

INSTANT JOURNAL

ISSUE TWO

Created at *PhD by Design 2015 Conference*
5th of November
Goldsmiths, University of London

**researching
across
difference**

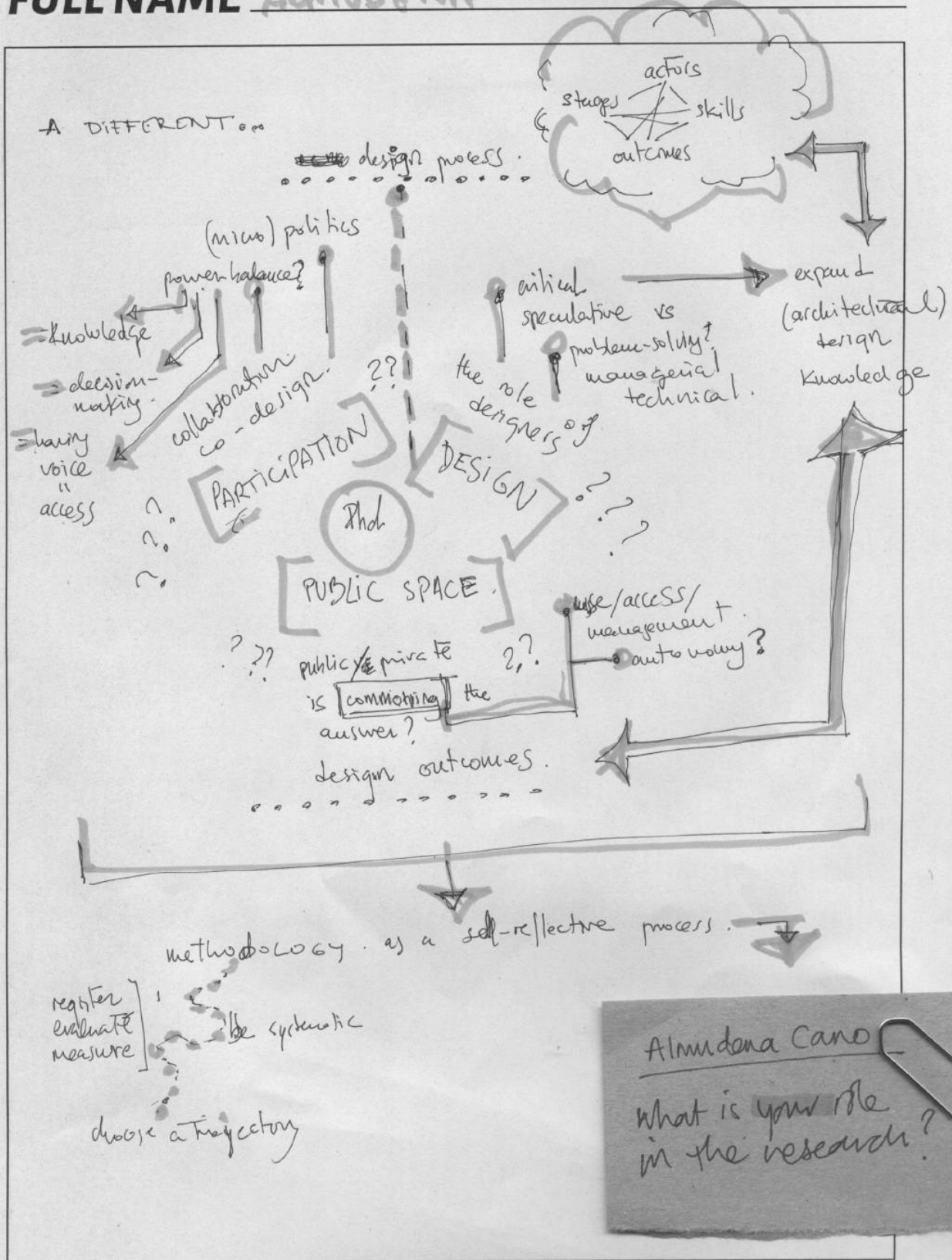
2015 CONFERENCE
5th and 6th of November
Goldsmiths, University of London

PHD BY DESIGN

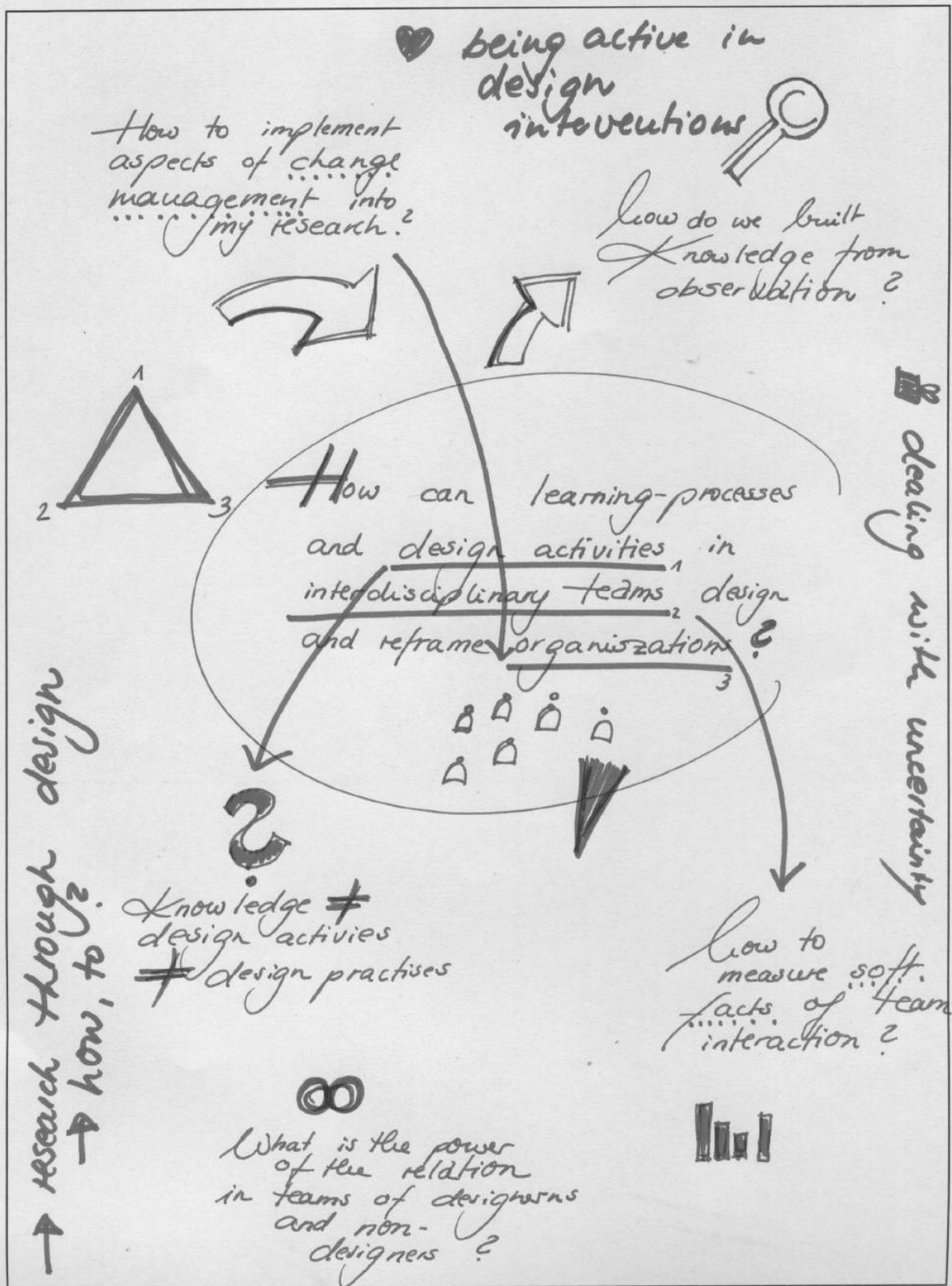
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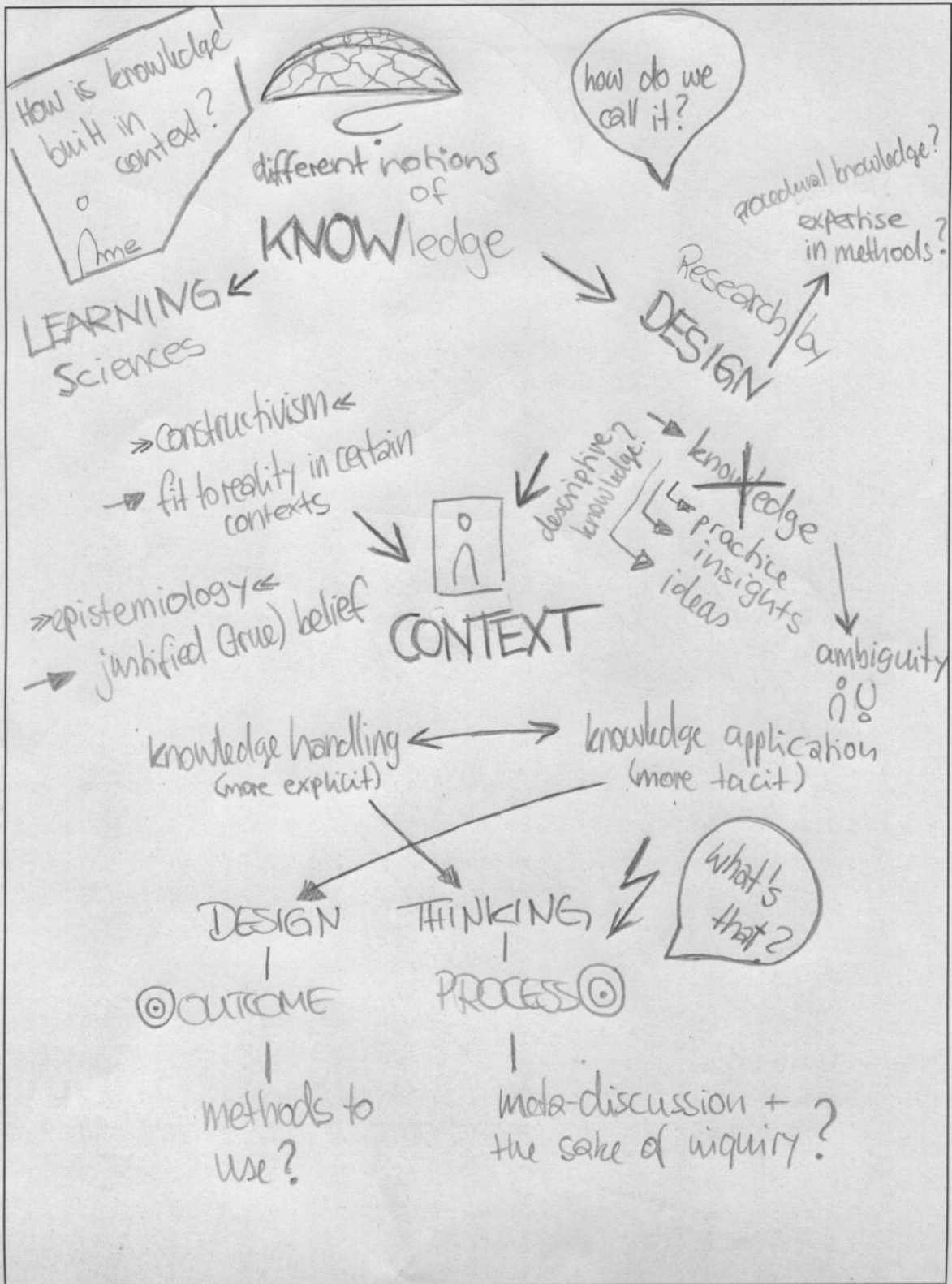
FULL NAME ALMUDENA



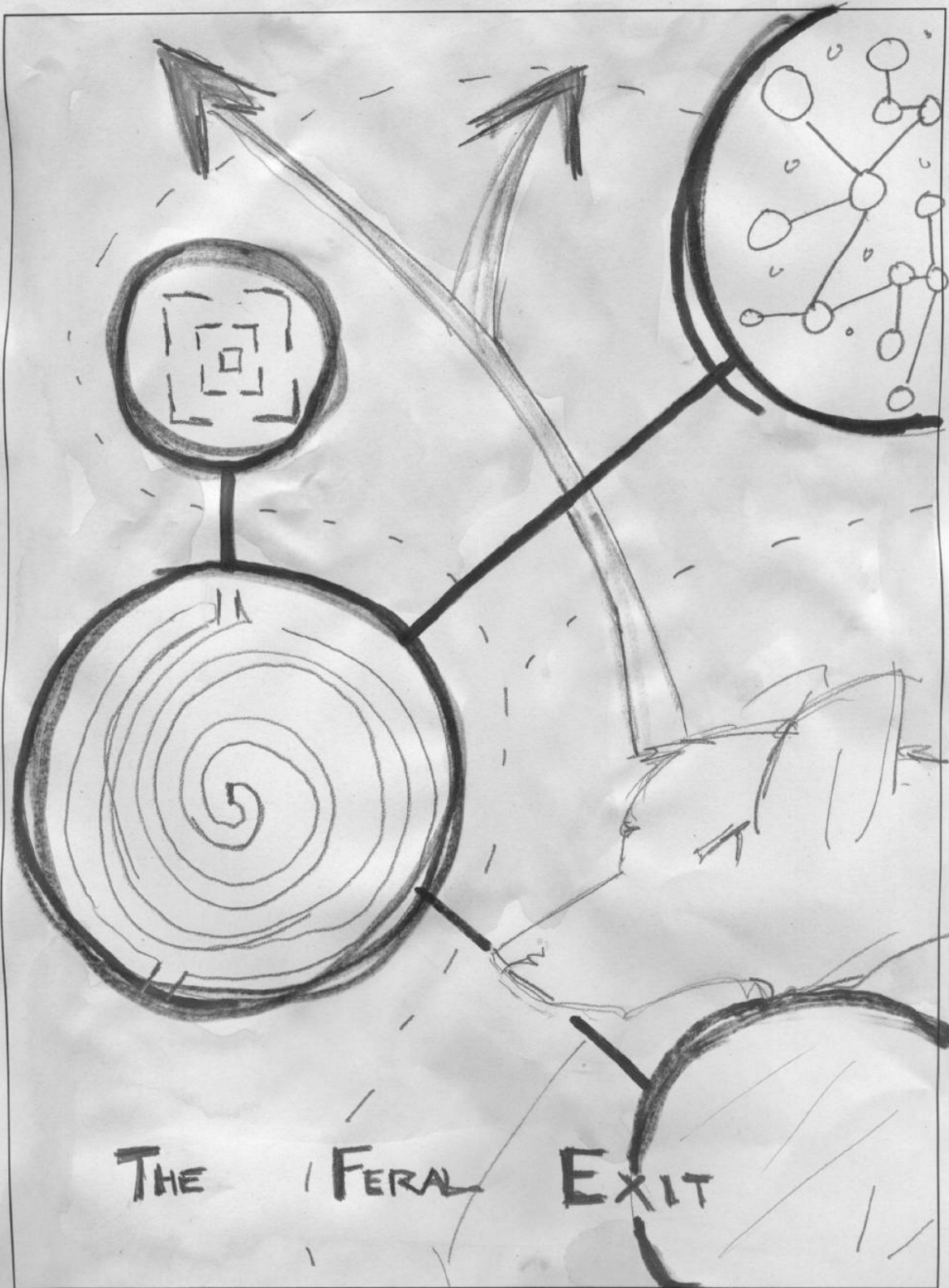
FULL NAME ANDREA AUGSTEN



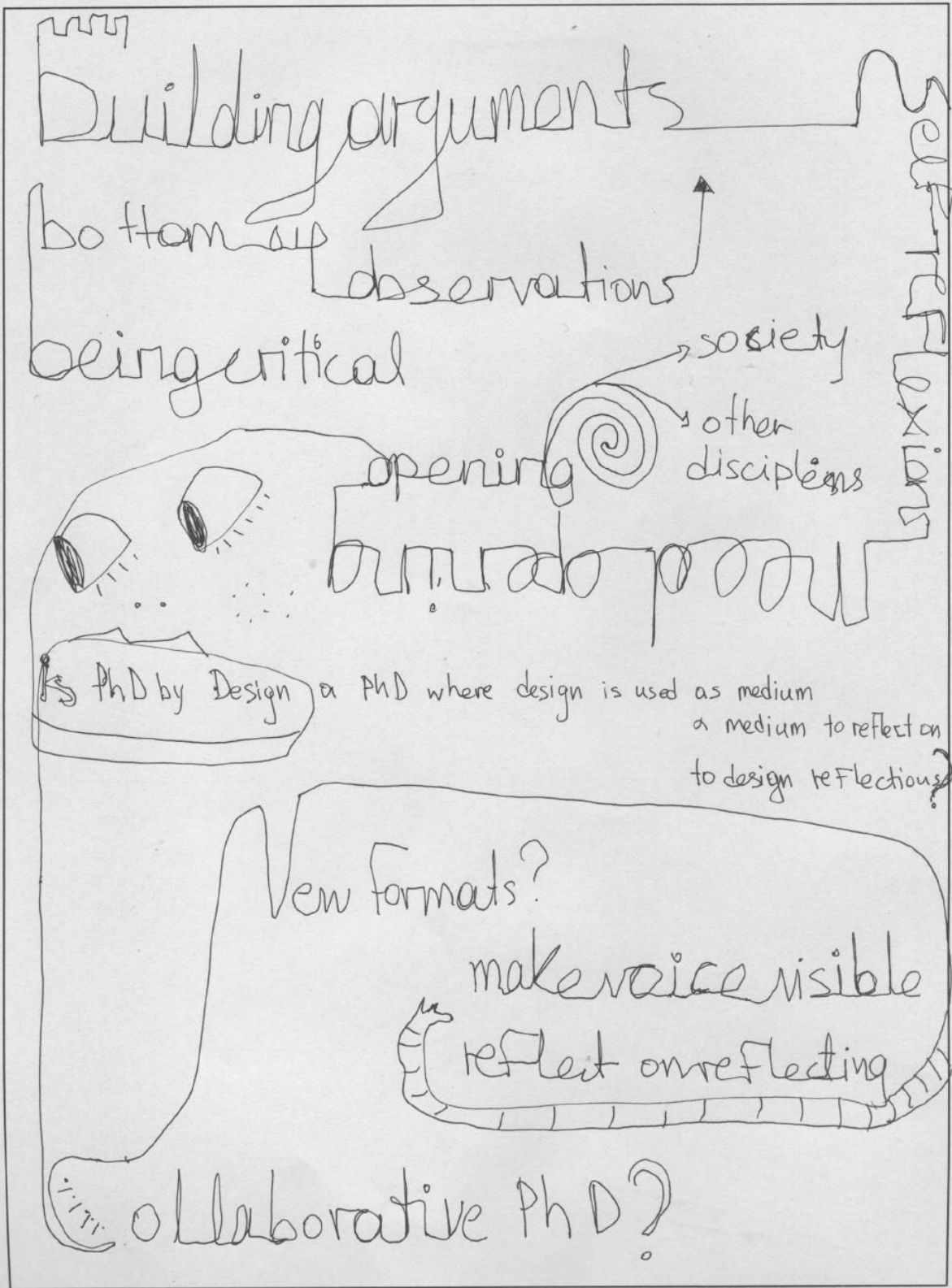
FULL NAME Andrea Scheer



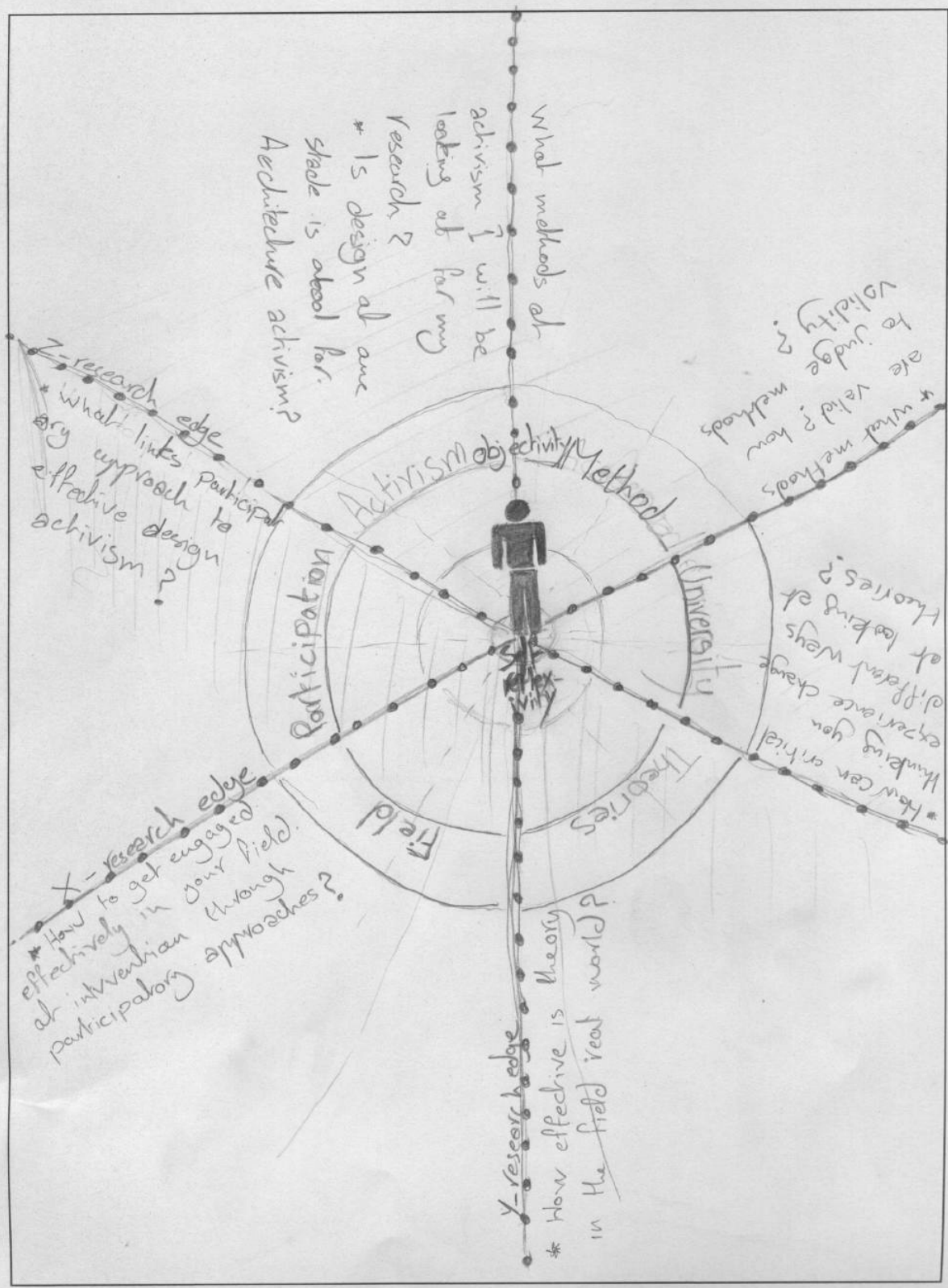
FULL NAME **ANDREW SEMPERE**



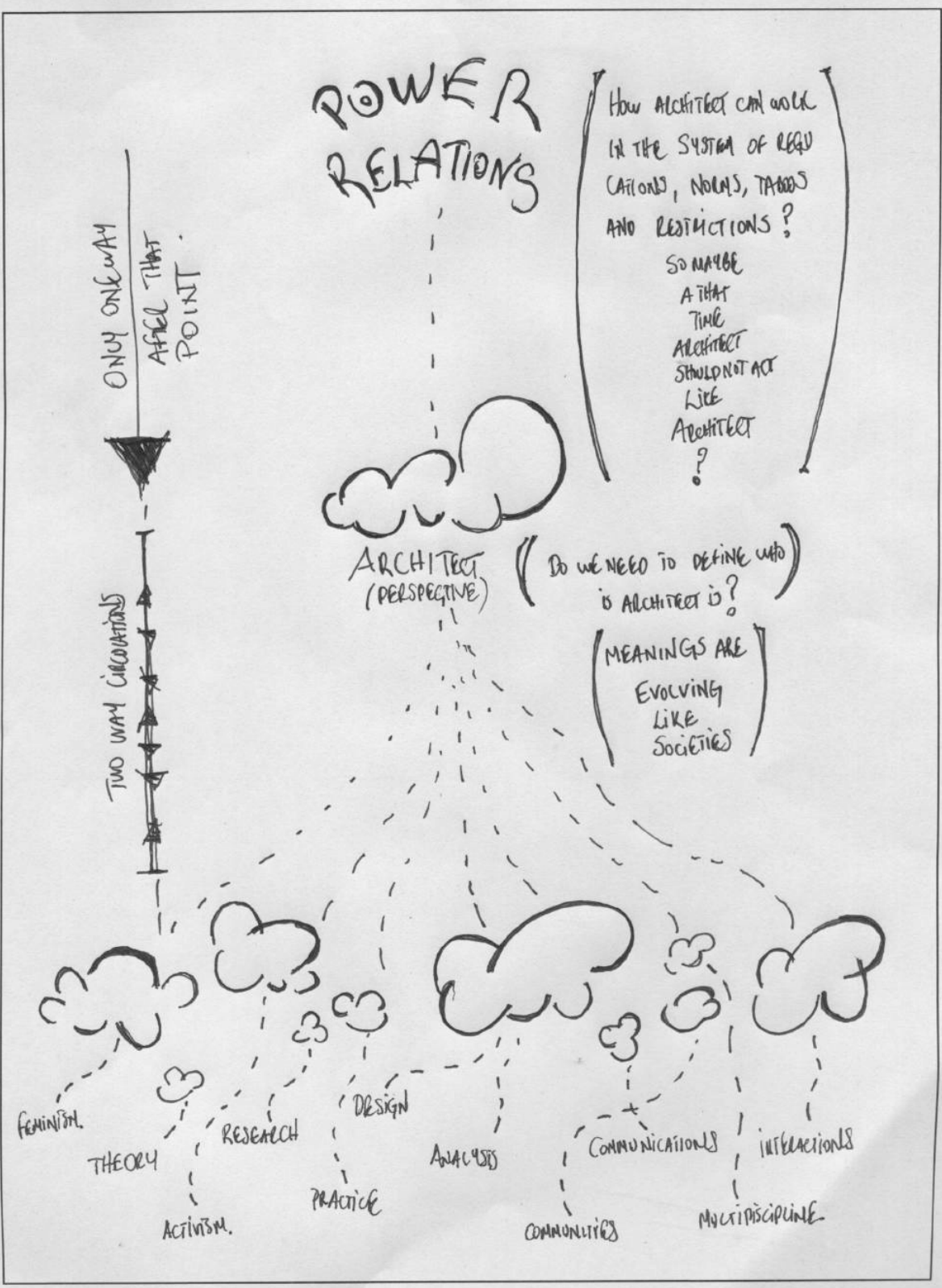
FULL NAME Anthi Kosma



FULL NAME Aya Musmar

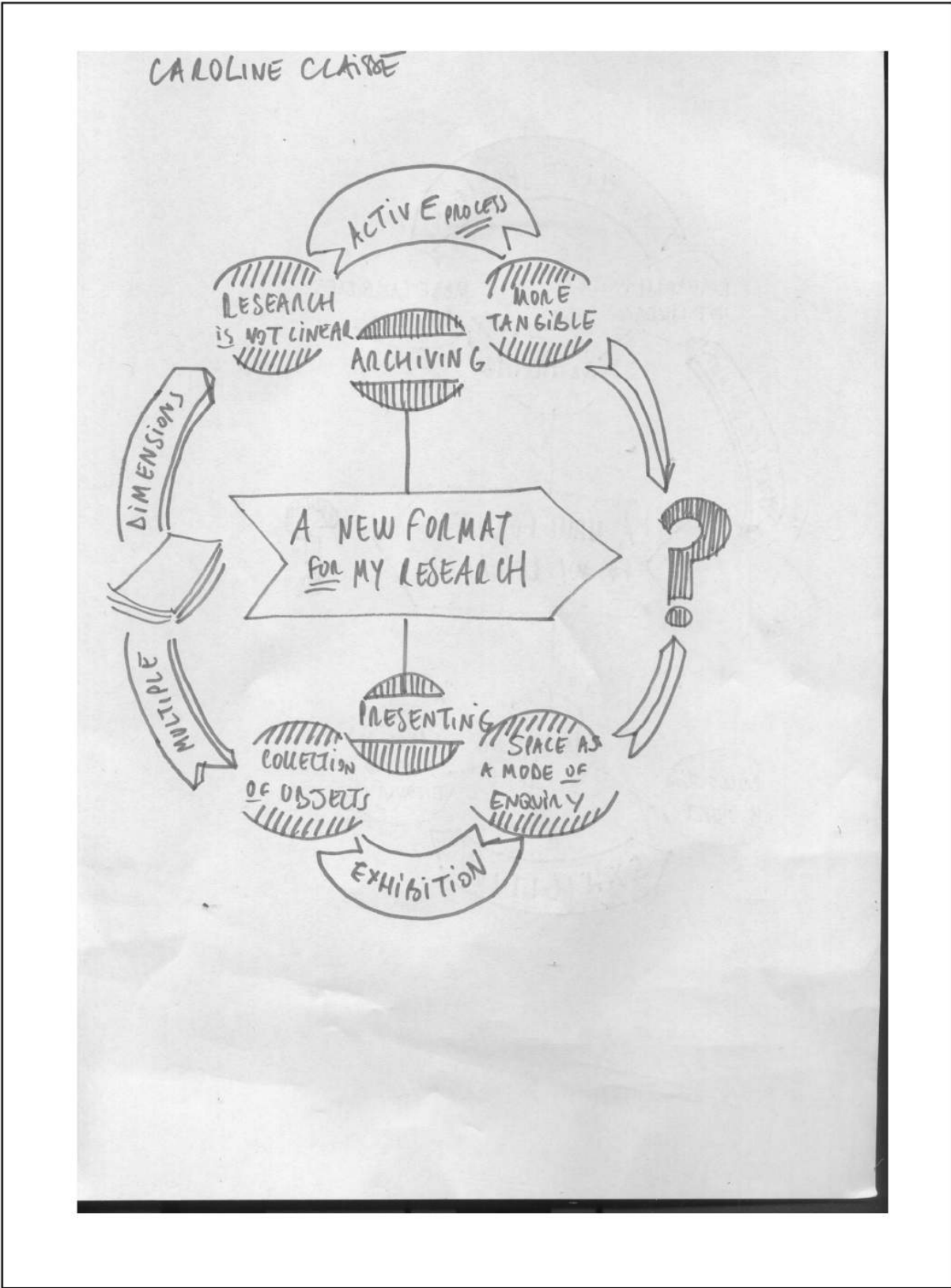


FULL NAME CAGRI SANLITURK



FULL NAME

Carolina Claisse



FULL NAME Dr. Cathy Gale

familiar design formats - in the public domain =



→ WEBSITE,
PUBLICATION
BILLBOARD, etc.

(engage a wide audience)
aided by new technologies.
disrupted = offer new views of subject or discipline

consumer only?

↓
how to reach new audiences with POWER to effect change?

- INTERRUPT
- DISRUPT
- EXCHANGE
- PROVOKE



FULL NAME Daniel Kraszewski

P.S. ON A DIFFERENT NOTE...

CRITICAL DESIGN

NEEDS

SOME OF ITS OWN

MEDICINE

WAKE UP...

SURVIVAL IS

NOT

MANDATORY

FULL NAME Daniela Peukert

IS There a sustainable form of knowledge production ?

MAKE YOUR ROLE CLEAR!

what is the relation between knowledge and learning ?

WHAT DO OTHER RESEARCHERS EXPECT OF WHAT DESIGNERS DO ?

How does knowledge production in design differ from other disciplines ?

WHAT IS THE RELATION BETWEEN YOUR QUESTION AND YOUR FIELD RESEARCH ?

WHAT IS THE EXPECTED PRACTICAL OUTCOME OF YOUR PhD ?

Can design form the basis of knowledge rather than 'only' be a facilitator or support system ?

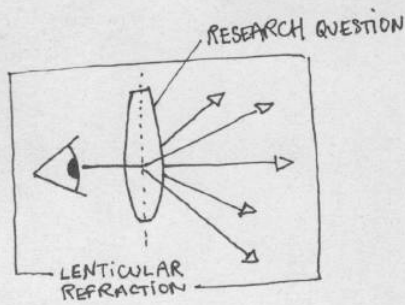
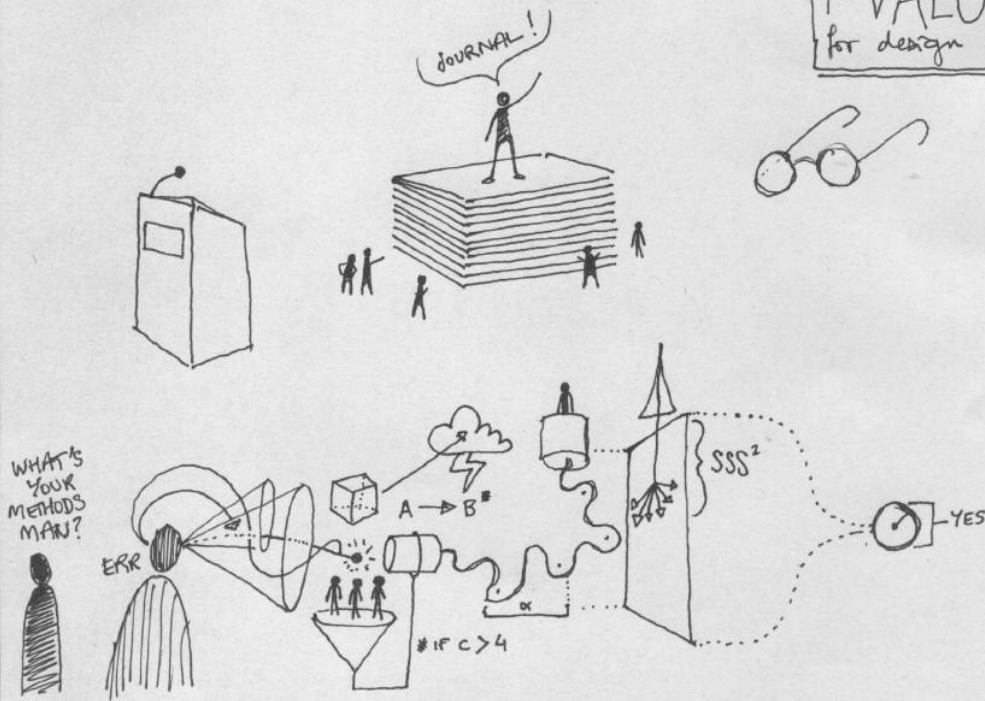
try to visualize the different forms of disciplinarity !

FULL NAME DAVID BENQUE

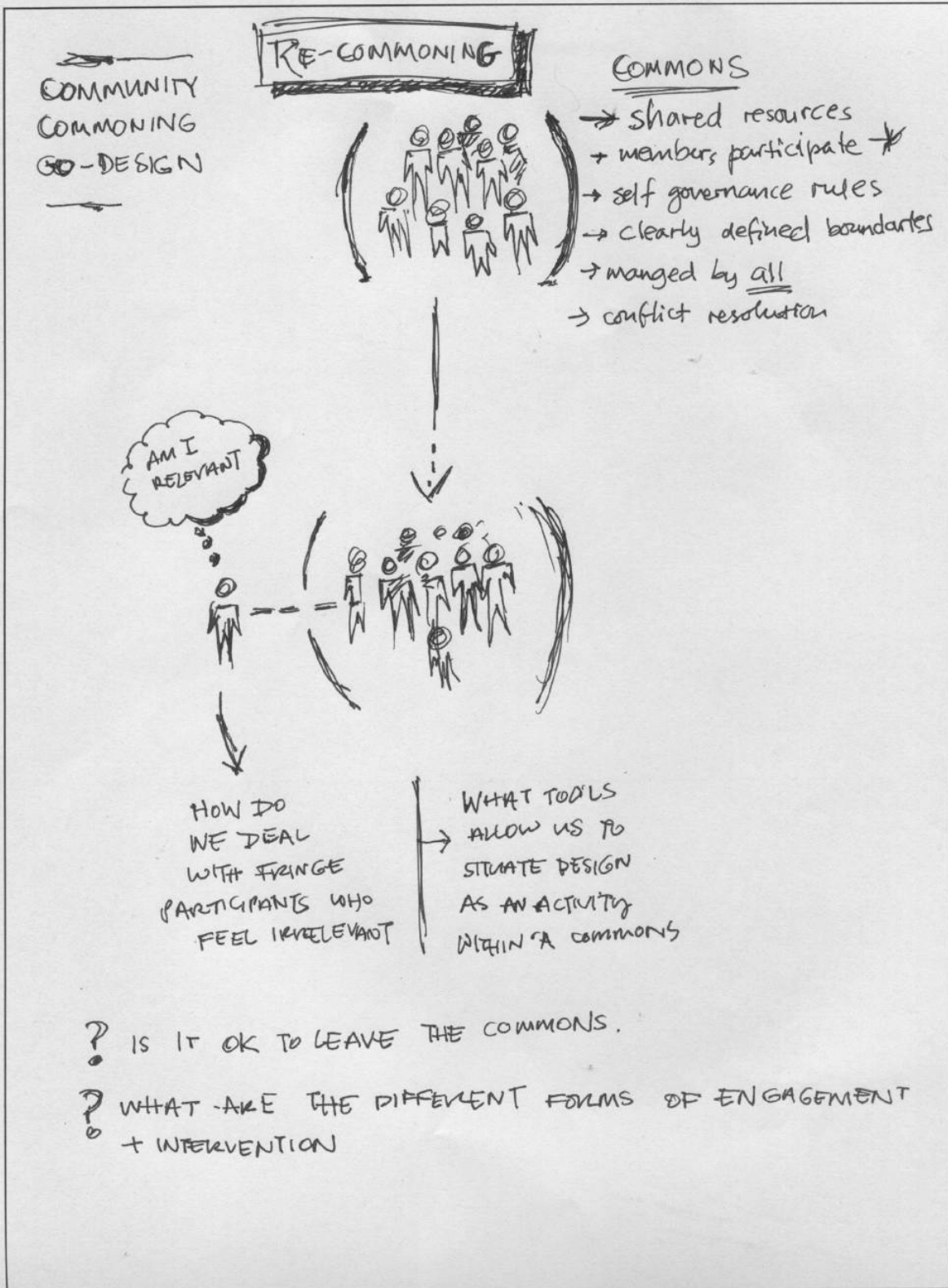
What is design academia?
are we ~~not~~ trying too hard to look
opportunities to re-think research?
↳ or just think

legit, ~~whereas~~ missing
↳ like other fields

What is the
P-VALUE
for design?



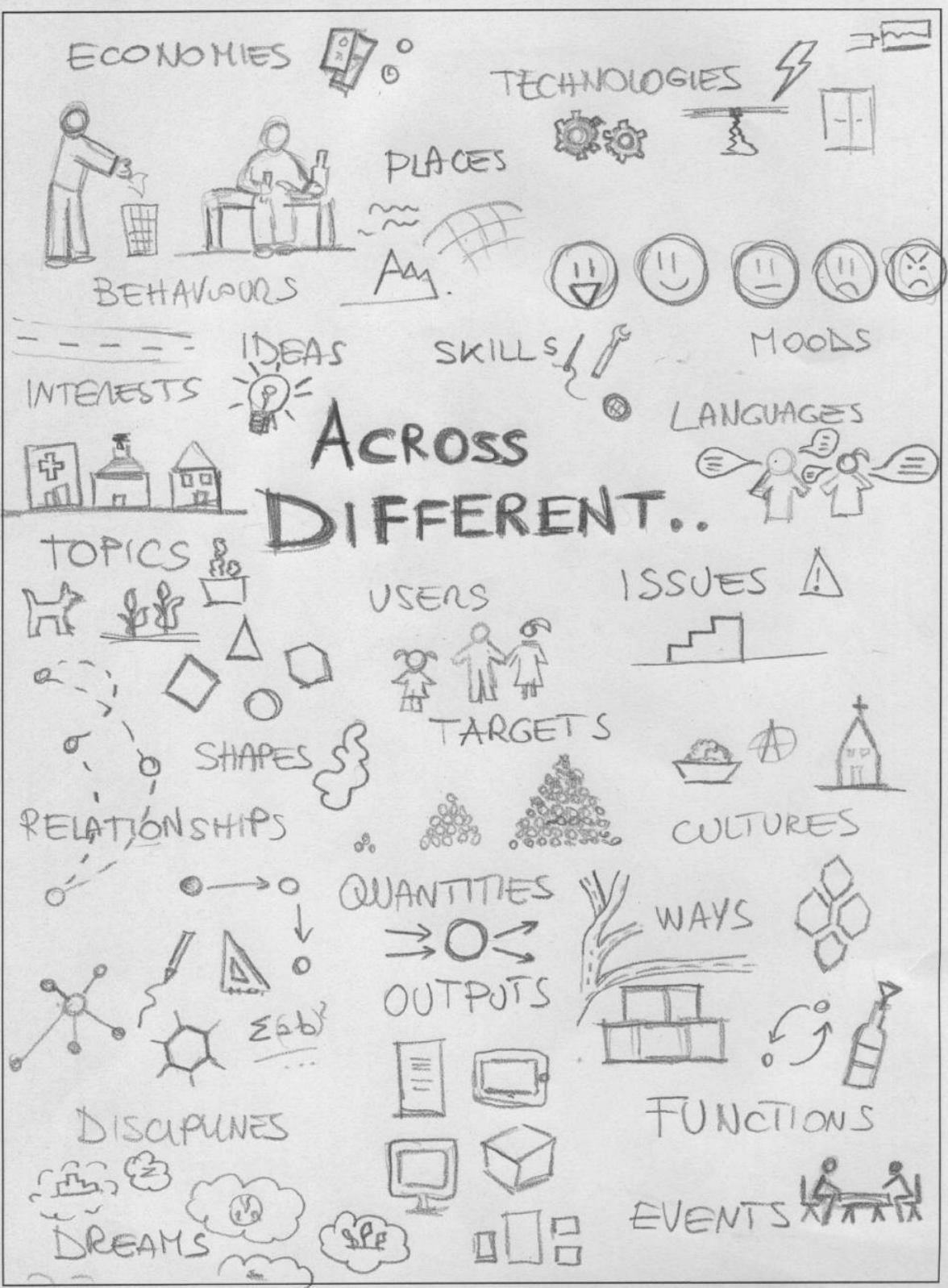
FULL NAME DIMEJI ONAFUWA



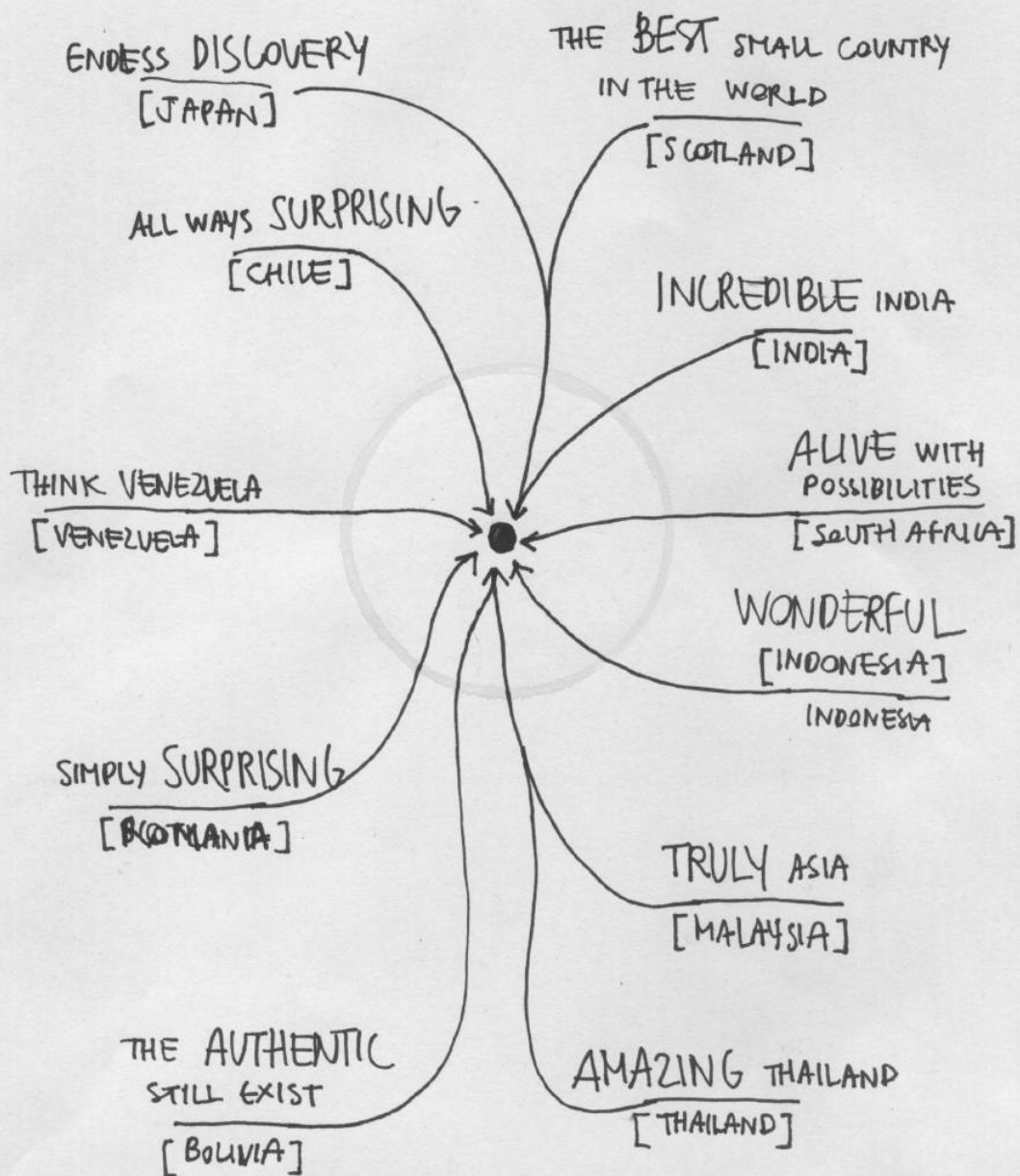
? IS IT OK TO LEAVE THE COMMONS.

? WHAT ARE THE DIFFERENT FORMS OF ENGAGEMENT + INTERVENTION

FULL NAME Eleonora Fiore



FULL NAME ELIYA PASQUAL

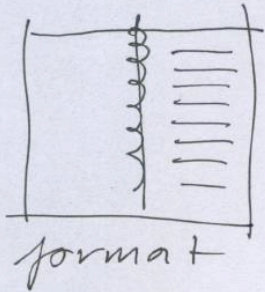


WILL EVERYWHERE AND EVERYTHING BECOME SIMILAR,
LIKE THE WORLD OF AIRPORTS TODAY ?

FULL NAME

ERSI IOANNIDOU.

1.



format

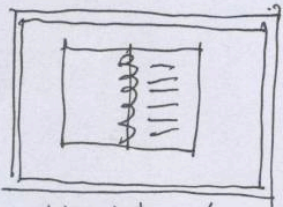
→ [Journal
thesis
book] familiar
text-led
formats.

↓
How design research
documentation fits
(or tries to fit) in
this familiar format?

↓
Do we need new formats?
How these new formats
will gain validity?

2.

+



digital
technologies.

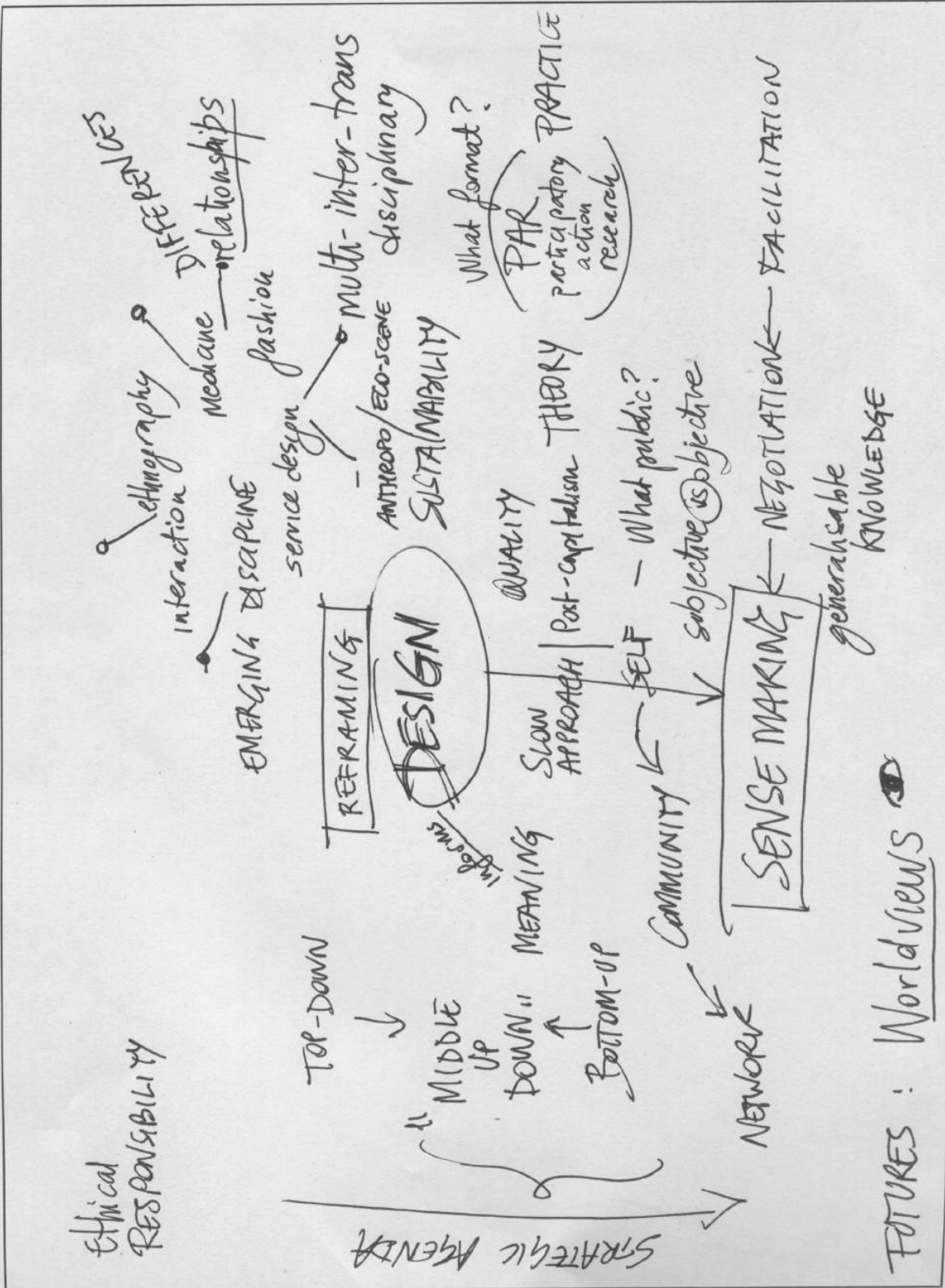
→ digital
journals
still follow →
the familiar
formats of
printed
publication.

This familiar
format is user-
friendly, the
user knows how
to read it.
When at the same
time allows for
the presentation
of work such as
films that is not
possible in printed
journals.

←
How can we
use digital
technologies
to subvert
familiar/
established
formats of
research
documentation
in order to
communicate
more effectively
design research?

FULL NAME

FRANCESCO MAZZARELLA



PLANT CENTRED DESIGN

WHERE DOES THE WORK LAND?
WHO DOES IT INFORM?
- WHAT ARE ACTORS TRADING?
- WHAT DO THEY OBTAIN?
- WHAT HAPPENS WITH THE WORK ONCE PRESENTED?

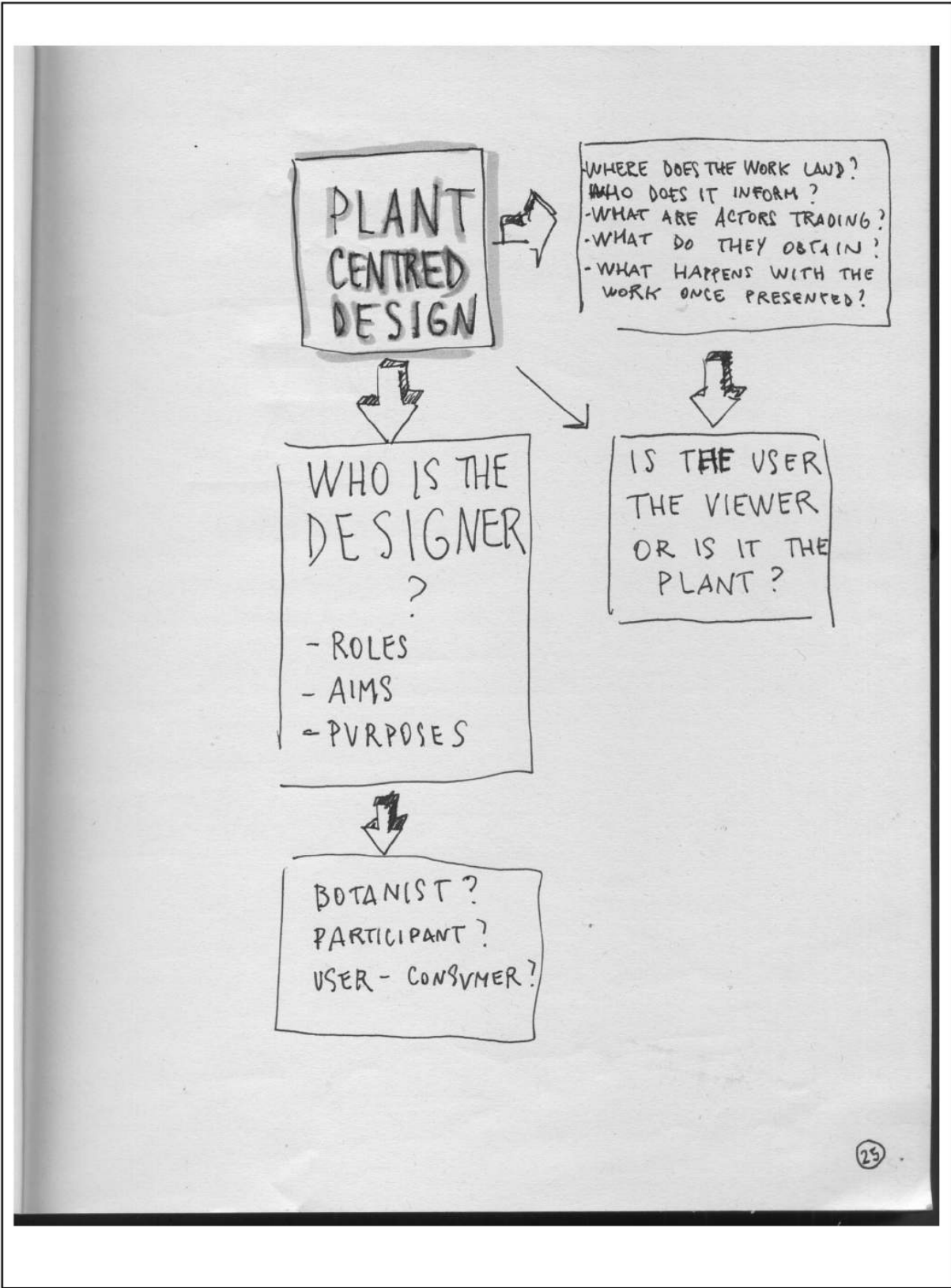
WHO IS THE DESIGNER?
- ROLES
- AIMS
- PURPOSES

IS THE USER THE VIEWER OR IS IT THE PLANT?

BOTANIST?
PARTICIPANT?
USER - CONSUMER?

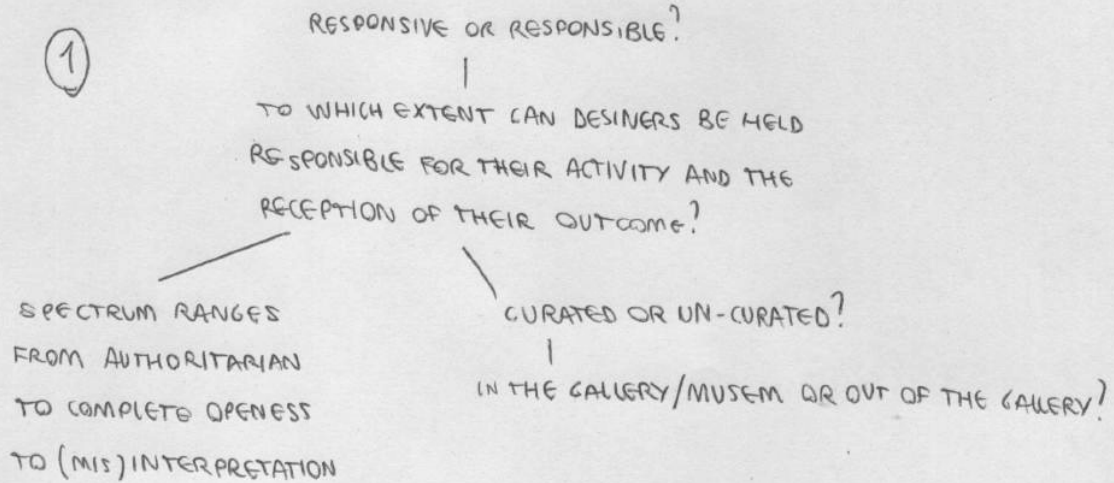
FULL NAME

Gionata Gatto

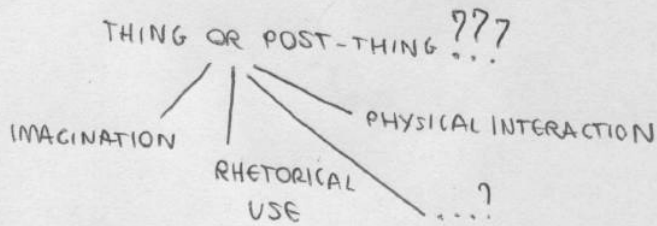


FULL NAME GIOVANNI MARMONT

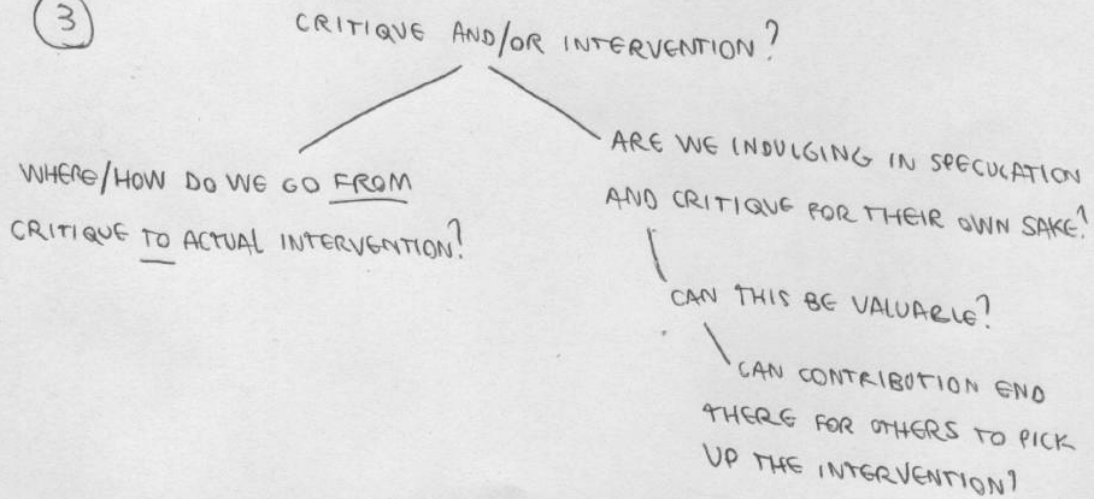
①



②

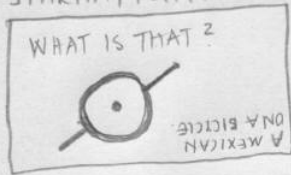


③



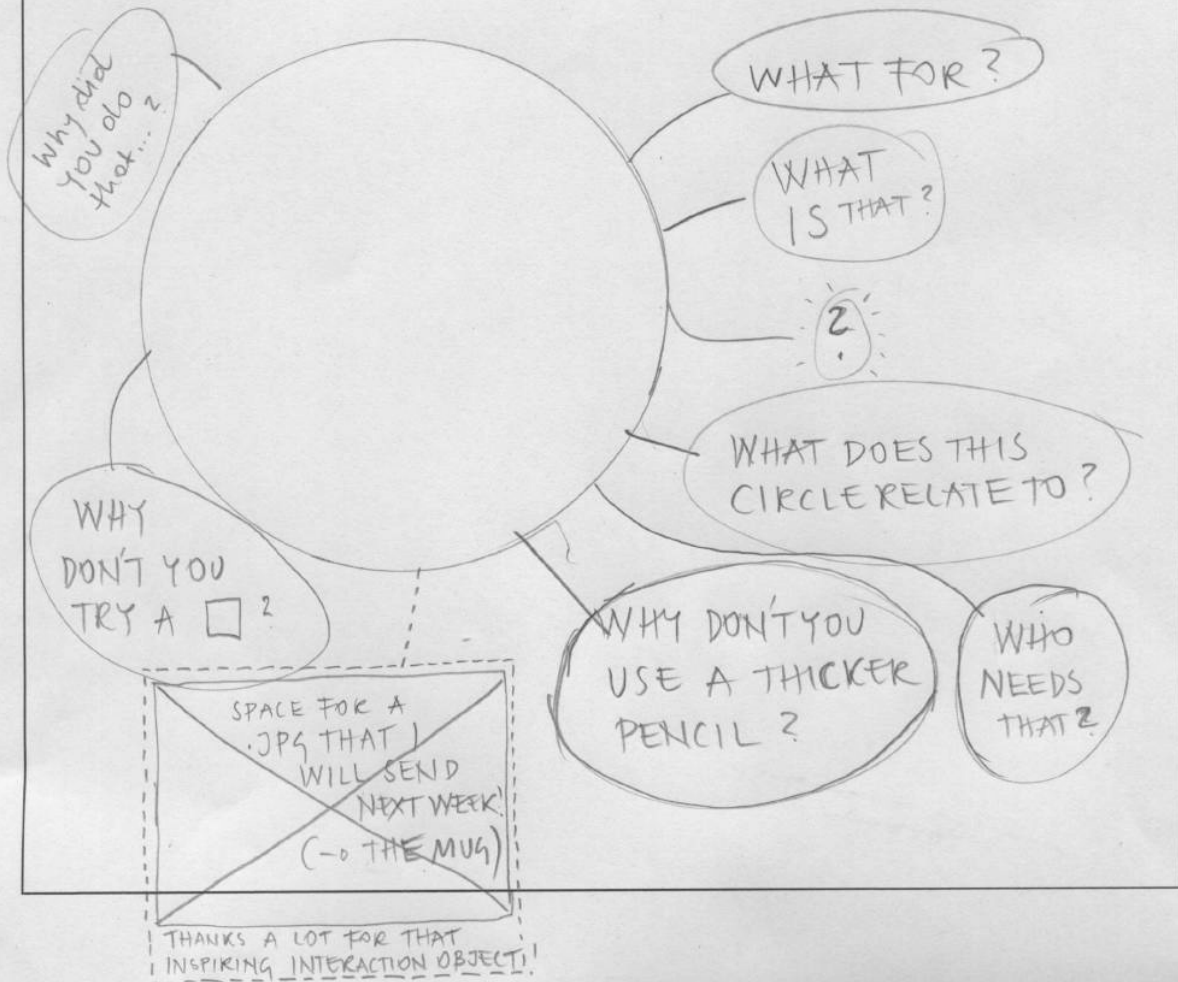
FULL NAME Helga Aichmaier

STARTING POINT:



RESEARCHING
ACROSS
DIFFERENCE:

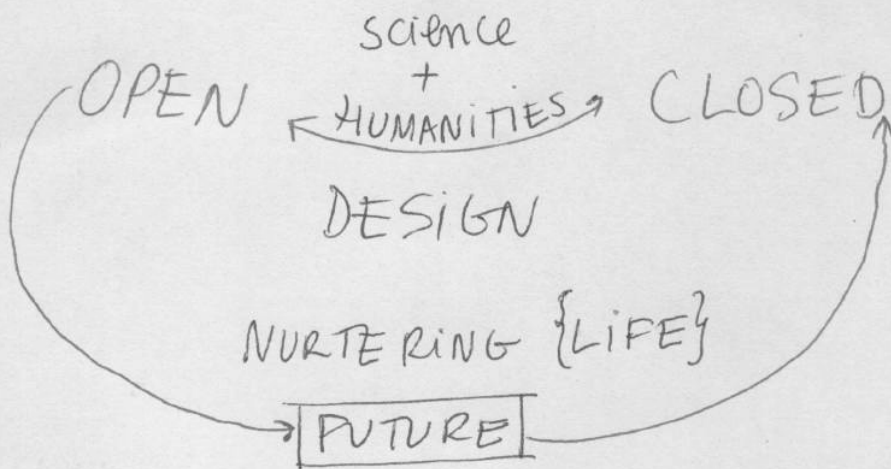
BE MORE AWARE
OF HOW YOU QUESTION
A CERTAIN TOPIC.



FULL NAME Isabel Paiva

RESEARCHING ACROSS

DIFFERENCE
among peers



techné

otherness

material turn

FULL NAME Isabella Loddo

Relation design - sciences

AFFECTIVITY | AFFORDANCE

design vision | cognitive vision


WORK
ON
DISTANCES

Action Research

Clinic view

Emotional
Space

proxemics

it is an invisible space 

it is a tangible space

HOW TO VISUALIZE AFFECTIVITY?

FULL NAME JAMES FORKIN

WHAT IS A DESIGN PHD?

- LIT RVW
- NOT JUST TEXT; MATERIAL PRACTICE; SCIENTIFIC PRACTICE

→ METHODS / METHODOLOGIES

- LABORATE, INTERDISCIPLINARY FM
- FRAMEWORK - HOW TO DEAL W/ THIS?
- EXTRACT THESE FROM PROJECTS SO KNOWLEDGE IS TRANSFERABLE
- USE THIS METHOD, BUT WHAT IS YOUR OWN?
- HAVE HYPOTHESIS YOU'RE FIGHTING AGAINST
- NOT A QUESTION OF METHOD, BUT METHODOLOGY
- FLEXIBLE

→ HOW EVALUATE?

- MEASURE, DESCRIBE WHAT PEOPLE DO W/ WHAT WE MAKE?
- ANTHROPOLOGIST / SOCIOLOGISTS

→ HOW DOCUMENT INTUITION?

- REFLECT ON INTUITION, WHY DO WE THINK THAT?

→ OBJECT 1ST → THEN HYPOTHESIS

→ DESIGN PROGRAMS (HMMM IIII)

- PHILOSOPHY - DEVELOP METHODOLOGY
- PROGRAM - RULES
- LET DEVELOP
- PROTOCOL
- RULES → MACHINE WILL COLLAPSE
- HOW FAR GO?
- PURSUE BETTER QUESTIONS

(ISN'T THERE HYPOTHESIS BEHIND PROGRAM?)

WHERE IS

PART 1 ↗

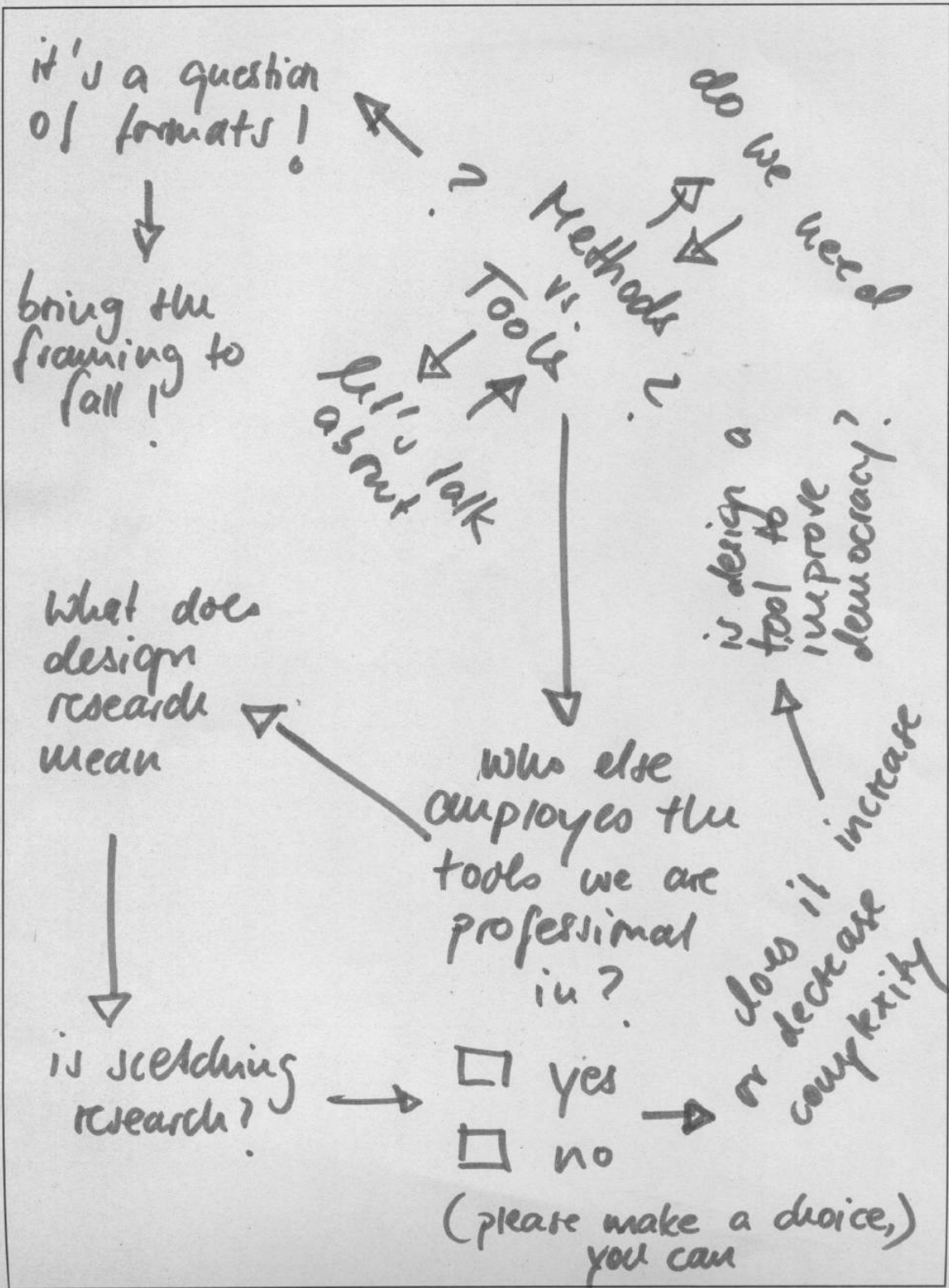
ARTISTS NEED CRITICS LIKE BUDS NEED CANTHARIDINISTS
- DUNN / POLACK

WHAT IS THIS THE GOAL?
- UNL. # EFFECTIVE

SCIENT

INVENTED

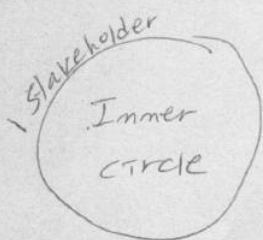
FULL NAME JANA THIERFELDER



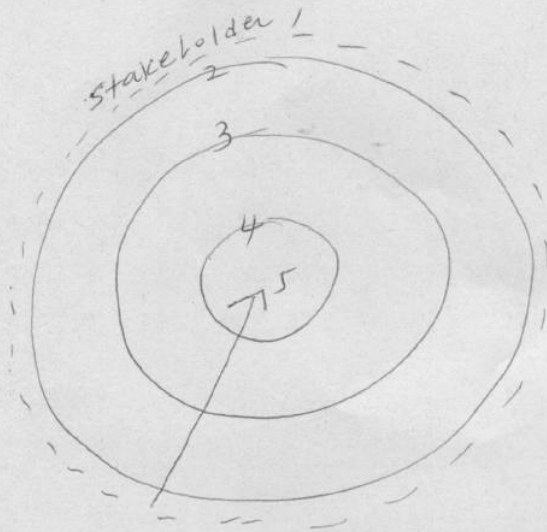
FULL NAME Jeoung-Ah Kim

Researching on across difference

Different approaches to reach ~~the~~ goal

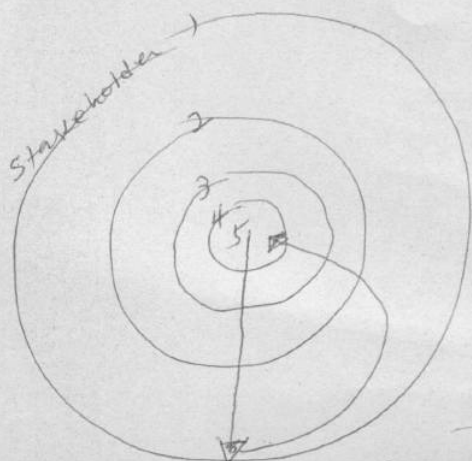


Solve a problem by a person within an inner circle. The research result will also stay in the inner circle.



A research try to reach a specific circle without knowledge or understanding of the object.

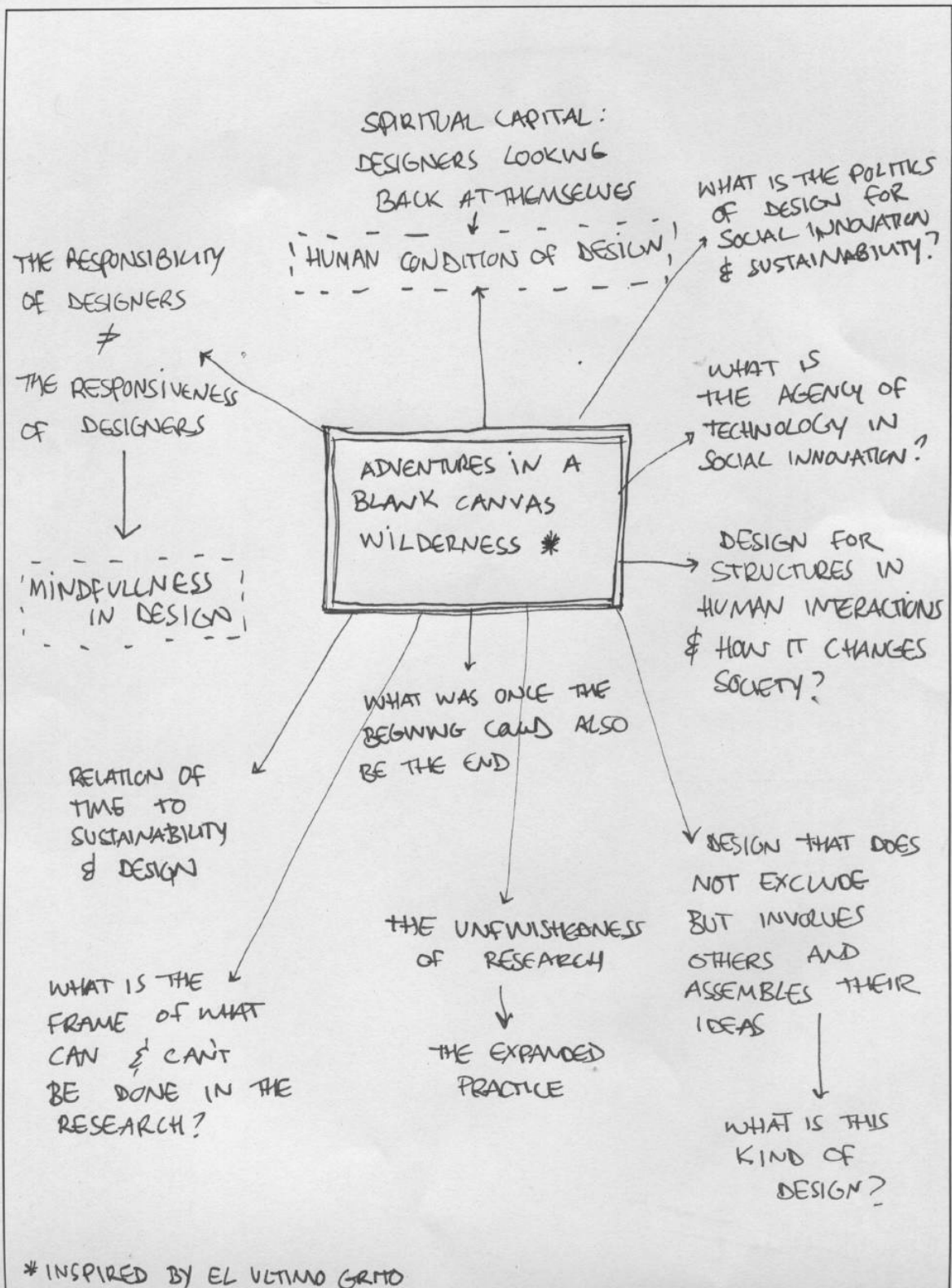
Linear. The result perhaps cannot be circulated. stay with the researcher's perspective.



Start a research from the inner circle's perspective, having knowledge, understanding and needs.

The result from the research can be circulated.

FULL NAME JOANA CASACA LEMOS



FULL NAME

Katarina DIMITRIJEVIC

PLASTIC WASTE

REUSE STRATEGIES

DESIGN = DISPOSAL

DESIGN ACTIVISM

DESIGN = TRANSPORTAL WORKSHOPS
+ attach descriptor & image

- interdisciplinary dialogue.
- advocacy of marginalised spiritual approaches.
- = political Ecology
- How do we face the psychological dimension of ecological crisis.
- Biocentric / animic
- To find a new ways of behaving & relating

How TOXIC is my design approach?

FULL NAME Katerina Gorkovenko

My aim → to generate productive online political discourse

↓
different based on individual

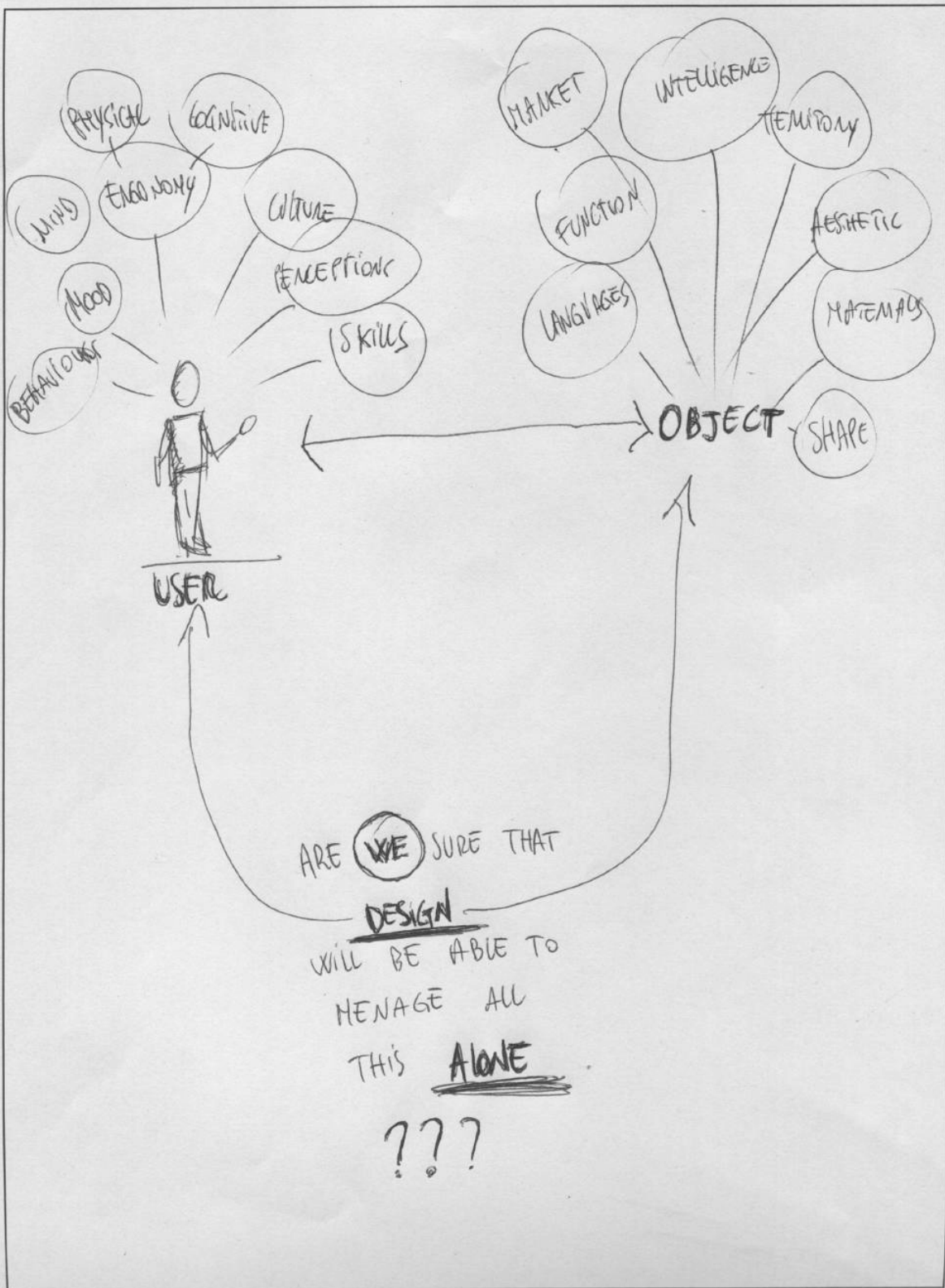
How I do it → By using Political TV as a basis for discussion → people naturally go online to discuss during debates.

What I need to consider - my motivation, psychology, behaviour, platforms, social networks, effect, process, benefits, why the internet, research methods, participation, analysis.

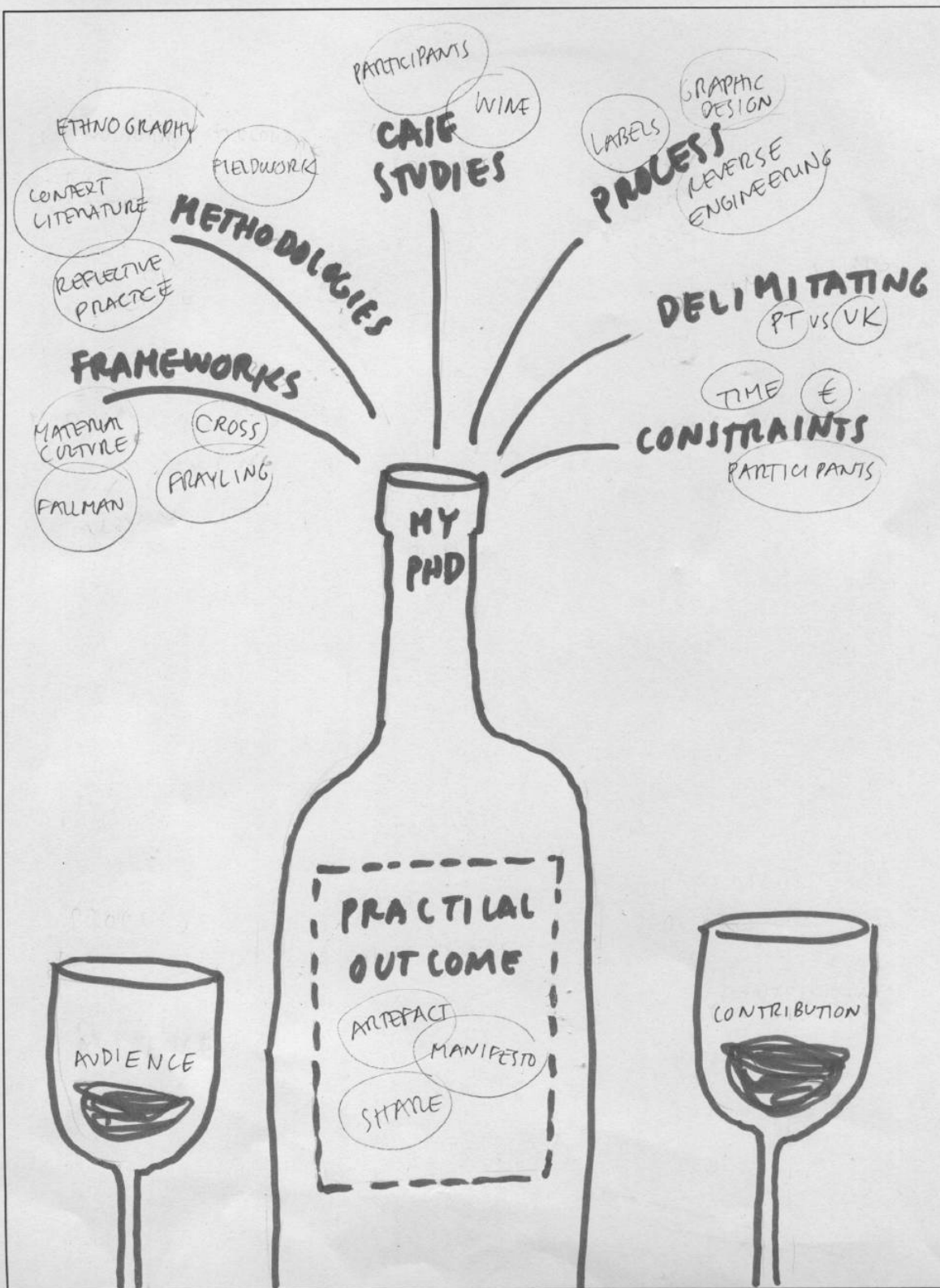
↓
normative psychology
social psychology

Questions Created Today → Does my work create discussion online?
Role of provocation?
Role of humour?

FULL NAME WGA GIULIANO



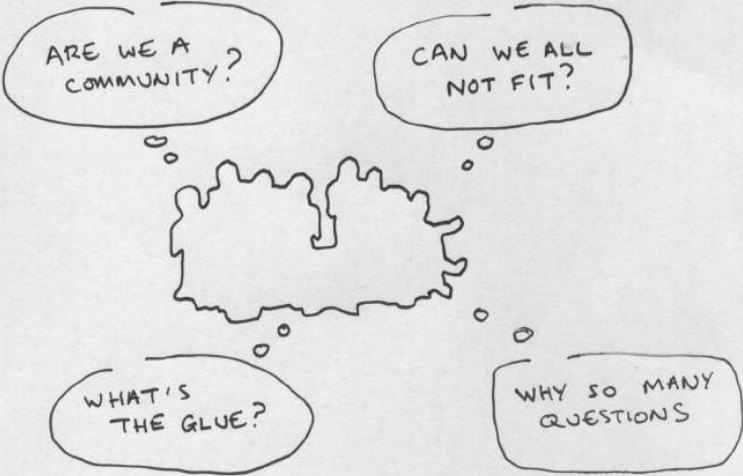
FULL NAME MARIA FERRAND



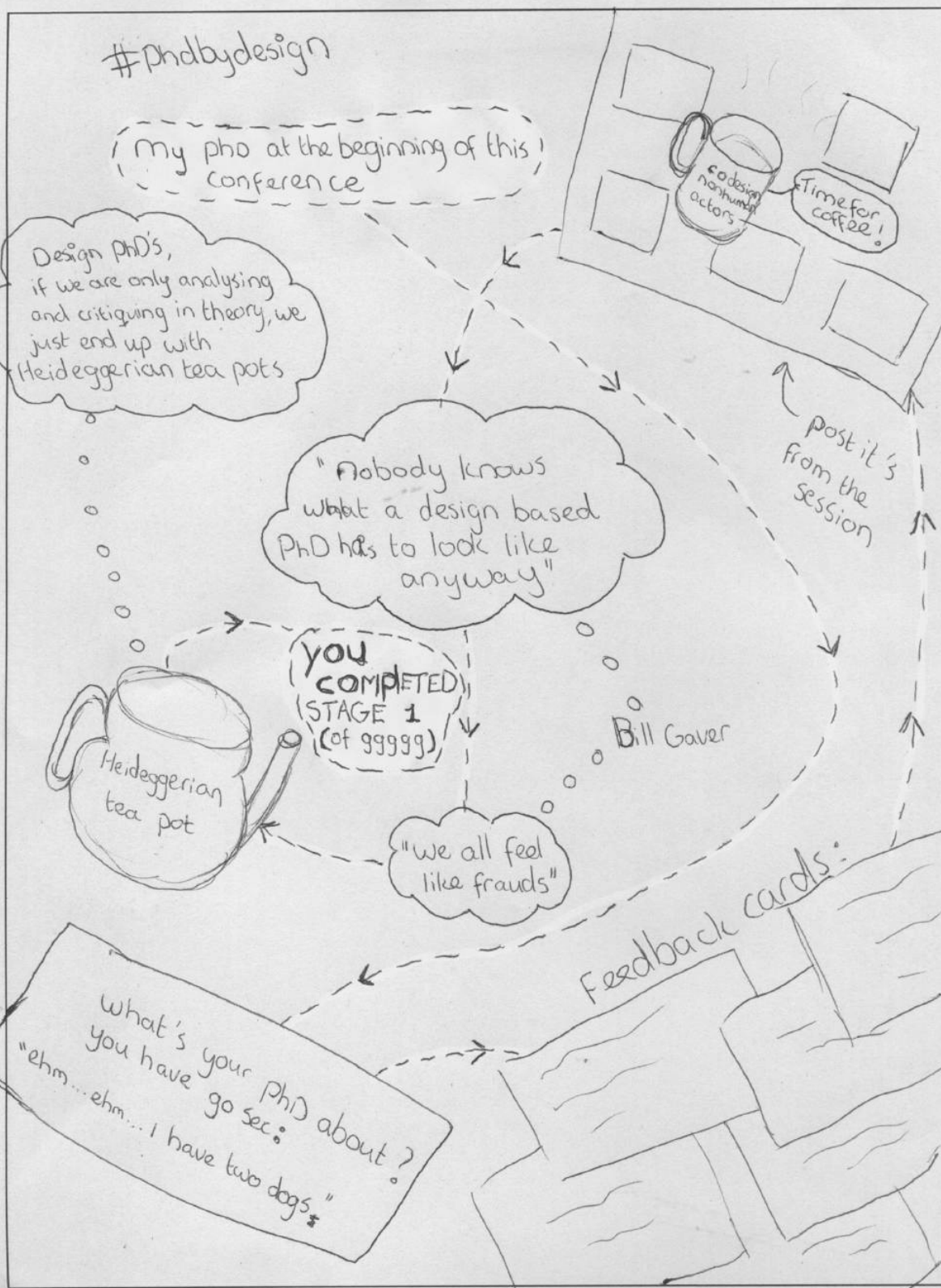
FULL NAME

Mark Green

MARK GREEN



FULL NAME Michelle Westerlaken



FULL NAME MORITZ GREINER PETER

responsibility of / for perception of the work:
 putting it out there vs. caring, curating
 a process of communication

> ethos

empathic critique
 - empathic to:
 - technology
 - context
 - politics
 - people
 - ...

DESIGN AS A CRITICAL PRACTICE?

who is critiquing / criticizing /
 what's your voice / from what
 position do you speak

> dismiss the labels (critical design) in favor of being specific about your interventions, approach, realizations, communication strategies.

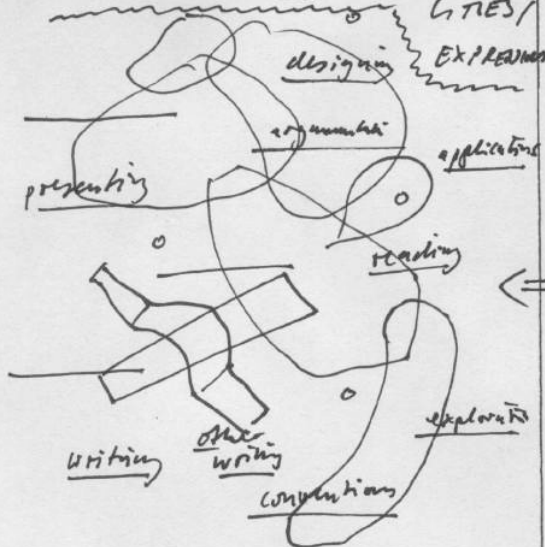
proactive interaction, engagement and involvement of people

overcome the notion of critique being detached?

experiential critique

constructive critique

FORMS OF RESEARCH GOING THROUGH DIFFERENT MATERIALS



PRACTICES OF RESEARCH (WITHIN)

How to cultivate a practice of writing as you cultivate a practice of design? PROTOTYPING / TEXT AS MATERIAL / ...

PUBLICATION FORMATS FOR PRACTICE-BASED RESEARCH

> Design is not alone with this problem:

↳ look for good company across disciplines (digital humanities, anthropology, archaeology, ethnography, even particle physics)

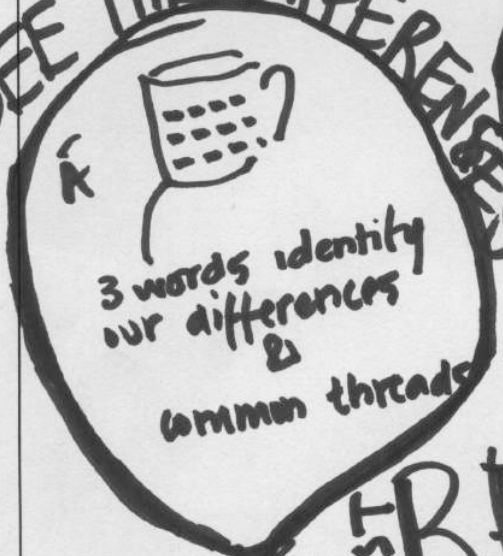
> it's worthwhile not to be oppositional towards traditional academia

> exploit existing formats and conventions of academic writing

NANTIA KOULIDOU

FULL NAME _____

SEE THE DIFFERENCES



3 words identify our differences & common threads

LISTEN THE DIFFERENCES



LISTEN THE DIFFERENT APPROACHES WITHOUT CONSTANTLY THINKING HOW THIS RELATES TO YOUR OWN PROJECT.

JUST AND ACT (WITH PASSION) ACROSS DISCIPLINES

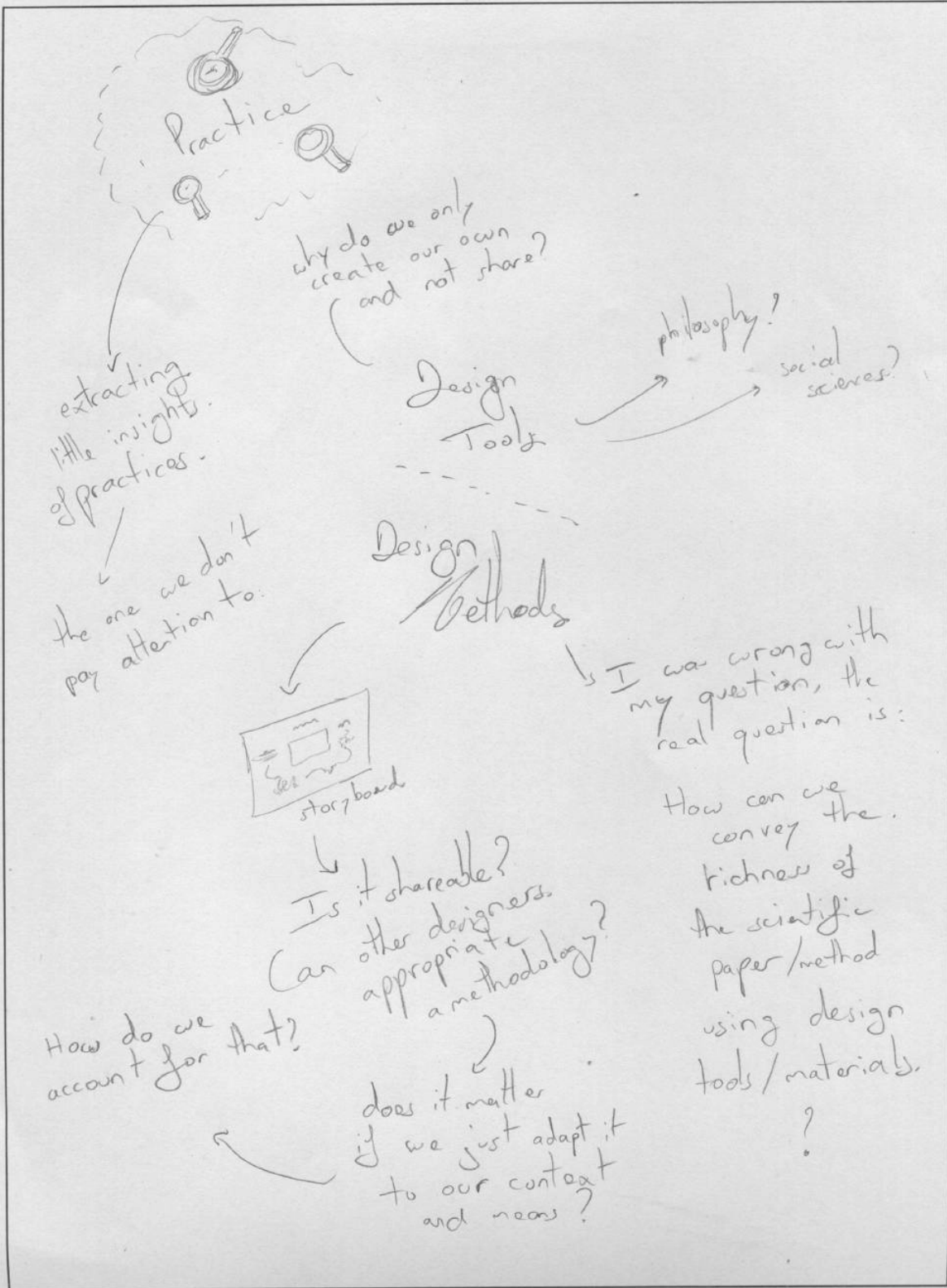
JUST BE MOTIVATED

PROJECTS WITH COLLABORATORS
ART / SCIENCE / DESIGN
MAKE

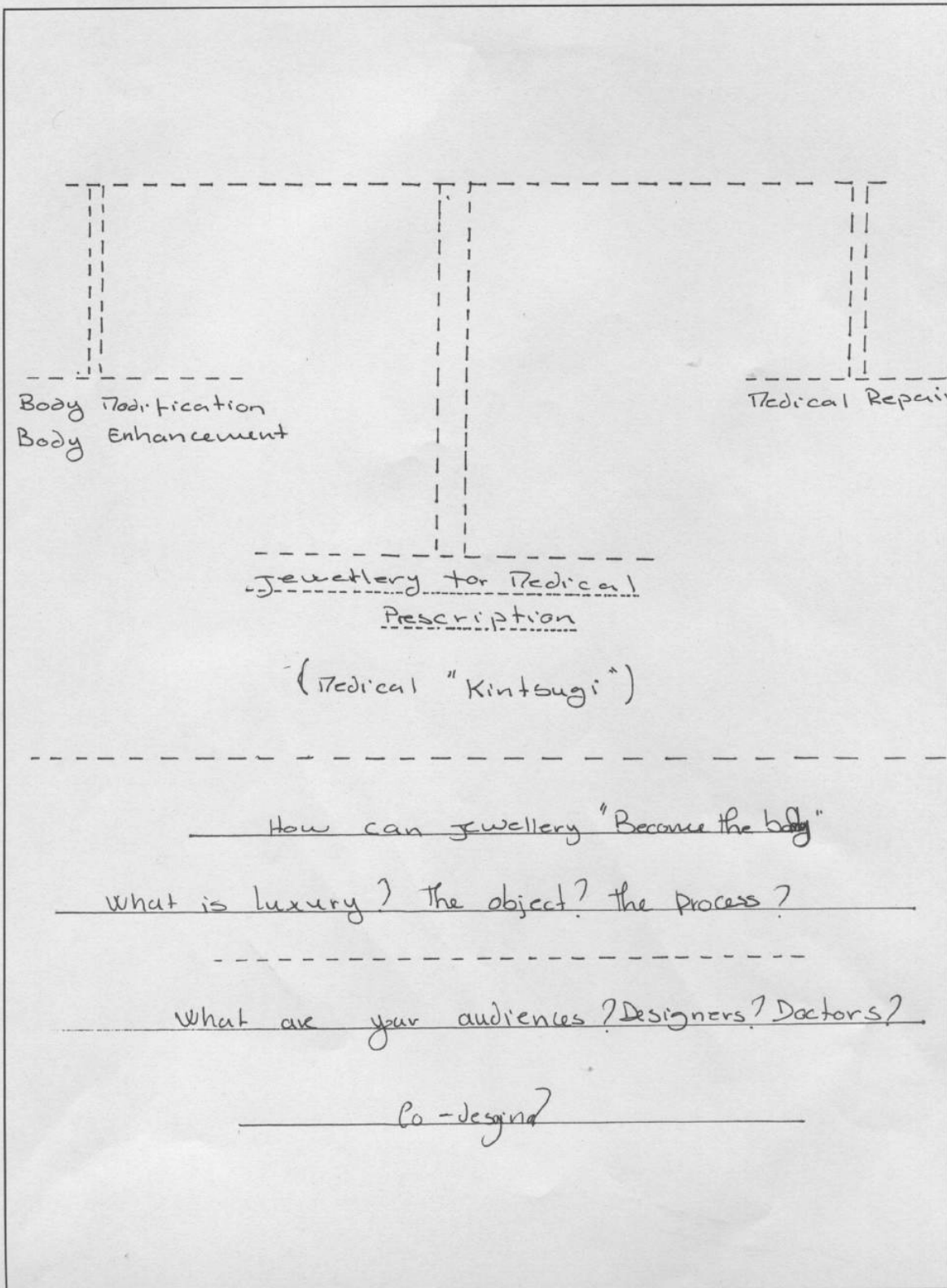
PROJECTS WHERE OBJECTS BECOME MEDIATORS OF CONVERSATION ACROSS DISCIPLINES
DIFFERENCE

DESIGN & COMMUNITIES

FULL NAME Nolwenn Bardet

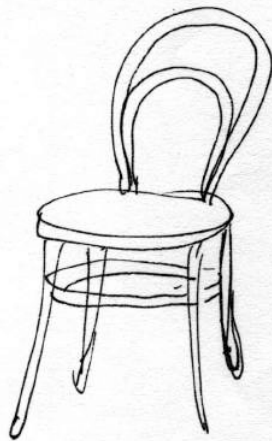


FULL NAME OLGA Maria Leite Ferreira Pinto NORONHA



FULL NAME PAULINA YURMAN

I acted as a chair...



and I listened...

words that had stimulating meanings:

unfinishedness

"tell me a lie"

Thinginess

"accept lack of control over
dissemination"

para physics

FULL NAME Rose Sinclair

Emergent themes queries from my presentation
- what are the physical spaces that sustain communities in comparison to the digital spaces that sustain communities

The place or oral history in engaging and establishing communal dialogue
Connectivity in the crafting community

Craftivist practices

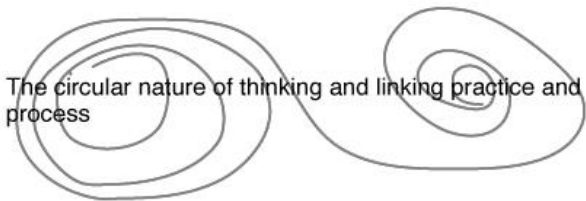
What are the processes and practices of recording stories and what methods can be applied to textiles practices

How can crafting online be a therapeutic safe space to work in or respond to

The place of participatory action research methods to frame research and practice

What are the particular techniques related to Dorcas groups and how do these relate to the nature of the community of practice

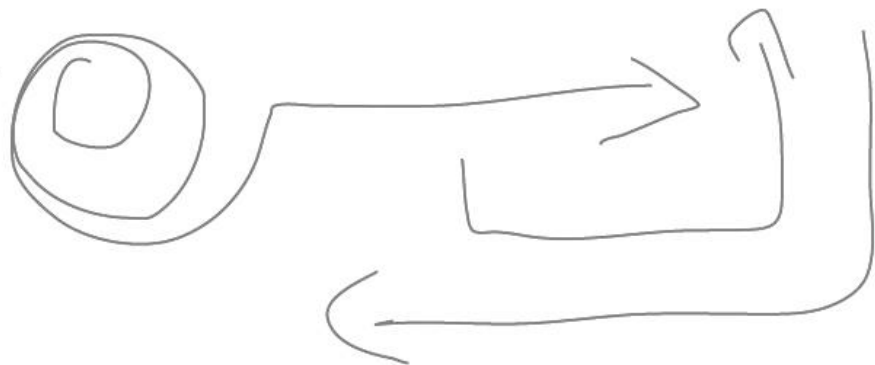
The circular nature of thinking and linking practice and process



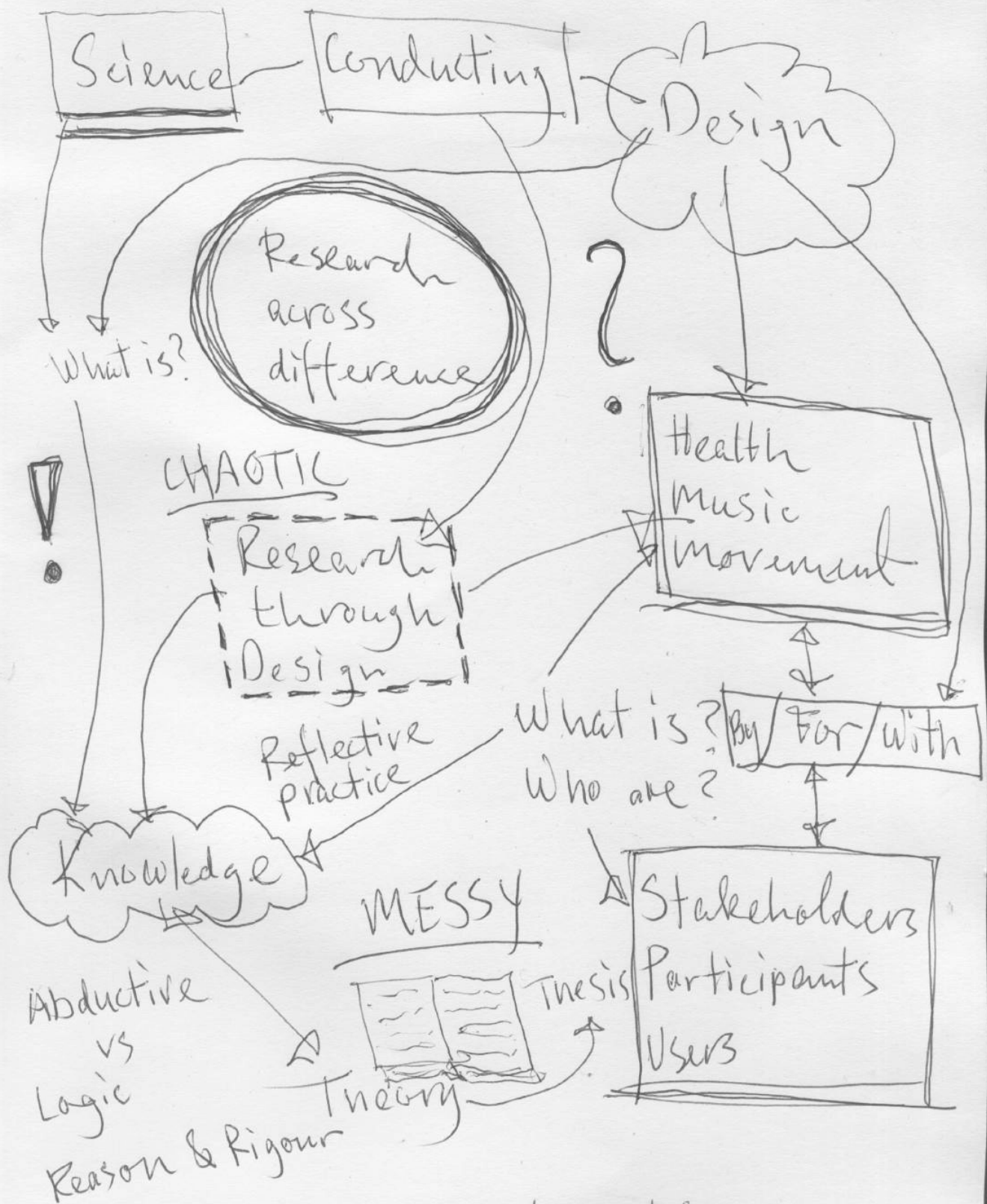
the VICARIOUS nature
of the design process

Over the last two days - The PhD a personal Story or a driven event linking a range of stories and adventures in the realm of thinking and pursuing the voice- whose voice. Whose practice , what practice

Evolving narratives -



Rune Rosseland



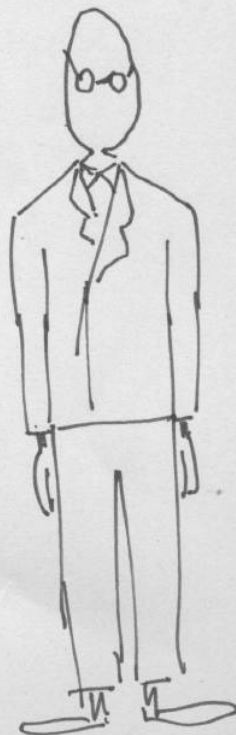
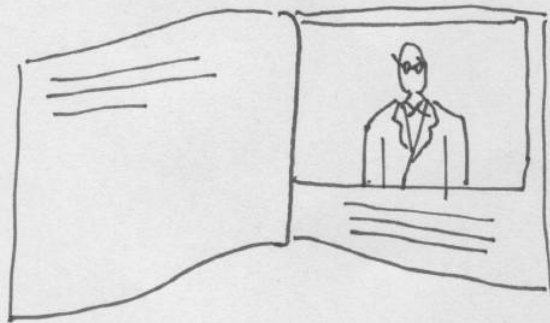
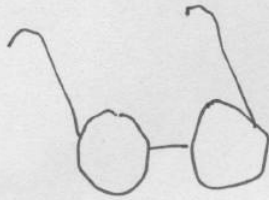
Bill says: Don't simplify Just say NO!
Don't listen

FULL NAME SARAH PENNINGTON

SOME NEW "KEY WORDS"

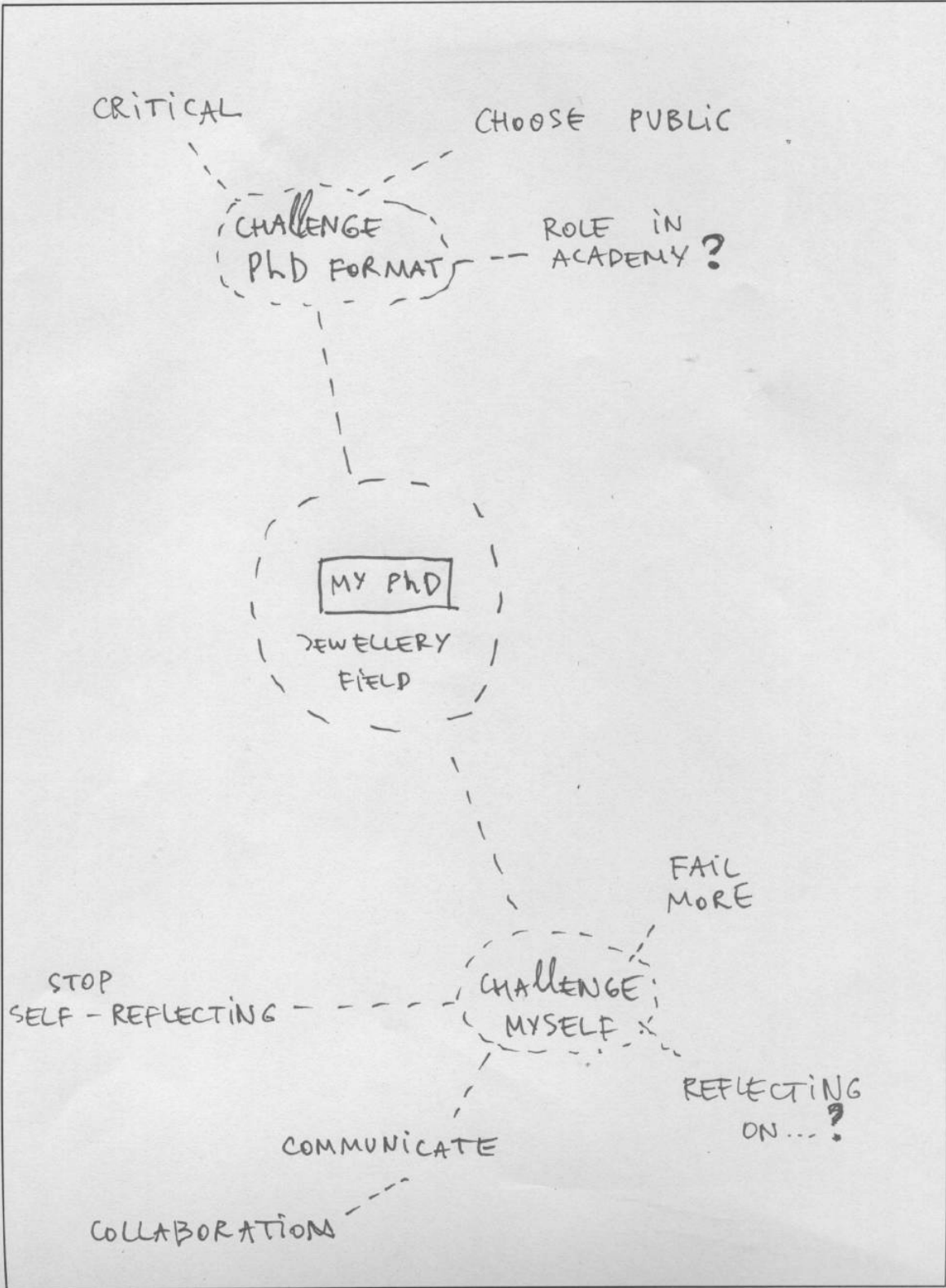
- UNFINISHED
- MESSY
- SCRAP MATERIAL
- OWNERSHIP, NOT CONTROL OF
DISSEMINATION
- OBJECTS, OR PLACES, THAT GATHER
- PERFORMING SPECULATION
- ATTENTION TO CONTEXT

FULL NAME SAUL MARCADENT



FULL NAME

SOPHA HALLIK



FULL NAME SÓNIA MATOS

I will take this opportunity to reflect on some of the questions that were raised during the Discussion Session 3 that took place on Friday.

Self-reflection was often mentioned in the presentations and as a discussant I often wondered if we could shift the locus of self-reflection to collaborative and maybe more transgressive modes of reflection and knowledge production.

Modes of reflection, making and knowing that engage with al design public. This could perhaps be a way of creating an academic discipline that breaks with prescribed models of scholarly research and practice. Propelling the work that is produced in a PhD by Design into new boundaries that engage with modes of research across difference!

FULL NAME søren rosenbak, umeå institute of design, sweden

past:

following the focus on tools throughout phd by design, it seems like it would be beneficial to address this more explicitly. its evident that we are all being shaped by the tools we use, be it moleskine notebooks, CS6, whatever. designers are experts at most of these tools. we love learning about new tools. this has surfaced again and again through the last days. in our mastery of all these different tools and our novel solutions we produce using them, i think we sometimes forget our unique ability to craft novel tools. implied in this process, you find the question of what the tools should do, where we should direct our attention, whats currently slipping through the cracks, what is the necessary level of fidelity, when is it good enough, what is enough, when should you stop, how can it function, how will it break apart. and so on. this is already questions we deal with on some level. however, why not shift this important discussion into a material format, especially seeing as were all practioners. self-conditioning through design.

future:

i dream of a 2 hour workshop at a future phd by design gathering where we all fill a table with materialised design research tools,

FULL NAME STACEY PITSILLIDES

Do we need to fully define what difference is?
What is the tacit nature of our research and
how does it function when you take it into
different scenarios. Is it our terminology
that defines us (whoever us as a community is)

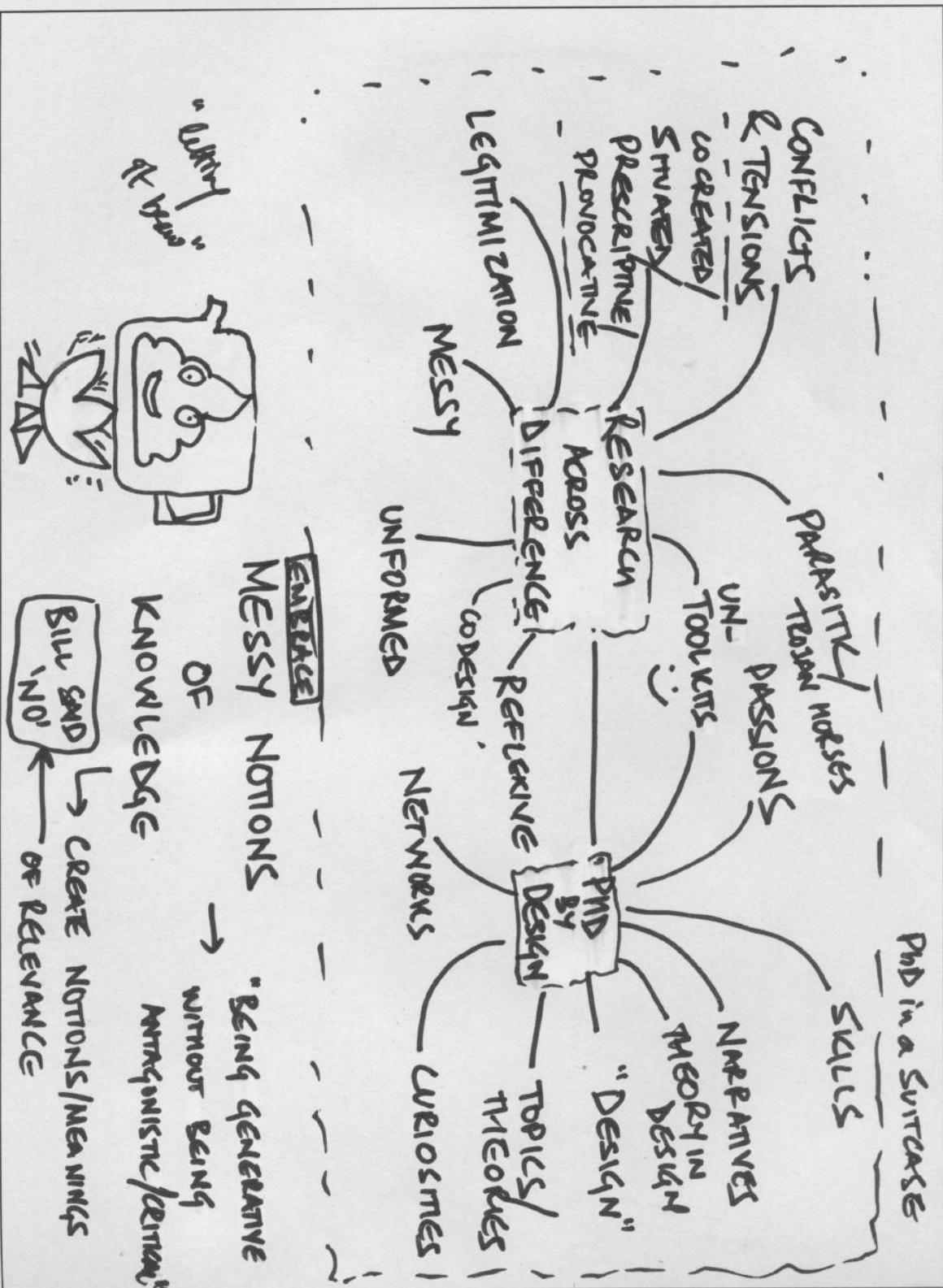
Does design have a shared language or do
we end up with more in common with the
places and environment that 'adopt' or
share subject nature with us. But it is
always good ^(feels good) to talk to other designers.

We share something, a way of thinking
-doing, does design hold itself up to unachievable
standards by aligning itself so strongly within
a range of disciplines, does it enrich other
disciplines or does it get misunderstood?

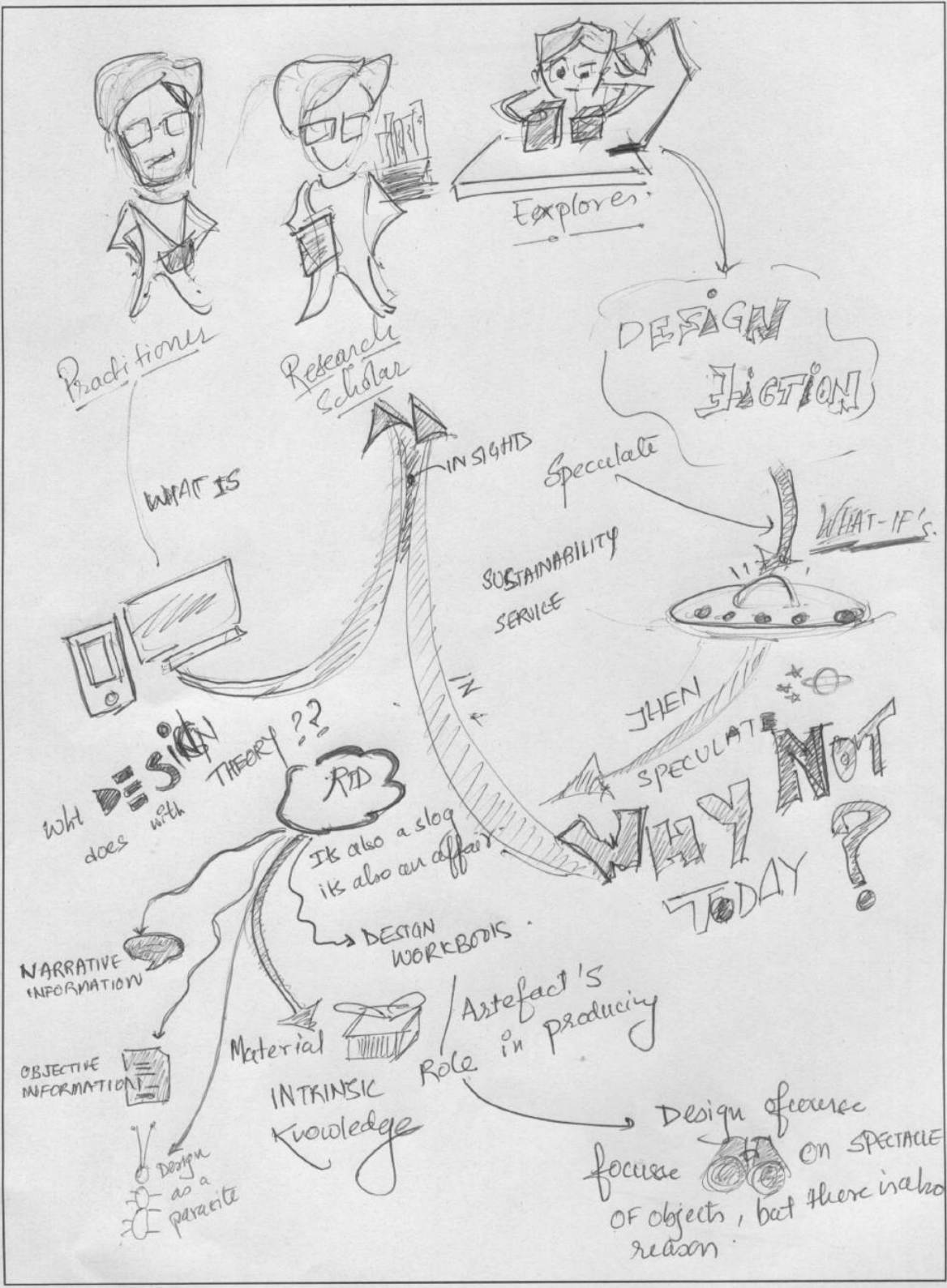
Can this misunderstanding be productive,
does it do something? How do we ethically
evaluate our practices can we rely on others
or official bodies to tell us what is ethical,
does ethics make a study more ethical or does
it make it more 'safe' 'less risky' legally speaking
Hmm this seems to have turned into a stream
of consciousness, need to stop here. More questions than

ANSWERS

FULL NAME SUMIT PANDEY



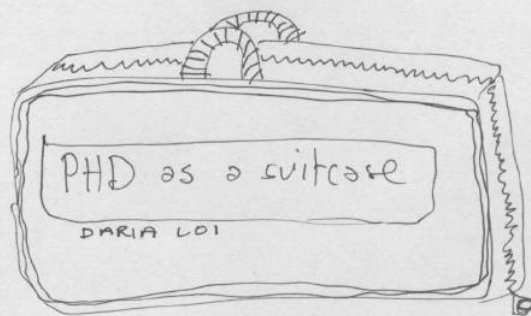
FULL NAME SWATI SRIVASTAVA



FULL NAME Tara Booth Mooney

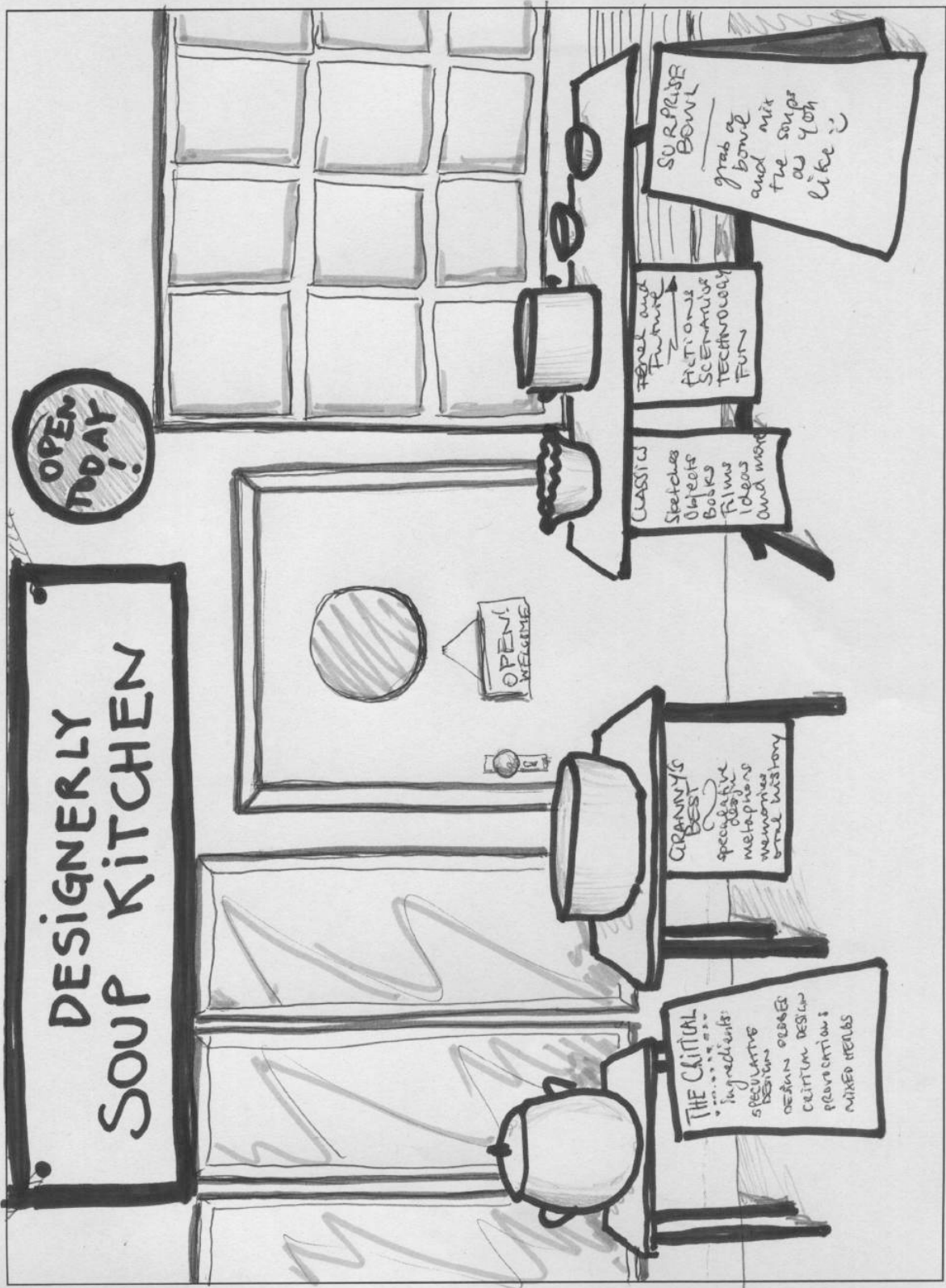
I think that we touched on the importance of being courageous about following your instincts and moving outside of the traditional PhD formats but still remaining rigorous → the last few days encouraged that idea of entering new territories of research & practice possibility - DARIA LOI

"Exploring the potential of travelling containers to articulate the multiple facets of a research thesis" RMIT



new / multiple ways of articulating ideas

FULL NAME VERA · KARINA GEBHARDT



FULL NAME YA-HUEI YANG

design need to reach
to a wider community and contribute to other
discipline from the knowledge generated from
design practice

"annotated Portfolio"

powerful idea, putting the
design practice at stake

If we fix
design into a
certain methodology,
it would dwarf the
creative power of design.
It would show design
stem from the structured
design space, and so
is the new knowledge
a structured one

The language of design
is neither scientific,
but it speaks the
languages of other
disciplines,
nor sociological
languages or dialects

The difference between
meta design and co design is that the
former designs with the paradigm of the
the former designs with the late design of the
Subjunctive object are in, while the late design of the
the other/another in a situated
{ Situation }
{ design space }

FULL NAME

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practice-based design research: it is itself already positioned across difference -> practice and academic rules; different modes of inquiry and accountability; -> the notion of "research-led practice" is being re-configured through the mingling with academic standards; **WHAT ARE THE STANDARDS OF DESIGN RESEARCH? AT THE MOMENT I FEEL THIS IS LACKING OR IS DOMINATED BY ESTABLISHED PRACTITIONERS (METHODS AND IMAGERY). WHERE ARE THE PLACES FOR CONSTRUCTIVE CRITIQUE OF WORK?**

"ethics applications that are counter-productive" Interesting, I would say the opposite. I think that design (specifically design that engages with vulnerable people) needs to have more consideration to its mode of engagement and ethical applications are a part of this. It forces the designer to slow down and consider exactly what they are going to do. Where else are designers forced to do this?

work across different disciplines: DESIGNERS OFTEN HAVE AN INFERIORITY COMPLEX; PEOPLE FROM OTHER DISCIPLINES DON'T KNOW WHAT TO DO WITH US; on the other hand designers working in non-design disciplines can cut across hierarchies like that of medicine. What I'm feeling at the moment is the difficulties of difference. Where your role is constantly changing, and this is sometimes stressful when it is not fully understood in either field

across race and backgrounds: white middle class designers; men are still dominating the field though more women graduate; sea of whiteness and wall of maleness to work through; I also think there a western/european approach on the way design research and practice is build - most of the PhD programmes are held in European (and US) institutions, being less exposed to other cultural and academic backgrounds.

posthumanism: decentering the human, decentering the role of designers; across species: starting to consider the negative externalities, the social and ecological toxicity of design research; Paradox: the more air miles you clock, the more prestige you get as a researcher? Hmm - I think that's true of any industry, but the important thing with Design is that if you stop practicing, or stop making credible work then it doesn't matter how far you fly, the field will disengage with you

across different set of values: what position do we research from, who do we want to benefit from our research, the requirements of neoliberal academia/ the market; designer, activist, researcher; conflicts of interest in multi-stakeholder projects; **PEOPLE WHO COULD BENEFIT FROM YOUR RESEARCH MIGHT BE DIFFERENT FROM THE ONES YOU PREDICTED OR PLANNED.**

across/beyond what we have been taught to aspire to: NEED TO GET OVER OURSELVES AND IDEAS OF SUCCESS: CLIMATE CHANGE, 6TH EXTINCTION, MIGRATION, ... THIS REQUIRES US TO DESIGN AND RESEARCH WITH SHIFTING VALUES; SLOW DOWN, REQUIRE TIME, BUT ALSO NOT JUST BE LOST IN BABBLE; *making our process work for ourselves and also for our audiences/communities, always redefining our priorities and values outside and inside our workframe or your field of study.*

modality: wrestling and weaving - Find a way of defining a process/processes and incorporate them into an organic/flowing methodology

The questions: What kind of researcher do you want to be? (ALSO WHAT TYPES OF WORKING LIVES DO WE WANT TO HAVE?) Working across difference helps to explore and complexify this. What is the place for diversity in our research practice? *How to produce knowledge through practice-based design research that has relevance across difference? How to render knowledge politically active so that it fosters progressive eco-social change?*

Working across difference transforms us and the outcomes we produce.