

INSTANT JOURNAL

**How design can be a catalyst for change
and how practice-based research can
shape the relationship between different
social, economic and political actors?**

ISSUE FIVE

CREATED AT PHD BY DESIGN
SATELLITE SESSION
25th - 28th June 2018
Design Research Society Conference

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foreword

The Instant Journal is dedicated to gathering materials produced during PhD By Design events and disseminated during the DRS 2018 conference.

Issue #5 has been produced during the Design Research Society conference held in Limerick from the 26th - 28th June 2018. The Call for this issue was formulated from a brief to PhD By Design participants to curate, design and deploy Instant Journal Interventions to cause a reaction and have agency within the DRS conference. The interventions are not unlike cultural probes, catalysts or happenings. They were carried out at various times and places during DRS2018 and was documented in order to extend conversations beyond the conference itself. The resulting materials are presented in this document.

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reflections

This is the second time PhD By Design has ran a one day event as part of the Design Research Society conference. These reflections have been written a few weeks after the conference, extending our dual position as researchers being external to the DRS, and yet being part of our second DRS conference.

As organisers of an event that brings people together, we are aware that we play a part in the structuring of worlds (mentioned by Arturo Escobar in the final keynote debate), and further that our collective experiences of these events are dependant on those who turn up and those who are in a position to attend.

We are also aware that by conducting a PhD we are already part of the structures which produce some of the things we are working against. We see PhD By Design as an opportunity to not only rethink, but continuously re-do those structures, through its activities, formats, and publications.

During the DRS conference there was growing concern about what kinds of issues are being addressed and which aren't, how some conversations are enabled and others shut down, who is included and who is excluded, who feels welcome to attend in the first place, and who is willing to engage?

We propose unconferecing as an approach to bringing people from different worlds that don't necessarily sit comfortably together. Unconferecing is the promise of not putting academic knowledge at the top by default, to then ignore the people, communities, and places that the design research activities are situated in.

So what is it about?

For us it could be a situated way of carefully addressing these ruptures in our field and dealing constructively with elephants in the room. The challenge then becomes whether DRS can unconferece itself, or if it needs to be unconfereced?

For us it is clear that the future work of PhD by Design needs to maintain a strong focus on redoing structures, e.g. by re-producing different gender roles, unpacking the eurocentrism of design, actively bringing in new voices to positions of power, and challenging the industry culture of academic research.

We look forward to continue doing this with a growing community of other early career design researchers from different institutions, disciplines, countries, and cultures.

Thank you to Muireann and Keelin, and the local team: Yekta, Eamon, Trevor and Denise.

Alison, Maria and Søren

satellite session

Monday 25th June 2018

0800-0830	REGISTRATION AND BREAKFAST
Building Entrance	Tea, coffee & pastries
0830-0900	WELCOME
	PBD, DRS and local team
0900-1015	MESSY INTRODUCTIONS
	90 seconds per participant
1015-1215	DISCUSSION SESSIONS
	9 groups of 6 presentations lead by a chair and a discussant
1215-1330	LUNCH
1330-1500	WORKSHOPS
1500-1530	COFFEE BREAK
1530-1700	NEW INSTANT JOURNAL ACTIVITY
	Designing questions for DRS
1700-1730	PLANS FOR NEXT DAYS AND WRAPPING UP
1800	DRINKS RECEPTION
	Produce the instant journal to be launched that evening

hub

25th-28th June 2018

Following the main event on Monday 25th June 2018, PhD By Design will not lose momentum, extending its presence throughout the rest of the DRS Conference. From 26th to 28th June 2018, we will relocate to the University of Limerick, Kemmy Business School Building, where the PhD By Design HUB will be set up in order to continue our activities and the work on the Instant Journal #5.

The HUB will be a welcoming social space with an additional daily programme of workshops and conversations. The space will also serve as the focal point for engaging the wider DRS community over the questions, concerns and provocations that were produced as part of the event. So come over and join us for some lively design and research led workshops or to relax and network with other DRS delegates. See you there!

From the 26th to the 28th of June 2018 (until 4pm) we are accepting contributions for the fifth edition of our Instant Journal. You can find our call for participation at the DRS registration desk or online on our website. You can email or tweet your contribution at team@phdbydesign.com or @[phdbydesign](https://twitter.com/phdbydesign) (please indicate the question number).

BUILDING DISTINCTIONS; THE DESIGN PROCESS ACCORDING TO COOPERATIVE AND COLLABORATIVE METHODS
Alastair Brook & Jack Lehane
Tuesday 26th, 1400 – 1530

GENERATING USER-CREATED PERSONAS IN UNUSUAL LOCALES; INITIAL STEPS IN TECHNOLOGY DESIGN ACROSS CULTURES
Daniel G. Cabrero & Jose Abdelnour Nocera
Wednesday 27th, 1400 – 1530

VIRTUAL DESIGN – SYSTEMATIC INTEGRATION OF VIRTUAL REALITY INTO THE DESIGN PROCESS
Sebastian Stadler & Henriette Cornet
Wednesday 27th, 1600 – 1730

SUBJECTIVE CHALLENGES IN ACTION RESEARCH; SHARING PROBLEMS, EXPLORING SOLUTIONS.
Gwen Lettis
Thursday 28th, 1400 – 1530

CONTRIBUTIONS AND DOCUMENTATION

DISCUSSION SESSIONS, WORKSHOPS AND INSTANT JOURNAL CALL



Research can help us achieve our dreams and solve the problems that don't have a solution. Research is the key to progress. Research is the key to a better future. Research is the key to a better world. Research is the key to a better life. Research is the key to a better tomorrow.

SESSIONS

1-9



session 1

ORGANISATIONAL CHANGE

discussant **Sam Russell**
chair **Oliver Herbst**

Con Kennedy
Johanna Oehlmann
Meg Parivar
Aurélie Daanen
Barend Klitsie
Michelle O’Keeffe

Notes by **Oliver Herbst**

Throughout the session and its seven presentations, the participants provided insight on their PhD research, current state of process and challenges encountered. Several general themes emerged over the session with keywords including: design and system thinking, strategic design, innovation, commercialisation, entrepreneurship, value creation and value creation process, sustainability, and valley of death. During the discussion, the participants attempted to tease out where their research shared common ground and how it differed. Organisational change stemming from social and technological backgrounds was recognised as a key challenge during this discussion but also the value that design researchers have to offer through their specific design-based methodology was deliberated.

Meg Parivar kicked off the presentation by talking about how retail criminal activities impact retailers and how crime prevention through ‘design against crime thinking’ precipitates to reduce the shrinkage of the businesses by considering organisational behaviour and changes. During her research, she also explores possibilities of collaboration between designer and policymakers to enhance implementation and acceptance. Next, Jack R. Lehane provided insight on his research and the investigation of group dynamic principles using participatory method as fundamental to improving collaborative processes. The research acknowledges the necessity for participatory processes; identifying the designer as a participant within a bigger system, and therefore a fundamental factor to investigate small-scale and large-scale collaborative processes in an increasingly globalised world today. Then, Michelle O’Keeffe shared her practice-based work situated the field of communications technology but at the intersection of Human-Computer Interaction and Interactive Design. Her research based in secondary schools is attempting to enhance learning in the classroom and strengthen the communication.

Then, Aurelie Daanen presented her work that aims to link design and cognitive ergonomics disciplines. Aurelie talked about her challenges of working as a designer within the nuclear power plant industry, which limited her design led research approach. We then moved onto Johanna Oehlmann who discussed her research around new models of value creation through Sustainable Design Entrepreneurship, trying to make gains for both the researcher and participating firms. We then moved onto Barend Klitsie whose research is based around ‘Valley of Death’ of corporate innovation, exploring a possible theoretical framework that captures the changes that comes with the implementation of innovation. Finally, Con Kennedy outlined the relationship between design and entrepreneurship, starting from the point that the designer in some occasion is the product, this significantly offers a difference perspective of the designer and therefore his research aims to a produce a design-specific entrepreneurial framework for creative enterprises.

The session closed with the acknowledgment that the majority of research presented had some degree of commercial entrepreneurial aspect to it. In addition, three useful questions were build upon during the discussion.

1. How can design based researchers build collaborate networks across different subject areas.
2. How can trust be developed between the researcher and participants to capture organisational change.
3. In response to value creation, how can the researcher articulate the value provided in a transparent way.



session 2

PEDAGOGY

discussant **Susan Halvey**
chair **Fiona MacLellan**

Marte Camps
Monica Lindh Karlsson
Dion Tuckwell
Alastair Brook
Gwen Lettis

Notes by **Fiona MacLellan**

This session revolved around pedagogy as an overarching theme. As a group of practitioners and researchers working within the domain we explored the different learning environment in which we work, as well as a range of pedagogical models and our shared and divergent pedagogies of PhD by Design. The discussion was wide reaching, covering design within education, for education and of education.

Dion Tuckwell presented his work with teachers in Australia, seeking a deeper understanding of learning environments through participatory design workshop. Gwen Lettis's looked to reveal value-based curriculum through design education through her work with lower secondary school pupils in Ireland. Alastair Brook's research opened up the traditional notions of Product Design through sustainably conscious ideas, specially thought an educational programme with Bali. Marta Camps presented a practice-led enquiry into designing learning spaces in Spain, using examples including vivid illustration, taxonomy tools and 'atelier' which translates to something between a workshop and studio, providing a creative space both in time and physical scope. Monica Lindh Karlsson's research is an in-depth account of Constructive Pedagogy in Sweden, exploring the role design in democracy and social responsibilities.

In discussion, the group found strong commonalties in practice, with talk of our multiple roles and identities in our work; as designer, as researcher and as teacher/learner. This fluidity of role definitions or domain was viewed by the group as a creative space and illustrated well through the example projects presented. Empowerment of both learners and teachers through design came throughout all the presentations and conversations. With discussants research contributions both methodologically through educational design and design education.



session 3

discussant **Nadia Pantidi**
chair **Federico Vaz**

Teksin Kopanoglu
Rowan Page
Francis Carter
Maria Mullane
Daphne Menheere
Xueliang Li

Notes by **Federico Vaz**

The PhD by Design's Discussion Group 3 was titled Co-Designing Health and consisted of presentations and discussions from a group of six PhD researchers at different stages of progress. This, as well as all discussion groups, were in connection to the DRS2018 conference and its theme: exploring how and to what extent design research(ers) can be a catalyst for change. Thus, and with the help of a discussant, participants were invited to interrogate their role as a catalyst for change in relation to their PhD research projects. Besides the six participants, the chair and discussant, the session counted with Bernard Hartigan, Lecturer of Product Design and Technology at the University of Limerick, who joined due to his affinity with the group's theme.

The session started with a brief welcome from the chair followed by an introduction from Dr Nadia Pantidi, Lecturer at University College Cork in the School of Applied Psychology, who acted as the group discussant, offering specific feedback to the participants as well as leading the academic discussion. Immediately after, the chair invited participants to define an order for presenting and because there were no preferences, he started with a predetermined order starting with Mr Francis Carter, from Carnegie Mellon University. As an introduction, the chair read the keywords framing his work and the future-focused question he had about practice-based design research. The first participant then delivered a 5-minute presentation of his work with the aid of a set of slides used to illustrate some of the concepts and frameworks utilised in his work. Dr Pantidi then took a couple of minutes to provide the student with some topic-specific feedback while the rest of the participants wrote questions and comments on their feedback cards. This set the tone of the session, which led to repeating this dynamic for each of the 6 participants in the following order:

1. Francis Carter, Carnegie Mellon University: Behavior, Practice, Sustainability;
2. Teksin Kopanoglu, Cardiff Metropolitan University: Design for self-management, chronic conditions, health and well-being;
3. Rowan Page, Monash University, Melbourne: Medical devices, Co-design, Speculative Design;
4. Xueliang Li, Technology University of Delft: interaction design; stress management; wearable technologies;
5. Daphne Menheere, Eindhoven University of Technology: constructive design research, self-enhancement, physical activity;
6. Maria Mullane, UAL University of The Arts London College of Fashion: Process, Therapy, Change.

After the first hour, when all six participants had finished with their presentations, we took a five-minute break before moving to the group discussion. The following half-hour consisted of an open discussion moderated by Dr Pantidi in which all participants actively engaged either by directly commenting on each other's work or by sharing personal experiences relating to the matter of discussion. At this point, some of the future-focused questions –such as “How can design research make the best use of multidisciplinary literature describing the experience of users/people/patients?”, proposed by Teksin Kopanoglu– resurged, and this time they were collectively addressed from multiple standpoints. The discussion ended with an enthusiastic exchange of notes, business cards and recommendations.



session 4

SUSTAINABILITY

discussant **Adam DeEyto**
chair **Eoin White**

Laetitia Forst
Saara-Maria Kauppi
Erik Sandelin
Daniel G. Cabrero
Nicholas Baroncelli Torretta
Xavier Estrada
Ines P. Junge

Notes by **Eoin White**

It is impossible to capture the breath of discussion accurately without experiencing it.

The discussion covered many diverse topics, which cannot be fully captured here. Therefore, this summary is more of a snapshot of one discussion track. The presentation topics were interesting; however, it was the personality and passion of each person who presented that was the most rewarding. The research topics included removing the stigma of edible insects from western society; developing multi-material textiles, which can be separated to ensure their components enter the correct waste stream; discovering democratic methods of sustainable design, to avoid sustaining harmful relations such as oppression, colonisation, and authoritarianism; enhancing longevity of products in Human-Computer-Interaction; exploring the possibilities of co-design to search for alternative and sustainable ways of life; an exploration of non-anthropocentric design practice, and how western-developed user persona creation tools are not a viable means of accurately capturing the diverse nuances of the rest of the world.

These presentations kickstarted the discussion down a path of combining textiles with insects to create edible clothes for its end of life, but the group quickly moved on to the concept of design itself, and whether or not it is a form of oppression. If one person dictates to a group that they must follow certain protocols, this promotes oppression as they are being forced to think and act a certain way. As everyone has a different opinion of what is correct, and some feel a responsibility for the later impact of their choices, then perhaps individual responsibility should end somewhere along the design chain to mitigate the risk of oppression, opting for more of a nudge in the right direction instead.

Design can be a catalyst for change, without forcing that change upon others. The discussion shifted to the perception of sustainability in today's world, and how it may now be a hollow term, and a tool of business to sell products by promoting sustainability in their products, without there being any meaningful sustainability inherent. Terms such as eco-design and circular economy could more accurately reflect what sustainability was and should be. Recently, the concept of circular economy is now making waves in a social sense, but this may run the risk of following the same path as sustainability; losing its core meaning and value and becoming another tool of industry without effecting meaningful change. This brought the discussion back to design responsibility, and how holding onto one's own values may be too challenging in industry, whereas academia can sustain these ways of thinking. Interestingly, the group did not touch on the submitted questions as discussion cues, as they were not required; however, the concept of design as a catalyst for change permeated the entire discussion. Throughout the discussion, references and potential future research routes were exchanged, adding more value to the session.

The session concluded on with a brief discussion regarding effecting change in the real world without becoming dictators, and how design can be a catalyst to do so.



session 5

HANDLING COMPLEXITY

discussant **PJ White**
chair **Jana Thierfelder**

Peter Kun
Marguerite Benony
Marion Lean
Georgina Nadal
Ann Bosserez
Sebastian Stadler

Notes by **Jana Thierfelder**

In the session the participants were dealing with a wide variety of questions concerning their roles as designers and researchers in the context of a growing complexity of our environment. After five short presentations the discussant focused on the participants' motivation to do design research. The aim of this shift of focus away from the individual projects was a more holistic understanding of what the opportunities as well as the difficulties of design research are. This also allowed to issue, how we as design researchers understand ourselves as a community and what aspects unite us. Topics that came up during this discussion were the following:

Methods: What methods do we employ and what is the relation between design inherent methods and methods that we “steal” from other disciplines? As design research usually moves between different fields and thus always follows a transdisciplinary agenda, it seems difficult to generate a set of rules that is representative for our discipline. Some participants understood the employment of methods from other fields as a problematic approach that they connotate negatively with “stealing”. Others considered this hybrid-dynamic framing as a quality and opportunity to bridge barriers between research fields.

Process: At what point during a research process does design come in and what needs to be changed in order to integrate it more purposefully into research? As some participants of the group were part of an interdisciplinary research team, the discussion led to the question on what role design can undertake within these teams, i.e. as a mediator between the team members or rather as a research method. This also addressed the question of the role of design researchers within these teams. We further debated at what stage during the process design needs to be integrated in order to have an impact that allows more intervention than the, still often experienced designing of the results for representational reasons in order to “make them look pretty”. The solution suggested by the group was to integrate the awareness for design as a research tool more prominently into the education not only within the design disciplines but also other disciplines, like engineering or architecture.

Identity: Finally, we concluded that many of these earlier mentioned problems originate from the friction of an incoherent identity of design researchers. This lack of a common identity in our opinion stems from a wide variety of curricula for design education that do not include a basic education that is analog in every institution, like it exists in other disciplines. With the aim to start a discussion that can result in a more fundamental basement that design research can built on, we addressed this topic during the instant journal session. We started a social media project called “card against design”. The project deals with the familiar misunderstandings that design researchers meet in their professional everyday live.



session 6

VISUAL COMMUNICATION

discussant **Marcus Hanratty**
chair **Joe Lane**

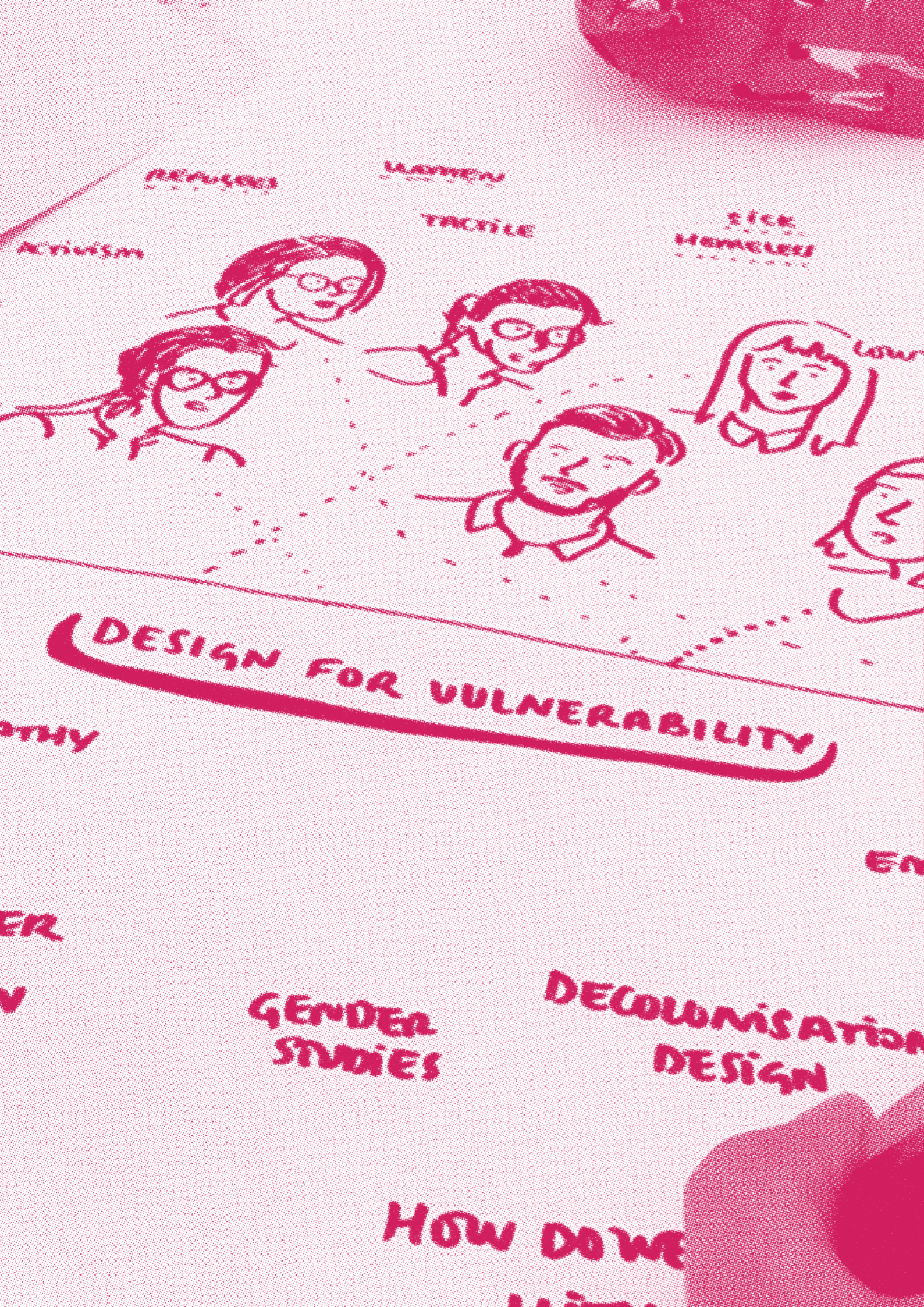
Niina Turtola
Pauline Clancy
Denielle Emans
Brenda Duggan
Ilze Loza
Louise De Brabander

Notes by **Joe Lane**

The participants presented on a variety of topics, themes and areas of enquiry. Five of the candidates were from a Graphic Design/Visual Communication background and one was from an Architectural background. Participants were at different stages in their PHD study and were for the most part finding their way through their own particular field of research. The questions asked of the presenters were challenging but supportive, definitions were sought and explanations asked for. Discussions focused on the PHD process, the journey, the 'question' and one's 'stand point'. The role of the designer as activist, researcher, producer and author were questioned. The crisis of 'designer identity' was debated, as was the importance of engaging communities/stakeholders in the research process. Making and the process of making was both discussed and encouraged, and candidates felt that making work can be a vital means of discovery and enquiry and can lead to clarity of thought.

The Design Community as an entity was critiqued, one candidate remains unsure if her PHD will remain in the design field as she felt that it was all 'same, same', same people, same answers and same attitudes. An examination of other disciplines/fields/practices was encouraged and candidates were asked to reach out to other communities of practice directly and indirectly. The participants were encouraged to formulate questions, to find knowledge gaps and to strategically navigate a route through their research to date. They were also encouraged to question their statements of intent. The role of the user, the viewer and the reader were examined, as was the 'goal' of a body of research. The discussion was energetic and passionate. Many topics were deliberated on: Does a PHD have to prove something? Can a PHD evolve through practice, through investigation and making? Does a PHD have to deal with a clear problem and seek to solve it? The group found level footing on a number of issues and practical advice on how to manage a PHD was provided by the discussant and welcomed by the participants, resources were shared and alliances were fostered.

Feedback on the session was positive, the participants embraced the opportunity for discourse and positively enjoyed the sharing of perspectives and opinion. The informal interaction and sharing of knowledge was welcomed and a number of the participants stated that they were inspired by the content of the discussion. The participants were interested in continuing the informal discussion throughout the larger conference and some felt that the time allocated was too short.



session 7

PUBLIC/CIVICS/EMPOWERMENT

discussant **Jennifer Ferreira**
chair **Beinean Conway**

Fanny Giordano
Mariam Asad
Tot Foster
Jack Champ
Maria Murray
Annika Olofsdotter Bergström
Adriana Cobo

Notes by **Beinean Conway**

Introduction

The session presenters of Public/Civics/Empowerment raised crucial questions in relation to research(ers) working with vulnerable people where it can be challenging to gain ethical approval and even to gather data. Throughout the session key themes emerged around design, trust and research integrity. This brought us to the starting point of the discussion which began with a conversation around design and trusting research(ers). The discussion then moved on to consider the question of who benefits from the research.

Theme 1 - design and trust

The first part of the discussion centred around the theme of design and trust. Some research environments can be very sterile aimed at gathering quantifiable results. However, Public/Civics/Empowerment research can be seen to be a very fluid process of gathering qualitative data which requires research through field work, observations and public discourse.

The design of research methods can have a major impact on the trust of the participant who is taking part in a study. Building trust with participants can be seen to generate a more open, richer and organic dialogue that allows for more insightful research/data gathering process. An example discussed in the session to achieve this trust was simply by explaining to the participants what will be done with the data once it is gathered.

This then led the discussion on to how we as researchers manage the emotional distance between the participants as they have started to trust us with sensitive information. Many agreed that as a researcher it can be hard to maintain a critical lens.

Additionally, power and design were discussed in relation to empathy and passion. The example of the current refugee crises was highlighted. Design can have a positive or negative role to play in this crisis. For instance, the 'design' of a quick construction refugee shelter could be viewed as encouraging and facilitating current conditions instead of solving the root of the problem at its core.

Has our power as designers reduced our empathy and compassion? Are we on two spectrums of this critical lens? Have we distanced our emotionality to increase our critical lens forgetting about what research is trying to do?

Theme 2 - who benefits from the research?

The second part of the discussion was in relation to who benefits from the research and the integral question of why we conduct research.

An interesting point from this discussion was in relation to gathering research data. One participant shared an anecdote from when they were gathering data for their addict recovery toolkit. A facilitator who was helping to gather this data and run the toolkit workshop commented that it would be very easy for someone to replicate the toolkit that they had designed.

The participant was somewhat startled by the comment and subsequently realised that this was exactly what they were seeking to achieve through their research. In their eyes if the addict recovery toolkit was replicated by the facilitator their "work here was done". This confirmed that the toolkit could potentially actually be worthwhile and applicable for addicts outside of a data gathering workshop.

This anecdote echoed what many of the presenters were discussing and demonstrates just one of the fundamental reasons why we conduct research.

Final thoughts

The discussion raised key themes and questions identified by research(ers) in relation to Public/Civics/Empowerment. Despite being limited in terms of time, it was evident that this area of discussion had promising scope for growth. The conference theme facilitated a critical spark in engaging researchers to further discuss their thoughts in the 'design hub' allowing for further flourishing of discussions.



session 8

CREATIVITY/TOOLS/INCLUSION

discussant **Dan Lockton**
chair **Ruth Duignan**

Laura Gottlieb
Carmen Bruno
Rosendy Galabo
Zoe Bonnardot
Catharina Henje

Notes by **Ruth Duignan**

I chaired Session 8. The Creativity/Tools/Inclusion session. The discussant was Dan Lockton and the Speakers were:

Carmen Bruno Politecnico di Milano, Laura Gottlieb Mälardalen University School of Innovation, Design and Engineering, Rosendy Galabo Lancaster University, Zoe Bonnardot Université de Nîmes, Catharina Henje Umeå University. Unable to attend was Francesca Bozza Università di Roma.

We began by discussing how we each individually use design methods to connect different discipline groups. How design can be used to bring ideas that different people have to the surface using design methods as a method of enquiry. We discussed how we individually bridge design knowledge in different groups. We came to the conclusion that the role of the designer is changing and had each seen the role of the designer move towards using design as a process to empower people from different fields to release their own creativity.

Each one of the speakers had been using some form of tool as a method of facilitating workshops. We discussed the collection and production of best practice tools that heighten creativity at different stages of the design process and the task of empowering people with creative skills and tools. We discussed the role of the designer and the tools in various workshop interactions. It was concluded that ultimately people bring their own meaning to tools and the designers role is simply to set the framework and encourage and allow people to work freely within it.

The speakers in our session were at different stages of their PhD research. Many of them were just setting out and were still contending with establishing the focus and methods involved in their research. Our Discussant Dan, made some interesting suggestions with regard to this. He encouraged the participants to make the most of the conference and use their time to get some answers and suggestion to their queries while there. The speakers made posters on paper asking some of the question that were most relevant to them at the time. Some examples of these questions were: What are the problems of participation? How do I keep my integrity as a designer while bridging with different disciplines? And What do you wish someone had told you while (or before) you did your PhD in Design?

The Credibility of Design Research was a big topic at our session. We spoke about qualitative and quantitative results. The value of quantitative research results specifically in relation to justifying your research to your funders and communicating the value that you as a designer bring to projects to other stakeholders. But the immense impact that qualitative research has in establishing questions to begin with was also looked at.

The main topic of discussion during the session was establishing methods of evaluating and communicating the impact and value of your research. Dan suggested and we discussed the Kirkpatrick Method. The Kirkpatrick method encourages facilitators to ask question at different time periods after the workshop, for example asking after 2 week and then again at 6 months and trying to ascertain the retention, value and the usability of the knowledge gained during the workshop sessions. An example of these question was:

- Do you think anything differently after this workshop?
- Can anyone point to something they didn't know before the workshop?
- Can you now do something as a result of the workshop you previously haven't been able to do before?



session 9

SENSE/MATERIALS/EXPERIENCE

discussant **Samuel Huron**
chair **Simon O'Rafferty**

Kensho Miyoshi
Pankhuri Sanjay Jain
Davide Antonio Gambera
Rose Dumesny
Cathryn Hall
Marita Sauerwein

Notes by **Simon O'Rafferty**

This session was titled SENSE/MATERIALS/EXPERIENCE and included presentations from PhD students working across disciplines such as interactions design, product design and textile design. Each of the PhD students presented diverse and unique areas of study across a range of topics but each intersected at different points and scales with the discussion theme. The presentations were mostly drawn from a practice-based perspective but with different theoretical lenses, methodological norms and approaches to reflexive practice.

Each of the presenters brought insightful and probing questions, although not all related to their studies. These questions related to issues such as the potential role of practice-based design research influencing the format of academic conferences; the role of design in creating meaningful mediations between data and everyday life; the role of design and making in creating systemic or structural change in the circular economy (within industry and design/making practice); the application of interdisciplinary knowledge relating to human senses in design; how to improve learning outcomes through design in play-based learning environments.

Each of the presenters were at different stages of their PhD so some were focussed on the early stages of forming research questions, some focussed on their proposed methodology whereas others focussed on early stage insights emerging from their research. It was probably useful for students at the early stage of their PhD to hear from other who were further into their study but not complete and it was probably useful for those later in their studies to be able to share their work in a sympathetic environment.

There were various questions related to issues of methodology, sites of study and the role of reflexive practice. The questions related to issues such as the methodological and ethical challenges of conducting research in a clinical context, researching with businesses and policy stakeholders or with children in a learning environment. Other studies were based around studio experimentation but had different challenges in terms of scalability, data and methodology. Almost all the studies were applying typical design research methods such as observational and ethnographic methods, visual analysis, cultural probes, prototyping and theory building.

The discussant did an excellent job of reflecting upon and responding to each of the presentations. Because of the background and discipline of the discussant some of the responses were very detailed and making reference to existing research, researchers and areas of literature. Some of the feedback for other presenters was a mix of encouraging and pragmatic support on delivery of a PhD

There were different expectations among the group in terms of accountability, impact and implementation of their research and research findings. Some had a clear orientation towards influencing existing practices while balancing the desire for theory building.

Connected to this was a question about the differences between design practice and design research. The general discussion highlighted that design practitioners often undertake research but there may be different set of accountabilities e.g. design practitioners need rigour but are not required to satisfy academic conventions and norms.

Because the studies were relatively diverse and the time was short, there was not a deep exploration of each study or an exploration of the intersections between the studies. For example, two of the presentations drew on the concept of the circular economy but viewed this from different scales. One was concerned with the potential systemic or structural change in industry whereas another was focussed on specific practices of additive manufacturing and DIY material experimentation. Some of the potential areas to have been explored, which would have connected with the other studies, was the issues of incumbent systems, power structures and politics, social norms and social practices in design and personal responsibilities as design research.

WORKSHOPS



RECOVERY BY DESIGN: THE CREATIVE RECOVERY KIT

Jack Champ

The workshop introduces participants to the 'Creative Recovery Kit' as discussed in the research description above. It will involve completing the tasks included in the kit, which are based around creative activities and will include some explanation of the design process / approach involved in development.

This has been run successfully both with addiction service users and several times with students undertaking the MA in Sustainable Design at Kingston School of Art. The kit will be completed by using several detailed Personas, developed to introduce participants to the issues faced by individuals with severe addiction issues. The kit can then be approached by 'inhabiting' these characters and using them as inspiration / reference for completing the tasks.

Normally this workshop is run with groups of 3, therefore 5 or 6 groups would be manageable. Tables and a screen/projector would be useful but they are not essential. All materials will be provided on the day.

This research explores the use of design tools to co-produce work with individuals suffering from severe addiction issues. The aim is to use creative research activities directly with service users to facilitate discoveries on how individual recovery journeys might be supported and developed.

As part of this research a Creative Recovery Kit was developed. This aims to sow the seed of creativity in a structured treatment setting during early recovery. This tool may then assist in the building of creative confidence and recovery capital, which could allow a smoother pathway out of addiction and reduce the chance of relapse. Therefore, encouraging and empowering participants to develop new ways of being creative and embracing their recovery in the local community.

This workshop session introduced participants to the Creative Recovery Kit. It involved completing the tasks included in the kit, which are based around creative activities and included some explanation of the approach and design process involved. This session has previously been run successfully both with service users and with students undertaking the MA in Sustainable Design at Kingston School of Art.

Normally, the workshop would involve participants completing the kit using several detailed Personas, developed to introduce participants to the issues faced by individuals with severe addiction issues. The kit can be completed by 'inhabiting' these and using them as inspiration / reference for undertaking the various tasks. However, during this session, the participants decided to complete the tasks as themselves or people they knew due to having personal experience or knowing others who have had addiction or mental health issues previously.

The focus of the workshop is clearly a complex and demanding issue, however the activities are lightened up with elements of fun, for example, participants fed-back their thoughts to the group at the end by drawing / writing on balloons, which really helped to reduce the anxiety of speaking in front of others about personal responses. Other strategies to encourage engagement are the use of emoji stickers throughout the tasks to illustrate emotions and the encouragement to be messy and creative with responses.

The session proved to be successful with all participants enjoying learning about the process and some even finding therapy in the tasks they focused on. All participants took something away from the session, whether that is a technique they can use in their own research, some therapeutic benefit from the tasks completed or even just an enjoyable and stimulating couple of hours to explore the use of design techniques deployed in a novel way.

IMPROVING CREATIVE ENGAGEMENT TOOLS

TESTING A RE-CO-DESIGN APPROACH TO IMPROVE EXISTING TOOLS

Rosendy Galabo

This workshop emerges from a current £1.2 million AHRC funded project entitled Leapfrog (www.leapfrog.tools) as part of my PhD research. This project resonates strongly with the key conference themes, as it aims to transform public consultation through the development of new design approaches for the engagement of communities in public service decision making.

These emerging approaches employ engagement tools that were co-designed in collaboration with public sector and community partners to support creativity and problem-solving abilities in non-designers without using designerly processes. These tools present suggestive and motivational instructions, and editable elements in order to support people in creating their own application of tools. As part of this research, we are looking at potential strategies for improving creative engagement tools.

In reflecting on our tool design practice, we have identified and developed a framework that informs how we improve tools for others to use in facilitating collaborative activities for groups. In this workshop, we aim to share and further develop this framework to collect group insights from design researchers and practitioners. The ideal number of workshop participants is 9 to 15.

This workshop aimed to disseminate Leapfrog tools, and test different ways to improve creative engagement tools as part of my PhD research. I have delivered similar workshops to public sector practitioners before, but this time I had to deliver this workshop to design researchers and practitioners in a shorter period of time than usual. I managed to finish everything on time, and participants carried out all the activities accordingly. I believe this workshop would not have worked well if delivered to public sector workers under the same circumstances.

In this workshop, participants were divided into three groups, and asked to perform three complex tasks that required an abstract level of thinking and creativity. They had to critique three tools that were co-designed by Leapfrog public sector partners, and give suggestions to improve them. At the end of the workshop, each group evaluated and rated each set of suggestions proposed in each task, and discussed how useful they were with all the participants of this workshop.

The next steps include taking a close look at the suggestions for redesign, designing new versions of the tools, and publishing them on Leapfrog website, giving credits to the workshop participants as co-designers. Research outcomes will be communicated to those who attended the workshop, and those interested in knowing more about the framework for improving tools, and also on Leapfrog website. The final versions of the tools co-designed in this workshop can be freely downloaded at: <http://leapfrog.tools/blog/new-versions-of-leapfrog-tools/>. I would like to thank everyone who attended and contributed to my workshop.





WHAT'S THE MATTER, HOW DO YOU FEEL? DEVELOPING THE AFFECTIVE MATERIAL PALETTE

Marion Lean

A participatory design methodology is employed where participants in a workshop setting can inform research questions through discussion, while engaging in informal making to create speculative applications using body sensors.

Aim

Explore how affect (emotion) is impacted using alternate sensory experiences to interpret personal health/body data. Explore how an alternative sensory experience to the visual can cause change in affect.

Objective

Test ways that health/body data can be re-represented through metaphor using alternative sensory trigger instead of 'reducing' to a visual response.

Method

Towards development of a tangible (non screen based interface) data feedback system, a participatory design methodology is employed. In the workshop we explore qualities of traditional materials and smart materials; affective response to personal activity data is presented through novel alternative sensory formats.

Kit (will bring for the participants based on a prototype)

Sensors (pressure, stretch,microphones)

Stretchy clothes-leggings, suspenders

Arduino-compatible microcontroller

Results

A collaborative installation exploring alternative ways to experience physical activity and body data. The process of making one's own body tracker and consequent emotional interaction with the data is the interest. The expectations are open-ended to learn more about our experiences with bodily data using digital and sensor technologies.

How can design be a catalyst for change?

I feel like one of the most exciting areas discussed during DRS 2018 has been around recreating the landscape of design research and considering communities and design problems outside of the 'traditional' scope. Designing tools to explore/encourage empathy were explored in various sessions including Women Centered Design and in conversation about about the Utopian/ Dystopian visions of AI. Finding ways to include more people into conversations around innovation and change means reaching out to and enabling the voices of marginalised communities to form part of our agendas in design. During a group session at PhD by Design motivations to undertake a PhD included feeling the need to prove ourselves to big brothers, and challenge assumptions made by high school teachers. Design as a catalyst for change can take many forms-whether it's designing for communities who have never heard of design or within in our own communities, encouraging colleagues to share their practice for feedback.

How can practice based research shape the relationship between different social, economic and political actors?

In collaborative environments, working between design disciplines as well as part of interdisciplinary relationships the individual discourse may not always be accessible to others. A workshop as part of PhD by Design explored methods to enable collaboration which proposed an alternative language, or palette as a tool for design research.

The aim of this workshop was to explore ways the communicative dimension of materiality elicited through handling and interaction with physical materials might be used as a design tool to reconsider the ways we experience the immaterial concept of health using physical activity data.

During the workshop, PhD design researchers tried various methods to critically analyse materials around us to reveal metaphor and meaning. There were 3 exercises designed to; introduce the concept of the affective nature of materials; break down and reimagine a single material as a group literary exercise and finally explore how the affective properties of materials could be used in a small design challenge. 'Low tech' materials were provided for participants to handle as well as resources for drawing, brainstorming and low tech prototyping.

Where some groups used the material properties as a storytelling tool, others explored material sensory functionality, for example, using water and altering its taste to influence actions in response to data. Considering personal, private interaction and tactile connection with a particular material also provided a potential design direction for a material feedback system based on the intimate experience of handling materials.

How does the individual disciplinary language of practice influence issues around trust and reliability during interdisciplinary collaboration?

As part of a practice-based Design PhD in the context of textiles and emerging technologies for health and wellbeing, this exercise tested materials as probes that might be used to enable relationship building in cross-disciplinary environments. Using the textiles discourse as an example, subjectively felt responses to materials rather than analytical approaches were shared to learn others' ways of seeing.

Feedback

Feedback from the workshop from participants will form development of future interventions. PhD by Design was a wonderful opportunity to test my ideas with a safe, yet critical audience and will inform various elements of the next stage of my research.

NAVIGATING IN THE CHAOTIC PUBLIC REALM

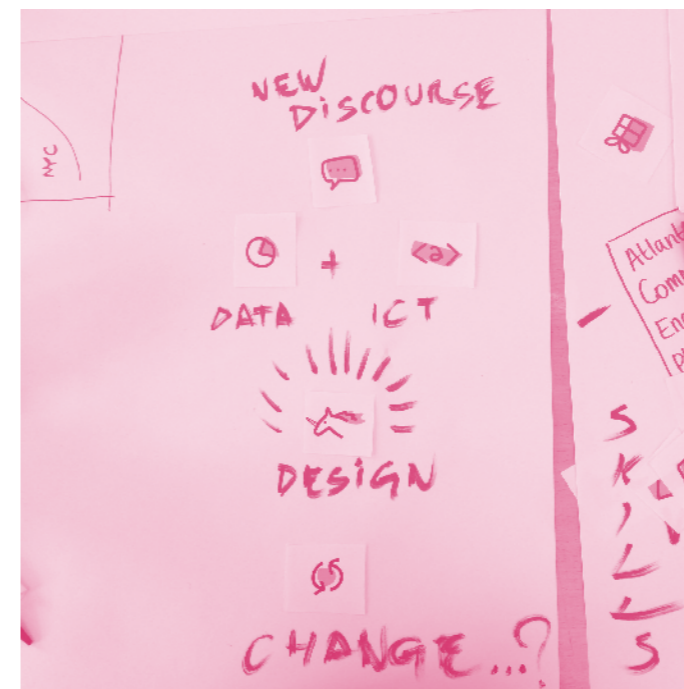
Fanny Giordano

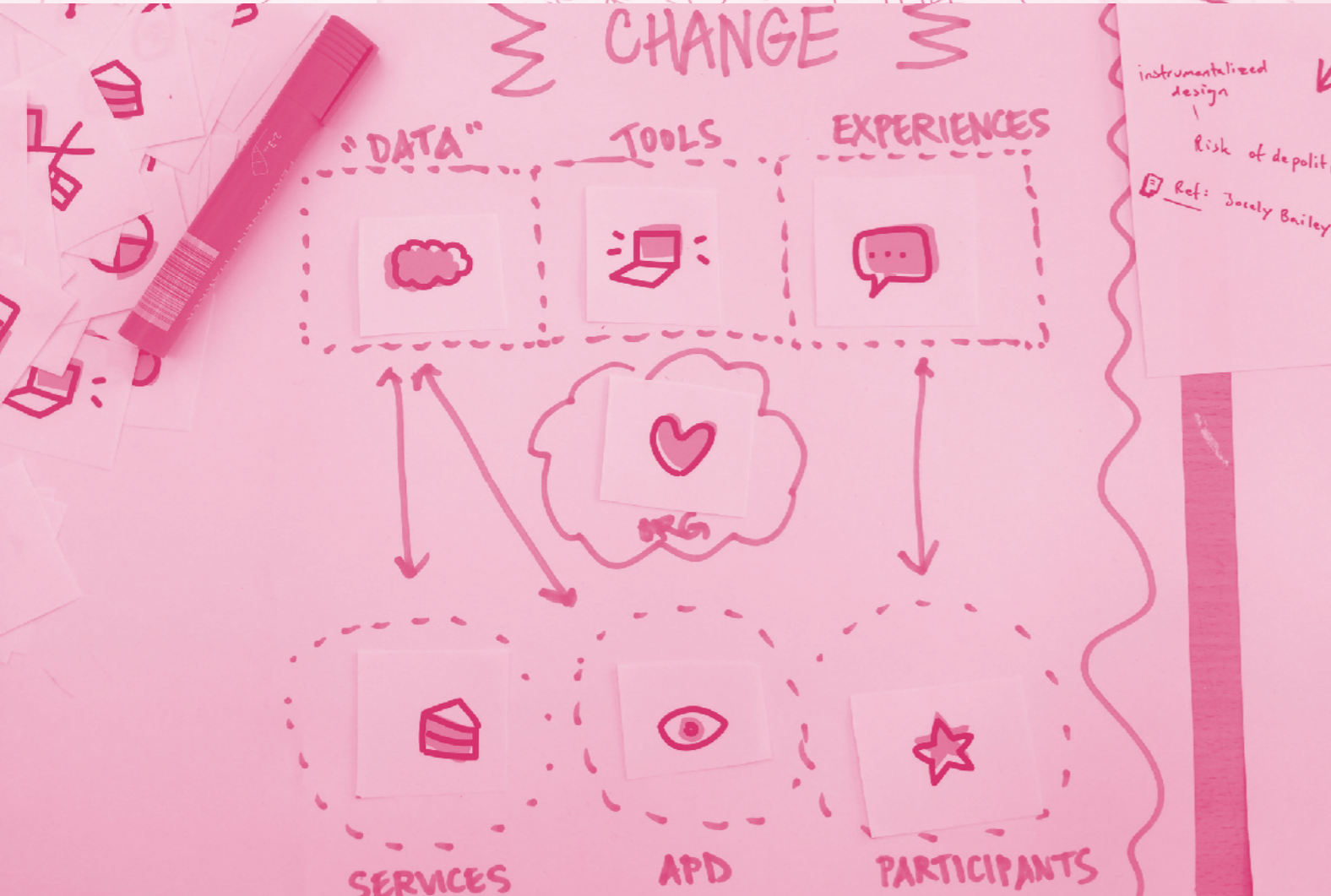
Activities

For this workshop design researchers who have worked with/in the public sector before are invited to discuss and reflect on what makes this specific context chaotic and complex to work with/in. The activity is structured into three parts:

1. Context: Each participant shares a personal experience of designing/researching in the public sector (government, public administration, municipality, other) and details what makes this context chaotic.
2. Question: How might design researchers pave the way for design to impact in the formal policy realm? Participants are free to reframe this question which will be guiding the discussion part.
3. Discussion: Together participants will discuss possible answers or directions and generate reflections on the theme of the workshop: navigating in the chaotic public realm.

This session is facilitated by Fanny Giordano, service designer and PhD student at The Service Design Lab in Aalborg university Copenhagen and supported by a set of visual cards that participants can use to make their arguments tangible and easy to understand. 4 to 10 participants are welcomed to join.





Facilitator:

Fanny Giordano

Design researcher exploring co-design practices in public service making in collaboration with Copenhagen municipality. Interested in how can designers support public administrations that are operating in more and more complex contexts to better address today's citizens' needs and aspirations. Now trying to understand how design is or can be located in a public administration to enable innovation.

Workshop:

This workshop brought together five design researchers (including the facilitator) who had relevant stories and experiences to share about designing/researching in a public-sector context. One was a design researcher among activist communities in Atlanta (US), another had 10y experience as a design consultant for actors from the public sector in Sweden, one was part of the discussion about the possible creation of a national design centre in Ireland and another had public policy design as theme for his PhD study. Together they reflected on what is public sector today and what makes it chaotic, complex, challenging to work in. Understanding each other's contexts and challenges led to a process of reframing the main question (initially suggested by the facilitator) how might design researchers pave the way for design to impact in the formal policy realm? which was transformed into how might design researchers navigate in the complex policy realm?

This exercise opened an inspiring discussion about possible actions and roles for design researchers to take and produced interesting reflections such as:

1. Chaos is a characteristic of public sector due to for example the high number of actors with very diverse motivations and agendas.
2. Design researchers perceive chaos as a motor and a rich ground for designing in the public sector although they are often constrained to work within very controlled and rigid frameworks as well as to provide magical simple digital solutions.
3. By wanting design to impact in the policy context we risk to see design being instrumentalized for non-democratic purposes.

The discussion was visually supported by a set of mini paper cards with rather abstract icons drawn on them. These cards worked as a facilitation tool and helped to create a common language among the participants. They could take, stick and draw on or around them to illustrate their arguments and ideas to each other. This tool also made possible to document the conversation and to get at the end of the workshop an overview of the path that the 1h long discussion had taken.

Reformulations of the questions:

How might design researchers pave the way for Designs to economically, politically and impact in the formal policy realm?

How might design researchers navigate in the complex policy realm?

CO-DESIGNING THE AFFORDANCES OF LEARNING SPACES

Dion Tuckwell

This workshop will exhibit the types of methods used in Dion's design research. A central focus will be the documentation practices in these co-design workshops and how these practices impact on design research data collection, and how we read and make sense of the types of data produced in collaborative, generative thinking and making. The workshop will open with a dimension of play as a means of nudging participants toward the kinds of conversations that iterative designing can generate. By the end of the workshop participants will have: a richer understanding of how co-design is utilised; a critical appreciation of the problems faced in documenting and effectively reading the ideas and data generated by co-design; and a sense of how theories of socially generated meaning helps us understand and facilitate design-led workshops.

'Co-designing The Affordances of Space' is a co-design workshop that looks at current perceptions around experiences of learning environments. As part of the PhD by Design day at DRS2018, this workshop was simulated to communicate my current research with the 'Innovative Learning Environment and Teacher Change' (ILETC) project at the University of Melbourne.

The workshop gave me an opportunity that I wasn't expecting — to work with other design PhD's and allow the workshops to be open to critique and examination as the workshop unfolded. This was a unique opportunity. I was able to open up the expectations of the workshop to immediate feedback. What workshop modalities were working? How do you calibrate design thinking to foster an inclusive engagement for participants? And how do we capture the generative nature of these workshops so participants can take the emergent ideas into their practice and beyond?

This co-design experience set out as an exhibition of the types of methods used in my design research. On the day, it became an invaluable opportunity to engage in a co-designing of the co-design methods; and how we read and make sense of the types of data produced in collaborative, generative thinking and making.

FRICTIONS IN INTERDISCIPLINARY COLLABORATION?

Catharina Henje

For this workshop, I would like to open up the possibility for participants to discuss, and share experiences and learnings from interdisciplinary research collaboration, and then especially from working in project teams with an evidence-based research approach. What experiences do researchers within the design field bring from cooperation's where the requirements and the approach, not least to the study object (user), might be rather distant, and strictly analytically quantified, and quite different to what you are used to? What are the frictions and conflicts that may occur, and how do you cope with, and manage, situations and dilemmas that can arise?

The amount of people suitable for the workshop would be 20 persons, and for 90 minutes.

Equipment: 5 tables, 20 chairs, pens and coloured markers available for each table

My wish for the workshop is for it to be an occasion to learn from each other's experiences by sharing narratives of examples. To start with, the participants would individually make a short description of a lived situation from across-disciplinary collaboration with researchers from evidence-based fields (if possible, otherwise from any other collaborative situation where frictions or incidents might have occurred). In smaller groups of four, the members would share one story at a time, analysing and adding new perspectives on how to understand and deal with the situation, before a short, final walk-through in the entire group. The outcome of the workshop could, or would, be a shared document with the participants' stories.

Background

To carry out research in collaboration with others usually adds perspectives and makes the work more fun and rewarding. Working in interdisciplinary teams can be really beneficial and give new insights to all contributors. On the other hand, it can also be challenging in different ways, not least as each research community has their own agenda and approved methods for obtaining, processing and interpreting data in order to be relevant and credible.

From own experience, I have faced both suspiciousness and misinterpretations in interdisciplinary research projects with researchers from more evidence-based research environments. To give an example, in a project with researchers in the medical field, the scientific reliability in the design ethnographic sampling methods and data processing I used as designer were questioned, and considered as less credible, even if the methods used were discussed, ethically reviewed and agreed on from start. Further on, it was difficult to find a common place to publish and the decision was to go for a safe journal where the design material was omitted.

Cross-collaborations are not without frictions, but yet, very rewarding. It is a possibility to sharpen your own design expertise and share understandings on how design methodology can be applied and useful in different settings.

Great experience to participate in the PhDbbyDesign-day and also have the possibility to host a workshop during this day on the topic; Frictions in Interdisciplinary Collaborations.

Coming from a wide variety of different design backgrounds (Visual Communication, Social Innovation, Cognitive ergonomics, Graphic design, Carpenter, Filmmaker, Computer science, Transdisciplinarity, Textile design etc), and doing research and working in different positions (researcher, STS-researcher, PhD students etc.), all the 12 dedicated persons participating in the activity contributed with their own lived knowledge in the subject area.

During the workshop, participants formulated their experiences of frictions in research or design practice, shared and discussed the outcome, and finally formulated questions to the material.

Even though the participants' experiences shifted a lot, as for what reasons they occurred, and during what period of the design process it happened, the described frictions were useful as a basis for intense discussions. Several questions were posed and one of the groups also identified reoccurring themes of matters between their narratives.

A few of the questions that were posed to the material was:

- The 6 C's Framework; Communication Cross Cultural Collaborations Comes Complicated
- How on earth can we align the above?
- How do we fight the power?
- How can we make the world see that Design has a huge impact on the world?
- How can we put it into context?
- Power relations – someone else “owe” the project.
- How can we make sure we speak the same language?

More synthesis yet to come.

THE U IN “SERVICE-USER” FOR SOCIAL-CARE: SERVICING OUR OCCUPATION OF DESIGN

Maria Mullane

Question posed for unfolding:

Maria questions Design as an evolving profession and what it can offer to society. Is Design's Identity clear? Is its bank of Professions aligned with societal needs?

Description of the topic to be addressed:

Multiple disciplines adopt “Design-Thinking” to service their own professional occupations. Likewise Design offers services to our community, Is there a need for the Occupation of Design to service itself? This workshop is aimed at all strands of Design for us to collectively unfold and unlock what the following means in relation to each other and in doing so open up what the U (You) in Servicer-User means within the social-care sector.

- U (you) as a Service-user – Being
- The Occupation of Design
- Occupational Design Therapy (carepathways)
- ReThinking Design Thinking

Description of the activities involved:

UNFOLDING is out keyword: A series of interactive activities to unfold that servicing design means in relation to “service-users”.

Our time will be take the following form:

1. Introduction to Focal Point:
2. Group dynamic – forming – Co-network: Interactive “probes” issuing to the group in the form of personae maps and visual journey prompts.
3. Interactive Mindmap interactive activities to unfold the following 4 themes

- U (you) as a Service-user – Defining Being
- The Occupation of Design
- Occupational Therapy (carepathways)
- ReThinking Design Thinking

4. To align our exploration with The PhD By Design Theme: to challenge if what design can offer as a catalyst for change (The form of design as an element).

Resource requirements

Dependent on number of participants, ideally a well light room with round tables or tables centered for group dynamics. Not essential but ideal: Computer display connection for visual prompts, probe displaying.

How do you plan to incorporate and document participant's contributions?

Forms will be available on the day for participants to opt-in to this co-creative exercise. This activity aims to be of mutual benefit to all as well as helping to lay the foundations for The PhD study: Design Think Design Therapy: Sign in participation sheet, Reference as co-participants

A strategy for dissemination:

Participation in the collective publication of PhD by Design Journal Taking the form of a Case Study for unfolding PhD foundation (Possible Publication) Ethical considerations to be discussed with PhD By Design – what is possible for use of anonymous data?

An interactive co-activity unfolded the importance of Context in relation to Design as an occupation and it's identity with each participants' world view taken into account.

With a mini group of professionals from product, interaction, visual design and design research, we collectively discussed the nature of design as a complex system of services and service users. This workshop acts as a springboard for an early stage PhD study facilitated by Maria Mullane and proved an important networking opportunity for all participants during PhDbyDesign / DRS2018.

Informal in its delivery, the opening activity of self identifying as a designer acted as a probe to unfold The occupation of Design, this led to several strands of investigation around the subject of Design as Service eventually raising issues on our own identity to other professions. One strand prominent throughout was the subject of ‘Design Thinking’ and how it has been adopted by other professions as a ‘business-ised’ model of design. One quote that summed this up was “We as designers are very bad as illustrating let alone selling our value to those we are of service to”.

With the broad strands of Design came a wide range of strands of debate that will be visualised followed the workshop and proves an important springboard for highlighting the need for a thorough “unfolding” of what the Occupation of Design means in relation to that of the social care sector for its range of service users and how it can service itself to service others. Highlighted throughout the workshop was the groups interest in viewing Design as an “occupation” and of “service” moving away from the gestalt umbrella view of ‘Design’, 2 words of meaning or familiarity to the social care sector.

However the word “confusion” in design surfaced with a need for a mapping of current and evolving strands of ways of designing not yet identified in their own right.

What next? To “physicalise” the data gathered, keep in touch with the participants and continue an open discussion on what it means to be an occupation of Design and of service to service users. In that way we as designers will address the collective “U” in Service provider and User.

BUILDING DISTINCTIONS; THE DESIGN PROCESS ACCORDING TO COOPERATIVE AND COLLABORATIVE METHODS

Alastair Brook & Jack Lehane

Tuesday 26th, 1400 – 1530

This workshop will engage participants in a tactile demonstration; exploring the relationships between the PhD candidate (designer), physical manifestations of their PhD by Design, and the end recipients (users). This is achieved through tactile means, by examining 'what' composes any physical manifestation (object or environment), and the fundamental investments of all stakeholders, of different percentages, in objects and environments around them. Distinctions between these methods, the variables that compose them, and the appropriateness of their applications will then be questioned.

These complex ideas will be expressed through a simple and tactile process that composes an 'object' step-by-step using building blocks. Following the composing of such 'objects', we will question the implication of the different manners of involvement in this participatory process; including that of 'conflictual' participation; the point of intersection, cooperation, and collaboration. Schneider classifies cooperation as working side by side in an instrumentalised agreement, if not competition (Miessen, M. 2010). Whilst collaboration contrasts as individuals working together at the intersection of common goals with which one is not immediately connected (Schneider, F. 2007).

With respect to this, participants will be asked to use these composed objects to create spaces around themselves, investigating the underlying methods and applications of them forming their own architectural props and environments according to 2 separate aims;

- 1) to work in cooperation with those around them, with emphasis on individuality.
- 2) to work in collaboration with those around them, with emphasis on collective.

From this we will pose a series of thoughtful inquiries, prime of which will be questioning the role of the designer; who within these processes is the designer, which process gives rise to most opportunity for learning and/or innovation, benefits the most people, and benefits the individual most. We intend this to open up discussion and debate between all involved, with dialogue focused on the role of the PhD Candidate (designer) as catalyst for change, how this change could manifest in PhD for Design, and the concerns this raises or, equally, diminishes (ethically and otherwise) in intersectional methods and extended applications.

The 'Building Distinctions' workshop formed a delightful series of discussions on the work and challenges facing participants' research, and their relationships to cooperative and collaborative processes. Starting with a set of sliding questions, we introduced participants to the holistic implications of cooperation and collaboration- through topics such as biology, psychology, education, architecture, and business. These implications are based on definitions by Schneider (2006); 'cooperative processes' are typical of the sharing of similar ideas relating to already connected stakeholders. Each stakeholder has similar goals for the artefact due to the same selective pressure - producing predictable outcomes. 'Collaboration' is defined as working in a non-preconceived way with an agency or instrumentality with which one is not immediately connected, measurable only through relationships with others - producing unpredictable outcomes.

This can be seen in how we interact with artefacts and other individuals within our own research and design practices. Using moveable cubes, recycled from waste cardboard, we described the investments of our own agency within designed objects, calling on ontology, memes and network theory as explanatory tools.

This tactile demonstration, comfortably presented on the grass of Limerick Campus, guided participants through the nuances of Zygmunt Bauman's (2000) 'solid modernity' and 'liquid modernity' in this context. In the transition from solid to liquid modernity from traditional cooperative approaches towards a global collaborative condition of continuous fluctuations and change- we see a change towards collaborative design practices.

Understanding if we are within a cooperative or a collaborative design process in our daily lives is the first step towards understanding alternative models; such as more participatory, bottom up, design. The aim of this understanding is to encourage individuals and communities to reevaluate the resources they have around them - to create solutions to daily problems from the intersection of different ideas, disciplines, and goals, with the inclusion of every stakeholder.

These inquiries intended to act as a reflection on the role of the workshop participants (designers) as a catalyst for change, how this change could manifest in PhD for Design, and any questions this could raise. We opened the floor for a free discussion on participants thoughts, analyses of their own research, and to ask advice and help in their own practice.

Schneider, F. (2006). Collaboration: The Dark Side of The Multitude. In: Sarai Reader 06: Turbulence. Narula, M., Sengupta, S., Sundaram, R. and Bagchi, J. (eds.) Delhi, India: Centre for the Study of Developing Societies. pp. 572 - 576. [online] Retrieved from: http://fls.kein.org/sites/fls.kein.org/files/01_florian.pdf.

Bauman, Z. (2000). Liquid Modernity. Cambridge, UK: Polity Press Ltd. pp. 8 - 9.

GENERATING USER-CREATED PERSONAS IN UNUSUAL LOCALES: INITIAL STEPS IN TECHNOLOGY DESIGN ACROSS CULTURES

Daniel G. Cabrero

Wednesday 27th, 1400 – 1530

The workshop intends to illustrate empirically merging strategies, methods methodologies, philosophies, ontologies, epistemologies, and diverse interests for successful and mutually rewarding cross-cultural design.

Combining User-Centred and Participatory Design within a Human-Centred Design framework will be first introduced as a useful move in technology design.

Then, attendants will be run through (1)phases and methods that elicited relevant data, in the case in hand, to co-designing persona artefacts with communities; (2)how to give away to the communities to co-design with, and to local researchers with whom the organiser teamed-up. Hence, engagement, reciprocity and doing will be core standings in this part of the workshop.

Finally, conclusions and recommendations will open a dialog between workshop organiser and attendants.

Attendants will gain insights, and reassurance, about some method deployment failures (and their honest reporting within academic circles); the importance of establishing an ethical and complementary set of team dynamics with local researchers (where these exist and are active); the vitality in maintaining a rigorous and continuous literature review before, during and beyond the project, and the benefits (and drawbacks) in keeping a balance between reflecting on literature and empiricism.

This workshop took place part of the PhD by Design at the DRS '18 in Limerick, Ireland.

<http://www.drs2018limerick.org/event/phd-design-workshop-generating-user-created-personas-unusual-locales-initial-steps-technology>

It generated from an empirical PhD study centred on the co-design of persona artefacts with four tribes in rural and urban locales in Namibia. The research postulated persona as a design instrument conceived in a certain locale, i.e. Occident, which makes personas functioning from particular ontological and epistemological perspectives, ways of seeing and representing.

The initial question the workshop proposed was if persona is a suitable method to open-up cross-cultural research for the design of technologies, and if so how do design practitioners go about doing research about and creating personas when having little or no experience in locales where research is to take place.

Another question was apropos how practitioners make sure they create unbiased persona representations when they belong to different cultural backgrounds than users.

The workshop transpired as a friendly encounter between organisers and attendees, where the former presented literature framing personas in participatory design first and across cultures later; the hypothesis and rationale for the study, and the findings and high-level conclusions as they emerged in the different sessions conforming this research.

 **Rationale**

 **Persona literature states diverse cultures need diverse methods & methodologies to elicit the data aimed for**

 **Personas created by indigenous Namibians will be useful to elicit goals of UX genuine to specific groups**



OvaHerero



Ovambo



Khoisan



OvaHimba

Throughout the workshop participants engaged into lively discussions with poignant questions and the expression of own views and perspectives on people’s representations as abstractions to support designerly activity. After the workshop, organisers asked attendees for an honest piece of feedback. Some of this emerged as follows:

The workshop was great to reflect on abstraction in design – when is it good, when is it just a shortcut not to deal with complexity? Was also great to explore cultural/ situated nuances of design methods (personas, storytelling). This opened up for good conversations on contextual sensitivity over imposition of methods: when shouldn’t use methods just because we have the, we should use what fits the contexts. But what if nothing fits?

Attendee from Brazil

The workshop on user-created personas was so informative in many ways, as a lecturer who teaches UX it is always the best measure “to do” rather than to “listen” - creating personas is core to the user experience and this workshop embedded a deeper understanding to what is essential in creating personas. Delighted to have been apart of the workshop!

Attendee from Ireland

This workshop details interesting parallels with the ongoing shift in design practice towards a co-created ‘world of things’. The use of storytelling, as a means of developing user-created personas, reflects the self-directed storytelling of communities in rural Bali, who I have the pleasure of working with in my research. The insights from Daniel’s own experiences, and honest discussions about the merits and disadvantages of persona creation was a great addition to the PhD By Design catalogue- as to my own enthusiasm and understanding of the subject.

Attendee from UK

SUBJECTIVE CHALLENGES IN ACTION RESEARCH: SHARING PROBLEMS EXPLORING SOLUTIONS

Gwen Lettis

Thursday 28th, 1400 – 1530

The researcher is developing a process whereby students clarify, integrate and enact their values through design. The researcher suggests that when values are integrated and enacted upon, responsible design becomes intrinsic to practice. This workshop introduces those in attendance to the “process of value integration”, and includes group discussion around the development of ethical approaches educationally and professionally. The “process of value integration” will be discussed in the context of the experience of those in attendance to assess its advantages or disadvantages.

The workshop will then offer those in attendance an opportunity to discuss the advantages or disadvantages of using such a process, in the context of nurturing responsible students. Using provided worksheets, attendees will engage in break out discussion around questions such as

- What are the advantages or disadvantages of the “process of value integration”?
- How does it compare to past or current initiatives in education or the design profession that aim to encourage responsible design?
- How might this process have a responsible impact in the design profession?
- How can designer identities that develop in education transfer into professionalism successfully?

As many people as possible can attend. Moveable tables and chairs would be beneficial..

This workshop aimed to bring PhD students together to share challenges and explore solutions in relation to action research. Conducting a PhD, in what can be argued as a relatively new research area (design), using relatively new research methods (action research) can be a lonely endeavour. The aim was for students to connect so that we could work together to find solutions to common challenges.

The workshop took place on the last afternoon of DRS. Since the sun was shining, we took the workshop outside under the shade of the trees. I introduced the workshop with some slides, and participants worked through worksheets. Participants shared solutions. I also shared challenges experienced in my own study and described the ways I resolved them.

Challenges we shared included lack of control, researcher-participant relationship, sourcing people genuinely interested in benefiting from research, quantification of qualitative research and validation. We worked together to find a range of solutions to challenges. The group included experienced and non-experienced action researchers who learned from each other. Since the workshop, I have collated and shared worksheets and reflections with the group and hope to continue contact so we can support each other through our studies...

(...and taking the workshop outside allowed a really creative, informal atmosphere!)

VIRTUAL DESIGN – SYSTEMATIC INTEGRATION OF VIRTUAL REALITY INTO THE DESIGN PROCESS

Sebastian Stadler & Dr. Henriette Cornet

Wednesday 27th, 1600 – 1730

In the beginning, a high-level model of the design process should be worked out. This will function as a basis of how Virtual Reality can be used within the different stages of the predefined process. Brainstorming should lead to insights, how Virtual Reality can influence (contribute or conflict with) the “traditional” approach of Designers like for instance the approach of the “Hochschule für Gestaltung Ulm”, Germany. The focus lies on the changed role, designers will have with the integration of the technology of VR. It should be worked out what the advantages and drawbacks of using VR as systematic tool for Industrial Designers would be.

In the second part, it could be elaborated, how the designer can ensure that the collected data within Virtual Reality (for instance behavioral data or usability factors) are reliable in comparison with real life.

As a possible ending of the session, the usage of VR for design practice, design research as well as design education could be discussed.

The workshop consisted of four participants from several fields (i.e. Industrial Design, Interaction Design, Architecture, and Design) who were brainstorming and analyzing how and to which extent design methods can be combined with Virtual Reality. As Kick-off, an introduction into VR applications (usage, hardware, software, etc.) was given in order to achieve a basic understanding of the context. As it turned out, the experiences with VR among the participants was highly various, reaching from “none” to “high” experience. As second part of the workshop, the participants were required to make a quiet brainstorming, in which they had to list down design methods that, in their subjective assessment, had the capability of being enhanced with Virtual Reality. An interesting finding of this exercise was that there are different understandings of design methods. Thus, the output was highly various. The participants even had to explain the methods they have written down in some cases, since it was not common sense. This was a result of interdisciplinarity. While rather “obvious” design methods were mentioned like observation, interviews, storyboards, eye tracking, and Wizard-of-Oz, rather uncommon methods and thoughts were mentioned as well. These included patterns, living labs, and layering. This part was especially important for the conductor since new thoughts from different fields could be incorporated. After every participant explained his/her methods and thoughts, a brief discussion was started in order to figure out which method will be analyzed in depth. It was concluded to focus on a rather unapparent method. As a result, the method layering was chosen. Layering is a commonly used method in architecture. The method is used to figure out how different layers (that could consist of objects, information or else) can influence an overall system. As an example, the different layers of spaces were given: Factors like infrastructure, furniture, people, and information can influence peoples’ sense of well-being. Each of these factors constitutes a layer. The method connects and interlinks the layers in order to figure out the most suitable way and meet pre-defined requirements. As last task of the workshop, the participants analyzed the combination of VR and layering. Outcome was that besides drawbacks like lack of competency to use VR and hardware costs, several advantages were identified. These included immersive experience, immediate feedback, flexibility and effectiveness, controllability, and interconnectivity. Furthermore, the key-term “Virtual Living Lab” was mentioned. In terms of “time consumption”, the participants concluded that it could be advantageous and disadvantageous. Compared to real life prototyping, the VR method could be more time-efficient, however compared to abstract methods (e.g. with pen and paper) it requires more time for the set up and conduct. Summarized, the workshop turned out to be really valuable, since new thoughts were mentioned and new methods came into play. Furthermore, feedback from participants’ side was positive.



INSTANT JOURNAL INTERVEN- TIONS

CALL FOR CONTRIBUTIONS

by 28th June 2018

PHD BY DESIGN DRS2018

INSTANT JOURNAL #5

How design can be a catalyst for change and how practice-based research can shape the relationship between different social, economic and political actors?

PhD by Design is a forum to vocalise, discuss and work through many of the topical issues of conducting a practice-based PhD in design and to explore how these are re-shaping the field of design.

The Instant Journal is dedicated to gathering and disseminating materials produced during PhD by Design events. It is produced and disseminated within the time-span of the event.

Following the main event on Monday 25th June 2018, PhD by Design will not lose momentum, extending its presence throughout the rest of the DRS conference. This call document launches a series of interventions designed to bring forth matters of concern from the PhD by Design event to the DRS conference.

From 26th to 28th June 2018, we will relocate to the University of Limerick, Kemmy Business School Building, where the PhD By Design HUB will be set up to continue our activities and the work on the Instant Journal #5.

From the **26th to the 28th of June 2018 (until 4pm)** we are inviting you to engage with these interventions and contribute to the fifth edition of our Instant Journal. You can email or tweet your contribution to phdbydesign@drs2018limerick.org or [@phdbydesign](https://twitter.com/phdbydesign) on twitter (please indicate the question hashtag).

The Instant Journal #5 will be disseminated digitally at the end of conference.

@phdbydesign
#phdbydesign

#PBDDRCONFESS

This intervention is a confessional wall where we write and post— confess— past missteps and current anxieties around how we build and lose trust with our participants/users. Our hope is that these public confessions create a shared space to be humble with each other and with our work, learning from each other to do better and build up trust with and between our participants/users.

#PBDNOTME

Even designers are confused with what other designers do. Inspired by Cards against Humanity™, Cards against Design Researchers is a playful take on challenging preconceptions about designers, to trigger conversation towards change. Our aim is to help people reflect on the identity of designers, by realizing the vast expectations which exist towards the profession, and to realize the limits of our capabilities. Designers can share their experiences through #notme on Instagram/Twitter.

#PBDRSIMPACT

We are proposing to host a coffee break poster that will facilitate dialog throughout the 4-day conference. We are interested in understanding the daily impact of DRS on individuals experience by revealing a provocative question that relates to the previous day's activities. Questions are curated via the hashtag #PBDDrsimpact the night beforehand. Upon selection, the daily question will be posted, with post-it responses from attendees as continuing the conversation.

#PBDTAKEITOUTSIDE

Our provocation is, 'how can we participate beyond hashtags. As part of this, we ask DRS2018 participants to take a physical journey outside to reflect on the conference provocations with others interested in the same topic. This is an opportunity to make new connections and meet design friends through this ramble on the grounds of UL.

Firstly you will 'seed' a tree with your provocation (i.e. leave a question) and come back later in the day to discover the answers, questions or responses. This will serve to feed your research curiosity or question.

#PBDBIASED

YOUR RESEARCH IS BIASED.

Is your research influenced by your positioning, experience & geographical context? How do you deal with this? We are exploring the idea that research is not always neutral. We want to invite delegates to comment on the role of the researchers position and influence on the outcomes on practice based research.

#PBDPAYITFORWARD

People are the conference, but initiating conversations can be difficult. Sharing kindness & compliments can make a huge difference to people's confidence. Throughout the conference, 'Pay it forward' cards will be circulated, with playful gestures that help you make connections and challenge yourself to talk to people you don't know. If someone gifts you a card, pay it forward, and share the same experience with someone else!

#PBDACTOPUS

The act-opus is a movement that speaks up for actions that matters. Through a social media account and the #PBDactopus, it challenges the ideas delivered during the conference and beyond. Anyone can physically make and use the post-its and share on social media as a call to reflection and meaningful action.

#PBDCHATTERBOX

Drop by for a #PBDchatterbox. We'll be at the PhD by Design Hub asking and answering simple questions about challenges people face in their design research.

1. Pick a box
2. Respond to the question
3. Leave a question
4. Pass it on
5. Chatterbox *JAZZHANDZ*

#

PBDCHATTERBOX

#chatterbox was designed as an intervention in DRS2018. The aim of the intervention was to encourage open discussion around design research issues, and bridge the conversation between Phd by Design participants and DRS delegates. The intervention comprised of a quantity of blank boxes. Initially #pbdchatterbox creators wrote some initial questions for respondents to react to. Respondents then followed these directions, that were placed adjacent to the boxes.

- #pbdchatterbox
- Pick a box
- Respond
- Add your question
- Pass it on
- Chatterbox

The intervention happened in the Kemmy Business School Building, one of the main venues for the conference, allowing delegates to engage with the intervention as they travelled to and from conference locations. #pbdchatterbox creators asked passersby to engage with the intervention, but also the actuality of the boxes in the space intrigued passers by, so they questioned what it was. Questions were thought provoking as were responses, and the anonymity of respondent engagement allowed both fun and provocative questions and answers. Sample questions included “do you have to be a designer to design?” which had both yes and no responses that were expanded upon, and “how hot is it?”, to which the answer was 31° celcius, on that particular day! Unusual for Limerick, Ireland!

We hope that the intervention provided a platform for people to ask and respond to design research questions, during the conference, and that PhD participants and DRS2018 delegates left with something to think about!



DRS2018 @DRS2018 · Jun 27

1. Pick a box
2. Respond
3. Add your question
4. Pass it on

#PBDchatterbox #DRS2018 #ThisisDRS



PBDBIASED

This intervention was created from a conversation in our group of how much 'you', 'your experiences' and 'geographical context' effects the work each of us does as design researchers. Wanting to push this question out to the broader DRS body, the bold and provocative statement was devised: "Your research is biased". This was designed (of course) and produced in a large poster format with interactive post-it notes coloured coded to agree and disagree under the statement and invite comments. The result was heavily weighted to agreeing, and this started us thinking about new questions: Is our 'biased' a benefit or a hinderance to research? Perhaps it is both? How could our 'biased' be used as a tool for research?



Tweet

Your research is BIASED- questions posed by PhD students how this effects your design work @DRS2018 #pbdbiased @phdbydesign #intervention #designresearch #drs2018



Add another Tweet



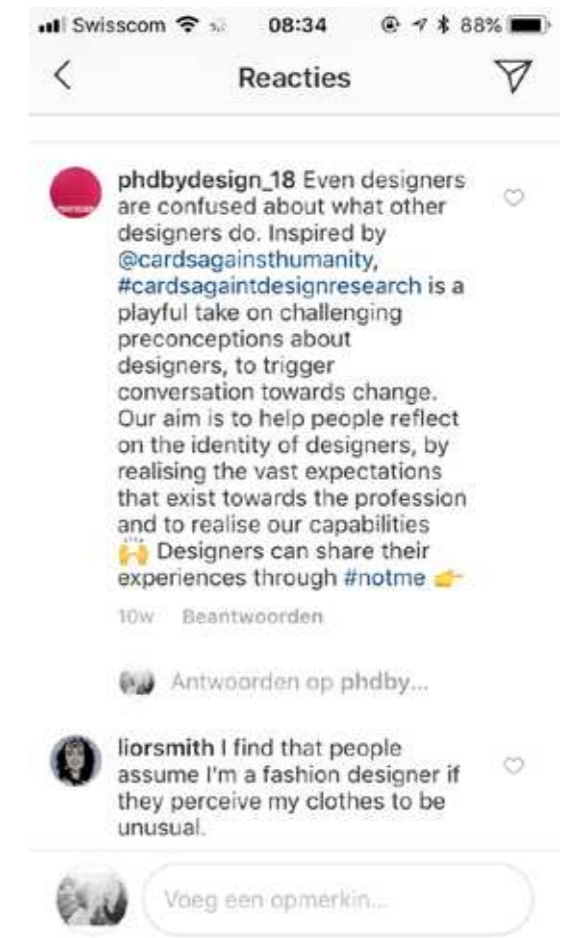
#

PBDDRCONFESS

#

PBDNOTME

You are a designer, so you must _____	make it look nice	pick out a new sofa on IKEA
it will take 5 minutes	make a logo	master all adobe programs
make a scarf for me	design a poster for my event	learn coding / welding / typesetting / ergonomics
make it look nice	write it up in a paper	use Helvetica



PBDDRSIMPACT

Nadia Pantidi
@pantidinad

Come to the Foundation building and let us know what your takeaway was from yesterday's sessions - we want to know what impact #drs2018 has made on you! Also tweet us your questions on #PBDdrsimpact



Fede Vaz @federicovaz

A very switched on team from #PhDbyDesign What is your takeaway from yesterday at #drs2018? #pbddrsimpact @pantidinad

Fede Vaz
@federicovaz

Following

3:27 AM - 26 Jun 2018

A very switched on team from #PhDbyDesign What is your takeaway from yesterday at #drs2018? #pbddrsimpact @pantidinad



Phd By Design
@phbydesign

The first of our Instant Journal calls: contribute by using #PBDdrsimpact #drs2018



PBDDRSIMPACT

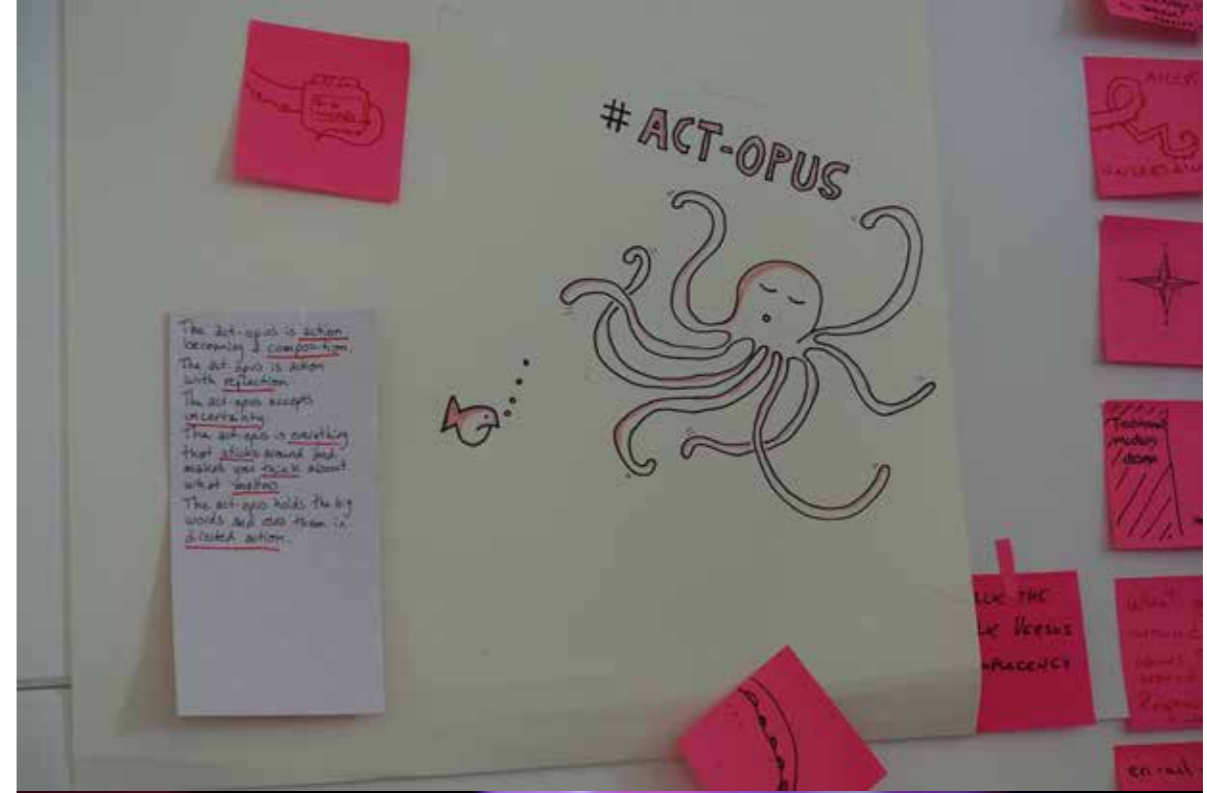
are proposing to host a coffee break poster will facilitate dialog throughout the 4-day conference. We are interested in understanding the impact of DRS on individuals experience by asking a provocative question that relates to the previous day's activities. Questions are curated via #PBDdrsimpact the night beforehand. In action, the daily question will be posted, with responses from attendees as continuing the conversation.

4:19 AM - 26 Jun 2018

#

PBDPAYITFORWARD

PBDACTOPUS



#

PBDTAKEITOUTSIDE