The Importance of Being Idle

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RENAMEn

Pedagogy of ambiguity

Creativity

Making the argument for space

Professional Spaces

What the students said

Conclusion
Pedagogy of Ambiguity

‘The kind of knowledge that art and design deals with is procedural, provisional, socially constructed and ever changing.’

Austerlitz et al (2008:1)
meaning and making are constantly in flux”

Danvers (2003: 53)
‘learning about’ to ‘learning to be’
‘… our central contention that a sound understanding of key aspects of teaching and learning must depend on the recognition of the distinctive features of different knowledge domains and their social milieu, and our consequent claim that to ignore these is to impoverish many related policies and practices.’

Neumann, Parry and Becher (2002: 415)
Creativity
in•sight ('In,sai۩t)

n. 1. an instance of apprehending the true nature of a thing, esp. through intuitive understanding.
‘... the sudden flash of insight occurs when solvers engage distinct neural and cognitive processes that allow them to see connections that previously eluded them.’

Bowden, Jung-beeman, Fleck and Kounios (2005: 326)
Creative Idling
Creative Idling

*Noun1*.creative idling — the act of pursuing an as yet undefined creative goal in a non-linear fashion; participating in task unrelated activities or inertia whilst cognitively pursuing a creative solution.
Creative Idling
(Dries Clear)
noun. Procrastination – delay, hesitation, slowness, slackness, dilatoriness, temporization or temporisation. To postpone or delay needlessly.
What to do WHEN LOST IN THE WOODS

A CLEAR HEAD WILL FIND ITSELF. If everyone remembered this, there would be fewer reports of persons lost in the mountains and forests, according to United States Forest Service rangers.

Merely being out of sight of others in a strange forest gives many a man the creeps—a natural feeling but a dangerous one. Never yield to it. In the mountains the grip of panic is too often the grip of death.

"Finding oneself when lost is the test of a man," says a veteran of the Forest Service who has seen men, women, and even children save themselves by sheer pluck and presence of mind. Loss of mental control is more serious than lack of food, water, or clothing or the possible proximity of wild animals. The man who keeps his head has the best chance to come through in safety.
What do we need physical space?
‘To become the absolute best places to work, communication and collaboration will be important. That is why it is critical that we are all present in our offices. Some of our best decisions and insights come from hallway and cafeteria discussions, meeting new people and impromptu team meetings.’
‘constitutive of social forms themselves’
Massey (1984)
‘Space is neither innocent nor neutral: it is an instrument of the political; it has a performative aspect whoever inhabits it; it works on its occupants. At the micro level, space prohibits, decides what may occur, lays down the law, implies a certain order, commands and locates bodies.’
(Pouler cited in Scheer & Preiser 1994: 175)

Spaces influence learning activities
What the students said
75% said ‘I go home’
‘I work more productively at home because it's almost like a studio in itself because all my tools are there’

Over half worked more productively at home

Over half got stuck at home

When stuck it was interactions with peers and tutors that helped

Over half said the studio was the most likely place of interactions
'I don't think a good studio space is one that's in a constant state of transition, where the walls are constantly moving and the furniture is constantly moving and every time you come in the layout is slightly different.' Student

'I think a good studio space is somewhere where you have [...] time as much as anything else.' Student
‘I’ll see different people and I won’t know how they’ve got to what stage they’re at or I’ll just see a poster that they’ve been working on but I won’t know how they’ve got there.’
from ‘learning to be’ to ‘learning about’
Santiago Cirugeda,
Recetas Urbanas
Thank you

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References


