PHD BY DESIGN

researching across difference

2015 CONFERENCE
5th and 6th of November 2015
Goldsmiths, University of London

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useful links
For bus, tube or DLR information, use
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For Goldsmiths, select station or stop and
then enter New Cross or New Cross Gate.

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http://goldsmithsdesignblog.com/

Goldsmiths
UNIVERSITY OF LONDON

PHDBYDESIGN

LEEDS
COLLEGE
OF ART
1846

foreword

Building on the 2014 focus of Navigating the messiness of practice-based research, the focus this year is Researching across difference highlighting the diversity of fields, languages, institutional boundaries, modes of enquiry, genders, abilities, countries, communities, audiences and interests that design researchers are bridging through their work.

The aim of the next two days is to vocalise, discuss and work through many of the topical issues of conducting a practice-based PhD in design. The conference activities are designed to generate knowledge on how researching across difference functions amongst designers and to collate and share these through the production of an Instant Journal. Through this conference we want to provide a supportive and engaged environment in which to share practices, experiences, dilemmas, failures and doubts in order to contribute to the wider practice-based design research community.

We look forward to two energising days with you.

Alison Thomson, Maria Portugal, Bianca Elzenbaumer

keynotes, discussants & team

DISCUSSANTS

Alex Wilkie
Goldsmiths, University of London
Bill Gaver
Goldsmiths, University of London
Jennifer Gabrys
Goldsmiths, University of London
Joanna Boehnert
University of Westminster
Kim Trogal
Central Saint Martins, University of the Arts
Matt Ward
Goldsmiths, University of London
Nerea Calvillo
University of Warwick
Paolo Plotegher
Goldsmiths, University of London
Rathna Ramanathan
Royal College of Art
Sonia Matos
Edinburgh College of Art
Tobie Kerridge
Goldsmiths, University of London

KEYNOTE SPEAKERS

Prof. Doina Petrescu
Sheffield School of Architecture
Prof. Roberto Feo
Goldsmiths, University of London

ORGANISING COMITTEE

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

CHAIRS

Helen Stratford
Sheffield School of Architecture
Nicola Gray
Goldsmiths, University of London
Olga Noronha
Goldsmiths, University of London
Paulina Yurman
Goldsmiths, University of London
Sarah Pennington
Goldsmiths, University of London

participants

Almudena Cano
Royal College of Art

Andrea Augsten
Volkswagen AG | design:transfer

Andrea Scheer
Hasso-Plattner-Institut für Softwaresystemtechnik GmbH

Andrew Sempere
Ecole Polytechnique Fédérale de Lausanne

Anthi Kosma
Escuela Técnica Superior de Arquitectura de Madrid, Universidad Politécnica de Madrid

Anuradha Reddy
Malmö University

Aya Musmar
University of Sheffield

Ayse Zeynep Aydemir
Istanbul Technical University

Azza Rajhi
Ecole Supérieure des Sciences et Technologies du Design

Cagri Sanliturk
University of Sheffield

Caroline Claisse
Sheffield Hallam University

Cathy Gale
Kingston University

Daniel Kraszewski
Loughborough University

Daniela Peukert
Leuphana University Lüneburg

Dave Pao
Royal College of Art

David Benque
Royal College of Art

Dimeji Onafuwa
Carnegie Mellon University

Eleonora Fiore
Politecnico di Torino

Eli Hatleskog
University of Ljubljana

Elisa Pasqual
IUAV—Faculty of Design

Emma Dyer
University of Cambridge

Ersi Ioannidou
Kingston University

Francesco Mazzarella
Loughborough University

Gayle Rice
Glasgow School of Art

Gionata Gatto
Loughborough Design School

Giovanni Marmont
University of Brighton

Gyorgyi Galik
Royal College of Art

Helga Aichmaier
University of Art and Design Linz

Isabel Paiva
New University of Lisbon

Isabella Loddo
IUAV

James Forren
Dalhousie University

Jana Thierfelder
Zürcher Hochschule der Künste, Zurich University of the Arts

Jeounga-Ah Kim
University of Gothenburg

Joana Casaca Lemos
Central Saint Martins

Katarina Dimitrijevic
Goldsmiths, University of London

Katerina Gorkovenko
University of Dundee

Kate Wilson
Bath University

Luca Giuliano
Politecnico di Torino

Lucy Russell
Central Saint Martins

Maria Ferrand
The University of Edinburgh

Mark Green
Northumbria University

Max Fickel
Royal College of Art

Michelle Westerlaken
Malmö University

Moritz Greiner-Petter
Academy of Art and Design, University of Applied Sciences and Arts Northwestern Switzerland (FHNW)

Nantia Koulidou
Northumbria Univeristy

Nazli Terzioglu
Royal College of Art

Nolwenn Maudet
Université Paris-Sud, INRIA, LRI, CNRS

Paul Emmerson
Northumbria University

Robert Djaelani
Northumbria University

Rose Sinclair
Goldsmiths, University of London

Rune Rosseland
University of Oslo

Saul Marcadent
IUAV University of Venice

Sofja Hallik
Estonian Academy of Arts

Søren Rosenbak
Umeå Institute of Design, Umeå University

Stacey Pitsillides
Goldsmiths, University of London

Sumit Pandey
University of Oslo

Swati Srivastava
University of Oslo

Tara Mooney
University of Wolverhampton

Tzortzis Rallis
London College of Communication, UAL

Vera-Karina Gebhardt
University of Dundee

Veronica De Salvo
SUN - Second University of Naples

Yahuei Yang
Goldsmiths, University of London

timeline

DAY 1
THURSDAY 5TH NOV 2015

Time	Event	
0900-0945	**REGISTRATION**	
RHB 142	Tea, coffee & pastries	
0945-1000	**CONFERENCE WELCOME**	
Room 5	Bill Gaver	
	Alison Thomson, Maria Portugal & Bianca Elzenbaumer	
1000 - 1100	**MESSY INTRODUCTIONS**	
Room 4 & 5	90 seconds per participant	
1100 - 1230	**DISCUSSION SESSION 1**	
Room 1, 2, 3 & 4	*4 groups of 6 presentations (5 minutes each) led by a chair and a discussant*	
1230 - 1330	**LUNCH**	
RHB 142		
1330 - 1500	**DISCUSSION SESSION 2**	
Room 1, 2, 3 & 4	*4 groups of 6 presentations (5 minutes each) led by a chair and a discussant*	
1500 - 1530	**TEA & COFFEE**	
RHB 142		
1530-1615	**WORKSHOP SESSIONS A**	
Room 1, 2 & 3	3 workshop sessions	
1615-1700	**WORKSHOP SESSIONS B**	
Room 1, 2 & 3	3 workshop sessions	
1730 - 2000	**KEYNOTE TALK & DRINKS RECEPTION**	
Ian Gulland LT	Doina Petrescu & Roberto Feo	
2000	**PIZZA AT THE PUB***	
New Cross House		

DAY 2
FRIDAY 6TH NOV 2015

Time	Event	
0900-0930	**TEA & COFFEE**	
RHB 142		
0930-1000	**MAPPING ACTIVITY**	
RHB 142	Group resource generation	
1000-1130	**DISCUSSION SESSION 3**	
Room 1, 2, 3 & 4	*4 groups of 6 presentations (5 minutes each) led by a chair and a discussant*	
1145-1230	**INSTANT JOURNAL ACTIVITY**	
Room 5	Development of content for the Instant Journal	
1230 - 1330	**LUNCH**	
RHB 142		
1330-1430	**WORKSHOP SESSIONS C**	
Room 1, 2 & 3	3 workshop sessions	
1430-1500	**TEA & COFFEE**	
RHB 142		
1500-1530	**INSTANT JOURNAL LAUNCH!**	
Room 5		
1530-1600	**COLLECTIVE DEBRIEFING**	
Room 5		
1600	**CONFERENCE CLOSE**	
Room 5		

The cost of this is not included in the registration fee.

messy introductions

MESSY INTRO GROUP 1
THURSDAY
1000-1100
Room 5

Almudena Cano	Cathy Gale	Francesco Mazzarella
Andrea Augsten	Daniel Kraszewski	Gayle Rice
Andrea Scheer	Daniela Peukert	Gionata Gatto
Andrew Sempere	Dave Pao	Giovanni Marmont
Anthi Kosma	David Benque	Gyorgyi Galik
Anuradha Reddy	Dimeji Onafuwa	Helga Aichmaier
Aya Musmar	Eleonora Fiore	Isabel Paiva
Ayse Zeynep Aydemir	Eli Hatleskog	Isabella Loddo
Azza Rajhi	Elisa Pasqual	James Forren
Cagri Sanliturk	Emma Dyer	Jana Thierfelder
Caroline Claisse	Ersi Ioannidou	

MESSY INTRO GROUP 1
THURSDAY
1000-1100
Room 4

Jeounga-Ah Kim	Moritz Greiner-Petter	Søren Rosenbak
Joana Casaca Lemos	Nantia Koulidou	Sumit Pandey
Katarina Dimitrijevic	Nazli Terzioglu	Swati Srivastava
Katerina Gorkovenko	Nolwenn Maudet	Tara Mooney
Kate Wilson	Olga Noronha	Tzortzis Rallis
Luca Giuliano	Paul Emmerson	Vera-Karina Gebhardt
Lucy Russell	Robert Djaelani	Veronica De Salvo
Maria Ferrand	Rose Sinclair	Yahuei Yang
Mark Green	Rune Rosseland	
Max Fickel	Saul Marcadent	
Michelle Westerlaken	Sofja Hallik	

workshops

WORKSHOP SESSIONS A
THURSDAY
1530-1615

Scrivener
Room 1

Zotero/Endnote
Room 2

Research & Visual Communication
Word to InDesign
Room 3

WORKSHOP SESSIONS B
THURSDAY
1615- 1700

Research & Visual Communication
Word to InDesign
Room 1

Digital Academic
Room 2

Critical Object Interview
Room 3

WORKSHOP SESSIONS C
FRIDAY
1330-1430

Evernote
Room 1

Research & Visual Communication
Word to InDesign
Room 2

Designtransposal: Visualising through the gyre
Room 3

session 1 THURSDAY 1100-1230

GROUP 1
Discussant Bill Gaver
Chair Helen Stratford
Room 1

Andrea Augsten
Action research
Design Strategy
Reframing Innovation

Andrea Scheer
Interdisciplinary knowledge building
Design thinking analysis
Team interaction dynamics

Daniel Kraszewksi
Product meaning
Product innovation
Design practice

Max Fickel
Lightweight design
Sustainable vehicles
Transdiciplinary design practices

Nolwenn Maudet
Design Portraits
Creativity Support Tools
Across Fields Communication

GROUP 2
Discussant Nerea Calvillo
Chair Paulina Yurman
Room 2

Eleonora Fiore
Ecodesign
Product
Systemic design

Gyorgyi Galik
Socio-ecological systems design
Environmental health sciences
The 'crisis of agency'

Isabel Paiva
Sustainability
Interdisciplinarity
Ubiquitous computing

James Forren
Architecture
Technology
Society

Søren Rosenbank
Pata-design
Critical practice
Prototyping practices

GROUP 3
Discussant Joanna Boehnert
Chair Bianca Elzenbaumer
Room 3

Daniela Peukert
Transdisciplinarity
Designerly knowledge production
Sustainability

Joana Casaca Lemos
Communication Design
Co-creation
Sustainability

Katarina Dimitrijevic
Plastic Waste Reuse
Designedisposal
Design Activism

Nazli Terzioglu
Product Repair
Product Longevity
Sustainable Product Design

Swati Srivastava
Service Design
Sustainability
Value Propositions

GROUP 4
Discussant Matt Ward
Chair Nicola Gray
Room 4

Caroline Claisse
Storytelling
Tangible
Engaging

Emma Dyer
Architecture
Education
Communication

Luca Giuliano
Human Robot Interaction
Roboethics
Human Machine Interface

Moritz Greiner-Petter
Media Theory
Interface
Critique

Sumit Pandey
Design methods
Designerly thinking
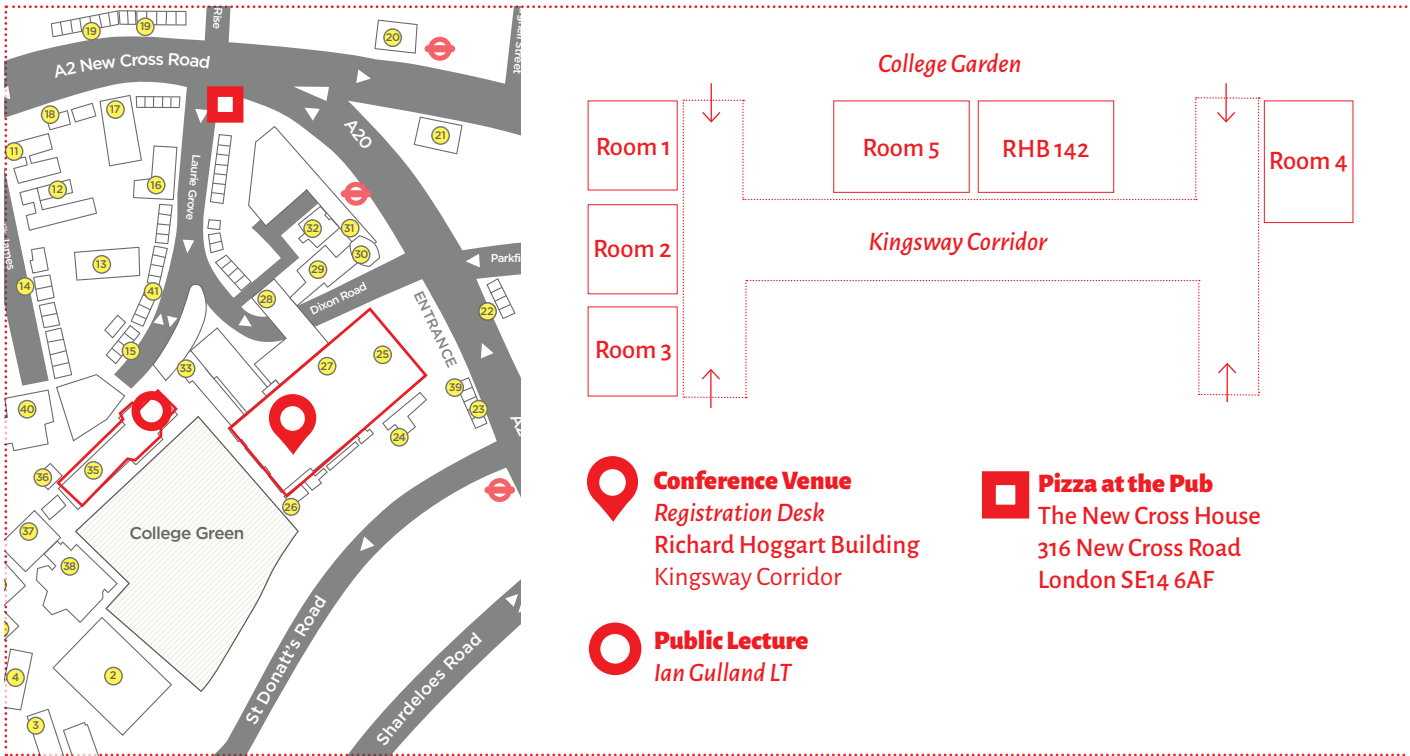*Research through design*

session 2 THURSDAY 1330-1500

GROUP 1
Discussant Rathna Ramanathan
Chair Sarah Pennington
Room 1

Anthi Kosma
Drawing
Action
Exploration

Cathy Gale
Multiplicity
Ambiguity
Critical design

Ersi Ioannidou
Referencing
Creative
Spatial representation

Gayle Rice
Visual communication
Conversational intervention
Experiential outcomes

Kate Wilson
Ceramic
Vessel
Culture

Maria Ferrand
Strategic design
Territory
Wine

GROUP 2
Discussant Kim Trogal
Chair Bianca Elzenbaumer
Room 2

Almudena Cano
Participation
Design
Localism

Ayse Zeynep Aydemir
Triggering concepts
Extraordinary representations
Studio setting

Azza Rajhi
Design
Local
Development

Dimeji Onafuwa
Commons
Community
Co-Design

Paul Emmerson
Design-as-Civics
Design for Sustainability
Participatory Design

GROUP 3
Discussant Jennifer Gabrys
Chair Helen Stratford
Room 3

Andrew Sempere
Theatre
Scenography
Feral

Anuradha Reddy
Participation
Prototyping
Autonomy

Michelle Westerlaken
Co-design
Non-human
Actors

Robert Djaelani
Participatory design
Healthcare systems
Social isolation

Vera-Karina Gebhardt
Smart city
Participative
Art

GROUP 4
Discussant Paolo Plotegher
Chair Nicola Gray
Room 4

Aya Musmar
Refugee camp
Communal learning
Theory- Practice

Cagri Sanliturk
Community specific intervention
Theory and practice
Politics of space

Eli Hatleskog
Practice
Negotiation
Sustainability

Francesco Mazzarella
Service Design
Sustainable Textile Artisanship
Social Innovation

Yahuei Yang
Eco-community
Dialogical design
Metadesign

session 3 FRIDAY 1000-1130

GROUP 1
Discussant Sonia Matos
Chair Olga Noronha
Room 1

Lucy Russell
Representation
Reframing
Facilitation

Nantia Kolidou
Digital Jewellery
Transitional experiences
Sense of Self

Olga Noronha
Body
Science
Art

Rose Sinclair
Textiles
Networks
Sustaining

Saul Marcadent
Independent publishing
Magazine
Imagery

Sofia Hallik
Theomorphism
Virtuality
Autonomy

Tara Mooney
Lived Experience
Personhood
Fashion

GROUP 2
Discussant Paolo Plotegher
Chair Maria Portugal
Room 2

Elisa Pasqual
Methodological innovation
Nation branding
Corporate identity

Helga Aichmaier
Documentary photography
Visual communication
Practice-led iconic research

Katerina Gorkovenko
Second screens
Debates
Discourse

Tzortzis Rallis
Graphic design
Visual Research
Agitational Graphics

Veronica De Salvo
Immigration
Cross-cultural
Future scenarios

GROUP 3
Discussant Alex Wilkie
Chair Alison Thomson
Room 3

Dave Pao
Conversation
Timeline
Sexual Health

Isabella Loddo
Tangible Interaction
Balance
Embodiment

Jeounga-Ah Kim
Sustainable design
Design for healthcare
Multidisciplinary

Rune Rosseland
Music
Movement
Health

Stacey Pitsillides
Bereavement
Crafting
Archive

GROUP 4
Discussant Tobie Kerridge
Chair Paulina Yurman
Room 4

David Benque
Science / technology
Speculation
Machine predictions

Gionata Gatto
Plant's action potentials
Data emergence
Critical design

Giovanni Marmont
Critical Design
Interaction
Existential Psychotherapy

Jana Thierfelder
Transdisciplinarity
Visual Communication
Ethnographic research

Mark Green
Disruption
Unfinishedness
Design activism

conference map

Conference Venue
Registration Desk
Richard Hoggart Building
Kingsway Corridor

Public Lecture
Ian Gulland LT

Pizza at the Pub
The New Cross House
316 New Cross Road
London SE14 6AF

College Garden

Room 1 | Room 5 | RHB 142 | Room 4

Room 2

Kingsway Corridor

Room 3

DOINA PETRESCU
SCHOOL OF ARCHITECTURE, UNIVERSITY OF SHEFFIELD
@DOINA_PETRESCU

Born and trained as an architect in Romania, she studied philosophy at the École des Hautes Études en Sciences Sociales in Paris with Jacques Derrida, and has completed a PhD in Women´s Studies at the University of Paris VIII. She is Professor of Architecture and Design Activism at the Sheffield School of Architecture and is a co-director of the Paris-based atelier d'architecture autogérée. She considers herself as a `nomadic subject´ in architecture operating between different fields of research and practice, places and cultures. She is a passionate educator, an academic aware of knowledge politics, an engaged practitioner and an active citizen who hopes that other ways of living and creating are possible.

ROBERTO FEO
### GOLDSMITHS, UNIVERSITY OF LONDON
@ELULTIMOGRITO

Rosario Hurtado and Roberto Feo are the Post Disciplinary studio EL ULTIMO GRITO. Founded in 1997, their studio is currently based in London. El Ultimo Grito's work continuously researches our relationships with objects and culture. The studio's output is across a multitude of platforms for an range of international clients, museums and organizations including Magis, Lavazza, Matadero Madrid, Marks & Spencer, Figueras, UNO, LABORAL, Museo Nacional de Arte Reina Sofia, British Airways, Claudio Buziol Foundation, the Sorrell Foundation and Victoria & Albert Museum. Their work is in the permanent collections of MoMA in New York, Stedelijk in Amsterdam and the V&A in London. In 2010 they founded SHOPWORK and POI an independent publishing, research, education and design platform.

Roberto Feo was born in London in 1964 but grew up in Madrid, Spain. He read Sociology and Social Anthropology at Complutense Univesrsity in Madrid, before moving to London in 1990. He studied Furniture Design at the London College of Furniture followed by an MA in Furniture Design at The Royal College of Art. He currently co-runs the Space and Communication at HEAD-Genève. He has been a principal lecturer at the Design Products Department at The Royal College of Art in London since 1999 and co-directed Platform 10. He is also a Senior Design Research Fellow at Kingston University.

ALEX WILKIE
GOLDSMITHS, UNIVERSITY OF LONDON
@ALEXWILKIE
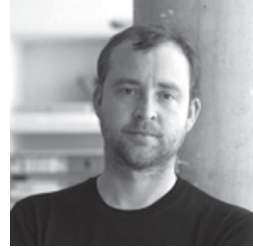
Dr Alex Wilkie has been working at the intersection between design and science and technology studies (STS) for more than 12 years. Alex studied interaction design at the Royal College of Art and gained his PhD in sociology, an ethnographic study of user-centered design, at Goldsmiths. Alex was an original 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.

BILL GAVER
GOLDSMITHS, UNIVERSITY OF LONDON
@WGAVER

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 (h-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
@CITIZEN_SENSE

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.

JOANNA BOEHNERT
UNIVERSITY OF WESTMINSTER
@ECOCENE

Joanna Boehnert is a design practitioner, theorist and researcher concerned with the visual communication of complex information. As a practitioner she uses images and digital technologies to address complex problems on issues of the environment and social justice.

Her work is situated at the intersection of design, communication, the environment, development and science and technology studies. Her first book, Design/Ecology/Politics will be published by Bloomsbury in 2016. Joanna is a Research Fellow in Graphic Design at CREAM at the University of Westminster. In 2013-2014 she developed the Mapping Climate Communication research project while employed as a Visiting Research Fellow at the Center for Science and Technology Policy Research (CSTPR) in the Cooperative Institute for Research in Environmental Sciences (CIRES) at the University of Colorado Boulder. She completed her AHRC funded PhD in Design at the University of Brighton in 2012.

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

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.

MATT WARD
GOLDSMITHS, UNIVERSITY OF LONDON
@MATTHEWWARD
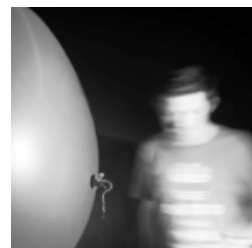
He's the Head of the Design department. Matt is the External Examiner for BA Graphic Media Design at London College of Communication and has held examiner positions at the RCA, UWE and University of Hertfordshire. His research spans a wide range of interests from speculative design to radical pedagogy. He's a practicing designer, writer and founding member of DWFE; a post-disciplinary, semi-fictional design syndicate. DWFE's work searches for meaning in the construction of the extraordinary; they design activities, objects and incidents to reconfigure people's perceptions. Matt holds three international patents on the work he did at NCR's Advanced Research and Development Department on the emerging contexts of the Internet of Things and Urban Computing. Matt has been a research affiliate to MIT Media Lab and Interaction Design at The RCA. He consults for a range of organisations; Nokia, BERG, Dentsu and the Design Council. He lectures internationally about design, technology and education, writes a blog and takes a lot of photographs.

NEREA CALVILLO
UNIVERSITY OF WARWICK

My work investigates the material, technological, political and social dimensions of environmental pollution. This has led me to analyse notions of toxicity, digital infrastructures of environmental monitoring, DIY and collaborative forms of production, smart cities, and feminist approaches to sensing the environment, among others. I am founder of the collaborative visualisation project In the Air and the architecture office C+arquitectos, and my current work is on toxic politics, pollen and queer urban political ecologies. I joined CIM in 2015 from Citizen Sense (Goldsmiths University of London). I hold a PhD and a Bachelor´s degree in Architecture (Polytechnic University of Madrid) and a Master´s degree in Advanced Architecture Design (Columbia University). I have taught design studio at the Architectural Association (UK), GSD Harvard University (US), Universidad de Alicante (ES) and the UEM (ES).

PAOLO PLOTEGHER
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-subjectivation 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.

RATHNA RAMANATHAN
ROYAL COLLEGE OF ART
@RATWOMAN

Rathna Ramanathan is the Head of the Visual Communication Programme at the Royal College of Art and received her PhD from the Department of Typography and Graphic Communication at the University of Reading. Rathna has two main research strands. The first stems from an interest in intercultural communication design, particularly between Asia and Europe. In the past ten years, she has worked with organisations that prioritise engagement with communities with different cultural heritages. Underlying themes include an interest in Non Latin typography, the use of vernacular media in mass visual communications and cultural concepts of copyright and piracy. The second revolves around independent publishing, experimental book design and print production. Her PhD focused on the book design and production practices of London-based 'little presses' (1945-1979). In her design practice, she works with independent publishers who use innovative and experimental methods of production, and seek to challenge the conventional form of the book.

discussants

SÓNIA MATOS
EDINBURGH COLLEGE OF ART

A former PhD student at Goldsmith's Centre for Cultural Studies, Sónia Matos is a designer and lecturer whose work primarily explores the intersection between design and ethnography. Her doctoral project was dedicated to the research and study of the Silbo Gomero, a whistled form of language that is still alive in the small island of La Gomera in the Canarian archipelago. Part ethnographic study, part acoustic and ecological reinterpretation, this project has culminated in a doctoral dissertation and the design of audio-based media for sensory exploration for local youth. In 2011 Sónia joined Edinburgh College of Art as a full-time lecturer where she teaches various courses across different design disciplines at both undergraduate and postgraduate level. Between 2012 and 2013 she was also a Research Affiliate at MIT's Program for Art, Culture and Technology. Amongst other institutions, she has presented her work at the 21st Century research-based programme, Chisenhale Gallery (London, U.K.) and at the 'Verbindingen/ Jonctions 13' an annual multidisciplinary festival organised by Constance – Association for Art & Media (Brussels, Belgium). Part of her dissertation has been published in the peer-reviewed proceedings of the 8th Conference of the International Committee for Design Histories & Design Studies and in the upcoming publication 'Memory in Motion: Archives, Technology and the Social' published by Amsterdam University Press and edited by Ina Blom, Trond Lundemo and Eivind Røssaak Currently she is working in collaboration with biologist Dr. Ana Neto from CIIMAR – Interdisciplinary Centre of Marine and Environmental Research (University of the Azores, Portugal). Focusing specifically on the wild and edible seaweed of the Azorean archipelago, this project attempts to actively contribute toward the safeguard of local vernacular knowledge of the marine environment.

TOBIE KERRIDGE
GOLDSMITHS, UNIVERSITY OF LONDON
@TOBIEWK

Tobie has worked as a design researcher since 2003 with the Interaction Research Studio and as a Helen Hamlyn Research Associate. He is committed to taking a collaborative and speculative approach to design, and in providing empirical and critical accounts of that practice. Tobie's PhD thesis provided an empirical analysis of EPSRC funded project Material Beliefs, where speculative design and public engagement with science and technology become mixed up.

team

ALISON THOMSON
GOLDSMITHS, UNIVERSITY OF LONDON
@SOMEHOW_RELATED

Alison started her doctoral studies in the Department of Design at Goldsmiths in October 2012. Her practice-based PhD explores how design-research can re-do 'the patient experience' considering the multiple realities of Multiple Sclerosis and its ontological politics. A core empirical part of this involves working as a Visiting Researcher with Professor Gavin Giovannoni and the Centre for Neuroscience and Trauma at the Blizard Institute, Queen Mary, University of London. Through using performative design-led interventions, the research is uncovering the various ontologies of Multiple Sclerosis at play in the outpatient clinic at The Royal London Hospital, in the Neuroimmunology Group at the Blizard Institute and at international scientific conferences. This practice-based research hopes to expand on the potential implications for design research in studying enactments of MS through proposing alternative service interactions.

BIANCA ELZENBAUMER
LEEDS COLLEGE OF ART
@BRAVENEWALPS

Bianca works as a Junior Research Fellow at Leeds College of Art. She currently develops the participatory action research project Precarity Pilot. In 2014, she completed her doctoral degree at the Design Department at Goldsmith. Her practice-based thesis investigated the political economy of design and explored the potential of peer-to-peer activities to enable structures that support the resilience of socially and politically engaged design practices. Since 2005, Bianca has worked with Fabio Franz as the collective Brave New Alps. Here, she produces design projects that engage people in discussing, rethinking and intervening in social, political and environmental issues.

MARIA PORTUGAL
GOLDSMITHS, UNIVERSITY OF LONDON
@MARIAJGPORTUGAL

Maria began her doctoral studies in the Design Department at Goldsmiths in 2012. She is exploring how designers can create new pedagogies and practices, extending the design actions towards political literacy and apathy/alienation during the current financial (and social) crisis. Previous to her studies at Goldsmiths, Maria completed her Masters in Urban and Political Space and worked as a designer at the School of Arts and Design in Oporto, Portugal. Here, she investigated contemporary approaches to political experience and social participation within suburban spaces. Maria continues to work as a designer with academic communities and collaborative projects - she is currently working on a cancer research collaborative project with Institute of Molecular Pathology and Immunology of the University of Porto Ipatimup (Portugal).

chairs

HELEN STRATFORD
UNIVERSITY OF SHEFFIELD
@HELEN_STRATFORD

Helen Stratford is an architect and artist. Her research makes visible 'everyday' and 'mundane' ways places are performed to playfully critique/expand traditional conventions of architecture. PhD candidate at Sheffield University, 2013 recipient of RIBA LKE Ozolins Studentship, her research has been presented at Wysing Arts: Cambridge, RIBA/Tate Modern/ICA: London, Akademie Solitude: Stuttgart, Center for Contemporary Arts: Celje, Škuc Gallery/P74: Ljubljana, Barnard College: New York and École des Beaux Arts: Paris.

NICOLA GRAY
GOLDSMITHS, UNIVERSITY OF LONDON

My research and design practicner roles intertwine on a daily basis. While working in design agencies in London, I have witnessed design graduates struggle to secure their first roles. My PhD explores this notion; the transition of design students from higher education in the United Kingdom into and during their entry level roles within UK design agencies, and secondly to determine if design graduate transition has become defined by internships.

OLGA NORONHA
GOLDSMITHS, UNIVERSITY OF LONDON

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 orthopeadic 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.

PAULINA YURMAN
GOLDSMITHS, UNIVERSITY OF LONDON
@PYURMAN13

I am a designer and researcher. My practice based PhD seeks to explore how design interprets parents' ambivalent feelings of separation between home and work life. By creating a series of proposals, some in fictional scenarios, I am exploring the complex feelings towards existing technologies that create blurred boundaries between home and work life, as these can be a reflection of internal feelings of ambivalence towards separation.

SARAH PENNINGTON
GOLDSMITHS, UNIVERSITY OF LONDON
@PENNINGTONDOWNS

I have been working in Interaction Design Research since 2000, in practice-led research environments at the Royal College of Art and Goldsmiths. This studio practice involves inventing research approaches and doing research through design – making speculative digital objects that groups of participants live with to enable insights on the role of technology in our lives. My recent Masters in Curating Contemporary Design focused on the curation of speculative design.

participants' abstracts

ALMUDENA CANO

Keywords
Participation, Design, Localism

Affiliation
Royal College of Art
Research department-School of Architecture
United Kingdom

bio

Almudena Cano is an architect and urban designer, currently developing an AHRC-funded Phd at the RCA about the socio-spatial production of urban space. Her previous academic projects at ETSAMadrid-UPM have been internationally awarded, published in specialized journals and exhibited at 13th Biennale di Venezia and XII BIEAU among others. Since 2009, she has worked professionally in collaborative urbanism for architectural firms and research teams in Madrid and Paris (ENSAPLV).

research

Through my research I have observed that "localism" driven reforms in the UK favour neighbourhood space as a working instrument for testing new forms of participation in regeneration processes, with architects and designers exploring new models of collaboration with local communities. However, these approaches are in need of a revaluation of designers' expertise beyond the stage of mere instrumentality. This is because relegating design to a trivial role in the production of the city risks continuing the reproduction of conventional socio-spatial relations in the built environment.
My research first examines both the processes and the outcomes of a collection of participatory design practices that have shaped the local landscape in recent years in London. This comparison helps recognise the diverse expertise that different actors –local communities, authorities, and other stakeholders- bring to the negotiation table. I work across their different forms of knowledge in order to generate new spatial solutions for the neighbourhood. This will ultimately be translated into a series of design tools, types and prototypes that regenerate local spaces as both material artefacts and negotiated social products.

ANDREA AUGSTEN

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HIPPOPARD

How to transform organizations within a tec-driven culture to a human centered one?

Keywords
Action research, Design Strategy, Reframing Innovation

Affiliation
Volkswagen AG | design:transfer
Innovation Management and Design Research
Germany

bio

Originally trained as a designer, Andrea has been active in the development of human centered visions for more than 7 years. Exploring the impact of a human centered approach in teaching, society and business context is her focus. Design thinking, ideation and knowledge transfer are part of her daily work. She is Co-Founder of design:transfer, an initiative fostering the dialog between design research and praxis and conducts her conducts her PhD within the Innovation Center of Volkswagen.

research

An understanding of design as an interdisciplinary field, its socioeconomic additional value and its innovative capabilities is of particular importance for me. Design Research based on the approach of "research though design" by Frayling and Jonas appeals to me due to the fact that, on the one hand, it enables the shaping of future systems and, on the other, it requires practical research analog the iterative designerly way of doing.
As a modern, academic discipline, design research broadens the notion of design and is currently attracting attention across multiple disciplines. It seems that the thinking and working methods of a single discipline are no longer sufficient for responding to the growing complexity of socially relevant issues. Such issues demand a cross-disciplinary understanding of the process and the analysis of complex, socioeconomic systems from designers, using their specific expertise to create new solutions. My approach is to promote design research within the interdisciplinary discourse. In my PhD project, "Problem Reframing: Transdisziplinarität zu Beginn des Innovationsprozesses" (Problem Reframing: Transdisciplinarity at the Start of the Innovation Process), I examine the collaboration of interdisciplinary teams within Volkswagen IT for the development of user-centric innovations. Prof. Brigitte Wolf at the University of Wuppertal, Germany is supervising the project.

ANDREA SCHEER

@ ANDREAATSCHOOL

Keywords
Interdisciplinary knowledge building, Design thinking analysis, Team interaction dynamics

Affiliation
Hasso-Plattner-Institut für Softwaresystemtechnik GmbH
Design Thinking Research Program HPI School of Design Thinking
Germany

bio

Andrea Scheer is a PhD candidate at the University of Potsdam, Germany. She holds a Master's degree in education and linguistics, as well as an advanced certificate in design thinking. Currently, Andrea is part of the Design Thinking Research Program Stanford-HPI Potsdam in the research project Visual Diagnostics for Team Interaction. Her dissertation contributes to the cognitive sciences and focuses on knowledge building in interdisciplinary teams (http://docs.lib.purdue.edu/dtrs/2014/Knowledge/2/).

research

Interdisciplinary teamwork is a key requirement in design in general and the design thinking approach in particular. Still, we have little understanding about characteristics that make interdisciplinary teams effective in terms of the collaboration process and their joint outcome. My research questions are: how do people translate their knowledge and ideas from one disciplinary background to another? how can this translation be supported? how are design teams a role model for such interdisciplinary teamwork?
With my research team, we created an in situ data set that captured interdisciplinary teamwork. For analysis, we developed a notation system that visualizes meaning-making in interdisciplinary teams, comprising of two perspectives of analysis: topic handling and knowledge building. We used video interaction analysis for capturing team interaction, the Interaction Dynamics Notation to inspire the notation scheme, and an analogue template and digital tools for coding the team interactions. We measure inter rater-reliability based on a string basis using the Levensthein Distance. For the future, we want to enable an understanding of what happens in interdisciplinary teamwork, and offer a way to capture and visualize knowledge building in situ, thereby making pattern analysis in team interaction possible.

ANDREW SEMPERE

DIGITALSCENOGRAPHIC.COM | @TEZCATLIPOCA

Keywords
Theatre, Scenography, Feral

Affiliation
Ecole Polytechnique Fédérale de Lausanne
EDAR
Switzerland

bio

Designer, artist and digital scenographer. Andrew has an undergraduate degree in fine arts, a masters from the MIT Media Lab and recently completed a PhD at the intersection of theater, computer science and psychology of play. Andrew has worked for IBM Research, Pearson Education and is currently a feral researcher living and working in Switzerland.

research

My research work involves the exploration of a research question in the context of the production of scenography, or the staging of theatre projects or art installations. The production constitutes the research object and directs all decisions related to the direction of the work. In this way my work is practice centric. Documentation of the process is done in the form of first-person narrative observation. Analysis consists of reflection including exploration of overlapping theories of knowledge. I borrow freely from computer science, sociology, performance studies and epistemology and learning as needed. Both theoretical and infrastructural needs require I work across disciplines and institutions: for example my work frequently occurs simultaneously in a university and professional theatre context and my role can sometimes be that as translator between worlds.

ANTHI KOSMA

IMPROGRAFIKA.WORDPRESS.COM/ | @ANTHOKOSMOS

Keywords
Drawing, Action, Exploration

Affiliation
Escuela Técnica Superior de Arquitectura de Madrid
Ideación Gráfica Arquitectónica
Spain

bio

Anthi Kosma studied architecture at DUTH (Greece) (2005). She holds a PhD (2014) and DEA (2008) from the school of Architecture, Politechnic University of Madrid ETSAM, UPM (Spain) with a scholarship from IKY and Triantafyllidis foundations respectively. Outside academia she works as an architect and continues her research on the practice of drawing through blogging and workshops. She is member of "Hypermedia" research group and "Imprografika" a group of experimental drawing.

research

My thesis under the title "PROJECTING VIA DRAWING: A phenomenological approach on the birth stage of a project. A study of two architectural cultures" at the UPM in Spain (2010-14) initially (2007) started as a personal experience. The experience of a foreigner who didn't speak Spanish and used drawing as a language which lacks phonemes - a mute language. A language of gestures and resonances of an unknown body was used as a base in order to describe, narrate this deaf experience through the graphics of non-semantic signs.

This work, which extended for years, has been executed by consecutive approaches, forming successively the angles of narration in relation to the vivid experiences and the effects that the successive lectures could produce, where the experiences at the practice are treated as legitimate investigation. After completing the PhD writings I continued experimenting on the practice of drawing, as an act of exploration and opening of the form, through blogging and a number of workshops.

Question
How different experiences and personal outcomes can be contextualized and form a narrative on the ways of drawing?

ANURADHA REDDY

ANURADHAREDDY.COM | @ANU1905
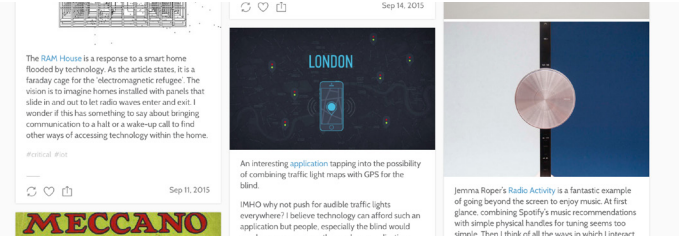
Keywords
Participation, Prototyping, Autonomy

Affiliation
Malmö University
Interaction Design, Department of Arts, Culture and Communication
Sweden

bio

I am Anuradha Reddy, a PhD student in Interaction Design from Malmo University. I hold a research profile at the IoTAP Research Center where I use participatory design and prototyping practices towards the development of IoT based technologies. My research focuses on design practice that explores interactive capabilities with autonomous technologies. I am a recent graduate from the MA Interaction Design program at Goldsmiths.

research

My research concerns the development and use of autonomous technologies. The widespread application of 'smart devices' typically cuts across important physical, socio-political and cultural boundaries, which are often discounted by developers and users alike. To bring these differences to the forefront, my research attempts to critically examine alternative uses of technology through design practice.

The research is conducted in collaboration with scientists, industry partners and volunteers who play an active role in resourcing designers with insights for the development of IoT devices. This is carried out through workshops and deployment of probes in desired contexts. In the process, careful negotiation and reiteration is required to address varied interests and claims of different stakeholders.

Lastly, being a non-native researcher in Sweden allows me to examine behaviours and practices differently from that of a local researcher. Such observations may be useful as provocations for developing new conceptualisations of IoT.

Question
As computational systems become more autonomous, designing with and for uncertain outcomes becomes evermore crucial. In a joint research effort with computer scientists and industry stakeholders, what methods of negotiation could effectively address design concerns, such as that of uncertainty?

AYA MUSMAR

@AYAMUSMAR

Keywords
Refugee camp, Communal learning, Theory- Practice

Affiliation
University of Sheffield
Department of Architecture
United Kingdom

bio

Architect , gained her master's degree in Architectural Design from the university of Sheffield. Prior to this research, Aya worked as a community mobilizer/NGO in the Za'atri refugee camp. She experienced arranging, facilitating and participating in women refugee committee meetings. Now, her research focuses on how a new materiality of space can be gained by re- imagining the intangible infrastructures of refugee community. Interested in decolonial feminism and participatory architecture.

research

Titled by (Re-imagining NGO infrastructure: an approach towards new spatiality in a refugee camp) my PhD research observes the camp of Za'atri for Syrian refugees in Jordan.

My research aims on three main goals: 1- to uncover the intangible infrastructures in a refugee camp and how they form its physical materiality. 2- to address the dialogue of NGO framework between aid and development discourses. 3- on communal learning as a radical approach to change. However, this research will depend on both; theoretical studies and practical experiments. As my research hangs between my office in the University of Sheffield and Za'atri refugee camp one of the differences that I want to highlight is the nomadism of the researcher's position between theory and practice. Frequent movement between two different contexts; western sophisticated academicians and eastern vulnerable indigents, creates different propositions related to different realities. Although this nomadism may create a traumatic challenge when conducting the theories read in the real physical world, it adds a sense of dynamism to the research as an object. The challenges related to this nomadism includes: the continuous adapting and dropping of ideas, tactics and theories, connecting and dis-connecting to people, and learning and un-learning.

Question
How can I reflect my nomadic position as a researcher (between theory and practice) when I write my PhD thesis ?

AYSE ZEYNEP AYDEMIR

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Keywords
Triggering concepts, Extraordinary representations, Studio setting

Affiliation
Istanbul Technical University
Department of Architecture
Turkey

bio

She is currently a visiting PhD scholar at KU Leuven, Brussels with a scholarship of CoHE. She holds B.Arch (2008) and MSc (2011) from Istanbul Technical University (ITU). In her master studies she focussed on initiating a new understanding for approaching to the cities of today through multi-layered character of parallax view. Since 2010, she has been working as a research and teaching assistant at the Department of Architecture, ITU.

research

This PhD research aims to focus on experimental practices in architectural design studios through three main processes namely, triggering concepts, extraordinary representations and reconfiguration of studio setting; and to reveal their contribution to design learning. The study claims that combination of three processes stimulate novel forms of designing and learning. To propound these effects, experimental practices in architectural design studios will be studied and design studio experiments will be performed at KU Leuven and ITU. For studies, triangulation of interviews, observations, and published data will be used; whereas for studio experiments, participatory action research method will be practiced. Combining three main discussions within the framework of contemporary architectural design studios and performing experiments will be the two main strengths and challenges that this research provide. The study will open the experimental practices and curriculum up for discussion. Results are expected to lead a reform for design learning, modules and curriculum of architecture schools, which might include studying local competences, encouraging transdisciplinary approaches and suggesting new professional areas. Experimentation in learning can also contribute to design practices as a condition for public architectural competitions and policy implementations for a better future.

Question
How can the use of trigger concepts, the production of extraordinary representations and reconfiguration of the studio setting contribute to novel forms of designing and learning in an architectural design studio?

AZZA RAJHI
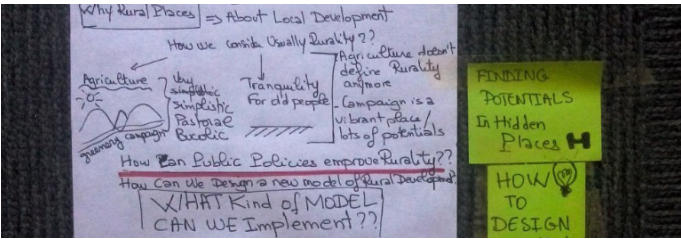
bio

Azza is a designer, graduated of the Higher School of Science and Technology of Design, as a Graphic Designer. She worked in the advertising industry for 3 years and is completing her doctoral studies about the local and territorial development in Testour (a rural Tunisian village), trying to question what is Rurality nowadays and how to implement local governance process through design. The new Tunisian context encourage her to work on new challenges with a strong conviction that design should serve life, social relationships and the work we do together. Azza wants to implement the design tools in the Tunisian administrations and in territories of Tunisia, in collaboration with the inhabitants and the local authorities. Azza has taught since 2011 at the ESSTED and is in launching a public innovation laboratory (LIP) with a multidisciplinary team.

research

The research is about rethinking local development through design approach: the research is trying to requestion what does Rurality mean nowadays, campaign does not define Rurality anymore. The campaign is often defined by reference to the city and according to its distance from an urban center. Most of the projects undertaken by the Tunisian associations and some local authorities come from a simplistic vision , trying to project and duplicate a model of urban development on these rural areas that do not take into account the intrinsic characteristics of the campaign, the expectations and needs of its inhabitants. The research is aiming to question an alternative design that considers the campaign as a set of potentials and not as a problem and a design that promotes participation, empathy, sustainability and reproductibilité. The work fits into the framework as an activist and committed design project already claimed by László Moholy-Nagy and Papanek, and assumes that we must ""think local"" to implement a model of global development centered on men and with men.
Our work will try to define rurality: what the country today? how to rethink the practices and customs of rural areas? How territories projects can lead to a local development model based on experiences and ""moments""? and what is the type of collaboration that could be envisaged between a designer, policy makers and local Tunisian agents? this question is of crucial importance given the absence of a visible structure and assumed that brings these different actors.

Question
How do we implement a new model of local development in new Tunisia?

CAGRI SANLITURK
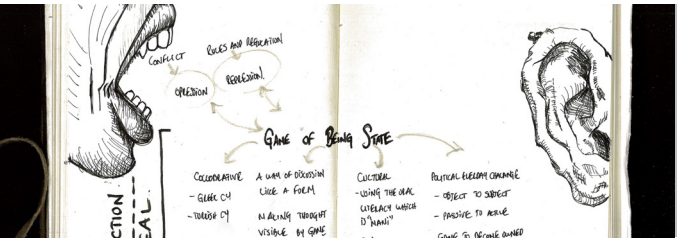
bio

A native of an illegal or let's say unrecognized state, Turkish Republic of Northern Cyprus, you may know the state because it is widely accepted as the de facto administration of Northern Cyprus, however state rules, regulations and policies are accepted only by Turkey. Nevertheless, I am also the citizen of Republic of Cyprus that makes me bodily recognized by the whole world nonetheless I am from ANOTHER side.

research

Imagine a village; hybrid communities (Turkish and Greek Cypriots), two different languages, segregated public places, schools, markets, social gathering place, cemeteries, endless fertilized golden agricultural field, UN inspections towers, different power mechanisms. Yes, it exists in the context of Cyprus conflict. When the island was divided into two-part in 1974 Pyla was lying in the buffer zone and it was handed over to the supervision of the UN. The name of Pyla may be derived from the French, Les Pyles, meaning Gate (Papadakis, 1997). My PhD research looks at the relationship between politics, borders and fragmented spaces/places of the Turkish and Greek Cypriot conflict in Cyprus. Pyla has been taken as testing ground to investigate the role of the power mechanisms and the space between two different ethnic groups, territories, and zones.
The essential collection of theory that assisted to my conceptual framework will be concepts of "disciplinary power", "power relations to space", "community art based intervention" to unrevealing the mechanisms of power, ordering, othering and effects on the societies, which I also intend to identify. Especially, community art based interventions will aim to analyze and test power and to create alternative way of thinking about living "others" in the village.

Question
How can design led research help revision power to inhabitants (particularly in hybrid communities like in Pyla) who have been oppressed in using of spaces/places in everyday life? On the other hand how can design research (antagonist architectural interventions) create alternative thinking to build narratives and fictions?

CAROLINE CLAISSE

@CAROLINECLAISSE

bio

As a designer, I worked on interdisciplinary projects for cultural institutions (MoMA, Kensington Palace, PumpHouse Gallery) with a strong interest in how stories/objects can be explored in space using multimodal and participative approaches. I graduated with distinction from the Royal College of Art (MA IED), most recently I taught a course elective where students were challenged to translate data into tangible and experiential intervention for different audiences in gallery settings.
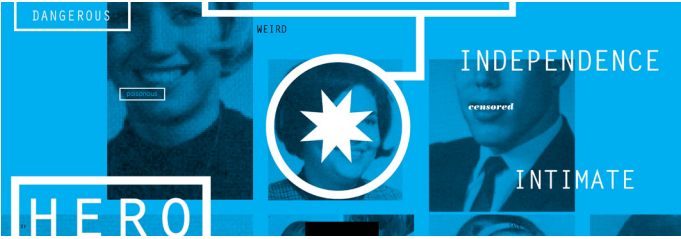
research

The PhD investigates the role of tangible technologies to prompt visitors' contribution in meaningful and imaginative ways in gallery settings. The research develops from my current design practice where I noticed how museum have difficulty in prompting visitors to imagine the original uses and contexts of objects on display. I am interested in looking at what kind of spaces and tools can be designed to encourage both imaginative and meaningful encounters when visitors are interacting with material artifacts, and how this can be enhanced by the use of tangible technologies.
The research explores the potential of both exhibition design and artistic practices, drawing for example from the surrealist movement in which artists often transformed the gallery into a participatory and multi sensory environment; using methods to defamiliarise visitors with particular subjects which enabled to see things afresh and new understanding to emerge.
The outcomes aim to promote curiosity and interest through active engagement with opportunity for visitors to express their own ideas and feeling. It uses participatory approaches and encourages exploration by doing where physical prototyping is used as 'a tool to think with' in order to provide a common ground across the different actors in the research.

Question
How can the medium of exhibition help to communicate research in a more inclusive and engaging way across audiences?

CATHY GALE

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bio

Cathy is a graphic artist, DJ and educator: her PhD research is socio-political in nature, explored through critical design practice and design pedagogy. She is level 5 year leader on BA (Hons) Graphic Design at Kingston University and Associate Lecturer at LCC. In the form of a material critique, Cathy deploys design strategies as objects of design research to engage a broad audience of design practitioners, educators, students and researchers.

research

A single visual sign, such as X, can represent a multiplicity of ideas, transcending time and diverse contexts of use. X is simultaneously ubiquitous yet elusive, universal and particular. Yet, in much commercial communication, signs and symbols are often reduced to stereotypes: a univocal visual language that simplifies and narrows representations of human experience. X is a socio-cultural sign that embodies a multiplicity of meanings by sustaining a fluid and open status and forms the focus of my critical design research. Through typographic, pictorial, spatial, philosophical, anecdotal and technological instances of X the attributes of ambiguity are elucidated through practice. In a changing world design must use adaptable methods and tools to suit the demands of new audiences and conditions of communication: ambiguity is framed as the most appropriate resource for today's (design) needs. As a sign of collective and individual identity, this paper argues that X marks a conceptual spot for a nexus of diverse ideas and voices in contemporary cultural discourse.

Question
How can design strategies and mechanisms form a more critical response to the contemporary discourse around difference?

DANIEL KRASZEWSKI

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Keywords
Product meaning, Product innovation, Design practice

Affiliation
Loughborough University
Loughborough Design School

United Kingdom

bio

Daniel graduated in 2010 from University of Bradford with a B.Sc. in Industrial Design. He then took a Product Design Engineer role at Dyson. This involved working on all aspects of the product development lifecycle from early concepts to finalising pre–production details. Currently working through his PhD with a focus on creations of new product paradigms/meanings and designer's role and skills in meaning-driven innovation.
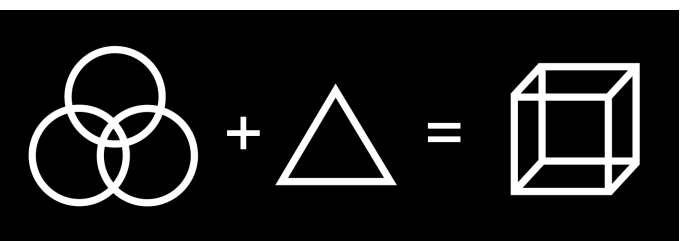
research

The core 'difference' that is being explored in my research is the theoretical and practical gap between the following fields: cognitive psychology, cognitive linguistics, industrial design practice, and innovation management. This research seeks in contributing to what the field of innovation management defined as 'meaning-driven innovation' as there is very little known about the industrial design practice that may lead to such innovation. Initial analysis of product case studies and review of design literature identified gaps in knowledge and methods applicable in meaning-driven design practice. In addition, the knowledge fields adjacent to the design field also failed to provide such knowledge or methods. However, a wider search identified several theories and methods used in cognitive psychology and cognitive linguistics that have never been used in the design field but have the potential to provide the much-needed knowledge and methods for meaning-driven product innovation.
Initially, the brought-in methods had to be adapted first since their current use was limited to the analysis of linguistic expressions and specific cognitive processes. The use of those brought-in methods was expanded in order to cover product analysis as well as the experimentation with applicability for meaning-driven design practice.

Question
How to maintain scientific rigor when borrowing and adapting methods from outside of the design field that have never been applied in design practice?

DANIELA PEUKERT

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Keywords
Transdisciplinarity, Designerly knowledge production, Sustainability

Affiliation
Leuphana University Lüneburg
Faculty of Sustainability, Center for Methods

Germany

bio

I am a Design Researcher with five years experience in social sustainability-oriented research projects. My interest focuses the question: How can design facilitate scientific knowledge creation processes in transdisciplinary research projects? I conduct my PhD in an international project on sustainability transformation at Leuphana University Lüneburg/Germany. In 2014 I co-founded design:transfer, a research group which establishes the role of design research as a transdiciplinary science.

research

Complex real-world problems like sustainable food production or climate change can no longer be solved by just one discipline, a transdiciplinary approach is needed. The Sustainability Sciences try to face these wicked problems by combining scientific and practice knowledge in heterogeneous research teams. But with more stakeholders in one team the communication as well as the co-production of knowledge gets more difficult. Different knowledge cultures and methodological backgrounds need to be bridged to find sustainable solutions and socially robust knowledge. Design itself as discipline where theory and practice go hand in hand, creates artifacts which are coded knowledge, often co-produced. My PhD connects Sustainability Sciences and Design Research via transdisciplinary design methods. The work will be integrated in an international project on sustainability transformation at Leuphana University Lüneburg/Germany. Within this project the research is strongly focused on knowledge creation and transfer: How could designerly ways of knowledge production be used in sustainable transformation processes? How do design methods and artifacts facilitate knowledge production in transdisciplinary research pro-cesses? As a PhD candidate at Leuphana I am situated at the Center for Methods within the Faculty of Sustainabilty. Prof. Ulli Vilsmaier (Leuphana) and Prof. Claudia Mareis (FHNW Basel) are supervising the project.

Question
How does knowledge production in design differ from other disciplines?

DAVE PAO

@DRDAVEPAO
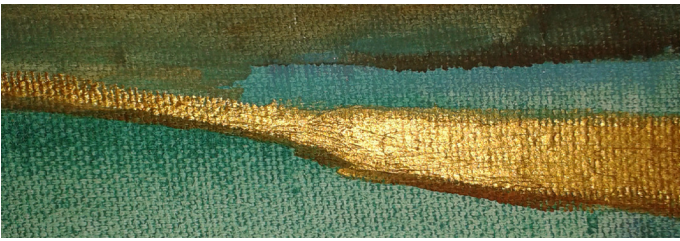
Keywords
Conversation, Timeline, Sexual Health

Affiliation
Royal College of Art
Innovation Design Engineering Department

United Kingdom

bio

Dr Dave Pao (MBBS, MRCP, MD) is a practising doctor in sexual health and HIV medicine. He graduated from UCL Royal Free Medical School and trained in general internal medicine before specialising in sexual health. In 2012, he was awarded a research MD from UCL, for work on drivers of the HIV epidemic. In 2013 he was awarded a Ted Powers scholarship to undertake a practice-based PhD at the RCA.
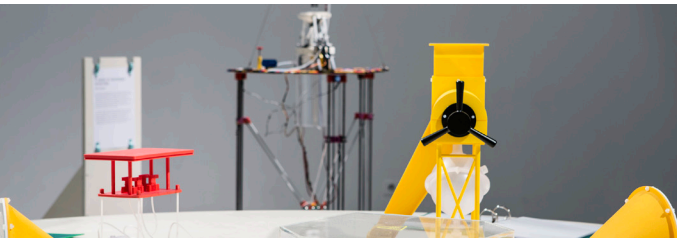
research

Clinicians increasingly struggle to offer optimal care, with the modern-day patient journey involving time-limited contact with multiple clinicians who work within ever-restricted planes of clinical focus. My research begins with the premise that to be engaged and effective, any clinician needs to understand as fully and quickly as possible the patient's history, in both quantitative (objective, biological) and qualitative (subjective, narrative) terms. Central to this is the patient record, which I consider to be the vital 3rd voice in the doctor-patient relationship. Inherent in the recent change from paper to electronic patient records (EPR) has been a seismic shift in the healthcare players these records serve, away from the clinician and towards the administrator. This difference in perspective has created immense difficulties for clinicians, and consequently patient care.
Drawing parallels between Carl Rogers' human-centred approach to psychotherapy and collaborative design methodology, I am exploring what sexual health medical records might look like if designed by clinicians for clinicians, rather than 'not designed' for administrators. For example, what affordances have been lost from paper and what has yet to be exploited from digital? How might a timeline-based EPR that mirrors clinical practice influence the intimate, interpersonal experience of the clinical conversation?

Question
What if sexual health medical records were designed by clinicians for clinicians, rather than 'not designed' for administrators?

DAVID BENQUE

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Keywords
Science / technology, Speculation, Machine predictions

Affiliation
Royal College of Art
Design Interactions Department

United Kingdom

bio

David Benqué is a designer and researcher working in London. Between 2010 and 2015 he has lectured and run research projects at the Design Interactions department of the Royal College of Art in London UK, focusing on the impact of biotechnologies on society. He is also a consulting researcher at Microsoft Research in Cambridge UK where he helps design a systems biology modelling tool. Since October 2015 he is studying for a PhD at the RCA, on scholarship from Microsoft Research, investigating "machines which predict the future" from a design perspective.

research

My research to date–wether in speculative-design at the RCA or in a more applied setting at Microsoft Research–builds on collaboration with scientists, so far mainly in the life-sciences. At Microsoft I work as part of a research team which includes computer scientists and systems biologists, very different people with their own interests, motivations and languages which happen to intersect in the tool that we are building. In this context I have seen that design can act as a visual common ground between disciplines, and help to focus everyone on building an outcome together, in this case a piece of software.
In the speculative design setting things are a bit more blurry and this is partly what I aim to investigate with with PhD research. My collaboration with scientists so far has been about them providing grounding to speculative scenarios, in much the same way as David Kirby describes scientific advisors working for the film industry. It is clear to me that the projects could not exist without this aspect, what is less clear however is what the scientists get out of it.

Question
What can design bring to the table in the debates around science and technology? We know we can materialise alternatives to how things currently work, but Is it about communicating these to a broad public? or feeding back to the people doing science to provide new perspectives? Or trying to outline possibilities to help shape policy? or all/none of the above?

DIMEJI ONAFUWA

Keywords
Commons, Community, Co-Design

Affiliation
Carnegie Mellon University
School of Design
USA

bio

My research focuses on design's impact on initializing, maintaining and contributing to a commons. It explores how collaboration may amplify community strength in different contexts, and how it may contribute to larger scale societal transitions to sustainability. Secondary considerations are the benefits or costs to contributing to a commons, implications of a exiting a commons, the theoretical and practical situation of recommonsing, as well as the agency of the designer.

research

My research focuses on common property as it affects community across differences, from rental property (finding pre-exisiting community in renters), to vacant lots in physical communities (exploring how online collaboration may begin to amplify community strength). In order to do that, I explore common-pool resources. Common-pool resources are those that may stand the risk of being over-consumed or depleted. They may be improved with specified agreements for management and use enforcement. The threat of over-consumption is what distinguishes common-pool resources (CPRs) from public goods. When a social enterprise partners with local government and community residents to explore ways to reclaim publicly owned vacant lots, the value intent has to be realized from this exploration. Overuse of these lots in ways that deplete their usefulness, such as using them as dumping sites or walk-paths, eventually reduces the productive value of the communities within which they exist. Hence, vacant lots (in this instance) may be considered to be CPRs. The same agreements pertaining to use and replenishing of CPRs also affect institutional commons. Institutional commons ensure access and practice of use, including property regimes and copyright laws relating to open access that have emerged from the new online networked economy (ref. Benkler)

Question
How does design enable commoning online and in geographical communities?

ELEONORA FIORE

Keywords
Ecodesign, Product, Systemic design

Affiliation
Politecnico di Torino
Architecture and Design
Italy

bio

I am a PhD student in Magagement Production and Design at Politecnico di Torino. I have a bachelor's degree in Industrial Design and an Master's degree in Ecodesign. I take part in several collaborative projects as a research fellow. In 2012 I won the Lucky Strike Designer Award and from 2014 I am an assistant professor of Economic Evaluation of Projects (Master Degree in Ecodesign).

research

My research work aims to develop accessible, replaceable and energy efficient domestic appliances in smart buildings, through the Systemic Design approach combined with new technologies. Housing produces large quantities of waste and high energy consumption, thus opening a variety of different scenarios to improve its efficiency.
Great importance is given to energy challenges in order to raise consumer awareness on environmental issues and the communication to the end-user is studied, through the display of consumption data (water, energy and waste) as well as the interaction with household devices. Improving energy efficiency and environmental sustainability of both products and behavior through communication and design is the final goal of my PhD research project.

Question
How can we acquire all the new know-how necessary to design in a specific field, by saving the time needed to become an expert of that topic?

ELI HATLESKOG

Keywords
Practice, Negotiation, Sustainability

Affiliation
University of Ljubljana
Architecture
Slovenia

bio

My 'PhD by Design' (2014) was titled: 'The First Space at Brøset: A Practical Investigation into Participation, Sustainability and Design Processes'. The PhD was linked to the design of Norway's first socially-sustainable carbon-neutral suburb. I was part of a multidisciplinary research group supporting the project. Following this I joined ADAPT-r ITN, a university partnership whereby experienced creative practitioners are encouraged to conduct PhD research into their individual modes of practice.

research

My PhD studies investigated how ideas relating to sustainable lifestyles could be generated and developed through understanding design as a means of both communication and knowledge production. The PhD resulted in the construction of a collaboratively designed new public space and pavilion. It allowed me begin to question the degrees to which we can share.
I have noted that through the ADAPT-r network a lot of discussion and concern relates to design processes and outputs. This led me to realise that I am not really particularly interested in what design is, but instead I am fascinated by what design does.
This has led me to think about what I will use my PhD for. I am at a point where I think we can do more, but I am still trying to formulate what that more is.
We, Anna Holder and myself, are thinking about the future, about sharing in the production of cities, and of post-disciplinary modes of practice, which can both support and generate enterprise, where the researcher is not an expert but negotiator. I would really like the opportunity to talk about what is next and hear what others, in a similar situation, imagine for the future.

Question
How can we negotiate across difference and refine skills post-phd that can help us to develop new ways of working both in research and in practice?

ELISA PASQUAL

Keywords
Methodological innovation, Nation branding, Corporate Identity

Affiliation
IUAV—Faculty of Design
Department of Design and Planning in Complex Environments
Italy

bio

Elisa Pasqual, visual designer, is a PhD student at IUAV, Venice in the doctoral program in Design Sciences. She completed a MA in Visual Communication Design at IUAV, after completing a BA in Industrial Design. In 2011 she co-founded Folder, agency for visual research. www.studiofolder.it. Her research interests include countries, borders and globalization in the intersection of design, politics and identity.

research

How should national identities be designed in a globalized world where the boundaries between states' and corporations' respective spheres of influence are increasingly blurred? At the moment, the methods used to design nations are the same as those used in corporate brand strategies, leading to the central question: can a state be considered as a company or a product—can its identity be shaped without considering the existence of a vast recognisable set of many different national values? Nation branding, indeed, promotes the image of a country to increase tourism, exports and foreign investment, and thereby assumes the goal of distilling the perception of a complex territory, government, population, and culture into the simple impression of a "good" country.
Can we talk about corporate identity in the case of a country? Can we adopt the same corporate design methodologies for the definition of those elements—flag, coat of arms, banknotes, passports, institutional forms, stamps, digital communication, government buildings, geographical extension—that shape its identity? Who are the actors that can achieve, together with the designer, such a complex task? The aim of the research is to investigate and delineate the design process from which the future model of national identity emerges.

Question
Is the figure of the designer ready for leading a project in which actors from different disciplines are involved?

EMMA DYER

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Keywords
Architecture, Education, Communication

Affiliation
University of Cambridge
Faculty of Education
United Kingdom

bio

My doctoral research in Architecture and Education investigates whether the built environment of the mainstream primary school can support children who struggle to learn to read. I also co-host a website - architectureandeducation - which aims to promote debate about place and space inside primary school buildings and to encourage communication between architects, educators and students. I divide my time between SCABAL architects, London and the Faculty of Education, University of Cambridge.

research

My work centres on designing for difference in the mainstream UK primary school building, counter to the prevailing 'one size fits all' approach to new build schools.

I am investigating whether a uniformity of school and classroom design further disadvantages children who are already disadvantaged by circumstances, such as limited hearing or proficiency in English. I am also interested in examples of how SEN educational environments design for children.

I am using the lens of learning to read in school to highlight differences between children in the primary classroom and how these differences could be addressed by designers of school buildings.

The participation of children in the design process is an additional feature of my enquiry. Different children will have preferences for different qualities in schools - how do we listen carefully to their views and use them to inform design?

Finally, I am interested in the communication process between architect/designer and educator and how their own experience of schools may colour their design choices. I co-host a website - www.architectureandeducation.org, which collects rich narratives from the intersection between the disciplines of architecture and education.

Question
How can architects and designers of school buildings respond to the rich data that emerges when participatory methods are used with pupils and school staff?

ERSI IOANNIDOU

Keywords
Referencing, Creative, Spatial representation

Affiliation
Kingston University
The Design School
United Kingdom

bio

Ersi's research is concerned with the modern meaning of the minimum dwelling. Her PhD pursues this topic through two parallel and overlapping modes of inquiry: on one hand with a critical analysis of texts, buildings, architectural projects and works of art; on the other hand by the development of a series of projects. Her recent work investigates how design references could create an additional layer of design in project-led research.

research

My recent research is an exploration into the role of references in the development of a design research project. The starting point of this exploration was a series of sketchbooks, which hold a collection of potentially useful references, filled during the development of my project House of Multiple Dimensions. These sketchbooks have been an informal record of the project's theoretical and design background. Yet, any attempt to describe their influence on the development of the project could only be conceived as a post-rationalisation exercise. This observation poses a question on the relationship between the existing and the new in a design research project.

The aim of my research is to open up a discussion on the role of references in the design process and indicate possible ways of documenting a design research project which acknowledge the role of references in design development in a creative manner. Embracing the challenge of describing the function of references in the documentation of a design research project could lead to a richer presentation format; one that acknowledges by means of design that the final outcome of a design research project is one of a continuous interchange and exchange between the existing and the new.

Question
What is the role of references in the development of a design research project and how can it be represented and incorporated in the design outcome?

FRANCESCO MAZZARELLA

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Keywords
Service Design, Sustainable Textile Artisanship, Social Innovation

Affiliation
Loughborough University
Design School
United Kingdom

bio

After my BSc in Industrial Design and MSc in Ecodesign awarded from the Politecnico di Torino (Italy), I am starting my full time 2nd year of PhD at Loughborough Design School, within the Sustainable Design Research Group. My research project "Service Design for the Future of Textile Artisans' Communities: an Enabling Ecosystem towards Sustainability and Social Innovation" is part of and funded by the AHRC Design Star CDT.

research

The global crisis seems to be leading to the end of a "linear economy" based on consumption and waste, while setting the ground for redistributed micro-productions, inspired by new ethics of sustainability and cutting-edge economic models. With this in mind, this PhD is focused on textile artisans' communities, i.e. bottom-up and human-centered aggregations embodying the craft atmosphere and material culture of a territory. Such communities are engaged in giving form and meaning to local natural fibers and managing the process of making culturally and socially significant apparel. The key guide within this scenario is service design, considered as the systemic and user-centered process of "prosuming" (i.e. producing and consuming) services which are based on tangible interactions and intangible frames. Using service design methods of qualitative data collection (i.e. shadowing, contextual interviews, co-creation workshops, service blueprints), participatory action research will be pursued in different contexts. Linking service design theory to textile practice, collaborative communities will be empowered, relational services will be co-designed and social innovations will be scaled up within an enabling ecosystem of diverse stakeholders at glocal level. Overall, this PhD aims to fill a gap within the strategic agenda, which could encourage textile artisans' communities towards a sustainable future.

Question
How can a service design model be developed and assessed to ensure that generalizable conclusions can be drawn from participatory action research across different contexts?

GAYLE RICE

@GAYLERICE

Keywords
Visual communication, Conversational intervention, Experiential outcomes

Affiliation
The Glasgow School of Art
Design
United Kingdom

bio

I am a graphic designer who wants to understand how to substantiate the experiential impact of visual communication design interventions. My PhD involved the co-design and evaluation of a conversational intervention between young people who are leaving care and their social worker. I have worked as a research assistant at The Glasgow School of Art on various projects, and currently work for the Institute for Research and Innovation for Social Services.

research

Difference could be interpreted in many different ways in relation to my research: methodologically, through the application of the methodology, an outcome of the intervention, and between people's perspectives.

To understand people's experiences of the intervention I needed to design a methodology that combined design and social science methods and analysis. For example methods included ethnography and co-designing, and one analytical approach was interpretative phenomenological analysis.

Practically I worked in a design institution and a social service. Each has different cultures, histories, politics, languages, norms, and assumptions. Understanding and respecting these contexts, and learning to speak the languages took time. Applying and challenging what I learnt took confidence. Finally finding my position across and between these contexts has been lonely, however I now better understand how I would like to practice.

The research indicated the intervention supported people to experience a pleasurable, educational and relationally positive conversation. This contrasts with how people felt prior to the intervention, which was stressful, anxiety provoking and confusing.

I also worked between differences. Facilitating and mediating between young people with experience of care and leaving care workers who were not ready to work participative, had differing perspectives and were unsure about the design intervention.

Question
I have an ambition to integrate research into my design practice to substantiate the experiential impact of visual communication design interventions. As far as I am aware this is not a common practice for a visual communication designer and researcher. What is the difference I need to work across to make my practice economically viable?

GIONATA GATTO

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Keywords
Plant's action potentials, Data emergence, Critical design

Affiliation
Loughborough Design School
Design Department
United Kingdom

bio

I am a designer and lecturer, currently undertaking my PhD between Rotterdam and Loughborough. My work explores the significance of exploratory daily-life products, focusing on their ability to perform as perceptual bridges to convey alternative presents and behaviors. To this end I employ a narrative approach motivated by emerging technologies, production processes, materials and artefacts, functioning as means to portray interaction grounds situated halfway between the real and the utopian.

research

This PhD investigates the shaping of the Plant-Bot (PB) -robots driven by plants- in the context of future agricultural practices.
The role of plant-emitted electrical signals is critically explored as a data source for crafting the emergence of alternative plant driven applications blurring the borders between utopia and reality.
Spanning multifarious disciplines such as Electrophysiology, Botany and Computer Science the research is supported by the application of Exploratory Action Research and Codesign methods, involving reflections and following data interpretations based upon the interdisciplinary synergies arising between the engaged actors.
The research also highlights the impact on the design profession of such modus operandi, with particular focus on the interdisciplinary know-how to which designers become mediator through direct engagement in the design process.

Question
So far the process of data collection, analysis and consequent design for the emergence of alternative experiences (more or less speculative applications) implies a consistent investment of time and energy in my research. Which tools could be deployed to enable the participating actors to play a more relevant role in structuring balanced projects, resulting in a more efficient, uniform distribution of skills and responsibilities?

GIOVANNI MARMONT

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Keywords
Critical Design, Interaction, Existential Psychotherapy

Affiliation
University of Brighton
School of Art, Design and Media / Design Star CDT
United Kingdom

bio

With an education and professional experience in product design, I completed a practice-based MA research at Central Saint Martins (2013), which initiated an exploration into the use of artefacts as catalysts for reflection and debate. Adopting a Critical Design ethos and encouraging physical interaction with products, I have since developed and exhibited an AHRC funded series of progressively ambiguous objects that question furniture archetypes and expectations of use.

research

My practice-based PhD research seeks to expand the discourse around Critical Design and its potential agency within contemporary culture. The study draws inspiration and narratives from confrontation with under-explored matters of concern for the discipline, currently overshadowed by a predominant interest in emerging technologies. These marginalised themes, traditionally discussed within philosophical rather than scientific debate, are particularly addressed by 'existentially-informed' approaches to psychotherapy and are often referred to as 'ultimate givens of existence'. The research then sets to examine how interaction with artefacts can mediate the way people cope with such unsettling concerns as death, freedom and consequent responsibility, ultimate isolation and meaninglessness. On a methodological level, the research intends to contribute to the existent Critical Design framework by emphasising a practice involving actual interaction with artefacts rather than purely contemplative and intellectually entertaining 'design fiction'. The introduction of different strategies and aims for Critical Design will hopefully present the discipline as a more diversified platform for engagement, resonating beyond current areas of enquiry and involving a wider community of both practitioners and public.

Question
What kind of thematic and methodological diversity could be introduced within Critical Design practice in order to broaden and enrich its agency?

GYORGYI GALIK

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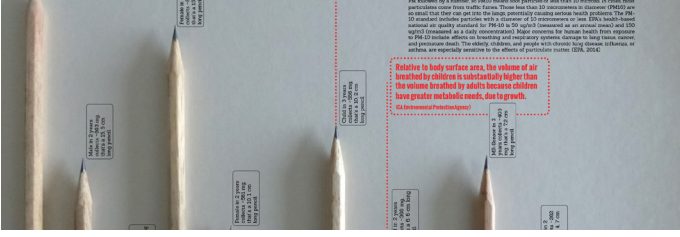
Keywords
Socio-ecological systems design, Environmental health sciences, The 'crisis of agency'

Affiliation
Royal College of Art
Innovation Design Engineering Department
United Kingdom

bio

My research and practice focuses on voluntary social change, and more specifically how we can transform socio-ecological systems and our collective relationship towards the environmental commons to respond to urban environmental challenges. I look at how individual agency and social transformation has been achieved in different contexts/times. My questions are around the agency of individuals in larger social movements, and my own agency forms part of my examination.

research

Over the last nine years I have worked in cross-disciplinary teams, organisations, and university programs, including: Future Cities Catapult - Innovate UK (London), the Environmental Health Clinic - New York University (New York), Social Design - Design Academy (Eindhoven), Sackler Centre Victoria & Albert Museum (London), Hexagram Research Lab - Concordia University (Montreal), Centre for International Studies and Cooperation (Montreal), Kitchen Budapest Innovation Lab (Budapest).My research looks at the current political and industrial representations of invisible environmental pollutants, and explores how those relate to civic and political action. Though natural disasters such as earthquakes and hurricanes have immediate and tangible impacts on our safety and well-being, the health effects of invisible hazards such as radiological fallout and air pollution are often delayed in time and difficult to perceive. The imperceptibility of these hazards mean that individuals' experience of them is always highly mediated by ways of visualization, maps and measuring equipment, and also through narratives of people. How these representations are produced matters, therefore my research is analysing the current ways in which politically driven invisibility is constructed.

Question
How a cross-disciplinary approach could help to better understand complex urban systems to address the new forms of vulnerability in a city, and the actions to make that would influence citizens, policy makers and industries?

HELGA AICHMAIER

Keywords
Documentary photography, Visual communication, Practice-led iconic research

Affiliation
University of Art and Design Linz
Department of Art History and Art Theory
Austria

bio

Helga Aichmaier graduated at the University of applied Arts in Vienna, Austria (2004) where she studied graphic design. She was a research associate at the Visual Communication Institute, University of Applied Sciences and Arts Northwestern Switzerland FHNW as well as an associate member of 'eikones NCCR Iconic Criticism', Basel (2008-2012). Since 2010 she is a PhD candidate in Linz (PhD supervisors: Martin Hochleitner, Linz and Michael Renner, Basel).

research

How this PhD project works across difference: From a disciplinary point of view. Theories are brought together in fields such as image science (German term 'Bildwissenschaften'), visual communication, graphic design, photography and history of science. In these fields, it is known that there are specific decision-making processes in the practices of painting and drawing (German term 'Entwerfen'). This PhD project follows the assumption that the production of photographic pictures undergo a similar process. From a methodical point of view. A method was developed that takes both photographic explorations and theoretic considerations into account (practice-led iconic research). Michael Renner summarises it as gaining knowledge about images through their creation. The generation of visual variations allow comparing and evaluating pictures that are literally visual arguments. From a topical point of view. Comparing the image production of documentary photographs of four different public places (Heldenplatz in Vienna / Austria, Hauptplatz in Linz / Austria, Zaunplatz in Glarus / Switzerland, Marktplatz in Basel / Switzerland), differences in the characteristics of the pictures are analysed. Thereby, the research question can be answered: How do representations of public places have to look like in order to be recognized? What are the strategies for image creation?

Question
Working across difference – bringing together different approaches: I wonder how to include different theories from various fields, without losing sight of my own research objective and without being too reductionist. How to deal without a canon and make an advantage out of this situation?

ISABEL PAIVA

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Keywords
Sustainability, Interdisciplinarity, Ubiquitous computing

Affiliation
New University of Lisbon
UT Austin Portugal Program
Portugal

bio

Isabel Paiva was born in Portugal. She worked as a designer developing experimental work between art, design and new technologies. As a PhD researcher she is inquiring the relation between ubiquitous computing and design, under the angle of the material turn. She has been developing her research in collaboration with University of Texas and New University of Lisbon.

research

Inspired by the case of digital media, the motivation for this research arises from considering that innovation in tech is happening in the fields typically identified as engineering. And, despite this, the incorporation of these inventions in life, considering some discussed exceptions, has not been typically present in the concerns of design action and methods.Therefore the challenge of current research is to make a contribution to the realm of ubiquitous computing, routed by design, to some degree aiming to make a contribution to the field. A deeper analysis into the subject of UC, there is the realization that there is minority presence of the humanities in the discussion of UC (Dourisch and Bell, 2011). Therefore, simultaneously, recognizing the difficulty of engineering (applied science) to consider the humanities as fundamental contributors in the process of making. Steaming from a design perspective, the intersection between art (design) and science, questions if this relation can open perspectives on the matter of designing within a U.C. context, and fundamentally, introduces the question on how this can be done.

Question
How can I combine experimental methods, building a practice-based research across Ubiquitous Computing and ADA (architecture/design/art)?

ISABELLA LODDO

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Keywords
Tangible Interaction, Balance, Embodiment

Affiliation
Iuav University of Venice
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Italy

bio

Isabella's general research area is tangible interaction design. Her research interests include embodied interface and robotics. The field of medicine and biology has always been her interest and she is currently collaborating with the Italian Space Agency (ASI).
Isabella is used to dedicating the first six month of the year to research and writing, and the second half of the year to conferences and academic travel.

research

The idea of stability in change is a fundamental notion for Biology, determining the natural ability, for a body, a community, a species, to evolve. It is expressed by the allostasis principle, being the ability of a system to reach its balance throughout the changes happening according to the environments.
When design processes reach their balance, they can usually expand, providing unexpected results and causing a shift from homeostatic to allostatic conditions. In the allostatic condition, designers can take methodologies and develop products that can change the pre-existing balance conditions, defining a new balance, which will be stable towards the changes in the context. every design activity can be intended as the definition (or, redefinition) of a balance, that can be visualized as the relationship among the forces in the project network. Networks do not obey to disciplinary rules and show, at the same time, forces that depend on diverse aspects of the design. This way, relationships and contrasts among different aspects distinguishing traditional "problem solving" approaches can be easily identified and read, rather than being considered separately.

Question
How can embodied designs be experienced by people through their difference (physical, anthropological, cultural)?

JAMES FORREN

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Keywords
Socio-ecological systems design, Environmental health sciences, The 'crisis of agency'

Affiliation
Dalhousie University
Architecture Department
Canada

bio

James Forren's work encompasses topics at the intersection of design, technology, and society. He has worked with various practices focusing on the application of digital design and construction technologies the building sector and visual arts. James currently teaches Design Studios and Building Systems Integration as an Assistant Professor in Architecture at Dalhousie University. He holds a Master of Architecture from the Massachusetts Institute of Technology.

research

While exploring topics in advanced design and construction my work and research engages diverse user-groups with often conflicting values and agendas. Three recent projects illustrate methods of pursuing advanced design and construction while negotiating local political and economic ecologies.
Providing community identity for a fractured urban campus, the 'Lantern' met significant resistance as an ambitious construction undertaking in a public-bid, fixed price contract. Through careful technical planning it ultimately was recognized as a vehicle of knowledge generation within the ecology of local building trades.
'Hypar Benches' provide urban identity for a once-prominent community gallery forcibly moved to a basement. A uniquely vibrant urban face was re-established through negotiations with city agencies as well as efficient, advanced design methods. 'Citadel Beacon' engages notions of urban preservation and heritage within a city through visualizing invisible 'View Planes': open space corridors in the city. Text accompanying the sculpture presently faces censorship over references to a historically marginalized and 'unseen' community group. Illustrating the difficulties of operating in the public realm, this raises questions of maintaining intellectual integrity within the demands of project execution.

Question
How does one maintain intellectual consistency and rigor in practice when confronted with censorship and/or potential compromises in project integrity?

JANA THIERFELDER

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Keywords
Transdisciplinarity, Visual Communication, Ethnographic research

Affiliation
Zürcher Hochschule der Künste
Department of Cultural Analysis/ Transdisciplinarity
Switzerland

bio

Before undertaking a masters in Transdisciplinarity I studied visual communication and worked for two years in the graphic design industry. In 2014 I published my bachelor thesis on critical design. From the early days of my design studies I was interested in design research and project based research. I have recently been collaborating with evolutionary biologists about their use of similar tools as designers.

research

In my Master thesis I raised the question of whether biologists are better designers than designers themselves. The reason I asked this was that they employ tools that are also used by visual designers, such as illustration, coding, sketching and drawing. The difference however stands out in their end product. Whereas designers in common practice „only" design surfaces, scientific research is acknowledged as a method where new knowledge is produced. As a result one could claim that biologists are the better. In return this also means that drafting techniques play a major role in the knowledge building process. I assume that by collaborating between design and scientific research the disciplines can learn from each other. They could fill gaps in their practice, make it more sustainable and to return to the original responsibilities, such as informing and elucidate the society and to make true and comprehensible statements about phenomena of the world. My aim is to raise the awareness of the importance of design in different disciplines and its ability to work towards more democratic and accessible research settings.

Question
Can a raised awareness for visual communication help different fields of science help to collaborate, make research more transparent and improve the importance of the results for society?

JEOUNGA-AH KIM

bio

Obtained a PhD (2006) from the University of Gothenburg, Sweden. My PhD involved research bridging natural science and design to solve practical problems with ceramic materials in art and design practices. I have been working as a ceramic artist, designer, university teacher, researcher and specialist writer for the press. Along with five solo exhibitions, I have participated in over fifty group exhibitions and published over a hundred articles.

research

The research method I use is interdisciplinary, combining the fields of science and design. I began by researching methods of creating and developing alternative and more sustainable materials by combining ceramic with fibrous materials, waste or industrial by-products in my PhD.

My focus shifted to human and user behaviour in my postdoctoral research to develop support tools, explore strategies to broaden knowledge of people's attitudes toward objects, and to further sustainable design. I have since broadened my research to include design for the vulnerable, individuals and society, and to address issues in human behaviour, culture, and environmental issues. A few research project examples include Crafting Hope, focused on cancer patients; Art and design for a sustainable society; 65+ for the elderly; and Safety ceramics for children and vulnerable people.

I am currently leading the research project Crafting Hope. The prime motive for its initiation was my own experience of having a child fighting cancer. This multidisciplinary design research project focuses on improving cancer patients' health and wellbeing, with wide collaboration that includes the National Paediatric Oncology Centre, a number of university hospitals and universities in Sweden and in the UK, arts and culture organisations, and cancer patient organizations.

Question
How can we solve the issues of the impact of conflict of interest and disagreements in direction between stakeholders within a multidisciplinary research project?

JOANA CASACA LEMOS

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bio

Communication designer interested in co-creation, interaction and experience methods, sustainability and storytelling. Research explores and questions an 'expanded practice' of communication design in social innovation for sustainability, using a collaborative methodology with sustainable food initiatives, seen as practical examples of a thriving sector for social innovation, to develop a communication process and tool that empowers sustainability-focused initiatives to express their story, qualities, values and impact.

research

My practice works across 'diferences' in a number of uncomfortable but interesting ways. It questions the role of communication design within the area of social innovation for sustainability with the objective of contributing with a new framework that is adequate to its dynamic socio-cultural nature. The discipline of communication design is here challenged to differentiate itself, as designing for communication. A process that I define as an expanded practice - beyond visual communication, or graphic design, to incorporate the design of interaction and experience. My research and practice applies a methodological approach of socio-centred nature, through collaborative co-creation sessions involving a range of people the majority of which are not 'design experts'. This is perhaps the highlight of how 'diference' comes to play in my research, through bringing together groups of people of different experiences, backgrounds and expertises, to contribute to the co-creation a communication design tool focused on social innovation and sustainability.

Question
How can we evaluate the impact that co-creation processes have on the participants?

KATARINA DIMITRIJEVIC

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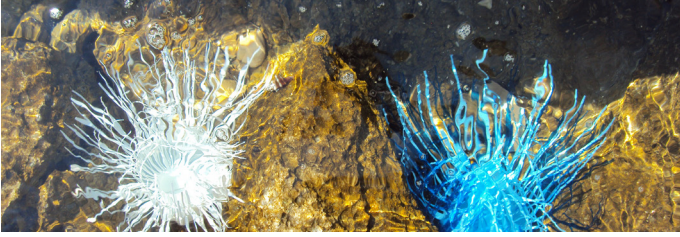
bio

Katarina Dimitrijevic is an interior architect, design activist, and researcher. She is currently a PG Coordinator for Design & Craft School at UCA Rochester, UK. Katarina is principal member at KraalD social praxis 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: use & up: cycle Designedisposal strategies. My PhD research is funded by the AHRC Design Star CDT.

research

We live in a plastic debris era. In the first decade of the twentyfirst century plastic production has quadrupled in comparison to the last century. Currently, global oceans are the largest unprotected ecosystem on the Earth. Anthropogenic litter is present in all marine habitats, from the coast to the most remote points in the oceans. Plastic and metal are the most prevalent litter item found on the deep sea bed. Plastic waste is concentrated in five rotating currents, known as gyres (Maximenko et al., 2012). Marine research has revealed that synthetic polymers are a toxic pollutant, as they are spread throughout all the world's oceans. Currently 269,000 tons of plastic composed of 5.25 trillion particles are afloat at sea (Eriksen et al., 2014). The public's conception of this problem is founded on descriptions of the North Pacific gyre as a large scale island of trash. From the design and craft axiom, my current research transgression explores possibilities for a co- creative depollution and how to un: make waste through re: use. Currently researching across difference:social and political activity / marine plastic waste / cultural transgression /radical ecopsychology / love for nature /joyful protest / spiritual design direction.

Question
How toxic is my Design approach?
What are the current aspects of people's relations and values towards Marine plastic waste and five Gyres?

KATE WILSON

bio

Kate Wilson is a ceramist currently undertaking her PhD at Bath Spa University where she also lectures on the Contemporary Arts Practice BA and is Acting Editor for the online publication Interpreting Ceramics. Through the application of material culture theory to her practice Kate examines ceramic objects on the margins of popular culture where difference is identified through cultural preferences in the types of ceramic objects selected for specific rituals.

research

The concept of practice led research implies a process of production preceding theoretical analysis and subsequent findings. However, different starting points demand different responses and ultimately dictate any developing practice and thinking. If a starting point is the examination of an already existent material object rather than an abstract notion, there are already preconceptions associated with that material object that the practice led researcher needs to acknowledge through a relational and comparative discourse until the pivotal moment at which practice moves from reactive to reflexive.

This paper will discuss such issues for the research practitioner in the context of 400 plus drink related vessels that comprise The Shepton Collection, owned by a cider mill in Somerset. As a starting point for a practice led PhD the collection evidences over 200 years of factory produced pottery, principally from Staffordshire, spanning three centuries from the late 1780s to the early noughties. These seemingly banal domestic objects identify difference through a locally cultivated preference related to cider drinking, within a broader context of British taste reflective of class and culture over and above geographical location. Material culture theory examines human/object relationships through multi-disciplinary contexts but by applying the theory to practice and to the production of new objects a different perspective could facilitate re-engagement and develop a new discourse with the forgotten, the unseen or the marginalized.

Question
How does the clay practitioner explore ideas of cultural difference in the context of factory made, mass produced ceramic objects?

KATERINA GORKOVENKO

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Keywords
Second screens, Debates, Discourse

Affiliation
University of Dundee
School of Art, Science and Engineering
United Kingdom

bio

My name is Katerina Gorkovenko and I am a PhD student at the University of Dundee. My fairly short history in research began last year when I began my design led PhD directly after I completed my undergraduate course in Digital Interaction Design. My research interests are HCI, politics, second screens, social media and ways to foster online conversation and deliberation.

research

My PhD project is called "Second Screens for Political Discourse". It investigates the use of peripheral devices during political debates. The research would address how second screens are used and how people would like to use them differently in this context. The purpose of the research is to lay the foundations for the design and development of new technologies that would contribute to the political discourse and expand public involvement.

Two case studies have been completed - the first explores what type of behavior people manifest on Twitter; the second what value 18 participants with varying levels of political engagement see in the accompaniment of such a broadcast by their personal device. The data was collected during UK General Election Debates of 2015. The results explore how and why second screens are used in the deliberative process of the talking electorate. The next stage of the project is to identify a group of people who feel disengaged from this online discourse and work closely with them to design and develop prototypes tailored to their needs.

Question
What are the most appropriate ways to transition from the research to the design stage of a project?

LUCA GIULIANO

JOL.TELECOMITALIA.COM/JOLCRAB/

Pelagiana's Palm
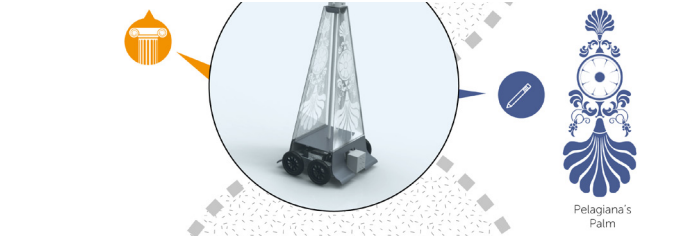
Keywords
Human Robot Interaction, Roboethics , Human Machine Interface

Affiliation
Politecnico di Torino
DIGEP & DAD
Italy

bio

I belong to the JOL CRAB team of the Polytechnic of Turin + Telecom. The team it's active in the development of design solutions in the areas of service robotics. Before my Phd i've been a Research fellow in "new robotics service" research project. The final output of this research was the development of a methodological approach based on the acceptance degree of the artifacts robots with man, networks and spaces

research

The goal of my research activity is to define a Design methodology that address the emotional and ergonomic relationships between robotic device, context of use and user. In order to improve my skills, my research activity is inserted into the programs of the Jol Crab Team in the Polytechnic of Turin and managed by Telecom Italy. The Jol Crab can be defined as a multidisciplinary environment where people from different working background collaborate to develop cloud based robotics service concepts. I am currently working on "VIrgil, a Robot museum experience" an experimentation for the use of robotics in museums. Through a collaboration with the cultural heritage "Terre dei Savoia" we were granted the use of The Castle of Racconigi to conduct the experiment. Today the Castle operates as a museum and the goal of the research is to understand how to use a robotic device will improve the visitor's experience . Until now my assignment has been focused on two main aspects: the development of the robot aesthetic components and the definition of the service under several aspects such as the user needs, ethical issues, human-robot interaction, acceptance and relationship with the context.

Question
In which way a design methodology could effectively create innovation in a project?

LUCY RUSSELL

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Keywords
Representation, Reframing, Facilitation

Affiliation
Central Saint Martins, University of the Arts
**Design Department**
United Kingdom

bio

Lucy Russell lives and draws in London, having graduated from the Royal College of Art with a Printmaking MA and Winchester School of Art with a Printmaking BA (Hons). Her drawing practice explores representations of the body framed by the consumption of fashion imagery and youth culture. She has exhibited and been published internationally, with her drawings encompassing both fine art and illustration projects.

research

Lucy's practice-based design research interconnects art and design through her practice of (re)drawing that engages in a two-way conversation with representations of the body. Highlighting the everyday repetition and normativity of 'idealised' body images and experimenting with facilitating the inclusion of body image diversity.

Question
How can interdisciplinary reframing of a problem provide better/deeper solutions?

MARIA FERRAND
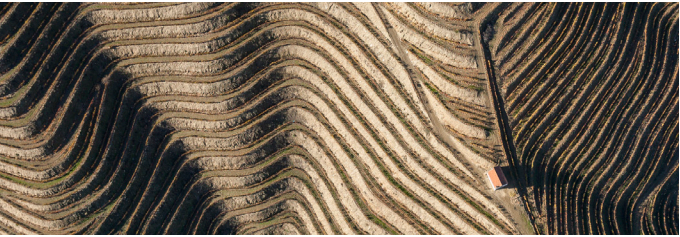
Keywords
Strategic design, Territory, Wine

Affiliation
The University of Edinburgh
Edinburgh College of Art / School of Design
United Kingdom

bio

I am a communication designer with a masters in Multimedia Arts and I have been a lecturer for 20 years in the fields of graphic design, typography and illustration.
As an author and practitioner I have worked mostly across publishing, editorial design and illustration. Currently a funded PhD student at the University of Edinburgh, my practice-based research explores how design may improve the communication of territorial brand Douro.

research

The world of Douro wines connects with local, regional, national and international markets; rural and urban environments; miscegenation; old and new; winegrowers, companies, cooperatives and organisations.
The Douro is an improbable land that creates two exceptional products, port wine and table wine, whose ambiguous image may affect value and competitiveness on the external market – where this territory remains largely unbranded.
As a designer I am intrigued as to why this is and how design might be able to engage differently with stakeholders for better communication strategies – without underestimating place of origin and the region's heritage.
Conducting fieldwork in the Douro and as well as in the UK allowed me to have a broader perspective on the complexity of the craft and this territory and building on that to elaborate a proposal informed by both views.
My practice-based research proposes a shift on contextual design practice by integrating design as an early stage resource – rather than 'surface' intervention. It aims at building and strengthening the value of Douro wines through communication of a strong territorial brand image while contributing to a less limited understanding of design.

Question
Which design features within Douro wines' visual communication are likely to originate ambiguity and affect recognition of this territorial brand?

MARK GREEN

@ IAMDISRUPTIVE

Keywords
Disruption, Unfinishedness, Design activism

Affiliation
Northumbria University
Design Department
United Kingdom

bio

Following an earlier career as lawyer I completed a Masters in Industrial Design at Northumbria University (2013) before commencing my current doctoral research.

research

My research is about how design interventions disrupt people and practices. As a member of the Design Disruption Group based at Northumbria University I practice disruptive interventions with groups of people including, in my case studies, commercial organisations. The interventions are ambiguous and adhoc with an emphasis on acting then thinking. This takes the form of myself and the participants making artefacts and then reflecting upon them. The artefacts are inspired by design activism. These interventions often lead to outcomes that are unforseen and unfinished.

My research is beginning to show that some of the impact of these interventions is the design ability gained by the individuals who become involved in unpicking and making sense of these messy processes. This new design ability has led to further design activity, unprompted by me.

The "difference" in my research is in my practice not fitting the design school or the participants and with the resulting artefacts and processes not fitting the participating organisations. However, it is within these differences, these instances of not fitting, that opportunities for the development of design arise.

Question
The elements of practice based design can feel different and unconnected (am I a practitioner or a researcher?) and yet the threads binding them together feel complex and impenetrable. How can we develop narratives to make sense of this?

MAX FICKEL

Keywords
Lightweight design, Sustainable vehicles, Transdiciplinary design practices

Affiliation
Royal College of Art
Vehicle Design
United Kingdom

bio

Max studied Mechanical Engineering at Darmstadt University of Technology and at the École Polytechnique Fédérale de Lausanne (EPFL) with focus on lightweight design. He has worked as researcher at the Swiss Federal institute of Technology (ETH) Zurich and Kassel University. Since 2010 he pursues a PhD research project at the Royal College of Art's Vehicle Design Department. He has also worked as lecturer at several universities in Germany.

research

In my PhD research I work on transdisciplinary design methods for designers and engineers. Goal is to bridge the different ways of thinking and the methods applied during the design process. In particular I develop methods and tools to improve the design process of ultra-efficient vehicles where a better cooperation of the two disciplines is required to achieve the demanding goals of fuel efficiency and consumer acceptance at the same time.

My research project raises the following central research question: What means are necessary to optimally balance aesthetics with engineering demands to achieve outmost sustainable product development? The research responds to tensions between beauty, function and technical feasibility in context of design for ultra-lightweight: Constructions that are reduced to their essential minimum, giving up enclosures without necessary functions, leaving the pure indispensable mechanical components (e.g. the space frame) as only scope for aesthetic design; further exploring the possibilities of new lightweight and smart materials and investigating new construction principles with reference to form and beauty.

Question
How can reserachers from different disciplines work better together?

MICHELLE WESTERLAKEN

MICHELLEWESTERLAKEN.WORDPRESS.COM | @COLOMBINARY

Keywords
Co-design, Non-human, Actors

Affiliation
Malmö University
School of Arts and Communication (K3)
Sweden

bio

I am originally from the Netherlands and I have a background related to Media Studies (Bachelor and Master, NHTV Breda, The Netherlands) and an MSc in Interaction Design (Malmö University). In between studies I worked as a research assistant in the Game Research lab of the NHTV Breda in the Netherlands focusing on game-user research involving the use of biometric measurements in playtesting. I am researching the topic of interaction design with animals since 2011 and my work resulted in several publications, practical projects, and conference presentations that can all be found on my personal website/blog: https://michellewesterlaken.wordpress.com/

research

I am researching how we can use our human capability to design playful artefacts that can improve the life of different animals. In this I focus on finding ways to include animals in the design process as co-designers, for example in the contexts like agriculture, animal shelters or zoos, or domesticated animals.

Question
How can we successfully include non-human actors as co-designers in the design process?

MORITZ GREINER-PETTER

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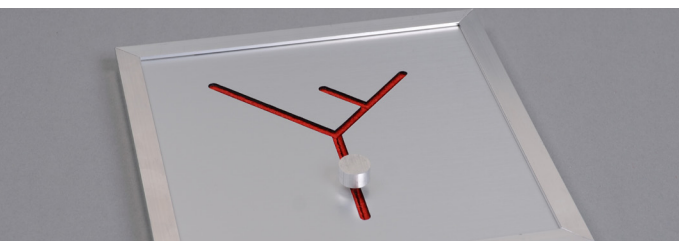
Keywords
Media Theory, Interface, Critique

Affiliation
University of Applied Sciences and Arts Northwestern
Institute of Experimental Design and Media Cultures
Switzerland

bio

Moritz Greiner-Petter studied Visual Communication at the Berlin University of the Arts where he graduated with a diploma in 2012. He worked as student assistant at his faculty's Studio Class New Media and as designer for the Fraunhofer Society, Department for Responsible Research and Innovation in Berlin. Since 2013 he is junior researcher at the Institute of Experimental Design and Media Cultures, Academy of Art and Design FHNW in Basel.

research

My PhD research concerns the potential of design to foster and render visible a critique of media technologies. Especially, I'm interested in the modalities digital interfaces offer and simultaneously impose on thought and expression realized with, in, and through them. From a critical perspective it can be asked, how the design of the interface could scrutinize and explicitly articulate said modalities within the tool itself, or bring about and amplify modes of critque immanent to technologies already. To deliberately allow for this kind of reflection-in-use seems counter-intuitive to the design ideal of the transparent tool, the prevalent vision of the dissappearance of the interface, or a more general esteem of utility in design. Furthermore, it can be seen as an attempt to bridge the experiential gap between media theory or the philosophy of technology and the design, aesthetics and mediality of the technical artifact. This should go beyond an ,applied media theory': It does not necessarily need to be framed as the supposed gap between ,theory' or ,practice', but rather as practices going through differing kinds of materials and expressions. Thus, how can design entail and materialize a constructive mode of critique on par with the practice of (media) theory?

Question
How can the value of design as a practice of critique be reframed in relation to other disciplines?

NANTIA KOULIDOU

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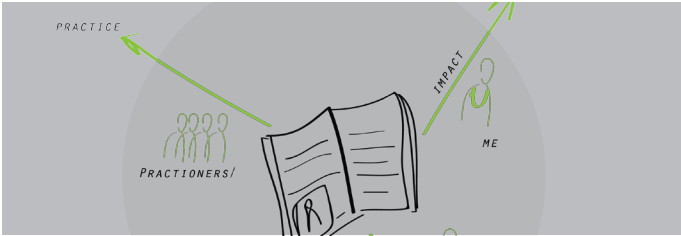
Keywords
Digital Jewellery, Transitional experiences, Sense of Self

Affiliation
Northumbria University
Design Department
United Kingdom

bio

I am Nantia, intrigued by how the intimate world of jewellery and digital technologies can open new ways of personal meaningfulness. I follow an experimental design approach and I work with a small group of people to design with/for them digital jewellery that potentially can support their emotional wellbeing during a transition. Prior to my PhD enrolment, I completed my MSc in ITProductDesign and a diploma in Architecture.

research

My research is exploration on the role of digital jewellery in the construction of a self narrative during a transitional experience. Central to my inquiry is the dissemination of information in the form of a printed document to share my critical reflections related to the field of digital jewellery, from theory to practice. The printed format, in the form of a magazine, will include different themes and issues related to jewellery, digital technologies, and explorations on aspects of sense of self, and design experimentation. Spaces for comments and discussions will potentially transform the magazine from an information document to a dialogue involving jewelers, makers, technologists and wearers. Readers will have the possibility to comment both on the digital and the physical material and share their ideas and thoughts with others. The thoughts and practice of myself and other practitioners for different fields, coming together in these magazines, would result in a diverse collection of thoughts. I believe this will enable a collaborative method in investigating the role of digital jewellery in our lives. This research method would therefore contribute to the cross-disciplinary discourse on how digital jewellery can be loaded with emotional value for the wearer.

Question
To what extent can reflexive knowledge open a dialogue across disciplines?

NAZLI TERZIOGLU

@REPAIRRESEARCH
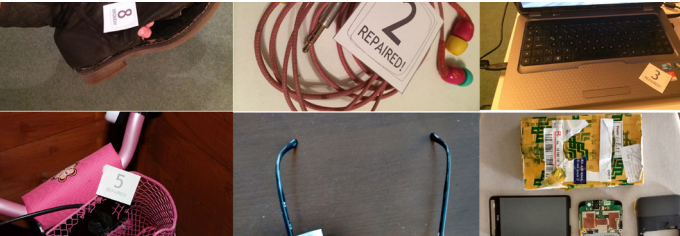
Keywords
Product Repair, Product Longevity, Sustainable Product Design

Affiliation
Royal College of Art
Innovation Design Engineering
United Kingdom

bio

Nazli Terzioglu is a PhD student in Innovation Design Engineering at the Royal College of Art. She has a BID in Industrial Design and a BA in Sociology from Middle East Technical University. She is now pursuing practice-based research focusing on product repair. Her main research interests are circular economy, sustainable product design, product longevity, product maintenance and repair and design for sustainable behaviour.

research

This practice-based thesis mainly focuses on repair as a way of creating new and different relationships between users and products rather than consuming new things. Contemporary manufacturing systems depend on large quantities of resource and energy use that cannot be sustained with the planet's finite resources. Producing long lasting and purposeful products is essential in order to decrease the rate of consumption and its negative environmental effects (McDonough & Braungart, 2002; Fletcher, 2008). Repair is an effective strategy for extending product lifespan and closing the material loops (Cooper, 2005; Ellen MacArthur Foundation, 2012). Although designing repairable products can be effective, increasing the product lifespan is also dependent upon attitudes and behaviour of consumers (Middleton, 2012; Brook 2012; Lilley, 2007). Therefore, the aim of the research is to define the role of repair in user-product engagement, in creating new and different relationships in order to awaken human sensitivity to environmental and social problems. The value of this research for designers and makers is through presenting the possible techniques and materials of product repair as a product end-of-life strategy. For academics and researchers, the value lies in developing practice-based design research methods, and methodologies exploring user product relationships.

Question
How can we utilise repair as a mechanism for creating new and different relationships with things rather than consuming new things?

NOLWENN MAUDET

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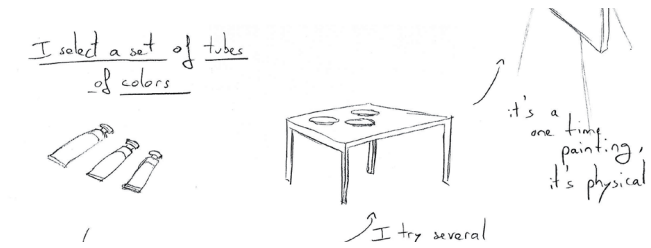
Keywords
Design Portraits, Creativity Support Tools, Across Fields

Affiliation
Université Paris-Sud, INRIA, LRI, CNRS
Computer Science
France

bio

My PhD focuses on studying and analyzing designers practices, and using the resulting "design portraits" to design and explore new digital tools that support and enhance their work. I have explored the richness of interaction with color among designers and proposed interactive tools to go beyond the color picker (work published at CHI15). I am currently focusing on studying and creating tools for graphic design "scaffolding".

research

I have a design background, but I work within the Human Computer Interaction community for my PhD, so I am mainly surrounded by computer scientists. However, as my research focuses on designers practices and tools, designers are also an important audience for my work. This duality constantly raises issues, such as : how to capture and convey the richness of design practices to mainly computer science researchers. And, later in the process, how to present and communicate the work produced in the HCI field, with HCI methodologies, to the designers.
I am designing and exploring methodologies to overcome these issues. For example, I develop "design portraits": storyboards to illustrate stories of interactions I extracted from interviews with designers. These Design Portraits are a very effective artifact to analyze the interviews, but they have also proved to be very useful to discuss and communicate my empirical findings with non-designers colleagues. They can also be used as direct or indirect inspiration material for the design of new tools. But these artifacts only cover one side of my PhD work and are mostly "lost" at the end of the project as they cannot be included in the final research paper...

Question
How can we convey the richness of design materials in the format of the scientific paper ?

OLGA NORONHA

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Keywords
Body, Science, Art

Affiliation
Goldsmiths, University of London
Design Department
United Kingdom

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 orthopeadic 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.

research

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. 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. This research studies and explores the difference between the fields of jewellery and medicine, aiming to correlate these in order to understand the possibilities of ameliorating medical treatments.
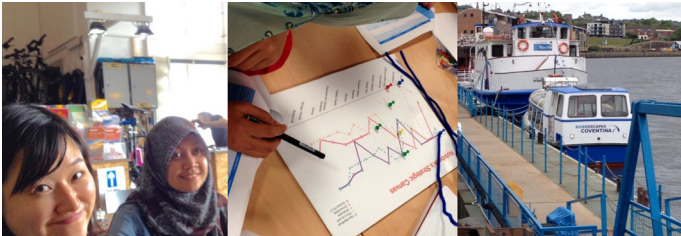
Question
How can jewellery, science and technology can come together to produce new arrangements, readings or meanings, performances in/of the body?

PAUL EMMERSON

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Keywords
Design-as-Civics, Design for Sustainability, Participatory Design

Affiliation
Northumbria University
School of Design
United Kingdom

bio

My Ph.D. research asks 'how do we practice design for sustainability?' To such ends, I situate design as a 'transformational' political practice of citizens. I 'constitute publics' with engaged local communities to 'aim' reconfiguring existing cultural norms away from the unsustainable 'market-model,' to sustainable and enabled lives. The research builds upon my BA in Product Design, an MA in Three Dimensional Design and an MRes in Design.

research

Our world is experiencing interconnected environmental, economic and social problems. To substantively address these issues, our existing ways of living need to change significantly.
Design as a discipline is capable of aiding this change. However, design is an amoral discipline, possessing no ethical position to govern its practice. Consequently it 'supports' today's unsustainable environmental, economic and social problems.
I argue how design may enable change when undertaken as a 'shared social practice' of community – a 'political' practice of citizens. Here tentatively proposed as a 'practical philosophy' termed 'design-as-civics.'
I work within the community asking how through creating new products and product service systems 'can our designing enable positive experiences of cycling?'
Developing a multi-disciplinary approach, to remedy the amoral nature of design, I integrate the discoveries of cognitive science and linguistics. How we construct our understanding of the world through the use of metaphors and frames, for the community to reflexively 'aim' its practice of design ethically towards changing unsustainable lifestyles to sustainable and enabled lives.
Through 'constituting publics' as new local infrastructures for designing, I aim to develop theory concerning the praxis of 'design-as-civics.'

Question
How do we design to constitute 'citizen communities' that appreciate and undertake community practice-based research – for designing transitions towards sustainment – to develop theory regarding how the 'shared social practice' of design functions?

ROBERT DJAELANI

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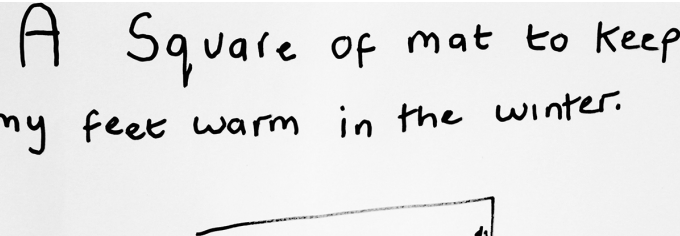
Keywords
Participatory design, Healthcare systems, Social isolation

Affiliation
Northumbria University
School of Design
United Kingdom

bio

My research focuses on designing services for communities and understanding barriers within healthcare systems. I have worked with research teams from Intel, Microsoft, the UNODC and The Highland Council on research projects around these themes and continuing this research through a PhD study. With a strong research methodology, derived from an MSc in Design Ethnography I aim to discover meaning, understand human behaviour, test services and define future strategy.

research

My research will explore the ability of participatory design activities to improve the health and wellbeing of an isolated community. Throughout history and in contemporary society there are numerous examples of deviance being categorised as illness. This classification of deviance is a form of social construct that is often used to maintain power within a system.
Current health services that treat mental illness may reinforce this social inequality. It has been shown that reckless strategies may be necessary in these deviant communities often leading to social harm. By defining a role for design in an isolated community it will be possible to better integrate design and innovative practices into the healthcare sector.
Designerly approaches could provide affordable and practical ways of improving equality within society. This research aims to support communities, through participatory design activities, in imagining and creating a more just system of health, independent of existing systems.
This research explores themes such as the significance of spaces/ places in the health and wellbeing of a community, the impact of collaborative activities on the health and wellbeing of participants and the challenges of measuring the health benefits of activities within a community.

Question
What are the practical challenges confronted when designing for, and in response to deviance?

ROSE SINCLAIR

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Keywords
Textiles, Networks, Sustaining Communication

Affiliation
Goldsmiths, University of London
Design Department
United Kingdom

bio

My background is that of a designer/ educator , specializing in Textiles. I am interested in the hybrid nature of the traditional craft practice and the link between tacit skills, and knowledge when combined with technological/digital tools. When these are combined with the material culture of textiles what emerges in practice, along with this I am interested in how textiles networks incorporate new tools into their communal textile practices.

research

The over-arching research interest is how can textiles networks, become enablers of textiles practice, and this creating new practice when situated within divergent and diverse communities of practice. Makers within network groups , I argue perform a range of rituals and or performative practices, providing both social order and social existence in the ' practice space' . Thus extending "...theories of practice (which) emphasise tacit and unconscious forms of knowledge and experience through which shared ways of understanding and being in the world... is what distinguishes practice and its location in the social" (Shove et al:2007;12)
From this perspective the practice I argue creates a trajectory which is dependent on the repeating and doing, it takes on its own identity, it is built on a range of complex relations and relationships, from this however some textiles networks emerge, or situate themselves at the periphery of the ' knowledge landscape' and are thus excluded from the wider canon of practice, for the very reason that no ' material evidence of their practice exists'. Thus hidden from or different communities I argue can provide answers to difference and change in practice, though other material archives, allowing difference to be observed and challenged.

Question
How do we as designers encourage/ acknowledge the place of diversity in our practice?

RUNE ROSSELAND

@RUNE_ROSSELAND

Keywords
Music, Movement, Health

Affiliation
University of Oslo
Department of Informatics
Norway

bio

*Master thesis: Design and evaluation of an audiovisual interactive installation, with a qualitative focus on pleasurable user experiences. Publications: one conference paper and one journal paper.
Phd: I am doing my phd in interaction design within the context of welfare technology for senior citizens. Focusing on interactive music as motivator for movement and exercise. Publications: one journal paper and one workshop position paper.*

research

My research works across difference on several levels. First, it straddles the divide between senior citizens and modern technology. I am trying to design an innovative technological artifact for a generation of people who, in general, are inexperienced and often uninterested in new technology. I am also trying to involve elderly people in the design of said artifact.
Second, my research takes an alternative approach to the concept of welfare technology for senior citizens. Rather than focusing on specific problems related to the management of disease and disability associated with old age, I am focusing on ways to positively enhance health and well-being through enjoyable bodily interactions. I am looking to promote health instrumentally through bodily interaction rather than manage disease and disability through devices.
Third, I am working with music and human movement as design materials, which bring different challenges to an interaction design process. Interaction design is predominantly visual and screen-based, and the use of sound and music is mostly secondary to the visual information. I turn this around by forming the interaction around the rhythmic properties of music, and giving the visual information a supporting role in helping the users understand how their movement affects the music.
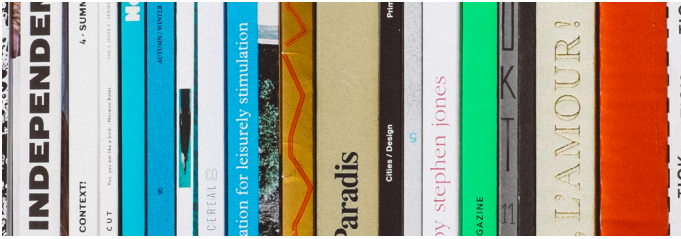
Question
How to negotiate the tension between the need for methodological rigour in science and the abductive and creative processes of design in a practice-based design research project?

SAUL MARCADENT

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Keywords
Independent publishing, Magazine, Imagery

Affiliation
IUAV University of Venice
*Design Sciences Department*

Italy

bio

Saul Marcadent is a researcher, art organizer and editorial coordinator. His ongoing PhD research in Design Sciences at IUAV University of Venice is focused on the relation between visual culture, fashion and publishing. He collaborated, as a visiting professor or curator and consultant, with public and private institutions, graphic design studios such as the IED Istituto Europeo Design, the Glasgow International Art Festival, the Expo Gate and the Pomo Galerie.

research

The research is focused on magazine as a device of the imagery and it pays a special attention to the independent fashion and art publishing scene.

The ever-stronger bond with the web and the digital media has created, in reaction, a diffuse interest in printed paper. The pleasure for - slower and even visual - reading has come to the surface. Compared with traditional periodicals - faithful to established economic models - independent magazines support a critical and interdisciplinary approach. As a matter of fact, to be independent has more to do with content than with press run and distribution.

Independent magazines have got a language that allows only a little compromise, and this make them strong. They are platforms and they work by keeping together all the different conjugations of present time. They make use of fashion and they can bend it to lo-fi aesthetics through porous graphics and structures.

Quoting Elein Fleiss and Olivier Zahn in Purple Anthology (Rizzoli and Purple Institute, 2008) "a magazine is not exactly a media, in the sense of information; it is a visual, textual space that can shape a generation. In its pages, a generation invents itself, finds itself, and deceives itself".

Question
Can a magazine affect fashion and art systems?

SOFJA HALLIK
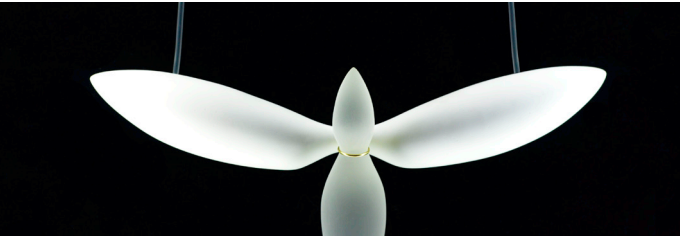
Keywords
Theomorphism, Virtuality, Autonomy

Affiliation
Estonian Academy of Arts
Art and Design Department

Estonia

bio

In my master's thesis a specific attitude towards jewellery was constructed - such qualities as virtuality and autonomy have arisen, which in turn has determined a new notion in the world of contemporary jewellery – theomorphism, godlikeness of a given form. As far as questions from my previous work are of ontological nature, aim of the PhD thesis is to examine the phenomenology of jewellery through the prism of theomorphism.

research

Doctoral thesis topic: "Theomorphic Jewellery Essence by Means of Virtuality and Autonomy". The subject of the research is theomorphic jewellery, as a universal empirical-transcendental phenomenon, that changes traditional views on jewellery, forcing us to rethink the established ideas about the nature of this substance. Theology, philosophy and futurology are fundamental in the intended doctoral thesis.

In such a manner a new nature of jewellery can be developed, the essence of which is a desire for supernatural or divine perfection, by means of virtuality and autonomy. The concept of theomorphic jewellery has not been used previously, thus it uncovers for us the variety of a completely unexpected possibilities. This allows for a different comprehension of jewellery.

Question
What is the role of theology in contemporary jewellery?

SØREN ROSENBAK

@SROSENBAK

Keywords
Pata-design, Critical practice, Prototyping practices

Affiliation
Umeå Institute of Design – Umeå University
Research

Sweden

bio

Søren Rosenbak is a design researcher currently pursuing a PhD in design as critical practice at Umeå Institute of Design in Sweden. His research revolves around the question of how pataphysics can infuse and advance a critical design practice. As part of the research programme Prototyping Practices, Søren is exploring this research question through the prototyping of a pata-design practice.

research

Pataphysics, formulated by the French symbolist poet Alfred Jarry in Paris, 1893, clashes with the design discipline in a number of ways: as an inherently useless concept, pataphysics specifically challenges core design values such as usefulness, causality and valuation. At the same time pataphysics favours the particular over the general to a point where every instance is understood as an exception. Read against Nelson & Stolterman's (2012) notion of the design solution as the "ultimate particular", it's fair to say that pataphysics and design exist in a relation characterised by a simultaneous state of confluence and repulsion. In this impossible equation 'difference' arises as a key question, both in a topical and temporal sense. Indeed, this is not a purely theoretical challenge, but also a practical one. What matters of concern do you choose to engage with and how long do you let these engagements unfold, confluence, transmute etc. While the very essence of my PhD challenges the concept of what 'difference' means, my research practice allows for a degree of freedom in what issues to tackle that seems to beg for some reflection of the relation between the various parts (and thus possibly their 'difference').

Question
When working across any kind of difference in practice-based design research, how do we achieve a balance between the particularity inherent in each single experiment/ circumstance/configuration/imaginary/material etc., and our wish and responsibility to communicate our broader research results to peers as well as the society at large?

STACEY PITSILLIDES

WWW.DIGITALDEATH.EU | @RESTINPIXELS

Keywords
Bereavement, Crafting, Archive

Affiliation
Goldsmiths, University of London
Design Department

United Kingdom

bio

Stacey Pitsillides is a PhD candidate in Design at Goldsmiths, University of London and a Lecturer in Design in the Creative Professions and Digital Arts Department at the University of Greenwich. Her PhD topic considers creative responses to the digital archive framed through the question of what happens to our data after we die? Her research interests include Digital Death, Digital Identity and Memory, Collaboration, Personal Archiving and Digital Heritage.
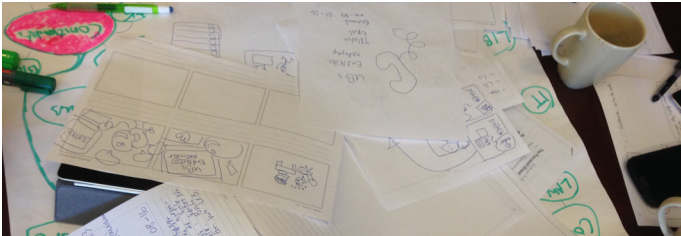
research

Across our hybrid digital-material lives we have created an entangled identity, a range of personas (avatars), passwords, communities, legalities and media online. This identity becomes problematised after someone dies. As people are increasingly leaving behind a vast body of data across different servers and institutions online, whose fragments allow the bereaved to catch glimpses and partial views of loved ones identities existing within their largely distributed legacies. The bereaved are often left to navigate this complex territory as best they can, in a sensitive time when they are still coming to terms with the deep rupture of a loss.

Since the mid 1990's, academic research has began to consider some of these problematic issues and develop research strands within a growing interdisciplinary community of academics, industry leaders and public stakeholders. As a diaspora of inquiry, it has particularly expanded within the last 5 years and emerged out of a number of different disciplinary fields such as Legal studies, Sociology, Linguistics, Psychology, Anthropology, Human-computer interaction, Art, Design, Media & Science and Technology Studies.

Question
Can we use interdisciplinary teams to research methodologies, best practices and ethics for Death Online that can have application within legislation and the developing industries?

SUMIT PANDEY

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Keywords
Design methods, Designerly thinking, Research through design

Affiliation
University of Oslo
Department of Informatics
Norway

bio

I am a PhD student in Interaction Design at the University of Oslo where my primary research area is developing methods and tools that would lead to sustained engagement with design and creative processes in an organizational and a civic context. Previously, I worked as an interaction design consultant where I primarily worked with startups to help them define the product/service form, vision and experience.

research

My primary research question deals with issues of organizational innovation, civic engagement and how design methods and approaches could serve as possible catalysts in these areas. Consequently, the research lies at the intersection of design methods, design management and interaction design research with specific cases being the central library and a Creative Europe project relating to urban and civic engagement. Within the library's context I am working with the employees to understand institutional practices and identify relevant areas where design methods can be incorporated. The aim of the Creative Europe project, on the other hand, is to investigate how design methods could lead to outcomes that create greater urban and civic engagement. I am using a workshop model to identify problem solving and service development approaches typically used by the library employees and design students in the Creative Europe project while using this understanding in developing loosely coupled tools that could be incorporated in some of these service development processes. Through engaging with such different cases, I hope to develop interesting "intermediate" knowledge forms that could translate across domains and act as "peripheral influencers" for my design, hopefully making it more meaningful for both cases.

Question
How and what kind of knowledge forms can we generate from practice that could hold relevance across difference?

SWATI SRIVASTAVA

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@MOOMINMAKES

Keywords
Service Design, Sustainability, Value Propositions

Affiliation
University of Oslo
Department of Informatics
Norway

bio

I am a PhD candidate in HCI at the University of Oslo where my research deals with using design methods and explorations to uncover the means for successfully positioning sustainable products and services in the mass market. I have been working as a practitioner for 4 years where I primarily worked as a consultant with large scale enterprise companies helping them re-define their user experience and product vision.

research

My research works with positioning sustainable products and services in the mass market and promoting mindful consumption, within a larger project involving six partners from the industry and the University of Oslo. The industrial collaboration positions my research in a socio-technological system for sustainable business strategy development while my doctoral studies aim to generate knowledge around sustainable design practices. The broader goal of the project is to develop widely popular sustainable business models and I will contribute through user research and subsequently co-designing services and value propositions. My practice oriented exploration of the concept of "Designed sustainability" will pivot around "Sustainable entrepreneurship" while drawing upon human-centered design methods drawn from service design and design thinking. In parallel, I am exploring the domains of imagined sustainable futures and the politics of collaborative consumption through design fiction and speculative design methods with the hope of being able to learn from the what-if aspects of design. By looking at Sustainable design from these two very different lens situated in real and speculative contexts, I am hoping to inform and add to the notions, structures and materials of sustainable design and possibly contributing to key aspects of associated disciplines.

Question
How might we influence business driven real world design contexts with the knowledge and insights generated from speculative/fictional explorations?

TARA BAOTH MOONEY

TARABAOTH.WORDPRESS.COM/ | @TARABAOTHMOONEY

Keywords
Lived Experience, Personhood, Fashion

Affiliation
University of Wolverhampton
CADRE
United Kingdom

bio

Tara investigates the hidden narratives embedded within fashion and extrapolates the deeper meanings which lie behind the textiles and garments we wear.
She holds a Masters with distinction from the London College of Fashion and is a PHD researcher at Wolverhampton University where she is investigating the use of textile artefacts as triggers to reaffirm personhood for people with Dementia. As an artist and designer, Tara's work has brought her from fashion production in China, to work in New York, London, Bangladesh, India and Ireland.

research

I have always been drawn to the communities on the edge of society. As clothing is an experiential and ubiquitous medium I often utilize clothing as a trigger for reflection and the starting point for interaction across disciplines and communities.

Question
How can we capture some of the rich immeasurable outputs of human centered research?

TZORTZIS RALLIS

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Keywords
Graphic design, Visual Research, Agitational Graphics

Affiliation
London College of Communication, UAL
Design Department
United Kingdom

bio

Tzortzis Rallis is a graphic designer and researcher. He studied in Greece, Spain and UK. Rallis is a PhD student at London College of Communication, undertaking a practice-led research on agitational graphics and he is a member of the Design Activism Research Hub. In his personal practice, he uses visual communication to engage in socio-political initiatives, he is a member of The Occupied Times of London and Occupy Design UK.

research

This practice-based research explores the graphic attributes and visual strategies employed in support of the social movements that emerged in response to the current global financial crisis. The aim is to extend understanding of the use of visual communication as a tool for ideological action and draws on theories and practices of graphic design within the public sphere as employed by Jan van Toorn. This PhD in design is conducted from the perspective of a design practitioner and participant within political spaces related to the investigation. The study employs graphic design research methodologies including visual typologies and the development of practical workshops as methods to investigate design process and outcome as a form of social and political engagement. Design experiments are structured as a series of investigations founded on the idea of 'critical reflection' in graphic design practice. The theoretical models underpinning this practice discuss the idea of the designer as a reflective practitioner, together with the debates surrounding the political role of the design practice itself. The overarching aim is to integrate theory and practice to develop a visual guide for both designers and activists and to channel it into direct action through socio-political initiatives.

Question
How to evaluate design process and outcome in a practice-based research?

VERA-KARINA GEBHARDT

Keywords
Smart city, Participative, Art

Affiliation
University of Dundee
DJCAD
United Kingdom

bio

Vera is a Doctoral Researcher at DJCAD, University of Dundee. Her PhD explores various dimensions of designing with data for urban futures through theoretical and practice-based work, in collaboration with FutureEverything.
Prior she was part of the design research and strategy team at BMW and researcher at the Munich University of Technology on sustainable urbanism and smart cities.

research

Despite grand ideas of creating a smart city, there is no actual agreed definition for what a smart city actually is. There is a joint understanding that a city that is smart usually uses digital technologies to improve urban infrastructure or services, nevertheless the main player here are corporates who want to sell their services and create use cases for cities instead of a city or citizens looking for possibilities to create a better environment using ICT.
This PhD is about supporting citizen interaction with data, including novel modalities for input and output, and new devices to enable citizens and city officials to visualise, make sense of, and taking decision using data. To open the debate around the future and emerging technology and to encourage a culture of experimentation and prototyping, I am using different design methods and actions to create solutions to future challenges. The PhD project takes place in different urban settings, with diverse participants and different methods to highlight the importance of the contextual background.

Question
Are there cultural differences in practice based design research?

VERONICA DE SALVO

VERONICADESALVO.IT

Keywords
Immigration, Cross-cultural, Future scenarios

Affiliation
SUN - Second University of Naples
Design, Environment and Innovation
Italy

bio

After a Social Design Master (Design Academy Eindhoven) thesis about the scarcity of trust spreading among the young Italian generation and the definition of better future scenarios for the youth of this country, my PhD research is now focused on the phenomenon of immigration and the definition of it as the most valuable cultural resource for the future of all countries.

research

The research will define tools and methodologies able to better understand socio-cultural dynamics within different multicultural urban contexts.
Through the investigation of the spatial characteristics of the urban environment and its system of relations and conflicts, it will be possible to contribute to the process of transformation and regeneration of the contemporary city using design as the main tool in the deconstruction and subsequent remodeling of concepts like immigration, integration and identity.
The geographical area of interest for this work is represented by those separate lands, which at the same time are inevitably united, around the Mediterranean Sea.
The survey will aim to achieve a real mapping of the set of social and cultural differences and similarities that since ancient times contribute to the definition of a Mediterranean identity that now more than ever cannot be ignored.
The main objective of the research will then consist in designing possible future scenarios where the heterogeneity of the urban and social fabric of these areas can be reconfigured within the mosaic of stories generated by the encounter of different cultures and traditions.

Question
How the world would look like without immigration?

YAHUEI YANG

YANGYAHUEI.BLOGSPOT.TW | @YAHUEIYANG
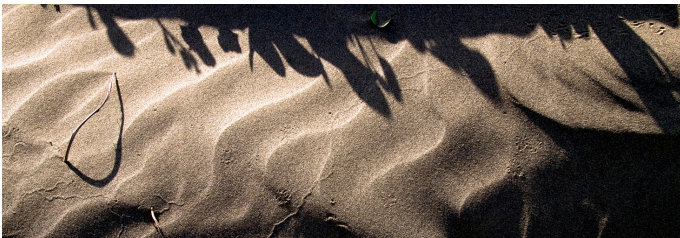
Keywords
Eco-community, Dialogical design, Metadesign

Affiliation
Goldsmiths, University of London
Design Department
United Kingdom

bio

Yahuei is a filmmaker. She is interested in how metadesign helps synergize resources and create eco-communities. Influenced by the practice and philosophy of Chan, she explores aspects of design creativity from the point of view of self-reflexivity and collective transformation through metadesign approaches. Her research practices explore how documentary images help create knowledge exchange between different disciplines of professions in the form of dialogical art works.

research

I take metadesign approaches to synergize difference resources in a community and to create knowledge exchange through different disciplines of profession in order to bridge the difference between the tacit knowledge of the local residents and the professional knowledge of the planners/designers. I create dialogical artworks as a tool for metadesigning knowledge exchange with the public. One of them is called "Becoming Eco-bloggers," which engages the public to write, draw, perform and discuss the crisis and solution of a specific seaside village, Chigu, which is in its transition to become a better model of an eco-community after the wetland and sand bank area of Chigu was included in Taijiang National Park. Another is a documentation of an exhibition curated along with a local NGO at Chigu, Baimen Community College. It involves performance artists to explore the boundary of body and the land, self and nature on the sand banks of Chigu.

Question
Will mindfulness practice create performance consciousness that works across difference disciplines that help to engage the public?

notes

GETTING STARTED WITH TWITTER

We've put together this information (tweaking it from the Twitter website) to help you get started with Twitter if your 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 applications 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 your 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
@DRS2016uk
@RTD2015
@Write4Research

notes