Disruptive Innovation:
A Systemic Linguistic Analysis of Two Texts
Detailing the Exhibition—
Design and the Elastic Mind

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Module 3 Assignment

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Apply the principles of systemic linguistic analysis explored in the course to a comparison of the style and communicative functionality of two short texts or text extracts of your own choice. (Texts typically shouldn't be longer than 500 words). The texts should have a similar subject matter, be drawn from a similar institutional or discourse domain (science, economics, health care provision, tourism, politics, the arts, etc.) or have some other obvious point of similarity. They need, however, to differ significantly in some aspect of their style, structure, approach, tone. You should indicate how the texts are similar and how they are different in terms of their general stylistic properties and their communicative functionality. Your claims should be backed up by means of an analysis of the types of lexical and grammatical features explored in the course. That is to say, you should consider whether the texts are similar or different in terms of the types of textual, interpersonal and experiential (ideational) meanings explored in the materials.

Estimated word count excluding long quotes, references, and appendixes: 4488

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1. Introduction

Language consists of the construction of meaning along lexico-grammatical features within clauses that entail the patterned choices of words and the purposes for which they are selected within a given text. Cullip states that, " Texts are a form of technology: they do things. What they do is construct meanings for social purposes (2000: 76)." While texts may involve the same subject matter within a discourse they often do not construct the same meaning or attempt to serve the same purposes. To better understand the descriptions of grammatical resources and the general functionality of language within discourse, texts can be analyzed through Systemic Functional Linguistics (SFL). "In the systemic functional approach to language study, each sentence encodes not just one, but three meanings simultaneously, and these meanings are related to the three different and very basic functions of language (Butt et al., 2003: 6)." Additionally, White states that, "[SFL] enables analyses of individual texts or groups of texts related to general features of the language. In many instances it can equip us to discover tendencies and patterns in texts which would otherwise remain hidden (2000: ii)." Because of this SFL is not considered a set of rules for language, but rather a set of resources for "describing, interpreting and making meaning (Butt et al, 2003: 3)."

Through systemic linguistic analysis this paper will compare and explore the general stylistic properties and communicative functionality of two written texts relating to the museum exhibition: Design and the Elastic Mind. In the first section of the paper I will discuss the features of SFL and in the second section of the paper I will apply the

functions of SFL to the selected texts with additional emphasis on the textual metafunction.

2. Systemic Functional Linguistics

Systemic Functional Linguistics, also referred to as Systemic Functional Grammar, systemics or systemic linguistics (White, 2000) can be used to detail the grammar of language as used within social situations. It is grammar that explores how language and context are linked together through meaning. Eggins (2005: 21) states that:

> … what is distinctive to systemic linguistics is that it seeks to develop both a theory about language as social process *and* an analytical methodology which permits the detailed and systematic description of language patterns.

The systematic description of language patterns describes the functions or meanings of language through the use of three metafunctions. The three metafunctions within SFL--*experiential* (*ideational*), *interpersonal* and *textual* --are utilized to explore the structures of wording within context and patterns (White, 2000: 3). These functions operate simultaneously within the language to realize meaning. The experiential metafunction uses language to denote experience, the interpersonal metafunction uses language to describe interaction and to convey attitudes and the textual metafunction uses language to organize experiential and interpersonal meanings into a linear and coherent whole (Butt et al., 2003: 6)."

The Clause

Within SFL the *clause* is the main constituent by which language is communicated. "The clause is the fundamental meaning structure in our linguistic communication with each other (Butt et al., 2003: 33)." A clause can be described as "any stretch of language centered on a verbal group (Thompson, 2004: 17)." To better describe how the system of language works Halliday developed a systematic approach called the Rank Scale (Halliday 1994 cited in Butt et al., 2003) to demonstrate how clauses can be joined together or taken apart. At each rank the units are made up of one or more units from the rank below (Butt et al., 2003: 29). See Figure 1 below. Butt et al. (2003: 42) state that the rank scale "opens up the structure of the English clause allowing us to examine comprehensively and systematically how the parts of a clause are organized." By labelling the constituent parts of a clause by their function the organizational patterns of words can be described and the potential meaning revealed at each rank.

RANK SCALE	Clause complex Clause Group or phrase Word Morpheme
Clause complex- Clause- Group or phrase-	Jack exercised in the afternoon. Jack exercised in the afternoon Jack | exercised | in the afternoon

Word-	Jack | exercised | in | the | afternoon
Morpheme-	Jack | ex ercis(e) ed | in | the | after noon

Figure 1: Rank Scale and examples (cited from Butt et al..: 2003)

2.1 Experiential Meaning: processes, participants and circumstances

Experience is expressed through the experiential metafunction by clauses that contain a constituent structure described functionally through the use of *Participants, Processes* and *Circumstances*. It is through these meanings that language is able to depict who is involved, what happens and the conditions in which these questions are answered. White states that, "Under [the] 'experiential' mode we are concerned with the way the language constructs a representation of reality with the various categories the language makes available for talking about real world happenings (White, 2000: 4)." See Figure 4 below.

Participants

Participants are the subjects within a clause and are realized through the use of nominal groups. The Participant constituent can be further divided into Participant roles such as actor, agent, goal, carrier and sayer. Each of the Participant roles corresponds with one of the four Processes. See Figure 2 below.

Processes

Processes are expressions of "happening, doing, being, saying and thinking (Butt et al., 2003: 50)." Processes can be viewed as an event and are the pivotal component of a clause. Grammatically Processes are realized by the use of verbal groups, which can be

realized as single or multiple words. Processes divide into four basic Process types: *Material, Mental, Relational* and *Verbal*. Material Processes involve doing or happening. Mental Processes involve perceiving, thinking, feeling or wanting. Verbal Processes involve saying. Relational Processes involve being and having. Additionally, Relational Processes have two types: Relational Attributive and Relational Identifying. The Relational Attributive relates to the general characteristics of description of a Participant and the Relational Identifying relates to the identity, role or meaning of a Participant (Butt et al., 2003: 58). See Figure 2 below.

Process Type	**Participants**
Material- doing or happening	Actor = doer Goal = affected Range = not affected Beneficiary = to/for
Mental- perceiving, thinking, feeling or wanting	Senser = doer Phenomenon = things known, liked/disliked, wanted, perceived
Verbal- saying	Sayer = doer Verbiage = said Receiver = said to Target = said about
Relational Attributive- being and having: general characteristics of description of a participant Relational Identifying- being and having: identity, role or meaning of a participant	Carrier = thing described Attribute = description Identified = that which is to be identified Identifier = the new Token = form Value = function or role Token represents Value Value is represented by Token

Figure 2: Process Types and Participants (cited from Butt et al..: 2003)

Circumstances

Circumstances describe background information for Processes within the clause, such as time, place and manner. They are realized by adverbial groups, prepositional phrases and by occasional nominal groups acting as adverbs (White, 2000: 121). There are nine types of categories to which the Circumstance provides answers within a clause. See Figure 3 below.

Type of Circumstance	**Answers the question**	**Examples**
Extent	How long? How far? How many times?	(for) three days (for) 10 kilometers twice a day
Location	Where When?	in the house before school
Contingency	If What?	in case of emergency
Cause	Why? What for?	because of the accident for a vacation
Accompaniment	With whom?	with a friend
Matter	What about?	about friendship
Role	What as?	as an entertainer
Manner means quality comparison	How? What with? How? What like?	by train with a backpack quickly like a rock
Angle	According to whom?	to Jack according to Kate

Figure 3: Types of Circumstances (cited from Butt et al..: 2003)

Jack exercised in the afternoon.

Jack	exercised	in the afternoon.
Participant: actor	Process: material	Circumstance: location

Figure 4: Example of the experiential metafunction

2.2 Interpersonal Meaning: constituent parts of mood block and residue

Interaction is expressed through the interpersonal metafunction as a communicative exchange of meanings. Within the interpersonal metafunction the *Subject* and the *Finite* convey the main interpersonal meanings through their relationship to one another. The Subject, in experiential terms, is the Participant. It is the nominal group that interacts the closest with the Finite. The Finite, as part of the verbal group, encodes a writer or speaker's tense or opinion (Butt et al., 2003: 89). Additionally, the event part of the verb is labelled the *Predicator* (White, 2000: 87). A third feature of the clause is called the *polarity*. The polarity is the positive or negative aspect of a clause (White, 2000: 89). The Subject and the Finite combine with the polarity to create the *Mood Block* (Mood).

In addition to the Mood Block there is also the *Residue*. The Residue is the remaining part of the clause made up of the Predicator and any *Compliments* or *Adjuncts* within the clause. Compliments are elements that complete the argument "set up by the clause (White, 2000: 91)." Adjuncts are prepositional phrases and adverbs that function to locate the event in time or space and "to indicate the manner of the process not central to the arguability (White, 2000: 91)." See Figure 5 below.

Jack exercised in the afternoon.

Jack	exercised	in the afternoon.
Subject	Finite | Predicator	Adjunct | Compliment
Mood Block	Residue	

Figure 5: Example of the interpersonal metafunction

2.3 Textual Meaning: theme and rheme

The textual metafunction is concerned with the organization of the experiential and interpersonal metafunctions into a linear and coherent whole (Butt et al., 2003: 134). This is accomplished within the textual domain through the use of *Theme* and *Rheme*. The Theme is the first constituent of a clause (Thompson, 2004: 143). White (2000: 153) describes it as the "angle or departure of a clause…[it] is what each utterance is 'about'…" The Theme is the starting point of a clause and includes the first Participant, Process or Circumstance (White, 2000: 154). Additionally, Halliday and Matthiessen (2004: 64 cited in Thompson, 2004: 143) explain the Theme as "that which locates and orients the clause within its context." As it is the first element of a clause it signals to readers or listeners what a writer's or speaker's message is about. It functions as a signpost for what will be developed within a text because it contains textual meanings within the first position of the clause (Butt et al., 2003: 135). A consequence of having different Themes is that clauses will develop different textual meanings (White, 2000: 154).

The rest of the clause, everything after the first Participant, Process or Circumstance is labelled the Rheme. Butt et al. (2003: 142) state that, "If the Theme is the signpost for a speaker or writer's point of departure, then each Rheme is the temporary destination."

The information a writer or speaker considers important will come in the Rheme. See Figure 6 below.

Jack exercised in the afternoon.

Jack	exercised in the afternoon.
Theme	Rheme

Figure 6: example of the textual metafunction

3. Systemic Functional Analysis

3.1 The Texts

Each of the two selected texts details an exhibition at the Museum of Modern Art in New York, USA entitled Design and the Elastic Mind. The first article, Mind Over Matter appeared in Men's Vogue. The second article, Design and the Elastic Mind at the Museum of Modern Art in New York (hereafter referred to as Design and the Elastic Mind) appeared in the Canadian Architect. Both articles were accessed online via the World Wide Web. The field of each text is that of magazine reporting.

3.2 Experiential Meaning: an analysis of processes, participants and circumstances

3.2.1 Participants

Within both articles the functional role of the Participant is realized first by the selection of which participants have been included, and the Participant roles they play in each of the respective articles, and secondly by the type of Processes involved throughout the clauses. White (2000: 142) states that:

> An analysis of just which social participants are included in a text and which participant roles they consistently or typically play in the text is an effective way of discovering such covert evaluative and ideological positioning

Additionally, Candlin (cited in Butt et al., 2003: vi) states that the communicative purpose of grammar is to turn words into messages. Such messages which contain evaluative and ideological positioning are achieved by the foregrounding of specific participants within the texts throughout the entirely of the article.

Within Mind Over Matter the main Participant role is granted to Paola Antonelli, the Museum of Modern Art architecture and design curator for the exhibition Design and the Elastic Mind. With Antonelli positioned in the Participant role of *carrier* the writer is clearly able to construct a framework within the article to present Antonelli and her opinions as the vehicle by which the reader will access the experience of the upcoming exhibition and ultimately attitudes towards the exhibition. For example:

Her upcoming exhibition, *Design and the Elastic Mind*,	showcases	—[[through a maze of physical objects, videos, and interactive displays]]—more than 200 items…
Participant: carrier: possessed	Process: relational: attributive	Participant: attribute Circumstance: manner | Elaborating dependent clause

Additionally, it is through the participation of Antonelli that the writer is able to elaborate upon the exhibition and her involvement in shaping the field of design by embedding clauses which detail Antonelli and her position within this field. For example:

The **Sardinian-born Antonelli,** [[who joined the museum in 1994,]]	has	a sixth sense for predicting cultural shifts…
Participant: carrier | Elaborating embedded dependent clause	Process: relational attributive	Participant: attribute

Antonelli's reoccurring role as Participant is undoubtedly employed by the writer as a method of establishing Antonelli's credentials within design and reassuring the reader of the veracity of Antonelli's opinions, which are later expressed through the use of Verbal Processes.

While Mind Over Matter employs Antonelli as the vehicle with which to frame the exhibition, Design and the Elastic Mind foregrounds the exhibition itself and the general concepts involved with the exhibition. Like Mind Over Matter, Design and the Elastic Mind presents the exhibition through the Participant role of carrier. For instance:

Design and the Elastic Mind	is	a survey of the latest developments in the field.
Participant: carrier	Process: relational attributive	Participant: attribute

One of **designs most fundamental tasks**	is to stand	between revolutions and life…
Participant: carrier	Process: relational attributive	Participant: attribute Circumstance

By additionally staging the exhibition in the main Participant role of *identified* the writer is clearly able to position the concepts of the exhibition as the framework with which to elaborate upon the functions of design, generated by the purpose of the exhibition.

The **exhibition**	highlights	examples of successful translation of disruptive innovation…
Participant: identified	Process: relational identifying	Participant: identifier

3.2.2 Processes

Mind Over Matter and Design and the Elastic Mind each use a similar number of Mental, Material and Relational Process types. Of the two articles though, only Mind Over Matter relies upon Verbal Processes. See Appendix 2A and 2B. In Mind Over Matter Material Processes are clearly employed within the article to detail specific examples from the exhibition. The article provides several concrete examples of the objects a visitor can see or experience at the exhibition without specifically detailing the concepts involved behind the construction of the objects. By using Material Processes it appears the writer is attempting to construe a reality for the reader that involves focusing on the physical objects and the functions of their actions, rather than the concepts or ideologies involved with the construction of such objects. For example:

a blown-glass bubble	housing	bees…
Participant: Actor	Process: material	Participant: goal

^BEES	that diagnose	disease…
Participant: actor	Process: material	Participant: goal

a device	that helps	dogs…
Participant: actor	Process: material	Participant: goal

However, in Design and the Elastic Mind it is evident Mental Processes are predominantly utilized throughout the article as a method with which to construe the reality of the concepts involved in the exhibition without relying upon concrete examples of objects from the exhibition. For example:

Designers	have coped	with these displacements…
Participant: senser	Process: mental	Participant: phenomenon

The exhibition	higllights	examples of successful translation of disruptive innovation…
Participant: senser	Process: mental	Participants: phenomenon

It is clear that by utilizing Mental Processes for the depiction of the designer's concepts rather than Material Processes for specific objects the writer is presenting the exhibition within a much broader perspective for the reader. It is apparently a perspective that allows the reader to think about what they might see at the exhibition without specifically being told what they will see, as is specified in Mind Over Matter. Additionally, it seems evident that once this perspective has been reinforced the writer then employs Relational Processes at the end of the article as a means of supporting the concepts established earlier in the article by the Mental Processes. Clearly, types of objects are listed without

specifically detailing the objects themselves as part of the effort to present the exhibition within a broad perspective. For instance:

Of particular interest	is	the exploration of the relationship	between design and science [[and the approach to scale]].
Circumstance: matter	Process: relational identifying	Participant: identified	Participant: identifier Circumstance

The objects	range	from nanodevices to vehicles, from appliances to interfaces…
Participant: carrier	Process: relational attributive	Participant: attribute Circumstance

Mind Over Matter uses three instances of Verbal Processes while Design and the Elastic Mind uses none to construe its depiction of the exhibition. Clearly, in each of the cases where Verbal Processes are employed the effect is to communicate the opinions of Antonelli for the purposes of explaining to readers the usefulness of designers and what she sees as the role design can play in the future. For example:

""Designers	are	so intrinsically important to society today…"
Participant: carrier	Process: relational attributive	Participant: attribute

"because they	're	the ones…"
Participant: identified	Process: relational identifying	Participant: identifier

^DESIGNERS	"that make progress	usable by people…"
Participant: actor | projected	Process: material	Circumstance

declares	Museum of Modern Art architecture and design curator Paola Antonelli…
Process: verbal	Participant: sayer

"I	send	an e-mail with a basic description of the show to everybody…"
Participant: Actor	Process: verbal	Participant: goal

she	says
Participant: sayer	Process: verbal

For her part, Antonelli	is thrilled	by the possibilities of nanotechnology…
Participant: senser	Process: mental	Circumstance

Antonelli	soothes.
Participant: sayer	Process: verbal

3.2.3 Circumstances

While each of the two articles uses Circumstances in their introductions as a method of establishing atmosphere the types of clauses with which the Circumstances are used within each article is significantly different. Mind Over Matter apparently utilizes Circumstances as a means of elaborating upon the opinions of Antonelli and the location of the interview for the quotes within the article. In the following example, it seems Circumstances detail Antonelli's office as a method for providing atmosphere within the article and as a means of providing additional information into Antonelli's character:

declares	Museum of Modern Art architecture and design curator Paola Antonelli	from her dim office [[a protest against fluorescent lighting]]…
Process: verbal	Participant: sayer	Circumstance: location | Embedded clause

In Design and the Elastic Mind Circumstances are presented within the beginning of the article in conjunction with nominalization as a way of describing the types of changes taking place for individuals in today's world. It would seem the writer uses Circumstances as a means of demonstrating the ranges of scale the human mind experiences and adapts to each day. The writer clearly makes a conscious choice of depicting the *changes* people face rather than *people* facing changes. The following examples illustrate Verbal Processes being abstracted into nouns while using the Circumstances of *manner, matter* and *location* to depict the conditions of these activities. The final clause of this *clause complex* is also included which describes the Circumstances of *extent*:

Working	*across several time zones…*
Process: Relational: attributive	Circumstance: location

travelling	*with relative ease between satellite maps and nanoscale images…*
Process: Relational: attributive	Circumstance: manner

…drowning	*in information…*
Process: Relational: attributive	Circumstance: matter

people	cope	*daily with dozens of changes in scale.*
Participant: Senser	Process: Mental	Circumstance: extent

3.3 Interpersonal Meaning: an analysis of mood blocks, residues and adjuncts through use of modality

3.3.1 Modality

Within the Interpersonal metafunction the social character and relationship of functional constituents within the texts can be discerned through an examination of a text's *modality*. Halliday states that:

> Modalities in language—expressions of probability, obligation and the like—are the grammar's way of expressing the speaker's or writer's judgment, without making the first person 'I' explicit…Modalities never express the judgment of some third party (2001: 182).

In Mind Over Matter the writer employs modality through the use of modal finites and modal adjuncts. As these Adjuncts are outside of the Mood Block they make up part of the Residue. *So* is employed as part of the first quote by Antonelli within the article and also as part of a final quote by Antonelli within the article. As Antonelli is the main Participant within the article each quote, through its use of modality, is undoubtedly designed to covertly align the reader with Antonelli's opinions towards designers and also her attitudes towards people viewing the exhibition. For example:

<table>
<tr><td>"Designers</td><td>are</td><td>so intrinsically important to society today…"</td></tr>
<tr><td>Subject</td><td>Finite + | Predicator (present)</td><td>Adjunct</td></tr>
<tr><td colspan="2">Mood Block</td><td>Residue</td></tr>
</table>

"So	if	they	don't want to…"
Modal Adjunct	Adjunct	Subject	Finite - | Predicator (present)
Residue		Mood Block	

The inclusion of modality within the article not only comes from quoted statements by Antonelli, but also from the writer. It is likely that the use of such modality by the writer is a covert means by which to align the writer's opinions with that of Antonelli. For example:

Though visitors to the exhibition—[[which opens February 24]]—	**may** feel like	they	've jumped	down	a rabbit hole with Buckminster Fuller…
Subject | Embedded clause	Modal adjunct | Finite + (present) | adjunct	Subject	Finite + (past) | Predicator	Adjunct	Compliment
Mood Block			Residue		

Additionally, it is would seem that the inclusion of the modal *may* is as an address by the writer of the possible concerns visitors to the exhibition are likely to have towards technology represented at the exhibition. These concerns toward technology will again be addressed later in the textual metafunction.

Design and the Elastic Mind utilizes only a single instance of modality within the text. This usage comes toward the mid point of the article and corresponds with the only specific example of technology from the exhibition that represents the successful

translation of disruptive innovation that is being showcased at the exhibition. It seems that the inclusion of modality at this point within the article is for the purpose of covertly stressing the writer's proposition as to how influential the technology at the exhibition already is within the modern world:

Several of them—[[the Mosaic graphic user's interface for the Internet, for instance]]—	have **truly** changed	the world.
Subject	Finite: modal | Predicator	Compliment
Mood Block	Residue	

3.4 Textual Meaning: an analysis of theme and rheme

3.4.1 Theme and rheme

Through the use of Theme and Rheme each of the articles approaches the exhibition of Design and the Elastic Mind from different points of departure. White states that, "Once we are able to identify Themes…it becomes possible to explore how different types of texts are organized so as to produce a coherent flow of information as the text unfolds (2000: 157)." By identifying Themes and the developing patterns involved it is possible to identify the organizing principles for the points of departure within the text.

Mind Over Matter incorporates the curator of the exhibition, Antonelli, as its central Theme. Clearly by utilizing Antonelli as the Theme and the first constituent of a clause the writer of the article is able to position Antonelli's opinions as the Rheme of the clause. For example:

For **her** part, Antonelli	is thrilled	by the possibilities of nanotechnology…
Theme	Rheme	

However, it is clear that the Themes of Design and the Elastic Mind are employed to construe a very different reality within the text than that of Mind Over Matter. While Mind Over Matter utilizes an individual and their opinions as points of departure throughout the text Design and the Elastic Mind employs the designers behind the concepts of the exhibition as a central Theme and the concepts involved in the exhibition as the Rheme. For instance:

Designers	have coped	with these displacements [[by contributing thoughtful concepts that can provide guidance and ease]] as science and technology evolve.
Theme	Rheme	

Additionally, each article employs the use of *textual themes* to orient the reader. Butt et al. (2003: 137) describe the use of textual themes as a means of connecting the experiential meaning of one clause to that of the neighbouring clauses. It is clear that Mind Over Matter uses a higher number of textual themes than does Design and the Elastic Mind when connecting clauses. The textual themes in Mind Over Matter are as follows:

because	they'	re the ones that make progress usable.
among	them	are these brain-benders:
or	monitor	fertility…
by	detecting	vital signs in human breath;
and	a device	that helps dogs communicate…
by	translating tail wags	into words displayed in a LED readout.
and	a concept for victimless in vitro–cultured meat	made entirely from sample cells.
and	the power	to crown design kings.
and	describing her methodology	for finding new material.
for	her part, Antonelli	is thrilled by the possibilities of nanotechnology…
and	she	looks to designers…
and	it	s all about choice.
So if	they	don't want to…
Textual	**Topical**	
Theme		**Rheme**

The highest number of textual themes in each article is through the use of conjunctions such as *and*. It would seem that Mind Over Matter's use of additional textual themes is implemented as a method of incorporating a less formal writing style. Design and the Elastic Mind is clearly written in a more formal style and it would appear that the use of few textual themes add to this formality within the writing, as well as the lexico-grammatical choices made by the writer. The textual themes in Design and the Elastic Mind are as follows:

in order	to preserve	some slow downtime…
and	acquire enough elasticity	to be able to synthesize such abundance.
and	to help people	deal with change.
as	science and technology	evolve.
Of	particular interest	is the exploration of the relationship…
Textual	**Topical**	
Theme		**Rheme**

3.4.2 Patterns of Thematic Progression

In looking at the whole text of each article patterns of *thematic progression* are clearly employed to organize meaning. The first paragraph of a text orients a reader to the text with the topic sentences orienting the reader to each paragraph. Textual themes signal structure and structural shifts as the texts unfold. By following the Rhemes the point of each paragraph is discovered. Butt et al (2003: 153) state that, "These meanings usually accumulate until they are drawn together in the final paragraph to conclude the text's purpose effectively." Additionally, Coffin (2001: 94) explains that that the meaning of whole texts can be understood by examining the patterns of how clauses and clause complexes are organized and combined. Through the use of systematic principles via the functional constituents of Theme and Rheme clauses can be organized to construe meaning at various points of departure within the structure of the text. Butt et al. state that the "Thematic progression from Theme to Rheme or from Theme to Theme is a *structural* expression of cohesion (Butt et al, 2003: 147)."

In Mind Over Matter *topical themes* are organized around Paola Antonelli. It seems apparent that by enacting Antonelli as the Theme throughout the text the writer is able to position Antonelli's experience with design and her role as the curator of the exhibition to stage various points of departure within the Rheme for elaboration within the text. These elaborations build up through each of the two paragraphs of the text to add to the overall coherence of the text. This elaboration seems to consist of Antonelli's expectations towards designers and also what the reader can turn expect from the event. Additionally, Mind Over Matter concludes its final clause complex with Antonelli presenting changes

and adaptability in technology as a choice for the reader. See Appendix 3A for the Thematic Progression of paragraphs one and two of Mind Over Matter.

Design and the Elastic Mind clearly employs thematic progression to organize its' topical themes around the exhibition. It is apparent that the writer uses each paragraph as a means to frame the development of Themes throughout the text. The first paragraph uses the Theme of *individuals* and *people* to orient the reader to the issues of change inherent within the concepts and objects of the exhibition. The second paragraph use Theme to elaborate upon changes as part of *design*. The final paragraph use Theme to progress the development of the *exhibition* as an extension of design. Additionally, the first two paragraphs detail the types of *change* people encounter in the modern world as part of the Rheme. The third paragraph use's one of the final Rhemes to reframe *change* not as a concept but as a *choice*.

Although Design and the Elastic mind concludes with technology being described as a choice it is clear there is a significant difference between this text and that of Mind Over Matter in how this choice is realized as part of the overall communicative functionality. Design and the Elastic Mind focuses on technology being a choice *available* in the future as a solution to problems, while Mind Over Matter focuses on *whether* people make a choice to be a part of a future that has constant changes in technology. Although each article constructs an account of the same exhibition it is clear that Design and the Elastic Mind depicts the *function* of the exhibition to *solve problems*, while Mind Over Matter attempts to *assuage fears of upcoming changes in design and technology to solve*

problems. See Appendix 3B for the Thematic Progression of paragraphs one, two and three of Design and the Elastic Mind.

4. Lexico-grammatical Features

The functions of language are inherently built upon meanings that are implied inside the lexico-grammatical choices made within a text. White (2000: 17) states that:

> Systemics doesn't make a hard and fast distinction between grammar…and vocabulary…This is because, from the systemic perspective, both grammar and lexis…are functional—they are both involved in the making of meanings. Accordingly, systemics often uses this term 'lexicogrammar'/'lexico-grammatical' to reference the array of vocabulary items (lexis/lexico) and grammatical choices (grammar) which the language makes available for communication.

Additionally, grammar within lexicogrammar has a specific power because it lies underneath the threshold of consciousness (Butt et al., 2004: 270). In looking at the titles of the two texts it is clear that choices have been made which affect the overall meaning and communicative functionality through the development of the lexicogrammar within each of the texts.

Mind Over Matter, as a title, employs a more playful choice of words. Clearly the title implies the ability to have mental powers over matter, but it can also be viewed as an individual using their mind to manipulate a physical environment or to literally be creative. The subheading of "A new MOMA show asks visitors to wrap their heads around the future" attempts to engage the reader by further illustrating the metaphor within the title. This title seems to reflect the aim of the exhibition, while also acting an

extension of the main Participant's role within the text to explain what the text will ask readers to do, something the main Participant has already done. Additionally, it is likely the title is employed as the initial method with which to combat any fears readers have towards the increasing pace of technology represented at the exhibition.

Design and the Elastic Mind, with its full title of Design and the Elastic Mind at the Museum of Modern Art in New York, is clearly a title which functions to disseminate only the information pertinent to the exhibition: the name of the exhibition and the location of the event. The title reflects a more formalistic style and would seem to suggest an effort by the writer to reflect the atmosphere of an exhibition in general through its lexico-grammatical choices. The Elastic Mind is clearly a metaphor of change and Design is the field that affects changes in the mind. It seems evident that by stating only the facts the title of the article attempts to let the title of the exhibition speak for itself through its own use of metaphor. The title then, as also seen in Mind Over Matter, is an extension of the main Participant role and is clearly a reflection of additional lexico-grammatical choices seen throughout the article related to change. Additionally, it would appear that while Mind Over Matter attempts to relieve fears regarding the increasing pace of technology demonstrated at the exhibition, the title of Design and the Elastic Mind embraces the concepts allowed through the changing pace of technology represented at the exhibition.

Mind Over Matter makes conscious choices in how it represents Antonelli. These lexico-grammatical choices seem to be facilitated as a way to depict Antonelli within the clauses

as cool or hip and relaxed through such descriptions as “leaning back,” “soothes,” and “has a sixth-sense for predicting cultural shifts.” See Appendix 1: Mind Over Matter sentences 1, 5 and 10 and also Appendix 4 for lexico-grammatical features. The inclusion of lexico-grammatical items that present Antonelli as cool is apparently a means by which to depict designers as cool when seen through Antonelli’s attitudes and opinions, as explored earlier in the interpersonal metafunction. By aligning the reader’s viewpoint with that of Antonelli it would seem the article hopes to persuade the reader to become interested in design and through this interest attend the exhibition.

Design and the Elastic Mind uses an array of lexico-grammatical choices within its clauses to reflect change. These choices include clauses such as: “working across several time zones, travelling with relative ease between satellite maps and nanoscale images, gleefullying drowning in information” and other lexical items representative of change which include: “adapt,” “synthesize” and “cope.” See Appendix 1: Design and the Elastic Mind sentences 2, 3 and 5 and also Appendix 4 for lexico-grammatical features. The choice of including multiple items that represent change is clearly an effort by the writer to instil upon the reader the many instances of change already happening in the world and to persuade the reader to keep up with these changes by attending the exhibition.

5. Summary of analysis

The aim of this paper was to analyze through the use of Systemic Functional Linguistics the stylistic properties and communicative functionality of two written texts. Through exploration and comparison of functional constituents between the texts the paper was able to reveal patterns in each of the texts by way of the three metafunctions of Systemic

Functional Linguistics.

Each of the two selected texts detailed the same subject matter, the exhibition Design and the Elastic Mind. However, it is evident each article constructed for its audience very different perceptions of the upcoming exhibition. In Mind Over Mater the curator of the exhibition, Paola Antonelli, is clearly foregrounded as the main Participant of the article. By foregrounding Antonelli as the text's central Participant the article is able to introduce the exhibition and explore the world of design for its readership through the attitudes of Antonelli that it can then present as its own. Material Processes are used to describe specific objects at the exhibition while Verbal Processes along with Mental Processes and Relational Processes are used throughout the text to develop Antonelli as Participant and strengthen her opinions. The writer's opinion is never explicit yet there is some modality throughout the text which combined with the lexico-grammatical choices describing Antonelli add texture to the article by articulating the attitudes of Antonelli and her influence upon design. Readers do have access to Antonelli though and it is through Antonelli and her opinions that the article's Themes and Rhemes are developed on both the clause level and then at the whole text level as an apparent means of influencing the reader's opinions on design and enticing the reader to attend the exhibition for the purpose of seeing the maze of items on display with their own eyes.

In Design and the Elastic Mind the exhibition is clearly foregrounded as the main Participant of the text. The article relies upon Mental, Material and Relational processes to construct its reality, without the use of Verbal processes. It seems that by omitting any

direct quotes from human Participants the writer is able to focus on the ideas constructed within the article as a means of representing the exhibition and the concepts involved at the exhibition. One instance of modality is employed as a method of highlighting a specific example from the exhibition with the effect of reiterating the importance of technology being showcased at the exhibition. The lexico-grammatical features of the text are undoubtedly selected to reinforce notions of change that occur throughout many clauses of the text. It is clear that through the use of Theme and Rheme the article accomplishes its main task of informing the reader about the upcoming exhibition and the concepts and types of objects to be included. While it seems evident that Mind Over Matter focuses on the opinions of Antonelli as a way to inform readers of the exhibition, Design and the Elastic Mind instead expands upon the concept of change through the use of thematic progression in individual paragraph Themes as a means of undoubtedly enticing readers to attend the exhibition and reflect upon the elasticity of their own mind through the concepts of disruptive innovation contributed by the designers.

6. Conclusion

Language constructed by writers and speakers can be analyzed through the resources of Systemic Functional Linguistics. Meanings that are encoded within texts can be analyzed through clauses on the strata of the experiential, the interpersonal and the textual metafuntions. Candlin (cited in Butt et al., 2003: vii) states that, “Grammar is the main means by which we can be creative, systematic and purposeful in our communication.” Additionally, it is through the communicative functionality of grammar that realities are constructed within language, elaborated upon and even deconstructed into meanings or

functions for deeper realization of the organizational patterns involved in language and communication.

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Appendix 1

The Texts:

Mind Over Matter A new MOMA show asks visitors to wrap their heads around the future	**Design and the Elastic Mind at the Museum of Modern Art in New York**
1. "Designers are so intrinsically important to society today because they're the ones that make progress usable by people," declares Museum of Modern Art architecture and design curator Paola Antonelli from her dim office (a protest against fluorescent lighting) looking out onto West Fifty-fourth Street. 2. Her upcoming exhibition, ***Design and the Elastic Mind***, showcases—through a maze of physical objects, videos, and interactive displays—more than 200 items that stretch the limits of popular understanding, whether at the frontiers of science, technology, or human behavior. 3. Among them are these brain-benders: a blown-glass bubble housing bees that diagnose disease or monitor fertility by detecting vital signs in human breath; a concept for victimless in vitro–cultured meat	1. In the past few decades, individuals have experienced dramatic changes in some of the most established dimensions of human life: time, space, matter, and individuality. 2. Working across several time zones, traveling with relative ease between satellite maps and nanoscale images, gleefully drowning in information, acting fast in order to preserve some slow downtime, people cope daily with dozens of changes in scale. 3. Minds adapt and acquire enough elasticity to be able to synthesize such abundance. 4. One of design's most fundamental tasks is to stand between revolutions and life, and to help people deal with change. 5. Designers have coped with these displacements by contributing thoughtful concepts that can provide guidance and ease as science and technology evolve. 6. Several of them—the Mosaic graphic

made entirely from sample cells; and a device that helps dogs communicate with people by translating tail wags into words displayed in a LED readout.

4. (Ninety wags per minute means "I really love you.")
5. The Sardinian-born Antonelli, who joined the museum in 1994, has a sixth sense for predicting cultural shifts—and the power to crown design kings.
6. She is also a resourceful headhunter and information gatherer.
7. "I send an e-mail with a basic description of the show to everybody I know, including my mom's butcher in Milan," she says, leaning back in a red Sacco beanbag chair and describing her methodology for finding new material.
8. For her part, Antonelli is thrilled by the possibilities of nanotechnology, and she looks to designers to surmount everyday problems of pace and scale and to accommodate new definitions of materiality in light of threatened resources.
9. Though visitors to the exhibition—which opens February

user's interface for the Internet, for instance—have truly changed the world.

7. *Design and the Elastic Mind* is a survey of the latest developments in the field.
8. It focuses on designers' ability to grasp momentous changes in technology, science, and social mores, changes that will demand or reflect major adjustments in human behavior, and convert them into objects and systems that people understand and use.
9. The exhibition highlights examples of successful translation of disruptive innovation, examples based on ongoing research, as well as reflections on the future responsibilities of design.
10. Of particular interest is the exploration of the relationship between design and science and the approach to scale.
11. The exhibition will include objects, projects, and concepts offered by teams of designers, scientists, and engineers from all over the world, ranging from the nanoscale to the cosmological scale.
12. The objects range from nanodevices to vehicles, from appliances to interfaces, and from pragmatic solutions for everyday use to provocative ideas meant to influence our future choices.
13. The exhibition will be accompanied by

24—may feel like they've jumped down a rabbit hole with Buckminster Fuller, the idea is to emerge on the flip side. 10. "I'm hoping that a lot of people who see with frustration their weariness with the continuous change of technology will just realize that it's about adaptability," Antonelli soothes. 11. "And it's all about choice. 12. So if they don't want to, they don't have to."	a fully illustrated catalogue.

Mind Over Matter accessed from Men's Vogue at:
http://www.mensvogue.com/design/articles/2008/02/mindovermatter

Design and the Elastic Mind accessed from the Canadian Architect at:
http://www.canadianarchitect.com/issues/ISArticle.asp?id=80682&issue=02262008

Appendix 2A

Participants and Processes in Mind Over Matter-

1. "**Designers** are so intrinsically important to society today because **they**'re the ones that make progress usable by people," declares Museum of Modern Art architecture and design curator **Paola Antonelli** from her dim office (a protest against fluorescent lighting) looking out onto West Fifty-fourth Street.
2. Her upcoming **exhibition**, ***Design and the Elastic Mind***, showcases—through a maze of physical objects, videos, and interactive displays—more than 200 items that stretch the limits of popular understanding, whether at the frontiers of science, technology, or human behavior.
3. Among **them** are these brain-benders: **a blown-glass bubble** housing bees that diagnose disease or monitor fertility by detecting vital signs in human breath; a **concept for victimless in vitro–cultured meat** made entirely from sample cells; and a **device** that helps dogs communicate with people by translating tail wags into words displayed in a LED readout.
4. (**Ninety wags** per minute means "I really love you.")
5. **The Sardinian-born Antonelli**, who joined the museum in 1994, has a sixth sense for predicting cultural shifts—and the power to crown design kings.
6. **She** is also a resourceful headhunter and information gatherer.
7. **"I** send an e-mail with a basic description of the show to everybody I know, including my mom's butcher in Milan," she says, leaning back in a red Sacco beanbag chair and describing her methodology for finding new material.
8. **For her part, Antonelli** is thrilled by the possibilities of nanotechnology, and **she** looks to **designers** to surmount everyday problems of pace and scale and to accommodate new definitions of materiality in light of threatened resources.
9. Though **visitors to the exhibition**—which opens February 24—may feel like **they**'ve jumped down a rabbit hole with Buckminster Fuller, the **idea** is to emerge on the flip side.
10. **"I'm** hoping that a lot of **people** who see with frustration **their** weariness with the continuous change of technology will just realize that **it**'s about adaptability," **Antonelli** soothes.
11. "And **it**'s all about choice. So if **they** don't want to, **they** don't have to."

Processes are underlined
Participants are in bold

Material Processes	13
Mental Processes	12
Relational Processes	12
Verbal Processes	6

Relational	**Material**	**Mental**	**Verbal**
are ‘re (are) are joined has to crown. is accommodate see will realize ‘s (is) highlights	make progress showcases housing made helps send including leaning ‘m hoping (am) diagnose monitor detecting displayed	looking stretch means love predicting is thrilled looks may feel like 've (have) jumped is to emerge don't want to don't have to	declares communicate translating says describing soothes.

Appendix 2B

Participants and Processes in Design and the Elastic Mind

1. In the past few decades, **individuals** have experienced dramatic changes in some of the most established dimensions of human life: time, space, matter, and individuality.
2. **Working** across several time zones, **traveling** with relative ease between satellite maps and nanoscale images, gleefully **drowning** in information, **acting** fast in order to preserve some slow downtime, **people** cope daily with dozens of changes in scale.
3. **Minds** adapt and acquire enough elasticity to be able to synthesize such abundance.
4. One of **design's most fundamental tasks** is to stand between revolutions and life, and to help **people** deal with change.
5. **Designers** have coped with these displacements by contributing thoughtful concepts that can provide guidance and ease as science and technology evolve.
6. Several of **them**—the Mosaic graphic user's interface for the Internet, for instance—have truly changed the world.
7. ***Design and the Elastic Mind*** is a survey of the latest developments in the field.
8. **It** focuses on designers' ability to grasp momentous changes in technology, science, and social mores, **changes** that will demand or reflect major adjustments in human behavior, and convert them into objects and systems that people understand and use.
9. The **exhibition** highlights examples of successful translation of disruptive innovation, **examples** based on ongoing research, as well as reflections on the future responsibilities of design.
10. Of particular interest is **the exploration of the relationship between design and science** and the approach to scale.
11. The **exhibition** will include objects, projects, and concepts offered by teams of designers, scientists, and engineers from all over the world, ranging from the nanoscale to the cosmological scale.
12. The **objects** range from nanodevices to vehicles, from appliances to interfaces, and from pragmatic solutions for everyday use to provocative ideas meant to influence our future choices.
13. The **exhibition** will be accompanied by a fully illustrated catalogue.

Processes are underlined
Participants are in bold

Material Processes	10
Mental Processes	18
Relational Processes	9
Verbal Processes	0

Relational	**Material**	**Mental**	**Verbal**
have experienced is to stand is is will include offered ranging range will be accompanied	working travelling drowning acting to preserve to help deal have-changed offered use	cope adapt acquire to be able to synthesize. have coped contributing can provide evolve. focuses to grasp will demand reflect convert understand highlights based meant to influence	N/A

Appendix 3A

Thematic Progression for Mind Over Matter

Theme 1	Designers	**Rheme 1**	important to society
Theme 2	They (designers)	**Rheme 2**	make progress
Theme 3	Antonelli	**Rheme 3**	from her office
Theme 4	(Antonelli-projected)	**Rheme 4**	looking out onto street
Theme 5	Her (Antonelli's)…exhibition	**Rheme 5**	showcases items
Theme 6	(items-projected)	**Rheme 6**	stretch the imagination
Theme 7	among them	**Rheme 7**	are these brain benders
Theme 8	a blown-glass bubble	**Rheme 8**	housing bees
Theme 9	(bees-projected)	**Rheme 9**	diagnose disease
Theme 10	(bees-projected)	**Rheme 10**	monitor fertility
Theme 11	(fertility-projected)	**Rheme 11**	detecting vital signs in breath
Theme 12	a concept…for meat	**Rheme 12**	made…from sample cells
Theme 13	device	**Rheme 13**	that helps dogs
Theme 14	(device-projected)	**Rheme 14**	by translating tail wags
Theme 15	(words-projected)	**Rheme 15**	displayed in …readout
Theme 16	Ninety wags	**Rheme 16**	means I love you.
Theme #	**Clause**	**Rheme #**	**Clause**

Theme 1		**Rheme 1**	
Theme 2	From Theme 1	**Rheme 2**	
Theme 3		**Rheme 3**	
Theme 4	From Theme 3	**Rheme 4**	
Theme 5	From Theme 3	**Rheme 5**	
Theme 6	From Rheme 5	**Rheme 6**	
Theme 7	From Rheme 5	**Rheme 7**	
Theme 8		**Rheme 8**	
Theme 9	From Rheme 8	**Rheme 9**	
Theme 10	From Rheme 8	**Rheme 10**	
Theme 11	From Rheme 10	**Rheme 11**	
Theme 12		**Rheme 12**	
Theme 13		**Rheme 13**	
Theme 14	From Theme 13	**Rheme 14**	
Theme 15	From Rheme 14	**Rheme 15**	
Theme 16		**Rheme 16**	
Theme #	**Theme, Recursion of Theme or Recursion of Rheme**	**Rheme #**	

Thematic Progression for Mind Over Matter: Paragraph 1

Theme 17	Antonelli	**Rheme 17**	has a sixth sense…
Theme 18	(Antonelli-projected)	**Rheme 18**	and the power to crown design kings
Theme 19	She (Antonelli)	**Rheme 19**	is also resourceful…
Theme 20	I (Antonelli)	**Rheme 20**	send an email…
Theme 21	she (Antonelli)	**Rheme 21**	says
Theme 22	(Antonelli-ellipted)	**Rheme 22**	leaning back
Theme 23	(Antonelli-ellipted)	**Rheme 23**	describing her methodology
Theme 24	For her part, Antonelli	**Rheme 24**	is thrilled by the possilibilities of nanotechnology…
Theme 25	And she (Antonelli)	**Rheme 25**	looks to designers
Theme 26	(designers-ellipted)	**Rheme 26**	to surmount everyday problems…
Theme 27	(designers-ellipted)	**Rheme 27**	to accommodate new definitions of materiality…
Theme 28	Though visitors to the exhibition	**Rheme 28**	…may feel like they've jumped down a rabbit hole with Buckminster Fuller
Theme 29	The idea	**Rheme 29**	is to emerge on the flip side
Theme 30	I (Antonelli)	**Rheme 30**	'm hoping
Theme 31	That a lot of people	**Rheme 31**	who see with frustration…
Theme 32	(people-ellipted)	**Rheme 32**	will just realize
Theme 33	that it (the continuous change of technology)	**Rheme 33**	's about adaptability
Theme 34	Antonelli	**Rheme 34**	soothes
Theme 35	And it (the continuous change of technology)	**Rheme 35**	's about choice
Theme 36	So if they (people)	**Theme 36**	don't want to,
Theme 37	They (people)	**Rheme 37**	don't have to.
Theme	**Clause**	**Rheme**	**Clause**

Theme 17	From Theme 3	**Rheme 17**	
Theme 18	From Theme 3	**Rheme 18**	
Theme 19	From Theme 3	**Rheme 19**	
Theme 20	From Theme 3	**Rheme 20**	
Theme 21	From Theme 3	**Rheme 21**	
Theme 22	From Theme 3	**Rheme 22**	
Theme 23	From Theme 3	**Rheme 23**	
Theme 24	From Theme 3	**Rheme 24**	
Theme 25	From Theme 3	**Rheme 25**	
Theme 26	From Theme 1	**Rheme 26**	
Theme 27	From Theme 1	**Rheme 27**	
Theme 28	From Rheme 28	**Rheme 28**	
Theme 29		**Rheme 29**	
Theme 30	From Theme 3	**Rheme 30**	
Theme 31	From Rheme 28	**Rheme 31**	
Theme 32	From Rheme 28	**Rheme 32**	
Theme 33	From Rheme 31	**Rheme 33**	
Theme 34	From Theme 1	**Rheme 34**	
Theme 35	From Rheme 31	**Rheme 35**	
Theme 36	From Theme 28	**Theme 36**	
Theme 37	From Theme 28	**Rheme 37**	
Theme #	**Theme, Recursion of Theme or Recursion of Rheme**	**Rheme #**	

Thematic Progression for Mind Over Matter: Paragraph 2

Appendix 3B

Thematic Progression for Design and the Elastic Mind

Theme 1	…individuals	**Rheme 1**	have experienced changes….
Theme 2	(people-projected)	**Rheme 2**	Working across time zones
Theme 3	(people-projected)	**Rheme 3**	travelling with relative ease…
Theme 4	(people-projected)	**Rheme 4**	gleefully drowning in information
Theme 5	(people-projected)	**Rheme 5**	acting fast
Theme 6	(people-projected)	**Rheme 6**	in order to preserve some downtime
Theme 7	people	**Rheme 7**	cope daily with…changes in scale
Theme 8	Minds (of people)	**Rheme 8**	adapt
Theme 9	(minds-ellipted)	**Rheme 9**	acquire enough elasticity
Theme 10	(minds-ellipted)	**Rheme 10**	to be able to synthesize such abundance.
Theme #	**Clause**	**Rheme #**	**Clause**

Theme 1		**Rheme 1**	
Theme 2	From Theme 1	**Rheme 2**	
Theme 3	From Theme 1	**Rheme 3**	
Theme 4	From Theme 1	**Rheme 4**	
Theme 5	From Theme 1	**Rheme 5**	
Theme 6	From Theme 1	**Rheme 6**	
Theme 7	From Theme 1	**Rheme 7**	
Theme 8		**Rheme 8**	
Theme 9	From Theme 8	**Rheme 9**	
Theme 10	From Theme 8	**Rheme 10**	
Theme #	**Theme, Recursion of Theme or Recursion of Rheme**	**Rheme #**	

Thematic Progression for Design and the Elastic Mind: Paragraph 1

Theme 11	One of designs most fundamental tasks	**Rheme 11**	Is to stand between revolutions and life
Theme 12	(One of designs most fundamental tasks-ellipted)	**Rheme 12**	And to help people deal with change
Theme 13	Designers	**Rheme 13**	Have coped with these displacements…as science and technology evolve
Theme 14	Several of them	**Rheme 14**	…have truly changed the world
Theme 15	Design and the Elastic Mind	**Rheme 15**	is a survey of the…field
Theme 16	It	**Rheme 16**	focuses on designer's ability
Theme 17	(designer's ablity-ellipted)	**Rheme 17**	to grasp momentous changes in technology…
Theme 18	(designer's ablity-ellipted)	**Rheme 18**	and convert them into objects and systems
Theme 19	that people	**Rheme 19**	understand and use
Theme #	**Clause**	**Rheme #**	**Clause**

Theme 11		**Rheme 11**	
Theme 12	From Theme 11	**Rheme 12**	
Theme 13		**Rheme 13**	
Theme 14	From Rheme 13	**Rheme 14**	
Theme 15		**Rheme 15**	
Theme 16	From Theme 15	**Rheme 16**	
Theme 17	From Rheme 16	**Rheme 17**	
Theme 18	From Rheme 16	**Rheme 18**	
Theme 19	From Theme 1	**Rheme 19**	
Theme #	**Theme, Recursion of Theme or Recursion of Rheme**	**Rheme #**	

Thematic Progression for Design and the Elastic Mind: Paragraph 2

Theme 20	The exhibition	**Rheme 20**	highlights examples of successful translation of disruptive innovation
Theme 21	Examples	**Rheme 21**	based on ongoing research
Theme 22	Of particular interest	**Rheme 22**	is the exploration of the relationship between design and science…
Theme 23	The exhibition	**Rheme 23**	will include objects, projects and concepts
Theme 24	(objects-ellipted)	**Rheme 24**	ranging from the nanoscale to the cosmological scale.
Theme 25	The objects	**Rheme 25**	Range from nanodevices to vehicles…to provocative ideas
Theme 26	(objects-ellipted)	**Rheme 26**	Meant to influence our future choices.
Theme 27	The exhibition	**Rheme 27**	Will include a fully illustrated catalogue.
Theme #	**Clause**	**Rheme #**	**Clause**

Theme 20	From Theme 15	**Rheme 20**	
Theme 21	From Rheme 20	**Rheme 21**	
Theme 22	From Rheme 20	**Rheme 22**	
Theme 23	From Theme 15	**Rheme 23**	
Theme 24	From Rheme 23	**Rheme 24**	
Theme 25	From Rheme 23	**Rheme 25**	
Theme 26	From Rheme 23	**Rheme 26**	
Theme 37	From Theme 15	**Rheme 37**	
Theme #	**Theme, Recursion of Theme or Recursion of Rheme**	**Rheme #**	

Thematic Progression for Design and the Elastic Mind: Paragraph 3

Appendix 4

Lexico-grammatical Features

Lexico-grammatical meanings representative of *change* from: Design and the Elastic mind	**Lexico-grammatical meanings representative of *cool* from: Mind Over Matter**
Acquire Acting Adapt Adjustments Convert Cope Deal with (change) Displacements Disruptive innovation Drowning Elasticity Evolve Experience Exploration Future choices Future responsibilities of design Influence Latest developments in the field Life Nanoscale to the cosmological scale Pragmatic solutions Provocative ideas Relationship between design and science Revolutions Synthesize The approach to scale Time, space, matter and individuality Translation Travelling Working	A sixth-sense for predicting cultural shifts Buckminster Fuller Dim office Displayed in a LED readout Emerge on the flip side Leaning back My mom's butcher in Milan Soothes Stretch the limits of popular understanding These brain-benders Thrilled by the possibilities of nanotechnology The power to crown design kings