

#### USEFUL LINKS

For bus, tube or DLR information, use <http://journeyplanner.tfl.gov.uk>.

For Goldsmiths, select station or stop and then enter New Cross or New Cross Gate.

For rail network trains to New Cross or New Cross Gate, use [www.nationalrail.co.uk](http://www.nationalrail.co.uk) or call 08457 48 49 50.

For Taxis, please call for:  
Credit/debit card bookings: 020 7426 3420  
Cash bookings: 020 7253 5000

For more information, please contact:

**ALISON THOMSON**

0044 (0)78 4659 8417

**MARIA PORTUGAL**

0044 (0)78 6439 6907

**BIANCA ELZENBAUMER**

0044 (0)75 8660 2977

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password: hngus109

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Tumblr [www.phddesigngoldsmiths.tumblr.com](http://www.phddesigngoldsmiths.tumblr.com)

#### DEPARTMENT OF DESIGN

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<http://goldsmithsdesignblog.com/>

**Goldsmiths**  
UNIVERSITY OF LONDON

# PHD BY DESIGN CONFERENCE

NAVIGATING THE MESSINESS  
OF PRACTICE-BASED RESEARCH

6TH AND 7TH NOVEMBER 2014

# keynotes, discussants & team

**Bill Gaver**  
Goldsmiths, University of London  
**Jane Harris**  
London College of Fashion  
University of the Arts London  
**Jennifer Gabrys**  
Goldsmiths, University of London  
**Jon Rogers**  
University of Dundee  
**Teal Triggs**  
Royal College of Art

**Alex Wilkie**  
Goldsmiths, University of London  
**Ian Gwilt**  
Sheffield Hallam University  
**Juliet Sprake**  
Goldsmiths, University of London  
**Kay Stables**  
Goldsmiths, University of London  
**Kim Trogal**  
School of Architecture, University of Sheffield  
Central Saint Martins, University of the Arts London  
**Martin Conreen**  
Goldsmiths, University of London  
**Mathilda Tham**  
Goldsmiths, University of London  
**Paolo Plotegher**  
Goldsmiths, University of London  
**Robert Young**  
Northumbria University

**Alison Thomson**  
Goldsmiths, University of London  
**Bianca Elzenbaumer**  
Leeds College of Art  
**Maria Portugal**  
Goldsmiths, University of London

OTHER CHAIRS  
**Matthew Plummer-Fernandez**  
Goldsmiths, University of London  
**Galen Macdonald**  
Goldsmiths, University of London

# participants

[Alexandra Antonopoulou](#)  
Goldsmiths, University of London

[Alison Mayne](#)  
Sheffield Hallam University

[Alison Meyer](#)  
Royal College of Art

[Amina Pereno](#)  
Politecnico di Torino

[Andrea Gaiardo](#)  
Politecnico di Torino

[Andrew Sempere](#)  
SINLAB  
Ecole Polytechnique Federal Lausanne

[Anja Crabb](#)  
University of Brighton

[Anne Prah](#)  
London College of Fashion  
University of the Arts London

[Annelies Vaneycken](#)  
University of Gothenburg

[Arja Karhumaa](#)  
Aalto University School of Arts  
Design and Architecture

[Armando Chant](#)  
University of Technology Sydney

[Becci Pearce](#)  
Lancaster University

[Caoimhe Mc Mahon](#)  
National College of Art and Design

[Carolyn Bew](#)  
Kingston University

[Danielle Arets](#)  
Design Academy Eindhoven

[Darren Umney](#)  
Open University

[Dee Hennessy](#)  
Lancaster University

[Diana Nowacka](#)  
Newcastle University

[Elena Brebenel](#)  
Central Saint Martins  
University of the Arts London

[Emma Creighton](#)  
National College of Art and Design

[Emma Dyer](#)  
University of Cambridge

[Enza Migliore](#)  
Second University of Naples

[Fabio Franz](#)  
Sheffield Hallam University

[Gemma Wheeler](#)  
The Glasgow School of Art

[Cyungju Chyon](#)  
Royal Melbourne Institution  
of Technology University

[Hannah Rollings](#)  
Kingston University

[Helen Stokes](#)  
The Royal College of Art

[Helen Stratford](#)  
University of Sheffield

[Helga Schmid](#)  
Royal College of Art

[Ian Gwilt](#)  
Sheffield Hallam University

[Ian Sharman](#)  
Edinburgh College of Art  
University of Edinburgh

[Ida Telabasic](#)  
Politecnico di Milano

[Jackie Lightfoot](#)  
University of Brighton

[Joana Lemos](#)  
Central Saint Martins  
University of the Arts London

[John Fass](#)  
Royal College of Art

[Kakee Scott](#)  
Parsons the New School for Design, Paris Branch  
(and Lancaster University)

[Karolina Szynalska](#)  
University of Cambridge &  
University of Lincoln  
Education and Architecture

[Katarina Dimitrijevic](#)  
Goldsmiths, University of London

[Kathryn Downey](#)  
University of Manchester

[Keunhye Lee](#)  
Chelsea College of Art and Design  
University of Arts London

[Krisanee Meechao](#)  
University for the Creative Arts

[Kristanti Dewi Paramita](#)  
University of Sheffield

[Kumanga Andrahennadi](#)  
University of Dundee

[Lottie Hoare](#)  
University of Cambridge

[Lucy Russell](#)  
Central Saint Martins  
University of the Arts London

[Marcus Leis Allion](#)

[Mark Green](#)  
Northumbria University

[Marianne McAra](#)  
Glasgow School of Art

[Mara Rossi](#)  
Second University of Naples

[Maryam Mottaghi](#)  
Birmingham City University

[Matt Rudkin](#)  
University of Brighton

[Matthew Coombes](#)  
Northumbria University

[Matt Ward](#)  
Goldsmiths, University of London

[Michael Stead](#)  
Lancaster University

[Miriam Bicocca](#)  
Politecnico di Torino

[Naomi Bueno-de Mesquita](#)  
Design Academy Eindhoven

[Nicola Cray](#)  
Goldsmiths, University of London

[Obioma Oji](#)  
Edinburgh College of Art  
The University of Edinburgh

[Olga Noronha](#)  
Goldsmiths, University of London

[Pablo Calderon](#)  
MAD Faculty  
UCA School of the Arts

[Paulina Yurman](#)  
Goldsmiths, University of London

[Per Liljenberg Halström](#)  
The Royal Academy of Fine Arts  
School of Design (KADK)

[Peter Jones](#)  
Plymouth University

[Ramyah Gowrishankat](#)  
Aalto University School of Arts  
Design and Architecture

[Rebecca Palmer](#)  
Anglia Ruskin University

[Rebecca Partridge](#)  
Sheffield Hallam University

[Rebecca Taylor](#)  
Lancaster University

[Ricardo Saint Clair](#)  
Politecnico di Milano

[Riikka Townsend](#)  
Aalto University

[Rita Maldonado Branco](#)  
University of Porto

[Robert Young](#)  
Northumbria University

[Robin de Mourat](#)  
Université Rennes 2

[Sandra Neves](#)  
Glasgow School of Art

[Sara Bergamaschi](#)  
Politecnico di Milano

[Sarah Rhodes](#)  
Central Saint Martins  
University of the Arts London

[Sheron Wray](#)  
University of Surrey

[Shiro Inoue](#)  
Northumbria University

[Stefanie Egger](#)  
Alpen-Adria-Universität Klagenfurt

[Teresa Almeida](#)  
Newcastle University

[Theodore Roe](#)  
Cardiff Metropolitan University

[Walter van Rijn](#)  
University of Southampton  
Winchester School of Art

[Wei Wang](#)  
Hunan University

[Willhemina Wahlin](#)  
Charles Sturt University



## speakers

### BILL GAVER GOLDSMITHS, UNIVERSITY OF LONDON



Bill Gaver is Professor of Design and leads the Interaction Research Studio at Goldsmiths, University of London. His research on design-led methodologies and innovative technologies for everyday life led him to develop an internationally renowned studio bringing the skills of designers together with expertise in ubiquitous computing and sociology. With the Studio, he has developed approaches to design ranging from Cultural Probes to the use of documentary film to help assess peoples'

experience with designs, pursued conceptual work on topics such as ambiguity and interpretation, and produced highly-finished prototypes that have been deployed for long-term field trials and exhibited internationally at venues such as the V&A Museum, Tate Britain, and New York's MOMA. He has published over 70 articles (index of 36) and is an elected member of the CHI Academy. He currently holds an ERC Advanced Investigator Grant and is principle investigator of a joint project with Sociology the co-construction of communities and environmental devices.

### JENNIFER GABRYS GOLDSMITHS, UNIVERSITY OF LONDON



Jennifer is currently Principal Investigator on the European Research Council starting grant, 'Citizen Sensing and Environmental Practice: Assessing Participatory Engagements with Environments through Sensor Technologies.' Prior to joining the Department of Sociology, she was Senior Lecturer and Convenor of the MA in Design and Environment in the Department of Design at Goldsmiths, University of London. She completed a PhD in Communication Studies at McGill University in Montreal,

during which time she was engaged as a research fellow on the Culture of Cities and Digital Cities / Mobile Digital Commons projects.

### JANE HARRIS LONDON COLLEGE OF FASHION, UNIVERSITY OF THE ARTS LONDON



Jane Harris is Professor of Digital Design and Innovation and Associate Dean of Research at London College of Fashion. Her Doctoral study (2000), established novel approaches to digital imaging design and creative computing disciplines, informed by an established textile and material practice. Working with 3D CGI animation and real time tools, encompassing issues of craft and aesthetic, her pioneering imaging work is a hybrid of design, artefact and experience, broadly impacting museum,

e-commerce, CGI film /game narratives and design realms. Co-Author of Digital Visions for Fashion+Textile: Made In Code (Thames & Hudson), Publications also include: Digital Skin (Bloomsbury) and Digital Practice in Material Hands (Intellect). Harris has received Fellowships from the National Endowment for Science Technology and the Arts (NESTA), the Arts Foundation and awards from the Arts Council of England, the Rootstein Hopkins Foundation and Channel 4. A PI on two AHRC funding awards, Harris is advisor and peer reviewer to the European Commission for ICT (FP7 & Horizon 2020), a member of the AHRC Peer Review College, and has advised the EPSRC, the Arts Councils of England and Scotland and the Crafts Council. She is currently Visiting Professor of Design Research at Geneva University of Art & Design.

### JON ROGERS UNIVERSITY OF DUNDEE



Professor Jon Rogers holds a personal chair in creative technology at the University of Dundee. His work explores the human intersection between digital technologies and the design of physical of things. He balances playful technologies with citizenship to find new ways to connect people to each other and to their data.

Jon Founded the Product Research Studio located in the North East of Scotland in 2009 and is proud to have worked with some of the world's best organisations, including BBC R&D, Microsoft, Mozilla, NASA, the Met Office and the Victoria and Albert Museum. With academic collaborations that include MIT Media Labs in the US and the National Institute of Design in India we are excited about how easy the world is to reach and to connect to.

### TEAL TRIGGS ROYAL COLLEGE OF ART



Professor Teal Triggs is an educator, historian and writer whose research focuses primarily on graphic design history, design research methods, self-publishing and feminism. She has led interdisciplinary research teams within the broader field of information environments exploring the role of information in public spaces and community-based learning.

At the Royal College of Art, Professor Triggs is Associate Dean in the School of Communication. She also teaches on MA programmes within the School and has extensive experience in supervising MPhil and PhD students in visual communication, design criticism and information experience design.

## discussants

### ALEX WILKIE GOLDSMITHS, UNIVERSITY OF LONDON



Dr Alex Wilkie has been working at the intersection between design and science and technology studies (STS) for more than 12 years. Alex studied interaction design at the Royal College of Art and gained his PhD in sociology, an ethnographic study of user-centered design, at Goldsmiths. Alex was an original member of govcom.org, a group who designed and developed the Issuecrawler, an online tool for tracing and visualising controversy on the web and has been a member of the

Interaction Research Studio since 2006. Alex is particularly interested in exploring computational technology and the politics of participation in issue-oriented design as well as inventive research methods and research through design. He currently works on topics including the design of energy and climate change, healthcare informatics and technological interventions into domestic living. Alex is also committed to developing sociological accounts of design practice, drawing on his engagement with developments in actor-network theory and process sociology, which informs his teaching. He is interested in supervising doctoral students in STS and design; interdisciplinarity and creativity; public engagement and participation in science and technology; the design and sociology of issues and controversies; inventive research methods and research through design; the design of healthcare services and technology; energy, sustainability and the environment.

### IAN GWILT SHEFFIELD HALLAM UNIVERSITY



Ian Gwilt is a Professor of Design and Visual Communication at Sheffield Hallam University. He has exhibited interactive installations and digitally informed artworks at a number of international new media events, galleries and exhibitions. He holds a Phd from the College of Fine Arts at the University of New South Wales, which explored the theory and practice of mixed-reality art. Originally from the UK he has lived and worked in Spain, New Zealand and Australia where he began to develop his

research/practice around augmented reality and the graphical user interface as creative/cultural artifact. Other areas of research include practice and theory into visual communication design and social practice, data objects, and augmented artifacts/locations. He is also interested in how we can incorporate visual communication design into interdisciplinary research teams, and build a better description of design research practices.

### KAY STABLES GOLDSMITHS, UNIVERSITY OF LONDON



Kay Stables is Co-Director of the Technology Education Research Unit. She teaches on the MA in Design Education, and contributes to the MA Design Shared Methods and Processes and to the PGCE in Design and Technology. She supervises PhD students whose research lies broadly in the areas of design education and design thinking. She has directed and contributed to a range of research projects in the UK and overseas, many of which feature in her co-authored book Researching Design

Learning. Recent research has focused on creativity, sustainability, assessment and the development of dynamic digital portfolios of design learning.

### KIM TROGAL SCHOOL OF ARCHITECTURE, UNIVERSITY OF SHEFFIELD CENTRAL SAINT MARTINS, UNIVERSITY OF THE ARTS



Dr Kim Trogal is currently a Postdoctoral Research Assistant at the School of Architecture at the university of Sheffield. She has a PhD in Architecture (2012) for which she was awarded the RIBA LKE Ozolins Studentship. Prior to doctoral research, Kim has worked in architectural practice (2002-2007), taught at Sheffield School of Architecture (2007- current) and at London Metropolitan University (2004-5). Kim will begin a Postdoctoral Fellowship at Central St Martins in the Autumn 2014, initiating a project called 'Common Products,' which explores new and old objects and practices of mutual aid and collaborative economies.

### PAOLO PLOTTEGHER GOLDSMITHS, UNIVERSITY OF LONDON



Paolo is teaching in the Visual Cultures Department at Goldsmiths. His research interests are strongly characterized by the urgency of activating the (micro)political potentials of art and theory through everyday and situated practices. His PhD research focused on de-subjection as a political and artistic practice, analysing figures including Guy Debord, Georges Bataille and Robert Walser to test out the re-activation of their practices in contemporary contexts and in relation to experiments

in activism and radical pedagogy (Summer Drafts, Officine SD). Since 2013, he is involved with the New Cross Commoners, a community-based research group in the neighbourhood of Goldsmiths.

### JULIET SPRAKE GOLDSMITHS, UNIVERSITY OF LONDON



Juliet Sprake is head of the Design Department. She teaches on a range of programmes, supervises PhD students and is a member of the Pi Studio research unit. Juliet is interested in mobile learning, participatory sensing and designing alternative methods for navigating the urban landscape. An important aspect of her work is using technologies to sense and record change in the material fabric of our built environment so that buildings can be described as 'learning-enabled'. She has written about some

of this in her book, Learning-through-Touring, and enjoys working with Peter Rogers to make interactive apps, tours and games for finding ways into, up and around the city.

### MATHILDA THAM GOLDSMITHS, UNIVERSITY OF LONDON



My research explores how design can intervene at the level of paradigms to support futures of sustainability. I use design research as activism by staging and facilitating participatory and interdisciplinary workshops for critical and creative envisioning. Current research: Beyond Consumption explores how metadesign perspectives can support the re-languaging of sociomaterial relationships for sustainable futures. Off-centre – humble lessons for design challenges a Western-centric and anthropocentric worldview in design education and beyond. I am a lecturer and PhD supervisor in the Design Department, Goldsmiths. As Professor in Design, Linnaeus University, Sweden, I am developing a new research platform for design and change. I am a board member of research council Mistra – Foundation for strategic environmental research, Sweden. My most recent publication Futures of Futures Studies in Fashion explores how a framework for peace building can be used to mobilise new insights and action in the fashion system.

### MARTIN CONREEN GOLDSMITHS, UNIVERSITY OF LONDON



Since spring 2005 my major research interest has been in the field of new and emerging materials. This interest extends to regular / traditional materials and those resources that are steadily depleting and soon to be a thing (material) of the past. This work has led to making speculative objects such as the "Crytacast proto-type thermochromic brick" for an exhibition of New materials, "Materials of invention, 100 years of construction innovation" at The Building centre London in June 2006

and speaking at the Materials of invention Conference, The Building centre London 26th June 2006 (paper titled "New Materials"). In a short period of time this work has led me to be invited to a number of networks as well as being a founder member and contributor to the materials library at Kings college London. The main focus of this work is to establish new and sustainable ways for artists and designers to understand and experiment with new and emerging materials. To invent new methods of production for some of these materials so as to make them safer and easier to work with. To co-create a materials library for the creative industries in the UK, particularly to enable artists, designers architects, etc to have access to materials as they emerge rather than when they are available in the distant future.

Time Location	DAY 1 THURSDAY, 6th NOVEMBER	DAY 2 FRIDAY, 7th NOVEMBER
0900 - 1000 <b>Lockwood Building</b> <i>Hexagon</i>	<b>REGISTRATION</b> TEA, COFFEE & PASTRIES Exhibition set up	TEA, COFFEE & PASTRIES
1000 - 1030 <i>Hexagon</i>	<b>CONFERENCE WELCOME</b> Juliet Sprake Alison, Maria, & Bianca	<b>MAPPING ACTIVITY</b> Hexagon Activities
1030 - 1230 <b>Nic Hughes Studio</b> <i>2nd floor</i>	<b>MESSY INTRODUCTIONS</b> <i>2 groups of 45 participants 90 seconds and 1 slide per participant</i>	<b>SESSION 3 OPEN SESSION</b> 5 GROUPS OF: <i>1 x session chair 1 x discussant 6 x presentations (5 min each) 18 x participants</i>
1230 - 1330 <i>Hexagon</i>	LUNCH	LUNCH
1330 - 1500 <b>Nic Hughes Studio</b> <i>2nd floor</i> <b>*NAB LGo2</b>	<b>SESSION 1 DOING/MAKING/PLANNING</b> 5 GROUPS OF: <i>1 x session chair 1 x discussant 6 x presentations (5 min each) 18 x participants</i>	<b>*FOUR KEYNOTE PRESENTATIONS</b> <b>NAB LGo2</b> Jennifer Gabrys Jon Rogers Teal Triggs Jane Harris
1500 - 1530 <i>Hexagon</i>	REFRESHMENTS	REFRESHMENTS
1530 - 1700 <b>Nic Hughes Studio</b> <i>2nd floor</i> <b>*NAB LGo2</b>	<b>SESSION 2 OUTPUT/DISSEMINATION/USE</b> 5 GROUPS OF: <i>1 x session chair 1 x discussant 6 x presentations (5 min each) 18 x participants</i>	<b>*COLLECTIVE DE-BRIEFING</b> <b>NAB LGo2</b> Collective de-briefing led by session chairs
1730 - 1900 <b>Ian Gulland</b> <b>Lecture Theatre</b>	<b>PUBLIC LECTURE</b> Bill Gaver <i>Drinks reception</i>	PUB New Cross House
2030 onwards	<b>DINNER</b>	

# messy introductions

## MESSY INTRODUCTIONS 1

**Chair** Bianca Elzenbaumer  
Galen Macdonald  
**Space B**

Alexandra Antonopoulou  
Alison Mayne  
Alison Mercer  
Amina Pereno  
Andrea Gaiardo  
Andrew Sempere  
Anja Crabb  
Anne PrahI  
Annelies Vaneycken  
Arja Karhumaa  
Armando Chant  
Becci Pearce  
Caoimhe Mc Mahon  
Carolyn Bew  
Danielle Arets

Darren Umney  
Dee Hennessy  
Diana Nowacka  
Elena Brebenel  
Emma Creighton  
Emma Dyer  
Enza Migliore  
Fabio Franz  
Gemma Wheeler  
Gyungju Chyon  
Hannah Rollings  
Helen Stokes  
Helen Stratford  
Helga Schmid  
Ian Gwilt

Ian Sharman  
Ida Telalbasic  
Jack Champ  
Jackie Lightfoot  
Joana Lemos  
John Fass  
Kakee Scott  
Karolina Szynalska  
Katarina Dimitrijevic  
Kathryn Downey

## MESSY INTRODUCTIONS 2

**Chair** Maria Portugal  
Matthew Plummer- Fernandez  
**Space E**

Keunhye Lee  
Krisanee Meechao  
Kristanti Dewi Paramita  
Kumanga Andrahennadi  
Lottie Hoare  
Lucy Russell  
Mara Rossi  
Marcus Leis Allion  
Mark Green  
Marianne McAra  
Maryam Mottaghi  
Matt Rudkin  
Matthew Coombes  
Matt Ward  
Michael Stead

Miriam Bicocca  
Naomi Bueno de Mesquita  
Nicola Gray  
Obioma Oji  
Olga Noronha  
Pablo Calderón  
Paulina Yurman  
Per Liljenberg Halstrøm  
Peter Jones  
Ramyah Gowrishankar  
Rebecca Palmer  
Rebecca Taylor  
Rebecca Partridge  
Ricardo Saint Clair  
Riikka Townsend

Rita Maldonado Branco  
Robert Young  
Robin de Mourat  
Sandra Neves  
Sara Bergamaschi  
Sarah Rhodes  
Sheron Wray  
Shiro Inoue  
Stefanie Egger  
Teresa Almeida  
Theodore Roe  
Walter van Rijn  
Wei Wang  
Willhemina Wahlin

# session 1: doing/making/planning

## WHAT ABOUT INTERDISCIPLINARITY?

**Discussant** Robert Young  
**Chair** Galen Macdonald  
**Space A Group A**

Andrea Gaiardo  
Kakee Scott  
John Fass  
Miriam Bicocca  
Olga Noronha  
Alexandra Antonopoulou  
Andrew Sempere  
Armando Chant  
Helga Schmid  
Nicola Gray  
Riikka Townsend  
Sara Bergamaschi  
Walter van Rijn  
Enza Migliore

## HOW TO CONNECT WITH ACTORS BEYOND ACADEMIA?

**Discussant** Ian Gwilt  
**Chair** Maria Portugal  
**Space B Group B**

Alison Mayne  
Anne PrahI  
Elena Brebenel  
Helen Stokes  
Karolina Szynalska  
Robert Young  
Stefanie Egger  
Amina Pereno  
Caoimhe Mc Mahon  
Darren Umney  
Dee Hennessy  
Gyungju Chyon  
Jackie Lightfoot  
Katarina Dimitrijevic  
Marcus Leis Allion  
Michael Stead  
Ramyah Gowrishankar

## HOW TO WORK WITH THE POLITICS OF PARTICIPATION?

**Discussant** Mathilda Tham  
**Chair** Alison Thomson  
**Space C Group C**

Ida Telalbasic  
Lucy Russell  
Marianne McAra  
Matthew Coombes  
Obioma Oji  
Teresa Almeida  
Danielle Arets  
Diana Nowacka  
Emma Dyer  
Gemma Wheeler  
Hannah Rollings  
Jack Champ  
Kathryn Downey  
Mara Rossi  
Rebecca Taylor  
Ricardo Saint Clair  
Rita Maldonado Branco  
Sandra Neves

## HOW TO WRESTLE WITH THE GAP BETWEEN PRACTICE AND THEORY?

**Discussant** Paolo Plotegher  
**Chair** Bianca Elzenbaumer  
**Space D Group D**

Anja Crabb  
Annelies Vaneycken  
Helen Stratford  
Ian Gwilt  
Maryam Mottaghi  
Matt Ward  
Arja Karhumaa  
Emma Creighton  
Fabio Franz  
Ian Sharman  
Joana Lemos  
Lottie Hoare  
Matt Rudkin  
Naomi Bueno de Mesquita  
Sheron Wray  
Shiro Inoue  
Theodore Roe

## EXPLORING METHODS OF MAKING AND RECORDING

**Discussant** Jon Rogers  
**Chair** Matthew Plummer- Fernandez  
**Space E Group E**

Keunhye Lee  
Krisanee Meechao  
Kristanti Dewi Paramita  
Kumanga Andrahennadi  
Rebecca Partridge  
Peter Jones  
Alison Mercer  
Becci Pearce  
Carolyn Bew  
Mark Green  
Pablo Calderon  
Paulina Yurman  
Per Liljenberg  
Rebecca Palmer  
Sarah Rhodes  
Wei Wang  
Willhemina Wahlin  
Robin de Mourat



## session 2: output/dissemination/use

### HOW CAN WE REACH NON-ACADEMIC AUDIENCES?

**Discussant** Ian Gwilt  
**Chair** Maria Portugal  
*Space A Group A*

Kathryn Downey  
Michael Stead  
Nicola Gray  
Theodore Roe  
Walter van Rijn  
Anja Crabb  
Anne Prah  
Annelies Vaneycken  
Helga Schmid  
Kumanga Andrahennadi  
Mara Rossi  
Obioma Oji  
Wei Wang  
Riikka Townsend  
Robert Young  
Ramyah Gowrishankar  
Stefanie Egger

### HOW TO REPRESENT RESEARCH PRACTICE IN INVENTIVE WAYS?

**Discussant** Robert Young  
**Chair** Galen Macdonald  
*Space B Group B*

Arja Karhumaa  
Becci Pearce  
Emma Creighton  
Enza Migliore  
Mark Green  
Willhemina Wahlin  
Andrew Sempere  
Caoimhe Mc Mahon  
Elena Brebenel  
Helen Stratford  
Ian Gwilt  
Keunhye Lee  
Kristanti Dewi Paramita  
Marianne McAra  
Maryam Mottaghi  
Marcus Leis Allion  
Peter Jones  
Rebecca Partridge  
Sara Bergamaschi

### HOW CAN WE EVALUATE THE IMPACT OF DESIGN RESEARCH?

**Discussant** Jon Rogers  
**Chair** Alison Thomson  
*Space C Group C*

Darren Umney  
Gemma Wheeler  
Jack Champ  
Per Liljenberg Halström  
Paulina Yurman  
Gyungju Chyon  
Diana Nowacka  
Hannah Rollings  
Ida Telalbasic  
Kakee Scott  
Karolina Szynalska  
Katarina Dimitrijevic  
Krisanee Meechao  
Matt Ward  
Shiro Inoue  
Naomi Bueno de Mesquita  
Theodore Roe

### HOW TO DEAL WITH CO-PRODUCED RESEARCH OUTPUTS?

**Discussant** Paolo Plotegher  
**Chair** Bianca Elzenbaumer  
*Space D Group D*

Alexandra Antonopoulou  
Alison Mercer  
Jackie Lightfoot  
Joana Lemos  
Sandra Neves  
Matt Rudkin  
Alison Mayne  
Carolyn Bew  
Emma Dyer  
Fabio Franz  
Ricardo Saint Clair  
Sheron Wray  
Sarah Rhodes  
Lucy Russell  
Olga Noronha  
Teresa Almeida

### HOW CAN WE DISSEMINATE PRACTICE-BASED RESEARCH BEYOND THE ACADEMIC ARTICLE?

**Discussant** Juliet Sprake  
**Chair** Matthew Plummer-Fernandez  
*Space E Group E*

Amina Pereno  
Danielle Arets  
Ian Sharman  
Lottie Hoare  
Rebecca Palmer  
Andrea Gaiardo  
Armando Chant  
Dee Hennessy  
Helen Stokes  
John Fass  
Matthew Coombes  
Miriam Bicocca  
Rita Maldonado Branco  
Pablo Calderon  
Rebecca Taylor  
Robin de Mourat

## participants' abstracts

## session 3: open discussion

### WHAT DOES DESIGN RESEARCH LOOK LIKE?

**Discussant** Ian Gwilt  
**Chair** Alison Thomson  
*Space A Group A*

Armando Chant  
Diana Nowacka  
Robin de Mourat  
Sheron Wray  
Shiro Inoue  
Fabio Franz  
Alison Mayne  
Alexandra Antonopoulou  
Anja Crabb  
Annelies Vaneycken  
Danielle Arets  
Matt Rudkin  
Michael Stead  
Sandra Neves  
Becci Pearce  
Mark Green  
Peter Jones

### HOW TO DECIDE ON MY APPROACH AND FORMAT OF SUBMISSION?

**Discussant** Alex Wilkie  
**Chair** Matthew Plummer-Fernandez  
*Space B Group B*

Dee Hennessy  
Wei Wang  
Ramyah Gowrishankar  
Riikka Townsend  
Stefanie Egger  
Becci Pearce  
Darren Umney  
Gyungju Chyon  
Joana Lemos  
Kakee Scott  
Krisanee Meechao  
Kumanga Andrahennadi  
Matt Ward  
Paulina Yurman  
Rebecca Palmer  
Teresa Almeida

### HOW TO VALUE THE KNOWLEDGE AND EFFECTS PRODUCED THROUGH DESIGN RESEARCH?

**Discussant** Kim Trogal  
**Chair** Bianca Elzenbaumer  
*Space C Group C*

Caoimhe Mc Mahon  
Naomi Bueno de Mesquita  
Marcus Leis Allion  
Rita Maldonado Branco  
Ricardo Saint Clair  
Alison Mercer  
Gemma Wheeler  
Helen Stratford  
Ian Sharman  
John Fass  
Lucy Russell  
Marianne McAra  
Matthew Coombes  
Miriam Bicocca  
Per Liljenberg Halstrom  
Robert Young  
Theodore Roe  
Walter van Rijn

### HOW TO INTEGRATE DESIGN RESEARCH WITH OTHER FIELDS?

**Discussant** Jennifer Gabrys  
**Chair** Maria Portugal  
*Space D Group D*

Carolyn Bew  
Emma Dyer  
Helga Schmid  
Mara Rossi  
Rebecca Taylor  
Sarah Rhodes  
Amina Pereno  
Arja Karhumaa  
Andrea Gaiardo  
Ida Telalbasic  
Helen Stokes  
Jack Champ  
Keunhye Lee  
Kristanti Dewi Paramita  
Lottie Hoare  
Maryam Mottaghi  
Olga Noronha  
Willhemina Wahlin

### HOW TO CONSIDER THE IMPACT, SUCCESS AND SUSTAINABILITY OF DESIGN RESEARCH?

**Discussant** Juliet Sprake  
**Chair** Galen Macdonald  
*Space E Group E*

Andrew Sempere  
Hannah Rollings  
Katarina Dimitrijevic  
Pablo Calderon  
Sara Bergamaschi  
Anne Prah  
Elena Brebenel  
Emma Creighton  
Enza Migliore  
Jackie Lightfoot  
Karolina Szynalska  
Kathryn Downey  
Rebecca Partridge  
Nicola Gray  
Obioma Oji

### SHE WEAVETH STEADILY: EXPLORING THE PERSONAL IDENTITY AND COLLABORATIVE COMMUNITIES OF THREAD AND YARN BASED CRAFTSWOMEN

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**Keywords**  
Identity  
Voice  
Activism

**Research Bio:** After 24 years as a teacher, my design research career is only a few weeks old. Completing a Masters in Strategic Leadership confirmed a passions for scholarship which could be channeled into an analytical interest in the ways women work collaboratively and directed by my skills as an amateur maker. Currently teaching Research Methods and supervising BA students, I plan to co-publish papers by the end of the academic year.

**Description of PhD:** The study occurs in the intersection of design and communication, investigating women's perception of identity through heir created works and the dynamics through which they collaborate in real and virtual craft communities (McLuhan, 1967; Gauntlett, 2011). Research will explore how the amateur, rather than the artist, makes meaning through creating crated objects (Lippard, 1978) and how women use these artifacts to represent their personal and collective identities.

Research interests include the use of crafting as an expression of personal identity and voice for women – particularly 'hidden' individuals such as the elderly or economically deprived. It will also explore women's perceptions of the skills exchange across social, geographical and generational boundaries and the extent to which female crafters see their creativity as being of contemporary relevance, a protection of heritage (Katz-Frelberg, 2010) or as a socially engaged practice (Parker, 2010; Black and Burisch, 2010). Smith and Dean's model of an iterative web of practice-led research / research-led practice (2010) is planned. The research will focus on co-design with community partners to explore responses of crafting, personal adornment (Adamson, 2013) and wellbeing, such as reflections on the breast through representations in crochet, embroidery and bead-weaving.

### STITCHING TOWARDS A TRUE NORTH; ILLUMINATING THE RECIPROCAL HEALING SUTRA

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**Keywords**  
Textile  
Praxis  
Mindfulness

**Research Bio:** Alison Mercer is a fibre arts practitioner and researcher in the textile department, RCA. Alison examines the transitional phenomena of textile praxis when applied as empathy, care and wellbeing that can be embedded as part of the healing process.

**Description of PhD:** This practice led research examines the transitional phenomena of textile praxis when applied as empathy, care and wellbeing and its potential to become embedded as part of the healing process.

The coterminous practice of stitching has revealed paradigms of wellbeing experienced during each embodied encounter. Contextualisation of psychological and pedagogical cognitive processes provides an empowering and emotive prescient from the mind to the hands. It is from the redolent engagement within textile practice that the invisible value of a researcher/ practitioners observations can effectively assert a complimentary role. Making facilitates personal hand held encounters that operate to shift negative mental states to positive. The curiosity to identify where creative motivation resides in others has led to research how textile agency becomes a reciprocal healing sutra. Stitching articulates an opportunity for subjective serendipity to occur providing an inter-changing synesthetic complexity and mindful inquiry. Myriads of tacit and haptic encounters meld materials to communicate ancestral legacy and cultural value. Each stitch imbues a clew from a fleeting thought to a labyrinthine thinking process tangible traced through the fabric. Time invested in making textiles creates its own emotional space providing safe tactile experiences. The materiality of textiles communicates a conscientious moment of transitional unpicking and restitching to create an authentic self a trajectory to rediscover a true north.

### ECODIALYSIS: ENVIRONMENTALLY SUSTAINABLE DESIGN IN HEMODIALYSIS TREATMENTS

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**Keywords**  
Ecodesign  
Systemic design  
Healthcare

**Research Bio:** Amina Pereno holds a MS in Ecodesign and she is currently pursuing her PhD in Production, Management and Design at the Politecnico di Torino. Her main line of research centres on sustainable environmental design, focusing on industrial packaging and products (she is part of the Observatory on EcoPacks - Politecnico di Torino) and on the interaction in complex systems (she obtained a Lagrange - ISI Foundation fellowship on this issue).

**Description of PhD:** The PhD project aims to face a challenge that is prompting growing international interest: medical treatments have a huge environmental impact in terms of medical care, resources consumption and waste production.

This is an important environmental issue, but it also represents a high economic burden for hospitals and National Health Services. Chronic Haemodialysis is one of the most expensive medical treatments in terms of water and energy consumption and urban/biomedical waste production. In this field, Design can play a fundamental role in improving environmental and economical sustainability of hemodialysis: optimizing energy and water consumption of devices, reducing waste upstream and promoting material recycling.

Because of the nature of the issue, a strong interdisciplinarity is required: the PhD program is carried out in collaboration with the SS Nephrology of San Luigi Gonzaga Hospital (Turin - Italy), to bring together complementary skills in order to jointly face the research problems. The twofold aim addresses environmental sustainability in different time horizons: the first part of the research focuses on the short-term product innovation (new eco-concepts of packaging and medical equipment), the second part concerns the design of a sustainable complex system, in order to create a disruptive long-lasting innovation in the medical field.

## INNOVATION DESIGN - FROM SYSTEMIC APPROACH TO INNOVATION VALUE

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**Keywords**  
Innovation design  
Systemic approach  
Entrepreneurship

**Research Bio:** Andrea Gaiardo is a research fellow in the department of Architecture and Design at the Politecnico di Torino. He work in collaboration with Centro Ricerche Fiat (CRF- innovation and research department of FIAT automobile) in the field of interaction and user experience area for the infotainment car system. In the meanwhile he is doing a Ph.D. at the department of Management and Production Engineering in Innovation Design.

**Description of PhD:** Research Context and Goal. The aim of our research is to investigate the design innovation world. We trust that design could be a strategic tool each days most important in the innovation process. We look into this process with a systemic approach and not with a linear trajectory because we believe the innovation derives from the relationship of the complex interactions between different actors (individuals, society, enterprise, culture, territory etc.) and the related context. So our challenge is to investigate this type of novel approach to try to add market value and increase environmental and social acceptance by starting from endorse the assets of the context where the innovation it takes. The awareness of the complexities, interdependencies and interconnections about this challenges, together with the technologies and tools to better understand those systems, have brought to this project of systemic approach to innovation.

Central research questions. How do systemic design approach and related activities benefit the innovation process? What types of design core competences are essential in order to enhance innovation activity? How design is or could be a core competence in the entrepreneurial context? Analytical frames. Innovation theory, systemic design, design driven innovation, design strategy, 'design thinking', design management. Methods. Literature review, theory research, case studies, semi-structured interviews, research analysis.

## COMPUTATIONAL EPISTEMOLOGY

PLACE:SPACE:SCREEN:STAGE

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**Keywords**  
Epistemology  
Performance  
Space

**Research Bio:** My work uses practice-based research to explore the overlap arts, media studies, computer science and architecture. I hold a BFA in Design (2001 School of the Art Institute of Chicago) and SM in Epistemology and Learning (2003 MIT Media Lab). I have worked professionally as a Design Researcher for IBM Research Collaborative User Experience Group. I am a researcher at SINLAB, working on a PhD in architecture at EPFL.

**Description of PhD:** This dissertation describes a set of practice-based research projects conducted between 2012 and 2014 in the context of the performing arts (plays, dance performances and film/installation work). Each project consists of hardware and software tools purpose-built and deployed in order to investigate how our relationship to the built environment has changed as a result of computational epistemology, or a shift in the way that we come to understand the world as a result of widespread cultural immersion in computational ideas. The aim is to understand the nature of these changes: what they are, how they are expressed and how they can be addressed, through close analysis of their narrative and aesthetic characteristics. Theoretically, the work draws on notions of pervasive ubicomp (ubiquitous mobile personal computing) and on the constructivist/constructionist knowledge theories of Jean Piaget and Seymour Papert. The work seeks to answer the question: How have computational ideas altered our understanding of place?

## THE ROLE OF DESIGN IN MODELING KNOWLEDGE INTEGRATION

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**Keywords**  
Collaboration  
Design consultancy  
Uncertainty

**Research Bio:** I have a mixed background in Engineering and Service Design. This blend has triggered my interest in holistic approaches and knowledge integration across domains of expertise as well as the dynamics of those collaborations. I worked as Knowledge Exchange Associate for the Moving Targets project (2010-2013) where I had a hybrid role between industry and academia. Through this project I developed my practice as design consultant for media companies and my interest in generating academic knowledge through design practice.

**Description of PhD:** I am currently undertaking the second year of my PhD research within the Scottish Knowledge Exchange Hub Design in Action. My research focuses in exploring the role of design and the designer in collaborative knowledge integration across domains of expertise with the purposes of strategy development and organisational change. My first case study is examining the collaboration dynamics and looking at the role of design in developing more participatory models within an organisational context, the Government. At an individual and group level, I am especially interested in the relationships between identity, awareness and perception, and the potential role of design in shaping those. In relation to design consultancy practice, interesting findings are coming up in relation to uncertainty and improvisation. The research is being undertaken through participatory action research and reflective practice. Design practice is a subjective matter. Although dependant on external factors set by the context, design practice is not led by an objective reality, but by the designer's perception and interpretation of it. Thus it seems sensible to begin the inquiry on the designers' experience of their own practice. However, the perceived reality is socially constructed, thus participants' reflections on their own experience of the practice are considered as relevant as the designers'.

## THE FUTURE SHAPE OF DESIGN: A TOOLKIT FOR LONGER-LASTING MATERIAL EXPERIENCES

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**Keywords**  
Sustainability  
Durability  
Fashion

**Research Bio:** My interest in sustainability comes from a deeper sense of responsibility for the world around me. Having trained as a fashion designer, I was finally able to combine my skills and my values in more depth during an MA in Fashion and the Environment at London College of Fashion. There, however, I found more questions than answers. This curiosity that led me to continue my studies through a PhD.

**Description of PhD:** My applied PhD is situated in the field of sustainable fashion design. I am examining ways to support designers create garments that not only physically last longer but are desirable and used for longer. Sustainability is by nature interdisciplinary, leading me to drawing on a range of subjects, such as anthropology, psychology and sociology. Coming from a practice-based background, my research relates directly to practitioners like myself. This project is also anticipated to culminate in a collaborative hands-on workshop using the tools/framework I will have developed to create artefacts illustrating the theoretical concept.

## WEARABLE SENSING FOR PREVENTATIVE HEALTH: AN EXPLORATION OF FORM, MATERIAL AND FUNCTION

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**Keywords**  
Design for the user  
Participatory action research  
Design process

**Research Bio:** Anne's interest in academic research started during her studies for the MA Design for Textile Futures where she specialized in exploring Design for Sustainability. She has since built on this research in an industrial context, where, as a Design Consultant, she is involved in research and design projects which investigate and develop design-driven solutions to the global clothing industry's issues. Anne is currently in the final stages of her PhD, which explores future opportunities for the design of wearable sensors.

**Description of PhD:** In response to the growing burden on global healthcare systems, this practice-led design research focuses on the investigation, design and development of concepts for textile-based, wearable sensors which are capable of enhancing and protecting the users' health and wellbeing by detecting and monitoring both internal (from the user) and external (from the environment) stimuli, thus acting as an early detection and warning system, in order to reduce or eliminate the onset of ill health and disease.

The research project constitutes three stands; material, form and function, which come together in a collection of final artifacts. The material investigation focuses on the exploration of new types of wearable, end-of-life considered material substrates, while form is examined through developing modular, in-situ textiles-based sensors to easily integrate into the user's existing lifestyle and function scrutinizes the user's potential needs for an early warning, detection and monitoring system, as part of preventative lifestyle.

The final designed artifacts are informed and inspired by an extensive initial material and textile exploration, a thorough overview of non-technical and technical, body-worn products and devices and an in-depth phase of Participatory Action Research, where the research immersed herself in the Quantifies Self community, to understand users' diverse potential needs and preferences.

## KIDS IN SPACE: WHAT CHILDREN CAN LEARN US ABOUT THE DESIGN OF PUBLIC SPACES

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**Keywords**  
Public space  
Participation  
Children and young adults

**Research Bio:** Annelies Vaneycken (Belgium, 1976) has an education and worked as 'graphic designer' but her field of interest and her practice are reaching further. In her self-initiated work, she likes to explore the limits of the field of visual communication and connects and interacts with other disciplines. She is fascinated by the authorship of her profession and its social relevance. From 1999 till 2014, she's been a lecturer at Luca, School of Arts (Brussels). She is currently working on a PhD at the University of Gothenburg on how to embed the qualities of 'play' in the design processes and transformation of public spaces through participation of children and young adults.

**Description of PhD:** This practice-based PhD wants to research how future design of public spaces can stimulate and contribute to social meeting and interaction between different multicultural groups and subgroups in a playful way in order to contribute to a more coherent identity and social interaction. An important issue is the question of how to involve the participation of children and young adults as active experts on subjects as "play" and "trigger"; How to use their experiences, ideas and reflections. The objective of the PhD study is to analyse a selection of differing methodologies, critical studies and practical case studies on participation from the field of design for social innovation, socially engaged art and other related interdisciplinary fields as walking, performance and co-design; and to combine valuable aspects of these into a new methodological framework that will help/train other art and design researchers in their work on public space projects with a participatory focus. The project is practice-based: tests will be carried out in real-life situations, followed by the analysis and evaluation of its application and interaction with end-users in these concrete cases. The PhD is part of TRADERS ([www.tr-aders.eu](http://www.tr-aders.eu)) and will contribute to a meta-framework in order to develop a more complete and transferable tool kit.

## GRAPHIC DESIGN AS WRITING: THE VISUAL AND THE USUAL IN EVERYDAY TEXT GENRES

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**Keywords**  
Visual writing  
Text  
Border-crossing

**Research Bio:** After years of professional work in graphic design I have in recent years turned to writing, research and education, where I have the opportunity to investigate what critical practice in graphic design could be. I started my doctoral studies in 2012, and I'm currently also Lecturer in graphic design in Aalto University in Helsinki. My practice-based DA thesis examines graphic design as a form of writing.

**Description of PhD:** The topic of my research is the visuality and materiality of text, which I examine from the point of view of graphic design, drawing from theories of conceptual writing, visual studies as well as genre analysis. I work with mundane, "usual", everyday texts, which are often read according to the way they look. My research looks into what extent the graphic designer actually "writes" or rewrites any given text by formulating it visually, for example designing it into a certain category or genre.

A laboratory as well as an archive for my findings, the heart of my research is a design/writing project: a book, illuminating the visual conventions of writing and reading. For this project I gather and categorise printed texts by visual genres that surround our everyday life. By mixing and rewriting those genres through design I make visual conventions visible in a way that verges on conceptual writing. I investigate how visual conventions and structures build up recognisable genres, and so aim to define the relationship between designer and language, which is often ignored. My work sheds light on the knowledge that she shares with the readers: genres shaped by use, collage-like conventions based on different modes of expression.

## IMAGINATIVE VOYAGING: EXPLORING WONDER AND ENCHANTMENT AS DEVICES FOR EMOTIONAL EXPERIENCES IN FASHION PRACTICE

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**Keywords**  
Wonder  
Image  
Fashion

**Research Bio:** My research seeks to provoke intimate, personal, and individual fashion experiences in response to pattern, image, garment and fashion objects. This research is positioned within a small-scale fashion practice, where the design 'process' enables ancillary outcomes. This inter-disciplinary approach engages with diverse forms of representation including, photography, film, art and installation thus expanding fashion 'process' and 'practice', beyond traditional forums for the presentation/ communication and representation of fashion.

**Description of PhD:** The practice is exploring the state of 'wonder' in terms of a renewable and shifting 'site' where we engage with surface, space and place for creative, emotional and critical engagement, and its potential to facilitate novel approaches when applied to a small scale fashion practice. The research is focusing on exploring the transitional 'encounters' that happen within the fashion design process for both practitioner and their audience, and their emotionally generative possibilities. These transitioning areas of encounter and creativity are proposed as potential 'sites' for an ever-evolving form of interpretive engagement, ever-changing in response to how it is being created, contextualised and interpreted.

Wonder is being explored within an 'open' context, an approach whereby there is no end but a cycle of change, enabling a constant sense of disruption, transition and transformation. The research aims to connect through to a range of design mediums and methodologies beyond the field of fashion, including art, design, moving image and installation through an inter-disciplinary approach. In this manner the aim will be to develop a method of working that is integrative and projective, therefore the practice is allowing the work to be read in the context of its complex cultural and personal connections.



## HEALTHCARE SERVICE ENGAGEMENT IN ELDERLY FALLS PREVENTION

### BECCI PEARCE

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### Keywords

Engagement  
Healthcare  
Service design

**Research Bio:** I am a sociologist and am coming to the end of my multidisciplinary PhD (IT, Design & Management) on the Highwire programme at Lancaster University. My research has been primarily based upon systems of people in organizational contexts and the exchange of information for collaborative and progressive aims.

**Description of PhD:** My PhD accounts for and explores the relationship between a complex array of barriers which prohibit engagement with falls preventions services and associated self-care behaviours. It identifies some of the social, physical, mental, economical and cultural influences which impact upon elderly service users ability to engage with healthcare information, practices and with falls prevention services, with a focus on their multiple chronic illnesses. My work suggests that if we are to adequately support elderly service users in engaging with and maintaining self-care behaviours, that we must first fully account for the complex barriers which this vulnerable and marginalised cohort routinely experience. As my philosophical framework adopts an interpretivist approach, I believe that my data has been co-created by myself, the service users and the healthcare professionals who have participated in my research. During a range of semi-structured interviews we have jointly interpreted the nature of falls, falls prevention, healthcare service engagement, the requirements of self-care activities and the various barriers which create problems for engagement, as they are experienced by service users. My interest lies in providing a voice to what is normally an isolated and under-represented group of individuals. My aim is to provide key recommendations which inform the design of healthcare services, namely falls prevention services, to better facilitate healthcare service engagement and improve the quality of life for elderly, chronically ill service users.

## COMMUNICATION DESIGN AND SOCIAL CHANGE IN NETWORKED PUBLIC SPACE

### CALLY GATEHOUSE

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### Keywords

Social  
Public space  
Network technology

**Research Bio:** I am in the first year of a practice based PhD at Northumbria university. Previously, I have studied MA Communication Design at Central Saint Martens, focusing on the growth of socially organised publishing practices and have worked as a freelance graphic designer and researcher.

**Description of PhD:** Topic area: the social impact of network technology integration in public space - Using public spaces in Newcastle upon Tyne as a case study, the research aims to examine the role of communication design creating and changing social interactions and explore how communication design can be deployed to support the social needs of the people who use those spaces. It does this by examining the impact of the integration of a new forms of communication media into public space.

Communication design practice is used as the primary means of investigation, beginning by employing exploratory design research methods such as cultural probes which then inform and inspire design interventions in public space. These design artefacts represent a hypothesis which will then be tested and modified through an iterative design cycle.

## MAKING, LOOKING, LISTENING: USING RESEARCH THROUGH DESIGN TO GENERATE AND EVALUATE TASK FURNITURE FOR EDUCATION PROTOTYPES

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### Keywords

Prototype  
Research through design  
Contextual inquiry

**Research Bio:** My background is in the research and design of supportive furniture for children and young adults with special needs. Following a Masters in Design Ethnography, where my final project was with Intel on the topic of older adults, games and social isolation, I took up a research position and began my PhD with Task Furniture in Education (TFE), a design-led European research project in the NCAD where I now teach.

**Description of PhD:** My topic area is the evaluation of task furniture prototypes in primary educational settings using a research through design approach and an action research methodology. The research activities conducted during the early stages of my PhD resulted in awareness of the lack of in-depth documentation of the generation and evaluation of prototypes for task furniture, and a frustration with the lack of relevant information available on the process of designing task furniture for the learning experience.

In relation to the design of task furniture for learning, the use of the prototype generatively or evaluatively in order to create new design solutions is undocumented and unclear. I feel there exists an opportunity for the generation of new knowledge through design research-led practice based investigation in this area. The ultimate aim of this PhD study is to produce a knowledge base for designers to guide them in the testing of prototypes in context, with specific reference to primary educational settings. I am collaborating with an Irish based design firm who are creating solutions for the educational market.

## GESTURE MARKMAKING DRAWING: THE ROLE OF GESTURE IN CONDITIONING THE MEANING OF DRAWING

### CAROLYN BEW

Kingston University

### Keywords

Drawing  
Gesture  
Language

**Research Bio:** Whilst my qualifications are firmly in the area of painting my professional life has compelled me to keep abreast of developments in the pedagogy of art and design education, to contribute to educational research. Presentations and publications reflect this approach. My initial Phd proposal was shaped by this experience and a desire to look at the role of drawing and gesture across education as a whole. Whilst still a driver the remit has broadened into an exploration of tacit and 'incomplete'knowledge.

**Description of PhD:** This proposal recognizes the inextricable link between theory and practice. Grounded in studio enquiry it is informed by other disciplines and subject areas combining aspects of social science methods as well as the traditional intuitive methods of drawing.

Drawing on two questions; Does drawing concretize mental processes and enhance their perceptual power and memorability? Does the movement involved in linking mental processes with physical routines change the way learning happens? The research proposal argues that symmetry between drawing and gesture may reflect underlying perceptions and cognitive events that are only later translated into verbal or written expression.

Recent research links the evolution of the hand, the skills of manipulation, to acquisition of knowledge about the world and language itself.

Both Gesture and Drawing are expressions of meaning conveyed within the dimensions of space time and form. For the most part gesture conveys information through spatial imagery and one feature of spatial imagery is that it can present simultaneously information that must be presented sequentially in speech. It is here that parallels with drawing and visual imagery can most easily be understood.

## DESIGN FOR DEBATE: HOW CAN CRITICAL DESIGNED INTERVENTIONS IN PUBLIC SPACE CONTRIBUTE TO PUBLIC ENGAGEMENT AND DEBATE?

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### Keywords

Debate  
Designed interventions  
Prototypes

**Research Bio:** Danielle Arets is Associate Lecture in the Lectoraat (Readership) Strategic Creativity. Danielle has a background in Cultural & Science Studies (University of Maastricht) and Media Studies (Aarhus University). She has a strong record in organizing debates for a widespread of public, educational and commercial institutes, and through this she strongly advocates interdisciplinary research and design. She also uses debates as a research tool and investigates how designers can instigate public debates and create more engagement.

**Description of PhD:** I believe we are at the beginning of a larger redefinition of design. We become to realize that design can play an important role in public space with ground breaking, nonconformist, and future driven interventions. By using design as a mean to engage into a debate rather than seeing it as a tool for simply creating something, the role of the designer is changing. In my research I explore how critical designed interventions in public space can play a role in public engagement and debate and what this implies for the role of the designer as well as for design education and design research.

In a recent publication Adversarial design, Carl diSalvo explores how the theory of agonism can be a productive starting point to explore this field, specifically because adversarial design (design that evokes political issues) can make spaces of confrontation and provide resources and opportunities for others to participate in contestations.

For my research I will design public dissent with public debates. By testing out various designed formats, I will explore (by research trough design) how designers can create 'dissent' and what the effects of these adversarial interventions are in Public Space?

## DEBATE AND DESIGN: AN EXPLORATION OF THE PARLIAMENTARY PROCESS

### DARREN UMNEY

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### Keywords

Infrastructure  
Parliamentary democracy  
Value

**Research Bio:** I originally graduated in fine art before working in interactive multimedia design and online publishing. My artwork tends towards the conceptual and the critical and I'm interested in how the production of art operates as a research process. My interest in how ideas hang together and how neo-liberal we have become has led me into a phd which is initially more focussed on design method than art practice.

**Description of PhD:** I am studying the debate around High Speed Railways that is taking place through recent and current sessions of parliament. The debate draws on historical precedents and operates as a negotiation between various phases of problem setting and solving. This view of parliamentary process as a design process provides an opportunity to approach the debate from two alternative design perspectives. One: The detailed analysis of interactions that characterise much of design studies and can be traced back to the work of Donald Schön. Two: The descriptions of the actors, agents and objects engaged in the debate that can be loosely aligned with the work of Bruno Latour. Working with these two perspectives I am interested in the possible explication of the parliamentary process and how this then informs our understanding of the design process. This points towards a further debate about the presence of values in the design process and the process of designing value. I think all research is practice based and it's all messy. I will be producing an exhibition that visually and conceptually explores my thesis. This will include relevant artefacts referred to within the debate and produced during the course of my research.

## DESIGNING AN EVALUATION FRAMEWORK FOR SCALABLE IMPROVISED FACILITATION

### DEE HENNESSY

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### Keywords

Risk  
Alchemy  
Relief

**Research Bio:** My first contract as a facilitator was to facilitate 24-hours with medical directors and nursing directors across Scotland. The brief was to "do something interesting and useful". If I had been more established, I would have been intimidated by this, but I wasn't established so took risks I didn't even know were risky. I have come to call this Improvised Facilitation and this practice is what has fuelled this research.

**Description of PhD:** There is an emerging field of creative group facilitation practice in which interventions are characterised by intuitive, on-the-hoof responses that do not rely on established formats and processes. In this form, the session is not designed in advance. Instead the facilitator generates a series of in situ, micro-designs at each step and turn of the process. This high-wire act is sometimes supported by the presence of a safety net of bespoke design tools, and sometimes is not.

Driven by practice, experience-capture and reflection, this study considers what is meant by what this research calls Improvised Facilitation. Precisely what Improvised Facilitation is, who does it, how it is done, who it is for, whether or not it is effective, and critically, whether Improvised Facilitation can be constructed into a series of practice dimensions that it is possible to assess, has not been captured before. The primary contribution of this study will be to address this knowledge gap through the identification of these practice dimensions to design an innovative evaluation framework for Improvised Facilitation. In so doing, this research seeks to explore and understand what this might mean for facilitation, for facilitators and for the development of Knowledge Exchange more broadly.

## AUTONOMOUS BEHAVIOUR IN TANGIBLE USER INTERFACES AS A DESIGN FACTOR

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### Keywords

Prototyping  
Autonomy  
Speculation

**Research Bio:** My research is driven by my desire to investigate modern technologies for HCI. This applies particularly to the use of new technologies like interactive surfaces or embedded sensors. In the past I explored the connection and communication of tangible objects with optical multi-touch surfaces. Furthermore, I worked on various projects concerning interaction techniques such as projector phones. I'm exited about prototyping and creating things and enjoy talking to people about their opinions.

**Description of PhD:** My PhD resolves around autonomy in Tangible User Interfaces. I believe that interfaces which exhibit autonomous behaviour can potentially create a compelling and new kind of interaction between humans and computers. Research indicates that people are engaged by apparently autonomous behaviours in tangible objects and show social reactions towards these smart objects. The intention of my work is to leverage this effect in support of human-computer interaction. My wish is to explore the design decisions that drive people to regard an interactive system as a social agent and lead them to react in certain socialized ways. Rather than aiming to improve user performance, such interfaces can offer a richer and more enjoyable autonomous interface interaction. I'm exited about prototyping (especially with Arduino) and exploring various technologies to create these tangible autonomous interfaces. I find great pleasure in actuating things and see how this changes the object and peoples' feelings towards these objects. Furthermore, I enjoy investigating people's perceptions of these interfaces and elicit their opinions. I'm interested in speculative design and research through design and aim to combine these in my PhD.



## CAN BIOMIMICRY HELP DESIGN FURNISHINGS FOR THE DOMESTIC ENVIRONMENT THAT IMPROVE AIR QUALITY?

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**Keywords**  
Biomimicry  
Design  
Home

**Research Bio:** Elena Brebenel is a textile designer and researcher that is currently pursuing research in biomimicry and design. She earned her BA degree in Textile Arts from the University of Arts “George Enescu”- Iasi, Romania and her MFA degree in Textile Design from the University of Kansas, USA. Prior to starting the PhD she held the position as Visiting Assistant Professor in Textiles/ Foundation Drawing at Saint Mary’s College in Notre Dame, Indiana, USA.

**Description of PhD:** Elena’s PhD research wishes to answer the following question: In a world in which the very air in our homes is toxic can biomimicry help develop design prototypes that generate better quality domestic air by diminishing or counteracting the harmful effects of indoor pollution? This practice-based doctorate researches what can nature teach us about creating domestic environments with healthy air. It investigates models in nature able to efficiently deal with microbial and chemical pollution and explores how these models can be used to solve the problem of polluted indoor domestic air. It involves examining ways in which natural systems stay healthy, with a focus on questions like: How do organisms protect themselves against (the bad effects of) biotic and abiotic factors? How do animals (insects, birds, etc.) stay clean? And, what does health mean in natural systems? It explores how health can be achieved in the domestic environment in relation to IAQ, and investigates how the concept of ‘stressed’ home with polluted environment compare to the one of ‘stressed’ natural system or ‘stressed’ body.

## INVESTIGATING THE BOOK CORNER IN THE PRIMARY SCHOOL CLASSROOM THROUGH PARTICIPATORY DESIGN WITH CHILDREN

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**Keywords**  
Book-Corner  
Children  
Privacy

**Research Bio:** My research background is in comparative literature and children’s literature and also arts journalism; I worked as a BBC World service researcher for 13 years in arts and features. In 2014 I won the LSE short film Research Festival prize for my documentary film ‘Child vs Book’, about children learning to read in an East London primary school.

**Description of PhD:** My PhD is a practice-based, cross-disciplinary collaboration between the Faculty of Education in the University of Cambridge and SCABAL, a small architectural practice in Hatton Garden that specialises in school design. I am a former specialist literacy teacher in primary education and have co-designed a prototype book corner to replace and add new features to the usual classroom book corner space, which usually lacks structure and proper shelving. In my experience, teacher-designed book corners are a confused place and often confusing for children; used as a place of punishment and reward, it fails to offer a safe, welcoming space where children can read. I have a particular interest in readers who are struggling to learn to read and may feel embarrassed about being overheard making mistakes when reading out loud with adults. My research investigates how the school environment can support those children through good design. In collaboration with SCABAL, I have co-designed a prototype reading place: a child-sized, inviting, acoustically private, well-ventilated place where children can read, chat or simply have a place to reflect and do nothing. I hope to subvert the idea that children must be purposeful at all times in the primary school environment and constantly ‘on-task’. I also hope to subvert the norm of classroom surveillance by giving children a place that is acoustically private, although visually they can still be observed by staff. The next and most important stage of the research will be participatory design with children. I will bring architecture students into the classroom to provide design workshops in which the children can construct their own book-corners and also physical theatre practitioners to encourage children to explore places and spaces in school.

## DESIGN LEARNING AS AN INTERVENTION IN GENERAL EDUCATION

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**Keywords**  
Design learning  
Intervention  
Adolescents

**Research Bio:** Emma holds a BDes in Industrial Design and an MSc in Interactive Media and is currently a lecturer in Industrial Design in NCAD. Her research focuses on the role of design in education looking at the design of learning environments and more specifically the potential for learning through the process of design. In addition to this Emma has conducted research within FP7-funded projects Task Furniture in Education and Practice Based Experiential Learning Analytics Research and Support.

**Description of PhD:** This ongoing PhD research investigates the effectiveness of an out-of-school design workshop as a framework to support the personal and academic development of second-level students. The research examines the application of design learning in the context of current educational reform, which places an emphasis on the individual learner and the development of skills and competencies. The research questions the impact of key features of the design learning experience and explores the potential of the design-based intervention as an approach to support the development of the student and their ability to act as active citizens in a constantly changing world. The research commenced as a PhD by practice in design focusing on the design of learning environments. By utilising a participatory design workshop model, the focus of the research shifted to look at the potential of this research tool to support meaningful learning experiences for adolescents. The practice component of the PhD focuses on the design of the learning experience and the out-of-school setting. The research ultimately questions the potential in a ‘designerly’ approach as an approach for adolescent and as a model for the development of educational practice through active hands-on experimentation outside the complexity of the formal school setting.

## POROSITIVITY: THE DESIGN OF POROSITY. FROM POROUS MATERIAL TO POROSITY PROCESS

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**Keywords**  
Material experiments  
Multidisciplinary  
Design “Protocol”

**Research Bio:** My speculative activity’s grown up by switching from culturally and geographically different experiences. My research is a continuous bridge between my professional experience and my investigative, studying one. By planning food brand experiences, rethinking the food chain in a more sustainable way, conceiving furniture concepts for the huge Chinese serial Industry and investigating the field of materials for design I can benefit, today, of a general vision of the global and multifaceted context where the design acts. At present, I’m involved in a Ph.D. in collaboration with a spin-off of the National Council of Research.

**Description of PhD:** The research wants to investigate and experiment some instruments, methods and processes for transferring the “porosity design of materials” to product design. The project is part of the basic and applied research on materials for design, an investigation on the links between the macroscopic properties of materials and their structure (at various levels of scale). It is to relate the speculation about the methods and tools of the design and the more properly scientific and experimental investigation on the technical and structural properties and synthesis of materials, moving in a subject area that is between chemistry and materials engineering and design. The goal is to leverage the tools and methodologies of design to define an innovative approach to research and experimentation on porous materials, creating a direct bridge between laboratory research and specific fields of application and market requirements.

It is an operation applied to two-way transfer of technology and methodology from the fields of chemistry and materials engineering to the design process and vice versa. The methodology with which to carry out the research is itself an objective of the project and, with reference to “DESIGN IN LAB” and multidisciplinary design, it is based on translating scientific results into design products.

## BUILDING RADICAL PERIPHERIES. EXPLORING THE POTENTIAL OF DESIGN AND MAKING IN ACTUALISING POLITICISED PRACTICES OF COMMONING IN SEMI-RURAL AREAS

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**Keywords**  
Community resilience  
Savoir faire & making  
Commons & commoning

**Research Bio:** As part of my collaborative design practice Brave New Alps (with Bianca Elzenbaumer; 2005-present), which through design engages people in rethinking social, political and environmental issues by combining a variety of methods from radical pedagogy to DIY making, I recently started a practice-based PhD at the Sheffield School of Architecture. Here I am developing a project dealing with trans-local community resilience, collaborative economies, savoir faire and practices of making in common in peripheral, non-urban contexts.

**Description of PhD:** The project starts from the desire to find out what role the re-appropriation, expansion and dissemination of savoir faire via collective processes and practices of making in common can play in helping trans-local communities establish new commons and cultivate/extend existing ones, and thus increase their resilience and autonomy from the market while at the same time cultivating feminist noncapitalist value-practices. In its initial, investigative phase, the research will look at the multitude of social practices and bottom-up initiatives operating worldwide to counteract the negative effects of today’s multiform economic, environmental and social crises. Special attention will be given to those efforts that operate in peripheral, non-urban settings and that incorporate elements of self-education in the realm of savoir faire and making. In its second, more practical stage, which will be introduced by a series of collective field experiments, we will attempt to establish the foundations for a heterodox, feminist, common “maker-space” that will operate in the Alpine Upper Lagarina Valley in Italy and in close dialogue with the communities inhabiting it and responding to a variety of social, environmental and economic issues that are relevant for this area and its population.

## CAN THE AGENCY OF PATIENTS RECOVERING FROM SPINAL CORD INJURY BE INCREASED THROUGH THE INTEGRATION OF DESIGN APPROACHES INTO THE REHABILITATION PROCESS?

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**Keywords**  
Participatory  
Rehabilitation  
Agency

**Research Bio:** During my integrated product design masters degree, I developed a keen interest in the relationship between design, emotion and identity. Through this my work focused on gained disability and long-term health conditions, mainly in areas of ostomy lifestyle and living well with dementia. I am particularly interested in the role of designed materials as platforms for discussion and as tools to facilitate mutual learning and shared decision-making. **Description of PhD:** This PhD project is a response to the Royal Society of Art’s Design and Rehabilitation initiative, which began in 2009. Through a series of workshops, the RSA wanted to investigate if teaching design to people who had sustained a spinal cord injury (SCI) could address the associated loss of confidence and increased need to be resourceful. Results were positive, but exploratory in nature. As such, this study began with an in-depth, contextual study in a spinal injury unit (SIU) over one year, using interviews, ethnographic observations and a supporting literature review. The emergent themes (including tracking progress, communication and projection) suggested that patient agency within SCI rehabilitation could be enhanced. Through a series of participatory workshops with staff, carers, inpatients and outpatients, I hope explore the ways in which design methods or tools could be incorporated into the SIU to support a patient’s agency within their rehabilitation. It is hoped that an increased sense of control within the unit could promote a patient-led rehabilitation pathway, where inpatients are equipped to identify and meet their own needs. It is also hypothesized that opportunities to exercise agency within the SIU may prepare patients for the reportedly problematic post-discharge period.

## SENSUAL AGENCY: THE OBJECT AS A MEDIATOR BETWEEN ORGANISM AND ENVIRONMENT

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**Keywords**  
Perception  
Ecology  
Materiality

**Research Bio:** Gyungju Chyon is a Lecturer in industrial design at RMIT and a partner in the Little Wonder design studio. Her research and practice, crossing a broad spectrum within objects design and installation, is concerned with the relationship between human, objects and environment, challenging the status-quo by creating new experiences through engaging natural phenomena, new materials and processes, and cultural values. She has collaborated with companies such as Rosenthal (DEU), Interface (USA), Duravit (DEU), Emotis (FRA), and Lucifer Lighting (USA).

**Description of PhD:** My PhD will investigate the capacity of materiality in connection with our sensory perception to design objects that mediate the relationship between organisms and the environment, in order to increase our awareness of the interconnectedness of the world. As a setting for this investigation into the ecology of living, I will examine the living spaces of our homes. Our efforts in designing ecological objects often focus on an ecology of consumption, concerned with efficiencies of movements within a closed cycle of material resources, from manufacturing to use. Yet, efficiencies in the ecology of consumption do not raise our awareness of the interconnectedness of the world. If an object could make us aware of this interconnectedness, could it be regarded as ecological? Perhaps such an object might point to an ecology of living, concerned with the relationships between organisms and the environment. Could we establish an ecology of living by positioning objects as active mediators of this relationship? Through an experimental design approach, the project will probe and speculate on how we may develop an ecology of living within our homes. The project will consider materiality in relation to our senses to develop new approaches to materials and forms as dynamic mediators between us and our environment.

## WOODLAND STEWARDS OF THE FUTURE: EXPLORING THE ROLE OF THE INTERACTIVE NARRATIVE IN THE DESIGN OF THE CHILDREN’S PICTURE BOOK

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**Keywords**  
Interactive Children’s Books

**Research Bio:** Illustrator and lecturer working across publishing and editorial illustration utilizing hand drawn elements. Interested in the dialogue between research, practice and teaching undertaking workshops and collaborative activities with a range of groups and in a range of settings. Graduating in 2013 with a Masters Degree from the University of Brighton in Sequential Design and Illustration. Previously graduating from Kingston University in 2007 with a BA in Illustration. **Description of PhD:** The Subject area is the children’s natural history picture book. The disciplines include education (with links to the national curriculum Key stage 2) science and visual communication. Methodology includes a circular process of testing and feedback with the publishing industry, educational professionals, policyholders and children themselves to develop new systems. Exploring the role of the interactive narrative to develop deeper questioning and reflection. Practice research and areas of study include The Book as a Playground, Interaction through Gaming, Designing Non-Linear Systems, and Interactive Narrative Systems. In order to identify interaction that enables children to consider their role as future woodland stewards.



## EXPLORING THE OPTICAL PERCEPTION OF IMAGE WITHIN GLASS

### HELEN STOKES

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### Keywords

Optical  
Lenticular  
Illusion

**Research Bio:** Having studied glass to M.A. degree at the RCA in 1996, I set up my glass practice, as a designer maker, in 1998.

Having built up my practice, whilst also lecturing at Oxford Brookes University, I decided I wanted to extend my work further and am currently a 2nd year part-time practice based research student in glass, at the RCA.

### Description of PhD:

I aim to explore, within cast glass, how we optically perceive an image and work with new and old 3D technologies in order to produce a body of work that examines and challenges our optical perception of imagery within glass.

I plan to address

- Is it possible to create a perceived 3D image within a glass casting that challenges the viewer's perception of space, form and material limitations?

- Can established and emerging practical and theoretical ideas in contemporary image technology be incorporated within sculptural cast glass?

Methodology

This research will be approached from the perspective of an artist working with the glass casting process. The submission will take the form of a body of practical tests and artworks with a supporting written thesis.

Development of these optical techniques will be based on testing their potential practically, within the workshop. The research will build on the results obtained to investigate the effectiveness and practical application of these techniques in creating optical works that challenge the viewer's perception.

## PERFORMATIVE ARCHITECTURES

### HELEN STRATFORD

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### Keywords

Performative  
Live art  
Architecture

**Research Bio:** My socially-engaged research practice is located between art, architecture and performance. It is internationally recognized, presented at PSI#17 Utrecht, Metropolis Biennale Copenhagen, ICA, Tate Modern London, Barnard College New York, and École Des Beaux Arts Paris. Qualifications/awards include First Class Hons: BArch, (Sheffield-1994), Diploma (Cambridge-1998), Distinction: MArch & Critical Theory, (Nottingham-2002), Fellowship Akademie Solitude, Stuttgart (2004), two Escalator visual/live-art practice awards (2010/11) and six Grants for the Arts, Arts Council England (2003-14).

**Description of PhD:** Architecture produces certain ways of behaving, yet requires movement and interaction with the body to be understood. In this inter-relationship, buildings and public space are better understood as "performative conditions" – "acting on us and activated by us." (Doina Petrescu: 2007) My practice-led PhD asks, 'what new spatial knowledge can performative research bring to the understanding and production of architecture and urban politics in public space?' Going beyond an examination of works and practices, it proposes a research-based architectural practice that foregrounds performativity and architecture through active/social terms; as a "site of group co-ordination in space over time," (Shannon Jackson: 2011) and uses performance-based methodologies and practices to research and produce space.

I have an established research-based architectural practice involving site-specific, collaborative and performance-based practices. The framework of the PhD offers the opportunity to develop practice-based 'tools' and 'actions' that feed back into establishing an original theoretical and practical framework for considering Performative Architectures in relation to spatial production. Drawing on models from practice-led research in art practice and concepts of performativity from performance studies and feminist theories and informed by my own practice, Performative Architectures investigates implications for alternate models of practice-based knowledge production in architecture.

## EXPLORING UCHRONIA : PRACTICE-BASED RESEARCH AT THE INTERSECTION OF EXPERIENCE DESIGN, CHRONOBIOLOGY AND CHRONOSOCIOLOGY

### HELGA SCHMID

Visual Communication  
Royal College of Art

### Keywords

Uchronia  
Experience design  
Science & art collaboration

**Research Bio:** Helga Schmid is a graphic designer and researcher. She is currently a funded PhD candidate at the Visual Communication Department.

Previously, Helga was a researcher at the Department of Architecture and Design at the Museum of Modern Art in New York. She has worked internationally as a designer for magazines, museum projects and as an in-house designer. Helga has a background as a communication designer, holding a postgraduate degree from the University of Applied Sciences in Augsburg, Germany and a Masters degree in the MFA Design program Designer as Author at the School of Visual Arts in New York.

**Description of PhD:** Life is dictated by external time-givers, societal expectations and day-and-night rhythm. But what happens when we concentrate on our bodies and our individual time signatures? This practice-based research project investigates an alternative time system based on the human circadian rhythm. It explores the possibility to think outside the boundaries of clocks and calendars. In an interdisciplinary approach, the research combines two theoretical strands. The first, chronobiology, deals with the temporality of the human body and the second, the sociology of time, investigates the principles and structures of temporal systems in societies. The practice element conceives an alternative temporal system developed and realised in the form of a biotemporal and sociotemporal architectural space. It is an original artistic visualisation and an exploration of how scientific research can be translated into a lived, aesthetic experience. In distinct experiments, participants will live in the Circadian Space, pursuing their own independent rhythm, irrespective of today's temporal organisation. Quantitative data is collected in the form of semi-scripted interviews, biomedical data, positional tracking and video recording. The data is analysed and evaluated based on the physical and psychological impact of the experiment on the participants and its results are compared to their everyday temporality. By developing a temporal utopia, termed uchronia, the project challenges thought patterns regarding the temporal structure of contemporary life. The work critiques the present mode and tempo of contemporary life, exposing the desynchronisation processes between the bodily rhythm and external time which cause health issues like depression, obesity, stress-related disorders or even cancer. The contribution is to stimulate debate on today's temporality and time politics, and to propose an alternative based on the temporal rhythm within the human body.

## TO WHAT EXTENT IS GRAPHIC ELICITATION AS A METHOD OF INQUIRY EFFECTIVE IN PROBING AFFECTS, SYNERGIES AND TENSIONS BETWEEN CREATIVITY AND EMPLOYABILITY?

### IAN SHARMAN

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### Keywords

Creativity  
Employability  
Graphic-elicitation

**Research Bio:** MDes. MA. 2014: 'Valuing Risk on the Creative Campus'. AIGA Design Educators Community Conference, Portland; 'Journey to the centre of the worth – employability in A&H'. HEA A&H Conference, Manchester. 2013: 'Exactly which part of what we do in HE is not employability?' HEA A&H Conference, Brighton; 'Not two weeks in a place tidying-up the paper drawer – employability case study'. International Conference for Design Education Researchers, Oslo.

**Description of PhD:** Gottfried Wagner was speaking about creativity, but could equally have been speaking of employability when he said that it: ""is a beloved non-word, an almost messianic formulation; one of those public screens onto which everyone can project almost everything. It is a term coined to offer hope and positive expectation; a catchword..."" (Wagner 2009). Readman's (2013) term 'simultaneously rich and empty' in speaking of creativity extends too to employability – both are fetishised. And yet both have become enshrined in policies and practices of pedagogies in creative disciplines. Within socio-economic perspectives they are espoused as cosy bedfellows, but liberal-humanist ideologies emphasise their tensions. This PhD study uses graphic elicitation – a method of inquiry generating graphic artefacts – to probe how graphic design students experience and perceive these phenomena. It attempts to access the affects of these prerogatives and create new readings of the relationship between employability and creativity in HE.

## NEW SERVICE MODELS IN A TIME OF CRISIS. EXPLORATION OF STRATEGIES FOR SUBVERSION, INTERVENTION AND RESISTANCE

### IDA TELALBASIC

Products, services & strategies  
Politecnico di Milano

### Keywords

Social currency  
Collaborative service  
Social innovation

**Research Bio:** Ida Telalbasic is a product-service-system designer with a double MSc. degree from Politecnico di Milano in collaboration with Politecnico di Torino granted by Alta Scuola Politecnica. She is currently a Ph.D. candidate at Politecnico di Milano researching the topic of design in a time of crisis and investigating how social innovation can contribute in proposing new service models. She is currently working as associate lecturer at Central Saint Martins College and collaborating with Ravensbourne College as a guest lecturer. Her experience includes developing scaling-up methodologies for social entrepreneurship and contribution in a start-up project, aimed to design collaborative services to boost social innovation.

**Description of PhD:** The research is a process of a still on-going participatory action research, within a city affected by the socio-economic crisis. It focuses on design of a new service model, through exploration of collaborative spaces and the possible application of a complementary currency system. The role of design in finding a balance between excess and austerity lies in the transformation of idle capacity of skilled professionals without jobs into opportunities. This could be achieved by giving shape to a service with its evidences as a framework to adapt to current conditions in peer-to-peer interactions. If a successful long-term and not only crisis-driven model could be designed, prototyped and globally replicated, based on debt-credit system within the knowledge economy encompassing enormous benefits of access to products and services, then it could enhance economic efficiency and distribute social capital while promoting new forms of entrepreneurship.

## TANGIBILITY INTERACTIONS AND REPRESENTATION: MAKING SENSE OF DIGITAL EXPERIENCES

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### Keywords

Tangible Interactions and Representation  
Making sense of digital experiences

**Research Bio:** I completed an MRes at the London College of Communication in 2011, graduating with distinction. The course was called Information Environments and was led by Prof. Teal Trigs and Dr. Kevin Walker. My research focused on how sleep measurement technology influences self-perception. I am currently a funded doctoral candidate at the Royal College of Art doing practice based research into how people externalize the understandings of digital experiences. Since 2010 I have published peer-reviewed research at international conferences including: DIS; CHI; NordicCHI; ArtsIT; Future Journalism and ICT Arts.

**Description of PhD:** The topic of my research is digital experiences and the ways design can help to externalize how people understand them. My PhD work consists of three case studies completed in the context of an AHRC funded collaborative research network. The Creative Exchange (CX) is a partnership between Lancaster University, the Royal College of Art and Newcastle University Culture Lab. The purpose of CX is to foster connections and collaboration between PhD researcher, academic and industry partners. The conduct of my research should be seen in this setting which is one of trans-disciplinary practice and research in the field of design that include multiple partners, diverse practice traditions, and hybrid outcomes. Situated broadly in the field of HCI, the three case studies on browser history, social network modeling and email communications. Browser history is most often encountered as a list, compiles automatically and algorithmically in the browser. I asked participants to render their browser history list in visual comic form as a way of allowing for a narrative structuring experience. Practical work will consist of a physically printed comic that affords digital interactions. Digital social networks are invisible and efficiently exploited by global companies. By mapping personal social network in physical form using everyday materials, participants were able to manifest their networks tangibly and visually. Practical work has consisted of the design of an externalizing artifact and will include a digital/physical hybrid object. Email is used routinely by people with access to digital networks in order to communicate for work and leisure. But how many of us know how it works? Deploying design methods to let participants externalize how they understand and experience email is a way of democratizing knowledge of digital technologies and how they work. Practical work will include the design of a research instrument and representative construction. My research uses design to frame how the studies are carried out and analysed, whilst also leaving room for expressive creative output in the form of design practice.

## COMMUNICATION DESIGN FOR SUSTAINABILITY: CATALYZING PARTICIPATION. THE CASE OF ALTERNATIVE FOOD INITIATIVES

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### Keywords

Communication design  
Sustainability  
Collaboration

**Research Bio:** Communication Designer and second year PhD student interested in communication design practices, sustainability studies, collaboration methods. Generally my practice is also informed by an interest in philosophy, technology, social communities and networks. Prior to PhD I setup an independent design practice between with a focus on sustainable design for small scale enterprises, and worked in Thailand with social enterprise the Doi Tung Project. Other recent projects include a collaboration with Tate Modern in The Live Thought Workshops series.

**Description of PhD:** Exploring the role of communication design within social innovation and sustainability. Communication design is here interpreted as an expanded practice of form and message, and as a discipline essential in leveraging social change towards more sustainable ways of living. Considering the contemporary scaling of social innovation initiatives, this research investigates the contribution of communication design to this emerging area. The aim is to identify new communication design approaches which encourage the participation of existing and new actors in initiatives of social innovation for sustainability, and the development of a framework that can articulate and understand such practices. The practice-led research applies an iterative and collaborative methodology with a group of alternative food initiatives, practical examples of a thriving sector for social innovation. What kind of communication design facilitates and supports these initiatives? What kind of communication design approaches allows for active participants in the message, instead of passive consumers of the message? Methodologically, the research extracts from these food initiatives a set of practices that reveal the way in which they generate 'qualities' and 'value'. This data is used to develop a new framework of communication design for social innovation and sustainability.

## A HUMAN-CENTRED DESIGN APPROACH TO PRIMARY SCHOOL CHAIRS

### JACKIE LIGHTFOOT

Faculty of Arts and Humanities  
University of Brighton

### Keywords

Human-centred  
Furniture design  
Education

**Research Bio:** Jackie Lightfoot's current research focuses on applying human-centred design methodologies to the practice of designing primary school furniture. Her project is an Arts and Humanities Research Council funded PhD study under the overarching theme of design for well-being. A furniture designer and yoga teacher she has already combined the design process with body conscious knowledge to produce an innovative product for the education market.

**Description of PhD:** My research focus is the design of primary school furniture, particularly chairs. I see school chairs as a means of connecting pupils with their surrounding environment and an important factor in providing appropriate physical support so that they can learn in comfort. The project bridges pedagogical, and architectural disciplines and, within the design field, embraces human-centred and participatory methodologies. Classroom seating is the main object under scrutiny with particular reference to biomechanical and ergonomic aspects of sitting and the social and cultural connotations of chairs and seated posture. As participants are mainly young children, research ethics is an important consideration. I am also interested in how drawing is used as a method in design research.

My study takes a multi-stakeholder and participatory approach aiming to understand the furniture design issues within the complex social setting of a working classroom by investigating the experiences of primary school pupils and their teachers. The design problem is being explored through field research using qualitative, ethnographic based methods. Findings from the field will be used to generate design guidelines and inform the development of prototype products.



## DESIGN FOR NEW ECONOMICS

### KAKEE SCOTT

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### Keywords

Economics  
Sustainability  
Futuring

**Research Bio:** MSc in Industrial Ecology, 2008. Thesis: pilot study 'Co-designing sustainable user practices' for EU living lab project. Independent and collective experimental practice, RiFT, 2009-present. Parsons DESiS lab. 2013-present.

**Description of PhD:** My interest is to explore design practice within the emerging activities of 'new economics' and 'new economies', in which a medley of scholars, activities, entrepreneurs, organizations and students have been identifying and promoting sign so paradigmatic change in how economic systems are understood and enacted. Designer and design approaches are this far under-represented in these efforts, so my research is meant to begin to fill this gap. I make use of theoretical resources from science and technology studies, consumption studies and ecological economics among other areas, and approaches from strategic design and design for social innovation. I am in particular interested in how design professionals help to choreograph work, and what design practices might look like in processes of economic dematerialization. My research involves performative interventions through proposing and enacting practices of 'designerly economics'. This includes strategic contextual research into emerging alternative practices, participatory economic futuring activities at events and workshop and experimentation and incubation of speculative economic practices. I am currently on an extended leave from my PhD research due to full-time work opportunity at Parsons new branch on Paris, but I continue my research informally through my teaching and program development work in my position as program director in Strategic Design and Management.

## TRANSGRESSING PLASTIC WASTE: DESIGNED DISPOSAL STRATEGIC SCENARIOS

### KATARINA DIMITRIJEVIC

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### Keywords

Plastic waste  
Designedisposalstrategies  
Design activism

**Research Bio:** Katarina Dimitrijevic is an interior architect, design activist, and researcher. She is currently a PG Subject leader for MA Design & MA Contemporary Jewellery at UCA Rochester, UK. Katarina is principal member at design studio KraalD committed promoting design as a vehicle for social transformation. My research approach is a ubiquitous narrative. Urban plastic trash is my study, object of desire and production material. I am engaged in exploring re: used and up: cycle design disposal strategies.

**Description of PhD:** This ongoing practice led research proposes that London's current urban entanglement presents a unique opportunity to co- design collectively with plastic waste, creating new opportunities through the Designedisposal activist platform. As the strategic global node for organization of production, London's meta-rubbish poses a particular challenge in managing 20 million tons per year. Although top-down Municipal Waste Management Strategies (MWMS) are gathering a momentum, only 48.5% of London's plastic bottle trash is recycled, and this proudly delivered statistic is a devastating reflection of London's society's present and future landfill contribution. Over one million tons of mixed household plastic packaging is disposed of in the UK per annum, so the drive to develop socially, culturally and environmentally sustainable scenarios for London's mature waste management service is gaining a momentum. KraalD is a self-led micro design narrative that revolves around the Designedisposal manifesto and aims to promote plastic minimization of London's future landfill. The Designedisposal asterism strives to incorporate joyful activism, trash aesthetics, craft making, exposition, and workshop engagement. To facilitate rather than dictate, using the exhibition and installation as the participatory platform. It argues that a changing relation to disposal is a changing relation to oneself. The future aim of this ongoing research is to co-design new discard values and micro induces social-emotional community relation towards urban plastic waste, promoting plastic pollution awareness.

## SPACE AND LEARNING: EDUCATIONAL ENVIRONMENTS THROUGH THE LENS OF EVOLUTIONARILY INFORMED EVIDENCE-BASED DESIGN

### KAROLINA SZYNALSKA

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### Keywords

Architecture  
Education  
Evidence-based

**Research Bio:** I am an architect and a lecturer in architecture at the University of Lincoln. From October 2014 I will be working towards towards Collaborative Doctoral Award at the Faculty of Education, University of Cambridge.

**Description of PhD:** The research project is to explore the relationship between the built environment and the quality of teaching and learning through the use of evolutionary informed evidence-based design. There are two major objectives: 1. to explore how evolutionary informed EBD may broaden our understanding of educational environments 2. To reflect on how it may subsequently improve them.

## EXPLORATION OF COMPUTER AIDED DESIGN AND ADDITIVE MANUFACTURING FOR THE DESIGN AND FABRICATION OF CUSTOM-MADE SPINAL BRACES

### KATHRYN DOWNEY

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### Keywords

Participation  
Co-orperation  
Balance

**Research Bio:** Kathryn started her doctoral studies in the School of Materials at the University of Manchester with co-supervision from Loughborough University in October 2013. Her research explores how patients can be involved in the design of their medical device. A core empirical part has involved observations at bracing manufacturers and clinical observations. The research hopes to expand the potential implications of changing manufacturing methods and developing a co-design approach.

**Description of PhD:** Spinal braces are devices used to restore the normal contours and alignment of the spine by means of external forces. They are used to treat conditions such as Adolescent Idiopathic Scoliosis, which is a 3-dimensional deformity of the spine most commonly diagnosed in teenage years. Braces are custom-made for an individual patient by an experienced orthotist. The conventional methods are limited in their digital approaches and materials used in construction of the brace. Compliance is a significant problem in the success of teenagers wearing their prescribed brace due to poor aesthetics and induced discomfort. With this in mind, Additive Manufacturing (AM)/3D Printing may offer an opportunity to explore novel design features, whilst enabling complex geometries to be developed that may otherwise be impossible by conventional methods. It can also enable the inclusion of patients and their families in the design process of their custom orthotic. The research involves the development of a new methodology in designing and fabricating custom-made back braces through Computer Aided Design and AM. The user requirements must be met in terms of fit, function and aesthetics, whilst overcoming fabrication limitations encountered in orthotic clinics.

## DEVELOPING SPACE DESIGN THROUGH 'SMART' MATERIALS: HOW EVERYDAY REPETITION REFLECTS ON SPACE DESIGN WITHIN A KOREAN CONTEMPORARY CONTEXT

### KEUNHYE LEE

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### Keywords

Everyday ritual  
Reinterpreting floor overlooked in a culture  
Smart' technologies

**Research Bio:** My interest is in the relationship between trace and routine activity in the rituals of everyday life, focusing on a Korean context. This research stems from my MA Interior and Spatial Design work exploring various traces in domestic space: how habits alter the form of a trace, acquired by repetition of the same art. Theorising everyday ritual is against the grain with the culture where I come from. Korean contemporary designs seldom respect ordinariness or age value.

**Description of PhD:** The research adopts methodologies taken from cultural theorists of the everyday. While this provides a theoretical framework, the practice-based research proposal develops an interior spatial practice that reveals ritual repetition through the use of interactive technology and 'smart' materials. The floor is taken as an architectural problem with relevance to a Korean definition of space, which is often disregarded in contemporary interior design.

My aim is to design spaces that explicitly deal with cultural meanings of everyday life: spaces that reflect repetition and social/cultural effects. The research will use notions of trajectories and tracing acts (de Certeau, 1984) to map repetitive activities, and to develop space designs using 'smart' materials that reveal patterns of daily use. This develops spatial proposals, for a Korean context, that provoke and document communication between people and space, focusing on ideas of repetition, home and habits. The mapping of mundane actions of the everyday will be conceived as a kind of performance. Interactive and 'smart' technologies, often used for effect, can potentially utilise the trace as a design resource producing immediate changes in a reversible way. This introduces an immediate sense of transience into design works unlike other materials that change over time in an irreversible way such as, wood, textile and stone.

## DIGITAL MEDIA IN ARCHITECTURE; FROM A PRESENTATION TOOL TO AN INTERACTIVE DESIGN AND COMMUNICATION SYSTEM

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### Keywords

Architecture  
Communication  
Digital interactive media

**Research Bio:** In 2008 Computer Imaging in Architecture; I designed an interactive space for retailers. I also designed digital media tool to demonstrate the design. The media I designed was a combination of interactive media and animation. (Master degree). Since 2011 (ongoing) Digital media in architecture; from a presentation tool to an interactive design and communication system. Design a demonstration of a platform using digital media for an interactive communication tool for use by architects and stakeholders. (PhD).

**Description of PhD:** At present in most architectural practices, the way architectural design is presented involves computer-aid design to describe architecture for different purposes. Digital media has been employed for a creative proposal to achieve the efficient communication. There is supporting evidences that the future architect works at its best when significantly engage with digital media development. Today, in the age of interactive tools, there is a need to investigate how technology can be used to improve design communication. Although architects should conduct and navigate design information, communication can be improved if architects convey right messages to stakeholders. The way that architects communicate with stakeholders would benefit from being investigated stakeholders' needs include in digital media design to suggest new approaches that exploit capability of digital interactive media and networking. There is a clear need for a design process that both professionals and stakeholders can interact with while the architectural design process is in progress. Finding communication system through web service is recommended. This research is being carried out in order to investigate the communication in design process among stakeholders as media users. It is anticipated that the research will lead to recommendations of a user-centred, interactive tool for communicating architectural design through interactive design media.

## THE STUDY OF FLOWS OF INFORMALITY TO INFORM JAKARTA'S FUTURE ECOLOGICAL DEVELOPMENT

### KRISTANTI DEWI PARAMITA

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### Keywords

Flows  
Informality  
Ecology

**Research Bio:** The initial brief of this research is to interrogate the notion of flows and informality through exploration in various sites of informal economies and settlements in Jakarta, and to see how it is revolves around other formal structures of the city. This research sets to look at how multiple agencies in these sites such as street vendors and locals engage with their surroundings by constructing their own collective network of infrastructure within the city.

**Description of PhD:** This research explores the area of informality in Jakarta, Indonesia that primarily intersect with the city's infrastructure lines, such as railways and rivers. The interest of this research lies on connections in between formal and informal agencies that revealed through flows of people, energy and logistics, and how it can be interrogated through detailed inquiry of the agencies practices that collectively construct the informal spatiality. The practices in this research are explored through examining movement, tools and infrastructure needed to perform a collective activity. It observes how informal and formal agencies can exercise both informal and formal practices that extend the way space can be used integrally by both parties. This research largely uses a combination between visual and ethnographic methods by mapping the flows based on narratives of agencies practices in the site of informality using multiple media of drawings and videos. It also aims to construct an ecological design model of future development in Jakarta through investigation of such flows.

## INSPIRATIONS FOR YOUNG MIND: CARING FOR WATER THROUGH MINDFUL DESIGN PRACTICE

### KUMANGA ANDRAHENNADI

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### Keywords

Design  
Mindfulness  
Water

**Research Bio:** Originally from Sri Lanka, Kumanga is currently developing a new approach to design called 'Mindful Design Practice', within this module she 'water' as a mindfulness tool to improve concentration and creativity, while providing relief from anxiety and stress. As a Youth Committee member of the Interfaith Scotland, in 2011 she was nominated to address the Scottish Parliament. Kumanga is a Co-Founder of Office Masaru Emoto UK.

**Description of PhD:** A module on Mindful Design Practice has been incorporated within the curriculum of the master of service design course at the University of Dundee (DJCAD), Scotland. This is a four-week module that investigates the importance of becoming a mindful designer. Throughout history, many artists have looked to water for creative inspiration, producing artwork that includes rainbows and sunsets, thunderstorms and cloudscares, waterfalls, and waves. In addition, Masaru Emoto has been a pioneer of researcher into the effects of our thoughts, words, and feelings upon the energetic purity of water molecules. The mindfulness meditation program conducted within this module uses 'water' as a mindfulness tool to improve concentration and creativity, while providing relief from anxiety and stress. The presentation will demonstrate how the Mindful Design Practice module explores when engaging with 'water' as a mindfulness tool with the human senses can help the creative thinking process.



## RECASTING SECONDARY EDUCATION IN THE BROADCAST MEDIA 1953-1965

### LOTTIE HOARE

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### Keywords

Drawing  
Education  
Broadcasting

**Research Bio:** I have worked as a teacher and freelance writer since graduating from a History BA at the University of Cambridge in 1992. In 2011 I completed a part-time MA in the History of Education at the Institute of Education, University of London, and in 2012 a PGCert in Emotional Factors in Teaching and Learning at the Tavistock and Portman NHS Trust. I began my PhD in October 2013 supervised by Cathy Burke.

**Description of PhD:** My PhD explores the broadcasting work of a network of individuals who met under Chatham House rule as part of a larger self-selecting informal education discussion group known as The All Souls Group. They became involved in radio discussion programmes about secondary education and documentary films on comprehensive and secondary modern school experiences in England and Wales. I consider evidence from 1953-1965. Parts of my PhD will develop with the conventional format of written chapters but I see the drawings that I make as part of my research as integral to my argument. I am interested in exploring whether I am quoting or transcribing when I draw archival evidence that I am not permitted to use in any other captured form? I have always used drawing as a way to communicate ideas. When I came up against particular problems in my PhD research, regarding copyright on still images from documentary film and archival restrictions about permission to quote from certain speakers in the written records of private meetings and BBC broadcast radio scripts, I began to explore how drawing could help me circumvent these problems and find new ways to share with a wider audience what might be otherwise hidden from public view within archives.

## WHAT I SEE I OWN? CAN FASHION/MEDIA BODY IMAGES VIA THE PROCESS OF DRAWING BE RE-APPROPRIATED TO POSITIVE EFFECT AS PART OF THE CREATION OF A SOCIAL INNOVATION DESIGN TOOL THAT CAN BE ACCESSED OR SHARED WITH GROUPS TO QUESTION NEGATIVE BODY IMAGE/S AND TO BUILD WELLBEING AND "BODY CONFIDENCE"?

### LUCY RUSSELL

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### Keywords

Re-appropriation  
Wellbeing and participatory design  
Body confidence

**Research Bio:** Winchester School of Art 1993-1996 / Royal College of Art 1997-1999. My practice as an artist/illustrator has involved considerable research to ensure that images are "fit for purpose" and context, when contributing to research publications, magazines and journals.

I am interested in data on the body and have responded with imagery ([www.lucierussell.co.uk](http://www.lucierussell.co.uk)). I have also worked with some groups and am keen to combine participatory design approaches with information about the body, and imagery, in new ways

**Description of PhD:** I am thinking about issues raised by representation and the individual's experience – often negative – of not being as perfect as the image they see. Exploring the reasons and actions of visual subversion and re-appropriation in relation to body image. Aiming to develop tools to encourage individuals to explore and own their own images through those presented by the media. I am planning to study and review design models to structure my process and help me build workshops and evaluation methods into the project that could enable me to engage with young adults.

Looking at the theory of change because in order to know whether my tools and techniques will work I have to understand what it is I am trying to change and measure. Understanding and using social innovation design, therapeutic and participatory art methods to deal with the problems of negative body image - asking how the experience in either arts workshops or arts therapies differ from a design education approach what concepts may be similar to both? And what 'quality' means in this context.

## LIFE BEHAVIOUR DESIGN\_ RESTRUCTURING BEHAVIORAL ORGANIZATIONAL PRACTICES

### MARA ROSSI

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Construction and Environment  
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### Keywords

Behaviour Design  
Empathy  
Complexity

**Research Bio:** Completed her International doctoral degree in Design and Innovation at the Department DICDEA\_Civil Engineering, Design, Construction and Environment from Second University of Naples, Italy, in January 2014, specialising on Behavioural model-driven design. Published author, with articles on scientific journals, member of Fashion Research Lab\_Fa.re Research Team and of the Italian Society of Design\_SID. Professional designer with experience leading Branding Design for public and private sector clients, including National Chamber of Italian Fashion\_CNMI.

**Description of PhD:** The culture of design aims is to identify cultural and social horizons, presupposing that design is capable of interpreting the language and behaviour of the scenarios where it is settled. The discipline area from the research is behaviour design, research field conceptualised by the Design Council, founder of the Behavioral Design Lab. Listening to society, understanding territories, and identifying new behavioral practices is key to track actions and to design life processes that are aimed not only at objects but at people.

From these assumptions emerges "Life Behaviour Design", a fluid and dynamic Behavioral Atlas, which evaluates, orients and directs the behavioral efficiency of organizational structures through project actions driven by the logic of design. The objective of "Life Behaviour Design" is to create new design scenarios. It is aimed at institutions, healthcare, government, associations and private companies, which can use it to improve the social sustainability of their organizational practices. The Behavioural Atlas introduces qualitative drivers of innovation, considered fundamental tools for the construction of behavioral rules that support the design in the creation and development of innovation projects. These qualitative drivers are synthesized in the neologism "demsico", that integrates the concepts of design, empathy, complexity and behaviour.

## MARGINALLY DEFINED: EMPOWERMENT THROUGH ENGAGEMENT

### MARIANNE MCARA

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### Keywords

Vulnerable  
Collaborative  
Ethical

**Research Bio:** I studied theatre set design and construction in my undergraduate at the Scottish Conservatoire, skills which led me to become a retail Display Artist for Urban Outfitters. Wanting to apply my skills in a more socially conscious and academic way I came to The Glasgow School of Art and completed a masters in Design Innovation, equipping me to work for the Institute of Design Innovation. Completing projects through co-design methods around issues of wellbeing led me to apply to the PhD programme I am currently undertaking.

**Description of PhD:** The focus of my PhD research is on young people's sense of sociocultural identity in the context of the current economic climate, and how such identities and experiences of education are shaping future aspirations, particularly in terms of participating in education, employment, or training post compulsory schooling. As a design-researcher, the use of artifacts is at the heart of my methodology, where I have been exploring the ethical implications surrounding empowerment, authenticity and agency, when undertaking participatory action research with young vulnerable groups, questioning, in particular, the tensions different forms of image making can implicate. This research has been heavily informed by studies from the field of visual sociology, particularly taking methodological inspiration from the method of Participatory Video. I am seeking to innovate this research method through transporting the film technique of Direct Animation into a human-centred design context, applying it in practice through the use a 16mm film projector, working with participants to produce collaborative films exploring issues surrounding ambitions, motivations and expectations.

### MARYAM MOTTAGHI

School of Jewellery  
Birmingham City University

### Keywords

Democracy of materials  
3D technology  
Molecular gastronomy

**Research Bio:** Working with herbal plants in my previous works, led me to experiment with edible materials such as ice and bread, raising my interest in the idea of eating an art piece and the consumption of an expression.

**Description of PhD:** I chose to work with bread because Jewellery produced in bread or rice can tell us stories of our emotions, mood, and social behaviours. They are democratic materials that do not point to a particular group of people. This idea inspired me to think of eating and food or I would say ingredients as a way of production. I would like to explore this idea in particular in reference to Iranian culture where women are still the predominant makers of food. To extend this critic I am turning the kitchen into a laboratory or a studio to create a body of thinking, questioning what it would be like to cook jewellery as well as creating a balance between my visual and textual material. In return I would offer a new environment to produce jewellery and the outcome would be considered as a new category of material or object.

## THE IMPLICATIONS AND APPLICATIONS OF FLOW THEORY, AND THE WIDER FIELD OF EVOLUTIONARY PSYCHOLOGY, TO ARTS PRACTICE AND PEDAGOGY

### MATT RUDKIN

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### Keywords

Theatre  
Status  
Flow

**Research Bio:** I have been a senior lecturer at the University of Brighton for 14 years, concurrently making and presenting theatre work. I have completed 3 Arts Council funded theatre projects in the last 3 years, and this work was successfully submitted to the latest Research Excellence Framework. My work utilises the skills I have acquired in the popular forms of Puppetry, clowning and cabaret to explore themes relating to evolution, politics and ecology.

**Description of PhD:** 'Flow' is the term coined by Hungarian psychologist, Csikszentmihályi, to describe those states of focused absorption often described as being 'in the zone', 'on form' or deeply 'into' the activity. This state is typified by a distorted sense of time, focus of attention on action in the present, and a 'merging of self with action'. My research aims to contribute insights into the conditions conducive to achieving this state through arts practice. Csikszentmihályi states that one difficulty for the artist is the generation of 'clear goals and immediate [aesthetic] feedback.' My experience working in theatre forms across the cultural spectrum, from children's puppetry to Live art performance, is that both the production and consumption of arts practice is motivated by varying aims. These include the extrinsic motivation to enhance social status, and the intrinsic motivation to experience the positive experience of flow. Whilst the former draws from a concern for enhanced Self-esteem, the latter reduces consciousness of Self. How these motives relate is a key question that informs both the process and content of my theatre work.

### MATT WARD

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### Keywords

Postdisciplinary  
Experimental  
Amateur

**Research Bio:** My research spans a wide range of interests from speculative design to radical pedagogy. I'm a practicing designer, writer and founding member of DWFE; a post-disciplinary, semi fictional design syndicate. DWFE's works searches for meaning in the construction of the extraordinary; activities, objects and incidents to reconfigure people's perceptions. I hold three international patents for work related to the 'Internet of Things' and 'Urban Computing'. I lecture internationally about design, education and technology.

## MEASURING THE VALUE OF DESIGN DISRUPTION AS A FORM OF DESIGN ACTIVISM

### MARK GREEN

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### Keywords

Design disruption  
Design activism  
Unfinished objects

**Research Bio:** Following an earlier career as a commercial lawyer the researcher completed a Masters in Industrial Design at Northumbria University (2013) before commencing his current doctoral research. The researcher is in the process of submitting abstracts for design conferences and is contributing to the Ellen MacArthur Foundation Disruptive Innovation Festival (October/November 2014).

**Description of PhD:** The research concerns a series of Design Disruption workshops held by the Design Disruption Group (<http://designdisruptiongroup.wordpress.com>), which operates out of the Design School at Northumbria University. As well as seeking to characterise these activities and their effects, the research seeks to measure Design Disruption in terms of value (ideas) and benefits (for those affected by the ideas). The research also seeks to understand the interactions and connections between the participants and the artefacts they have made in the context of "unfinished objects" (Knorr Cetina, 2001 and Julier 2009).

The Design Disruption workshops introduce participants to the culture of design activism through a series of creative, design-led activities, in particular making artefacts that challenge existing behaviours. Whilst these interventions do not necessarily share all of the characteristics of design activism, as historically viewed (Markussen, 2013, Faud-Luke, 2009), they do belong to an emerging strand of "everday" design activism (Julier, 2013). The researcher is a designer participating in the disruptive workshops and also engaging in other relevant activities intended to inform, stimulate and contextualise the case studies. This practice-based element includes making artefacts that act as prompts, planning and facilitating the workshops and curating artefacts made by the participants.

## PERCEPTION, EMPATHY AND SELFHOOD: AN EMPATHIC DESIGN EXPLORATION INTO CONNECTING WITH INDIVIDUAL DEMENTIA THROUGH DIALOGICAL PROPS

### MATTHEW COOMBES

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### Keywords

Empathy  
Dementia  
Connecting

**Research Bio:** With a background of Art, Art Theory, Product Design, and Design Research, creativity is central to my work.

Previous projects using design have included encouraging a discourse around grieving, questioning perceptions of menstruation, and speculations on the future usefulness and perceptions of sweat.

My PhD is focused on connecting with individuals who have dementia through design, using designed objects as conversational prompts and conduits for an empathic dialogue.

**Description of PhD:** Design and Dementia.

Exploring empathic connections with individuals who have dementia via unusual dialogical props, gaining understanding and insights around the experience of having dementia.

I have designed a range of situations and physical conversational prompts. I use these artefacts to start conversations with two individual participants who have mild dementia. I incorporate ways of being and viewing these situations through other disciplines such as poetry and theatrical thinking. The objects have varying ways of interacting and various amounts of the surreal with the intent of engaging participants and creating additional contact points for a dialogical approach. This may enable complex ideas to be expressed that may not have come to light via a more traditional approach.



## STUDY OF APPROPRIATE TECHNOLOGIES AND THERE RELATIONS IN THE CONTEXT IN WHICH WE APPLY THE PRINCIPLES OF SYSTEMIC APPROACH

### MIRIAM BICOCCA

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### Keywords

Systemic design  
Sustainable technology  
Output-input

**Research Bio:** Miriam Bicocca was born in Turin, Italy, in 1983. She received the degree in Industrial Design and the degree in Ecodesign at Politecnico di Torino, respectively in 2009 and 2012.

In 2013, she joined the Department of Architecture and Design, Politecnico di Torino, as PhD student. Since the Master degree in Ecodesign she is strongly interested in Systemic Design focusing on finding ways to reach Sustainable Development.

**Description of PhD:** The goal of my research is to understand what features should have the technologies used in Systemic Design projects. How can they be related to one another? This could bring further benefits? Which are the social, economic and environmental impacts with the application of Systemic Approach, but mostly with the choice of the proper and appropriate technology for the context of use? The topic area is therefor Systemic Design with a focus on sustainable technologies. Technologies that I am focusing on in my research are the so-called "natural technologies", technologies on a human scale, sustainable, small, appropriate. The context that I am actually studying is a rural area in the state of Guerrero, Mexico. The project started with the aim of creating local economic development based on a strong and stable social network. This site is particularly challenging because of the presence of natural resources, water and land, and because of the social situation that presents itself. It is a rural area that is strongly affected by the consequences of migration to the United States, the consequent abandonment of land and loss of local and material culture. I am trying to figure out what benefits the inhabitants could reach with the Systemic Approach. I am interested in economic, social and environmental aspects.

## HOW CAN CITIZENS USE URBAN MAPPING TECHNOLOGIES TO ACTIVELY SHAPE THEIR EXPERIENCE AND USE OF THE CITY AND HOW CAN THESE TECHNOLOGIES REINFORCE PARTICIPATION IN PUBLIC ISSUES AND ISSUES RELATED TO PUBLIC SPACE?

### NAOMI BUENO DE MESQUITA

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### Keywords

Digital mapping  
Participation  
The public realm

**Research Bio:** This research is part of the European research project TRADERS, which stands for training artists and designers in participation for public space. Six researchers/ approaches will explore this topic, of which my approach is 'multiple performative mapping'. Collaborations will be searched for between the different approaches (intervention, data mining, play, modeling and dialogue) of which the sixth researcher will create a meta-framework. This should result in a methodology/ toolkit that artists and designers can rely on when studying public space.

**Description of PhD:** The overarching question is how citizens use urban mapping technologies to actively shape their experience and use of the city and how these technologies can enhance participation in public space and in public issues. Location aware technologies on mobile devices are key in the exploration of this question. In the past, computational devices were homebound, but today information and communication technologies have become mobilized and our physical location influences the types of information we retrieve online, and the people and things we find around us. This development is accompanied by an increasing amount of people withdrawing themselves in a media-cocoon, which has implications for what mobility is about and for the construction of the public realm; how people in public space relate to 'others'. Furthermore, location aware technologies tend to be directed towards smart-city policy and the applications are usually pushing citizens into limited roles of, for instance, consumers. This practice-based research explores the potency of these technologies to reinforce the public realm. It also explores ways to reinforce participation between researchers, and participation between researchers and different stakeholders (citizens, policy makers, ...). This research will test and develop collaborative mapping tools and practices on mobile devices, in which various actors can take part/ have a say and/ or in which mapping can take place gradually and over time. An example is a mapping tool I developed in which people get the change to negotiate in realtime over the creation of the legend. The app facilitates dialogue about public issues or issues related to public space and includes a voting mechanism.

## THE TIME FOR SPIMES: CAN THE USE OF A RESEARCH THROUGH DESIGN METHODOLOGY HELP REALISE STERLING'S VISION OF SPIMES – SUSTAINABLE INTERNET OF THINGS PRODUCT-SERVICE SYSTEMS?

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### Keywords

Internet of Things  
E-Waste  
Speculative Design

**Research Bio:** I am about to embark on my PhD having just completed my Masters of Research as part of the HighWire doctoral training programme at Lancaster University. I collaborated with HighWire colleague Becca Taylor for my MRes thesis project. Examining the role of technology in an urban community greening project, Becca and I presented our research poster at the UrbanxD conference in Venice (25th September). Prior to HighWire, I completed an MA in Product Design at the University of Salford. My thesis project sought to raise peoples' awareness of sustainable issues through product concepts such as personal and communal energy and CO2 emission monitors. I am also a practicing designer and freelance work has included collaborating with The Big Issue In The North Magazine and Lang O'Rourke to investigate the upcycling of excess magazines and production waste into marketable ethically branded products.

**Description of PhD:** Many assert that electrical and electronic product waste – e-waste – is a direct consequence of peoples' materialistic and technologically dependent lifestyles (Chapman, 2005, Shedroff, 2009). As a result, the UK government's Waste Electrical and Electronic Equipment Regulations (WEEE) seeks to reduce the amount of e-waste reaching landfill, improve recovery of recyclable materials, and increase rates of product repair and reuse (Gov.uk, 2014, HSE, 2014). However, while seen as a positive initiative, the efficacy and impact of the regulations has been called into question (Mayers et al, 2011, Judge, 2012). For, of the 170 million electronic products purchased annually in the UK, only 30% are recycled, repaired or reused (RecycleNow, 2014, WRAP, 2014). Successful implementation is reliant on proactive adoption and cooperation between product designers, manufacturers and retailers, as well as greater awareness amongst consumers (DBIS, 2014, Gov.uk, 2014). The researcher posits that the lack of coherency in today's electronic product culture presages an even greater environmental challenge. The Internet of Things (IoT) (Ashton, 2009) denotes a future characterised by all-pervasive connectivity between physical objects and the digital world. Though 'digitisation' and 'dematerialisation' rhetoric permeates IoT development (EPOSS, 2008, Anderson & Rainie, 2014), it neglects the inherent materiality of its devices, their manufacture and operational infrastructure. Redundant and discarded IoT products will feed the WEEE waste stream. With spimes, Sterling offers a more mindful vision of the IoT where sustainability is innate and product obsolescence and end of life are managed effectively. The inefficacy of contemporary e-waste regulations and Sterling's future vision resultantly give rise to an important question – can we design spimes today for tomorrow? Using a research through design methodology (Frayling 1994, Gaver, 2012), my PhD will investigate the emerging intersection of the IoT and e-waste through speculative and values-led participatory design methods. I intend to examine current WEEE products – their technology, utility, aesthetics, interactions, meaning – and the regulations – policy, strategy, systems, stakeholders, networks. Following this, I hope to produce speculative artefacts and scenarios that provoke debate with regards to how to deal more effectively with e-waste today, as well as how we might sustainably design for and dispose of IoT waste in the future.

## DESIGN GRADUATES IN TRANSITION

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### Keywords

Intershops  
Transition  
Learning

**Research Bio:** I have worked in the design industry, in particularly graphic and brand design, for over 15 years. It was during this time that I became interested in how designers new to the design industry often struggled upon entry to the workplace. In 2010/11 I completed my MA Design Education at Goldsmiths, with one of my major papers exploring how new designers learnt on the job upon entering the industry. My PhD explores further the issues that surround the transition between higher education and the design industry.

**Description of PhD:** The overarching aim of this research proposal is to study the transition of design students from universities in the United Kingdom (UK) into and during the initial stages their first jobs in design agencies. It was while I worked as a senior designer for over a decade in several large design agencies in London, that I noticed how many graduates struggled to find their way as they faced the transition between university and the gaining employment in a design agency. For this research I will be exploring this particular area to understand why this is so hard for graduates to navigate this transition and the challenges they encounter. Furthermore by focusing on graduates as they transition between university and design agencies, the research will take an in-depth look at the universities they have graduated from and the design agencies they aspire to gain employment in.

## AN OBJECT OR CIRCUMSTANCE IN SPACE - THE ANALYSIS OF MAXIMISATION OF ENERGY EFFICIENCY IN THE CONTEXT OF EXISTING INTERIOR SPACE

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### Keywords

Comfort  
Movement  
Energy

**Research Bio:** Obi is a postgraduate researcher and design practitioner with interdisciplinary interests. Her research journey has led to practical and theoretical explorations of energy efficiency within an interior architecture and human behaviour context - approaching the retrofitting of buildings emphasising the interior, rather than the exterior of a building. Her methodological research experiments have included design charettes that allow for personal sensory viewpoints to be explored through physical and verbal dialogues.

**Description of PhD:** How efficiently people use the space around them is the key research question. How this is defined and utilised may lead to more efficient design. In this study it is named as an 'object' or 'circumstance' but it could be considered as a virtual or physical intermediate structure or membrane that fits between the realms of the exterior of a building and the clothes a person wears. This space could be considered a zone of comfort that is present to adjust the thermal, acoustic, visual, ergonomic, functional environment. The aim of the research through qualitative interdisciplinary studies may explore how people use their interior spaces, what changes could be made to improve efficiency and what factors may limit this; then disseminate the findings to the wider public. This practice based PhD research will endeavour to use methodologies that correspond to design such as a cyclical process that enables creative ways of thinking. This project is interdisciplinary and practice-based so there is a tension in the procurement of knowledge that switches simultaneously between theory and praxis. Balancing the sense of the intuitive versus overly programmatic is crucial to bringing this research into everyday life.

## AN INQUIRY INTO HOW JEWELLERY “BECOMES THE BODY”

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### Keywords

Body  
Science  
Art

**Research Bio:** As a Jewellery Designer that has never felt satisfied with the common meaning and use of jewellery and, being also a daughter of two surgeons, growing up surrounded by medical and surgical matters as for clinical environments and my father's own designs of orthopaedic tools, I started wondering about how to connect such distinctive subjects, by joining pragmatism of science to the potential for the creation highly conceptual art. In addition, the fact of having a childhood trauma with needles, leading me to mentally reject each and every thought of myself or someone being subjected to any medical procedure involving these, awakened an urge to find a way to overcome this fear through handling such objects and re-entrepreting them with attention to aesthetics. Within this process of shifting the concept of value and luxury towards a debate on medical science and body design, arose the curiosity for exploring the possibilities for adornment in its relationship to the human body, considering the way the craft and its objects intersect with scientific and technological developments. Thus being, this research aims to bridge the gap between body-modification and medicine, by studying and understanding the potential for the power of aesthetics in regards to overcoming eventual traumas and fears related to surgical gadgets, as well as for exploring the possibility for extending ones physical abilities.

**Description of PhD:** My research thesis proposes the study and development of a tensive connection between jewellery and medical/surgical subjects; exploring the possibilities for an aesthetic penetration of the body and questioning our disposition to internal and external prosthetics and orthotics through perceptually shifting the idea of them from medical objects to jewellery (e.g. jewellery as arterial shunt). My PhD is practice based and I have produced and am producing work where some of the designs work across and through layers this being to be worn at the skin surface, Exo-corporeally, sub-dermally, and in an Intra-corporeal level The work investigates possibilities for 'other' sites for 'intervention' which may 'become' the body (aesthetically and actually) enhancing, repairing and extending it.

## DESIGN (AS) INTERVENTION.DISTURBING AND RE-SHUFFLING POWER RELATIONS IN PUBLIC SPACE

### PABLO CALDERÓN

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### Keywords

Intervention(ism)  
Participation  
Action

**Research Bio:** Graduated as a MDes (Master in Design) from the Social Design program at the Design Academy Eindhoven and currently undergoing a PhD in the Arts in the Catholic University of Leuven (KULeuven). I was involved in teaching and research activities since I received my bachelor degree (2008) in Industrial Design in Bogotá, Colombia and, since then, my interest has been centred around activist approaches to design, social innovation and participatory practices.

**Description of PhD:** I am looking at 'design interventions' in public space, as well as a 'design interventionist practice' in the public sphere, as ways of disturbing and reshuffling power relations and empowering people as political beings. I am also inquiring into the participatory nature of interventionist practices, and how can the first be enhanced through the latter. My interest is to bring together theory and practice in site specific (interventionist) projects. Being a relatively new and underexplored 'topic' within design research, it can almost only be researched through a practice-based approach, to after be reflected upon. For this, I generate interventions in public space and start projects that intervene directly in specific sectors of society. These two approaches stand closely to AbR (Art-Based Research) and PAR (Participatory Action Research), respectively, and thus they serve as my methodological framework.



## DESIGN AND PARENTAL AMBIVALENCES

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**Keywords**  
Maternity  
Technology  
Feminism

**Research Bio:** I am a Design Research Associate, working on the EPSRC funded project Family Rituals 2.0 at the Royal College of Art, investigating the role of family rituals during periods of separation due to work travel.

I am also a PhD in design student at Goldsmiths, though I am currently on a pause until Family Rituals 2.0 ends in March 2015.

**Description of PhD:** My PhD seeks to explore the complex and ambivalent relationships that parents establish towards products and technologies that seemingly address the multiple identities related to work, home, parenthood. When a parent's professional persona may be temporarily put on hold, or co-exist alongside the identity of being a parent, the relationship towards objects, particularly objects related to work, becomes more complex. Objects in everyday life may bring out different roles and associations. The versatility of digital devices may reflect the multiple identities of the working parent, but also create internal conflicts as they create blurred boundaries where separation may be needed.

My practice based research attempts to give materiality to some of these ambivalences. I intend to create a collection of design fiction scenarios questioning assumptions or exposing the emotional conflicts brought by technology to the parent torn between work and parental identities. Though not focused exclusively on female users, my research will draw some of its literature from psychoanalysis and feminist studies which traditionally place emphasis on mothers.

## DESIGNING FABRIC INTERACTIONS: A TEXTILE-MEDIATED INVESTIGATION INTO NOVEL E-TEXTILE OPPORTUNITIES

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**Keywords**  
e-Textiles  
Tangible Interaction Design  
Prototyping

**Research Bio:** Ramyah Gowrishankar is a doctoral candidate in the Embodied Design Research Group at the Department of Design in Aalto University, Finland since October 2012. Her research focus lies in the field of electronic textiles. Ramyah has a Master of Arts degree in New Media from Media Lab Helsinki, at Aalto University and a Professional Diploma in Communication Design from Srishti School of Art, Design and Technology in Bangalore, India.

**Description of PhD:** Ramyah's research is situated in the field of electronic textiles and soft devices. She is interested in exploring the tangible interactions and roles emerging from the integration of traditional textiles and new computational devices, where handicrafts meet technology. The doctoral research investigates textiles as materials featuring a rich set of interactional affordances from everyday use that can be evolved to create expressive and intuitive e-textile interactions specific to the medium.

The study stays closely grounded in the textile medium rather than borrowing much from existing electronic interfaces. For this reason, a practice-based approach is employed that is centered on prototyping textile-artefacts with interaction-potential, called 'e-Textile Interaction Elements' (TIEs). TIEs are reconfigurable building blocks, used for systematically studying textile interactions in co-design settings. It is hypothesized that facilitating multiple interpretations and dialogue with TIEs and thinking through interactions to propose digital possibilities, can open up a design space for developing completely new kinds of e-textile applications.

## PEDAGOGIC SEGMENTATION AS A COMMUNICATION DESIGN CRITERIA

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**Keywords**  
Pedagogic segmentation  
Communication Design  
360° & Immersive Dome

**Research Bio:** Visiting Research Fellow, Iceland Academy of Arts, Jan 2014 to Summer 2014. Joint Editor, Message: visual communication research journal, University of Plymouth Press, 2012 ongoing. Track Author and Convenor, 10th and 11th International Conference of the European Academy of Design, Gothenburg, May 2013 and Paris, May 2015. The Audience is the Message? Paper given at: Making Connections – Collaboration in Research and Practice, King's College, London Jan 2014. Substituting established types of target audience segmentation with Learning Styles – a catalyst for change? Chapter in: Semiotics and Visual Communication. Concepts and practices, Cambridge Scholars, 2013. The latter two reflect the focus of my PhD Research.

**Description of PhD:** The focus of my practice based Communication Design Research is to create a range of communications using the same core message (a history of the Roman alphabet), the same core message to be designed in a variety of ways to address a particular Pedagogic Segment. These segments are derived from current models, theories and approaches to teaching and learning such as: Associative, Constructive (individual), Constructive (social) and Situative. The intention is to make all communications accessible simultaneously, i.e. an exhibition. The substitution of Market Segmentation with Pedagogic Segmentation has not only the potential to act as a catalyst for the formulation and addressing of new Communication and Exhibition Design criteria, but also to provoke new possibilities within established Advertising, Graphic Design, Marketing, Pedagogic research & practice. However, it is still necessary to use a minimal form of Market Segmentation, that of a Lay Reader, that is someone who has achieved the basic educational attainment expected of a 16 year old (although it may be significantly higher). I intend to create a series of prototype exhibition pieces all based around the same core message, each piece designed to align to a Pedagogic Segment and each piece communicating a history of the Roman alphabet, in particular Acrophony (the transition from pictograms to phonemes). It is also my intention to employ (conditional on their suitability) a combination of leading edge and traditional technologies, such as 360 or Immersive Vision Theatre and/or digital and non-digital interactive components. It is not my intention to use Pedagogic Segmentation as a diagnostic tool, individuals can browse and select their preferred message format. This will facilitate the evaluation and analysis of audience engagement with and assimilation of the messages, plus the impact of the media and the audience on the message.

## TEACHING DESIGN STUDENTS TO DELIBERATE ABOUT DESIGN PROCESS CHOICES

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**Keywords**  
Argumentation theory about invention and topoi  
Design methods  
Teaching tools

**Research Bio:** I have been a PhD student for two years. During this period I have been at The Royal Academy of Fine Arts, School of Design (KADK) in Denmark and one semester on exchange at University of Technology Sydney (UTS) in Australia. I have presented at the MIC Conference on Creativity Research in Bologna held by The Marconi Institute for Creativity. I have also presented at The Rhetoric Society of America's (RSA) conference ""Border Rhetorics"".

**Description of PhD:** I am creating teaching tools for design lecturers that are to teach design students to deliberate about their design process and their intention to create change through their product design.

I have created rhetorical ways of expressing how to reflect on the design process, lists of words to aid a reflective design process, physical objects in the form of dices to support the students feedback sessions and design development processes, and examples to clarify what design deliberation could be and how it could be created. The tools I am creating are based on a tradition from the field of rhetoric concerned with topoi (meaning: ""place"" ) and topical teachings. This tradition is concerned with teachings in how to direct the attention towards various places to look for and discover arguments as well as content about a given subject.

## DESIGNING AND CURATING CIVIC SPACES - INVESTIGATING THE WAY PEOPLE USE DIGITAL AND PHYSICAL MATERIALS TO GREEN (THE SLIGHTLY MORE INCONSPICUOUS) URBAN SPACES IN MANCHESTER, UK

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**Keywords**  
Participatory  
Curiosity  
Action

**Research Bio:** During an MA in Enterprise & Management for the Creative Arts (UAL) Rebecca worked with Arts & Business, London to research user-generated content in arts institutions (2007-2009). Rebecca has since presented at EAD (2012), FabLearn Europe (2014), All Makers Now (2014) and more recently contributed to the Urban IXD symposium in Venice (2014). Rebecca's research is currently funded by the UK Research Council Digital Economy programme.

**Description of PhD:** I take an action research and design research approach and I am particularly curious about design-led activism, which fully immerses me in the community and in the project management itself and fulfills what I believe to be a fundamental criteria of success of my research – to be useful to those who participate in the research and to make a positive impact that is scalable - for the immediate and broader contexts.

I am particularly interested in the curiosity of others and how valuable it is for people to engage in deeper critical discourse and my research therefore brings together both participatory design tools and critical design attitude to encourage dialogical interaction through objects, space and experience.

I am particularly interested in researching how people who live and work in the Northern Quarter, Manchester can collaborate and participate in greening urban spaces and how they design and make the spaces green using physical and digital materials.

## JOINING FORCES: POSSIBILITIES FOR THE SYNTHESIS OF COMICS AND PICTUREBOOKS

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**Keywords**  
Comics  
Picture Books  
Visual Narrative

**Research Bio:** Having completed a Masters in childrens book illustration at Angela Ruskin University in 2012, I was awarded a studentship by that University to pursue a number of questions and ideas that had already risen during the MA. An article presenting and reflecting on work in progress will be published in the Journal of Graphic Novels and Comics later this year. I am about to enter the third year of research.

**Description of PhD:** This research presents a detailed study of my work as author-illustrator seeking ways to integrate the narrative and formal characteristics of comics and picturebooks. The experiential and reflective processes that characterize the research reveal new insights into the narrative capacities and aptitudes of each form, both individually and in tandem. This understanding is in large part embodied in the physical outcomes of the practical research and cannot be arrived at without them.

My framework for understanding this research has grown from an idea planted by Charles Hatfield and Craig Svonkin. They suggest that close critical comparison of comics and picturebooks can lead us to understanding them differently, referring to Sergei Eisenstein, who believed images in a film should be ""violently smashed against each other"" so that their juxtaposition creates meaning they could not have produced individually (2012, 432)\*. This metaphor led me to think of picturebooks and comics as a collection of moving parts, vehicles for story, rather than static features in a landscape. What starts as a critical approach in their work is useful to me as a way to conceive of and engage in practical research. Rather than the violent collision that Eisenstein describes, my work dismantles picturebooks and comics in order to piece together new hybrids.

## DESIGN IN HEALTH; EXPLORING THE ROLE OF DESIGN THINKING AS A SELF MANAGEMENT TOOL FOR CHILDREN WITH LONG TERM CONDITIONS

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**Keywords**  
Creativity  
Self management  
Resourcefulness

**Research Bio:** I have worked as a Design Researcher in C3RI (specifically within UCHD and Lab4living) at Sheffield Hallam University for the past two and a half years, projects I have worked on include:

Shine 2012 award: Teaching design thinking to people with Spinal cord Injuries, Design Outreach, working on design ideas with health staff in Sheffield Teaching hospitals, Frailsafe, the development of a safety checklist for frail older people entering hospital.

**Description of PhD:** This studentship explores the role of design thinking as a self management tool for children. Working with Sheffield Childrens hospital across a variety of conditions I will develop a series of design thinking sessions to explore the research question 'Can design thinking enhance self-management skills, resourcefulness and creativity in children with long term conditions?' I am interested in developing the understanding of what design thinking is, and more specifically how to develop and package 'design thinking skills' in a way that they can be taught to those who have no formal design training. By developing these skills with children I will look at what effect this has on their self management. Beyond this I am interested in exploring where design fits within a traditional medical models, there are multiple therapies (art, physio, music etc) out there, but it is currently unknown where design and design thinking skills would fit within this and who would be appropriate to give these sessions. As the production of things is inherent to design I intend to produce a series of design responses and visualisations throughout my body of work, these will not be design solutions, instead they will be provocations, for example artefacts to provoke and allow responses to what it is like living with a long term condition. There will also be a toolkit/portfolio of methods for using design thinking with children in this context, the format of this will form part of the studentship.

## IN THE INTERIOR OF INNOVATION: THE MAKERSPACE PARADIGM. THE RANDOM SYNTHESIS OF PHYSICAL AND VIRTUAL ENVIRONMENTS THAT OPENLY FOSTERS INNOVATION

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**Keywords**  
Socially shaped innovation  
Space design  
Open knowledge

**Research Bio:** The current research at the unit Lab.I.R.Int, in the Department of Design of Politecnico di Milano, aims to investigate the maker spaces built environments, as the random synthesis of physical and digital realms that enables and encourages collaboration and innovative outcomes.

**Description of PhD:** Space design and design methodologies play already a major role at creative and high-end technology industries. The ongoing research aims to analyze the new proposals of Maker Spaces and Workshops, that offer a synthesis of physical and the virtual realms via a mix of tangible and intangible ingredients: co-creation, socially shaped innovation, non-linear routines, accessible technology, open knowledge, and, most of all, a lot of fun.

Focusing on a few distinct maker spaces, located at the cities of Milan, London, Paris, Amsterdam, Barcelona and São Paulo, the empirical study intends to unleash patterns and congruencies on these adaptive areas, that often appears to be anarchical. In what extent the design of a physical space influences collaboration? What does arise when learning and working topologies collide? How the digital attributes of virtual spaces are being transferred to built physical environments?

Using a methodology bricolage, besides data collection and analysis, the main goal is to deliver to its participants actual projects and solutions, employing participatory action research methods.



## AN EXPLORATION OF SENSORY ATTRIBUTES AND EXPRESSIONS OF RESPONSIVE AND TRANSFORMATIVE TEXTILES

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**Keywords**  
Responsive and transformative textiles  
Sensory expression  
Prototyping

**Research Bio:** Riikka Townsend is a doctoral candidate in the Embodied Design Research Group at the Department of Design in Aalto University, Finland. Her research is positioned within the intersection of fields of smart materials, textile- and sensory design. Before graduating from Aalto University, School of Art, Design and Architecture (Helsinki, Finland) where she received her BA and MA degrees in Design, Riikka carried our textile related artisanship studies in Vihti, Finland.

**Description of PhD:** Riikka Townsend's doctoral research investigates the possibilities of what responsive and transformative textile materials can offer in terms of sensory experience and expressions to facilitate more intuitive settings within our living environment. Her research will amalgamate material science with design through means of experimental material enquiry that will be based on practice-based research methods. Thus, the material explorations and prototypes built from the material explorations assist in exploring the sensory scope of responsive and transformative textiles. More specifically, the study concentrates on visual and tactile attributes and expressions, in particular the intersection of colour change, tactility and touch. Evaluation of the outcomes of the prototyping will be drawn from knowledge gathered during 'the making process' and additionally will be guided by the principles of participatory design research through workshop activities and exhibition or similar settings.

As a result, the findings can enable amalgamating more successfully specific sensory experiences through the use of the textile to the end- user. This could create a wider interest and acceptance towards smart textiles as the textile products would more likely appeal to sensorial and emotional values of the user.

## CODESIGNING COMMUNICATION IN DEMENTIA

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**Keywords**  
Dementia  
Communication  
Participatory design

**Research Bio:** Rita Maldonado Branco graduated in 2012 from MA Communication Design, Central Saint Martins, London, with the project "How can communication design add value to the context of Alzheimer's disease". This work resulted in a paper presented at the Design4Health conference, held in Sheffield, in July 2013. Rita is currently taking this research forward through a PhD in Design at University of Porto, Portugal.

**Description of PhD:** Dementia is a group of symptoms that progressively affects cognitive functions. Due to the increasing number of people affected with it and the consequent impact on health economy, dementia has become a global priority in public healthcare.

This PhD project is concerned with the social aspect of dementia, focusing on the communication between people with dementia and their families. The main objective is to explore new ways for communication design to enable them to create personalised strategies to support communication and interaction, and if this can have an effect on their overall wellbeing.

With the support of dementia care specialists, the study draws upon ethnographic and participatory methods to get a deeper understanding of the experience of dementia and engage those diagnosed, in the design process. A preliminary observation phase is being undertaken in two institutions, which aims to result into the development of objects which can be personalised, to facilitate communication. Later, these will be tested, together with previous related work (developed during the MA), and analysed. This idea of personalisation will be further explored through codesign sessions with people with dementia and their relatives.

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**Keywords**  
Techne  
Poeisis  
Epistemology

**Research Bio:** Bob Young is Professor of Design Practice at Northumbria University and Coordinator of the Northumbria DESIS Lab, which undertakes collaborative social innovation learning projects with public and third sector organisations. His research includes: the future of design practice; design's evolving role within society; design ontologies and methods to improve innovation and entrepreneurship, new economic, social and environmental value in business and society, specifically in the area of social innovation. He has advised two previous Design Council Design of the Times programmes on social innovation and service design projects with communities. He currently serves on the Scientific Advisory Board for The Netherland's Creative Industries Science Programme, CRISP. He has partnered two recent AHRC Networks; Design Social Innovation and Sustainability UK, and; Service Design Research. PhDs I've supervised, supervising; I've previously supervised 24 PhDs to completion, around half of them have used a practice-based research approach.

## DESIGNING ACADEMIC PUBLISHING IN THE HUMANITIES AND SOCIAL SCIENCES : AESTHETIC AND POIETIQUE STAKES OF THE DIGITIZATION OF SCHOLARLY COMMUNICATION

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**Keywords**  
Digital humanities design  
Scholarly publishing  
Tool-based inquiry

**Research Bio:** I have been trained in design studies, interaction design and creative coding at Ecole Normale Supérieure de Cachan (France). I am now a PhD student in Aesthetics & Digital Humanities within the Arts, Pratiques et Poétiques laboratory of Université Rennes 2 and medialab laboratory of Sciences Po Paris - aiming at researching new ways of shaping humanities & social sciences work through design practice.

**Description of PhD:** My research deals with the contemporary role of Design in the processes and artifact-making practices related to academic publishing in the humanities and social sciences fields. As more and more researchers try to take advantage of digital media in order to publish the data and content they produce in their work, some of them also experiment new ways of shaping specifically the materials, arguments & processes related to their research through digitally mediated, interactive and sometimes collaborative forms of publishing.

The goal of this research is to analyse and experiment the potential changes involved by design approaches to these types of publishing practices & artifacts, in terms of humanities & social sciences research methodologies, digital rhetorics, and epistemological issues.

My practice-based research about scholarly publishing is two-folded: a first part is analytical, and consists in shaping, developing and using specific tools aimed at analysing, understanding and interpreting existing digital scholarly publishing projects & artifacts ; and another part - representing the second phase of my research project - is generative, that is experiment-based and aimed at exploring diverse researchers' case studies through digital scholarly publishing artifacts proposals.

## ENHANCING THE POST-STROKE PATIENT EXPERIENCE AT MEALTIME THROUGH PARTICIPATORY DESIGN: ELICITING, CONNECTING AND SUPPORTING MULTI-VOICEDNESS

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**Keywords**  
Patient experience  
Participatory design  
Mealtime

**Research Bio:** My area of interest is in applying Design to explore ways of thinking about promoting the patient's well-being in the context of stroke rehabilitation. My doctoral research at the Glasgow School of Art ( funded by Fundação para a Ciência e Tecnologia) has explored ways of giving patients and healthcare professionals a voice to address mealtime issues. Previously, in Portugal, I developed research to promote the patient's autonomy to eat.

**Description of PhD:** Stroke impacts on patients' abilities to eat, creating a number of physical, cognitive and psychological difficulties. Currently, mealtimes follow a balanced model, but in practice, it was revealed to be unbalanced, highlighting that the model follows a single view, the medical, rather both social and medical perspectives. Thus, the quality of the mealtime experience is poor, which demotivates and adversely effects recovery. This study focuses on patients during stroke rehabilitation in hospital and adopts a participatory design approach to explore ways to promote the quality of the patient experience by eliciting the voices of patients and healthcare professionals to contribute to the design process. This research is driven by the question: (How) can design approaches elicit patients' and healthcare professionals' voices to improve the quality of the mealtime experience for patients undergoing stroke rehabilitation? Three phases were conducted to capture and utilise the voices of the patients and healthcare professionals: Phase 1: semi-structured interviews were conducted with healthcare professionals to capture their work experiences; Phase 2, semi-structured interviews with patients helped to develop an understanding of the present mealtime scenario. 3: This insight was then used to design workshops in to explore the desirable mealtime scenario in the future.

## PRODUCT EXPERIENCE. FOSTER RESOURCE- SAVING BEHAVIOR

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**Keywords**  
Product Experience  
Dynamic Product  
Resource-Saving

**Research Bio:** Sara Bergamaschi was born in Italy, in 1988. She received the Bachelor degree in Industrial Design from the Politecnico di Milano, Milan, Italy, in 2011, and the Master degree in Design and Engineering from the Politecnico di Milano, Milan, Italy, in 2012. She has been working on her PhD in Design at Politecnico di Milano since November 2013. Her research interests deal with the exploration of the communicative possibilities of industrial products.

**Description of PhD:** Every day, we are aware about the need to reduce our resources consumption, but are we really conscious about the amount of our daily usage? This research starts from the exploration of the communicative possibilities of industrial products, and think to artifacts as a medium for increasing the consumer's awareness about their consumption. Dynamic products have been identified as an instrument for designer to communicate the usage of resources. This kind of products have the capacity to change their features for communicate with users (for instance some of them change their color or their shape for communicate the change of the temperature around them). Dynamic products are interesting in a communicative and technical point of view, but also in a product experience point of view.

The methodology used is the Research through Design. This methodology is organized in two macro- activities: the research and the practice. The aim of the research is to looking up in the literature how the product and the designer can be useful for helping people to save resources; the research of Case studies complete the background of knowledge. At the end of this step we wish to create guideline for designers that will be tested during the design activity.

## THE TRUE NATURE OF COLLABORATION: WHAT ROLE DOES PRACTICE PLAY IN COLLABORATION BETWEEN DESIGNERS AND AFRICAN CRAFT PRODUCERS?

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**Keywords**  
Collaboration  
Ubuntu  
Practice

**Research Bio:** I have submitted my AHRC-funded, practice based PhD at Central Saint Martins. My research outputs include chapters in two books, The Craft of Ubuntu: An Exploration of Collaboration through Making (a design research exhibition and a World Design Capital 2014 official project) and a design research symposium, Bridging the Divide: Developing and Applying Design Methodologies for Cross-Cultural Collaboration at CSM.

**Description of PhD:** The aim of this research is to examine the role of practice in collaboration between designers and African craft producers in order to develop a different methodology for future exchanges that can be more sustainable and equitable. It looks to determine how design and craft practices can act as tools for communication and exchange, to examine how to foster significant interaction when the relationship of those involved is inequitable and to develop a co-creation methodology for practice, capitalising on the differing skills, experiences and cultures of those involved. The research explores collaboration through making with two grassroots, Cape Town based, craft businesses – Imiso Ceramics and Kunye – investigating the interactions that occur between the collaborators.

Using a practice based, participatory design methodology, the work draws on the African notion of ubuntu, which speaks of people's interconnectedness. Applying the cross-disciplinary practices of all three collaborators, products are developed, provoking a dialogue that challenges the designer's role in the developing world. It seeks to reframe collaboration between designers and African craft producers through the lens of design process, using participatory design methods, rather than the usual paradigm of product design development.

## APPLYING MULTI-LOGICS OF GHANA'S DANCE IMPROVISATIONS TO A CONTEMPORARY PERFORMANCE PRACTICE

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**Keywords**  
Improvisation  
Performance  
Africa

**Research Bio:** Sheron Wray, Assistant Professor of Dance UC Irvine, is currently a part-time Ph.D., student at the University of Surrey. She performed with the leading contemporary dance companies Rambert and London Contemporary Dance Theatre between 1988 and 2001. Her research supported by the AHRC centres on improvisation within African performance. A related area of practice is Textterritory a cell-phone based interactive performance platform is another manifestation of her improvisation methodology.

**Description of PhD:** This research examines principles identified in Ghanaian dance practices in order to pursue improvisation in contemporary performance contexts. Auto-ethnographic research is a central part of the Practice as Research methodology. Investigating improvisation within a Ghanaian context is subject to a revision of what constitutes 'performance'. The investigation in the field shifts the paradigm of performance to one that wholly considers intersensory communication between performers and informed audience members, who in some contexts fluidly move between these categories. The relevance of Ghanaian knowledge is thus applied to support dancers and musicians engage in a process of developing performance. A six-part model of improvisation praxis yields incisive aesthetic principles that support a unique logic of communication between the performers that is distinctly Africanist.



## EXPLORING REDUCTIONISM IN DESIGN

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#### Keywords

Design reductionism  
Imagination  
Design prompt

**Research Bio:** After studying design management at the bachelor course of Tokyo Zokei University, I studied interdisciplinary design methodology in the master course of Science of Design Department at Musashino Art University in Japan. After graduation, I went on to the IM Master Design Course at Design Academy Eindhoven in the Netherlands. Now, I have been conducting a research project at Northumbria University in UK as a PhD candidate.

Exploring Reductionism in Design

**Description of PhD:** The focus of my research is on investigating how reductive approach stimulates imagination of design practitioners. As humans, we have the ability to generate a complete image of an object as a representation even when parts of the three-dimensional object are missing, as long as appropriate visual clues are given (Biederman, 1987). Evidence also shows it is also possible to imagine an object's semantic property in archetypal categories of existing objects effortlessly, even if only very small portions of the object are seen (Athavankar, 1989). If reduced elements of an object describe the complete state of the object, element reduction might be utilised as a trigger for further creative imagination. In other words, designing the way to reduce elements of an object might be an opportunity to stimulate a design practitioner's imagination. By understanding the nature of design reductionism, we may be able to adopt a reductive method to expand the limitations of a designer's imagination as a supportive tool or a communication method to stimulate their creativity. This research project consists of a series of experiments and interviews using 2D/3D materials with design students and professional designers. The potential value of design reductionism in design process has been investigated observing the participants' behaviour towards reductive visual cues.

## INTIMATE CARE IN HCI

### TERESA ALMEIDA

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#### Keywords

Intimate care  
Women-centered practices  
Wearable

**Research Bio:** I am currently a PhD Student with the Digital Interaction Group at Culture Lab, Newcastle U.K. In my research I'm exploring wearable eTextiles to work around concepts of intimate care and women's health and wellbeing. Specifically, I'm looking into pelvic fitness as a case study to design technologies that may support positive preventative care practices. My main interests are wearable and soft technology, craft, DIY, tangible and embodied interfaces, sustainability, and design for empowerment and social innovation.

**Description of PhD:** My topic of research is intimate care and I'm currently exploring novel approaches and technologies for learning/teaching women about pelvic fitness. These approaches include a variety of research methods such as user-centred design, ethnography, and research through design. Some of the technologies I've designed so far include an e-textile kit to support learning about the pelvic floor. I started looking into products and practices at use for care and self-care, and conducted an ethnography within a women's health facility at a local hospital. The aim was to gain a better understanding of interactions, techniques, tools, and devices used in this specific type of women's health intimate care and practices in use. Based on this previous body of work, I am currently in the process of sketching concepts for a future prototype. This will be a critical, speculative (wearable) artefact that will serve to promote awareness by making accessible body literacy in a humorous, playful way.

## THE TACIT DIMENSIONS OF DESIGN - THE ROLE OF TACIT LEARNING AND KNOWLEDGE IN DESIGN PROCESSES

### STEFANIE EGGER

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#### Keywords

Interaction design  
Tacit knowledge  
Ways of knowing

**Research Bio:** Diploma in Industrial Design at the University of Applied Sciences in Graz, Austria, in 2005. Since then I am working mainly as a Freelance Designer and started researching in 2007 about the concept of tacit knowledge (Polanyi). I started a PhD Project in 2008, joined the Grad-School-Programme for Science & Technology Studies at the IFZ Graz (<http://www.ifz.tugraz.at/eng>) in 2013, planning to finish the Dissertation „tacit dimensions of design“ in early 2015.

**Description of PhD:** TOPIC AREA: Everyday interactions with physical objects (Brushing teeth, making a phone call, eating, writing texts) only surface in our conscious awareness when the interaction is either unexpectedly joyful or when there is an interruption in our intended flow of actions: a bottle seems impossible to open, an automatic door does not slide open as expected, buying a ticket at the machine is so complicated or takes so long that I miss my bus. Most of the time the user knows what she is expected to do with certain objects, she can read the Affordances (Norman 1988, Gibson 1973) in her surroundings. The central question of my research is: How is this kind of communication possible? How come I seem to understand what things are trying to tell me? RESEARCH INTEREST: In my dissertation I want to show on the one hand how these Affordances are designed into objects (accidentally or intentionally). On the other hand this concept needs the responding human being to be able to read / perceive what things are able to tell us. (Ways of knowing) And last, but not least, I will discuss possibilities and responsibilities in designing that process of „Translation“ (Latour). Trying to understand the fundamental mechanisms of how the communication between humans and things actually happens is central for my research. By conceptionally grasping such an intangible but astoundingly common everyday phenomenon, I aim to facilitate fellow designers with conceptual tools that allow them to better think, talk about and argue their work. APPROACH: The research process draws on the concepts of Grounded Theory (Strauss et al. 1970, 1994). Several interviews with fellow alumni students led to further interviews with designers in various fields (interaction d, automotive d, product and packaging d, graphic d, d strategy & marketing) in London, Vienna, Graz and Salzburg. Complementing this research, collecting observations (short videos and photos) of everyday interactions will help me discuss certain aspects of the phenomenon under investigation. In the end, all the material is once more revisited and processed into a virtual exhibition on “the tacit dimensions of design”, taking place in a conceived room. This enables me to convey my findings and allows for further insights. Most interviews were conducted between 2008-2010, from 2011-2013 I collected most of my observations. In october 2011 I started writing the exhibition, I aim to finish the project in Winter 2014/15.

## RETHINKING THE STATUS OF THE ART OBJECT THROUGH DISPERSAL PRACTICE.

### WALTER VAN RIJN

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#### Keywords

Art object  
Dispersion  
Hybrid

**Research Bio:** Walter van Rijn, born in the Netherlands, works and lives in the U.K. He is currently a PhD candidate at the University of Southampton, Winchester School of Art, proposing a dispersal practice, whereby the distribution of art is integral to the making of art. His practice revolves around the conventions of art, and questions the making and showing of art, using traditional, digital and public art.

**Description of PhD:** Related to his own practice the artist-researcher asks: how can the dispersed object enable us to rethink the status of the art object, and can it help us to understand new approaches to the making of art? Many contemporary artists take advantage of the possibilities a networked society and digital technologies provide. Not only in the domain of art production but also in the domain of distribution. Artists are able to disperse their art effectively, in addition to, or instead of the distribution channels by the art institutions. Pushing this further the research proposes a dispersal practice where dispersion is integral to the doing, not something that happens afterwards. This research places these self-organising strategies in the context of conceptual art, institutional critique and digital art, and it investigates dispersion as an assault on the status of the object of art. Artistic research methodology: the artist-researcher subjects a number of situations inside and outside the gallery to dispersal strategies based on symbiotic relationships between the host site and art. The art practice is documented at <http://www.symbiotext.net>.

## WHAT IS ENCHANTMENT IN INDUSTRIAL DESIGN AND HOW IS IT ACHIEVED?

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#### Keywords

Enchantment  
Creative  
Design

**Research Bio:** Senior Lecturer in the Faculty of Sciences & Technology at Bournemouth University. My teaching profile has included; Product Design, Furniture Design, Interior Design and latterly Industrial Design. My research pursues a hypothesis that artistic process and the mechanisms of creative activity for designers can release possibilities of verity for use by the practical world. I am a graduate the School of Industrial Design RCA 1984 and Kingston University 1981.

**Description of PhD:** There has been a loss of enchantment for industrial design practice in the latter half of the twentieth century. According to Alexander (1964), Krippendorff and Butter (1984), and Norman (1988), a flourishing philosophical practice of industrial design, became submerged beneath an increasingly instrumentalised and commercial practice which came to be known as product design, and which operated as a form of celebrity practice coupled to scientific methodologies. 'Enchantment' has a variety of related meanings to do with charm and delight (to be explored) but is used here to signify a strengthening of the imagination, and a state in which we are invited to reflect on the moral and imaginative stance we take towards our world, its sustenance and its reinvention (Kipperman 1986). Some steps have already been made in this direction within industrial design. Forest and Faucheux (2009) criticize industrial design's subservience to instrumental thinking and implore designers 'to explore new cartographies of knowledge' and to embark upon 'creative collisions'. This research aims to clarify the relation between enchantment and industrial design, and to use this theory, alongside conversations with industrial designers, to produce a body of industrial design practice that shows how enchantment can be restored to the field.

## PH.D DESIGN, COMPUTER AIDED DESIGN

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#### Keywords

Computer Aided Design  
Automotive Styling  
Interaction

**Research Bio:** Wei Wang received the Ph.D degree in Design from the School of Design, Hunan University, China in 2008. Since then, he joined Nokia Research Center, firstly as a user researcher, and later led a user experience research and design team on emerging devices. In 2013, he became a full-time researcher and co-advisor of postgraduate in Interaction Design at School of Design, Hunan University. He is currently a visiting academic on Media Arts & Technology at EECs Queen Mary University of London.

**Description of PhD:** Topic Area: My PhD research was in computer aided product design and automotive styling.

Research Interest: This research focused on 1.) designer's thinking process and knowledge aided in the fuzzy front end of automotive styling; 2.) the relationship between the form factor and its sematic mapping; 3.) a designer controlled generative styling tool.

Practice-based Approach: Collaborating with researchers from cognition and computer science, we studied designer's conception process by observing several design cases, and implemented a generative software tool to generate some crazy forms based on initial samples and some semantic rules. Then ask designers to use and train it.

## THE LIGATURES OF LIFE: TYPOGRAPHIC DESIGN & DIFFICULT EXHIBITIONS

### WILLHEMINA WAHLIN

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#### Keywords

Difficult exhibition design  
Bricolage  
Multimodal social semiotics and critical hermeneutics

**Research Bio:** Willhemina is a PhD Candidate and casual lecturer in design with Charles Sturt University, Australia. She holds a Bachelor of Media Communications and a Bachelor of Arts (Visual and Performing Arts)(Honours) (Graphic Design), also from Charles Sturt University. Her research interests stem from her work as Creative Director for PROOF: Media for Social Justice, a New York-based non-profit organisation that utilizes visual storytelling for peacebuilding and genocide prevention.

**Description of PhD:** My research focuses on the typographic design of testimony within 'difficult' exhibitions: that is, exhibitions that contain knowledge related to social trauma. Often these types of exhibitions contain testimony as well as related informational content, and I argue that testimony in particular should be viewed as an exhibited object in its own right, moving it beyond the more traditional role of exhibition 'label'.

I propose the development of a conceptual theoretical model of analysis that combines critical hermeneutics and multimodal social semiotic analysis that can support the planning, design practice and post-design stages of a difficult exhibition's design. This analytical model has the potential to support the designer's socially responsible creation of the typographic representations of testimony and other related information within exhibition design practice. The practice component of this research will involve the re-design of PROOF's exhibition, Picturing Moral Courage: The Rescuers as a series of large-scale posters that will be displayed both in the United States and Australia. I will test the analytical and interpretive framework across all levels of design practice, from the initial planning stages, through to post-design analysis. The posters will contain photographic portraits and testimony of rescuers who saved the lives of 'others' during times of genocide in Rwanda, Bosnia and Herzegovina, Holocaust Europe and Cambodia.



## GETTING STARTED WITH TWITTER

We've put together this information (tweaking it from the Twitter website) to help you get started with Twitter if you're interested.

Our account is @PhdDesignGold and the PhD By Design conference hashtag is #PhdByDesign

### What is Twitter?

Twitter is an information network made up of 140-character messages called Tweets. It's an easy way to discover the latest news related to subjects you care about.

### How is it useful?

Twitter contains information you may find useful. Messages from users you choose to follow will show up on your home page for you to read. For PhD students it's an easy way to keep up to date with funding calls, event announcements, and topics being discussed at conferences.

### 1. DISCOVER SOURCES: Find and follow others

Start by finding and following other interesting Twitter accounts. Look for academics you know, practitioners you like, research institutes, or news sources you read. Tip: One great way to find more interesting accounts is see who those you know or respect are following.

### 2. CHECK YOUR TIMELINE: See what's happening

Messages from those you follow will show up in a readable stream on your Twitter homepage, called your "Timeline". Once you've followed a few accounts you'll have a new page of information to read each time you log in. Click links in others' Tweets to view articles, images or videos they've linked to. Click hashtagged keywords (#) to view all Tweets about that topic.

### 3. TAKE IT WITH YOU (and stay on top of it)

You can connect your account to your phone or download a Twitter application to read Tweets from multiple sources, like HootSuite or Tweetdeck.

**How to start tweeting:** You don't have to sign up to Twitter to read any of the content, but you do have to have an account if you want to contribute, or 'tweet'. If you want to start 'tweeting', here are some good ways to get started. People who are interested in what you have to say may follow you and they'll see all the Tweets you share with them.

### 1. BUILD A VOICE: Retweet, reply, react

Use existing information (other people's Tweets) on Twitter to find your own voice and show others what you're interested about. Retweet messages you've found and love, or @reply with your reaction to a Tweet you find interesting.

### 2. MENTION: Include others in your content

Once you're ready to begin authoring your own messages, consider mentioning other users by their Twitter username (preceded by the @ sign) in your Tweets. This can help you think of what to write, will draw more eyes to your message, and can even start a new conversation.

### 3. GET FANCY: Explore advanced features

As you become more engaged on Twitter, others will begin to find and follow you. Once you're familiar with Twitter basics, there are more advanced features: lists, direct messages, and favorites.

Some starting recommendations from the @PhdDesignGold team:

[@ahrcevents](#)

[@PhDForum](#)

[@RTD2015](#)

[@guyjulier](#)

[@Write4Research](#)