

Documenting and reflective
writing
Context building

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Way to create argumentation

- Own activity, read the text before hand
- Your opinions do matter
- Create a dialogue between reading and your own thoughts (agreeing or disagreeing). Construct a discussion (verbal or written one)
- Learn to argument, tell your thoughts to others in discussion
- If you are able to do this, you are also able to write down the argumentation

Nithikul Nimkulrat (2007)

The Role of Documentation in Practice-Led Research

- *As a practitioner-researcher belonging to the art and design research community, I would rather define this form of research in a broad sense, as an interpretive engagement with artistic production and experience.*
- *Such research feeds on practice as well as the practitioner's reflections, such that the practical and the reflective parts could stimulate each other.*
- *What would be a suitable method for conducting this type of research? Since practice (i.e., artistic production and experience) plays a significant role in such research, it is usually **performed in dialogue with practice.***
- ***Research questions generally originate from within practice.***
- *In order to answer the research questions, the artistic production and experience--**both facts and feelings--are to be captured, whether in visual or textual formats.***
- *The captured visuals and texts become data that can be used as research material.*

Practice-led

- *In my research project, I examine **the relationship** between **materials** and **artistic expression**, in the context of **contemporary art**.*
- *When physically experiencing a material, an artist senses the visual and tactile aspects of the material.*
- *The material influences the artist's sensation, feelings, emotions, and cognition.*

Documentation

- *I recorded **every step** of my artistic process from conceptualizing to manipulating the materials and executing the artworks in multiple ways, including a written diary, sketchbook, my own voice recordings, and photographs.*
- *These are documents that could **affirm my consciousness** in my artistic process.*
- *The role of **documentation** may be underestimated in practice-led research. **It connects practice with the world of research.***
- *Documentation renders the implicit artistic experience accessible and discussable in the context of **disciplined inquiry**.*

Documenting, being honest towards the process

- *I not only recorded the concrete and tangible parts such as the choices of materials used and the reasons for choosing them, but also the less tangible ones such as **my feeling** when touching and manipulating a material.*
- ***The tactile and visual experience is difficult to record; it requires utmost care and thoroughness.***
- *In addition, both successes and failures are to be recorded.*
- *As a practitioner, without multiple methods of documentation, I would have never been critical of my own creative process.*

Knowing in creative process

- *As Polanyi (1969) asserted, knowing and doing are rarely exercised in isolation and their combination is present in the working of our sense organs.*
- **Explicit** knowledge
- **Tacit** knowledge
- The Tacit Dimension argues that tacit knowledge—tradition, inherited practices, implied values, and prejudgments—is a crucial part of scientific knowledge (Polanyi)

Explicit

Codified knowledge found
in documents, databases, etc.
IT is essential for transfer and storage

Tacit

Intuitive knowledge & know-how, which is:
Rooted in context, experience, practice & values
Hard to communicate - resides in the mind of the practitioner
The best source of long term competitive advantage and innovation
Transferred through socialization, mentoring, etc. IT mainly as support

Context building

Context building

- What is the frame of your work
- Against what your design makes sense and meaning
- Art context?
- Social context?
- Theoretical context?
- Business context?

Context building

- How you position your work
- How others see your work and its value
- How your work is understood and evaluated
- When you read academic text or previous MA thesis, evaluate, what is the context in this work

Context building

- *The interpretations of the viewers were rather divergent from my interpretations. This result raised several questions that led me to the study of some theories such as **phenomenology, semiotics, and museology**. (Nimkulrat 2007)*

Context building

- *Documentation renders the implicit artistic experience accessible and discussable in the context of **disciplined inquiry**.*
- Discipline; fashion design, textile design, design, material-based/contemporary art
- *In my research project, I examine **the relationship between materials and artistic expression**, in the context of **contemporary art** (Nimkulrat 2007)*
- **MA thesis=Disciplined inquiry positioned in a selected context**

<https://aaltodoc.aalto.fi/>

DRESS LIKE A ZAMBIAN!

making sense of nation and self through ethnic dress



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MADE IN SHANGHAI

A
European's
interpretation
on
Chinese
fashion heritage

Julia Montin
Master of Arts Thesis
Aalto University School of Arts and Design
Department of Design
Fashion, Clothing and Textile Design
2020

ADELAIDE DONGAH KIM

WEAR THE ROAD:

The role of clothing in promoting
women's transport cycling in motor-dominated societies

Master's Thesis for Master of Arts
Fashion & Collection Design

School of Arts, Design and Architecture
Aalto University

2016

Creativity in research

Foundational abilities that reflect things that creative people do

-being aware of your thoughts and behaviors,

-understanding and using emotions,

-making sure that you solve the right problem,

-and learning through iteration and experimentation. (Nicola Ulibarri , Amanda E.

Cravens , Anja Svetina Nabergoj , Sebastian Kernbach , Adam Royalt (2019) Creativity in Research)

Creativity in research

- Three additional abilities that help create the conditions for creative thinking; support structures.

The support structures are using language and stories to

- generate the creative behaviors and identity you want to adopt,
- managing your energy to create motivation,
- and using input from other people to amplify your creativity (Nicola Ulibarri , Amanda E. Cravens , Anja Svetina Nabergoj , Sebastian Kernbach , Adam Royalt (2019) Creativity in Research)

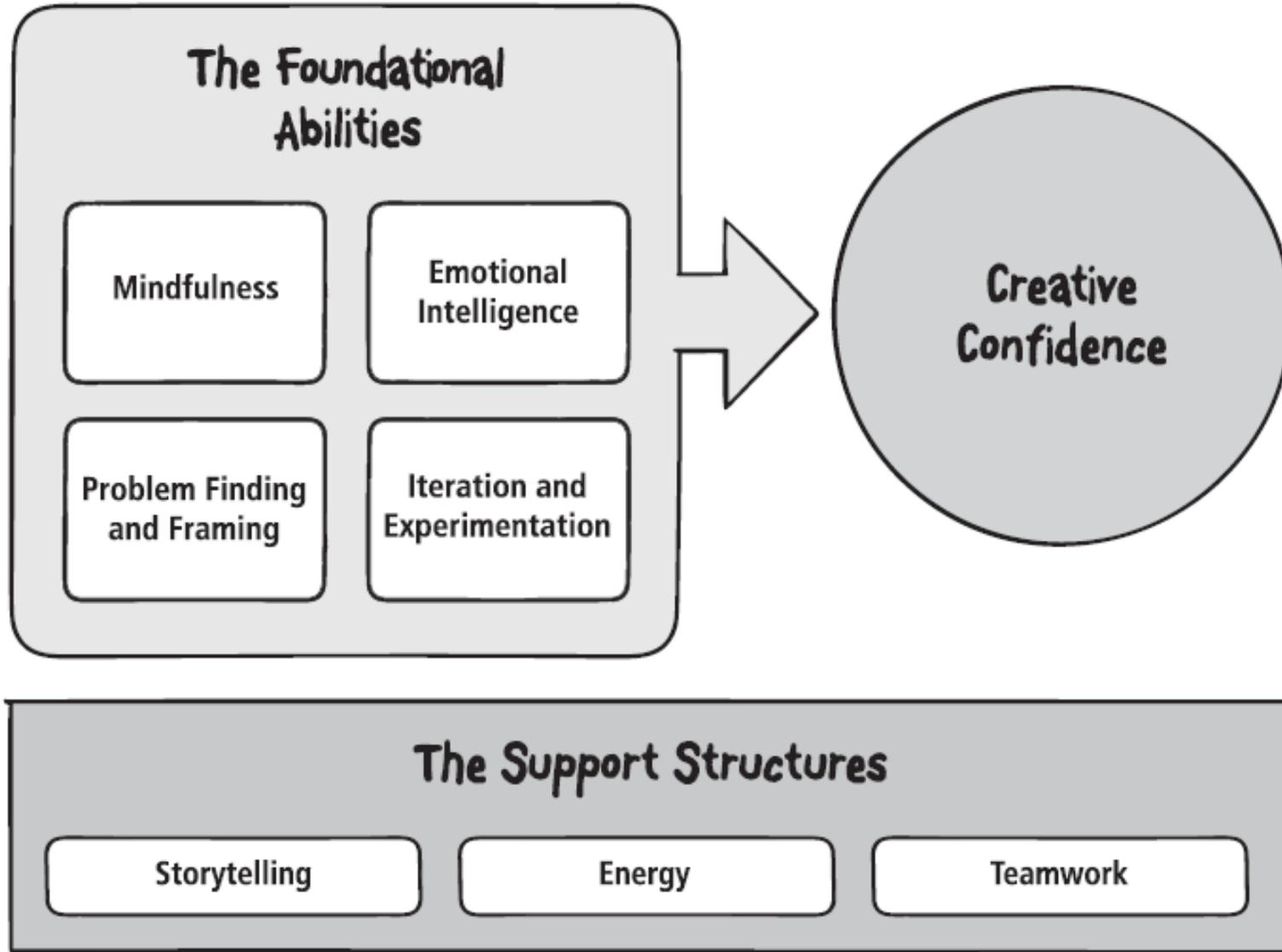


FIGURE 1.1 The creative abilities

(Nicola Ulibarri , Amanda E. Cravens , Anja Svetina Nabergoj , Sebastian Kernbach , Adam Royalt (2019) Creativity in Research)

Context

- Support structure to create the meaning to your design/creativity/process
- Meaning making
- Context frame to reflect, interpret your thinking
- Research context; Lab, Field, Gallery (Koskinen, Binder, Redström 2006)

Practice-led, Practice-based, Research through design readings

- Maarit Mäkelä
- Nithikul Nimkulrat
- Linda Candy
- Tim Ingold
- Juha Varto
- Michael Polanyi
- Kristina Niedderer
- Ilpo Koskinen
- Christopher Frayling
- Tim O'Riley

Group discussion

- What to document in your own creative process
- What are key elements/materials/ingredients in your creative process
- What enhances/inspires your creativity and thinking/understanding
- What kind of questions you ask from yourself when you do your creative practice
- How you build your knowledge
- Reflect this to the reading