Annex 1:

Arts-Designly Co-Physis (AD CP):

Case Studies:

In Arts-Designly Co-Physis, we are all co-researchers working together in non-hierarchical and equitable camaraderie, lively, dialogic debate, and heuristic, practice-based learning.
Across a term of English Comprehension, Reading, Vocabulary, and Art classes we used AD CP praxis to study

1. **Annex 1**:
   Arts Designly Co-Physis in school

Please also refer to:

2. Annex 2:
   Arts Designly Co-Physis in the Research Study

3. Annex 3:
   Research Study, Arts Designly Co-Physis praxis

4. Toolkit:
   The Embodied Menstrual Awareness Toolkit

5. Annex 4:
   RED: A doctoral research, photographic ‘postcard journal’

6. Website:
   lscovell.com (password: PhD)

7. Recruitment materials
   Appendix:

8. Project storage
   USB

IN LAB















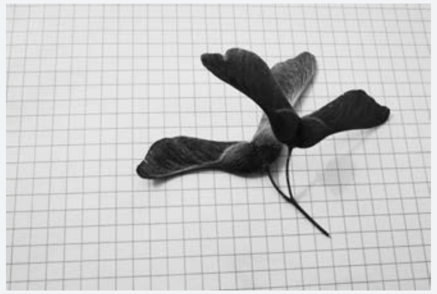





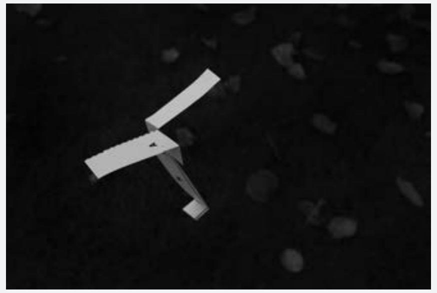


Annex 1:

Arts-Designly Co-Physis: The Beaufort Wind Scale, aerodynamics, Aboriginal boomerangs, windmill + kite design

Case Study 1:

"Whenever it is windy, I think about our paper airplanes, kites, and windmills and the Beaufort Scale". (I., 7)

1. Following an English Comprehension about the wind, we look-up the Beaufort Scale and write imaginative stories and poems about being the wind or getting caught-up in the wind. Using reflexivity, we discuss personification, anthropomorphism, or zoomorphism, simile, and metaphor, and uses of onomatopoeia, alliteration, and sibilance – as they appear.

2. In the playground, we live-test and map the Beaufort Scale, carefully observing and mapping tossed objects such as cut-out card shapes, feathers, falling sycamore seeds, and autumn leaves.

3. Discussion ensues about aerodynamics, wing design, and airflow. We decide to prototype and then outdoor test our own paper plane designs and a paper NASA Mars Helicopter. Later, we design, cut-out, stick, and colour card X-wing Starfighters and Delta-7 Jedi Starfighters (from photocopies of our research). We discover these can be worn like triangular mittens for "dogfights and cool dives". (S., 6)

   In a later class about seed planting, some of the children use paper planes to "divebomb apple seeds", others use them to send colourful climate change "flyers" with messages from the class window into the busy street below. Another group hacks the paper Nasa Mars Helicopter into a colourful, flying, and biodegradable Christmas card/toy. In motion similar to a sycamore seed's vertiginous, helical twirl from the sycamore tree; the hacked helicopters will distribute a single pear seed.

4. In an English Comprehension about the tradition, function, and symbols of Aboriginal boomerangs, we research how they use gyroscopic precession (spin and torque, or twist) to return and their use in Aboriginal hunting and fishing. Class 3 then prototype and test designs with differing: shapes, geometry, and card weights. The best are replicated and given to the Infants (Class 1) to decorate. Here, we further live-test if adding colour and Aboriginal symbols could add supernatural or shamanic-type power to our boomerangs.

5. Later, looking at windmills and wind turbines in our library reference books, we then prototype and test our own handheld, paper pinwheel designs using card, drawing pins, rubber bands, and sticks.

6. Kite design and testing: "It looks like a kite; does it function as one? Let's try them out and see!" (C.,7) Without any guidance or instruction, this is an exercise in experimenting, taking risks, and learning by doing. Class 2 and 3 (age 5-8) construct their own kite designs using tracing paper, baking paper, tissue paper, PVA glue, wooden sticks, and thread. Later, we test our kites. The wind excitedly picks up T.'s kite, flipping and rolling it like some new toy, blowing it back-and-forth across the playground, then, hastily, tears it to shreds, T. is distraught. The following week, in teams we make new designs by reconfiguring (hacking) existing kite templates. We test if shapes of butterfly, bird, owl, bat, fish, or a propellor sycamore seed are better than the dancing on tiptoe and rolling squares, or skittish triangles of the previous week. In testing there is more uplift and better glide. I noticed the children were more creative and fearlessly risky, having already (mostly) had terrific fun running frantically about the playground delightedly laughing and destroying their creations in the strong wind.

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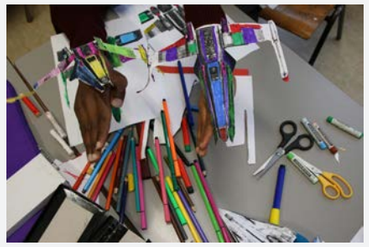

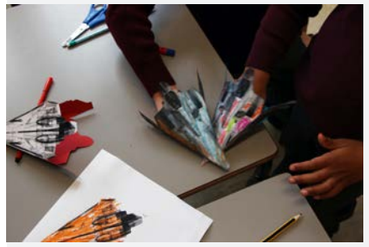



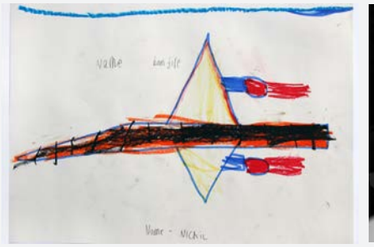

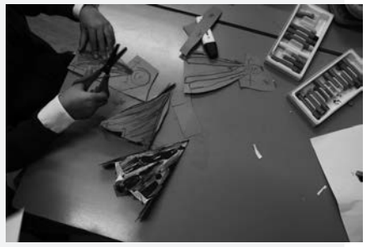

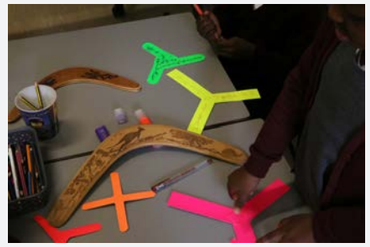





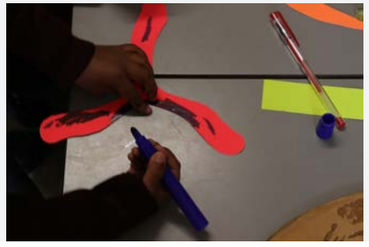



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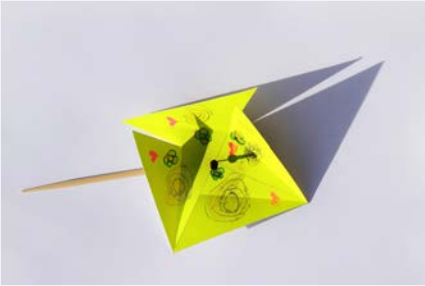


Annex 1:

Arts-Designly Co-Physis: Diagrams, labyrinths & mazes, + game design

Case Study 2:

Across a term of English Comprehension, Reading, Vocabulary, and Art classes, we used AD CP to study diagramming, labyrinths, mazes, and board game design:

"Diagrams drive the communication and the teaching of ideas, the sedimentation of epistemic norms and methods of analysis, and in some cases the articulation of novel concepts through pictographic variants".
Ezequiel Di Paolo

"Diagrams simplify; they select, and they omit. What they leave out or distort is part of the narratives they help sustain".
Edward Tufte

1. Diagramming: (dialogic) discussion about simple diagramming and making our thinking visual. We look at various diagrams and charts, exploring how they work visually: sorting, organising, and sequencing linear (teleological) phenomena. In English Comprehension, we analysed how Chokwe Sona Sand Drawings use character proxies, dots, line, and the emerging, geometric pattern of a live-diagrammed path to tell a narrated story, (Lusona is a singular diagrammatic tale, Sona plural). Using a pencil on dot grid paper, we work in pairs to make up our own Lusona story (diagram). Later, in turn, we tell our Sona Sand Drawing stories outside in the sandpit with a stick. Several months later at playtime, I catch G. telling a Lusona story in the sand to the silent, entranced infants crouching down beside him.

2. Labyrinths and mazes: discussion about archetypal labyrinth and maze forms and the differences between them. For example, a maze has multiple entry and exit points, whereas a labyrinth has a single entry point and centre. Our discussion digresses to "the maze" of the London Underground and "the tangled up-ness" of roads in London. "Isn't a diagram of a maze or labyrinth also a map?" (J., 7) We quickly look up a map of the London Underground, noticing how it loosely corresponds to a map of London.

   For English Comprehension, we research labyrinth and maze symbolism (ontological, serpentine journeys) and myths: the story of King Minos, the Minotaur, Theseus, Prince of Athens, and Ariadne's thread. In addition to Anubis at the portal centre of the Egyptian pyramid (labyrinth) who holds the golden scales on which the heart of the soul is weighed against the white feather of truth.

   Using a pencil and paper, we test different mazes and labyrinths and experiment diagramming our own labyrinthine shapes. In teams of four, we AD CP our own, "massive and epic" (E., 5), walk-through labyrinths or mazes on the playground surface using brown packing tape and P.E. equipment. Live testing and reflexivity about each team's efforts follows and at home time the rest of the school rush over en masse to excitedly try them out.

3. Game Design: discussion about various board games with samples. In teams, we AD CP a simple game for one or several players: i. Game concept, ii. Prototype construction with game pieces, iii. Game testing, iiiv. Game revision, v. Game retesting and vi. Class reflexivity. The following week we make final revisions and design a box, catchy name and logo. The rest of the school test our games during Wet Play, Morning, and After School Club.

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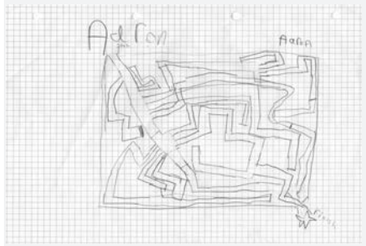
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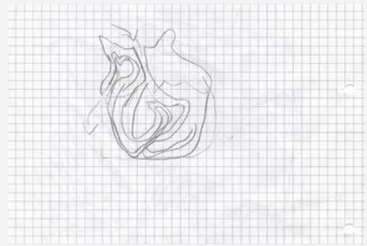
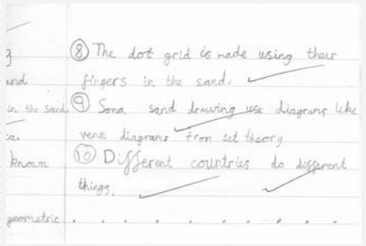
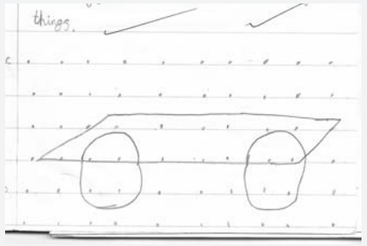



8 The dot grid is made using their
fingers in the sand.
9 Some sand drawing use diagrams like
venn diagrams from set theory
10 Different countries do different
things.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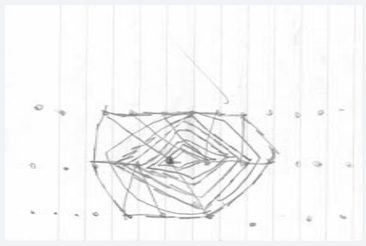

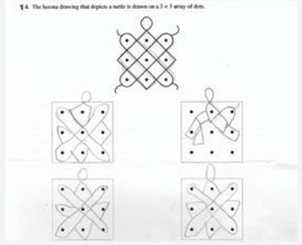

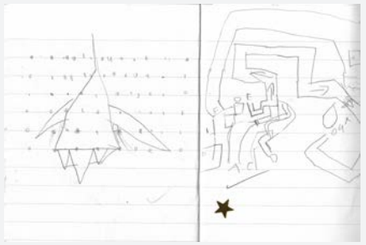

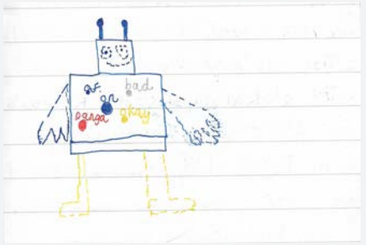
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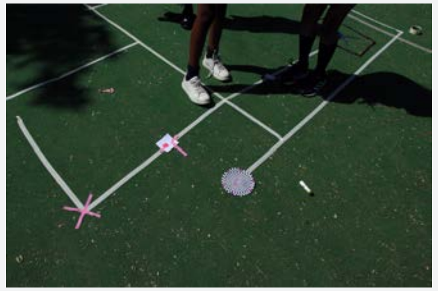


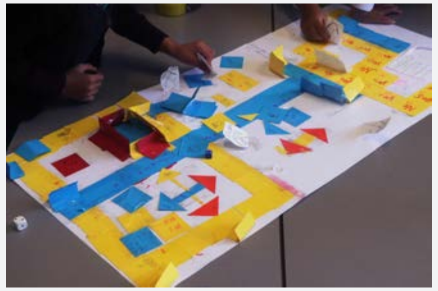


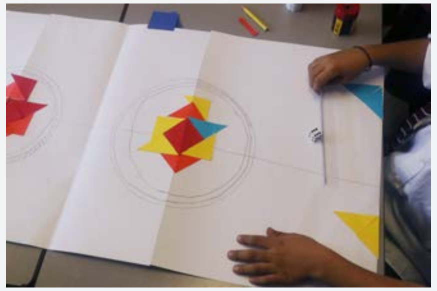


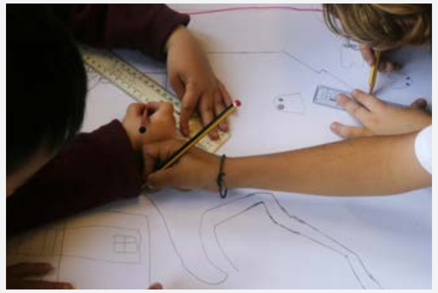
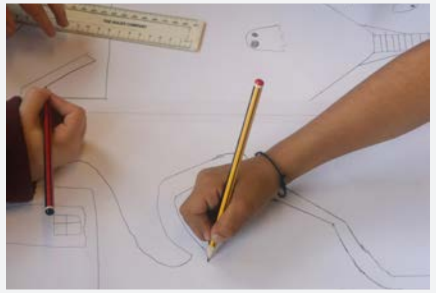
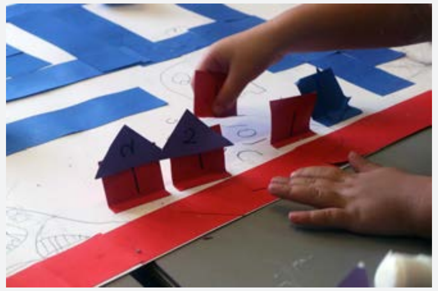
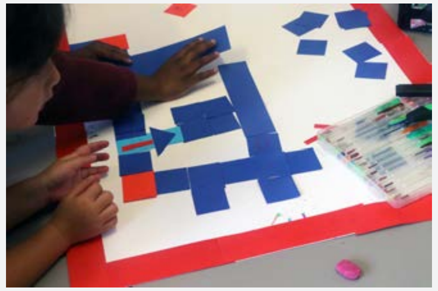

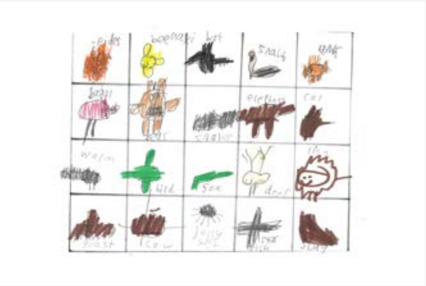



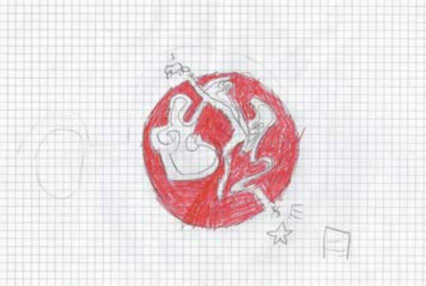
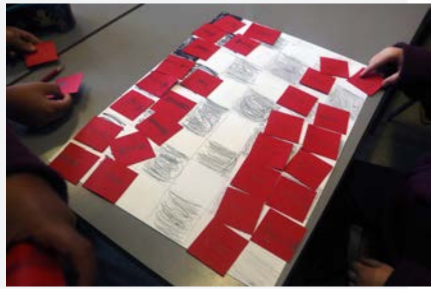

Annex 1:

Arts-Designly Co-Physis: The Body

Case study 3:

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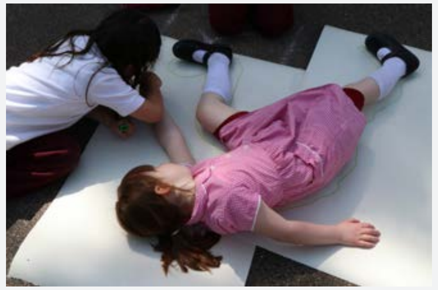




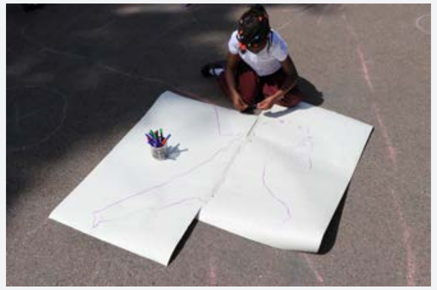









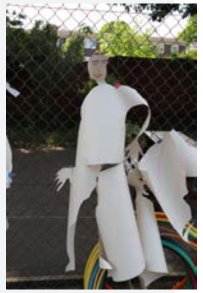

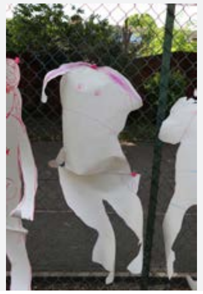




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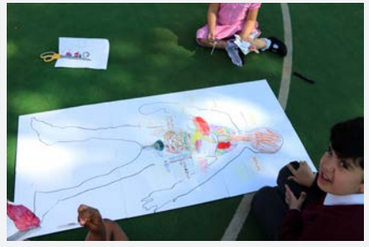
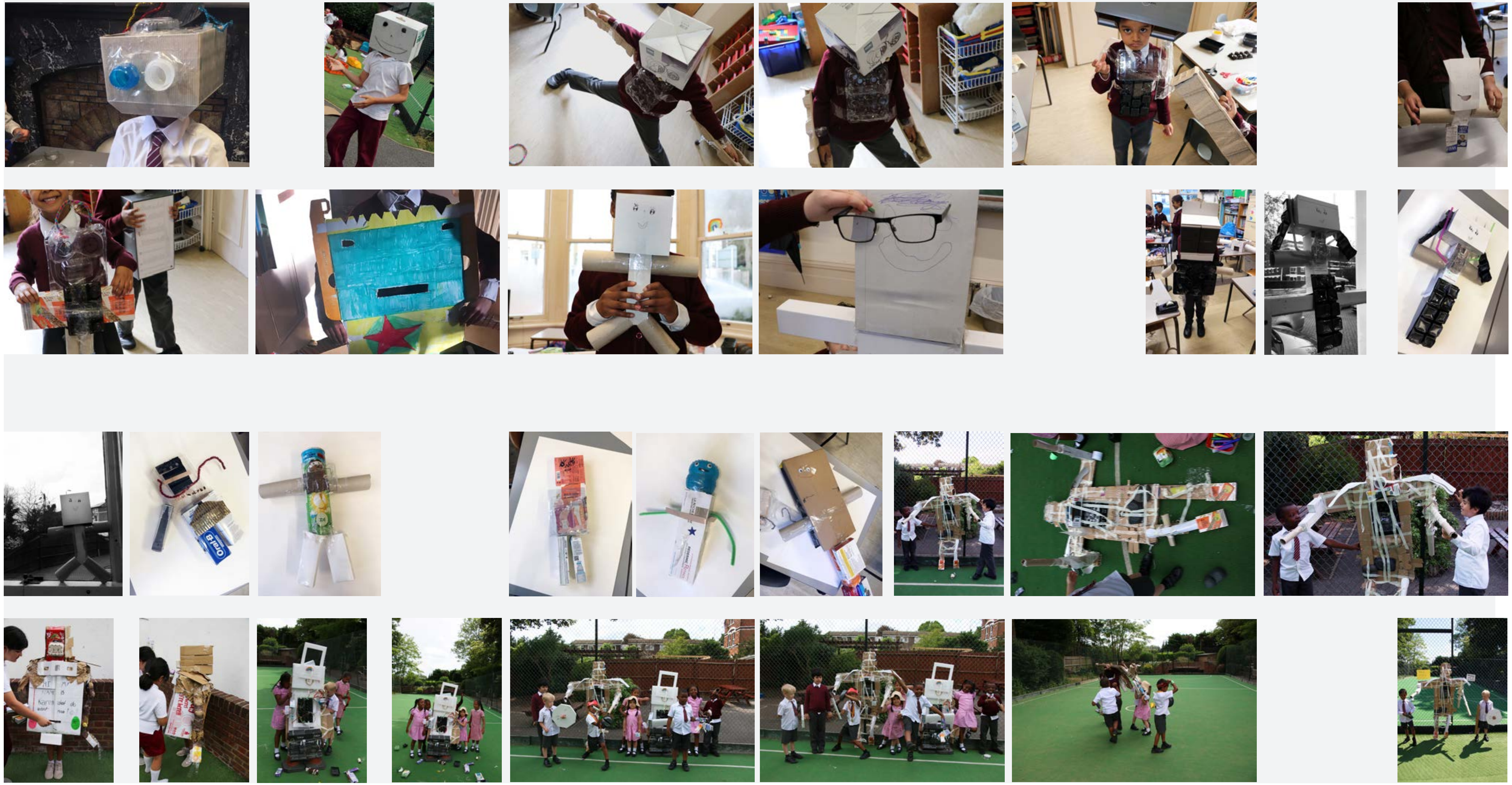





Annex 1:

Arts-Designly Co-Physis: Nam June Paik robots:

Case study 4:



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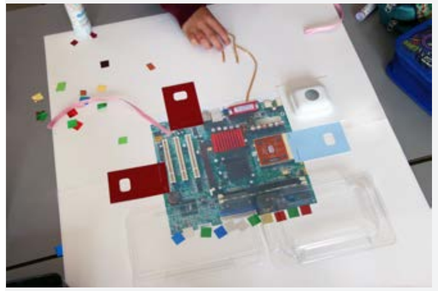
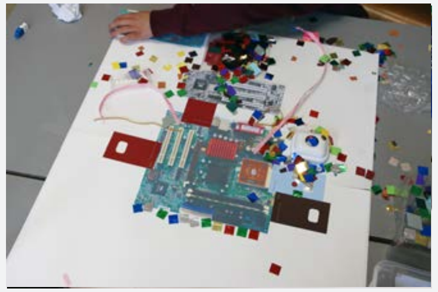
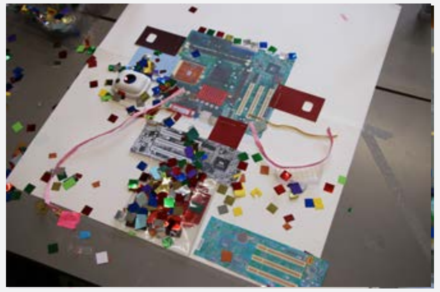
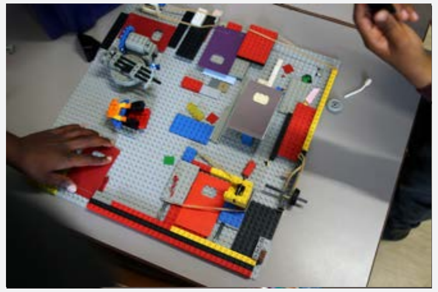
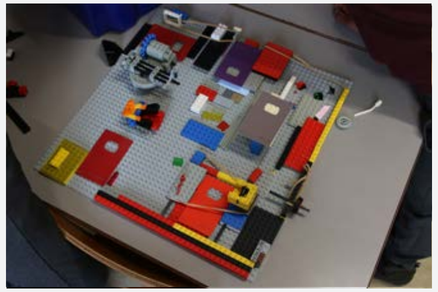
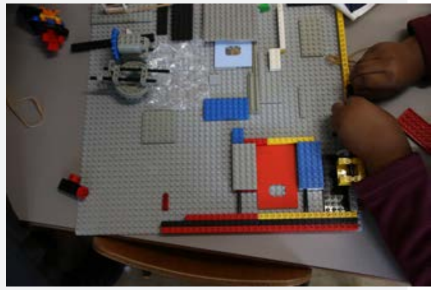
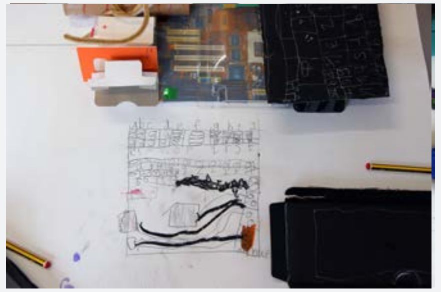
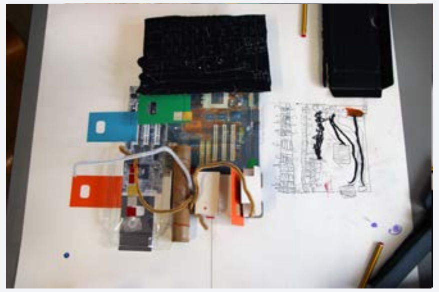
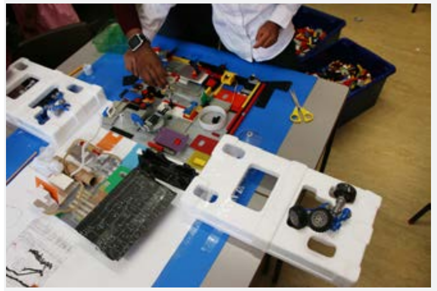
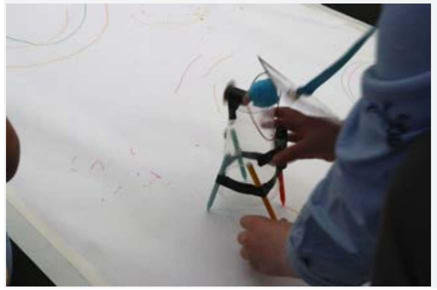
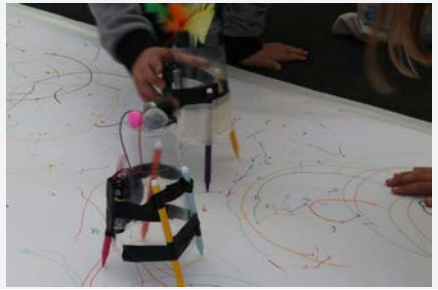







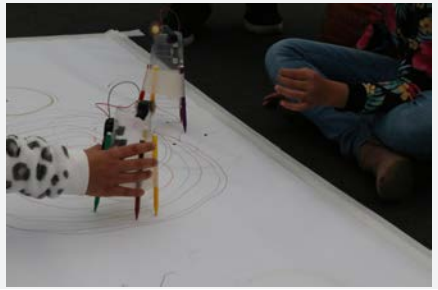
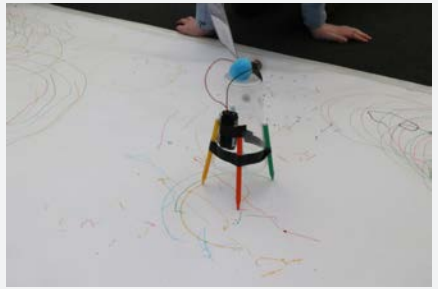
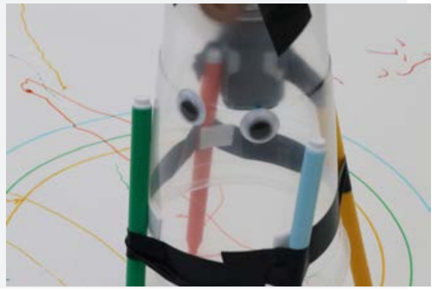








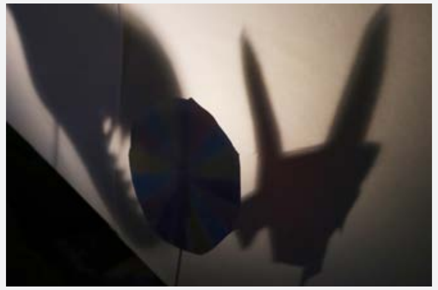




Annex 1:

Arts-Designly Co-Physis: Shadow Pupperts & Chinese Tangram

Case study 5:

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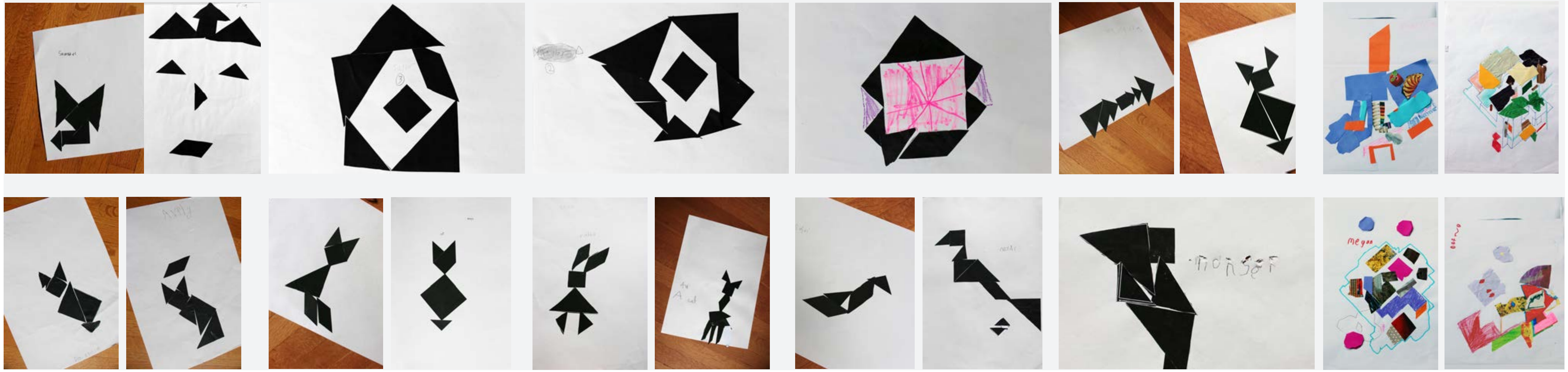

Annex 1:

Arts-Designly Co-Physis: Alexander Calder's Circus:

Case study 6:

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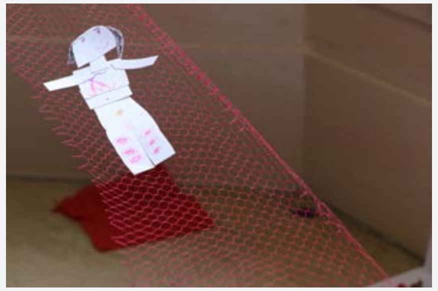

























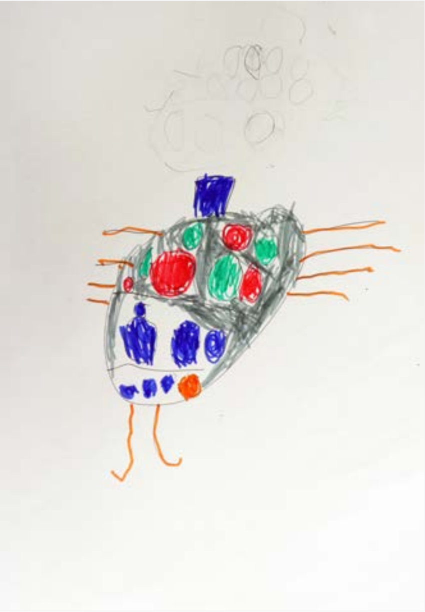


Annex 1:

Arts-Designly Co-Physis: Theatre set design:

Case study 7:

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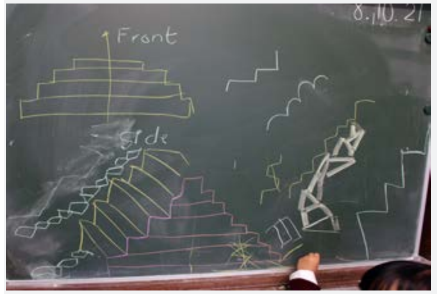




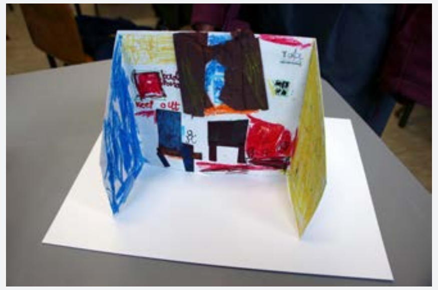
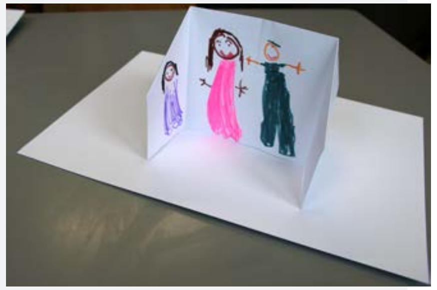




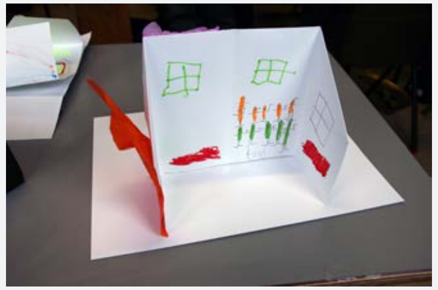
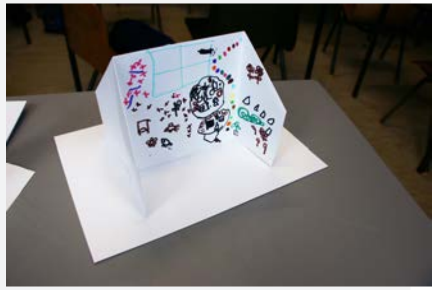


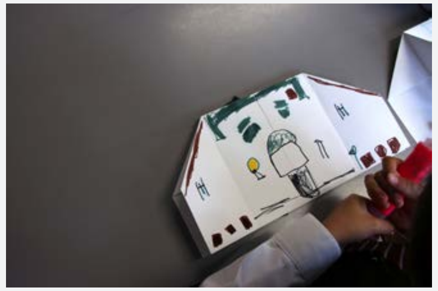
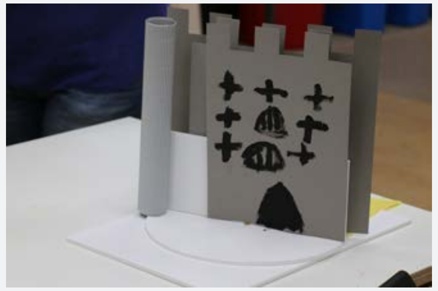
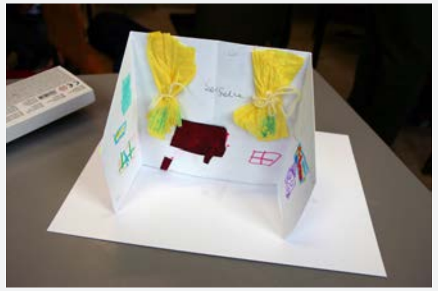



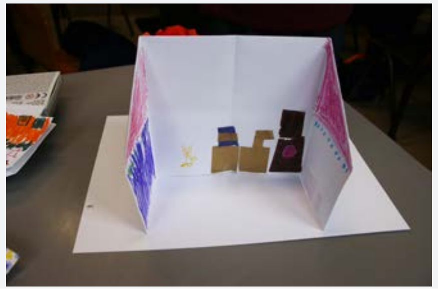
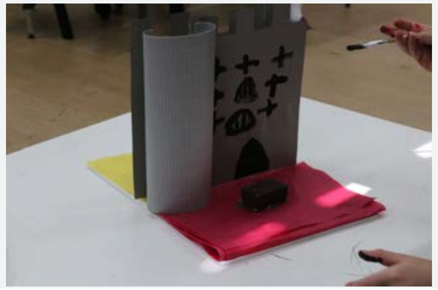

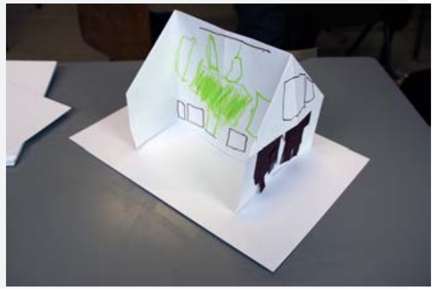

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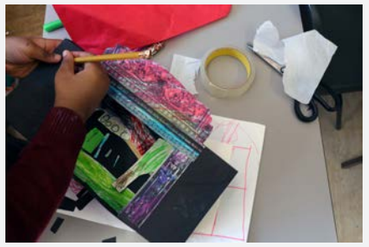














Arts-Designly Co-Physis: Paul Klee puppets:

Case study 8:

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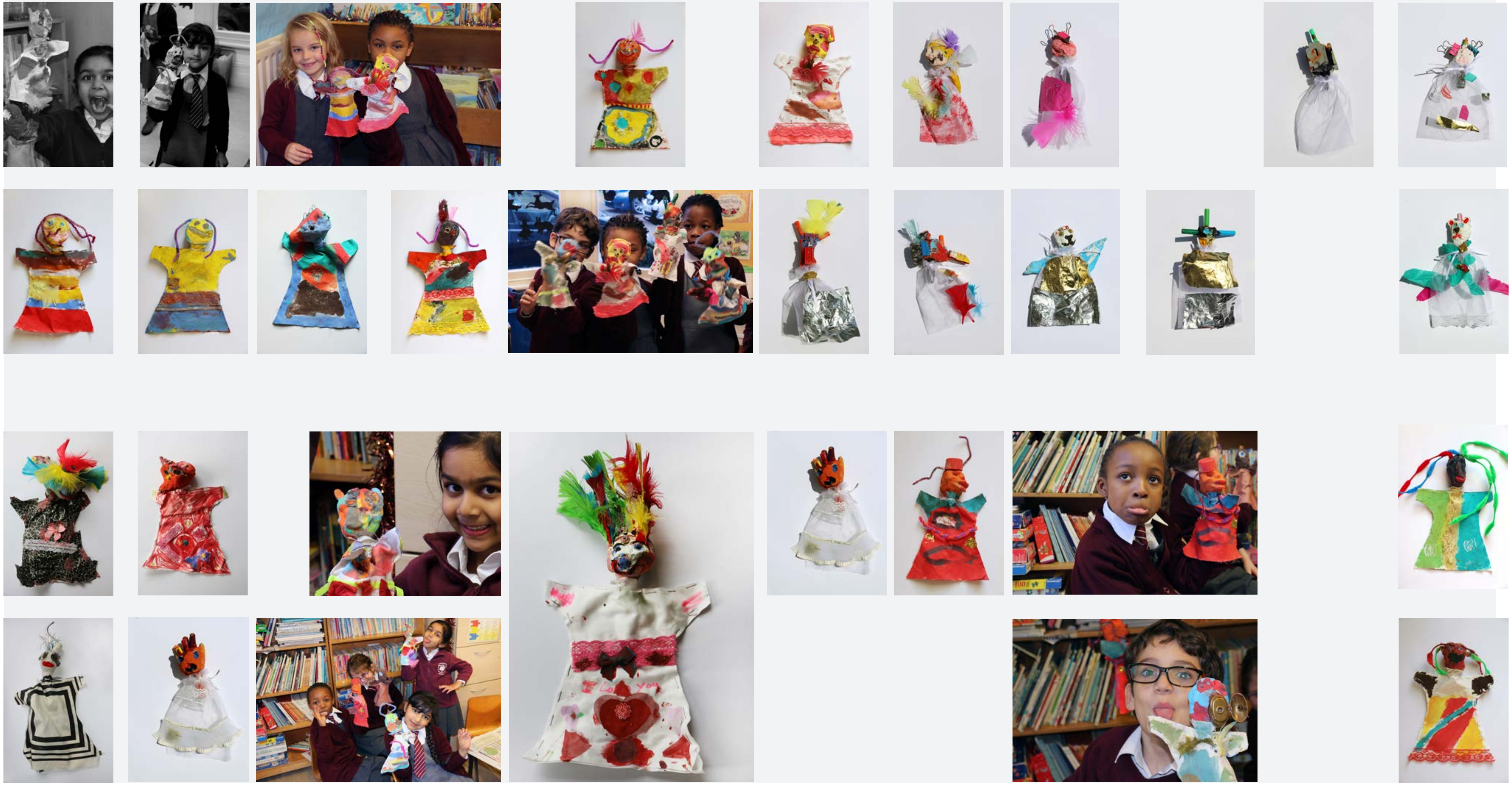

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Annex 1:

Arts-Designly Co-Physis: Our Utopia

Case Study 9:

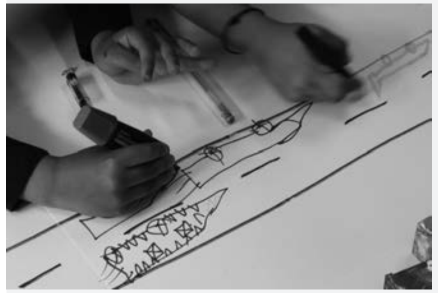
Over three weeks, Class 2 and 3 each made a monumental, table-top and classroom sized “Our Utopia” out of painted cardboard packages:

Firstly, they spontaneously take off their shoes and climb the table into their world. At the city centre is a large, blue, shiny Ferris wheel and colourful, isometric fairground, nestling in amongst a massive jungle where the bank is scribbled over in thick, green marker pen foliage. There’s a Lego playground with a poised balance of complex engineering; a steep, vertical slide that doubles as “a rocket launch pad (up) or airport landing strip (down)” (D., 6). Close by is “a beach with bathing, aqua mermaids holding shimmery mirrors”, “umbrella jellyfish” (S., 6), and fluently S-line fish or M-shape birds. Amidst the visual din of complex road and motorway organisation, is a single shop with a signage logo of “No Shop” in big, shaky letters, and, what appears to be, a large window with no door. I ask why there was only one shop that appears closed. “I don’t like being dragged around the shops by my Mummy and there are far better things to do in our town” (J., 7). All roads lead to and from “Our School”, which is a smiley, sunshiny epicentre. “Pregnant Mummy with her see-through baby inside”, holds a little dog on a lead and stands waving outside O.’s rendition of her home. Her mother in amongst towering, tender, and smiling flowers. At the other end of town is a tall, luminous, silvery paper mountain with tiers of “Nigerian goats” (P., 6), and a remote “Scottish Highland railway station from holiday” on top (A., 6), linking to a snaking track down and through the base of the mountain. Across is London Zoo and “an underground cave for a caveman” in a lion cloth “who lives under the museum” (D., 6). He contrasts starkly with the stately, white ermine-trimmed red robes of the Kings and Queens and their austere castle(s) with “inside-out stables” and horses (E., 6). The three giggling girls lay out their felt-tipped colourful beach towels under the big, smiling sun. C. stands on a chair ceremoniously waving a huge, transparent mylar flag over Our Utopia. J. draws “a portal to other dimensions”, a building or 3D door with a big “X” “swirling” inside a spiralling circle blue-black hole of scribble. Entering his DNA physics portal, “the horse becomes a unicorn; a Utopian!”

At home time, the children are very reluctant to leave their sprawling, classroom-sized assemblage. Most tug their caregiver or parent into the classroom to proudly show their work. As they leave, the children extricate their buildings to take them home. Outside, I can see L. in his duffle coat delightedly skipping home with his four buildings held close to his chest. As we clear up and waiting for his music class, D. tells me he will remake “Our Utopia” at home this weekend using his buildings, “When our cousins come to stay, me and my sisters will build one together across our bedrooms and down the hall and we can all live in it and play ALL weekend!”

As child-centric urban planning, Our Utopia is locus for a fidelity of phenomenologies, working together to negotiate and construct an “inside-out, imaginary city” (D., 6) – a set, staging, and props; a “scrambled-up” (A., 6), theatrical, fantasy world “where anything; everything is possible” (A., 5) as utopic, *limitless impossibility.*

Recurrent themes surface: questioning why things are like they are, how they could be better, ever more natural, fantastical, non-physical, non-corollary; another worldly idyll – “like heaven would be for us” (M., 6), or “when we’re in a lovely dream” (P., 5). A non-reality reality: the imaginary and the symbolic are, according to Lacan, anyway, inextricably intertwined and work in tension with the real. *Our Utopia* attempts to capture and materialise the real, phenomenological world of each child’s untethered imagination via AD CP participation.



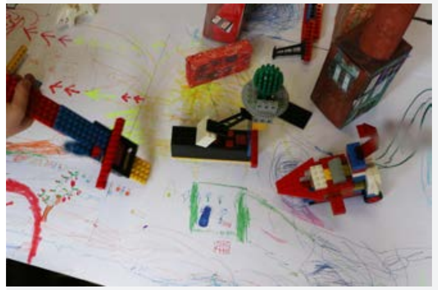
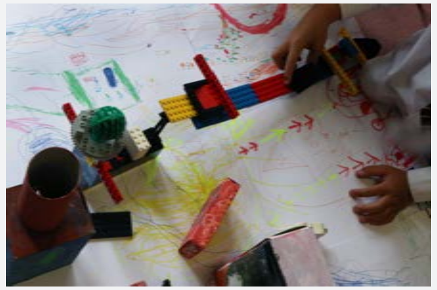






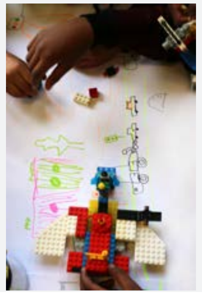






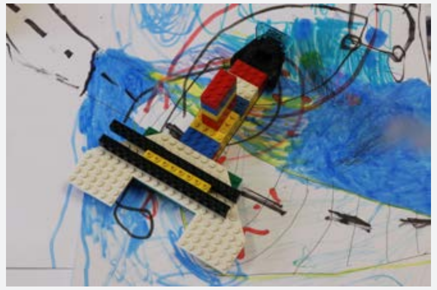






























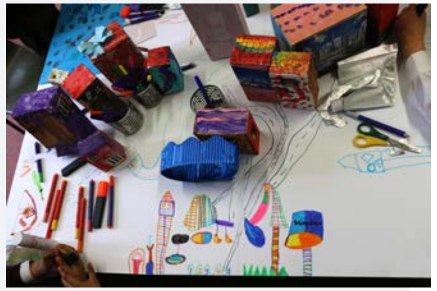
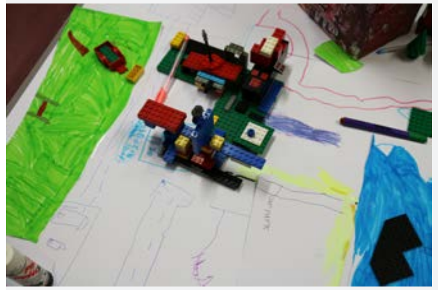






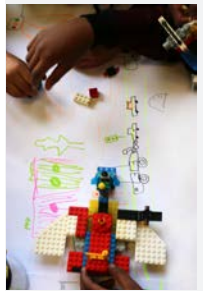
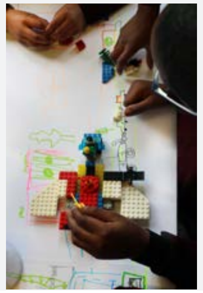











Annex 1:

Arts-Designly Co-Physis: The Fourth Plinth Schools Award Competition:

Case Study 10:

"The Fourth Plinth is one of the world's most famous public art commissions. It plays an important role in bringing contemporary art and debate to millions for free and casting a new light on London's most historic square". The Mayor of London and the London Assembly.

This year, 2020, we are a winner in the Fourth Plinth Schools Award Competition – amongst 4,582 entries from Primary and Secondary schools in every London borough. The competition is organised by the Mayor of London, the London Assembly, and the Arts Council England.

Inspired by the work of Iraqi-American artist, Michael Rakowitz, and his Fourth Plinth artwork, this was an entire Lower School AD CP research project. Child-centric and discursively child-led, the Infants and Juniors, aged 4-7 (Early Years/ Reception, Year 1, and Year 2), created replacement artefacts for the destroyed National Museum of Iraq. We looked at the Iraq War's impact on the National Museum of Iraq, the concept of a museum (we put together "A Basic Museum Kit"), the Japanese art of Kintsugi repair, and the nature and structure of violence and war, via volcanoes.

We mixed volcanic ash from the 1979 eruption of the Soufrière Volcano in St Vincent into our 12 kg of clay with "Kelly Green, Marx 1971, American Gi" plastic soldiers, using a can of chopped tomatoes and cotton wool for the volcano magma, lava, and plume. Reading aloud oral histories of children caught up, evacuated, and put under 1-4-month curfew (Lockdown), while temporarily housed in public buildings, schools, and churches during the St Vincent, Soufrière Volcano eruption of 1979 and its aftermath. "Putting ourselves in their shoes", we wrote narrative descriptions of what it felt like. (As a very young child, I too was amongst many hundreds of thousands caught in the periphery of the eruption. Volcanic ash suddenly blacked-out and smothered everything. After 24 hours of choking black darkness, the sky cleared to a ruddy-grey. My brother and I swept some ash into an empty jar of Tang as (forensic) evidence to take back to school, where we relayed our epic adventure.)

Coincidentally, as a group of "co-researchers", the Lower School had intuitively prepared for the Covid-19 pandemic and Lockdown, and, just as presciently, the sudden eruption of the Soufrière Volcano in 2021 after 42 years of dormancy! Arts-Designly Co-Physis has an ethic of care modality, and our practice felt cathartic using symbolism, metaphor, and imagination to express and process individual and collective trauma. AD CP is about learning to adapt constructively and resiliently to threat, pervasive uncertainty, and significant change.

Our Fourth Plinth Project was on the wall during an Ofsted School Inspection, the Inspector commenting that it was "... a terrific, but quite controversial project". Most likely, because it covered the themes of war and violent destruction, resilience, healing, and repair through child-centric phenomenologies.

Working together perceptively, our projet became a holistic, multifaceted (and oftentimes curiously digressive) project that bridged anthropological cultures, ancient, and modern histories, and phenomenological narratives via the concept and loci of the museum.

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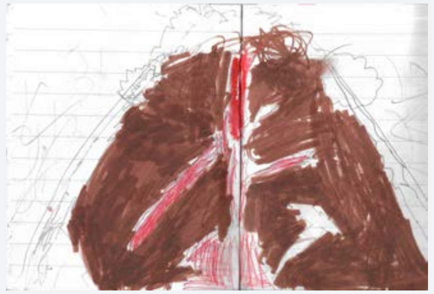








3-2.20
The island
A cloud of ash on the island
on the town and everyone was surprised
They went in the house and saw an
Scared and stayed inside but then
ash
Suddenly the monster ate
everything the only place to hide
were the children play
the monster ate them and made
them to ash and the people
were dead.








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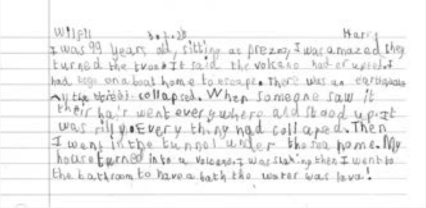
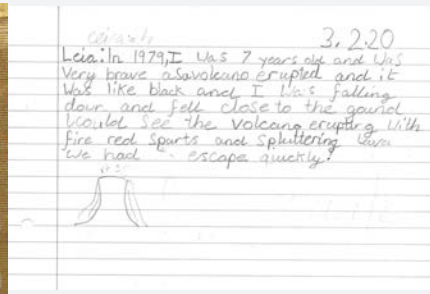
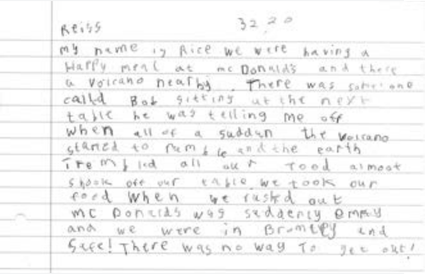
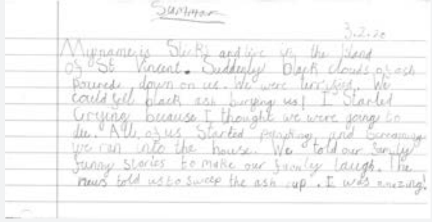
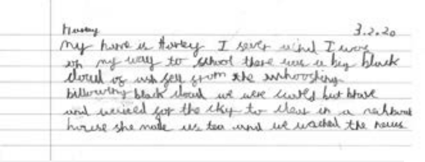



3. 2.20
Leia: In 1979, I was 7 years old and was very brave as a volcano erupted and it was like black and I was falling down and fell close to the gound. I could see the volcano erupting with fire red sparts and splittering lava. We had escape quickly!


Simi 3.2.20
In 1979, a volcano on the Island of St Vincent erupting. I was so scared. I ran inside and shut the doors and accidentally left my family outside! I came back outside and saw a big cloud of ash dropping down from the sky. I could barely breathe. So I got a towel, wrapped it round my face and sunglasses so I could breathe. The rest of my family did the same thing. We went indoors and watched the news. They said: in St Vincent a volcano erupted. The volcano was huge and bursting out of ash. The sky was filled of sparting lava. We kept on watching it until it stopped. So we all worked together to clean it up. It was a spectacular day.







Annex 1:

Arts-Designly Co-Physis: Coronavirus, a crisis of relationality:

Case Study 11:

While Covid 19 seemed not very important and distantly phantasmic, the class decide to design a “wash your hands with soap” campaign. We make iridescent and NHS glove, nitrile blue handprints, but leave a mess of contagiously multiplying little fingerprints everywhere – scatter pattern over the classroom door, along the lengths of two corridors, and across the toilet walls. “WOW!” (shrieking). “Everywhere we touch is live blue virus!” (G., 6)

The class discuss playing with the “instant electric shock” office photocopier. Making photocopies of their hands, they delightedly compare their differing hand gestures, shapes, and faint, criss-cross tracks of palm lines. K., 5. suggests “making everything different by sticking tiny goggly eyes like germs and viruses on the tips of our photocopy fingers”. Such a simple gesture gives sentience to the now replicated, viral hands. The blue splurges of glove come alive in a defamiliarised, alarmingly self-conscious way. They add various texts like “Sayhuri says: Now Wash Your Hands!” Wheatpasted in the toilet block, the following day they are gone, but make an impression: P., 5 runs through the playground with his arms held high, skipping, shouting joyfully: “Sayhuri says I must wash my hands!” “Sayhuri says I must wash my hands!”

Children need to feel reassured; by feeling empowered, proactive, and constructively helping. March 20th, 2020

A pause, still life, prolonged isolation in Lockdown, social distancing, and stifling masks profoundly alter our phenomenological sense of (Heidegger’s) Dasein, “being in the world”. Yesterday, school felt somewhere else entirely, set-apart children held their arms tense at their sides, small hands protectively shielded in pockets. We barely move, even to speak, subdued and submissive, not ourselves, outside of ourselves, looking and watching *care-fully*. One-by-one we disappear, momento mori. This Corona is isolating and existential. It cordons-off everything we know and understand is essential to learning; child-centric joy, play, haptic physicality, and heuristic creativity. The children at home on Zoom appear freer, happier and bring bursts of sun, interrupting laughter, and familial character into the hollow, disinfectant, taped-up, shut-up classroom.

In a place where children hesitate to talk, go to the toilet, drink, eat, or cry – how to broach our ossified, child-centric fear, isolation and paralysed (locked-down, locked-in) still-ness? We cannot function as anything resembling our happy school. Subsequently, school is not ‘school’ anymore; learning pedagogy cannot be as we know it. June 1st, 2020

Since Arts-Designly Co-Physis is a socialisation of knowledges, using “co-sēnsī” (sentience – sense-certainty – sensemaking) seems even more relevant in the context of Covid 19, a crisis of relationality. This new chasm between us literalises the incommensurability that (always) exists between phenomenologies. “The embodiment of incomprehensibility; indeed, impossibility – everybody lives from the self, even though that self never exists”, as a separate, circumscribed, bounded self.

Being outdoors, social distancing, opening windows, careful hand hygiene, and wearing protective face masks is doable, practical, and pragmatic. As an intuitive mode of engaging, how then could Arts-Designly Co-Physis re-establish communal interaction, renew collective purpose (stride) and enactivity? Perhaps this new spacial distance in our social tissue could be liminal – a place of multivalent potentialities or possibly imaginative reverie? This notion of live (lived, living) space or “bubble” (in tissue, social, and embodied) builds on interrelated concepts such as the Khôra, the Plane of Immanence, the Monad, and the Heterotopia. Something that echoes Felix Guattari’s revolutionary call for “a different use of pre-existent elements, of behaviour or representations, in order to construct another life surface, or another affective space, laying out another existential territory”.

How then can we broach “our ossified, child-centric fear, isolation and paralysed (locked-down, locked-in) still-ness?” According to the National Education Union, “The DfE should accept that the 2020/2021 school year is not education as normal. In addition to consolidating pupils’ learning, there needs to be a focus on the recovery of confidence in learning and re-engagement into the life of their school”. And that we need to acknowledge the possibility of trauma and anxiety experienced by pupils and impacts on engagement, self-esteem, and behaviours.

AD CP could be the pedagogical structure and bond we embody and enact, a sort of protective Hélio Oiticica “Parangole” of possibility, whereby set-apart distancing is reframed as egalitarian, uniform equidistance and intersubjective entanglement. In *Seilschaft* (rope team or roped party) climbing mountaineers are tied together by a safety rope and move in supported unison and collective momentum. How then could this *Seilschaften,* in-between bonding space be Arts-Designly Co-Physisly activated?

Annex 1:

I worked onsite throughout the Covid 19 pandemic – from June 1st until the end of the Summer Term and into September. After a difficult first week, we settled into a manageable routine. We conducted child-led, discursively entangling AD CP projects into the "différantal" between microscopic organisms, bacteria, viruses, and spores and 'grasped' and situated the "very scary" coronavirus. We explored types of fungi and compared our various fungi spore prints; the legend of King Arthur, the Lady of the Lake and her Excalibur (measuring social distancing with our magical swords); designed enchanting heraldry for shield designs; wrote about castle sieges and the siege of Troy; reanimated the burnt-out, mythical Phoenix; enacted (enlivened) Lewis Carroll's visceral poem the Jabberwocky with Jabberwocky masks; closely observed monstrous insects and a locally endangered stag beetle with magnifying glasses – sketching "minibeast tanks" in "exoskeleton armour"; explored Impressionist painters real-life gardens (sitting in and painting our school meadow); and designing and sewing comforting teddies. Our practice had a distinctly symbolic, adaptive rigour, offset with tangible, emotionally reassuring outcomes (swords, shields, castle sieges, masks, meditative natural environs (flora and fauna), teddies, etc.). Analysing Class 2's choice of subjects from the DfE curriculum, they were resiliently adapting their schoolwork to holistically support their immediate psychological and emotional needs and well-being during a global, collective crisis.

Coined by D.W. Winnicott in 1951, "Transitional objects are self-chosen – a child's first "not-me possession" – a blanket, teddy bear, pacifier, or doll. The reliance on such objects is rooted in sensorial elements that lessen the stress of separation while they soothe and comfort the child". Later, the first day back of the Autumn Term, Class 2 tentatively but unanimously asked to make drawings of their teddies "... to have with us on in class". (F., 5)

A few weeks later, we settle into our "bubble" and discuss Lockdown. The children feel "… tired of always washing our hands", miss "…being very, very LOUD and running about all over the place, stuck in my flat at home" and "... miss making a big mess everywhere!"

The last three days are awash with rain and storm debris, and everything is muddy. Class 2 (ages 4-6) decide to use mud as paint with fallen branches, sticks, leaves, hands, shoes, even "our muddy pet's paws at home!" We research elemental earth paintings like those of Richard Long and Andy Goldsworthy and look at clay and soil pigments used in primal, Upper Palaeolithic cave paintings. We write about an anthropological Children's Encyclopaedia entry describing Aborigine children learning to be highly sophisticated trackers. They use animal tracks to identify species, hunt, and track wounded prey (sometimes for days through challenging terrain by themselves). In the school car park, we experiment making a long, black print of my car tire, a wobbly bike, and with walking shoe scuff prints on a very long roll of paper. The following day we bring in muddy cat, dog, bird, and hamster paw prints to add to our research data.

We put on our overalls, go into the little garden at the back of the playground with a ream of A3 cartridge paper and get very messy digging, painting with mud, and making ever more mud with watering cans. Tim, the Caretaker is blasting leaves about with a noisy leaf blower - so we can be super noisy and messy. Again, the children are restoring some sort of somatic, emotional equilibrium; a cathartic release – by direct contact (earth) with nature, getting their hands dirty in mud, making muddy footprints, and diving into leaf piles. K and J turn a small, low table into a stove and lay out "a mud feast for everyone", whilst others are busy rushing about with "mud prints at the mud printing factory". Some prints are brought inside for drying; others are left out in the rain so that we can observe further, ephemeral mud-rain patterns. Outdoors, rain-improvisational and messy anarchic (primal, abject, and symbolically scatological), it was a positively cathartic exercise in flow and forgetting about Covid for an afternoon. Our brown-silty Rorschach interpretations were hilarious. 'You have to meet your audience halfway' (at around 1-2.5 years old in pre-linguistic limbo, embodying the sensitivity and variety of tacit communication that, for example, exists between a mother and child). Like Peirce's semiotic, our understandings revert back to the Greek sēmeiētikos (observing) "observant of signs." At home time, the children delight in showing their outputs to bemused parents; "This is what you learn at school?!" (How to be child? Find joy? Support child mental health and wellbeing? De-pathologise the obsessive-compulsive doxa of Coronavirus prevention?)

Eighteen months later, the daily news is just as expansively grey and worrying. In a discussion about newspapers, the children felt like they wanted to shield and protect themselves from the news. We talked about making tin foil hats but instead made subverted Japanese Warrior ("worrier") helmets, made out of and 'reclaiming' "the worry newspapers."

Unequivocally, Covid 19 developmentally setback the Early Years Foundation and Infants. This was reflected in pervasive letter reversal, whereby letters and numbers were back-to-front, upside down, and/or transposed. Could this mirror writing, visual processing issue be correlative to increased screen use?

AD CP forensics move from sentience, to sense-certainty, to sensemaking. Physically enactive, and experientially heuristic – we create material, articulable forms, e.g. visual-haptic-phonics. AD CP increases sensory, perceptual awareness and ameliorates (and possibly counteracts), the mirroring 'flatness' and lone isolation of online, screen learning.

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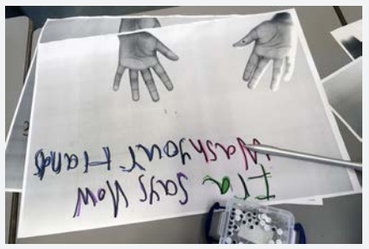










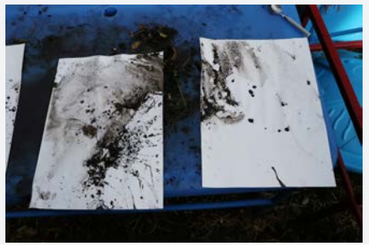



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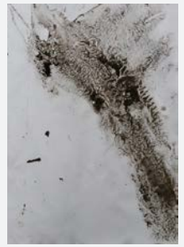

















Annex 1:

Arts-Designly Co-Physis: Re/turning to nature: Flora & Fauna

Case study 12:

And what if it were nature that produced the structure of the mind? Are we not all nature? And isn't 'being' always phenomenological? Nature is the Apeiron place where we shimmer-reflect in existential constellation.

We exist within a pluriversal complexity. A complexity of cosmologies (systems of systems) of incommensurable, relational, interacting, and shared ecologies. Nested ecologies we simultaneously embody, inhabit and are embedded. So, first of all, we learn that we are nature (biological) and in synthesis (Co-Physis) with/by nature, and therefore have an elemental, autopoietic, and cyclical (temporal) life. May 21st, 2023.

Children AD CP their own forms of data capture and encoding, classifying techniques, observational sketching or descriptive diagramming, and analytical techniques for measurement, monitoring, and assessment:

Last year, the infants, juniors (4-11-year olds), their parents, grandparents, and friends planted 327 mature tree saplings in Beckenham Place Park (BBP). Our tree planting was Arts-Designly Co-Physis initiated, local community advocacy, a one-off collaboration between the school, BPP Futures, Lewisham BMX Club, the Woodland Trust, and Lewisham Council.

We conducted experiments in class to test the differing resilience of 1. randomly collected seeds, 2. seeds from our supermarket brought "snack fruit", and 3. organic fruit seeds. We repeat this experiment yearly, so each class learns about the complex transition from seed, to sapling, to tree, and how to measure, monitor, map, and understand tree growth. Through arts-designly projects, we look for recursive, scale-invariant patterns between leaf, sapling, twig, and tree and in our own physiology. Currently, we have six, yearly iterations of trees grown from our collected seeds (consisting of twenty-three trees: oak, three types of apple, pear, lemon, cherry, nut, and chestnut mature saplings, plus our own school Christmas tree). We also experimented with herbs, tomatoes, carrots, beetroot, beans, rhubarb, and raspberries. "I Love You Rose Rainbow Cherry" (her name by consensus), sat at a desk at the back of class for 4 years. Each week, the children negotiated a rota to water and care for her. Aged 4, we planted her in BPP; "Her branches look like two twig arms wide open for a big, bye-bye hug". (D., 9)

For the last six years, we have collected samples of local leaf morphology in the playground: leaves on angiosperms (flowering) shrubs or deciduous trees; conifer needles; fronds and palms, and grasses. We closely observed, measured, and identified a dataset of 27 flora species, made (messy) documentary observational sketches, ink prints, sun prints, and clay-imprint "fossils" (from our current time: the Phanerozoic eon, Cenozoic era, Quaternary period, Holocene epoch of the Meghalaya age). Of our most recent, (2021), seed saplings only ten survived their first year, but they are poorly and diseased. According to accesspollution.org, our school nitrogen dioxide annual average is between 33 and 47.69 micrograms/M3, (above the World Health Organisation's annual legal average and limit of 40 mcg/m3). So, this Autumn, we repeated our seed experiments, testing if pollution was a negative factor by simultaneously growing indoor plant species that purify air toxins (according to a 1989 NASA research study).

We recycled this study when Class 2 made a massive space rocket from painted cardboard, (inspired by Elon Musk's Falcon Heavy space rocket with a Tesla car inside). And wanting to participate, Class 3 turned their classroom into the International Space Station. Here, we tested different species of plants as means to maintain safe oxygen levels and source a food supply whilst we were 'in orbit' for the rest of the Term.

Working with Kew Gardens who provided our flower seeds, the Infants and Juniors also planted an outdoor bee-friendly wildflower meadow. Again, we used AD CP visual methods to study, monitor, and track our local flora, bee, butterfly, bird, and locally endangered stag-beetle populations via our school meadow. In some art-designly exercises we become tree, flower, bumblebee, butterfly, ladybird, stag beetle, or swift to comprehend concepts such as hibernation, metamorphosis, migration, reproduction, food webs, and biodiversity within ecosystems. Using "I" pronouns in anthropomorphic narratives stimulates phenomenological "imaginative variation" and has the possibility to activate empathic, ethical, and environmental stewardship life skills. We participated in the People's Trust for Endangered Species Summer Stag Beetle Watch; The Bumblebee Conservation Trust's KS1 and 2 learning programme and used the Woodland Trust's outreach leaf, twig, and tree identification kits for schools, eventually using AD CP to make our own toolkits, (for more localised fauna and flora study) – such as our more hands-on and "diffractively creative" fungi, bee, stag beetle, ladybird, aphid insect, and daffodil projects.

Annex 1:

On their way to delicately excavate worms and slugs for drawing, the children badly wanted to run where they weren't permitted –"Yeah! You can run as fast as you can! (It has to be in slow motion though)". So nuts; slow motion running Infant co-researchers!

The following week, we create a snail habitat in a glass aquarium with carefully collected soil, rocks, plant vegetation, and a mollusc 'wet play' area. After a class of closely observing equally curious, "elastic-y slugs" and "stretchy neck snails", we excitedly settle them into their new habitat, making sure to leave the lid off so they can freely come and go. Several days later, the habitat floor is a thick viscous slime with an orgy of giant, brown carnivorous Spanish Stealth Slugs (Arion Flagellu). They have consumed every native slug and snail leaving upended and darkly forlorn hollow shells. At home time, I briefly show the children the thick brown slugs as I briskly empty the habitat into the compost, careful not to mention the absent snails. By creating a protective and nurturing, observable habitat our collected fauna were left exposed and vulnerable with catastrophic, fatal consequences. That night, I fret about dumping the knotting, sliming mass in the compost - had I caused further (ongoing) indigenous mollusc carnage? The following class, using books in our library, we identify the horizontally ridged, "NASTY!" and "disgusting" giant brown slugs. The clear lesson is to be observing, but as non-intervening as possible. If we had left our little new friends in their camouflage-matching, secret hiding places they might have survived ...

Other members of staff and expert specialists augmented our AD CP nature study in unique ways. For example, Class 2 built a small pond and using magnifying glasses they observed, identified, and monitored semi-aquatic species attracted to it. Class 1 designed toilet roll bird feeders to attract and track local bird species. The RSPB came to school to give a talk and the children participated in their Birdwatch, species counting event.

In a Design Thinking, Autumn-Term-long project, we follow the United Nations Climate Change Conference or Conference of the Parties of the UNFCCC, more commonly referred to as COP27, 2022. We make a seed bank: collecting, harvesting, and planting seeds, making observational drawings and models in red clay for a class display. We experiment further, turning our clay seeds into jewellery or magical amulets to wear around our necks. "To remind everybody that seeds are very precious and like treasure".

An empty classroom becomes a "Climate Crash" plant nursery for growing our own food from our collected seeds and test planting anything edible we can find! Our Climate Crash classroom looks a bit like Walter De Maria's 1977 New York Earth Room (except it is now a lush, verdant green).

In a later class, we collectively redesign the car to be "post-apocalyptic", "a seed-like survival pod", photosynthesis-powered, and "breathing-out oxygen". It "collects and stores solar power" and "filters rainwater for long journeys". Inside the "see-through bubble" (orb structure), the seating forms a central, three-seat (3D) triangle with a vertical axis mainframe that supports three different types of "lift-up control panels", a touch keypad, a joystick and a steering wheel - (we can't decide which is best). It is covered (360 degrees) in "spiky sails" ("fin-like", sailed trusses) "for rolling over land or bobbing in water" with "uprighting [gyroscopic] seating". Retractable, Nasa-tech (Mars Rover), rough terrain "wobbly wheels" which double as "underwater propellors" can additionally "rotate 90 degrees for crab-like, sideways movement". Without technical know-how, we (hilariously) struggle to make a prototype model, so opt for 'the incredulously imaginary!'

"So, are we 'design thinking' for an alien, extra-terrestrial landscape?"

V, 11., "Maybe after Climate Change and nuclear war?"

K, 10., "We are 'at war' with Russia now aren't we?"

We experiment with non-synthetic polymer fibres (weaving different dried grasses) and (unsuccessfully) setting them in natural resins. Very coincidentally, Porsche has made similar woven pampas grass and natural resin prototypes. On reflection, we decide that our coloured wool and woven grasses make terrific ties for Father's Day!

Throughout, it seemed integral to follow their lines of inquiry (flight), digressive child curiosity, wonder, and reflexive incredulity. Children were actively encouraged to generate new research subjects, hypotheses to test, data-harvesting methods, and arts-designly materiality.

Annex 1:

Arts-Designly Co-Physis: Re/turning to nature: Flora & Fauna

Case study 12:

Upper Palaeolithic cave drawings and figurines, clay-imprint “fossils” (from our current time: the Phanerozoic eon, Cenozoic era, Quaternary period, Holocene epoch of the Meghalaya age)

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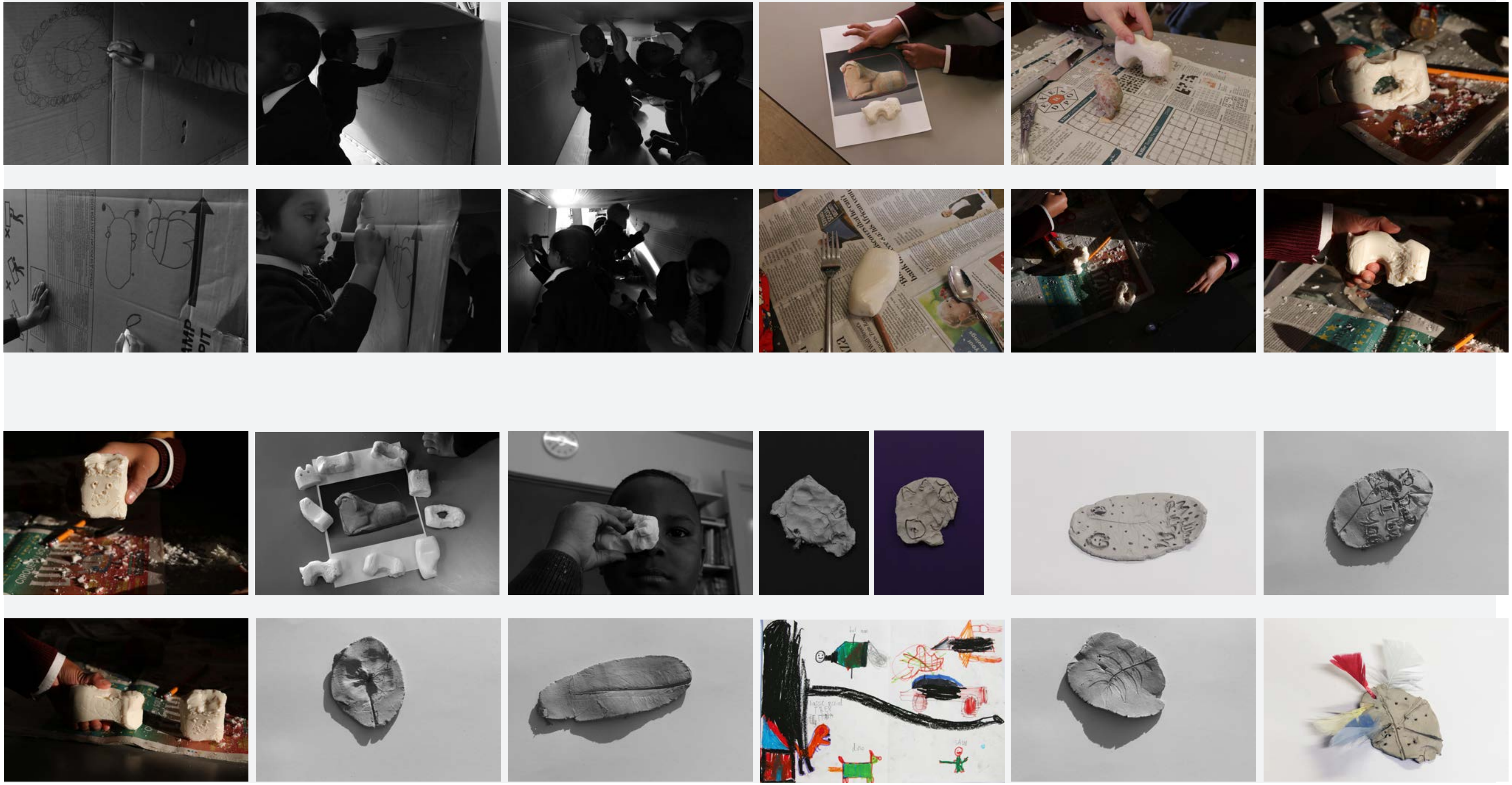


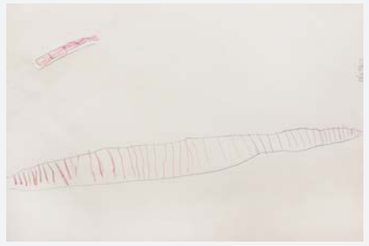
Annex 1:

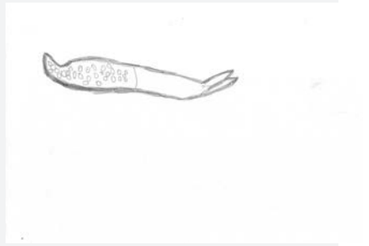
Arts-Designly Co-Physis: Re/turning to nature: Flora & Fauna

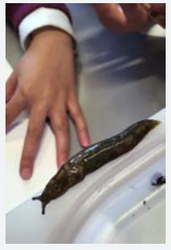
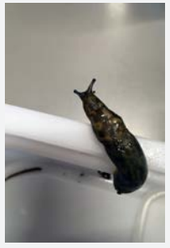
Case study 12: Am I a slug or a worm?

IN LAB



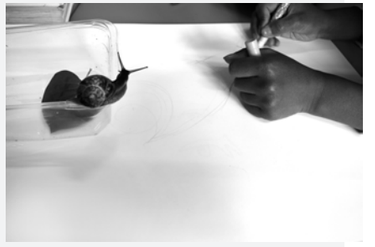
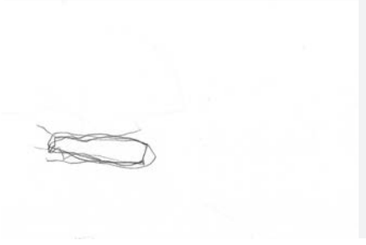
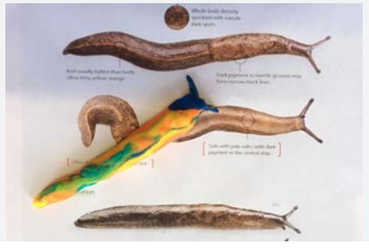






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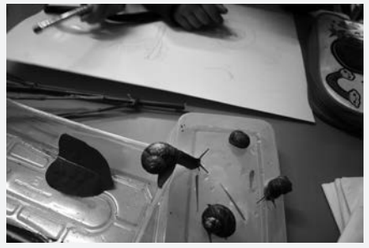
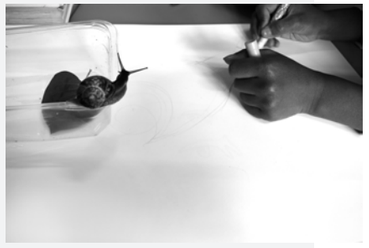
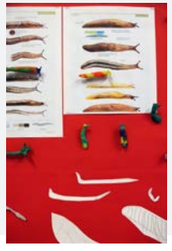
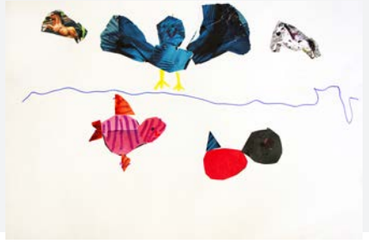












Annex 1:

Arts-Designly Co-Physis: Re/turning to nature: Flora & Fauna

Case study 12: Sticks and twigs:

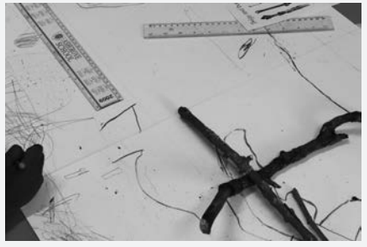
IN LAB

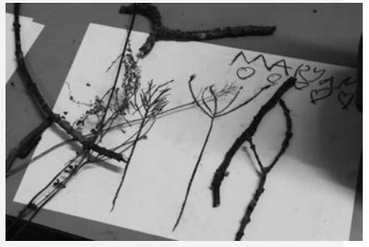


















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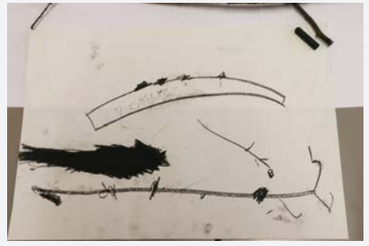

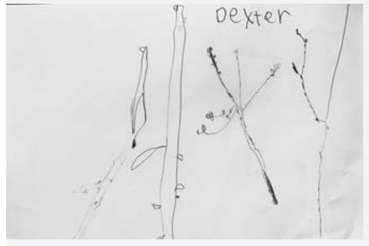











Annex 1:

Case study 12:

Arts-Designly Co-Physis: Re/turning to nature: Flora & Fauna

Planting our bee and butterfly meadow

Growing trees from seed; supermarket fruit seeds, versus organic fruit seeds, versus wild seeds.

Tree planting in our local park

Seeds as totems

Weaving materials from dried grasses and plant fronds

Drawing from nature

William Wordsworth's Daffodils & tropical flowers

Printing

IN LAB


























IN LAB















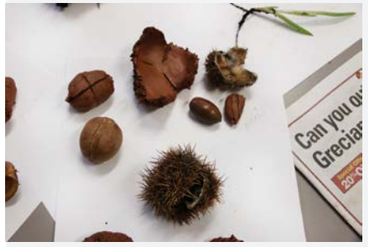

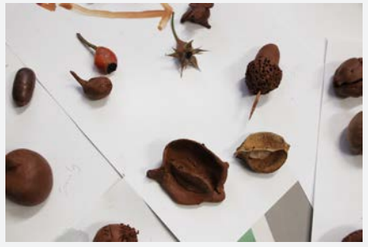










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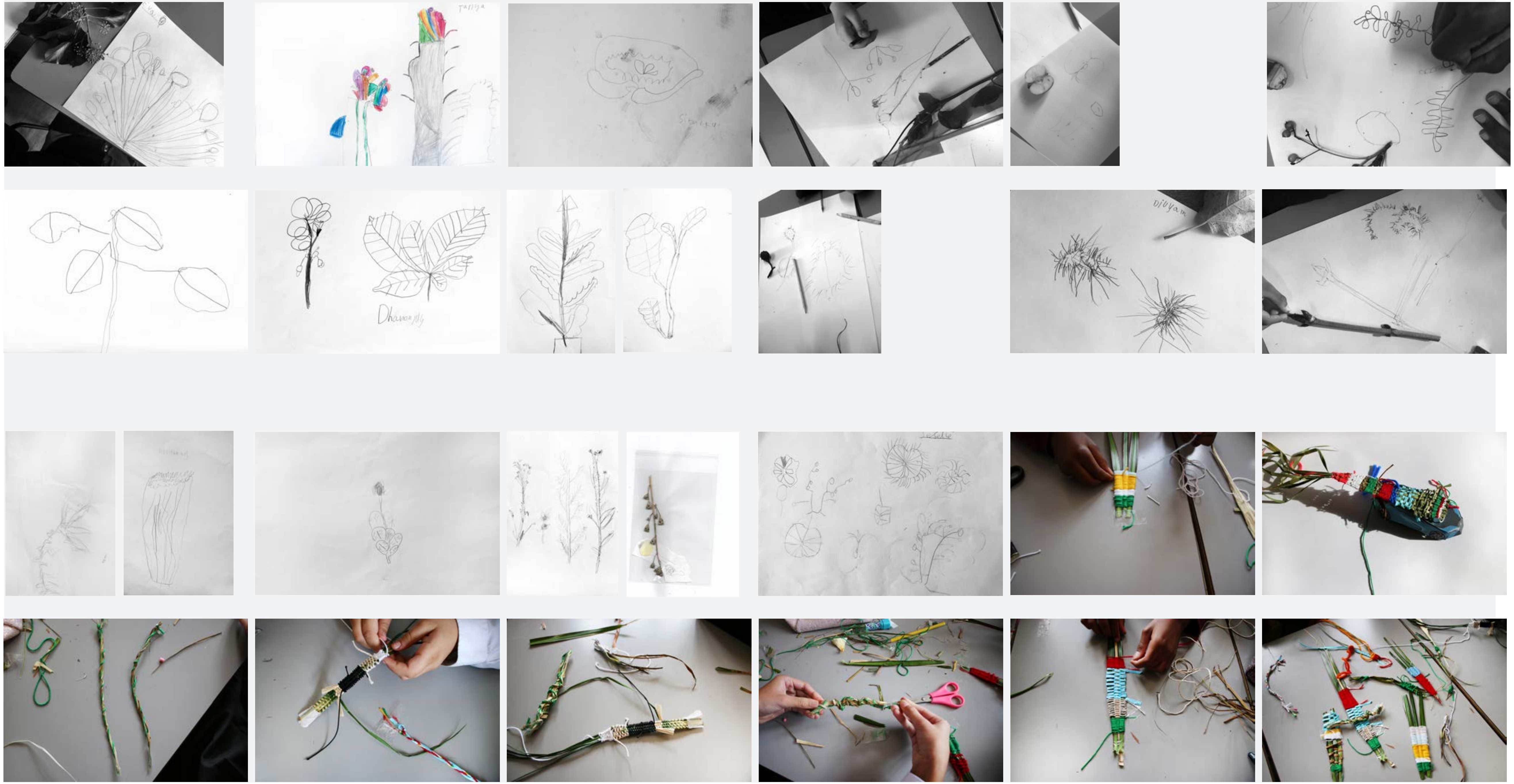

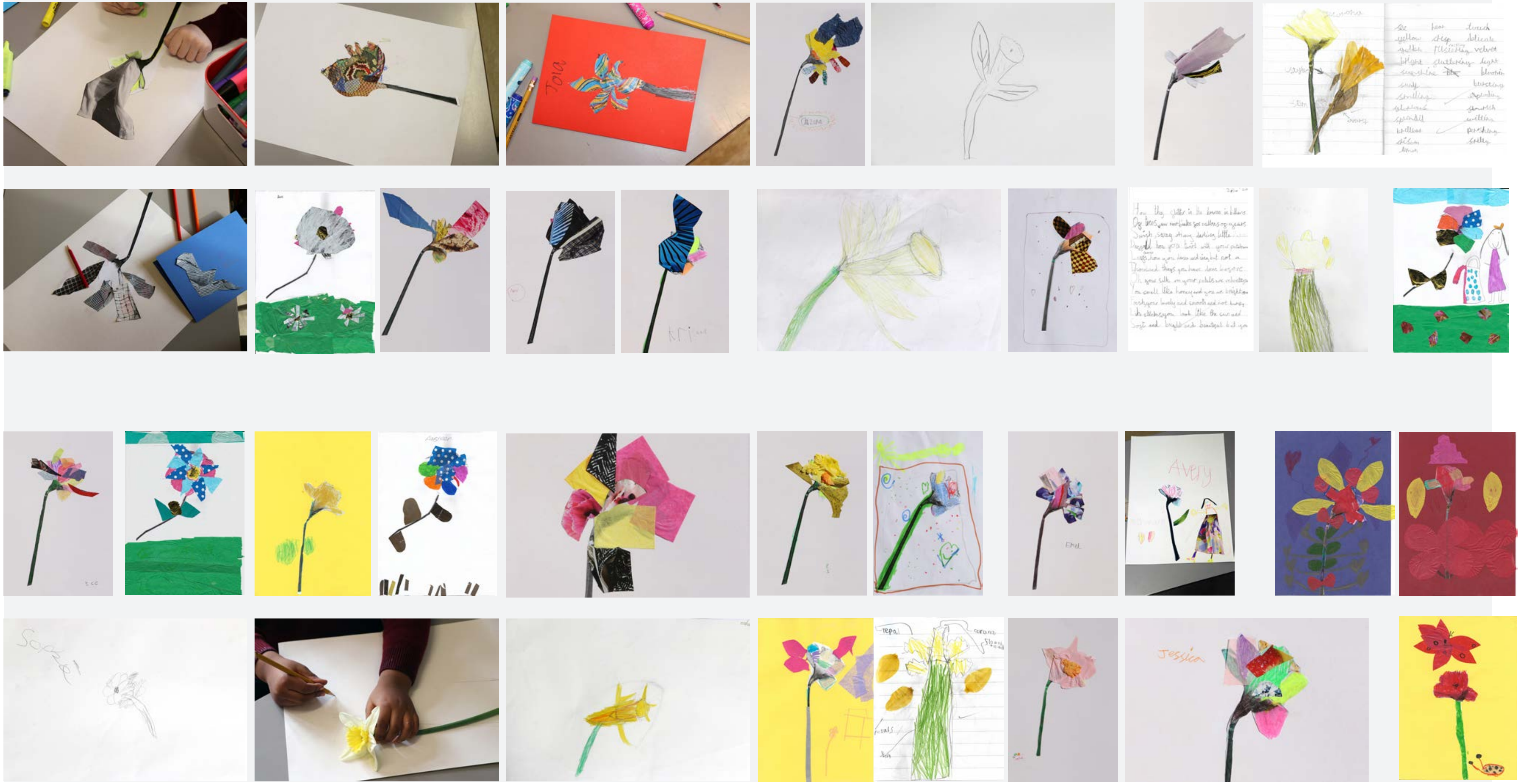
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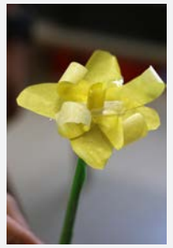
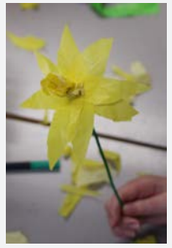




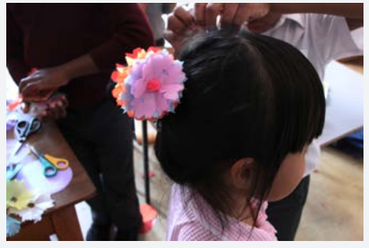








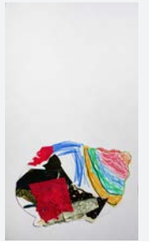


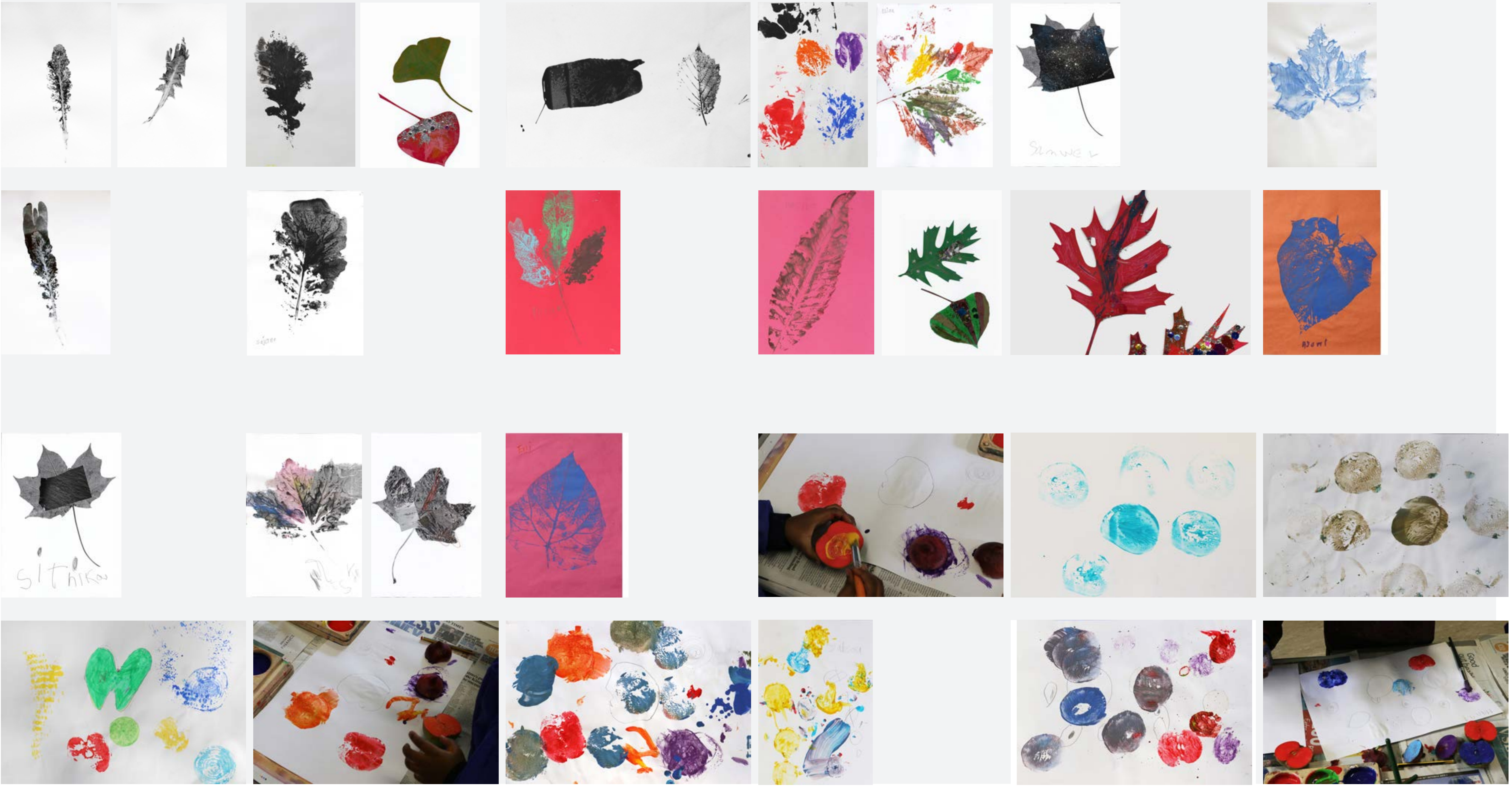













Annex 1:

Arts-Designly Co-Physis: Time, orientation, mapping: sundials, compasses, navigational charts:

Case study 13:

“Tick-tock, sun clock, thistle and dock”. Robert Macfarlane

“What's the time Mr Wolf?!”

This week, the 4-5-year-olds AD CP sundials, revealing fascinating insights into how they phenomenologically perceive time. Most of the children don't have a functional grasp of time and this doesn't seem to bother them! Intuitively, their sensing of time (felt sense), is embodied, tacitly encoded differently by each individual. For example, a mix of circadian and diurnal rhythms with contextual but subjective ‘childishly arbitrary’ markers. Subsequently, their perception of time is elementally ‘childishly’ phenomenological; a qualitative “Now and not now”.

They excitedly talk at once in a confusing mess of yesterday, today, tomorrow, or “in seven sleeps time”, and every day “It's my birthday!” or “Is today Art? Are we doing Art today?” Interestingly, this could imply that time is a cognitively learned discipline; a structure to support the children's maturing awareness of a shared synchronicity and synergy. So, they were able to approach the project with tremendous openness, curiosity, and interpretative creativity.

“Every class I ask, ‘Is it Art next? Are we having Ms Scovell today?’” (S., 6)

“I think it is better than other classes. I forget I’m at school; about home time. I don’t ever look at the clock”. (D., 7)

Our discussion leads to searching questions about the ‘regime’ of time as a linear and sequential ordering of the past, present, and future – since “I think forwards and backwards” and “The clock is a circle, not a line”. (J., 6) We discuss varying historiographic anthropological representations of time. Anthropological inquiry, archaeology, ethnoprehistorical sources, art, and linguistics, describe how older Andean societies understood time differently. They believed that past, present, and future happen simultaneously in this moment. This simultaneity or perpetual nowness is akin to consciousness and implies the past and the future continuously alter by activity in the present (is quantum mechanical); Physicist and Philosopher Ernst Mach's “time is nothing but change”.

The atemporal and anarchic collision of past-present-future simultaneity, chance, and accident was something Western Avant-Garde artists of the 1920s and 30s attempted to simulate creatively. ‘Vanguard’ Early Modernism was portent for the Post-Modernist ‘deconstructivist assemblage’ - a suspended, conflicted moment of “event” or happening, (a simultaneous, quantum-like superposition and collapse). Fast-forward to accelerating technological and communicative advances via the internet - where a childlike awe-inspiring, kaleidoscopic lucidity and a discursive, 'stream of consciousness' are virtual reality (a real reality).

Like the children in Classes 1 and 2, some cultures also appear to have a minimal concept of time. The Pirahã tribe of the Amazonia have a language based on humming and whistling; without numbers, letters, or art, there are no descriptors for colours and no particular religious beliefs or creation myth. Their language has no past tense; everything exists existentially, within the present (their presence of their live, phenomenological perception).

The Native American, Pueblo, Hopi tribe of Arizona have a language that communicates linguistic relativity, but with “no words, grammatical forms, construction or expressions that refer directly to what [Western ears] call ‘time’. Their religious beliefs include a cyclic view of time, similar to the ancient Hindu and Buddhist “wheel of time” possibly reinterpreted as “sort of like a Möbius strip!” (A., 6)

“And then they respawn” (G., 5) at the Möbius twist/turn!

We look at the year-long rotation of the earth around the sun on its day-and-night circular and seasonal axis to explain how a sundial might work.

S., (7) notes “If we're on a spinning ball and go upside down, a lot of the time we don't fall off because of gravetty. Gravetty is like glue”.

Annex 1:

G.(6) explains that in Minecraft it is a day and night in 20 minutes, “So, it is getting lighter and darker a lot and you can spend the night there, in another [time] dimension”.

We make a sundial in the playground, marking out the hours in a colourful circle of triangles. E. arms at her sides stands vertical at the centre as the gnomon, her cast shadow telling the time. Crowding about E., hands-held-high, arms straining and on tiptoes the children loudly plead to “be the gnome”. Loosening the knot of arms around E., I ask “What do we know about time? The clock has numbers: 1, 2, 3, 4, etc. and they each wait their turn!” – so we take turns to track the time with our perpendicular bodies, the sun feels steady and warm at our backs, our shadows stretch to fall across the intervals of triangle digit.

“They should be a body or arms – why are they called hands of a clock?” (M., 6)

“Is it because there are five minutes between numbers on a clock and there are five fingers on each hand?” (P., 6)

“Then why do we have ten fingers and not twelve?” (S., 7)

“We've all pointy fingers like that, to point”. (H., 5)

“If I'm in the centre and lie down, is that like setting the alarm?” (J., 6)

We make paper plate sundials and flat and folded, dimensional sundials. Some children wear watches, others fitbits; they decide to make a sundial watch as a Father's Day present as “We're sick of always making cards”. We experiment with various styles, including an origami watch with a folded, diagonal gnomon. It takes two weeks for us to work out and is frustratingly so close, but back-to-front or upside down, we're not sure. (Pre-Covid, they made colourful “fashionista” ties out of card, tissue paper and felt tips that they ‘compelled’ their fathers to wear to work. S. said her Dad had a lot of fun on the train looking serious reading his paper and at his important desk in his “totally nuts-aloha” tie!)

By the end of the topic, we each have several iterative versions of sundials, clocks, and watches, all vibrantly and eclectically decorated, since “Time owns us and bosses us about and tells us what to do, but we each have our own times”. (E., 4)

“Yes, I have my own clock face and when I'm in the playground, I [my nose] can be the stick [gnomon]”. (D., 4)

Chronemics is the study of the use of time; how it is perceived and valued, particularly in non-verbal communication. The children's (roundabout) Arts-Designly Co-Physis of sun-dials (and later compasses) were a form of visual chronemics, their experiential tempo – as materialised in iterating, visual forms.

In the following two classes, we learn about and make stick navigation charts. Explorers from the Micronesian Pacific Islands traditionally navigated using stick charts identifying patterns in ocean conditions such as currents, swells, or wind. Constructed of local materials like palm ribs, coconut fibre, and shells or coral pebbles; stick charts were encoded, instructional tools to be memorised before ocean journeys.

Using kebab sticks, chopsticks, toothpicks, lolly sticks, knotted string, yarn, thread, and beads, we make a phenomenological “… map of my bedroom”; “My solar universe”; “A map of my brain thinking”; “My way home from school”; and “A secret island with buried treasure”. We have to backtrack during the second class - to learn how to tie a knot and our shoelaces! H., (7) (whispering) “I always have to tie S.'s shoelaces for him, he can't do it”. After about 15 minutes of fretting (and a little help from H.), S., (7) and F., (5) are joyfully, proudly “showing-off” tying knots and their shoelaces. H. beams, “… happy to not have to do every knot for S. anymore and use up my play time!”

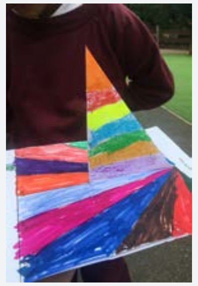
We tape our stick charts to the windows, delightedly noticing some of our lines (very coincidentally) follow the lines of perspective of the things we can see outside.

“It is a stick chart knot of things around us!” (J., 6)

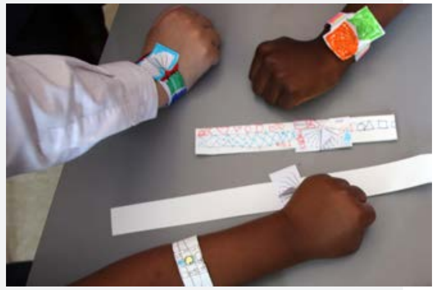
“Like an ocean radar, except it is in Bromley and not the sea”. (G., 5)

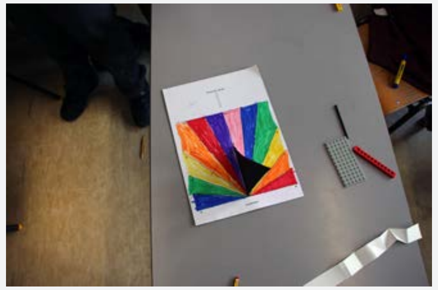
I mention that radars use the clock too (and that all aspects of meteorology are based on a worldwide 24-hour clock called Zulu time (Z) or Coordinated Universal Time (UTC).) “Look over there! At six o'clock (or 1800Z), H. is sitting at his desk!” We all turn to 1800Z where H., arms raised above his head triumphantly “Yessss[es]!” and high fives S. and F.

IN LAB









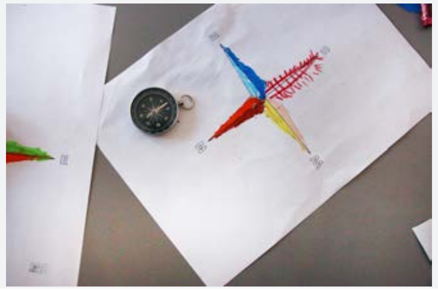


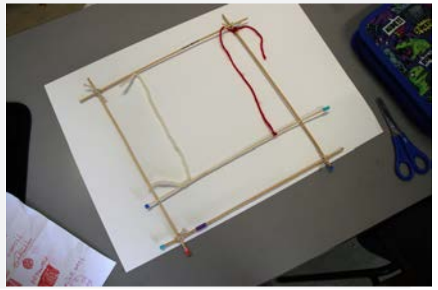












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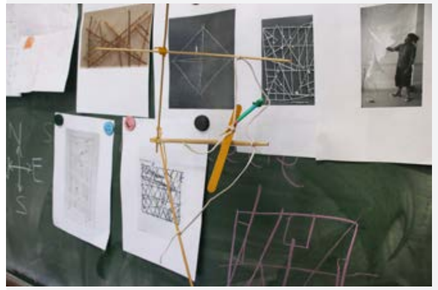
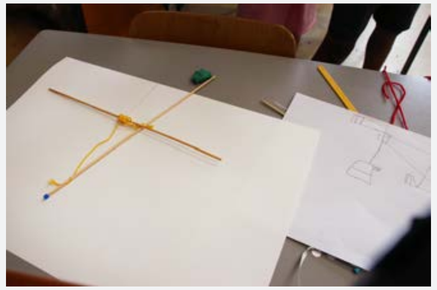
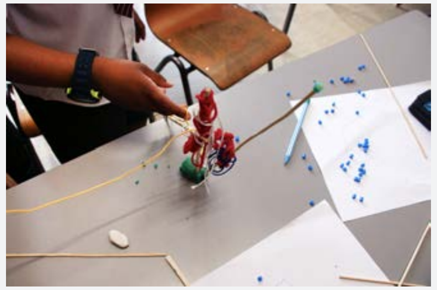
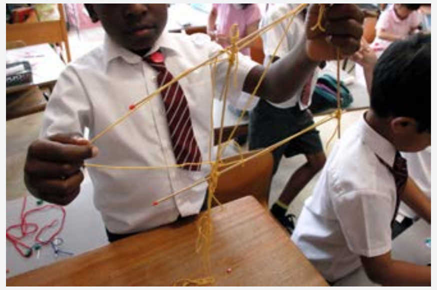
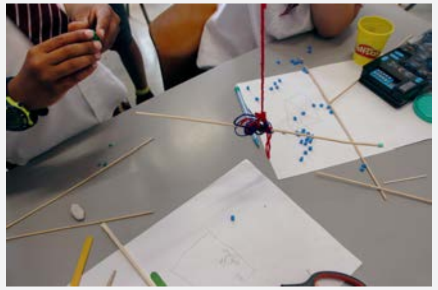
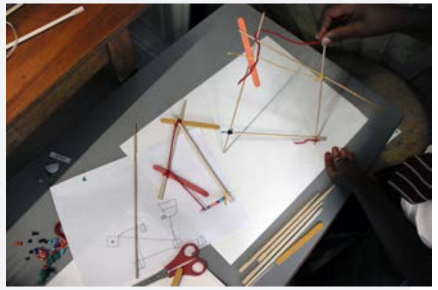
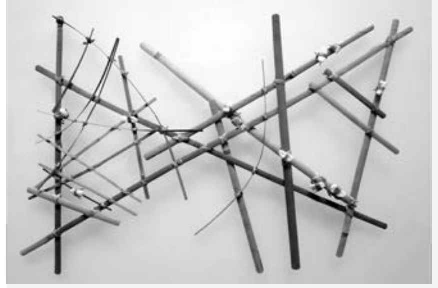

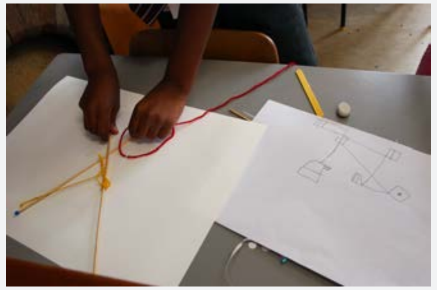
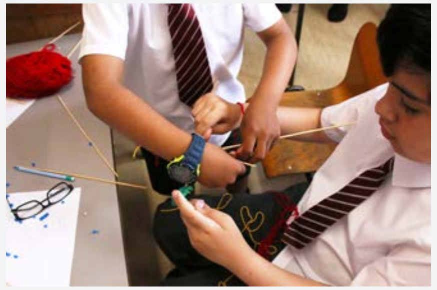

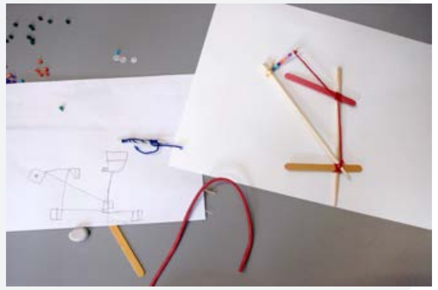
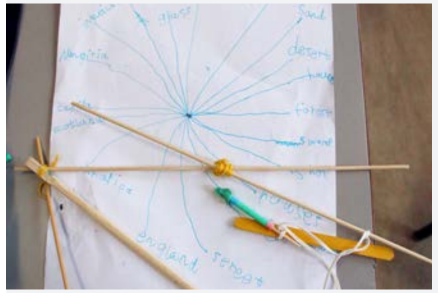

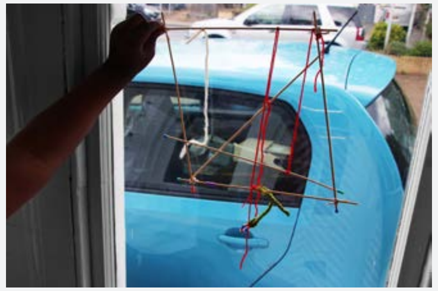

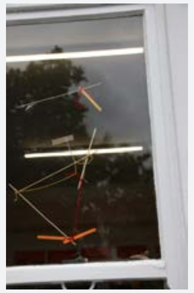

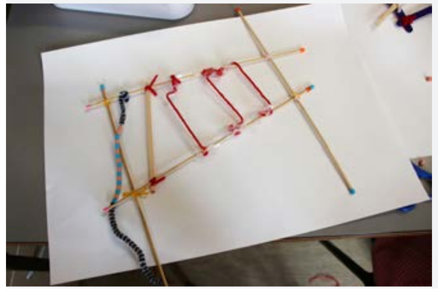

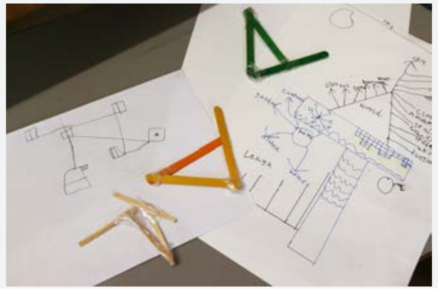



Annex 1:

Arts-Designly Co-Physis: In situ, ontological: dialogic dialogue is integral to Arts-Designly Co-Physis

“My Mum says ‘Words have power’”.

“Do you think images or objects, people, places, and things have power too?”

“She said my words have power”. (S., 6)

We start by drawing our profiles; we struggle to apply an abstract concept, such as a profile, to ourselves or the friend sitting beside us. Then, on card, we design two animal heads in profile facing each other, cutting them out with scissors. Again, there is confusion about what a profile is. Using white plastic clothes pegs, we glue each jaw to the moveable top and bottom of the peg; tricky to do, “This gets gluey!”

A discussion about conversational dialogue and dialogic debate ensues – how to speak and listen as equals, fairly, and in turns, with a back-and-forth relational, question-and-answer reciprocity. Then, we discuss how to share topics, build convivial rapport, be empathic, understanding, disagree, negotiate a compromise, or politely agree to disagree. We look at Hegel’s dialectical method; a thesis, a statement of an idea, for example, “I like onions”. Then its antithesis, a polemical response that contradicts or negates, “Well, I hate onions”. Then comes synthesis, a statement through which the differences between the two points are reconciled; we concur, “Onions can taste better cooked”.

Following this, we discuss (the Socratic method) how asking difficult questions can make a statement clearer (elenchus). “Argument of disproof or refutation; cross-examining, testing, scrutiny esp. for purposes of refutation whereby a series of questions clarifies a more precise statement of a vague belief, logical consequences of that statement are explored, and a contradiction is discovered”.

We discover that dialogue, just like thought can be discursive, “like a wandering stream” (of consciousness) and intuitive, whereby without realising, information passes “from our senses,” sensibles (sense-based) “to thinking about” intelligibles (intellect).

We also discuss possible assumptions, biases, or imbalances in power relations, for example, in the dynamic between a Pegasus and a Lion. “What if it was a child and a teacher character!?” (K., 7.)

We each select a peg character and in turn at the front of the class, have a short “dialogic conversation” with another person's character. They have terrific fun at snack time feeding their chatty, “Snappy, snap, snap!” (S., 6) rude peg characters.

Later, there's a big debate (and more furore) about onions as “Lion likes to eat onions” and “Pegasus doesn’t. He prefers carrots like Peter Rabbit”. (S., 6.) The conversation wanders off to carrots or sticks and the intricately-tense relationship between Peter Rabbit, Mr Todd (the fox), and Tommy Brock (the grouchy old badger). For the rest of the year, we must all call S.,6 “Tommy Brock, because I say so!”

After hot milk and reading at bedtime, my child and I always improvised a story about the imaginatively outrageous adventures of Sebastian Frog and the animal characters at the pond. (Valentina Frog, Suki Luki the Koi fish mother, Gita Beetle, Aloysius Newt, Birdie Lurdy, Lucky Ducky, Hilda Hippo, Honey Bunny (who speaks in rhyme), Helga Hedgehog, Herdy Gerdy Cow, Sidney Snake, Mr Parrot Parrot (who repeats everything), Mr Black Bird, Isobel Giraffe, Henry Rat, and Nuts The Squirrel.) Bar-bar-baloot In His Rainbow Suit is a mythic ‘Übermensch’, magically sliding down the rainbow the instant someone needs help. S. routinely used narrative storytelling and comics, such as his “Silly Stickman”, to find comfort, catharsis, or figure things out for himself – via proxy phenomenologies of his real-life friends and family. His cartoon books and journalistic, avatar adventures were a great source of existential joy, imaginative expression, and self-comforting solace.

Annex 1:

In English Comprehension, the class decide to write Beatrix Potter / Sebastian Frog-type stories with their own characters, Cutie Tutti the Bunny, Slithery Eel, Lemony Bird, etc., to further explore dialectics and “happy endings” (I., 6). We look at character development, nuanced caricature illustration, and writing dialogue in speech marks – to use in our imaginatively eclectic stories. We mock-up our stories into A5 illustrated books.

In a later class about comics P.'s, (6) character (and now alter ego!) is Elemental Man; “harnessing the power of the earth, water, fire, wind, and air for superpower POWER”. J., (6) generously puts his comic about terrifying robot monsters into the school library “to share my characters with everyone”.

In English Comprehension, we “co-designly” write a 30-minute, scene-by-scene, TV soap script using colloquial dialogue between multiple, fictional characters. Situated at a scuba diving school in coastal Australia, it centres around a love story trope with a rogue, “bad guy” driving a pick-up truck and “a dangerous saltwater croc”. After snack time, we act out the script, testing if voice inflection and gesture lends character. We use AD CP methodology with great effect/hilarity – where there are conflicts about what happened or should happen, we use flashbacks or imagined scenes set in the future to express each (rounded) character's uniquely phenomenological perspective. We cut to ad break when “In an [unanticipated] explosion of blood and guts, the croc gobbles up the tasty morsel bad guy”. I., (6)

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Annex 1:

Arts-Designly Co-Physis: May 5th, Japanese Children's Day & Chinese Year of the Tiger

This anthropogenic, possibly post-human epoch feels like the end of an era. An era of accelerating achievement vertically racing to mountainous peaks – dips, now cascading, tumbling, free-fall pitch into the unknown. So, each generation elicits the height of the edifice/gravity waterfall that the following generations must scale, in turn, and sequentially.

May 5th is Children's Day 子供の日 子供の日 kodomo no hi) in Japan. It is a day to celebrate and wish for the health and wellbeing of all children. This day is a national holiday in Japan and is important – because children are important. On Children's Day, Koinobori (cloth carp streamers) are flown on poles outside public buildings and people's homes to bring luck and good wishes to the children inside. Koi fish (or carp) are believed to be strong, spirited fish with their determination and resilience as they swim up-stream and jump powerfully flowing waterfalls. Koinobori symbolises the desire for children to become brave and strong, feisty individuals.

"What does feisty mean?" (C., 7)

One particular legend is about the Koi fish. An ancient tale tells of a large school of golden Koi swimming upstream in the Yellow River in China. Gaining strength by fighting against the current, the fish glint and flash as they swim together, sinuous against the fast-flow. Finally, they reach the end of the river and the downward plunging waterfall known as the Dragon's Gate (龍門 or 竜門, ryuumon); many of the exhausted Koi turn back, the river flow carrying them away.

Refusing to give up, the remaining Koi knot and glisten in the tumultuous water. Then, leaping from the very depths of the river, they flip from side-to-side, straining every sinew to reach the threshold top of the waterfall, unfortunately, to no avail. Their commotion catches the attention of local demons who sport and cruelly mock their efforts. In sheer malice, they hoist-up and heighten the waterfall. After a hundred years of jumping, one single Koi finally reaches the top of the waterfall. The gods recognise the Koi for its perseverance and determination, transforming it into a marvellous golden dragon, the symbol of power and strength. The Chinese proverb "鯉魚跳龍門" (lǐyú tiào lóngmén) translates to "The carp has leapt through the Dragon's Gate". It signifies the ability of one to overcome adversity and obstacles to succeed. And as they rise in the sky, the koinobori streamers embody parents' desire for their children to grow strong and successful.

In the Edo period, the fish were black to resemble wild carp. Over time, in Meiji and then the Showa periods, bold, bright red and blue colours appeared. Traditional koinobori displays are in sequential order; a large, black carp (真鯉, magoi): the patriarch father, followed by a smaller red carp (緋鯉, higoi), the mother, and lastly by a smaller blue carp, the eldest son. The younger siblings (later) followed, (originally only sons), as smaller fish in bright colours of green, orange, and purple.

In English Comprehension, the children easily feel the plight of the Koi: the physical resistance and embodied strain of swimming upstream against the current and the intimidating height of the waterfall (their parents' and societal expectations).

"The school of fish is a school, just like our school". (J., 6)

"School is hard work like that". (S., 6.)

In Creative Writing, we "co-designly" rework this legend; deciding to rewrite it.

"So, in the end, they are all golden dragon". (D., 6).

"They all became one dragon?" I note that interestingly, Koi is the same in the singular as the plural, just like fish and fish.

"Sunset golden" in the light; now sitting "in the sun on a throne" (A., 5) – of a millennia golden rays?

"Like Godzilla with his tractor beams!"(S., 6)

Annex 1:

"Then, the dragon leans down and scoops up the flopping fish onto its dragon wings and flies a bit to help the [next generation of] Koi jump and skip up the waterfall too!" (C., 5).

To celebrate Children's Day on May 5th, we make China-blue ink fish prints with a huge fish from the local fishmongers. Most of the children have never handled a fish before and delight in tentatively touching its silky, filmy scales, "little umbrella-like fins", and fluted "silvery mermaid tail". They giggle, daring to prod its dead, open eye, (taking care to wash our hands after each fish print). The following year, we design translucing, rice paper koi on string with trailing, delicate, tissue paper waves and streamers. Class 3 ambitiously decide to make a massive Koinobori kite (painted across a single bedsheet). I sew it together in class and no matter how excitedly-fast we run, we bravely fail in our attempts at engineering the impossible fish flight into the sky. There is a chorus wail of "Oooh-hhhh, it's tooooo big and heavy to fly!" (In analysis of "what went wrong", we concluded that budget was an overriding factor: not using lightweight (polyester) fabric, special (aerosol or silkscreen) paints, an air pump, and a crane! We also note we'd need a Beaufort Scale, Wind [Force 6 (a strong breeze between 38-49km/hr)] to fly this kind of windsock without an air pump or crane. A few weeks later, we try again on a windy day; the children run in tandem, tightly-packed under the cloth fish, attempting to launch it with lots of high-pitched shrieks, and giggling into collapsing laughs.

We conclude something to the equivalent of "Hegel's thought is a mark rather than a concept. A suspension rather than a conclusion. A dash rather than a full stop. Speculation is the thought that thinks its own suspension: in order to jump better– further, higher, today, tomorrow". Jean-Luc Nancy

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水道橋駿河臺 (Suidoubashi Bridge and Surugadai) by 歌川広重 (Hiroshige) 1857 print
鯉のぼり (Carp Streamer) by 武内桂舟 (Takeuchi Keishu) ca. 1900-1910s print













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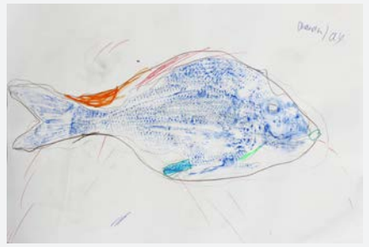
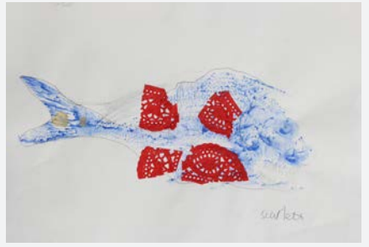
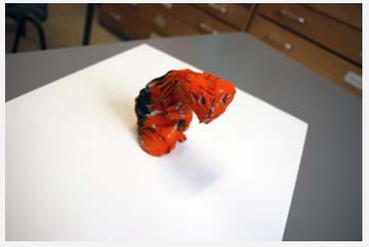


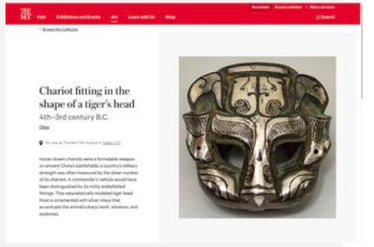


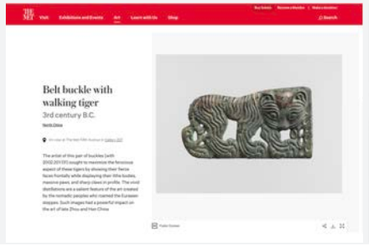







Chariot fitting in the shape of a tiger's head
4th–3rd century B.C.



Belt buckle with walking tiger
3rd century B.C.


Annex 1:

Arts-Designly Co-Physis: Ancient Egyptian culture

Case study 12:

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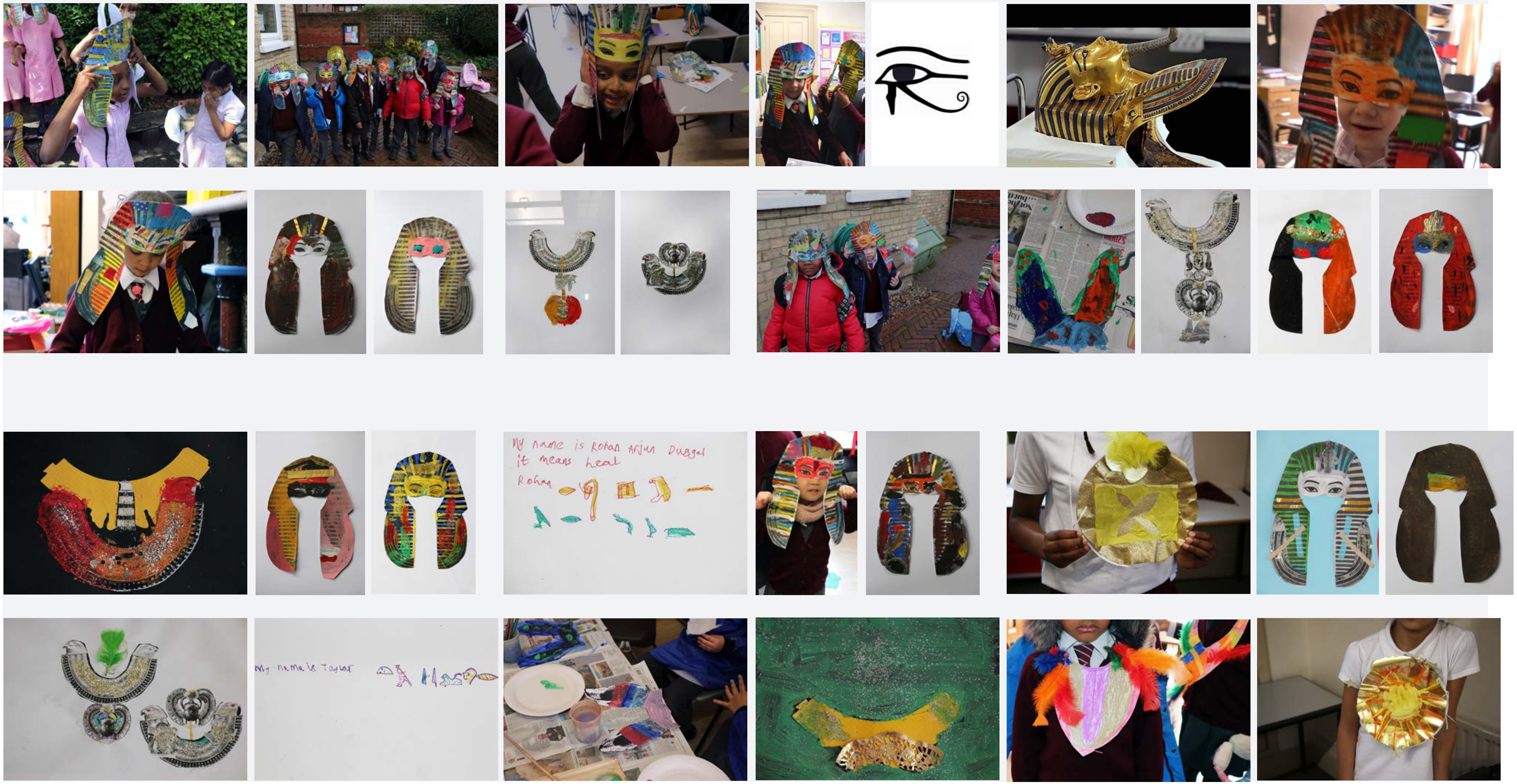

My name is Rohan Arjun Duggal
it means heal
Rohan
My name is Taylor

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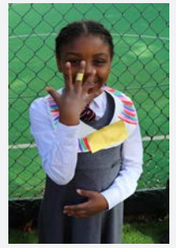

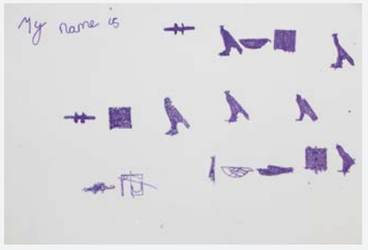









Annex 1:

Case study 12:

Arts-Designly Co-Physis: African Maasai of Northern, Central, & Southern Kenya & Northern Tanzania

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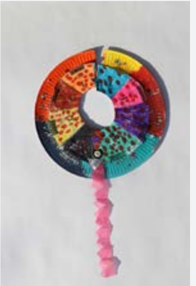
























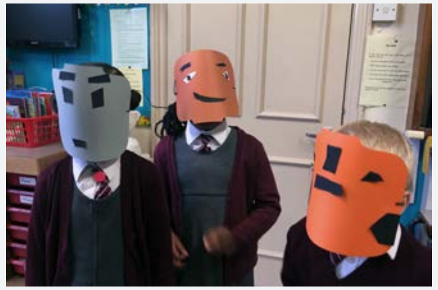


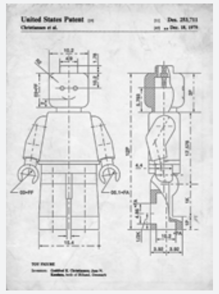
Annex 1:

Case study 12:

Arts-Designly Co-Physis: Jens Nygaard Knudsen Legofigures

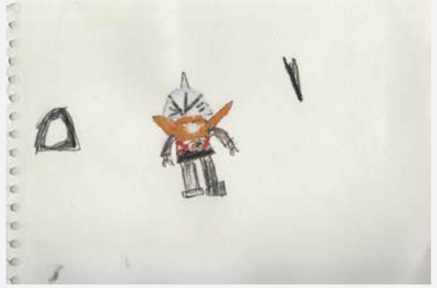








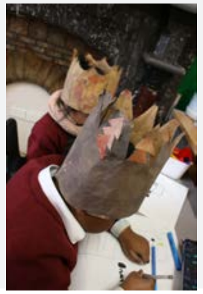












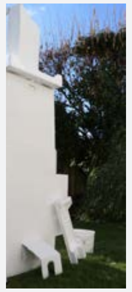
Annex 1:

Case study 12:

Arts-Designly Co-Physis, a NASA Space Rocket, International Space Station, & rocket-comms



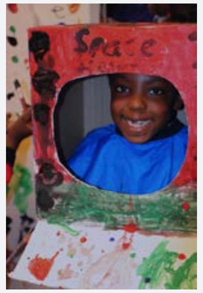








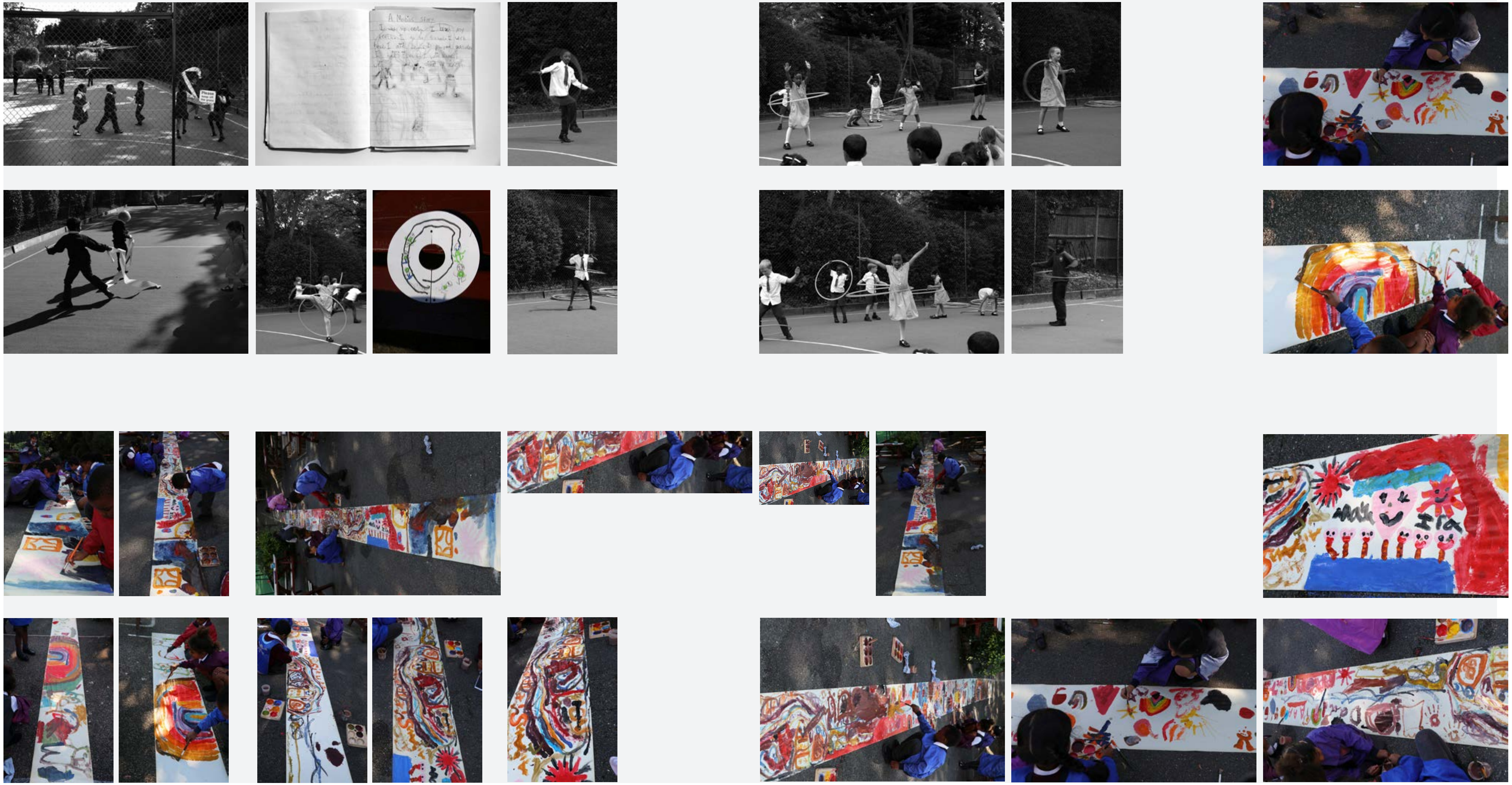





Annex 1:

Case study 12:

Arts-Designly Co-Physis: Möbius strip, hula hoops, a Möbius strip painting



Annex 1:

Arts-Designly Co-Physis: “Let Us Be – Arctic”, UNDP, IFAW, 2022

Case study 12:

In 2022, the International Fund for Animal Welfare (IFAW) collaborated with the United Nations Development Programme (UNDP) and the Secretariat of the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) to host several initiatives, most notably the 2022 World Wildlife Day International Youth Art Contest, which focused on the theme "Recovering Key Species for Ecosystem Restoration".

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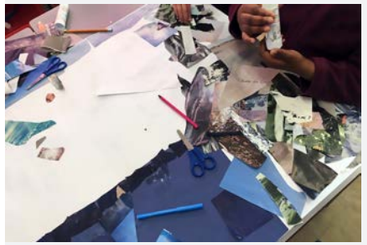





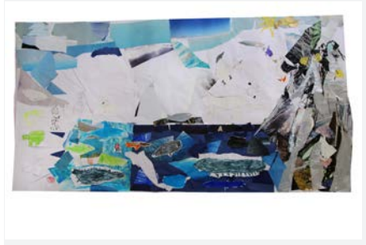


Annex 1:

Arts-Designly Co-Physis: The Great Wave off Kanagawa, Katsushika Hokusai

Case study 12:

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Annex 1:

Arts-Designly Co-Physis:

Our class fantasy team, UEFA Champions League football cards. UEFA (Union of European Football Associations)

Case study 12:

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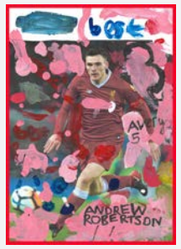
KYLIAN MBAPPE


DECLAN RICE


ANDREW ROBERTSON


VIRGIL VAN DIJK


RESPLYDAN FOLO


KYLIAN MBAPPE


MESSI


HARRY KANE
10 Diyam 4


Diyam 4

Annex 1:

Arts-Designly Co-Physis: Tate Christmas card design

Case study 12:

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