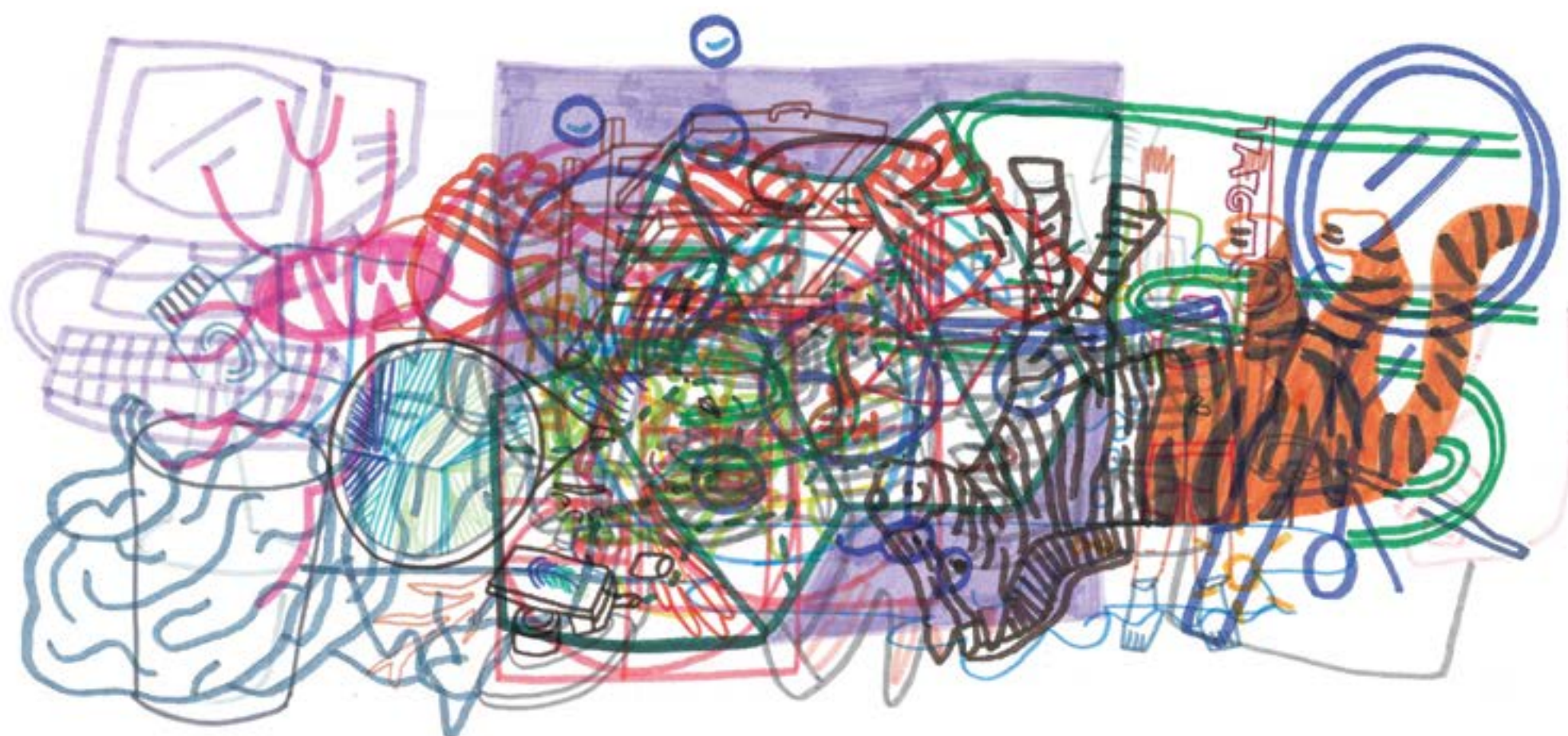


Methods in *the* Making



| *helps you navigate the winding paths of your research process* |

June 2022



STROLLOLOGY	RHIZOMATIC SKETCHING	COLLECTIVE CREATIVE READING	WARDROBE STUDY	
RHIZOMATIC BRAINSTORM	RESEARCH BY QUESTIONING	OBSERVATION	WRITING	RESEARCH BLOG
SYMBOLIC ETHNOGRAPHY	ADJACENT READING	MEDIUM-RELATED TRANSLATION		
COLLABORATIVE PARTICIPATORY RESEARCH	EMBODIED DESIGN RESEARCH	DESIGN THROUGH BIOLOGY		
SPECULATIVE FUTURES ROADMAP	APPROPRIATING GENRE	THE 3 ES OF REFLECTIVE PRACTICE		

When does an artistic or design practice turn into research? Often, you have already started doing research before it is described or even understood as such. Taking a structural approach to your searching, making, reading, documenting, reflecting, and so on, will make the process articulated and so strengthen the research-part of it. Methods are a way of doing just that.

The methods collected here will help you get started if you don't know where to begin. They let you recognise where you are already well on the way and which (unexpected) side-paths you could take. And they are an invitation to start hacking and develop your own methods specific to your project, interests, or ways of working. As such, they can be 'a roller coaster between the universal and the particular,' to paraphrase Sarat Maharaj. As long as you document what you do in such a way that others can follow why you did it, you may consider it as part of your research.

Talk of methods might in the first place remind you of statistics or data crunching. But that is too narrow a notion. Whether you are sketching, immersing yourself in a certain environment, observing people using a product, or doing a group reading, you are already applying certain methods.

This collection is meant to give a broad view on such ways of working that exist in arts and design research. It doesn't aim to be exhaustive and doesn't describe all the established methods out there. Rather, it shows what methods are being used and taught within the WdKA specifically. Some are more like exercises, others offer a full spectrum project approach. You'll find methods ranging from all domains of doing research: research of context, research by making, participatory research, documenting research, making public, and reflection (see also the Circle of Research on the back of this newspaper).

Making is a way of thinking in its own right and thinking is a practice, as Erin Manning states in "Against Method". Therefore, we encourage you to start doing right away and to deviate

from the path immediately. And don't forget that, despite working towards a structured and articulated project, your research may indeed be focused on a 'kind of "not-yet-knowing" or "not-knowing", a knowledge that is non-literal and non-propositional,' as Dirk Vis writes. A method is a tool to get you there, either way.

Maharaj, Sarat. "Know-how and No-How: Stopgap Notes on "Method" in Visual Art as Knowledge Production." *Art & Research*, Vol. 2, no. 2. Spring 2009, <http://www.artandresearch.org.uk/v2n2/maharaj.html>.

Manning, Erin. "Erin Manning (Concordia University) - Against Method." *YouTube*, uploaded by Disruptivemedia, 20 Oct. 2014, <https://www.youtube.com/watch?v=ZEUZ6PWzJqU>.

Vis, Dirk. *Research for People Who (Think They) Would Rather Create*. Onomatopoe, 2021. PDF available on the Research Station MyWdKA page.

Find other collections of methods for art and design research here: "Research Methods Toolkits." *Research Station*, 17 Jun. 2021, <https://static.mywdka.nl/researchstation/2021/06/17/research-method-toolkits/>.

start now Go to the centerfold, pick the first keyword that catches your eye and take it from there.

in short **Strollology** invites you to walk and drift, and so to attentively engage with and listen to environments. It doesn't focus on an end-goal but is open to the unexpected. You can physically go walking through the streets or you can stroll through the internet. Practice this method alone or with others.



keywords

#EMBODIED #NON-LINEAR #EXPLORATIVE
#POSITION #LISTENING #FAST
#INTUITIVE #PERFORMATIVE #SERENDIPITY

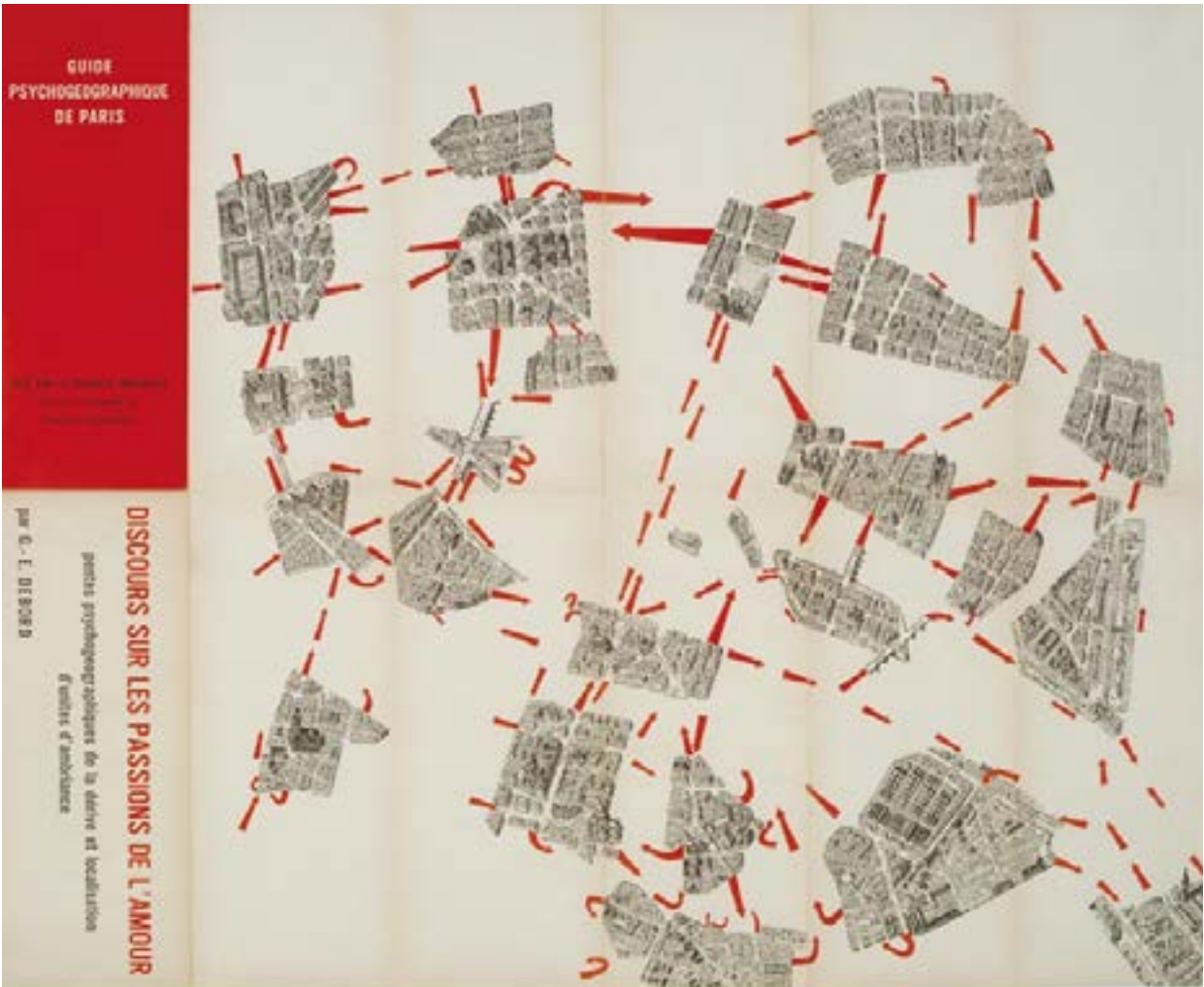
Related methods:
Symbolic Ethnography, Adjacent Reading,
Embodied Design Research



references & examples

examples

The Situationist International, active in the 1950s and 60s in Paris, developed their work around the concepts of psychogeography and *dérive*. *Dérive* refers to an aimless walk or drift through an urban environment, while psychogeography looks at the effect these environments have on the emotions and behaviour of people. The findings were visualised in psychogeographical maps, like the one below.



Debord, Guy. "Guide Psychogeographique de Paris." 1957. Image source: Döderlein, Louisa. "Movement and Mapping in Urban Space." *InEnArt*, 12 September 2013, <http://www.inenart.eu/?p=11357>. This article offers more information on experimental urban mapping.

references

Walking Lab is a research project devoted to the study of critical walking methodologies, featuring many examples of projects about and around walking: *Walking Lab*. <https://walkinglab.org/>. The website also includes a collection of walking propositions: <https://walkinglab.org/portfolio/walking-propositions/>.

Walking as a Research Method in Art and Design, a project led by Alice Twemlow at KABK: "ARC Event, Walking (as a Method) in Artistic Research." KABK, <https://www.kabk.nl/en/lectorates/design/arc-event-walking-as-a-method-in-artistic-research>. See also their publication: *Walking: A Research Method in Art and Design*. Royal Academy of Art (KABK), 2020, https://issuu.com/kabk/docs/kabk_designlectorate_walkingpublication.

A book that looks at **contemporary artistic practices** around walking and mapping and the use of new digital tools: O'Rourke, Karen. *Walking and Mapping: Artists as Cartographers*. MIT Press, 2013, <https://karenorourke.wordpress.com/books/walking-and-mapping/>.

This book examines artistic practices on and about the internet, looking at how subjectivity and experience are produced, including a chapter on the **cyber-flâneur**: Prada, Juan Martin (ed.) *Art, Images and Network Culture*. Editorial Aula Magna, 2021, https://www.juanmartinprada.net/textos/Juan_Martin_BOOK_ART_IMAGES_AND_NETWORK_CULTURE.pdf.

what?

Strollology approaches walking as more than a means of transport. It is inspired by the concept of *dérive*, developed by the Situationist International, and invites you to engage with the city as a flâneur.

The term 'strollology' was coined by sociologist Lucius Burckhardt. It may be seen as a form of embodied research, as it involves the body, how it moves, remembers, and relates.

Within strollology, walking signals an attitude of openness to the environment and to others. Paying attention to the environment and (deep) listening are central to the method. Although it can be practiced alone, togetherness and how we interact with others is an important part of it.

Strollology invites you to challenge bias and the conditioning of the ways we navigate spaces. When applied to texts (cf. Adjacent Reading), it can be a method to reflect on the canon. Thus, the method helps to shift away from solution-oriented, individualised approaches of doing research towards more dialogical ones.

how?

The method can take on both a physical and a digital form. It can be explored by physically walking, alone or with others, and by aimlessly travelling through online spaces, while always including the notion of movement and drift.

Start by making space, temporally, physically, and mentally, and go for a walk. If you go for a walk physically, open yourself to the environment and listen. Online, allow yourself to get lost in a Wikipedia rabbit hole.

Talk about what you hear, see, and think with the ones accompanying you.

Document the journey by taking photos and notes, filming, recording, or writing.

challenges

~ Let go of prefigured assumptions and expectations of what the method will bring you.

~ There is no clear structure, nor predictable outcomes or results.

~ The process and learning to give attention are more important than the outcome.

when?

Strollology can help explore, circle around, or approach a question in the beginning stages of a project.

who?

The method is used in Social Practices and was contributed by Clara Balaguer and Michelle Teran.



In the course of the seminar "Perception & Traffic", led by Lucius Burckhardt and Helmut Holzapfel in 1991, people walked along a busy road, holding windshields in front of their faces. The lack of the protective shell of a car prompted a peculiar perception of "place". Photo: Bertam Weisshaar.



"The ZEBRAcrossing": during a stroll through Kassel in 1993, the available zebra and intersection light crossings were ignored. Use was made instead of a portable striped zebra carpet (Gerhard Lang), rolled out so as to allow a six-lane highway to be crossed at any selected spot. The action drew attention to the disappropriation of city dwellers' right to walk. Photo: Angela Siever.

The images and captions above are from: Burckhardt, Lucius. "Strollological Observations on Perception of the Environment and the Tasks Facing our Generation (1996)." Via Monoskop: https://monoskop.org/images/3/36/Burckhardt_Lucius_1996_2012_Strollological_Observations_on_Perception_of_the_Environment_and_the_Tasks_Facing_Our_Generation.pdf.



Instagram of Canal Street Research Association, documenting and researching Canal Street, NY: "canal_street_research." *Instagram*, https://www.instagram.com/canal_street_research/?hl=en.

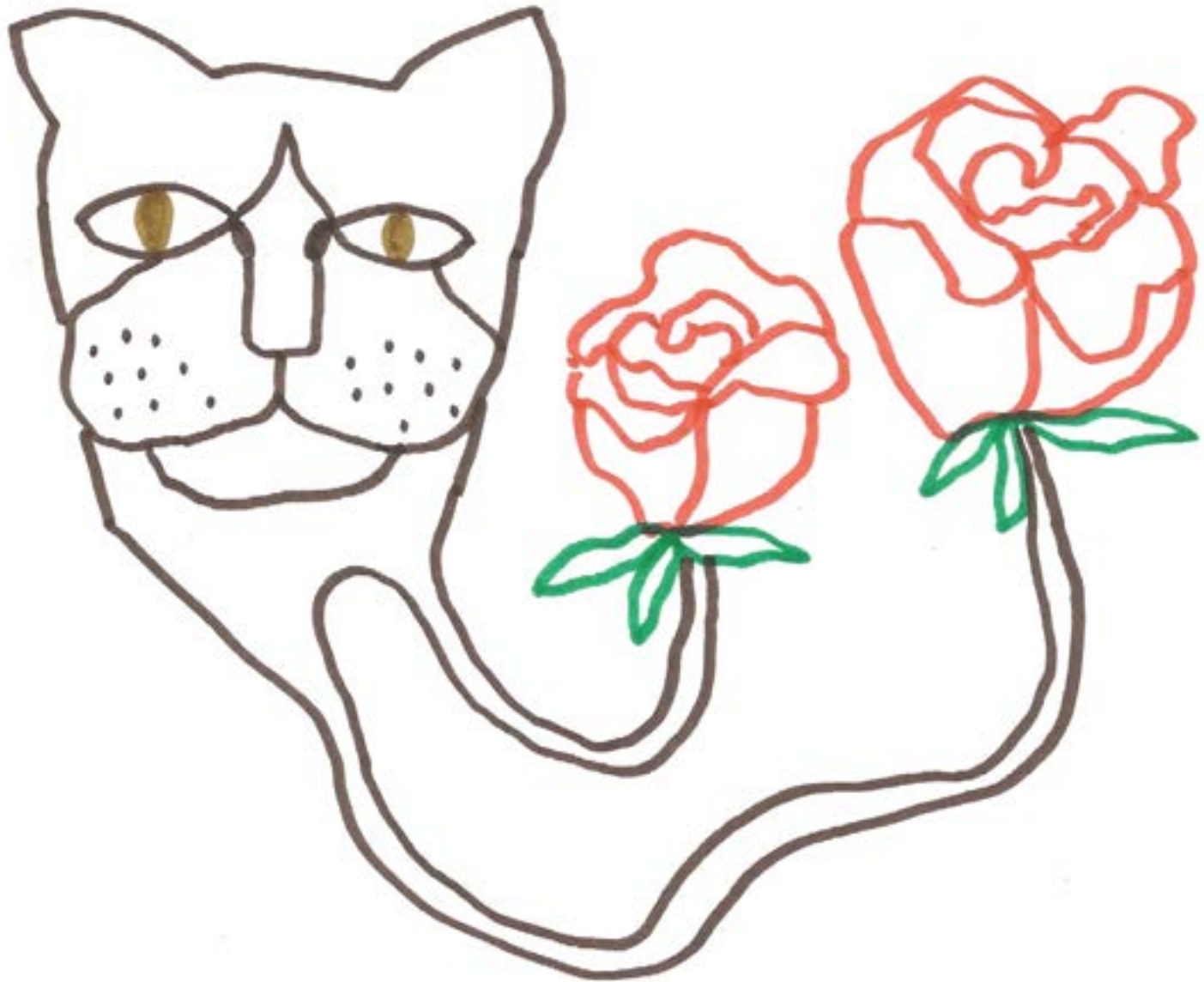
Strollology is founded on the idea that the environment is normally not perceived, and if it is, it tends to be in terms of the observer's preconceived ideas.

* Lucius Burckhardt in conversation with Hans Ulrich Obrist

Strollology as a research method was developed by the sociologist **Lucius Burckhardt** and describes the aesthetic study of urban environments through walking. Image provided by Michelle Teran.

start now Put your other activities aside, grab a friend and a notebook, and go for a walk.

in short **Rhizomatic Sketching** is a collaborative drawing method. It intends to create new associative paths between seemingly unrelated images, like an analogue and intuitive image search. It can be used as a warm-up exercise to explore a topic in a group.



what?
Rhizomatic Sketching functions as a tool for visual research, to be used instead of an online image search. It is a collaborative exercise that allows for serendipity and the unexpected, while working with the associative capacities of a group.

As a method, Rhizomatic Sketching helps create new connections and combinations, which can serve as a groundwork for an artistic research project.

Important aspects of this method are the physicality of sketching on paper and the combination of the digital and the analogue.

when?
The method is a group exercise that can be used at the start of a project, as a warm-up session, or to get inspiration.

who?
The method was originally developed for and used during Illustration 1.1, by Robert van Raffe. Use it to get creativity flowing as a group.

how?
Start by familiarising yourself and your group with the concept of the rhizome (see references section).

Make sure that everyone has drawing materials or prepare big pieces of paper that people can draw on together.

Find a digital image to serve as a starting point and show it on a screen, so that it is visible for everybody.

Start by copying the first image onto the paper.

Draw associations that you might have with the image alongside your first sketch.

Change the input on the screen based on the associative drawings. The new visual input leads to a new chain of drawings and associations.

Repeat this cycle as often as wanted.

At the end of the exercise, take some time as a group to reflect on the associative paths you were travelling on together.

keywords

#MAKING #ASSOCIATIVE #NON-HIERARCHICAL
#COLLECTIVE #EXPLORATIVE #SERENDIPITY
#FAST #VISUAL CULTURE #NON-LINEAR

Related methods:
Rhizomatic Brainstorm, Strollology, Symbolic Ethnography

challenges

~ Not everybody is used to improvisation, so for some participants getting started might be easier than for others.

~ There is a possibility of having to deal with sensitive materials or associations.

~ Visualising or explaining the associative paths between the drawings/images might be challenging.

start now Gather with your group, have your pens and papers ready. The first image can be chosen randomly or consciously. Start sketching and take it from there.

references & examples

references

Short video explaining the concept of a rhizome in the work of Deleuze and Guattari: "Three Minute Theory: **What is the Rhizome?**" *YouTube*, uploaded by Three Minute Theory, 30 Oct. 2014, <https://www.youtube.com/watch?v=gnteiRO-XfU>.

You can find an elaborate description of the rhizome in: Deleuze, Gilles, and Felix Guattari. *A Thousand Plateaus*. University of Minnesota Press, 1987. Link to the relevant chapter: <https://www.ntnu.no/wiki/download/attachments/21463142/deleuzeguattarirhizome.pdf>.

Rhodes, Jacqueline, and Jonathan Alexander. "A Fresh Rhizome of Cimicifuga Racemosa." *Techné: Queer Meditations on Writing the Self*, n.d., <https://ccdigitalpress.org/book/techné/rhizome3.html>.

Illustration of a rhizome which Deleuze and Guattari refer to as a non-hierarchical, tangled, multiple model for knowledge and learning.



Chapman, Jake and Dinos. "Exquisite Corpses." *Tate*, 2000, <https://www.tate.org.uk/art/artworks/chapman-exquisite-corpse-66687>.

Rhizomatic Sketching is related to the surrealist 'method' **cadavre exquis**. Find an explanation and some examples here: "Cadavre Exquis (Exquisite Corpse)." *Tate*, <https://www.tate.org.uk/art/art-terms/c/cadavre-exquis-exquisite-corpse>.



In the project *I'm Google* (n.d.), Dina Kelberman organises Google images after associative patterns: <https://dinakelberman.tumblr.com/>.

Students' projects from Illustration 1.1 (2021) experimenting with Rhizomatic Sketching:



Ipek Şahin.



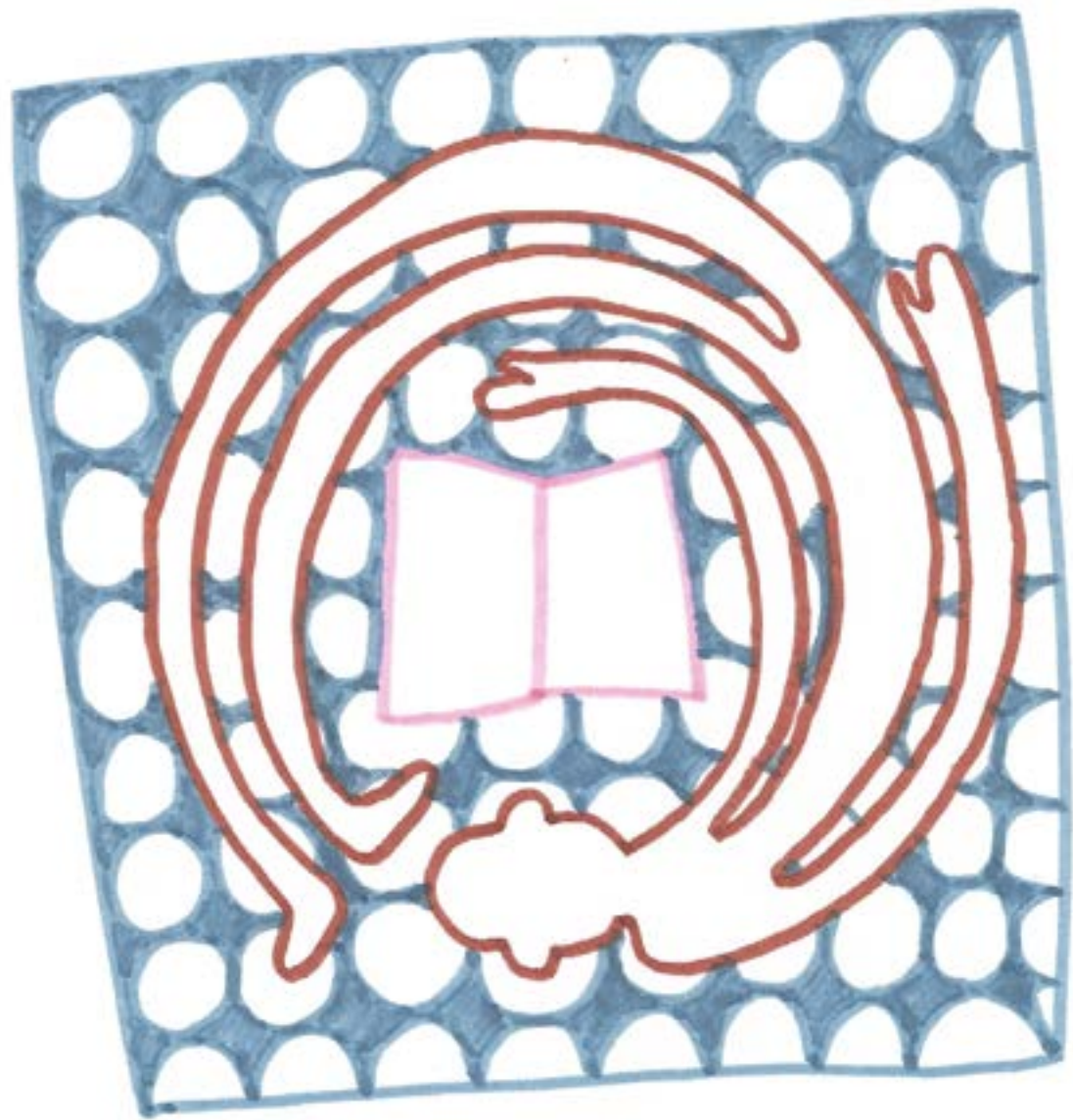
Carola Pica van Dijk.



Maja Talarek.



in short **Collective Creative Reading** is a group exercise that helps find meaningful relations between text and readers, rather than focusing on understanding the text itself. It is a good starting point for developing for example an essay.



what?

Collective Creative Reading offers a way to creatively explore associations and relationships that you may have to certain notions from a text. At the same time, you share knowledge with your peers.

As the name suggests, Collective Creative Reading is not an individual exercise. To demystify theory requires peer-to-peer sharing and reading through collective effort, so that many embodied knowledges can be brought to the table.

challenges

- ~ Words and theory can be a struggle for artists and designers, especially if certain concepts are introduced for the first time. Take the time to look things up and discuss meanings.
- ~ The personal approach entails vulnerability. Do not aim to be clinically analytical.
- ~ Empathy is necessary. When you don't have the tools necessary to talk about a topic, become a listener, absorb, and try to understand the knowledges of other participants. Be aware of your own privileges.



how?

Choose a text to dive into collectively. As the method is aimed at personal exploration, it's preferable to use texts that confront the structures of identity, society, and one's position within it. To ensure an open and flexible discussion, it is good to work with a text that is not too long.

Preparation: Because of possible unfamiliar knowledge and terms, it is advisable to read the text several times before going into an in-depth discussion:

- ~ During the first reading, don't concentrate on unknown terms and concepts, just read the text as it is.
- ~ For the second reading, annotate words you don't understand and look up their meaning.
- ~ During the next reading(s) you can start writing down ideas about how this text relates to you.

After the preparatory reading, you can follow different paths:

Starting point 1: Have one person give a very brief introduction to the text. Then open up the conversation and as a group have an open discussion about the keywords and concepts of the text.

Starting point 2: Use writing prompts from a perspective of creative (not academic) writing that are applicable to the text you are engaging with.

keywords

#CONTEXT #ASSOCIATIVE #COLLECTIVE
#EMBODIED #EXPLORATIVE #THEORY
#NON-HIERARCHICAL #CO-CREATION
#CHALLENGING BIAS

Related methods:
Adjacent Reading, Rhizomatic Brainstorm, Writing

If you are preparing for an essay, you can continue to develop the spine of the text with the help of the following exercises. They can guide you to develop a research methodology for writing a full-length essay:

Exercise 1: Summarise the text using the keywords that relate to your own experience. Do this with pen and paper, so as to experience the physical act of writing and diverge from the computer screen. In this way, too, you cannot delete what you wrote but instead are invited to build upon it.

Exercise 2: Write a thread of ideas about how the text relates to your practice. Find threads and relations, no matter how little. After that you can share your brief statement with the group.

You can also try to find a way to capture everyone's words in an **image** to start the group discussion.

when?

The method can function as a starting point for an essay, but as an exercise it can be used at any time.

who?

The method was originally developed by Pablo Lerma Gonzales for Cultural Diversity P3 and Photography. The method is suitable for students who want to engage with text in a personal yet collaborative way.



start now Which part of a text could be meaningful for your group? Look up some background information on the text.

examples

Look up artists and designers who work with and do research on topics that relate to the chosen text, to make the concepts discussed more tangible or visual.

To get started with a group, you can pick a text that is poetic and that has been contextualised by the artist themselves.



Höch, Hannah. "Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919-20." Source: *Research Gate*, 2009, https://www.researchgate.net/publication/272199909_Static_films_and_moving_pictures_montage_in_avant-garde_photography_and_film/figures?lo=1.

In their collages the artists of the Dada movement re-combined snippets of newspaper and magazine images and texts, often to make political commentaries on the prevailing conventions in art and society. In *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch in Germany*, **Hannah Höch** subversively uses slogans from advertisement to critically examine gender roles and bourgeois values in Weimar Germany.



Henderson, Hannah Dawn. **Kom dichter bij Mei**. 2015, <https://www.hannahdawnhenderson.net/Kom-dichter-bij-Mei>.

In her performance and installation *Kom dichter bij Mei*, artist **Hannah Dawn Henderson** invites a group of mostly non-Dutch speaking people to play a game of telephone with Herman Gorter's poem *Mei*. One person in the group has a copy of the Dutch poem, while the others have empty notebooks in front of them, in which they write down the lines they understood their neighbour whispering into their ear. Hannah Dawn Henderson plays with translation and cultural re-appropriation as a subversive process.

references & examples

references

There are many websites with **writing prompts**, see for example: *The Narrative Arc Writing Prompts*. <https://thenarrativearc.org/writing-prompts>.

Exercises in **critical reading** can be found here: *Dan Kurland's Critical Reading*. http://www.criticalreading.com/critical_reading.htm.

The African American poet **Claudia Rankine** connects visuals and words, often in collaboration with visual artists. See for example: "One Piece: From Stamped by John Lucas & Claudia Rankine." *Bomb*, 17 Aug. 2018, <https://bombmagazine.org/articles/one-piece-from-stamped/>.

Or listen to her discussing one of her poems: Rankine, Claudia. "Claudia Rankine Reads from Citizen: 'You are in the dark, in the car...'" *Poetry Foundation*, 31 Jul. 2017, <https://www.poetryfoundation.org/podcasts/143835/claudia-rankine-reads-from-citizen>.

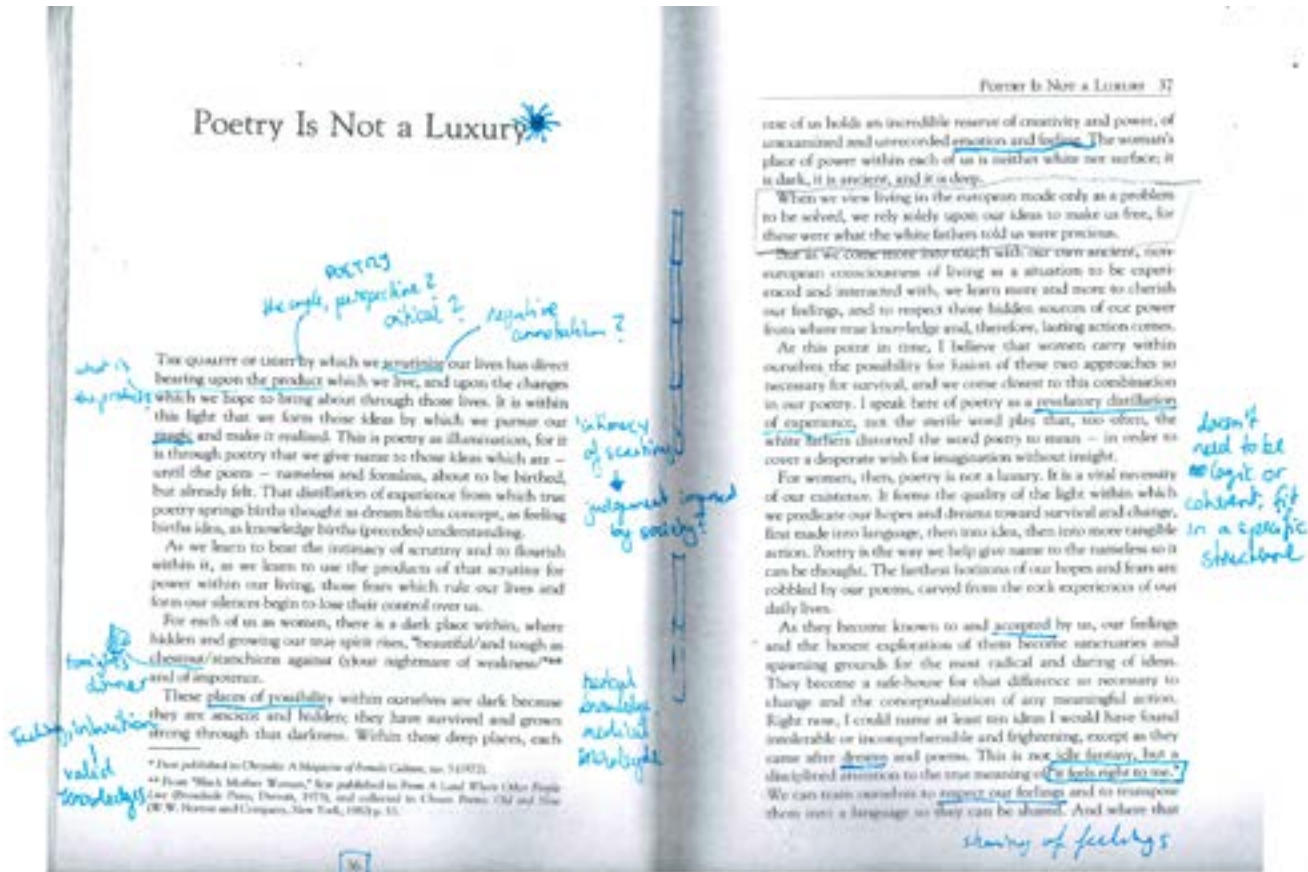


Winant, Carmen. "My Birth. 2018, approx. 2,000 found papers and photographic prints with tape." *MoMA*, 2018, <https://www.moma.org/collection/works/222741>.



Kruger, Barbara. "Untitled (Your body is a battleground), 1989, photo and silk screen, installation view, The Broad, LACMA, photo: CC BY-NC 2.0 by rocor." *Public Delivery*, 12 Oct. 2021, <https://publicdelivery.org/barbara-kruger-battleground/>.

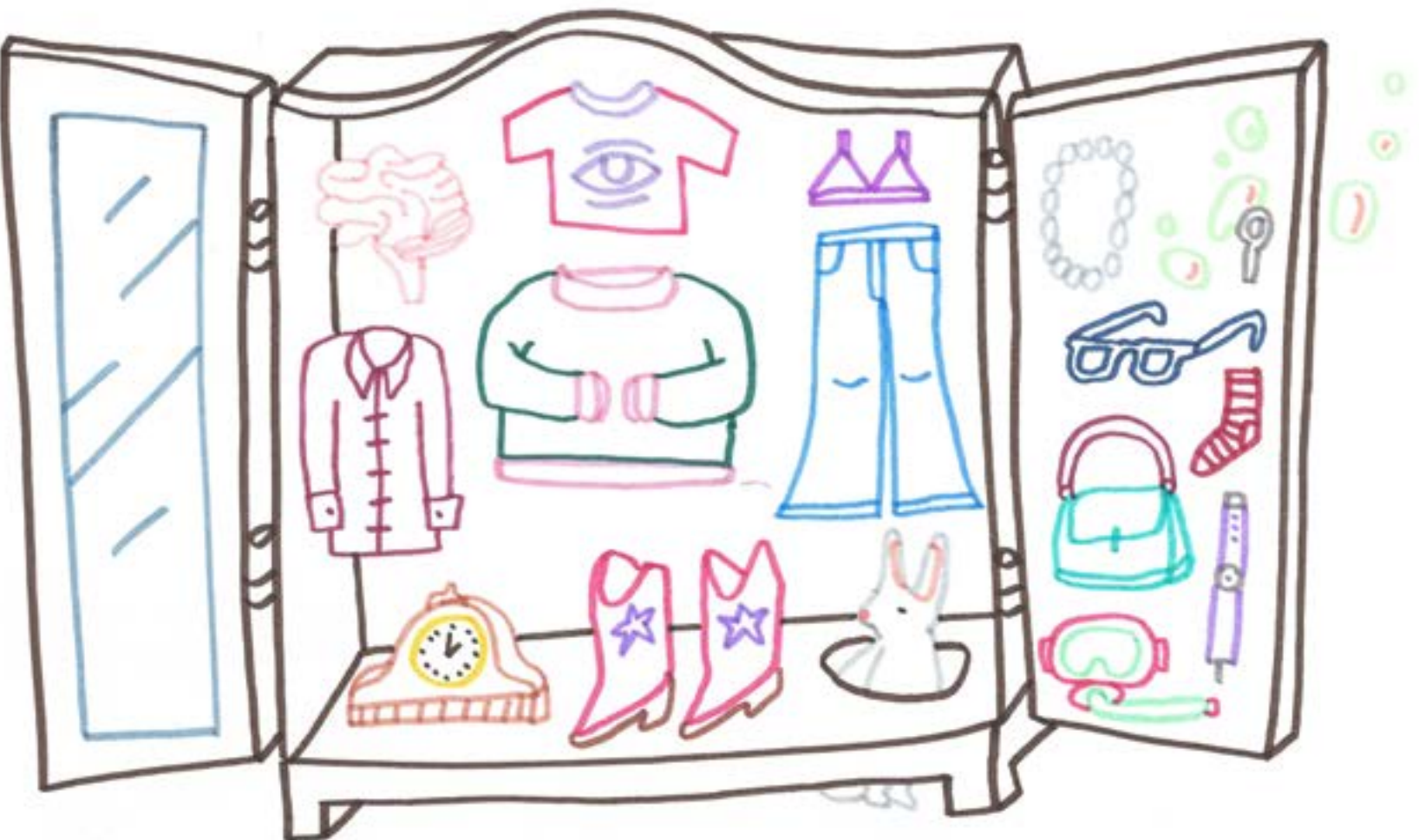
Artist **Barbara Kruger** pairs found images with texts, mostly as a commentary on topics like feminism and consumerism.



Wilhelm, Julia. Annotation of *Poetry Is Not a Luxury* by Audre Lorde. 2021, Rotterdam.

Collective annotation is a way to collaboratively understand a text, share each other's findings, archive the conversations sparked, and relate it to your personal experience.

in short **Wardrobe Study** invites you to investigate a wardrobe – it can be your own or another person’s – and analyse the items you find. This will give you a deeper understanding of a person’s identity and behaviour. It can also point out options for sustainable design.



what?
Wardrobe Study is a hands-on method that can serve different purposes. Analysing a wardrobe can lead you to understand someone’s behavioural patterns and choices. It will allow you to step away from making assumptions or designing for a fictional, idealised user and tell you more about who you are designing for and what they value.

Concretely, it will give insights into identity, whether your own or that of another person. Used within the context of fashion design, it can reveal why people keep or throw away specific items and show how material or emotional qualities make someone value a certain garment. Lastly, it offers insights into a more sustainable (fashion) design practice.

when?
The method is most useful at the beginning of a project to gather (visual) information and find inspiration. It can be the starting point for a long-term project or function as a playful exercise to shift your attention to your immediate surroundings.

who?
The method is developed by Nadine Möllenkamp and is used in Fashion Design, Illustration, and Graphic Design. The method is primarily for fashion designers but can also be used by others interested in investigating topics like identity and (material) value.

how?
Use the following guidelines:

Make a **timeline** of all the garments in the closet, with information about the moment of acquirement and frequency of use. Does the timeline reveal any patterns? Are there categories of clothes that are worn a lot? What does the analysis reveal about the user’s behaviour and choices? Take note that this timeline can become extensive.

Consider aspects of **time**: Which item in the closet was acquired the longest time ago? Which item was acquired recently? What made the owner keep certain items for a long time, not throwing or giving them away?

Go deeper into the **frequency** of use. Are there items that are never worn? Which item does the owner wear the most and why? Is it because of a certain material, quality, or fit? What about its emotional value; are there certain memories attached to it?

Think about ways to **document** your findings, such as making pictures and writing down your reflections. Consider what terms you can use to structure the material.

A playful form of documentation is to create an **alter ego** based on items in the wardrobe. Departing from the haptic qualities of the garments, you can explore personality through texture. The findings can be translated into designs that respond to the preferences and attachments of the wardrobe’s owner.

keywords
#PARTICIPATORY #DATA COLLECTION #IMPACT
#TARGET GROUP #SYSTEMS THINKING
#CO-CREATION #EMBODIED #PERFORMATIVE

Related methods:
Speculative Futures Roadmap, Embodied Design Research, Design Through Biology

challenges
~ Analysing your garments can be very personal, especially when you decide to start dressing up and showing your outfits in a group.

~ Making an inventory of a full closet can be time intensive.

~ It can be difficult to translate the personal findings to a broader product.



start now Open your wardrobe and start investigating the clothes you wear every day and those which are buried deep in your closet. Don’t forget to document your findings.

references
This method originally stems from *Opening up the Wardrobe: A Methods Book* by Ingun Klepp and Kate Fletcher, a manual with fifty practical methods for investigating wardrobes. *Opening up the Wardrobe: A Methods Book*. Novus Press, 2017, <https://katefletcher.com/publications/books/opening-up-the-wardrobe-a-methods-book/>.

Klepp, Ingun Grimstad, and Mari Bjerck. “A Methodological Approach to the Materiality of Clothing: Wardrobe Studies.” *International Journal of Social Research Methodology*, 17:4 (2014), pp. 373-386, DOI: 10.1080/13645579.2012.737148.

Maldini, Irene et al. *Measuring the Dutch Clothing Mountain: Data for Sustainability-oriented Studies and Actions in the Apparel Sector*. PublishingLab, 2017, https://pure.hva.nl/ws/files/3144178/Measuring_the_Dutch_Clothing_Mountain_final_report_002_.pdf.



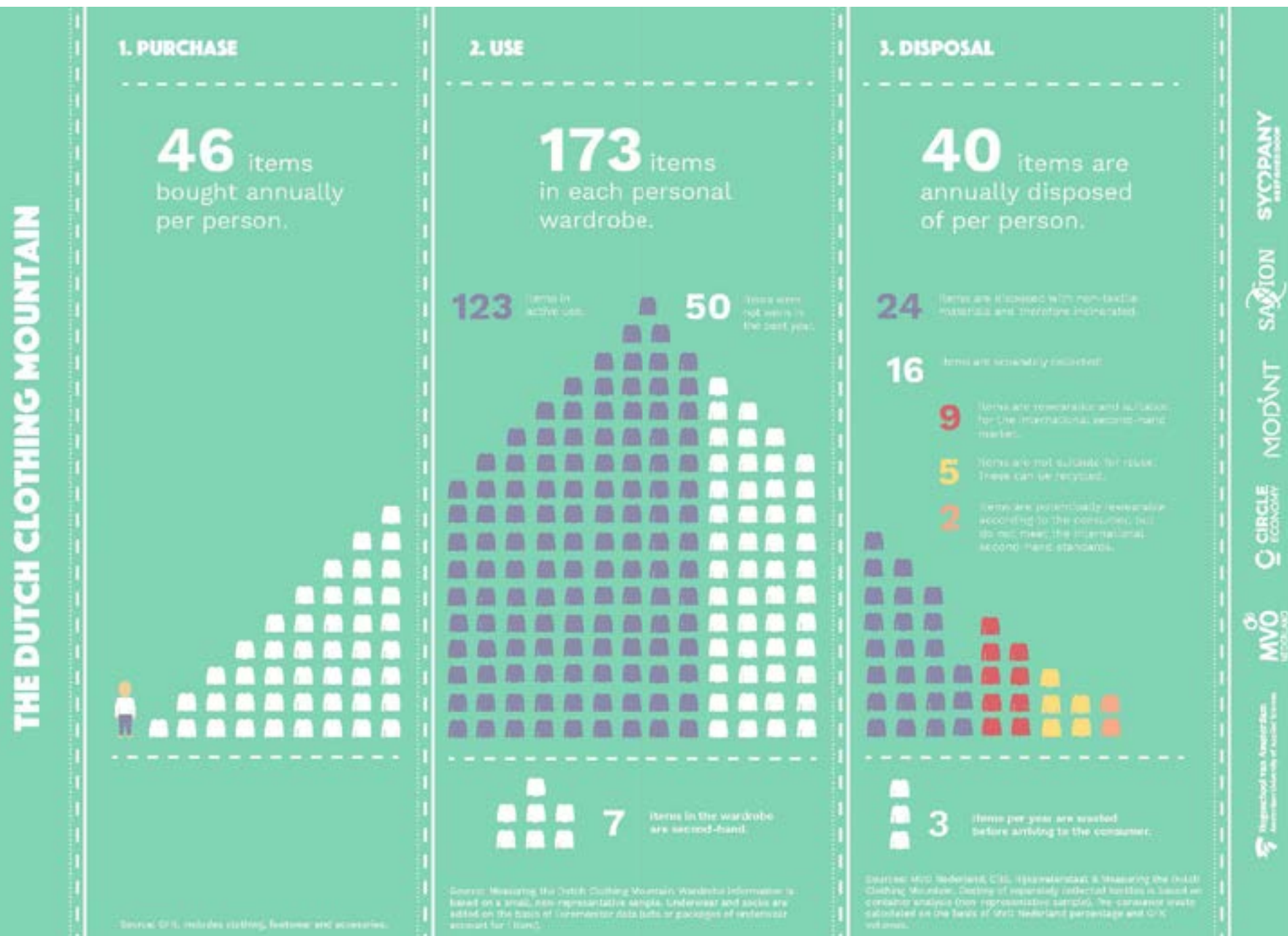
Slide provided by Nadine Möllenkamp for Illustration 1.3 (2021). Wardrobe Study can help reduce waste in the clothing sector.

examples
Workshop “The Alter Ego Lurking in Your Closet.” See information and introductory presentation on MyWdKA, Illustration 1.3 (2021), <https://2021.mywdka.nl/VGWMAJ131L/stations/fabric-station-nadine-mollenkamp/>.

The wardrobe study **applied to shoes**, with analysis of user behaviour and evaluation: Skjold, Else, Helle Graabae, and Michael Frederiksen. *Shoes: How We Use Them. How We Design Them*. Kolding Designskolen, 2013, <https://www.designskolenkolding.dk/publikationer/shoes-how-we-use-them-how-we-design-them>.

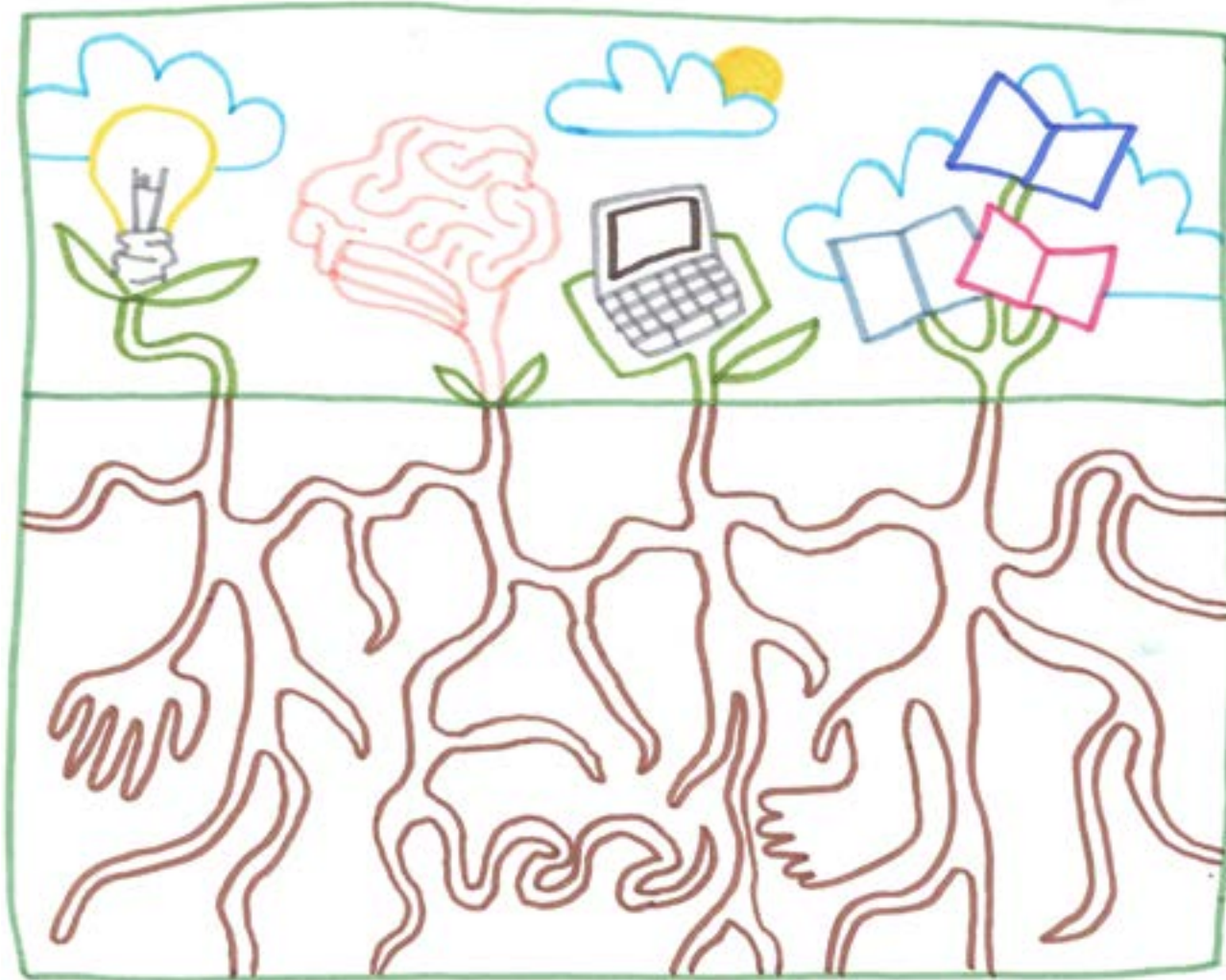


Images from: Shoes: How We Use Them. How We Design Them.



Infographic from: Maldini, Irene et al. *Measuring the Dutch Clothing Mountain: Data for Sustainability-oriented Studies and Actions in the Apparel Sector*.

in short **Rhizomatic Brainstorm** is a collaborative and quick online method to get an overview of a research topic and to gather the knowledge already present within a group. You need a digital whiteboard where the results can grow in a decentralized way, just like a rhizome.



what?

Rhizomatic Brainstorm is tailored to collaborate and 'co-think' in a non-hierarchical, non-linear, and fast-paced way. It invites participants to dive into their shared research topic and to map its connections to other issues, rethink core assumptions, find possible conflicts, and gather references.

Participants are free to share their knowledge, but also questions, doubts, or associations. It is a tool for developing thoughts together and shouldn't be tied to expectations of a clear outcome.

It can also be adopted as a means of spending time together and learning more about the group itself. In this context, the notion of assembly is relevant; an assembly doesn't have clear hierarchies, schedules, and goals. Rather, the focus lies on what emerges spontaneously.

when?

This method is useful at the beginning of a project but can also be used at a later stage, especially when the group is stuck in the process.

who?

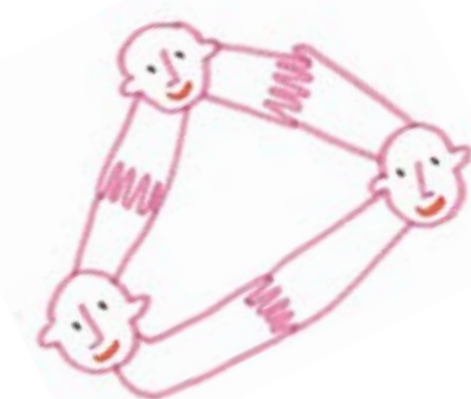
The method was originally used in the Autonomy Lab research project (Autonomous Practices) by Simon Kentgens. It's useful for any group starting up a project.

how?

Choose an online whiteboard to use, for example SketchTogether, Ziteboard, Excalidraw, Miro, or Mural. Some are more intuitive to use than others. If there are existing hierarchies in the group, it can be beneficial to choose a platform that doesn't display names, so participants can write and comment anonymously.

Freely start adding questions, thoughts, reactions, images, links, etc. relating to the topic. Let go of any restrictions, hesitations, and inhibitions. Try to make use of all the options the digital whiteboard provides. You can discuss the topic in parallel using voice chat, video platforms, or an etherpad.

Set a timer or let the method come to an end naturally. You can also continue into another day or moment. Take a moment to look at the results together in wonder. You can copy any useful information into a new clean whiteboard if you want to.



keywords

#ASSOCIATIVE #COLLECTIVE #EXPLORATIVE
#FAST #NON-HIERARCHICAL #MAPPING
#CO-CREATION #NON-LINEAR

Related methods:
Rhizomatic Sketching, Strollology,
Research Blog

challenges

~ If the growth of the rhizome is restrained, pre-existing hierarchies in the group might take over and someone else will have to take the lead.

- ~ The method doesn't offer in-depth engagement with a topic.

- ~ Many platforms are owned by private companies that might have limited possibilities, require a paid account, or are extractive.



start now Find your favourite online white-board, schedule a meeting with your group and start mind-mapping.

references & examples

examples



This whiteboard was the result of one of the first sessions of the Autonomy Lab, organised by Autonomous Practice, during which different meanings of and approaches to the concept autonomy were explored. Autonomy Lab, 2021.



De Almeida Garrett Viseu Cardoso, Rodrigo.
Autonomy Lab + Eat Art Collective. Willem de Kooning
Academy, Rotterdam, 2021.



De Almeida Garrett Viseu Cardoso, Rodrigo.
Autonomy Lab Assembly, Political Autonomy. Willem de
Kooning Academy, Rotterdam, 2021.

Events organised as part of the Autonomy Lab research.

Rhizomatic Brainstorm

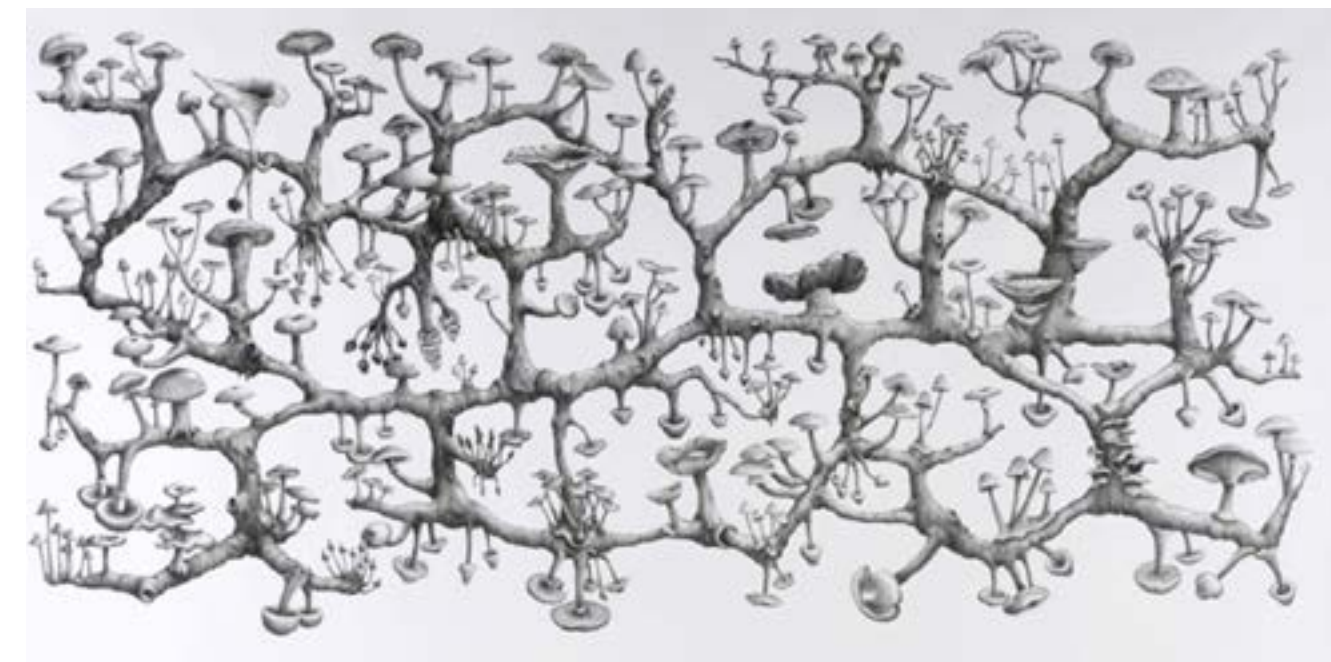
references

Short video explaining the concept of a rhizome in the work of Deleuze and Guattari: "Three Minute Theory: **What is the Rhizome?**" *YouTube*, uploaded by Three Minute Theory, 30 Oct. 2014, <https://www.youtube.com/watch?v=gnteIRO-XfU>.

Website of **Autonomous Fabric** (2017-2019), mapping self-organised initiatives in Rotterdam and featuring articles around autonomy and self-organisation: *Autonomous Fabric*. <http://autonomousfabric.org/?search=>.

For in-depth work on the notion of **assembly**, see:
Butler, Judith. *Notes Towards a Performative Theory of Assembly*. Harvard University Press, 2018.

Article about the Indonesian practice of **nongkrong**, which is a reference used for the rhizomatic brainstorm and assembly: Dahl, Sonja. "Nongkrong and Non-Productive Time in Yogyakarta's Contemporary Arts." *Parse Journal*, Autumn 2016, no. 4, <https://parsejournal.com/article/hongkrong-and-non-productive-time-in-yogyakarta-s-contemporary-arts/>.

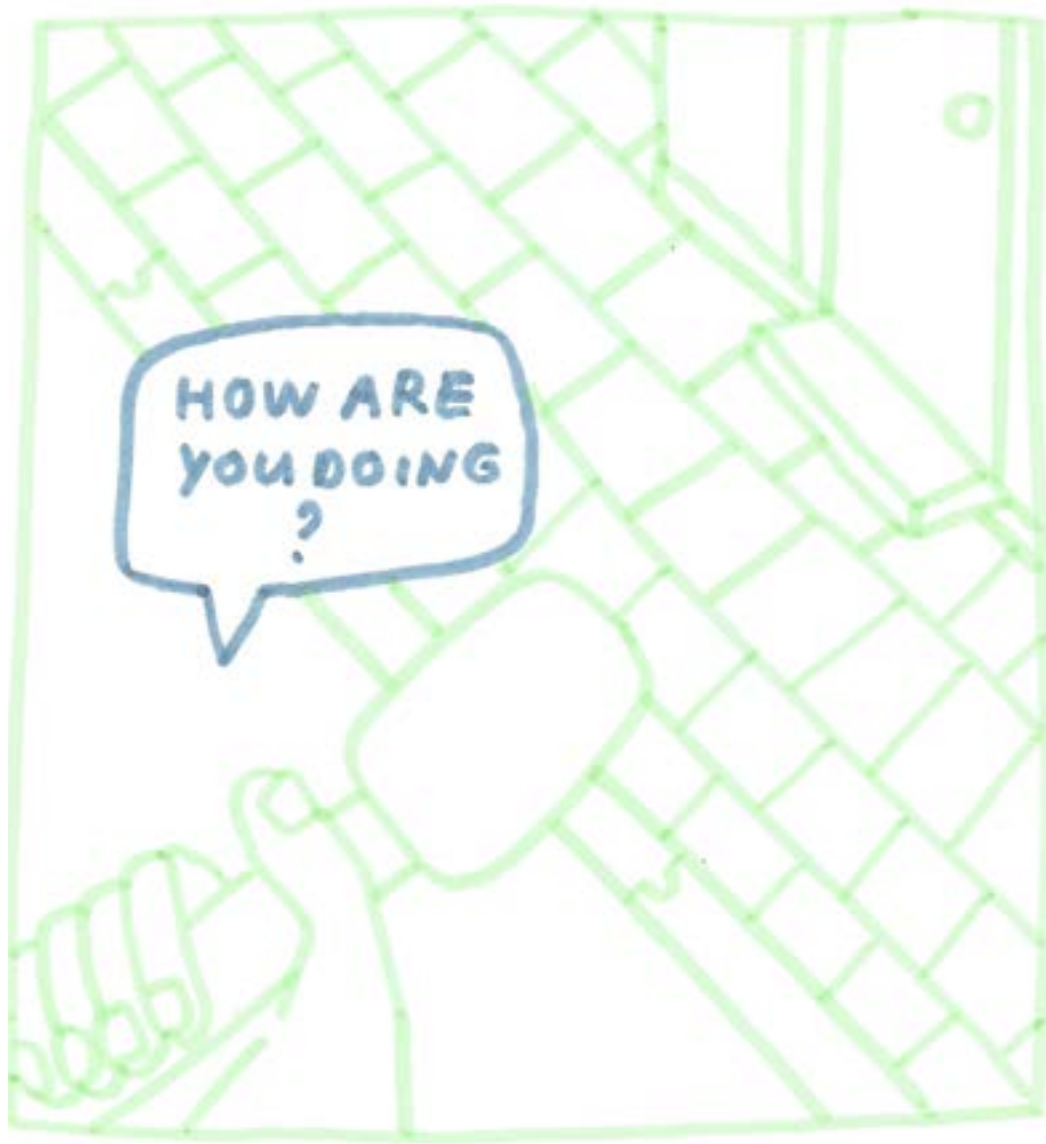


Giblett, Richard. "Mycelium Rhizome, 2009." *John Thackara*, n.d., <http://thackara.com/learning-design/change-labs-what-works/attachment/richard-giblett-mycelium-rhizome/>.

Illustration of the structure of a mycelium rhizome.



in short **Research by Questioning** is a method to develop a broad interest into a central (research) question. It uses interviewing techniques and involves participants, who provide knowledge about and insights into the topic at hand.



what?
Research by Questioning is useful when you are orienting yourself in the first phases of your project. Interviewing participants with different perspectives will help you find direction, get a grip on bias, and develop a theme into a research question.

The method challenges you to dive deeper into your topic through quantitative questioning and subsequent data visualisation. It uses both quantitative and qualitative techniques



- challenges*
- ~ Be prepared to interview people outside your own bubble and people you don't know.
 - ~ Be as open as you can and allow opinions that are not yours to surface.
 - ~ Try to gather a participant group that is diverse in gender, age, and background.
 - ~ Make sure that the number of respondents is sufficient.
 - ~ Take ethical considerations into account, as always when working with participants.

how?
Before starting:

- ~ Do some preliminary **desk research** on your topic. For example, if you are getting started on a societal issue that resonates with you, read up on the issue and make sure to collect information from different sources.

~ Formulate a **statement** about the topic and discuss it with a small group of people around you.

~ Determine your **participants**. What do you want to know and why? Which groups do you need to achieve that? Look outside your own bubble.

~ Make a plan for how to **document** the data collected.

Interviewing phase:

- ~ The **first, quantitative** line of interviewing is directed at 'random' respondents on the street, who will offer you a broad view on your topic:

~ Compose a limited set of straightforward questions.

~ Conduct the street interviews. Take care to be consistent in your questioning.

~ Collect enough data and make sure to document consistently.

~ **Reformulate** your statement, taking the diversity of people and outcomes from your street interviews into account.

keywords
#DOCUMENTING #DATA COLLECTION
#EXPLORATIVE #FAST #FIELD WORK
#TARGET GROUP #LISTENING
#PARTICIPATORY #CHALLENGING BIAS

Related methods:
Collaborative Participatory Research, Observation, Wardrobe Study

~ In the **second, qualitative** line of interviewing, the persons interviewed articulate and provide deeper insight on the topics you're investigating.

~ Choose an interview technique you want to use, for example, a structured or an open interview.

~ Pick your respondents carefully and deliberately.

~ Always raise open questions, don't give opinions or statements.

Analysis and conclusion:

- ~ **Analyse** the results. Also consider the interviewing technique that you chose and reflect upon your own role.

~ **Visualise** your (quantitative) results when possible.

when?
This method is effective at the start of a research project.

who?
The method was originally developed for Audiovisual Design by tutor Willemiek Kluijfhout. It is suitable for all types of students and research topics.



start now Read up on interview techniques and start questioning random people in the street.

examples
A **blog of a student group** that used the method in their AV 2.1 project, documenting all the results and iterations: Alcalá, Jacob. "AV 2.1 – (GROUP A) RESEARCH BLOG – CANARY IN THE COALMINE". *MyWdKA*, 9 Jul. 2020, <https://2021.mywdka.nl/VGWMAJ21AV/2020/09/07/2-1-group-research-blog-jacob-tomasz-eva-marty/>.

The three films below show **different interview styles**: Find the project description here: Kluijfhout, Willemiek. "CANARY IN THE COALMINE". *MyWdKA*, n.d., <https://2021.mywdka.nl/VGWMAJ21AV/major/the-project-canary-in-the-coalmine/>.



Still from: Orlowski, Jeff, director. "The Social Dilemma (2020).mp4." *Vimeo*, uploaded by Meg Kenny, 25 Sep. 2020, <https://vimeo.com/462049229>.

The **investigative / informative interview** is used in for example *The Social Dilemma*. Directed by Jeff Orlowski, Netflix, 2020. The other is interviewed as an expert.



Image from: Moore, Michael. "Bowling for Columbine." *Blu-Ray High-Def Digest*. 20 Jun. 2018, <https://bluray.highdefdigest.com/57704/bowlingforcolumbine.html>.

The **confronting interview** is used by Michael Moore in all his films. The other - in this case Charlton Heston - is pushed to explain or defend themselves. *Bowling for Columbine*. Directed by Michael Moore, MGM Distribution Co., Alliance Atlantis, 2002.



Image from: Lanzmann, Claude. "A Scene from 'Shoah'." *The New York Times*, 6 Dec. 2010, <https://www.nytimes.com/2010/12/07/movies/07shoah.html>.

The **personal, in-depth interview** is used in *Shoah*. Directed by Claude Lanzmann, New Yorker Films, 1985. The film features residents of the Polish town of Oswiecim / Auschwitz, forty years after the war. The story and experience of the other is the core of the interview.

references
A thorough but accessible guide to all kinds of interview techniques, considerations, and exercises, including quantitative and qualitative techniques: Fox, Nick. **Using Interviews in a Research Project**. The NIHR RDS for the East Midlands / Yorkshire & the Humber, 2006, https://www.rds-yh.nihr.ac.uk/wp-content/uploads/2013/05/15_Using-Interviews-2009.pdf.

Short introductory article about different interview techniques: McLeod, S.A. "**The Interview Research Method**." *Simply Psychology*, 5 February 2014, www.simplypsychology.org/interviews.html.



Bokhout, Mikki. "FIELD RESEARCH - MIKKI." *MyWdKA*, 27 Sep. 2020, <https://2021.mywdka.nl/VGWMAJ21AV/2020/09/27/field-research-mikki/>.

Visualising results can be the basis for a report that presents your research findings in a traceable manner. For the field research during Audiovisual Design Major 2.1, Mikki Bokhout conducted a survey and visualised the outcomes in a statistic way (see above).



in short **Observation** as a method looks at behaviour, language, artefacts, and interactions to find out how individual members of a society relate to bigger cultural frameworks. It can generate qualitative or quantitative data to serve as input for your design or artwork.



what?

Observation is a methodology rooted in ethnography and anthropology, and is used to conduct research on human beings, their lived experiences, and their cultural practices. Observation is understood not as a neutral activity, but as an ethnographic strategy that always should take social and cultural contexts into account. As it has some colonial connotations, you'll need to be aware of biases.

Critical ethnography and its way of using observation, explores the relation between individual and society, all the while recognising the political dimension of this relation. Issues of power and marginalisation are a main focus of this method and are also applied to the use of the method itself.

Observation can also be used to analyse other cultural contexts in order to understand and take on shortcomings in your own culture.

when?

Observation is a form of field research, for which you at least need a first version of your research question. It can also be a way of testing desk research or a hypothesis.

who?

This method is contributed by Hill Scholte and used in the second year of Transformation Design.

how?

Always start by preparing a **plan of action** in which you make explicit the place, duration, questions asked, the type of data collected, and how they are documented.

There are different types of application:

- ~ You can be a **participant observer**, where you participate in the cultural practices that you observe; or you can practice **naturalistic observation**, where you do not participate.
- ~ Observation can be **quantitative** (for example when you count certain instances of behaviour occurring at a particular spot) or **qualitative** (for example when you describe how people act or move). This affects the duration of the observation.
- ~ Observation can be **structured**, for example when you follow a list of questions for data collection, or **unstructured**, where you describe or document as you go along. Often, the protocol followed will be a hybrid of the two.

While doing observation, you collect data on the spot. Think about how you will **document** your data, for example, in writing, drawing, or taking photos.

Afterwards, make a clear distinction between **description** and **interpretation** of the collected data. This requires reflection and an understanding of your own biases and background.

keywords

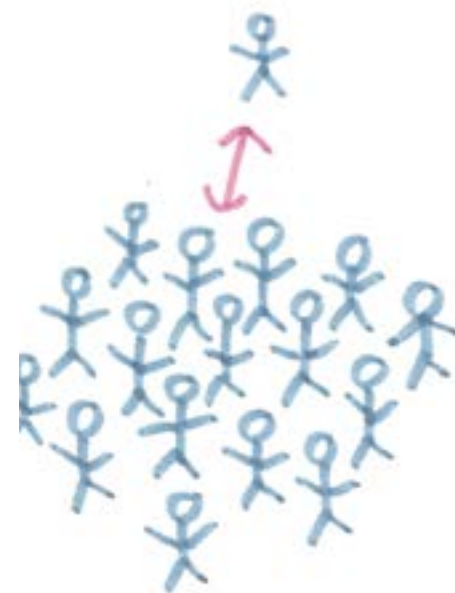
#TARGET GROUP #CRITICALITY #LISTENING
#FIELD WORK #DATA COLLECTION
#DOCUMENTING #POSITION #REFLECTION

Related methods:

Symbolic Ethnography, Research by Questioning, Collaborative Participatory Research

challenges

- ~ There is a risk of group behaviour changing once the group is aware that they are being observed.
- ~ Your own perspective and frames of reference will always influence the outcomes; objectivity does not exist.
- ~ The hierarchy and power dynamics between the researcher and researched group can be challenging and can have great influence on the research.
- ~ It is of importance to be clear and considerate about your intentions.
- ~ In short: consider the ethical implications of your research.



start now Determine a rough research question, go outside and start observing. You can make a framework before you start and test it as you go along.

references

Naturalistic observation is a method commonly used by psychologists and social scientists. Find a quick overview of the method here: Cherry, Kendra. "Naturalistic Observation in Psychology." *Verywell Mind*, 24 Nov. 2019, <https://www.verywellmind.com/what-is-naturalistic-observation-2795391>.

Chapter describing **different types of observational research**: Jhangiani, Rajiv S., I-Chant A. Chiang, Carrie Cuttler, and Dana C. Leighton. *Research Methods in Psychology*. 4th edition. Kwantlen Polytechnic University, 2019, <https://kpu.pressbooks.pub/psychmethods4e/chapter/observational-research/>.

An introduction to observation as an **ethnographic method**: Baker, Lynda M. "Observation: A Complex Research Method." *LIBRARY TRENDS*, vol. 55, no. 1, Summer 2006 ("Research Methods," edited by Lynda M. Baker), pp. 171-189, <https://www.webpages.uidaho.edu/CSS506/Technique%20Readings/Baker%202006%20Observation%20a%20complex%20research%20method.pdf>.

Accessible and comprehensive presentation including examples and exercises: Bryant, Melanie. "**Conducting Observational Research**." Presentation, https://www.deakin.edu.au/_data/assets/pdf_file/0004/681025/Participant-observation.pdf.

A clear and practical background article on observation in the social sciences: Ciesielska, Malgorzata, Katarzyna W. Boström, and Magnus Öhlander. "**Observation Methods**." 2018, DOI: 10.1007/978-3-319-65442-3_2. https://www.researchgate.net/publication/321806239_Observation_Methods/citation/download.



There are also many **documentaries** showing observation as a research method in practice:

A satirical documentary about what the US could learn from Europe: *Where to Invade Next*. Directed by Michael Moore, Dog Eat Dog Films/ IMG Films, 2015.

This documentary shows the reasons why a researcher is observing a certain group and what their intentions are: *The Tree House*. Directed by Minh Quỳ Tru'o'ng, Levo Films, 2019.

Interview with the director Minh Quỳ Truong: Northrop, Andrew. "'Home, far away from Home': Truong Minh Quỳ on *The Tree House*." *Senses of Cinema*, Apr. 2020, <http://www.sensesofcinema.com/2020/conversations-with-filmmakers-across-the-globe/truong-minh-quy/>.

A film from the perspective of the creators on what is happening in the occupied territories in Palestine: *5 Broken Cameras*, directed by Emad Burnat and Guy Davidi, 2012.

examples



Goodall, Vane. "Jane Goodall, National Geographic Explorer, and Hugo Van Lawick". *National Geographic*, 19 May 2021, <https://www.nationalgeographic.com/impact/article/jane-goodall-animal-conservation-six-decades>.

Naturalistic observation is often used in the study of animals.



Lee, Nikki S. "The Yuppie Project (17)." 1998, C-print.



Alves, Maria Thereza. "Tchâm Krai Kytôm Pandã Grét (Male Display Among European Populations)". *Maria Thereza Alves*, 2008, <http://www.mariatherezaalves.org/works/tcham-krai-kytom-panda-gret-male-display-among-european-populations?c=>.

In the installation *The Museum of European Normality*, artists **Maria Thereza Alves** and **Jimmie Durham** present their research on how Europeanness is performed, especially in the form of habits and tics. Part of the installation is the video *Tchâm Krai Kytôm Pandã Grét (Male Display Among European Populations)*, in which a Krenak indigenous anthropologist from Brazil interviews male Europeans on the habit of touching their testicles in public.



Lee, Nikki S. "The Skateboarders Project (29)." 2000, C-print.

Images from: Miller, Leigh Anne. "NIKKI S. LEE'S 'PRO-JECTS' SERIES." *Art in America*, 26 Mar. 2020, <https://www.artnews.com/gallery/art-in-america/aia-photos/nikki-s-lees-projects-series-photos-1202682209/>.

Nikki S. Lee's Projects (1997–2001) series: Based on the observation of different groups, she dresses up and poses as one of them in her photographic work. Note that this series has been criticised for cultural appropriation. Vogel, Wendy. "Twenty Years on, Nikki S. Lee's Shapeshifting Art Provokes Debates About Cultural Appropriation." *Art in America*, 26 Mar. 2020, <https://www.artnews.com/art-in-america/features/nikki-s-lees-shapeshifting-art-cultural-appropriation-1202682096/>.

in short **Writing** is a metamethod: it is an umbrella term for many different practices. It can be the core of a research project or a more marginal activity. Importantly, writing can be practiced anywhere and by everyone.



what?

Writing in and as art and design research isn't restricted to a means to convey information. It's part of many other methods, next to being a method in itself. It can be exploratory, speculative, creative, expository, discursive, archival, etc. Creative writing might be better aligned with writing in art academies than academic writing.

Writing is a metamethod: there are many writing modes you can use. Just to name a few, there are speculative writing, concept writing, POV, narrative writing, fictional writing, illustrative writing, storytelling, descriptive writing, and so on. The modality of writing as a method changes according to which type you choose.

When applied as a research method, writing can be used to oppose or bring alternatives to the (common) masculine or authoritative voice. It's important to note from the start that writing doesn't need to encompass such a voice to be valuable. Writing is a tool to write things into existence, or erase them out of it. This poses the question of 'Who gets to exist in writing?'



how?

First, lose any expectations you might have of writing.

Start by writing several short, loose, inventive, and/or collaborative pieces. Alternatively, or adjacently, you can exercise fragmentary modes of writing.

There are many exercises available to get started. For example:

- ~ Write **letters** to someone you know (or don't know). This will allow you to imagine a reader to write to instead of writing into the academic void.
- ~ Write a **constellation** of texts, like a map of where you are. You can keep these snippets in their fragmentary form.
- ~ Practice a form of **automatic writing**. You can start with the words 'I remember...' Keep the pen on the paper and don't think about the results.

Next to writing yourself, observe **other writers'** work through the act of (slow) reading. You may pick writers who work across disciplines (theory and fiction, art and design), who employ a fragmentary style, or practice polyvocality, such as Maggie Nelson, Svetlana Alexievich, Han Kang, Roland Barthes, Marshall McLuhan, and Fred Moten, among many others.

- Practice your writing skills on other levels and on a **day-to-day basis**. For example:
- ~ Take (field) notes.
 - ~ Play with point of view.
 - ~ Do word and vocabulary exercises.
 - ~ Collect words, make up new words, or erase existing words.
 - ~ Use cut-and-paste and collage techniques.

keywords

#DOCUMENTING #INTUITIVE #MAKING PUBLIC
#STORYTELLING #NON-HIERARCHICAL
#REFLECTION #SPECULATIVE #CONCEPTUAL
#THEORY

Related methods:
Appropriating Genre, Collective Creative Reading, Medium-Related Translation

challenges

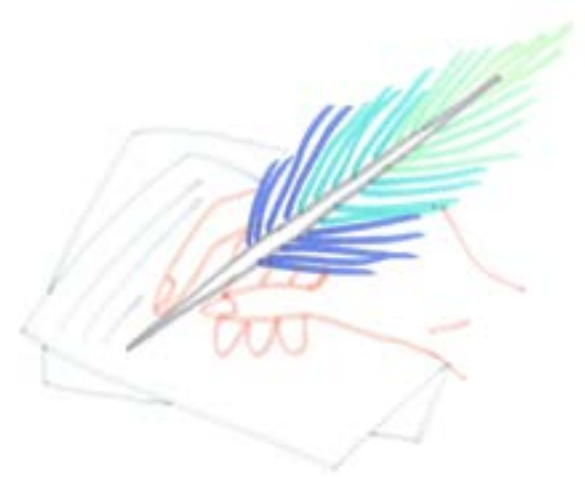
- ~ Research writing can feel like an alien landing. Keep going!
- ~ There is often a discrepancy between what people are making and what they write about. Because of a narrow understanding of what research and writing are (and the intersection between them), you might not realise that you are already using both to a high degree.
- ~ Writing in a very creative mode (such as a lyrical mode) is often challenged when meeting academic criteria. This can be solved by framing and contextualising the writing for an academic sphere.

when?

Writing can be used throughout your project, for example in the beginning to explore your intuitions, to dive deep into the meaning of concepts, as a participative method, or as a means to draw conclusions.

who?

This method was contributed by Renée Turner. It is used in Theory, Honours, Graduation, and the Masters, but writing is for everyone.



start now You can start by erasing the notion that you need authority to write.

examples

Renée Turner, who contributed this method, has a website with lots of information and reading material: <https://narrativeresonance.net/>.



Images: The Slow Readers. "Slow Reading Methodologies." Renée Turner, 2021, <https://narrativeresonance.net/2021/09/24/the-slow-reading-archive-is-now-online/>. Website with methodologies and notes from a project by Renée Turner: *Slow Reading*. <https://v2.hotglue.me/>.



Image from: Michelle Teran and Florian Cramer, "Speculative Letters from an Utopian and Dystopian Future of Arts Education."

Teran, Michelle and Florian Cramer. "**Speculative Letters** from an Utopian and Dystopian Future of Arts Education." In: *Hoger Beroepsonderwijs in 2030: Toekomstverkenningen en scenario's vanuit Hogeschool Rotterdam*. Hogeschool Rotterdam, 2020, <https://www.yumpu.com/en/document/read/65104786/17-letters-from-dystopian-and-utopian-futures-of-arts-education>.

references

Collection of essays on **artistic research with literature as a medium**: Wälchli, Tan, and Corina Caduff. *Artistic Research and Literature*. Brill, 2019, <https://brill.com/view/title/53327>.

Examples of **experimental forms of academic writing** in the arts: Research Catalogue: Emma Cocker, Alexander Damianisch, Lena Séraphin, Cordula Daus, "LANGUAGE-BASED ARTISTIC RESEARCH (SPECIAL INTEREST GROUP)" *Research Catalogue*, 2021, <https://www.researchcatalogue.net/view/835089/1021562/40/0>.

Digital essays, often interactive or experimental, are published in *The Digital Review*. <https://thedigitalreview.com/>.

An online journal about **digital literature** and other forms of writing is *Electronic Book Review*. <https://electronicbookreview.com/>.

Siri Hustvedt has written about the therapeutic writing prompt '**I remember...**' in *The Shaking Woman or a History of My Nerves*. Sceptre, 2010.

There are many websites offering **creative writing prompts**, such as *Writer's Digest*. <https://www.writersdigest.com/prompts>.

Start With This is a **podcast** exploring different topics in the context of creative writing and includes practical assignments: <http://www.nightvalepresents.com/startwiththis>.

Find online writing tutorials by WdKA writing tutor **Bart Siebelink** on the Research Station MyWdKA page: <https://static.mywdka.nl/researchstation/category/skills-training/writing/>.



in short A **Research Blog** helps to document research findings and lay the groundwork for the structure of your research document. By using tags, you can both orient yourself on your research topic, reveal important subthemes, and document your research in a structured way.



what?

A **Research Blog** is an intuitive, playful way to start posting and tagging images, examples, and sources that are relevant to your research. It can gradually evolve into a systematic process of documenting, categorising, and reflecting on your findings.

This method uses the format of blogposts to keep track of and understand what is happening in your research. For instance, attributing keywords to your posts will generate a tag cloud that helps structure your research and make clear what matters to you.

how?

~ **Choose** a platform, depending on your experience and skills. Examples are WordPress, Wix, and Tumblr. It should allow for tagging and using a tag cloud and categorising. Decide if you make your blog private or public. Be aware that this can affect how and what you post.

~ **Make and tag** as many posts as possible to get started. See it as a way of externalising your brain. Choose your keywords subjectively and intuitively. Explain in writing why you find an image, source, or piece of writing interesting and what it tells you.

~ **Reflect on** what stands out about the things you post. Write down your findings. What can you show and what do you need to tell? Why is a particular element in a text important? What insights do you get from the process of making?

~ **Recognise (sub)themes** in your tags. If you tag a lot, the tag cloud will start talking back to you. Do you use different terms for the same things? Which are too specific, which too generic?

~ **Determine themes** according to the posts and tags. From this point on, categorise your posts according to this structure. This will be of great help to keep focus in your process.

~ **Zoom in** on the individual posts. What sub-questions emerge? Which choices did you make on the level of title, thumbnail image, and captions? What do these editorial elements tell you?

~ **Clean up** regularly by deleting, renaming, or re-categorising elements in your blog according to the changing direction of your research.

~ **Find a structure** for your research document. What are the core aspects of your research?

when?

Ideally this method accompanies the whole research process, from collecting your first sources of inspiration, to documenting and reflecting on your process, coming to conclusions, and preparing to make your research public. Whereas the Research Blog can be kept (semi-)private at first, a well-kept Research Blog can become a form for publishing your research.

keywords

#MAKING PUBLIC #DOCUMENTING #INTUITIVE
#MAPPING #NON-LINEAR #REFLECTION
#STORYTELLING #VISUAL CULTURE #CONTEXT

Related methods:

Symbolic Ethnography, Rhizomatic Brainstorm, The 3Es of Reflective Practice

who?

The method was developed by Harma Staal and is used in the Master Design (WdKA). It is suitable for all students who engage in long-term research projects and can include sources, texts, and images. Therefore, it can also be used as an image-archive.

challenges

~ Building up and customising a digital platform can be difficult. It might take time to find a platform that suits your needs.

~ Reflecting on what you write and post takes practice, but helps you memorise and get an overview of what is important.

~ Stick with it and find continuity in posting and tagging. Making a post should feel easy in the end.

start now Bring things to the table: works and artists that inspire you, questions, interests, etc. Which words would you use to describe them?

references

Tags, keywords, and categories are **metadata**, which is used to organise information.

A short video introduction to metadata: "Meta... What? Metadata!" *YouTube*, uploaded by National Archives of Australia, 9 Aug. 2017, <https://www.youtube.com/watch?v=3sLKVYYOM40>.

A video describing the difference between descriptive and structural metadata: "5 Minute Metadata - What is Metadata?" *YouTube*, uploaded by Aristotle Metadata Registry, 26 Aug. 2016, <https://www.youtube.com/watch?v=L0vOg18ncWE>.

This video explains how to use tags and categories in WordPress: "What are Tags in WordPress?" *YouTube*, uploaded by Envato Tuts+, 8 May 2020, <https://www.youtube.com/watch?v=xa1cyxEL7wo>.

Tips from the **US National Archives and Records Administration** on how to use tags in relation to visual and text-based materials: "What Makes A Good Tag?" *National Archives*, 30 Jul. 2020, https://www.archives.gov/citizen-archivist/what-makes-a-good-tag?_ga=2.89778075.1607183669.1647604066-557833307.1647604066.

In the *Lexicon of Design Research*, the Design Academy Eindhoven uses keywords to structure and make their approaches to design tangible. <http://www.lexiconofdesignresearch.com/lexicon/texts/>.

The keywords used on the website of the **Master Design** (WdKA, see image below), categorise the design research projects done by students. They cover a wide range of thematically grouped social and design oriented practices. Each article is accompanied by a short lexicon of keywords that show the points of focus and expertise through subjective articulation. <https://masterdesign.wdka.nl/>.

DESIGN PRACTICES

SUBJECTIVITEIT ACTIVATE COLLABORATION FUTURES
SELF INITIATE DUURZAAM | SUSTAINABLE INCLUSIVITY
MAAKPROCESSEN DIALOG | DIALOGUE



Baggerman, Michelle. "Unravelling a Tea Towel to its Parts." *Master Design WdKA*, n.d., <https://masterdesign.wdka.nl/tea-towel/>.

The **Collage method** of the Digital Society school focuses on making and analysing collages in a collaborative process. If the digital platforms don't work for you, you could also consider working analogue: "Collage." *Design Method Toolkit*, <https://toolkits.dss.cloud/design/method-card/collage-2/>.

The book **Sorting Things Out: Classification and its Consequences** by Geoffrey C. Bowker and Susan Leigh Star examines classification systems used in different contexts and the impact specific ways of categorizing have on society: Bowker, Geoffrey C., and Susan Leigh Star. *Sorting Things Out: Classification and its Consequences*. MIT Press, 1999.

examples



In the online research publication on colour, *Kleurverhalen* (2021), designer Nanna van Heest offers two **reading routes**: a thesis that starts with a traditional table of content followed by thematically structured chapters, and the 'Wonderkamer', a non-linear route where a series of small posts can be found and opened intuitively. See: "Wonderkamer." *Nanna van Heest*. <http://nannavanheest.com/>.



Where does my cultural identity belong?

Cultural Identity ritual – introduction

Idesign research method #cultural identity embodied interview #body painting
A body painting ritual exploring ones cultural identity in a new home.
What part of your cultural identity did you take with you to the Netherlands? How much of your cultural identity did you have to give up in order to belong?

Van der Touw, Jet. "Cultural Identity Ritual – Introduction." *Research Blog Jette*, 6 Jan. 2021, <https://jetvdt.wordpress.com/category/cultural-identity/where-does-my-cultural-identity-belong/>.

In her **research blog** on belonging, artist/designer Jet van der Touw documents findings from participatory design research and in-depth research: <https://jetvdt.wordpress.com/>. Ongoing tagging of posts helps to define a lexicon of relevant terms that can complement the research document: Van der Touw, Jet. "Re-Defining Cultural Belonging." *Master Design WdKA*, n.d., <https://masterdesign.wdka.nl/re-defining-cultural-belonging/>.



The Toaster Project is a research project by Thomas Thwaites about making a toaster from scratch, starting with mining the raw materials. It was documented in a blog and **audio-visual documentation**. <http://www.thetoasterproject.org/page2.htm>.

On the research blog *Post- ...What!?* (ongoing), designer Mark Mulder publishes various research projects on visual culture, cultural identity, representation and classification. Tagging is used extensively to tie different perspectives together: [Post-What.com](https://post-what.com/).

INCOMPLETE TIMELINE OF HUMAN CLASSIFICATION 10 stages of genocide

classification	flag	genocide	CIDE
Genocide Watch	Gregory Stanton		
Individualism	Nationalism	discrimination.	
the Other	People equated with animals, vermin, or		
5	Organization: The government creates specific groups (police/military) to enforce the policies.		
6	Polarization: The government broadcasts propaganda to turn the populace against the group.		
7	Preparation: Official action to remove/relocate people.		
8	Persecution: Beginning of murders, theft of property, trial massacres.		
9	Extermination: Wholesale elimination of the group. It is "extermination" and not murder because the people are not considered human.		
10	Denial: The government denies that it has committed any crime.		

Ten Stages of Genocide by Gregory Stanton (1996)

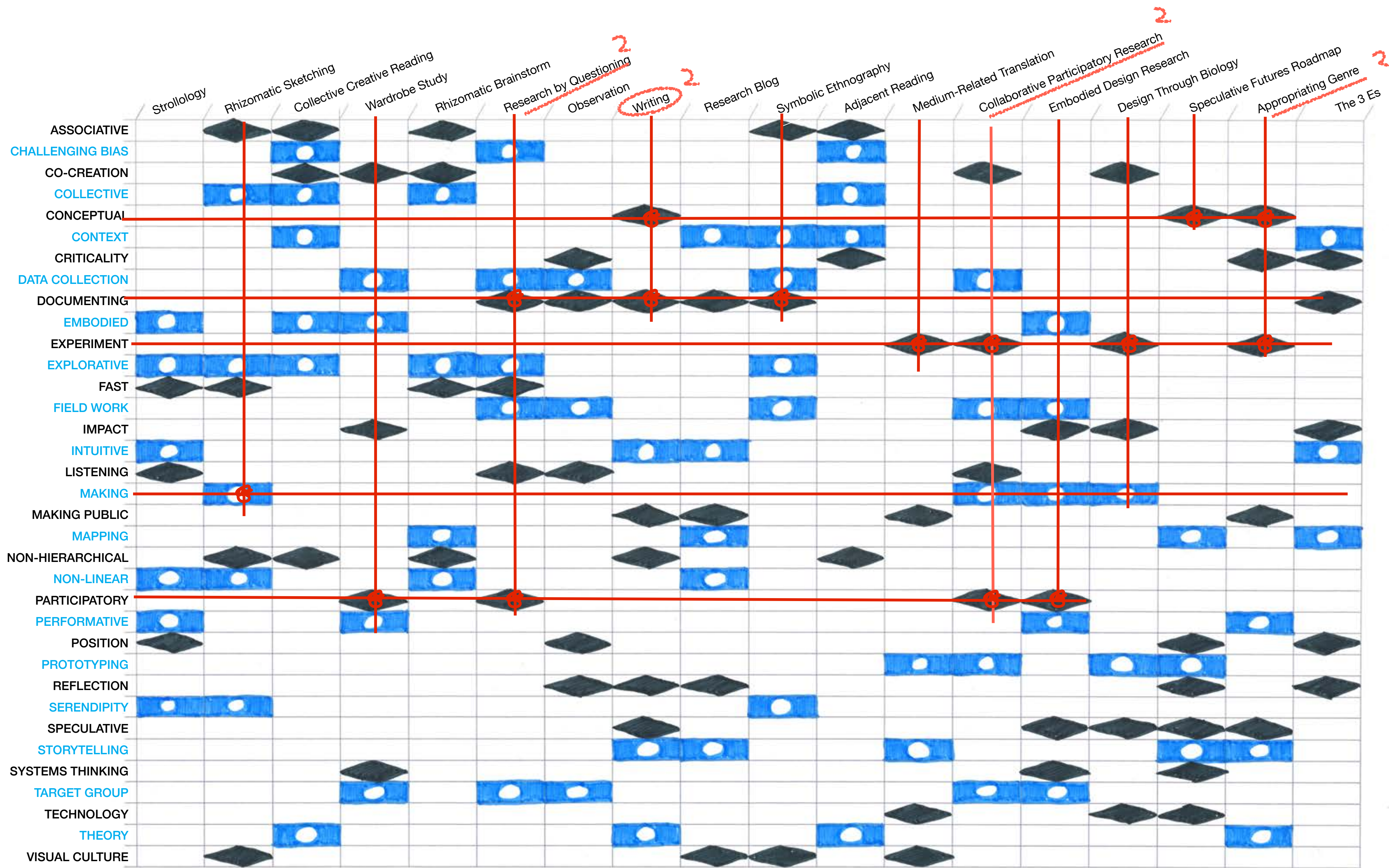
Mulder, Mark. "Ten Stages of Genocide by Gregory Stanton (1996)." *Post- ...What!?*, 9 Nov. 2021, post-what.com/2021/11/10-stages-of-genocide/.

The Incredible Shrinking Man (ongoing, image below) by **Arne Hendriks** is a research project about the implications of downsizing the human species to better fit Earth. The research is made public through a blog and events/exhibitions. The tagcloud covers a collection of posts and tells a story in itself on different angles in the research: <https://www.the-incredible-shrinking-man.net/>.



Hendriks, Arne. "Exhibition." *The Incredible Shrinking Man*, n.d., https://www.the-incredible-shrinking-man.net/?page_id=27.

research methods Keywords



what

Keywords function as a tool to navigate the methods within this newspaper. They offer different entry points for exploring the collection and help form connections between different methods and approaches to doing research. The keywords relate to modes of researching and making, the core activities in doing research, and other characteristics.

The current constellation and pattern of keywords is just one possible construction, you are invited to grab a pen and make your own connections by filling out the table!

in short **Symbolic Ethnography** invites you to interpret elements in public space as ethnographic symbols. It combines going outside with doing theoretical research to contextualise your observations and unravel meanings.



what?

Symbolic Ethnography is a method that reads objects, buildings, and logos in public space as symbols that give information about specific (sub)cultures. The method originally comes from ethnography and is a way to collect and analyse elements in public space and so to learn about human behaviour and values.

The method asks you to zoom in on details and then zoom out again and consider their context. This will allow you to discover different levels of meaning within an area that fascinates you or that is important to your research topic.

Doing this will offer different perspectives on habitual environments, make you attentive to your surroundings, and help you question your assumptions. As such, Symbolic Ethnography is a tool to unravel cultural layers in your immediate surroundings that would otherwise go unnoticed.

when?

This method is great when you feel stuck in your head and want to engage more with the outside world or when you seek to couple theory to practice.

who?

The method was developed by tutor Maarten Jan van 't Oever and is used in the Business Station and Leisure and Events Management.

keywords

#CONTEXT #ASSOCIATIVE #DATA COLLECTION
#DOCUMENTING #EXPLORATIVE #FIELD WORK
#VISUAL CULTURE #SERENDIPITY

Related methods:

Observation, Strollology, Wardrobe Study

examples

This method was used during the elective *Design, Make and Position your Shoe* (2020) organised by Maarten Jan van 't Oever that took inspiration from elements in public space to create a shoe:

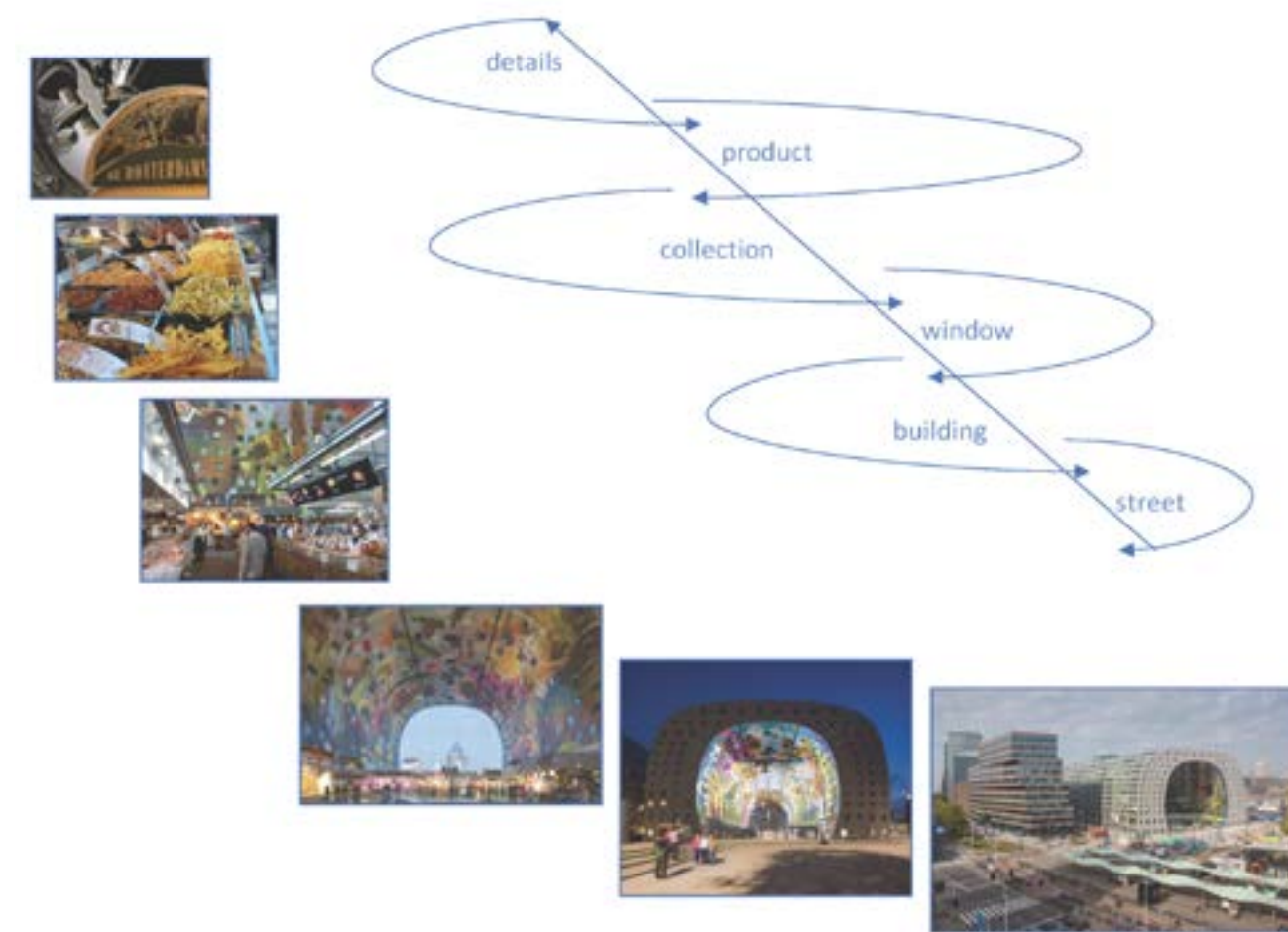


Table and images above provided by Maarten Jan van 't Oever.

You can use **tables for documenting your findings** in a structural way. You can create your own lists, or use a simple example, such as above.

The images on the left are from artworks created in the elective “Design, make & position your shoe” (2018).

references

This method is based on **Mobile Ethnography**, a research method that invites participants to document their daily routines: “Mobile Ethnography.” *This Is Service Design Doing*, <https://www.thisisservicedesigndoing.com/methods/mobile-ethnography>.

Example of an online database of **symbols** and their meaning: *Symbolikon*. <https://symbolikon.com/>.

Short introduction into **symbolic anthropology** and its key concepts, with further reading: Hudson, Scott, Carl Smith, Michael Loughlin, and Scott Hammerstedt. "Symbolic and Interpretive Anthropologies." *The University of Alabama*, n.d., <https://anthropology.ua.edu/theory/symbolic-and-interpretive-anthropologies/>.

Find information on **Urban Ethnography** and useful methods for documenting your findings here: *Urban Ethnography Lab*. <https://urban-ethnography.com/>.



Still from: "Shepard Fairey: Obey This Film." *YouTube*, uploaded by Brett Novak, 31 May 2014, <https://www.youtube.com/watch?v=rcSBr4ZKmrQ&t=4s>.

In this video, street artist Shepard Fairey explains how he developed the OBEY stencils featuring the wrestler André the Giant, and how they developed into a subcultural phenomenon. The stickers can be found in cities across the world.

challenges

- ~ What you will find to a certain extent depends on serendipity.

~ Seeing the symbolic in everyday surroundings requires training. Also, it is helpful if you have some experience in interpreting images.

~ Beware of stereotypes.



start now Visit a place that attracts your attention or makes you curious. Take plenty of pictures and make ample use of the zoom function of your camera.

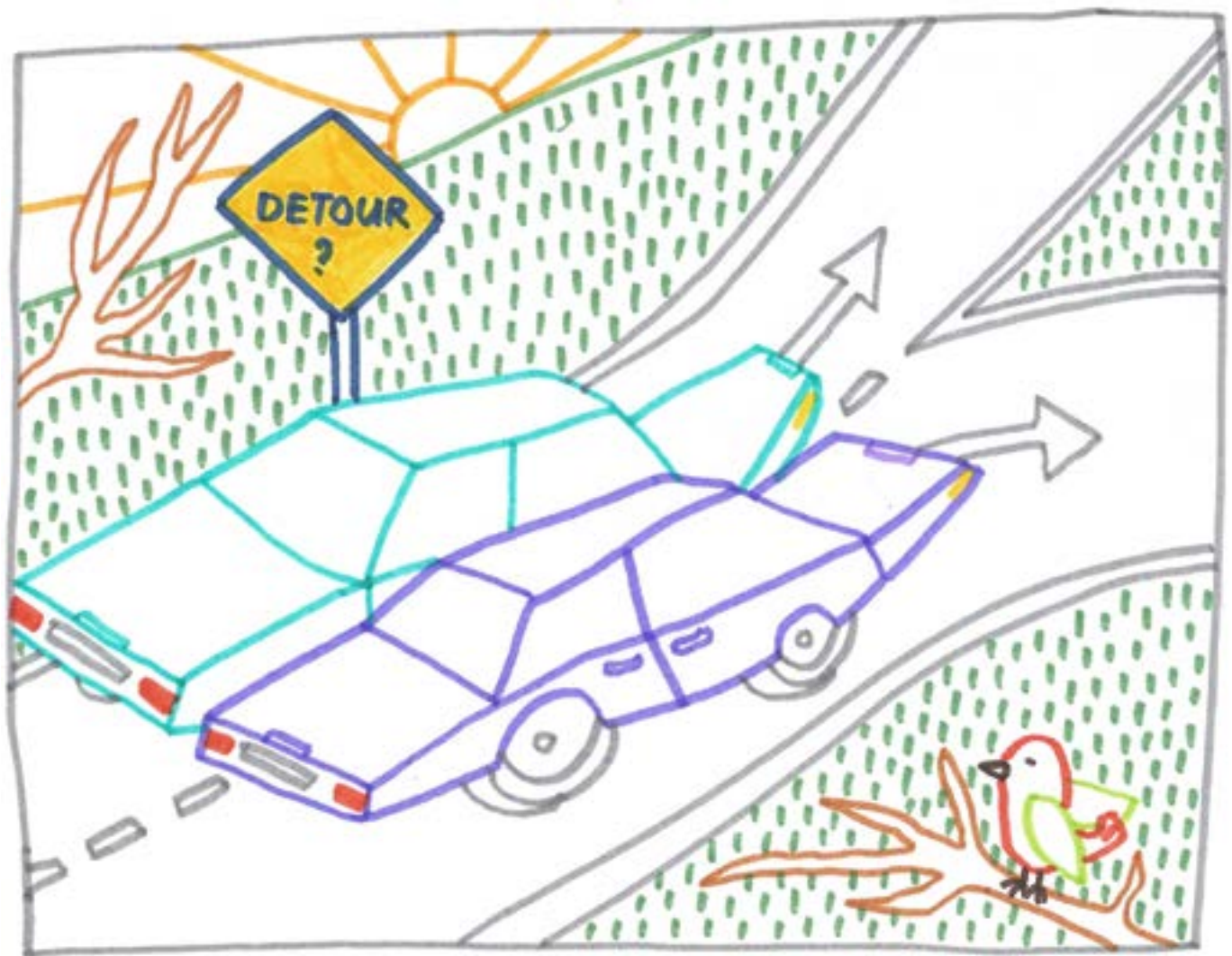
Symbolic Ethnography



in short **Adjacent Reading** is a method for getting deeper into the questions or challenges posed by a text, by reading two (or more) texts side by side that complement or dispute each other. It can be done individually or collectively.

keywords
#THEORY #ASSOCIATIVE #CONTEXT
#CHALLENGING BIAS #COLLECTIVE
#NON-HIERARCHICAL #CRITICALITY

Related methods:
Collective Creative Reading, Strollology, Writing



what?
Adjacent Reading is about reading texts parallel to each other and paying attention to the dialogue that arises from this juxtaposition.

It allows you to find out different angles to a subject, break down canonical texts, and reveal multiplicities of approaches and meanings.

Use the method when you feel the need to challenge bias or traditions. It involves a process of unlearning certain conditioned ways of thinking.

When done collectively, the method includes discussions to help bring about a collective understanding or experience of a certain topic. It can be used both as a teaching and a research method.



challenges
~ You have to let go of prefigured assumptions and expectations.
~ Allow multiplicity, listen carefully and say 'yes, and...' rather than 'no, but...'

when?
The method can be applied in the phase of literature research.

who?
The method was originally developed for Social Practices by Clara Balaguer and Michelle Teran.



start now In the examples section you find three proposed couples of texts. Choose one of them and read them adjacently. You might want to call some friends and ask them to read along.

examples
Possible texts to be read side by side:

1. Dérive (Theory)
Baum, Kelly. "The Sex of the Situationist International." *October*, 126, 2008, pp. 23-43, https://1000littlehammers.files.wordpress.com/2012/01/baum_sex_situationists.pdf.
+
Debord, Guy. "Theory of the Dérive." *Internationale Situationniste*, vol. 2, 1958, <http://www.bopsecrets.org/SI/2.derive.htm>.
+
Solnit, Rebecca. *A Field Guide to Getting Lost*. Penguin Books, 2005, http://msusvisualarts.weebly.com/uploads/3/8/2/9/38292135/solnit_reading.pdf.
+
2. (Longing) Distance
Chavez, Marc. "The City and the City: Flâneurism in the Superhuman Metropolis." *Hunt and Gather, Terraria*, 5 Ports Publishing/Hardworking Goodlooking, 2014, pp. 124-139. *NOTE: Chavez's essay is meant to be read like taking a walk.
+
Zuckerman, Ethan. "Homophily, Serendipity, Xenophilia." 25 Apr. 2008, <https://ethanzuckerman.com/2008/04/25/homophily-serendipity-xenophilia>.
+
3. (Opposite) Love
Hardt, Michael, and Antonio Negri. "De Singularitate 1: Of Love Possessed." *Commonwealth*, Belknap Press of Harvard University Press, 2009, pp. 179-188, https://selforganizedseminar.files.wordpress.com/2011/08/hardt_negri_commonwealth.pdf.
+
Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. University of Minnesota Press, 1977, <https://www.semanticscholar.org/paper/Space-and-Place%3A-The-Perspective-of-Experience.-Grantham-Tuan/43f8eab260c12f85ad51e-23019947d90ed01f236?p2df>.

Additional readings:
Minh-ha, Trinh T. "The Walk of Multiplicity. Notes on Feminisms." *Feminist Art Coalition*, 2020, <https://feministcoalition.org/essays-list/trinh-t-minh-ha>.
+
Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. University of Minnesota Press, 1977, <https://www.semanticscholar.org/paper/Space-and-Place%3A-The-Perspective-of-Experience.-Grantham-Tuan/43f8eab260c12f85ad51e-23019947d90ed01f236?p2df>.

Archive download link with all the materials:
<https://www.dropbox.com/sh/xtwiae33043k65r/AADoYn6Kr1Tj3LX00zS4wtGPa?dl=0>.



Image from: Chancogne, Thierry. "Jacques Derrida, Glas, éditions Galilée, Paris, 1974." *Tombolo*, 18 Jun. 2015, <https://www.t-o-m-b-o-l-o-e.u/meta/glas-glaive-glaviot/>.

The book *Glas* by Jacques Derrida is written in two columns: one on Hegel's philosophical work and one on the writer Jean Genet. Through their adjacency, they complement and question each other, in line with Derrida's work on deconstruction, which argues that texts and their meaning are inherently unstable and fluid: Derrida, Jacques. *Glas*. University of Nebraska Press, 1986.

references
Tools for critical reading: Dan Kurland's *Critical Reading*. http://www.criticalreading.com/critical_reading.htm.
You can try **deconstruction** as a tool to unearth biases and binaries. This article offers a step-by-step introduction to Derrida's methodology of deconstruction: Salmon, Peter. "How to Deconstruct the World." *Psyche*, 19 May 2021, <https://psyche.co/guides/how-to-deconstruct-the-world-by-thinking-like-jacques-derrida>.



KELLY BAUM
"Today the fight for life, the fight for Eros,"
The Sex of the Situationist International*
—Herbert Marcuse, *Eros and Civilization*

In June 1958, Guy Debord, Gil Wolman, Michèle Bernstein, and other founding members of the Situationist International (SI) published the first issue of *internationale situationniste* (IS). There, interspersed among essays on police brutality, functionalist architecture, and industrialization—essays all invested with a clear sense of import and urgency—are found photographs of sexy, flirtatious women. One stands underneath a shower, smiling as water trickles down her neck, while another wears nothing but a man's trench coat, an erotic accoutrement through which she exposes a thigh and a tantalizing glimpse of *décolletage*. What are sexually charged images such as these doing in a periodical whose twelve issues published some of the most incisive critiques of alienation, capitalism, and spectacle—along with astute analyses of current events like the Franco-Algerian War and the Watts Riots—to appear after World War II?

Readymade photographs of nude and semi-nude women are one of the leitmotifs of Situationist visual production. They embellish everything, from its collages and artist books to its films and publications. Nevertheless, these images have received only cursory attention from historians, and in the opinion of those who have addressed them, they constitute little more than a gratuitous sidebar to the group's more lofty, less compromised pursuits. Susan Suleiman's view, expressed in a footnote to her 1990 book *Subversive Intent*, typifies the scholarly response to date. "The Situationists appear to have been more of a 'men's club' than the Surrealists," Suleiman writes. When they weren't ignoring women, they were treating them as "sex objects in the most banal

* A version of the following essay originally appeared in my dissertation, *The Politics of Pleasure: Gender, Desire, and Detourment in the Art of the Situationist International, 1957-1972* (Ph.D. diss., University of Delaware, 2005). Special thanks go to my advisors, Professors Ann Gibson, Michael Leja, Margaret Werth, and Leah Dickerman, for their incisive comments and generous support. Grants from the Samuel H. Kress Foundation and the Getty Research Institute also proved crucial to the completion of this project.

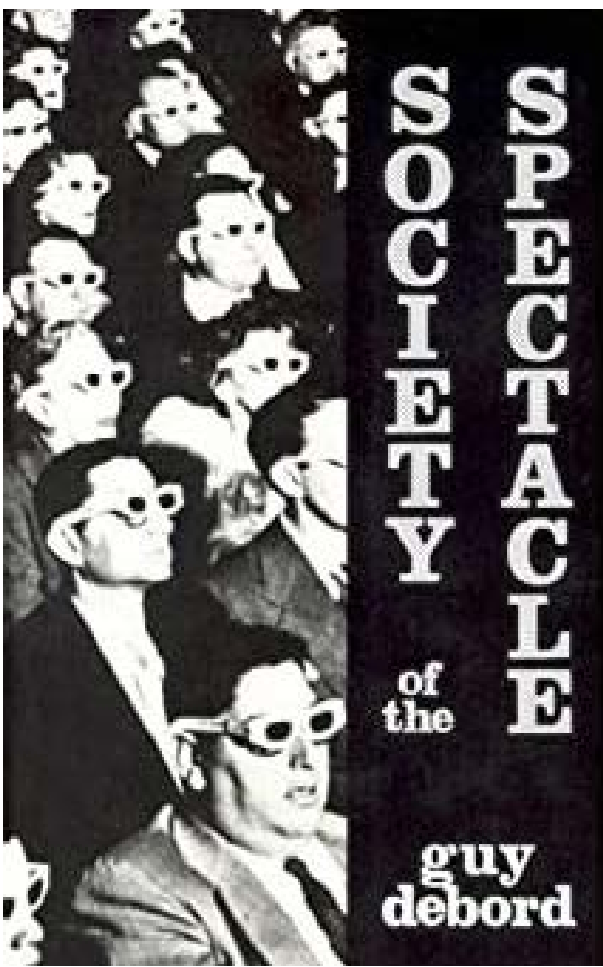


Image from: AK Press. "Society of the Spectacle". AK Press, n.d., <https://www.akpress.org/societyof-the-spectacle/perلمان.html>.

Two texts suggested to be read side by side: Baum, Kelly. "The Sex of the Situationist International" (see references), adjacent to Debord, Guy. *Society of the Spectacle*. AK Press, 2000.

in short **Medium-Related Translation** is a method to learn about the characteristics of a specific medium, gain insights about how the medium relates to the message you want to transmit, and how it positions the user or reader. It can be used as a quick-and-dirty exercise or be applied to your own content in a longer process.



what?

Medium-Related Translation involves translating a given content into different media. In doing so, you learn how to make use of each medium's specificities and how different media work together in hybrid forms of publishing.

The method can function as an exercise to point to the possibilities offered by different media, that later can be applied to a project. As a more fully developed method, it helps define what your project is about and as such can lead you to formulate new questions.

Experimenting with media formats while the content is still evolving will likely also influence the process of writing, thinking, and editing, and so bring your research content and its material form closer together.

when?

Use this method in the early phases of your project, but make sure you have some material to work with. It is also helpful when developing a research document, as it can help to bridge and hybridise the stages of doing research and of making. As a short exercise it can give new insights at every stage of the process.

who?

The method was originally developed for Graphic Design 3.1 by tutors Kimmy Spreeuwenberg and Megan Hoogenboom. It is suitable for all students who want to work with the specific qualities of media formats to communicate their story.

how?

~ Decide on what content you want to work with. To develop this method as an exercise, chapter 4 from Marshall McLuhan's book *The Medium is the Message* was used, but you can choose an excerpt of any other book, material from a client, or your own project.

~ Analyse how the medium is connected to the content visually, editorially, and in terms of positioning the user.

~ Choose a medium to translate the content into. How would you do that? Experiment with the possibilities the other medium offers.

~ Consider that translation always implies interpretation. How does the information adapt across media? How do form and content work together? How does a medium position its user?

~ Optimally, the outcome is discussed in a group. Literature (see references) can give guidelines for reflection.

~ Apply your insights to your project.



keywords

#EXPERIMENT #MAKING PUBLIC
#STORYTELLING #PROTOTYPING
#TECHNOLOGY #VISUAL CULTURE

Related methods:

Appropriating Genre, Writing, Adjacent Reading

challenges

~ You cannot use this method from scratch, there needs to be at least some content or material to work with.

~ It can be challenging to do the reflection on your own. Having a peer-to-peer session or getting support from tutors who have some distance to your project is valuable.

start now Take a look at chapter 4 from *The Medium is the Message*. Pay attention to the haptic qualities of the book and how you interact with it. How are the form and content tied together? Imagine what would happen if the medium were different.

references

McLuhan, Marshall, and Quentin Fiore. *The Medium is the Message: An Inventory of Effects*. Bantam Books, 1967. Download here: https://designopenda.files.wordpress.com/2014/05/themediumisthemessage_marshallmcluhan_quentinfiore.pdf.

A workshop by Silvio Lorusso and Jacopo Pompili on translating *The Medium is the Message* from paperback to ebook: "**The Mobile is the Message** – EPUB as an Inventory of Effects." Iuav University of Venice, 9-10 Apr. 2015. <https://silviolorusso.com/work/the-mobile-is-the-message/>. The images below are from the workshop:



Manuel Bortoletti, Marta Signori, and Daniela Bracco turned the close-up of a fingerprint from the book into a clickable object the size of a human fingertip.



During the workshop, Federica Bortolussi, Edoardo Ceron, and Francesca Rossetto produced close-ups of a Renaissance painting as an interpretation of McLuhan's thoughts on perspective.

Ursula Le Guin reflects on the political dimension of storytelling and how narrative structures are enforced or questioned through the use of media: Le Guin, Ursula K. "**A Carrier Bag Theory of Fiction**." <https://otherfutures.nl/uploads/documents/le-guin-the-carrier-bag-theory-of-fiction.pdf>.

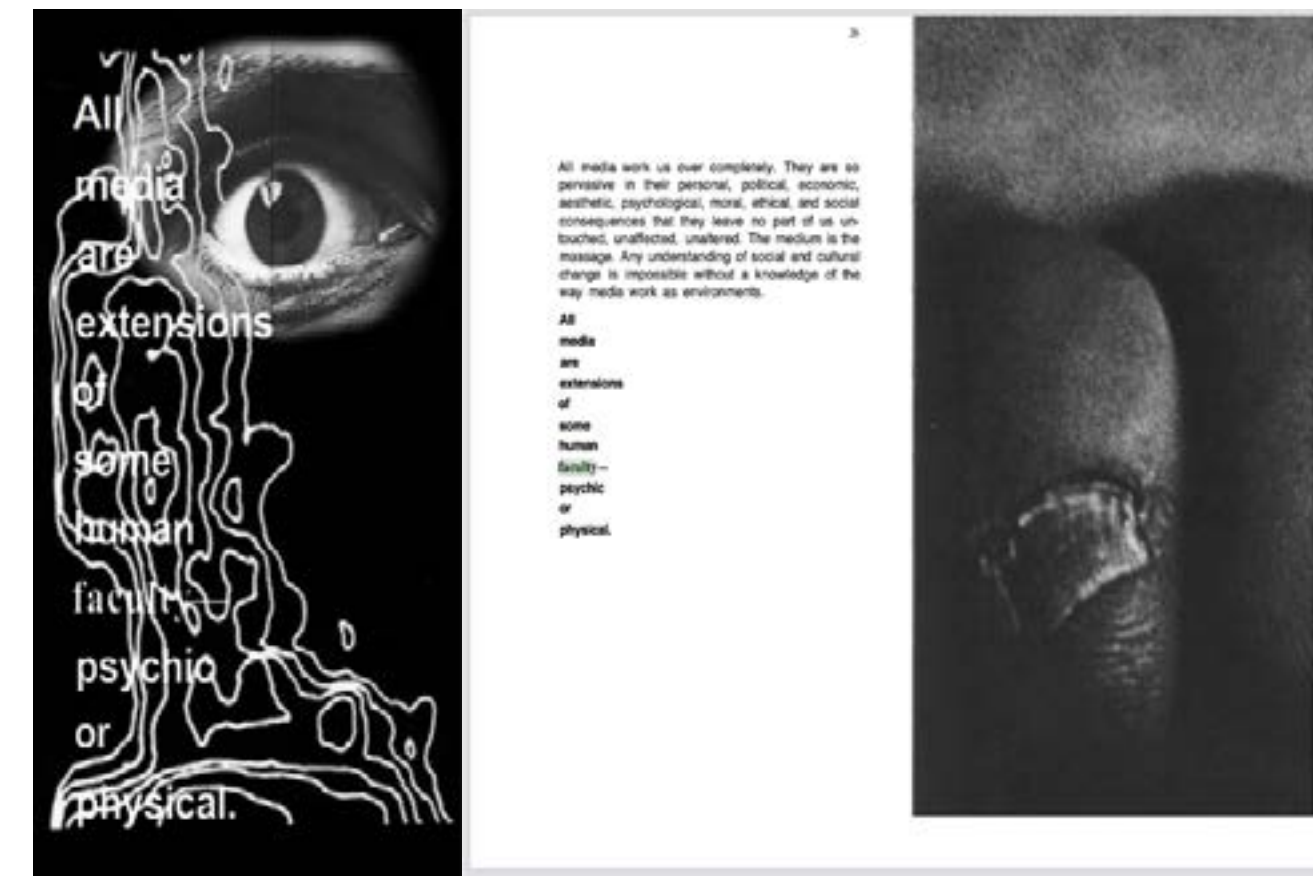
A book on media transitions through time, with a useful list that compares the technical characteristics of the digital and physical (see right corner): Ludovico, Alessandro. *Post-Digital Print: The Mutation of Publishing Since 1894*. Onomatopoe, 2012, https://monoskop.org/images/a/a6/Ludovico,_Alessandro_-_Post-Digital_Print_The_Mutation_of_Publishing_Since_1894.pdf.



examples



This method was taught in Graphic Design year 3 (2020). Geeske Boudestein (above) and Sophie Phoelich (below) translated parts of *The Medium is the Message* from book to smartphone format.



A hands-on manual for making digital publications: DPT Collective. *From Print to Ebooks: a Hybrid Publishing Toolkit for the Arts*. Institute of Network Cultures, 2015, <https://networkcultures.org/digitalpublishing/2014/12/23/out-now-from-print-to-ebooks-a-hybrid-publishing-toolkit-for-the-arts/>.

A collection of texts that reflect on making public in the digital sphere and reaching distinct audiences by employing different media: *Here and Now? Explorations in Urgent Publishing*. Institute of Network Cultures, 2020, https://networkcultures.org/wp-content/uploads/2020/05/Here-and-Now-Explorations-in-Urgent-Publishing-_-_online.pdf.

The website *Post Digital Publishing Archive* shows a collection of projects that explore different approaches to publishing, its relationship to digital technology, and hybrids between the digital and analogue: *Post-digital Publishing Archive*. <http://p-dpa.net/>.

Showcases of graduation projects that bridge digital and analogue publishing, all recipients of WdKA's **Hybrid Publishing Research Awards**: *HP Research Awards*. <http://hp.researchawards.wdka.nl/>.

Print vs. electrons	
100 differences and similarities between paper and pixel.	
PRODUCTION	
Screen colour consistency	Cross-browser consistency
300 dpi	72 dpi
A(x), (e.g. A4)	(x)GA (e.g. XGA)
Snaptogrid	CSS constraints
Postscript I/O error	Error 404
Ethernet	Wi-Fi
Glowing ink	Flash (Adobe)
Image not found	Can't connect to server
Magnifying glass	Magnifying icon
Moiré	Excessive JPEG compression
nth colour	Custom programming
Pantone	Optimised palette
Stock photography	Google images
Proofreading	Debugging
Test print	Draft version
Higher resolution	Anti-aliasing
Page layout software	Content management system
Spines	Partial browser incompatibility
Optimising for print	Optimising for search
Cutting	Screen format
Recycled paper	White text on black screen
Hollow punch	Layers
PDF logo	JPEG logo
Advertising space	Banner
Paid promotional flyer	Pop-up window
Ink	Brilliance
Full-colour insert	Picture gallery
Imposition	Sorting with tags
Binding	Website structure

Ludovico, Alessandro. *Post-Digital Print: The Mutation of Publishing Since 1894*. Onomatopoe, 2012, p. 159.

in short **Collaborative Participatory Research** is a way of learning from your audience or target group by including them in the research process.



what?

Collaborative Participatory Research is a type of field research. It helps you revise your assumptions on what your target group or audience thinks. Find out how they interact with their environment, what matters to them, and what implications this has for your artwork or design.

The method asks you to get out of the art and design bubble. It is a way to complement desk research with context, data, and materials about the subject you are investigating. This will give you tangible input with which to build your artwork or design.

By including the target audience in the research process, the design or artwork will become more inclusive. The participants can even become co-creators, co-authors, and co-owners.

It is necessary to determine carefully and with consideration the role of the participants and what you want to find out. Consider that the organisation can take quite some time, so start planning early.

challenges

- ~ There's a danger of being exploitative, do consider ethical aspects beforehand.
- ~ Ask what the participants are getting in return for their time and effort.
- ~ The selection and recruitment of participants relevant to the research subject can prove difficult.

how?

- To prepare, ask yourself these questions:**
- ~ What do you want to find out in the broader scope of your project?
 - ~ Who are the people who can help you achieve that?
 - ~ What kind of input are you looking for, both in form and content?
 - ~ How do you reach out to participants and how will you keep in touch with them?
 - ~ What is in it for the participants?
 - ~ What are ethical considerations, for example around privacy and data, unpaid labour, or emotional efforts?

There are different types of interaction that can lead to different results. For example:

- ~ Creating tangible objects together.
- ~ Asking participants to make drawings.
- ~ Holding dialogues around values and needs.

Write an action plan:

- ~ Determine the number of participants needed to get valid results.
- ~ Invite participants and inform them about the proceedings.
- ~ Prepare a plan of action for when you get together. Think of the location, time needed, interactive participation, reflection, and closing moment.
- ~ Think about how you will document the findings and prepare tools for this where necessary.
- ~ Don't forget to ask for consent for collecting data and for recording or filming.

Afterwards, evaluate the collected material and see how it can be translated into the design or artistic process.

keywords

#EXPERIMENT #FIELD WORK #PROTOTYPING
#TARGET GROUP #LISTENING
#CO-CREATION #MAKING #PARTICIPATORY
#DATA COLLECTION

Related methods:

Embodied Design Research, Rhizomatic Sketching, Research by Questioning,

when?

Collaborative Participatory Research can be implemented in different stages of a research project: when defining your research question, to expand your knowledge about a topic, or when collecting data. The method can also be used continuously during a project to check in with the audience and share results or steer the process.

who?

The method was originally developed by tutor Jeroen van Loon for Data Design, Commercial Practices.



start now Imagine your project is finished, who will be using it and how? Who is your ideal audience? Sketch out these people in as much detail as you can.

examples



Kweekel, Ties. "010 Buffet of the Future". *Ties Kweekel*, <https://www.tieskweekel.com/buffet-of-the-future>.

Ties Kweekel's project *Buffet of the Future* invites people to imagine a future based on local, innovate food production together.



Gimini, Gianluca. "Velocipedia." *Gianluca Gimini*, 2016, <https://gianlucagimini.it/portfolio-item/velocipedia/>.

Designer **Gianluca Gimini** approached friends and strangers and asked them to draw a bicycle from scratch. He collected all the sketches and rendered some of them into tangible, more or less functional bicycles.

references

There are many specific methods that you may employ within the framework of Collaborative Participatory Research.

'Participatory design' is an important search term for diving deeper. See for example:

A fundamental book on participatory design: Huybrechts, Liesbeth (ed.) *Participation is Risky. Approaches to Joint Creative Processes*. Valiz, 2014.

An overview of the history, application, and limits of participatory design: Spinuzzi, Clay. "The Methodology of Participatory Design." *Technical Communication*, vol. 52, no. 2, May 2005, pp. 163-174.

Short introduction to Participatory Design: "Participatory Design." *Think Design*, <https://think.design/user-design-research/participatory-design/>.

Some references on **ethical considerations** when working with people:

Kwek, A. "Crowdsourced Research: Vulnerability, Autonomy, and Exploitation." *Ethics & Human Research*, vol. 42: pp. 22-35, 2020, <https://doi.org/10.1002/eahr.500040>.

This website offers a toolkit for discovering the ethical dimensions of your design: *Ethics for Designers*. <https://www.ethicsfordesigners.com/>.

To get a formal ethical assessment of a project, contact the Research Ethics Board of the Hogeschool Rotterdam (website in Dutch): "Ethische Commissie Onderzoek." *Hogeschool Rotterdam*, <https://www.hogeschoolrotterdam.nl/voorlichting/begeleiding-en-voorzieningen/mediatheek/support/research-support/overzicht/themas/ethische-commissie-onderzoek/>.



Van Loon, Jeroen. "Life Needs Internet #2". *Jeroen van Loon*, 2017, <https://jeroenvanloon.com/life-needs-internet-2017>.

For his project *Life Needs Internet* (2014-17) **Jeroen van Loon** asked people from all over the world to write a handwritten letter about their relationship with the internet. He aims to recreate this work every few years.

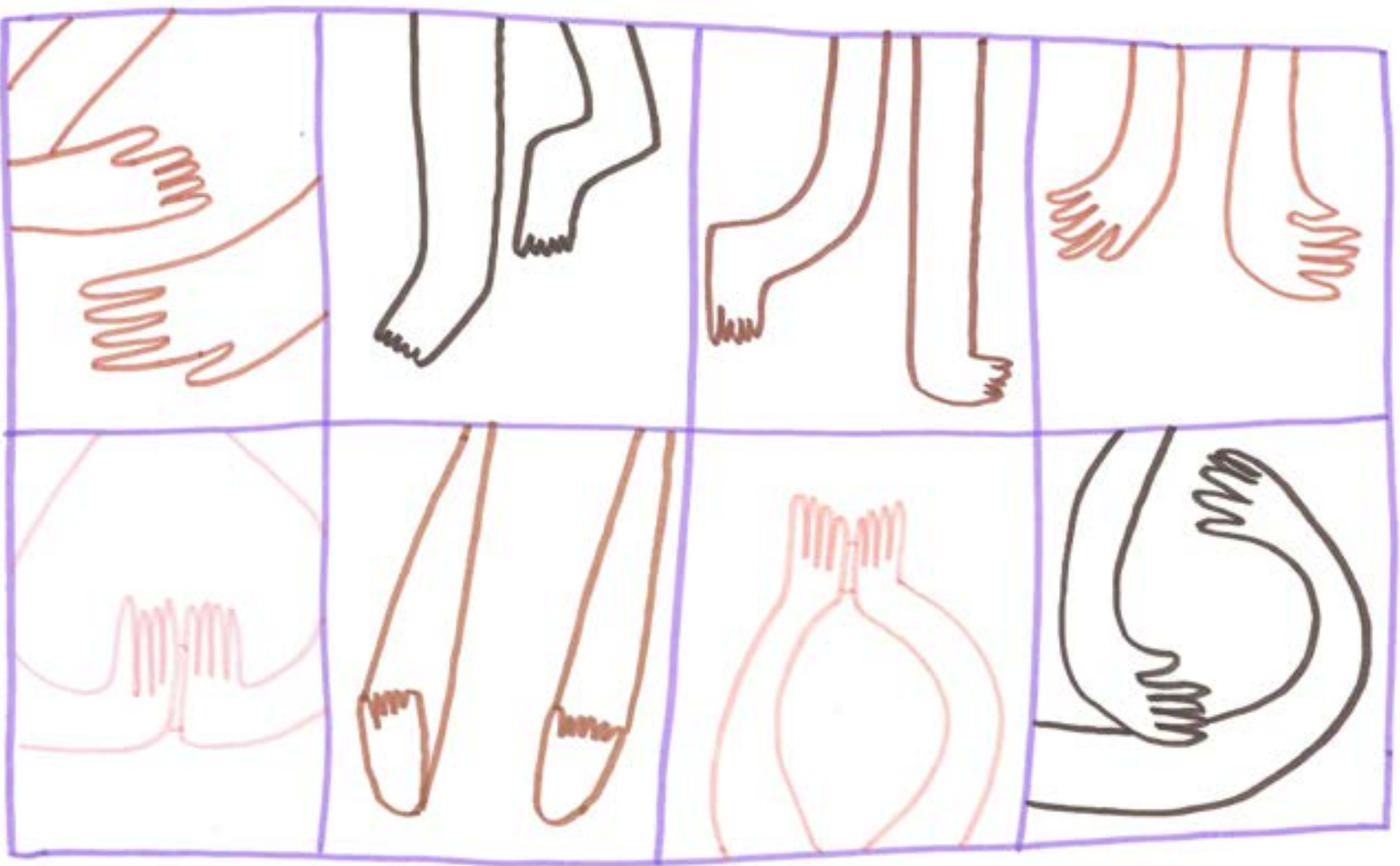


Van Geffen, Roos. "The Collection of Fears and Desires 2000-present." *Roos van Geffen*, <https://roosvangeffen.com/verzameling-angsten-en-verlangens/>.

In her project *The Collection of Fears and Desires*, artist **Roos van Geffen** interviewed people about their fears and desires.



in short **Embodied Design Research** is a method to intervene in established systems or industries. Embodiment and action are applied to get into dialogue with people, establish long-term collaborations, and help create systemic change.



what?
Embodied Design Research engages with a specific group, sector, or system through performative actions and interventions. Its goal is to build trust and inspire systemic change, using conversation and collaboration, and departing from embodied understanding.

Rituals and designed encounters are used to unpack embodied knowledges. By practically investigating how bodies move in certain contexts, movement-based interactions with daily processes or products are analysed and designed.

In short-term projects the method will mostly be beneficial for exploration and ideation. If you want to work collaboratively in long-term projects and so become part of a sector, this method can help establish collaborations, design co-creation processes, and develop new technologies to support them.

who?
The method was originally developed by Sietske Klooster in the Master Design.

when?
This method can be adjusted to all stages of a research process.

how?
Start by defining the **systemic context** that you aim to explore and focus on a concrete issue/ interaction/activity within this context.
~ *Example: the dairy industry.*

Prepare yourself by diving into the topic of **embodiment**. Learn from practices in the field of dance, performance, and design that take the body, movement, and bodily interactions as their focal point. Try to let go of cognitive knowledge and techniques.
~ *Example: learn about choreography and take dance lessons to get to know your own body better.*

Experiment with small **interactions**, designed for people outside the art and design context, using tangible ingredients that relate to the field you want to explore.
~ *Example: try to design a choreography that involves pouring milk from jugs into glasses and that is easy to follow for all participants.*

Observe how the participants react to your interventions and adapt them where needed.
~ *Example: simplify the movements or focus on adapting them to a ritual based in repetitive movements.*

You can **scale up** your interventions within the context that you work in.
~ *Example: invite other dairy farmers or seek out markets, conventions, gatherings etc.*

keywords
#EMBODIED #FIELD WORK #IMPACT
#PERFORMATIVE #SPECULATIVE #MAKING
#TARGET GROUP #PARTICIPATORY
#SYSTEMS THINKING

Related methods:
Symbolic Ethnography, Collaborative Participatory Research, Strollology

challenges
~ The method needs to be understood through doing and is hard to grasp in a theoretical way.
~ The process takes time and commitment.
~ It might challenge you to leave your comfort zone.
~ Do take into account ethical considerations, as you are working with people and their bodily experiences.

start now Explore techniques from dance improvisation (see references). Familiarise yourself with your own movements by paying attention to your everyday movements, experimenting with slowing them down or repeating them.

references
Find articles by Sietske Klooster on **embodied design and objects** that facilitate movement-based interactions here: *Research Gate*, www.researchgate.net/profile/Sietske-Klooster.

A video featuring practical contact improvisation exercises that can help you to familiarizing yourself with your own body and movement-based approaches: **"Contact Improvisation - A couple of basic exercises."** *YouTube*, uploaded by OKI, 18 Sep. 2016, <https://www.youtube.com/watch?v=H8JiB2Nv5Qo>.

Improvisation dance workshop that can be done from home: **"Improvisation workshop** by NDT dancers Luca Tessarini and Nicole Ishimaru - ABN AMRO x NDT." *YouTube*, uploaded by Nederlands Dans Theater, 23 Jun. 2020, <https://www.youtube.com/watch?v=SqO3cn-5MEOA>.

Short article about Rudolf Laban's approach to movement (in Dutch): Meijer, Peter. **"De bewegings-leer van Laban."** *LoopbaanVisie*, Oct. 2018, pp. 44-36, <https://www.labantraining.nl/upload/docs/LV-2018-04-09.pdf>.

Video introducing Rudolf Laban's movement analysis: **"Laban Art of Movement."** *YouTube*, uploaded by Ana-livia Cordeiro, 25 Nov. 2015, <https://www.youtube.com/watch?v=oJ0m0elJU7A>.

More information and visualisation of Rudolf Laban's techniques/movement efforts: "Laban Movement Efforts." *YouTube*, uploaded by Tehya Malone, 23 Apr. 2019, <https://www.youtube.com/watch?v=OK-7QhORB9k>.

Meeting by Moving, Mediated through Music
Rob Tieben, Koen van Boerdonk, Sietske Klooster, Elise van den Hoven
Eindhoven University of Technology, Department of Industrial Design
P.O.Box 513, 5600 MB Eindhoven, the Netherlands
(s.klooster, e.v.d.hoven)@tue.nl

Each year, the Dutch Lowlands festival creates a unique and relaxed atmosphere in which 55.000 visitors are and do as they please. Building on this experimental environment we designed a flexible opaque screen that facilitates a meeting between strangers, who can create music together by means of bodily contact (see figure 1). Dynamic variation of bodily contact through the screen determines the music composition and supports making people feel connected.

During the iterative design research process we applied and developed the movement based design approach Choreography of Interaction. Our first demonstrator incorporated a range of 18 randomly divided unnoticeable sensors, which were directly coupled to music samples. User evaluation showed that people focused on the screen in search for music, instead of focusing on each other through the screen stimulated by music. Therefore, dynamic variation of bodily contact should be more coherently reflected in variables of musical composition. To study this we created a new prototype, which incorporates a network of 120 sensors and can be programmed in different ways to translate bodily contact into musical composition. This allows the creation and evaluation of interaction variants that presumably will lead to different gradations of experiences. Currently we are preparing a test to find the appropriate coupling between dynamic variation of bodily contact and musical composition that establishes a meeting experience through the screen.



Figure 1: dynamic variation of body contact through the screen determines the composition of music

Tieben, Rob, Koen van Boerdonk, and Elise van den Hoven. "Meeting by Moving, Mediated through Music." *IEEE Pervasive Computing*, Jan. 2007, pp. 55-56, https://www.researchgate.net/publication/239848149_Meeting_by_moving_mediated_through_music.

An article about how performative interactive objects facilitate movement-based encounters between strangers during the Lowlands festival.



Klooster, Sietske. "MelkSalon Zonnehoeve '12." *Sietske Klooster*, n.d., <https://www.sietskeklooster.nl/background/>.

In **Sietske Klooster's** project MelkSalon (2012 - 2019) she created participatory interventions with members of the Dutch milk industry to initiate long-term change in the perception and production of milk through, for example, milk tastings. A visual publication is available on her website: *Sietske Klooster*. <https://www.sietskeklooster.nl/>.

(Klooster, 2009): A duet design-choreography where an artifact mediates movement possibilities (and restrictions) between two hand-connected dancers.



Rings ritual (Klooster, 2010): A ritual during the wedding ceremony, where both hands of bride and groom lovingly and cooperatively unfold and put on the rings.



Wilde, Danielle, Thecla Shiphorst, and Sietske Klooster. "Move to Design/Design to Move: A Conversation About Designing for the Body." *Interactions*, vol. 18, no. 4, 1 Jul. 2011, p. 26, <https://dl.acm.org/doi/10.1145/1978822.1978828>.

Examples of objects created to facilitate embodied interactions.



Groenewoud, Lisanne. "Interactive Expert Carousel." *Mediamatic*, 19 Mar. 2016, <https://www.mediamatic.net/en/page/88656/melksalon>.



Groenewoud, Lisanne. "Guests Testing the Cheese." *Mediamatic*, 14 Oct. 2016, <https://www.mediamatic.net/nl/page/284323/the-milk-salon>.



in short **Design Through Biology** observes and studies the behaviour of organisms in order to use biological algorithms in the creation of materials and designs. Start experimenting in a DIY setting at home or, even better, find a lab setting with professional support from a biologist or chemist.



what?

Design Through Biology invites you to learn from non-human organisms instead of centring the human experience, as often happens in design.

It is an approach to doing research that combines scientific methods with a design attitude. An example is the use of a microscope to understand the ways materials are built up and how micro-organisms make decisions. These observations can then be applied to design.

Take note that Design Through Biology asks for quite a lot of preliminary research, even if your making and researching practices are intertwined.

challenges

- ~ Lab work can be expensive.
- ~ Take into account that organisms sometimes grow fast, sometimes slow.
- ~ If you hack kitchen tools, be aware that your kitchen is also the place where you cook.
- ~ Safety in the laboratory is vital, for both yourself and the organism.
- ~ 'Culture' an organism and take care of it - it's a living being like a pet. A slime mould will try to escape if you don't feed it!

how?

Start by looking at **examples** of how other artists and designers work with organisms or algorithms from nature. This will help you specify your interests, the kind of organisms you want to work with, and what the goal of your research is.

Read and learn about the organism of your choice and familiarise yourself with lab work. There are for example many **tutorials** to be found on YouTube.

You need **lab tools** like petri dishes, a microscope, camera, incubators. Lab tools can partly be hacked kitchen tools but working in a professional environment as soon as possible is advisable, for example at Blue City Lab or De Waag in Amsterdam.

Think about **creative ways** to make use of your tools. For example, playing with the shape of a petri dish will change the growth of the slime mould.

Learn how to **take care** of your organisms, for example how to make jelly with nutrients composed of seaweed to feed a slime mould.

Keep a **lab journal** to document your observations. Make sure to include photos. Document the name of the experiment, your hypothesis, protocol (recipe, nutrients, steps), analysis, conclusion, and next steps.

Also include a **material passport**. Take notes on where you found the material, its function, colour, and structure.

keywords

#EXPERIMENT #PROTOTYPING
#SPECULATIVE #TECHNOLOGY
#MAKING #IMPACT #CO-CREATION

Related methods:

Wardrobe Study, Collaborative Participatory Research, Embodied Design Research

Observe the **behaviour** of the organism:
~ What do you see?
~ What do you measure?
~ How long is the period of growth?
~ What is the algorithm of growth?

Ask how you could **implement** the complex characteristics of a material or organism into design, for example the structural colour of a butterfly.

You can use speculative **storytelling** as a tool. How does the organism you are observing interact with and experience the world from its perspective?

This method needs multiple **iterations**: explore - observe - make - test - etc.

Further exercises:

Use the microscope. Collect a natural object (for example a leaf, a flower, a butterfly). Describe your specimen, then cut a 2x2mm piece and treat it with alcohol to see its structure under the microscope.

Play a game to experience how birds think and communicate. Pick one person in the room and make sure to be in a 90 degrees angle with this person. If they start moving, everyone must follow.

when?

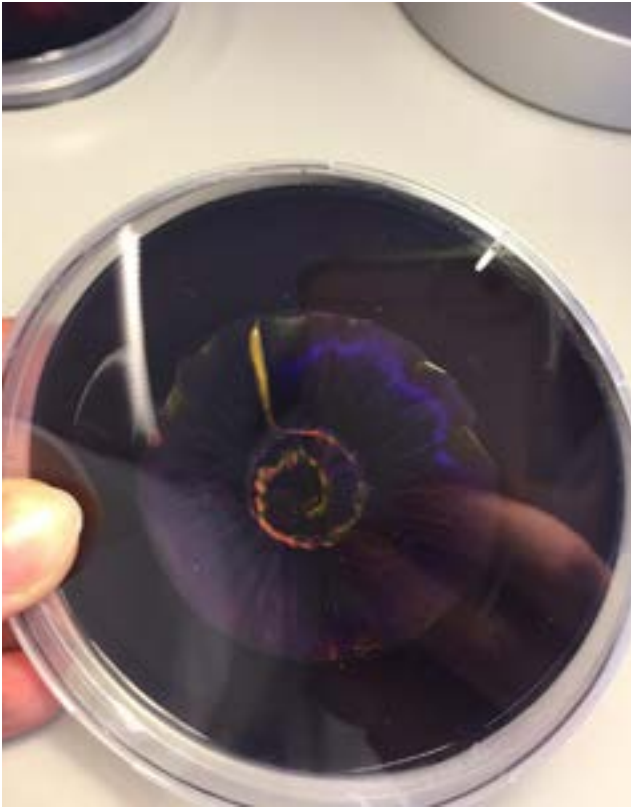
Being an approach rather than a single method, Design Through Biology will inform the whole project and not just one stage in the research.

who?

The method was developed by Emma van der Leest, and is used among others in the New Material Practice research group, Blue City Lab, and Commercial Practices.

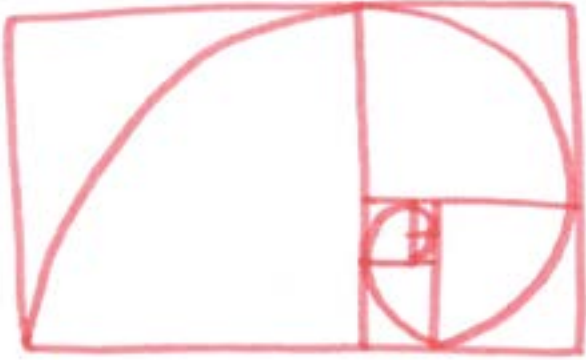
start now Go outside. Which materials or structures fascinate you? Take them home and have a look at them under the microscope.

examples



Van der Leest, Emma. "Coloured by Flavo." *Emma van der Leest*, 2020, <https://emmavanderleest.com/portfolio/themicrobialvendingmachine-2/>.

In the project **Coloured by Flavo**, Emma van der Leest and Ivan Henriques experiment with the structural colour of organisms, in this case flavobacteria, and its possible applications in art and design.



references

Website of the **Biomimicry Institute** with lots of tips, information, and resources: *Biomimicry Institute*. www.biomimicry.org.

Forum for people working with biological materials: *BioFab Forum*. <https://biofabforum.org>.

Introduction to biology/nature as the source of knowledge and inspiration for art and design: Myer, William. *BioArt: Altered Realities*. Thames & Hudson, 2015, biology-art.com.

Kapsali, Veronika. *Biomimetics for Designers*. Thames & Hudson, 2016, <https://thamesandhudson.com/biomimetics-for-designers-9780500518489>.

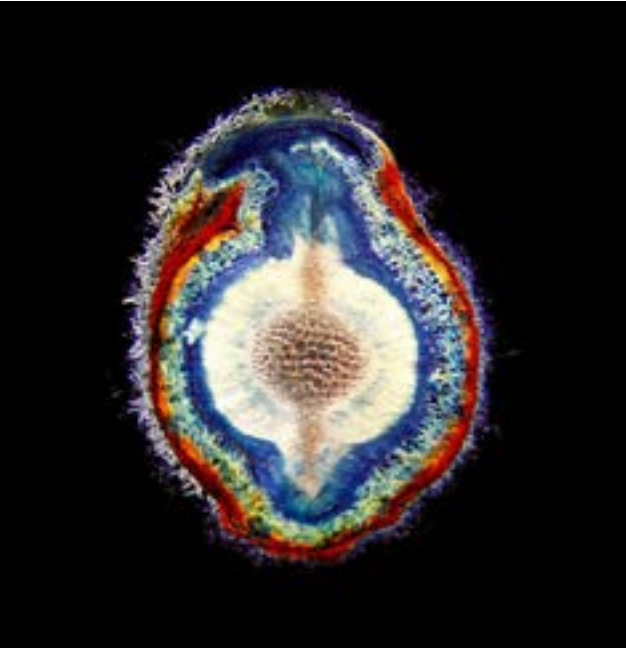
Article on the implementation of **biomimetics in textile design**: Kapsali, Veronika. "Biomimetic Approach to the Design of Textiles for Sportswear Applications." *Textiles for Sportswear*, Dec. 2015, pp.77-94, DOI: 10.1016/B978-1-78242-229-7.00004-7.

Manual for students who want to work with organisms: Leest, Emma van der. *Form Follows Organism*. WdKA, 2016, <https://www.wdka.nl/research/form-follows-organism>.

"**Slime Molds**: When Micro Becomes Macro." *YouTube*, uploaded by Journey to the Microcosmos, 10 Feb. 2020, <https://www.youtube.com/watch?v=el-qwn7k2Wwk>.



"Fresh cannabis leaf, cross-section, microscopic photograph."



"Rosemary twig, cross-section, microscopic photograph." Two images above: Van Es, Rob. "Decomposed." *Rob van Es*, n.d., <https://www.made-in-delft.com/galleryholder/microwereld/>.

Follow **Rob van Es** on the basics of working with the microscope and the observation and photography of micro-organisms: "microscopie_workshops." *Instagram*, https://www.instagram.com/microscopie_workshops/.

in short **Speculative Futures Roadmap** asks you to create various timelines, both personal and societal, factual and speculative. This helps oversee technological and societal developments far into past and into the future(s), and their connections to your own design project(s).



what? **Speculative Futures Roadmap** combines a roadmapping method developed by TU Delft with elements from speculative design. The method challenges you to think far into the future and to overcome short-term thinking.

Parallel timelines describe developments that are relevant to your project, for example in technology, politics, and the environment, and in that way allow you to do research on the context you work in.

Looking into your own past will give you insights into reoccurring interests and roles you have taken on in previous collaborations. Considering those, you can speculatively trace your path into a desirable future.

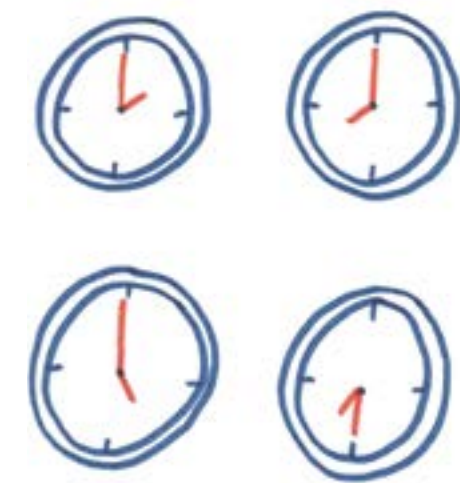
When practiced with a group, this method can support you in finding overlapping interests and approaches, so that your skills complement each other and expectations can be managed. This method also works for people who are not from an art or design background, although making or prototyping is involved from the start.

when? The method is most useful in long-term projects. Start after you have begun the phase of making. Speculative Futures Roadmap is also a great method to guide you through your graduation process and to align your research and making.

how? The method consists in making three timelines while working on a prototype or artefact in parallel. The timelines will allow you to explain what you made and why. While working, keep an eye out for connections that emerge between the timelines.

1. **Personal timeline:** Focus on one aspect, for example a theme, a specific material, your audience, or your role(s) in previous projects. Create a timeline of past projects and try to find connections between them. If you are practicing this method with a group, share your timeline with others and try to detect similarities. Collaborate to expand on your timelines together.
~ After creating the timeline, start making a small prototype or artefact.

2. **Technological timeline:** Do research on technological developments. Consider what aspects of past technology are relevant for your project or topic of inquiry and which will be relevant in the future.
~ Iterate on the prototype or artefact that you made.



keywords
#MAPPING #STORYTELLING #POSITION
#REFLECTION #SPECULATIVE #TECHNOLOGY
#CONCEPTUAL #SYSTEMS THINKING
#PROTOTYPING
Related methods:
The 3Es of Reflective Practice, Wardrobe Study, Design Through Biology

3. **Wicked timeline:** Make a third timeline that focuses on a specific societal problem that your current project revolves around.
~ Iterate on your prototype or artefact.

In the next step, try to project the timelines fifty years into the future. Develop desirable futures that start from the connections you discovered in your timeline(s). How do you expect your project to relate to societal and technological issues? Try to continuously zoom in on specific instances and out again to the whole picture. Pinpoint important connections between the timelines.

Finally, choose one idea arising from the timelines to focus on. Use this idea to work further on your prototype or artefact and make it presentable.

challenges
~ It's difficult to think about what might happen in fifty years, be open to speculative approaches.
~ You should start making something sooner rather than later. In the process of making the insights from your timelines will come together.
~ Don't focus too much on the end result, this method is all about the process and iterating on your work.

who? The method was originally developed by Cateljine van Middelkoop in Commercial Practices (Next Design Lab Minor).

start now Dive back into your own portfolio and work out reoccurring interests and roles. What have you done so far? Why did some things work out and others not? How do your past projects relate to your present project?

references & examples

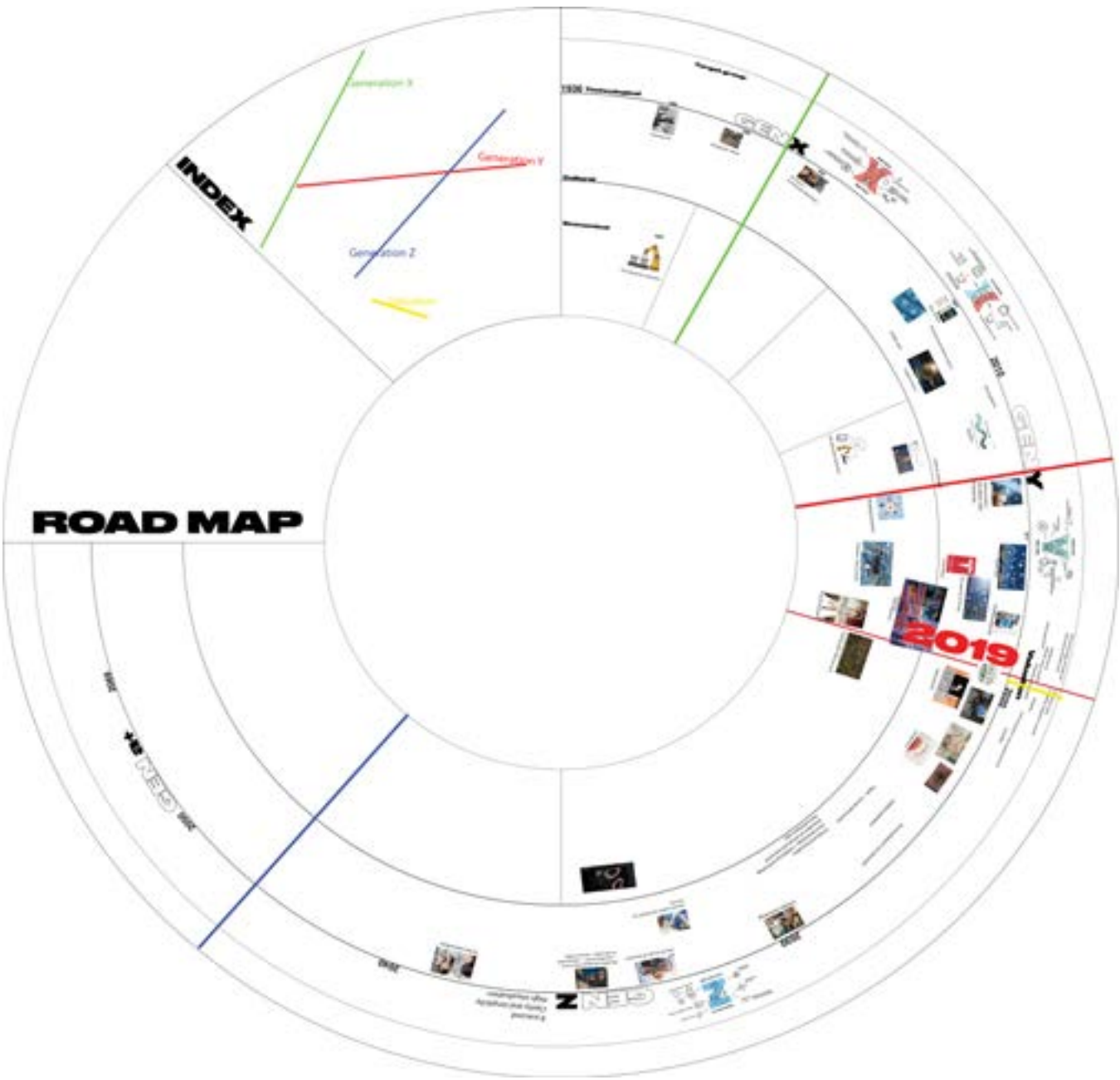
references
A description of the method and helpful questions can be found on the MyWdKA page for the **Next Design Lab** (2020): <https://2021.mywdka.nl/WDKP31CPND/speculative-futures-roadmap-assignment-04-11-20/>.
The book that served as an inspiration for this method: Simonse, Lianne. **Design Roadmapping**. BIS Publishers, 2018, https://www.researchgate.net/publication/324890568_DESIGN_ROADMAPPING.

Anthony Dunne and Fiona Raby describe how design can be used to spark debates and create ideas around speculative future scenarios by posing 'what if' questions: Dunne, Anthony and Fiona Raby. **Speculative Everything: Design, Fiction, and Social Dreaming**. MIT Press, 2013, <https://readings.design/PDF/speculative-everything.pdf>. See also their website: [Dunne and Raby: dunneandraby.co.uk](http://dunneandraby.co.uk).

Introduction into practices that question what preferable societal developments could look like: Johannessen, Leon Karlsen, Martina Maria Keitsch, Ida Nilstad Pettersen. "**Speculative and Critical Design: Features, Methods, and Practices**." In: *Proceedings of the 22nd International Conference on Engineering Design (ICED19)*, Delft, The Netherlands, 5-8 Aug. 2019. DOI:10.1017/dsi.2019.168, https://www.cambridge.org/core/services/aop-cambridge-core/content/view/4733BA2190580053A945BAFF3C3495C/S2220434219001689a.pdf/speculative_and_critical_design_features_methods_and_practices.pdf.

Article about **mental time travel**, the capacity to mentally reconstruct personal events from the past (episodic memory) as well as to imagine possible scenarios in the future: Corballis, Michael C. "Language, Memory, and Mental Time Travel: An Evolutionary Perspective." *Frontiers in Human Neuroscience*, 4 Jul. 2019, <https://doi.org/10.3389/fnhum.2019.00217> <https://www.frontiersin.org/articles/10.3389/fnhum.2019.00217/full>.

Student examples applying Speculative Futures Roadmap during the Minor and Practice Next Design Lab (2020):



Soo Seng's Roadmap (2020) documenting the relationship of different generations to digital media shows that a timeline does not need to be linear.

Laudi Holster's online Roadmap "Shrink to Grow" (2020) maps the links between meat production and forests since 1900 and into the future: <https://laudiholster.wixsite.com/speculativefuture>.

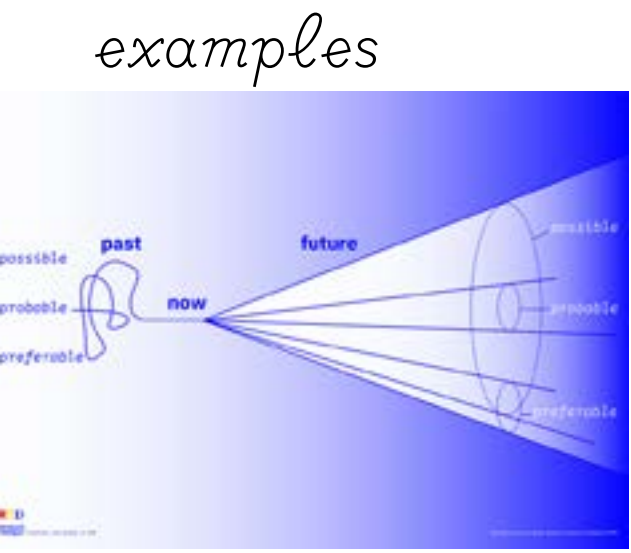
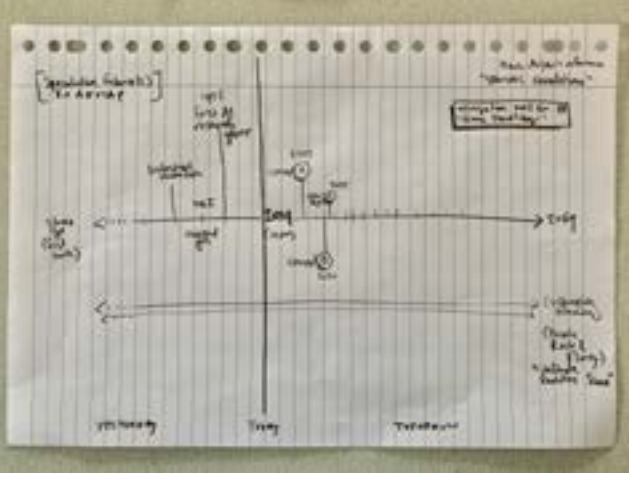
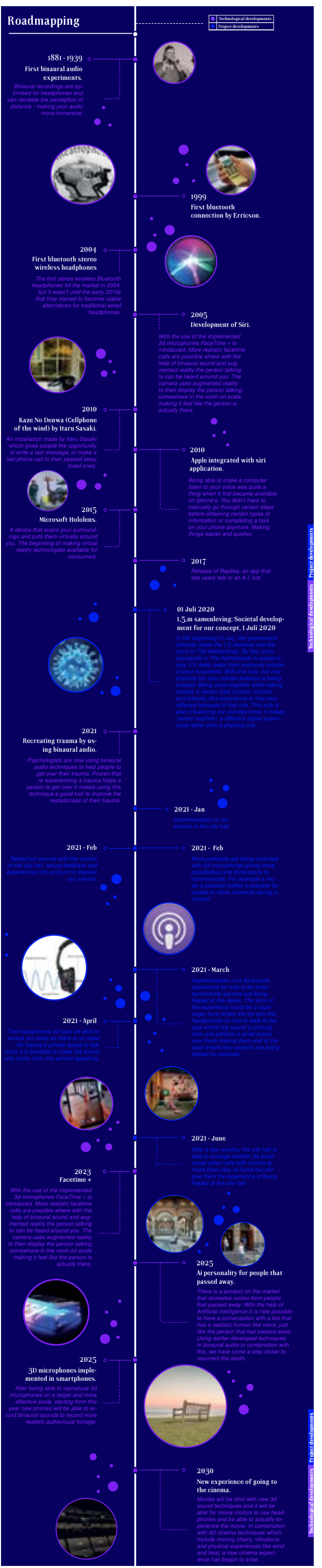


Diagram developed in the context of RTD (Research Through Design) 2019. Image provided by Cateljine van Middelkoop.



Sketch by Cateljine van Middelkoop for using the method in the Minors Data Design and Next Design Lab (Commercial Practices), combining the tangibility of roadmapping with a speculative design approach.



in short **Appropriating Genre** invites you to publish your research in the format of a specific genre, while playing with its formal characteristics. During the process you explore the connections or contradictions between your project and the genre of your choice, which will have effects on the questions and contents of the research itself.



what?

Appropriating Genre involves analysing the formal characteristics of a genre of your choice to build a framework for making your research public. Doing so will also help you structure your thoughts around the meaning and conclusions of your research.

Appropriation in this context means playing with the genre's narrative structure and pushing its formalities and rules to the extreme. The result often contains elements of humour and irony. It can depart from appreciation for a certain genre, but also adheres to the idea that every genre can be put to a different use.

Note that by appropriating it you might place a genre in a different context from where it is usually engaged with, which has effects on the audience and might add another layer to your research project.

challenges

- ~ The method is quite conceptual and asks for in-depth analysis.
- ~ You have to be prepared to stick to the rules of the genre and push them to the extreme.



how?

~ Start by finding a genre that you want to appropriate. The genre doesn't have to be serious, you can pick anything from Instagram poetry, memes, self-help, telenovelas, to YouTube tutorials. Instead of choosing a genre that relates to your research directly you can also pick one that works against expectations. For inspiration, you can look at the research material you've gathered and to see which genres are being used, for example by artists that you refer to.

~ Ask yourself what fascinates you about this genre and how it relates to your research topic. Looking at different examples, analyse the genre regarding style, structure of the text, reoccurring elements, and design. You can also ask other people about their associations.

~ In your analysis, include the implied audience of the genre. Does it overlap with the audience of your research? What effects does the juxtaposition of the different implied audiences have?

~ After you've dissected the formal aspects of the genre, start to make them your own by writing or designing your research findings according to them.

~ Reflect on the consequences the application has for the content. How does it influence your research and the way it is communicated? Can you push the boundaries of the genre and of your research? E.g., what happens if you 'memeify' your research, or present it as a self-help book?

~ Depending on the context in which you will publish your research, you can ask yourself if the result needs further contextualisation or if it speaks for itself.

keywords

#MAKING PUBLIC #PERFORMATIVE
#CRITICALITY #SPECULATIVE #CONCEPTUAL
#EXPERIMENT #STORYTELLING #THEORY

Related methods:

Medium-Related Translation, Writing, Research Blog

when?

Use this method mid-way through a project, when you're beginning to think about the form in which you want to publish your research. It's better not to start with it in the last phase of your research, because the formal qualities of the genre will shape the content of your research and determine how the narrative is told. Appropriating Genre could also function as the starting point for a research project.

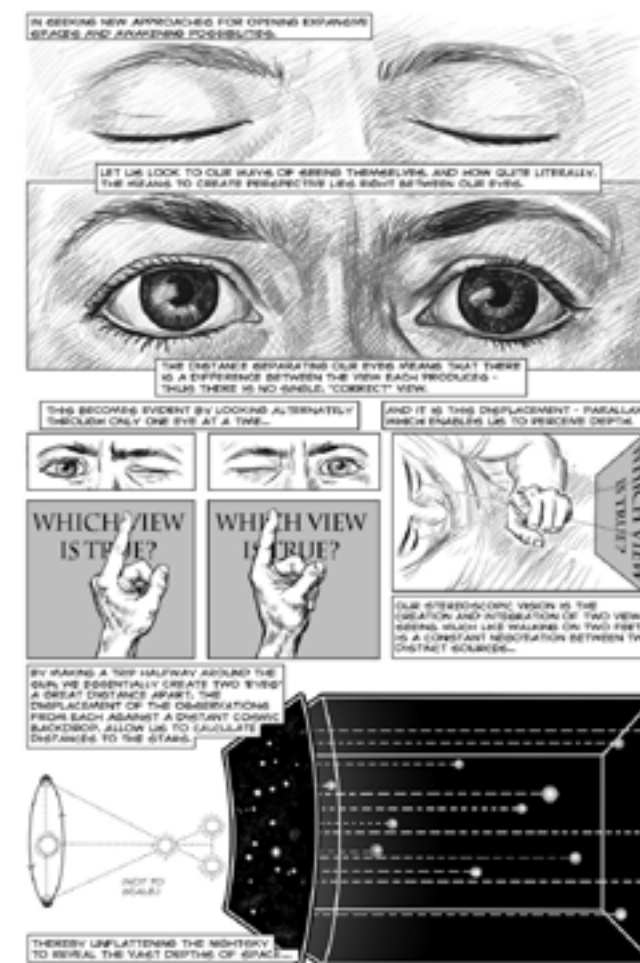
who?

This method was developed by the Research Station coordinator Miriam Rasch. It is useful for students who are interested in storytelling, feel at ease with research and writing and like to be playful with it. Even though the method was developed for written research, it can be appropriated in the context of film- and image-making.

start now Pick your favourite genre and wonder what it does that makes you like it so much.

examples

Rasch, Miriam. "40: A Smartphone Essay on Friendship." In: *Shadowbook: Writing Through the Digital 2014-2018*. Institute of Network Cultures, 2018. An essay written to be read on a smartphone. The other essays in the collection experiment with other genres, from the status update to audio messaging. The introduction offers a reflection on the form and how it relates to the content.



Sousanis, Nick. *Unflattening*. Chicago University Press, 2015. A research project published in the form of a graphic novel.



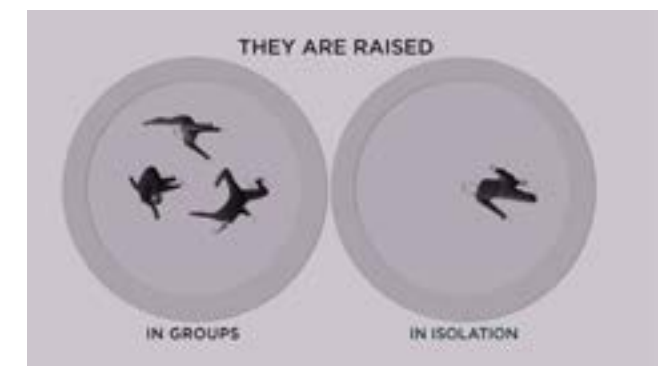
references

Quite extensive introduction and hand-outs for analysing academic use of genre: "**Genre Analysis** & Reverse Outlining." *Purdue Online Writing Lab*, https://owl.purdue.edu/owl/graduate_writing/thesis_and_dissertation/genre_analysis_reverse_outline.html.

Focused on writing in professional settings, this chapter offers an extensive list of more **technical genres** which can provide inspiration for appropriation: Gross, Allison. "14.2 Genre, Genre Sets, Genre Systems." In: *Technical Writing*. Open Oregon Educational Resources, n.d., <https://openoregon.pressbooks.pub/technicalwriting/chapter/14-2-genre-genre-sets-genre-systems/>.

"**List of Genres.**" *Wikipedia*, https://en.wikipedia.org/wiki/List_of_genres.

Collection of **polyvocal essays** on how the internet has changed writing: *How Do We Write When We Write Online*. <http://hdwwwwo.otdca.org/>.



Still from "**Dance your PhD** 2019 WINNER - Social experiences in larval zebrafish and their brains." *YouTube*, uploaded by DieTonella, 5 Jan. 2020, <https://www.youtube.com/watch?v=nUQvJOSCoI4>.

'Dance Your PhD' is an annual contest held in different countries, challenging researchers to find a choreography for their PhD projects. See example above and: "Dance Your PhD 2017 - Building up creativity." *YouTube*, uploaded by Judit Pétervári, 30 Sept. 2017, <https://www.youtube.com/watch?v=wXzPH3IQV8E>.

4

When you know that a person is violent and ruthless, you will see violent ruthlessness in such basic things as his swim stroke.

"What are you doing?" from your Designated Mate amid choppy waves after he has followed you into the sea may or may not betray suspicion.

Your reply—"Swimming"—may or may not be perceived as sarcasm.

"Shall we swim together toward those rocks?" may or may not be a question.

Egan, Jennifer. "Black Box." *The New Yorker*, 28 May 2012, <https://www.newyorker.com/magazine/2012/06/04/black-box>. A **short story** in the format of a Twitter thread.



Graphic Design student Senka Milutinovic published their research on Pepe the Frog memes and their use by the alt-right in the form of a **comic on memes**: *Political Dialogue and the Influence of Memes: Pepe Case Study*. See: Vis, Dirk. *Research for People Who (Think) They Would Rather Create*. Onomatopoe, 2021, available on Research Station MyWdKA.



in short **The 3Es of Reflective Practice** (or: 3Es) stand for Explore, Evaluate, and Experiment. Reflect on your design practice on a metalevel: What kind of designer are you or do you want to be? How do you position yourself in the broader field?



keywords

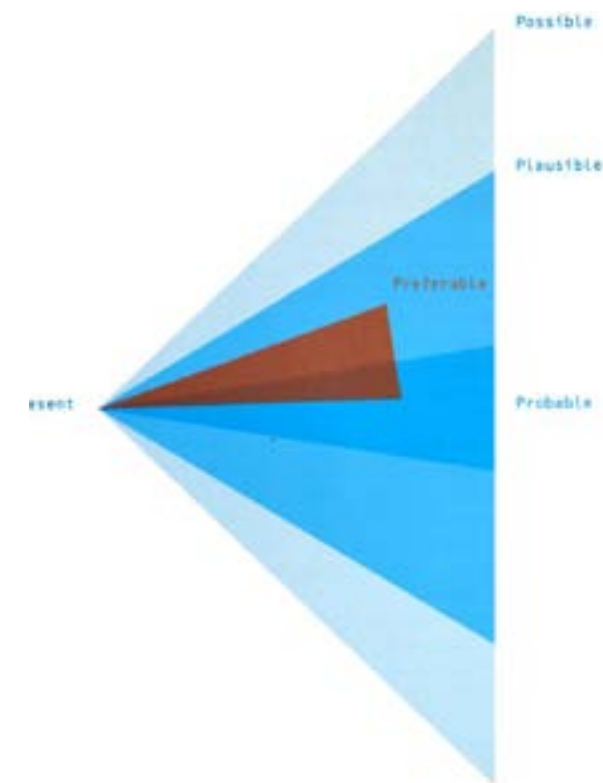
#IMPACT #MAPPING #DOCUMENTING
#POSITION #REFLECTION #CONTEXT
#CRITICALITY #INTUITIVE

Related methods:

Speculative Futures Roadmap, Research Blog, Adjacent Reading

references

Explore how design can be used to spark debates and create ideas and experiment with speculative future scenarios by posing 'what if' questions: Dunne, Anthony, and Fiona Raby. **Speculative Everything: Design, Fiction, and Social Dreaming**. MIT Press, 2013. <https://readings.design/PDF/speculative-everything.pdf>.



Visualisation PPPP from: Dunne and Raby. *Speculative Everything*, p. 5.

examples

More information on **Maaike van Papeveld's** research and graduation project *Designing Differently* (2020) in which she developed this method can be found here: www.designingdifferently.org.

Here you will find **downloadable worksheets** and exercises which you can use in the process: *Methodology Lab*. <https://readymag.com/u3444407961/2822447/>.

E2: RESEARCH		INTRODUCTION (short description of this practice)	
Case Study:		(practice name)	
AMBITIONS What drives it? What does it aim to achieve?		STAKEHOLDERS Who does it involve?	
Main motivation(s): (for example a frustration, vision or conviction) 	Main goal(s) or intention(s): (intended effect, development or change) 	Main stakeholder(s): (there can be companies, people, institutions, etc.) 	Role/function: (for example target audience, collaborators, etc.)
APPROACH How does it operate? What methods and processes does it use?		OUTCOMES What does it produce/deliver? How does it present or communicate output?	
General working process: (short description of the process from beginning to end) 	Commonly used methods: (for approaches, tools, etc.) 	Main outcome(s): (products, services, events, interactions, etc.) 	Communicated/presented by/through: (how does the product reach the target audience?)

Worksheet "E2: Research" from *Designing Differently* by Maaike van Papeveld for conducting case studies.

what?

The **3Es** method is an elaborate and structural approach to reflection, using worksheets and exercises. They allow you to take a step back to consider how effective your current design practices are and to experiment with other forms or implementations. The method can be followed and repeated throughout your training and practice as a designer.

The method was initially created to help socially engaged designers develop more effective ('impactful') ways of addressing societal issues through their work, but can also be applied by artists and designers with other objectives.

The 3Es invite you to reflect not only on your own work, but also on other practices in the broader field. This will help you make more conscious choices concerning your work and give guidance in formulating your goals.

when?

Ideally, this method for reflection is carried out in between (applied) design projects.



how?

The method consists of three steps: Explore, Evaluate, and Experiment.

Explore is all about gathering inspiration and learning from what other designers have done. You don't have to reinvent the wheel! Map what practices or methodologies already exist and conduct case studies. This will provide an idea of how these practices work.

Evaluate means looking at the practices from a critical perspective. Comparing various reflections enables you to identify common pitfalls.

Experiment asks you to develop alternative approaches or hybrid practices. These hybrid practices offer guidelines that you can put to the test in your next design project.

Step by step:

- ~ Create a map of design practices that you know.
- ~ Select 3-5 practices that seem most interesting to you. Explore and evaluate by conducting and comparing case studies.
- ~ Summarise your main insights and reflections. Combine these insights and reflections with your personal interests, and experiment with creating new, hybrid practices.

The reflection process is described in and supported by various exercises and a range of tools. See the reference section for where to find them.

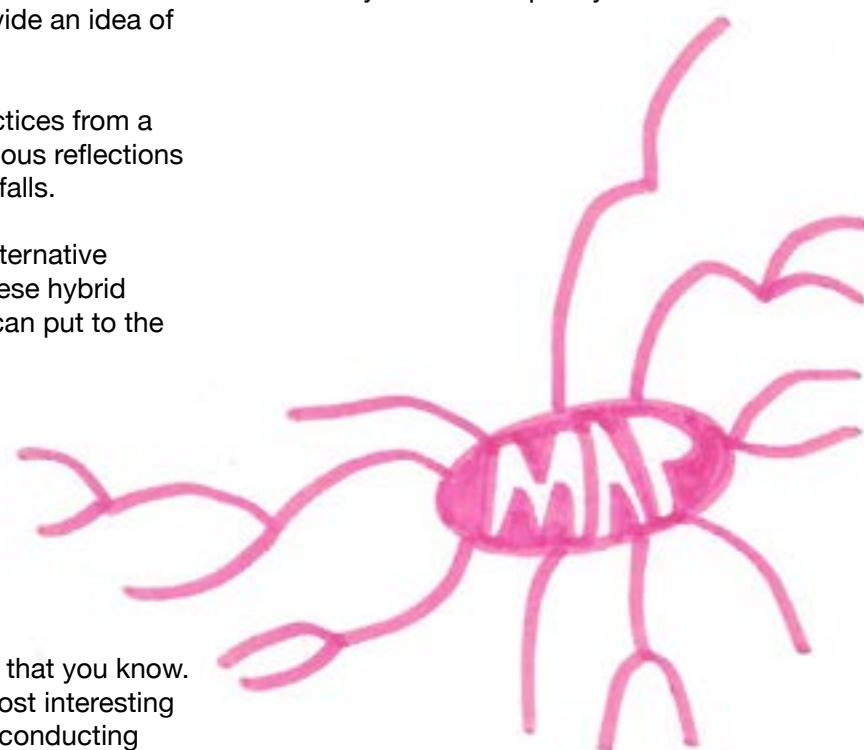
who?

The method is developed by designer Maaike van Papeveld and was used by Product Design, Commercial Practices, and the Honours program. It is mostly suitable for design students.

challenges

~ You need some knowledge or overview of existing practices in the field. Working collaboratively can help fill in the gaps.

~ If you are still at the starting point of (thinking about) your practice, don't get too intimidated or box yourself too quickly.



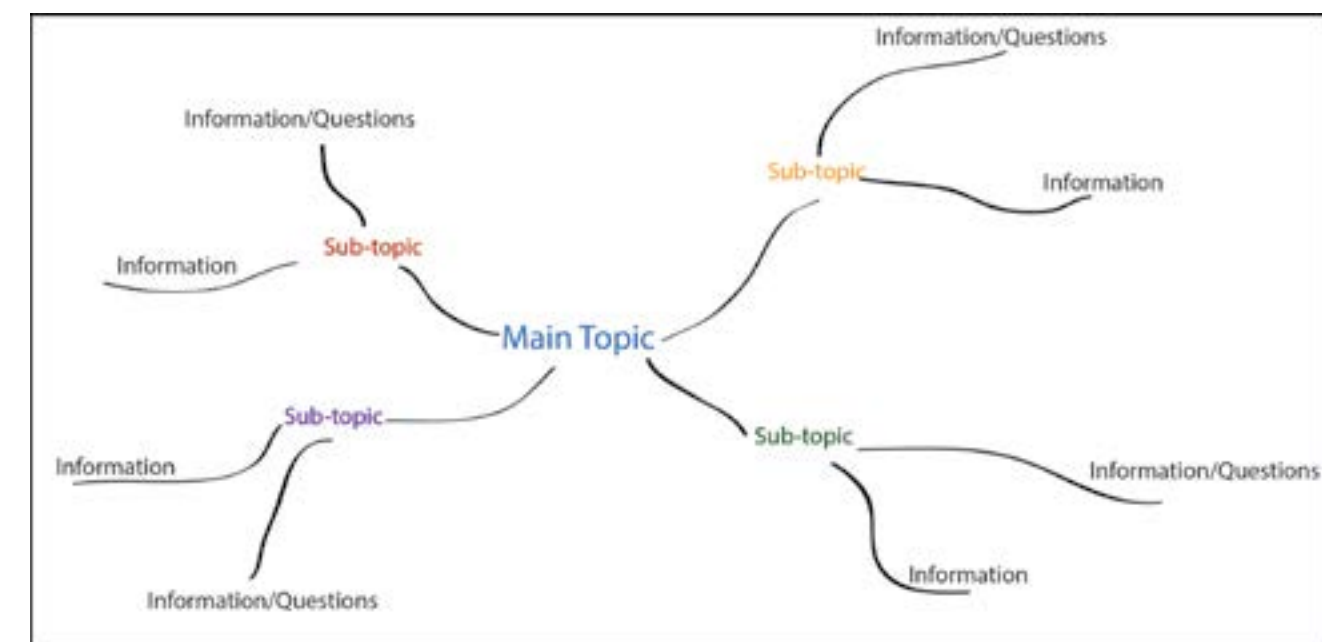
start now Collect the best design practices you know and note down why they appeal to you.

references & examples



Still from: "Affinity Diagram." *YouTube*, uploaded by LeanOhio, 23 Nov. 2016, <https://www.youtube.com/watch?v=fjyBJqIDWs>.

Organise your findings using the **Affinity Diagram**. Identify issues, brainstorm on solutions, and sort ideas to discover underlying themes in your design process. You can find many introduction videos.



Our Campus. "Mapping Method." *Our Campus Amsterdam Diemen*, n.d., <https://www.ourcampus.nl/news/3-best-not-taking-methods>.

Mapping techniques can help oversee the main topic and its underlying sub-topics. Many mind mapping applications can be found online.

Critical perspectives on design:

This article examines how 'design thinking' is applied in a variety of contexts outside of design and reflects critically on the issues connected to this development: Kimbell, Lucy. "**Rethinking Design Thinking**: Part I." *Design and Culture*, vol. 3, 2011, pp. 285-306, <https://doi.org/10.2752/175470811X13071166525216>.

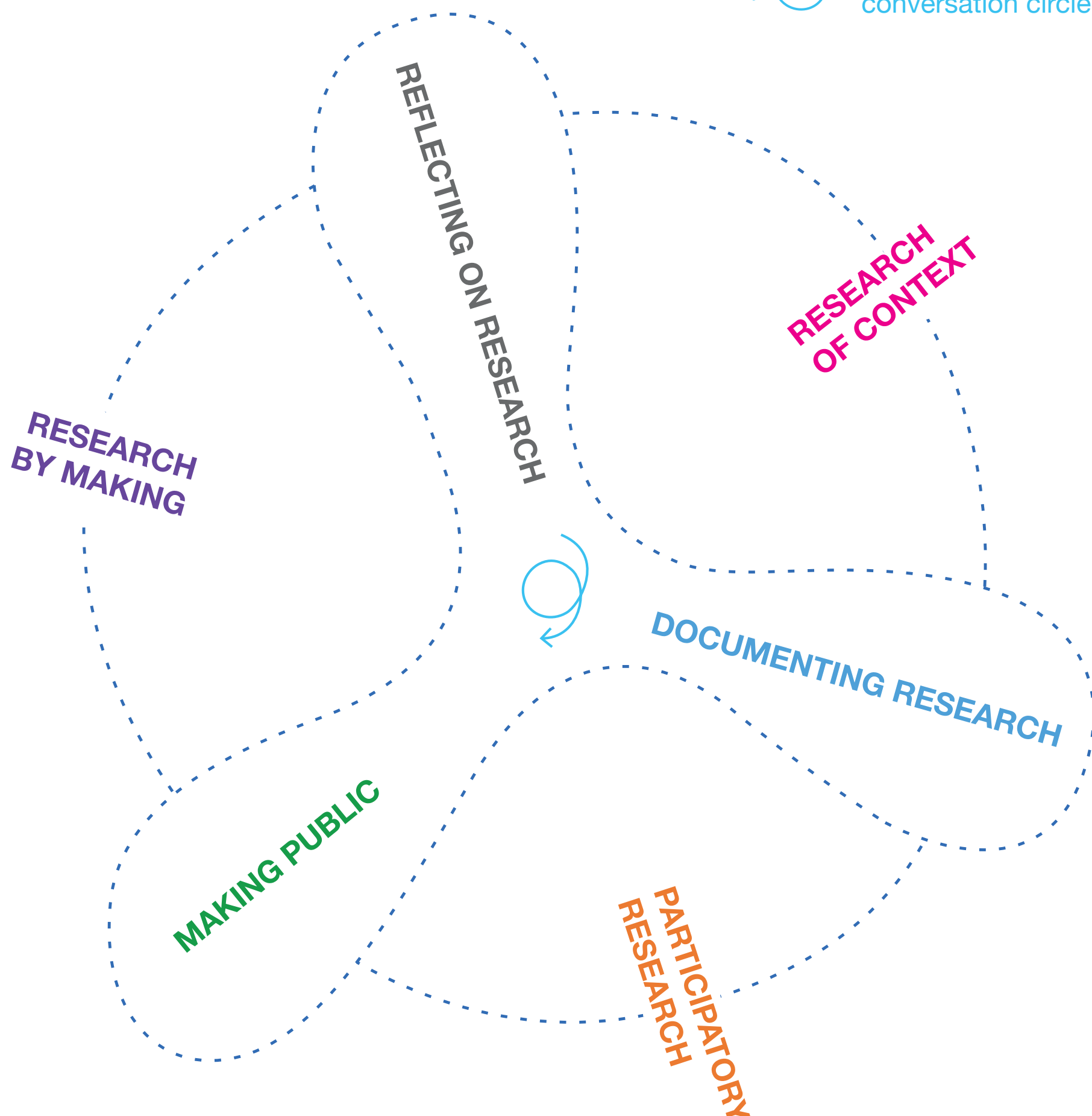
A variety of perspectives on how design practices perpetuate injustice(s) that offer otherwise approaches to designing: Mareis, Claudia, and Nina Paim (eds). **Design Struggles: Intersecting Histories, Pedagogies, and Perspectives**, Valiz, 2021, https://valiz.nl/images/DesignStruggles-DEF_978-94-92095-88-6-single-4March21-VALIZ-def.pdf.

Article that highlights how social design can contribute to reinforcing neocolonial structures and how reflective methods can help to prevent this: Janzer, Cinnamon L., and Lauren S. Weinstein. "**Social Design and Neocolonialism**." *Design and Culture*, vol. 6, no. 3, 2014, pp. 327-343, <https://doi.org/10.2752/175613114X14105155617429>.

Sources on reflection:

Classic study that offers insights into how professionals solve problems in practice. You can find this book in the media library: Schön, Donald A. **The Reflective Practitioner: How Professionals Think in Action**. Basic Books, 1983.

How to incorporate regular, **systemic reflection** into design processes is proposed in this publication: Reymen, Isabelle MMJ, and Dieter K. Hammer. "Structured reflection for improving design processes." *DS 30: Proceedings of DESIGN 2002, the 7th International Design Conference*, Dubrovnik, 2002, <https://www.designsociety.org/publication/29668/>.



RESEARCH BY MAKING is at the heart of art and design research. It is characterised by activities such as experimentation, prototyping, and testing. Making becomes research when it is part of an articulated and shareable process. It calls for iteration and involves skills like material and visual argumentation.

PARTICIPATORY RESEARCH revolves around working with people. Interactions and collaborations bring out the knowledges and experiences of others relevant to your project. Tangible materials, such as conversation pieces or cultural probes, support these processes. Working with others will strengthen your research, but also calls for ethical consideration.

RESEARCH OF CONTEXT helps you orientate on a subject and its broader scope. It is also elemental for reaching an in-depth understanding of a topic. Research of context entails finding and validating sources, both visual and textual, and both artistic and theoretical. In that way, it also helps recognising open and urgent questions in a certain field.

DOCUMENTING RESEARCH findings in a deliberate and transferable way is crucial for analysis and reflection. It will help with argumentation and the representation of your research, both visually and through writing. Collecting, tagging, and structuring different types of information are important actions, both for archiving and to prepare for publication.

REFLECTING ON RESEARCH Reflection plays an integrative role in all dimensions of research. Reflecting on your own position, perspective, and biases, and the relations to the world around you. What is the goal of your actions? What are your intentions? What ethical considerations does your subject call forth? How are these reflected in the questions asked? And how does your project relate to broader cultural, theoretical, or global challenges?

MAKING PUBLIC is about publishing and positioning your research. It involves writing, designing, organising, and presenting your research in relevant media and spaces. Making public means placing your actions and results in a larger context. Who is your audience, how do you produce meaning, and how do you relate to the situatedness of knowledge and people?

Colophon

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Rotterdam, June 2022.