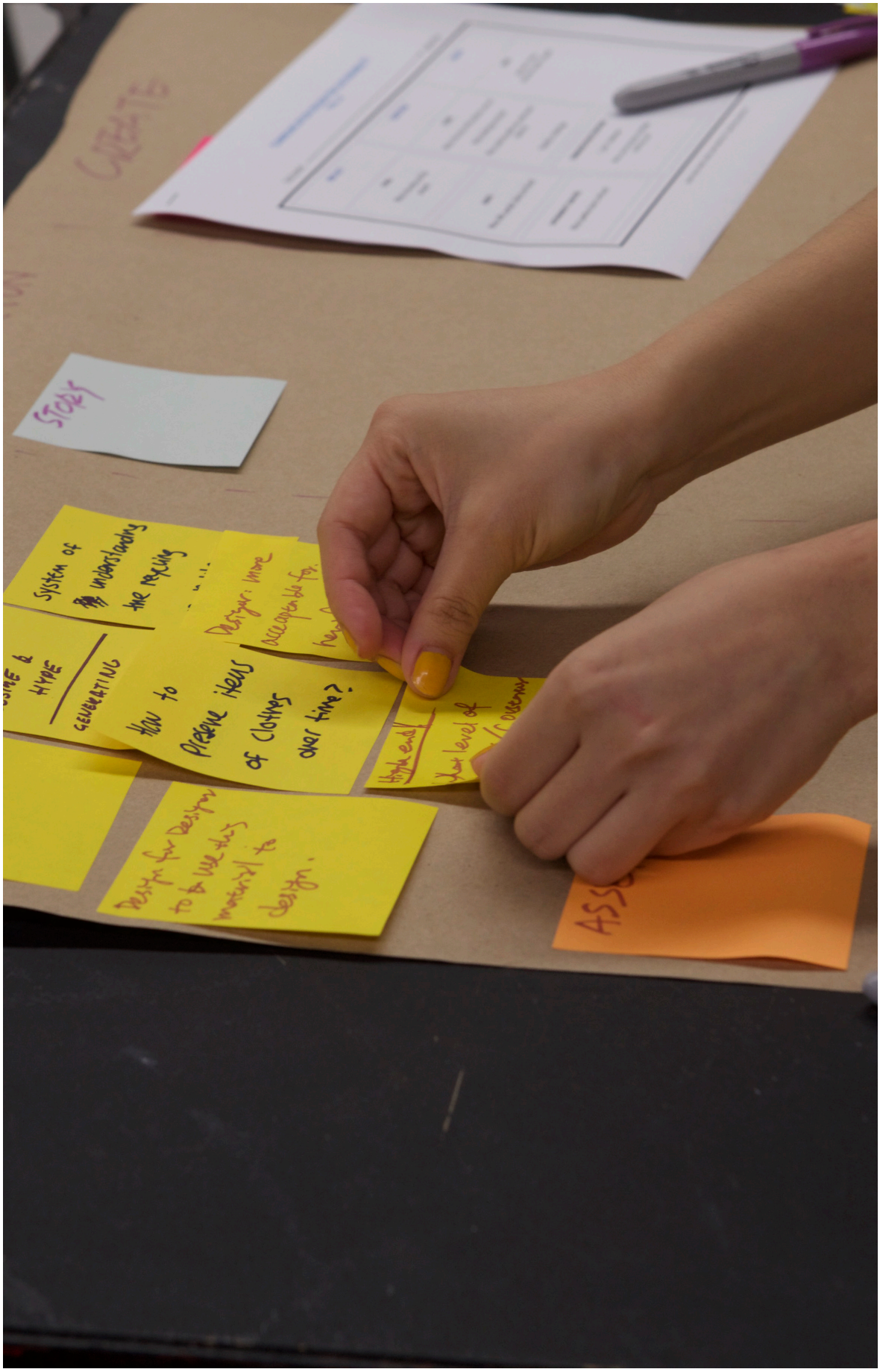
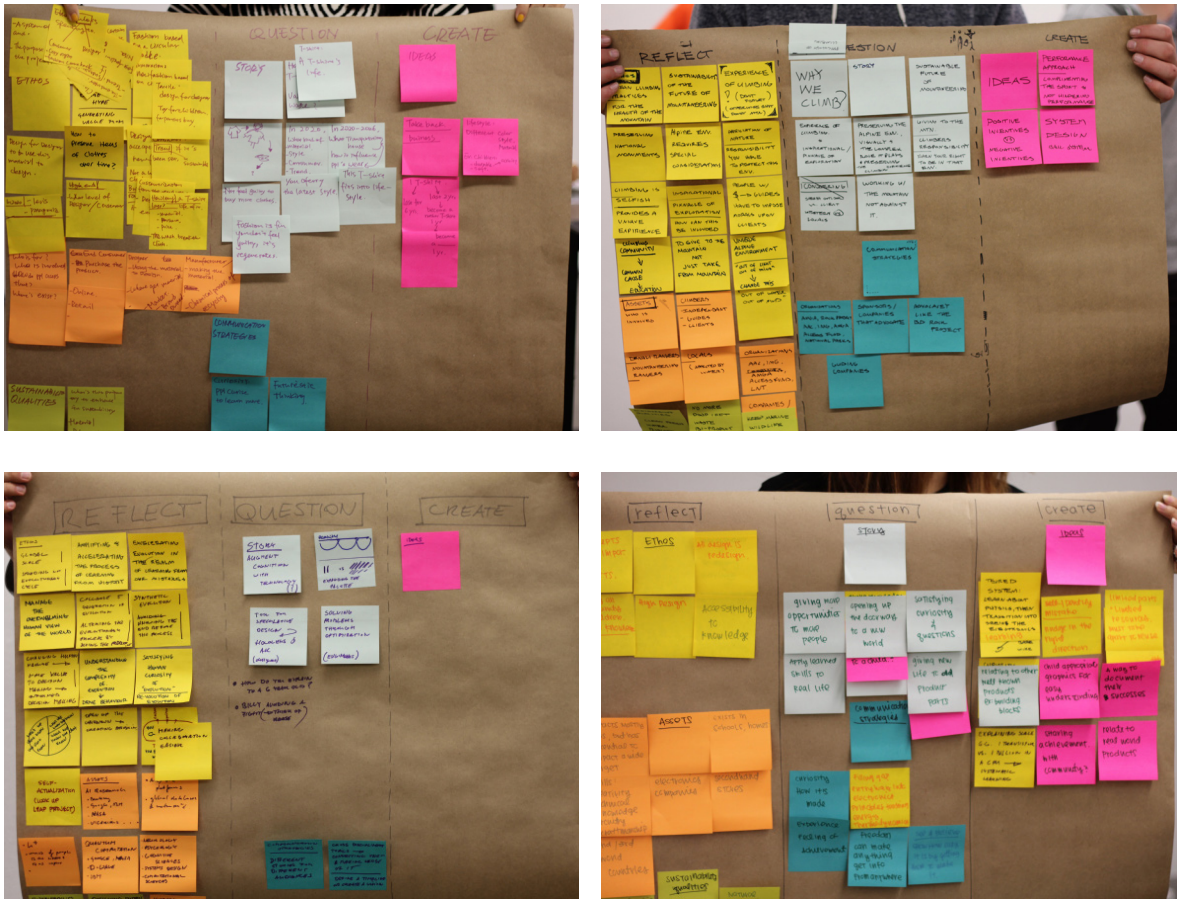
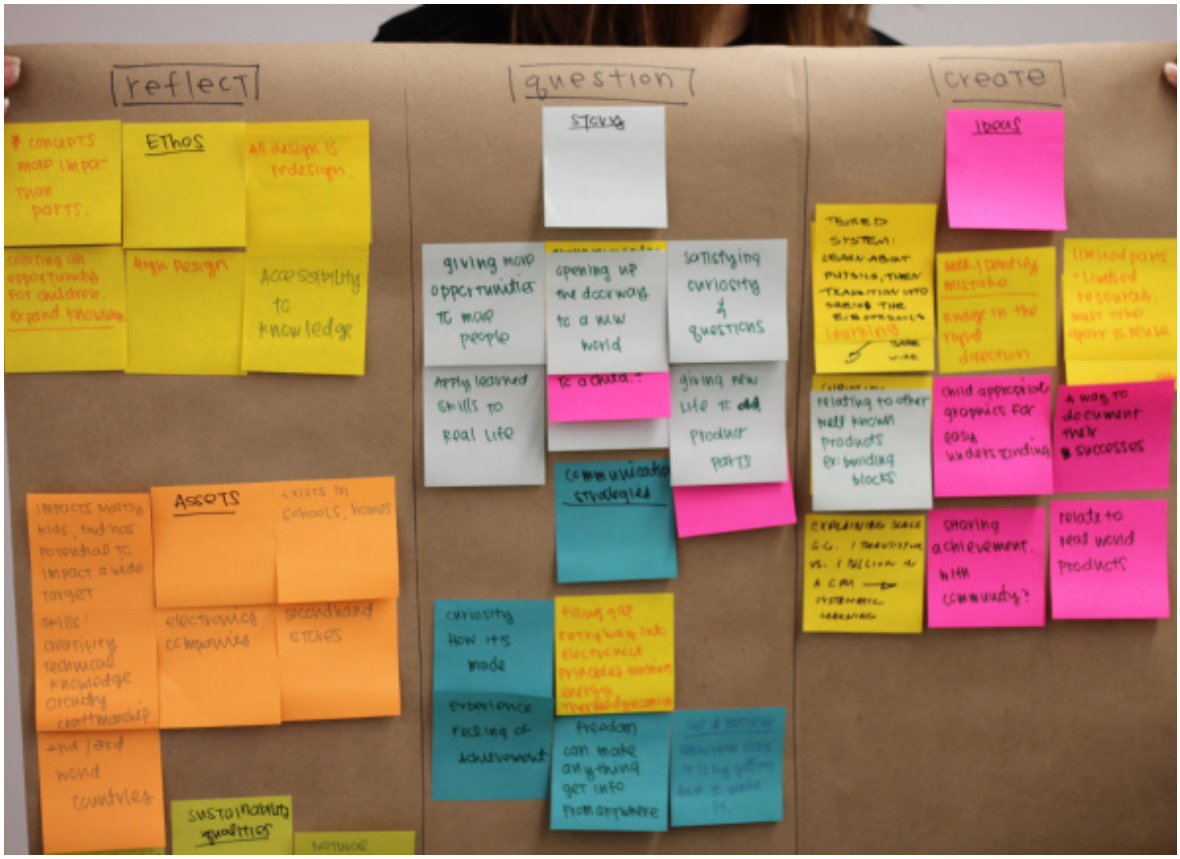

STORY
System of understanding the reasons
GENERATING
How to preserve items of clothes over time?
Design for Design to be use this material to design.

Figure 75 Students presenting their workshop outcomes.

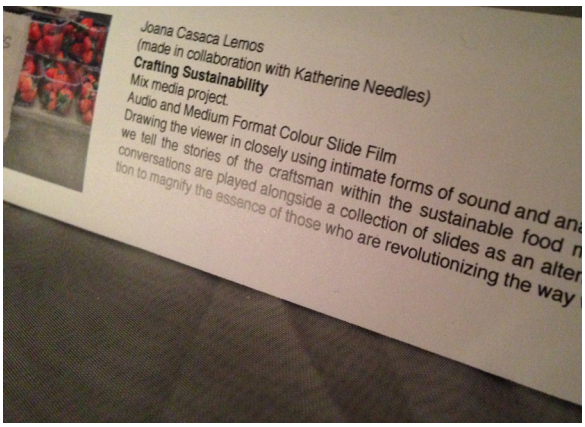



reflect
question
create
Ethos
Assets
Story
Ideas
Accessibility to knowledge
giving more opportunities to more people
opening up the doorway to a new world
satisfying curiosity & questions
Apply learned skills to real life
communication strategies
curiosity how it's made
experience feeling of achievement
freedom can make anything get info from anywhere
child appropriate graphics for easy understanding
relate to real world products
sustainability qualities

REFLECT
QUESTION
CREATE
ETHOS
REDUCING WASTE
RAISING AWARENESS
education (not just entertainment)
DRIVE PROFITABILITY
FOOD
BUILDING CULTURE & APPRECIATION
ASSETS
food catering
SUSTAINABILITY QUALITIES
nutritious
STORY
nutritious food (replenishes energy)
establish a culture or ritual that INVITES
transparency simplicity
community
authenticity storytelling
experience
IDEAS
food as mood setter (visual feast) sensory
time of food/journey
visualization
serendipitous food
heating
CULTURE & RITUAL
social/cultural (sharing) interaction
cultural/system "breaking silence"
NUTRITION
quality/

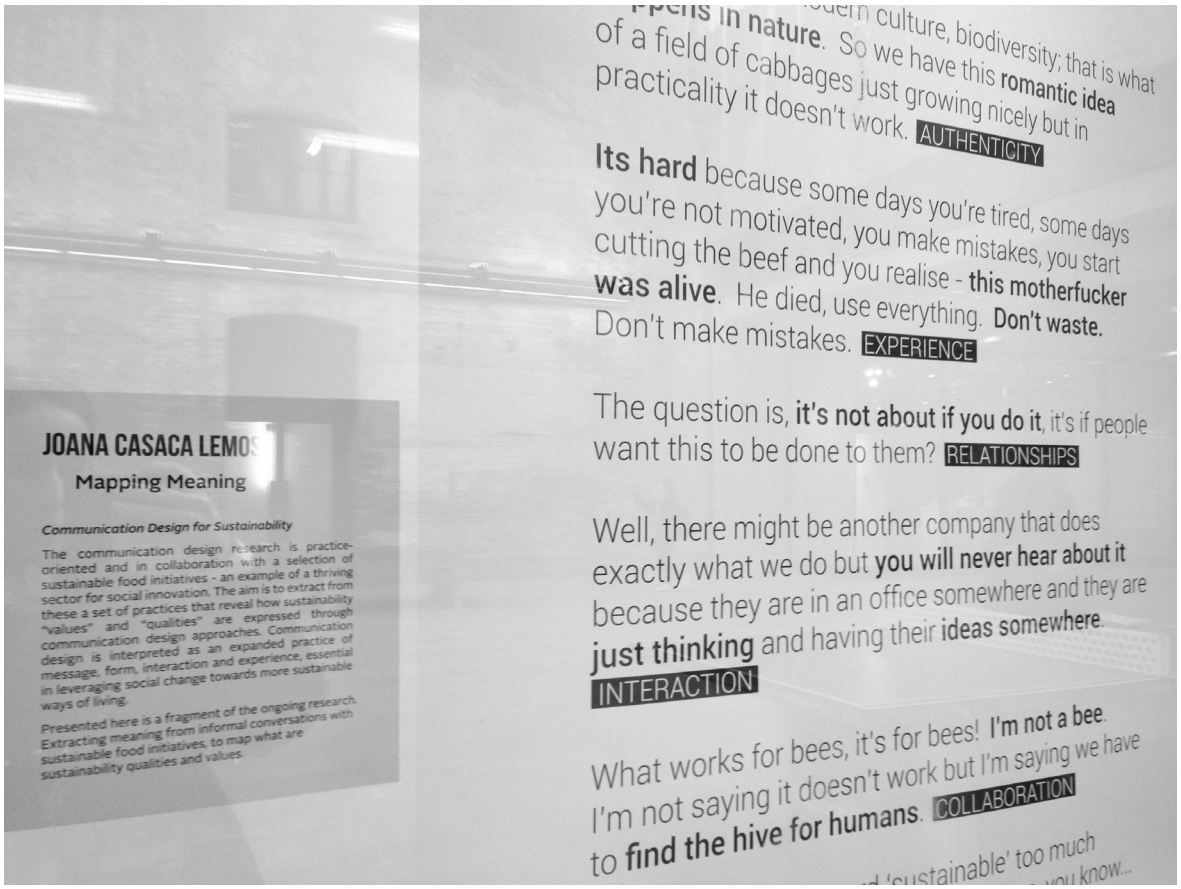
C.3 Doctoral student-led exhibition "Surprise & Serendipity"

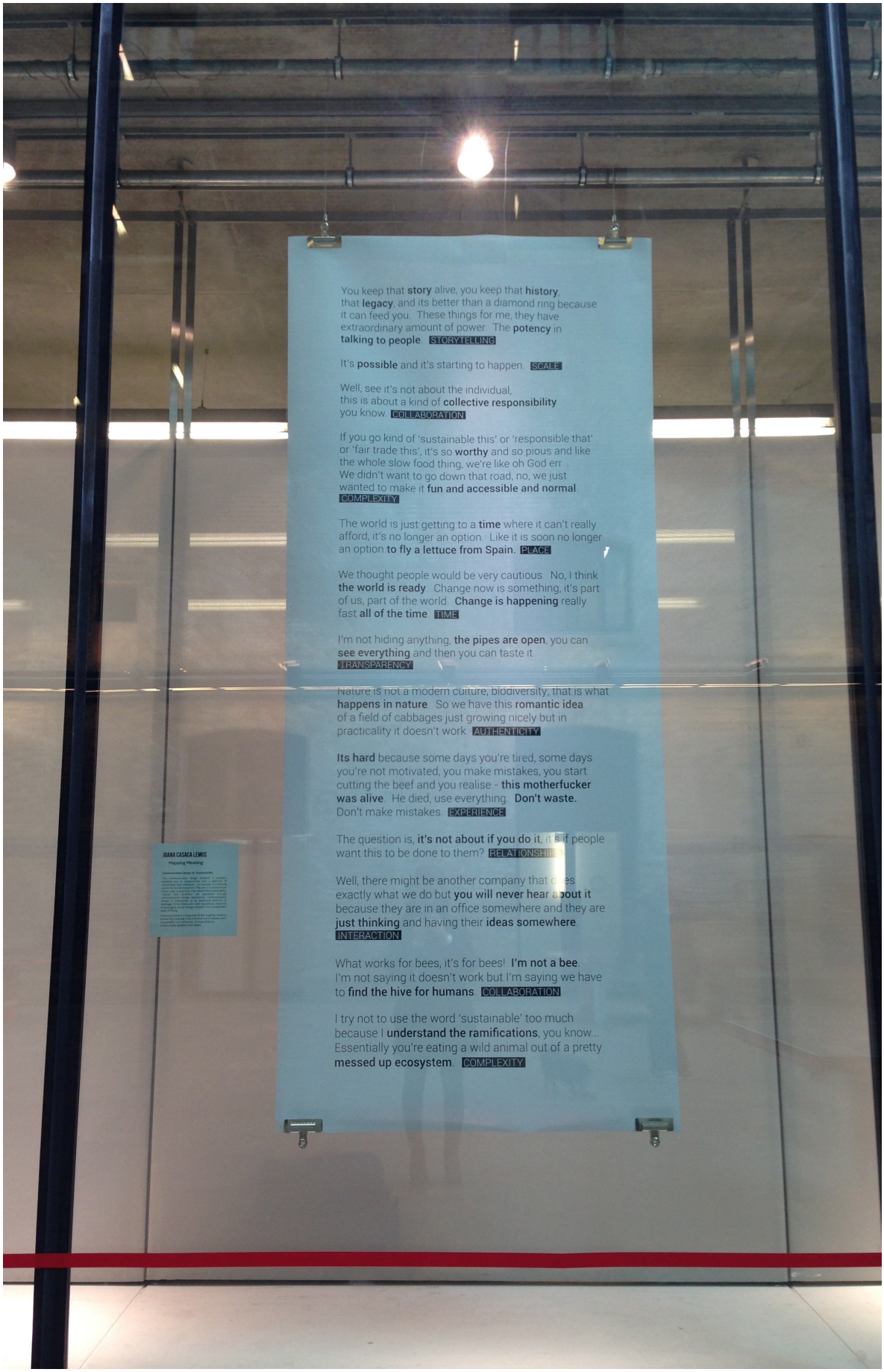
"Surprise & Serendipity" event organised by University of the Arts students
23 April 2015 at Apiary Studios
"Crafting Sustainability" was a collaboration in Photography and Communication Design with photographer Katherine Needles.
Drawing the viewer in closely using intimate forms of sound and analogue photography, we tell the stories of the craftsman within the sustainable food movement. Informal conversations are played alongside a collection of slides as an alternative documentation to magnify the essence of those who are revolutionizing the way we eat.



C.4 Spotlight 2015 PhD students exhibition at Central Saint Martins

Title of work "Mapping Meaning".
The communication design research is practice-oriented and in collaboration with a selection of sustainable food initiatives - an example of a thriving sector for social innovation. The aim is to extract from these a set of practices that reveal how sustainability "values" and "qualities" are expressed through communication design approaches. Communication design is interpreted as an expanded practice of message, form, interaction and experience, essential in leveraging social change towards more sustainable ways of living.
Presented here is a fragment of the ongoing research.
Extracting meaning from informal conversations with sustainable food initiatives, to map what are sustainability qualities and values.




You keep that **story** alive, you keep that **history**, that **legacy**, and its better than a diamond ring because it can feed you. These things for me, they have extraordinary amount of power. The **potency** in **talking to people**. STORYTELLING
It's **possible** and it's starting to happen. SCALE
Well, see it's not about the individual, this is about a kind of **collective responsibility** you know. COLLABORATION
If you go kind of 'sustainable this' or 'responsible that' or 'fair trade this', it's so **worthy** and so pious and like the whole slow food thing, we're like oh God err... We didn't want to go down that road, no, we just wanted to make it **fun and accessible and normal** COMPLEXITY
The world is just getting to a **time** where it can't really afford, it's no longer an option. Like it is soon no longer an option **to fly a lettuce from Spain**. PLACE
We thought people would be very cautious. No, I think **the world is ready**. Change now is something, it's part of us, part of the world. **Change is happening** really fast **all of the time**. TIME
I'm not hiding anything, **the pipes are open**, you can **see everything** and then you can taste it. TRANSPARENCY
Nature is not a modern culture, biodiversity, that is what **happens in nature**. So we have this **romantic idea** of a field of cabbages just growing nicely but in practicality it doesn't work. AUTHENTICITY
Its hard because some days you're tired, some days you're not motivated, you make mistakes, you start cutting the beef and you realise - **this motherfucker was alive**. He died, use everything. **Don't waste.** Don't make mistakes. EXPERIENCE
The question is, **it's not about if you do it**, it's if people want this to be done to them? RELATIONSHIP
Well, there might be another company that does exactly what we do but **you will never hear about it** because they are in an office somewhere and they are **just thinking** and having their **ideas somewhere**. INTERACTION
What works for bees, it's for bees! **I'm not a bee**. I'm not saying it doesn't work but I'm saying we have to **find the hive for humans**. COLLABORATION
I try not to use the word 'sustainable' too much because I **understand the ramifications**, you know... Essentially you're eating a wild animal out of a pretty **messed up ecosystem**. COMPLEXITY
JOANA CASACA LEMOS
Mapping Meaning