Positioning your design interest

Kirsi Niinimäki 14.2.2022

Design in its placement

FUTURE
Visionary design:
Design as instrument of exploration of the future

CREATIVE ACT
Romantic design:
Design as a creative expression

TECHNICAL ACT
Engineering design:
Design as an answer to specific request

PRESENT
Situational design:
Design as an action situated in a context

Design as described by Deserti 2011 cited by Garcia 2012, 154

Design + research landscape

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Design as instrument of exploration of the future
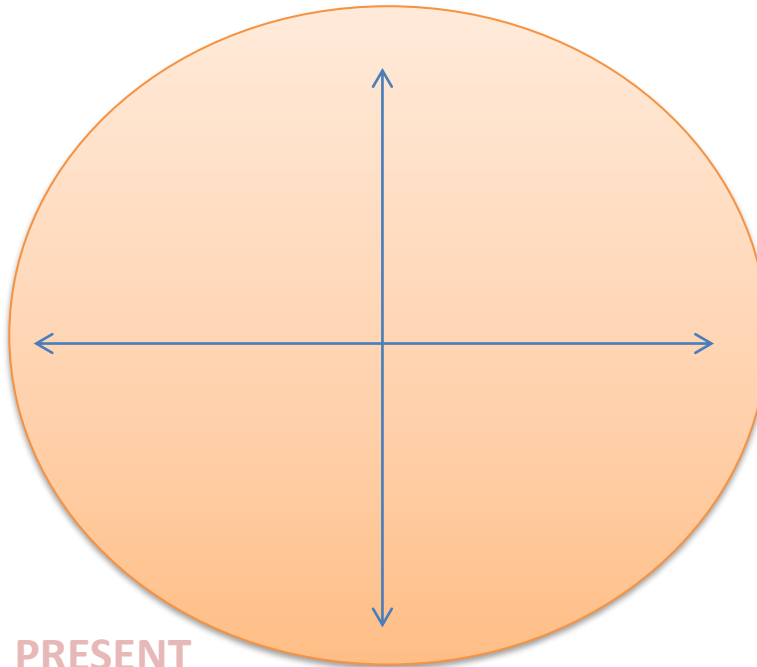
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Design as a creative expression

Aesthetics Artistic expression, e.g. Practice-based research

Traditional research, Positivist research E.g. investigating some phenomena, ethnography …

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Speculative design, scenario building, futures studies, co-design processes, Lead user study

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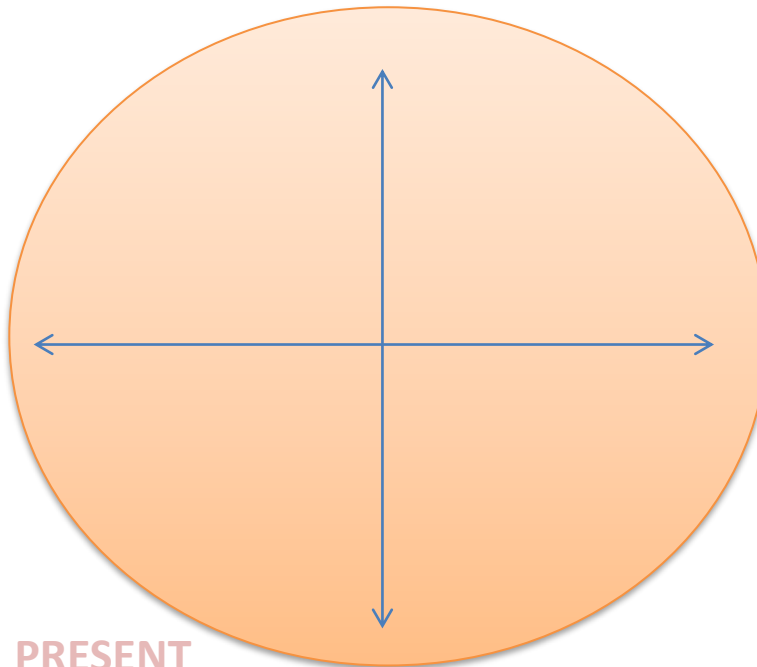**Romantic design:**
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Subjective/objective

A subjective view

- Reflective writing, focusing on your own creative process, to understand creativity/creative process, to understand youself as a designer, to open the creative process towards yourself and others
- Context building, meaning making, how do you create the understanding towards your doing, thinking, making
- and reflect this knowledge against some theories to deepen the understanding, to give deeper interpretations to you own doing

Artistic approach

- The knowledge is constructed through your own creative process, through you own explorations, through own reflection with your own creative acts

- Donald Schön (1983) talks about reflective practitioner

- Clemens Thornqvist (2014) highlights that it is worth while to study the practices familiar to fashion design itself and in this way create new knowledge which is relevent to the practice itself (knowledge returns back to practice)

- Theory/theories can be used as inspiring the practice or to understand the practice (as an creative act e.g. Juha Varto's writings) or to give meaning to your own design (bringing it to certain context)

An objective view

- Users' world, who is the person using your design, what users need, what is their world, what is their reality

- What some phenomen is and what it means

- How to ground your work; literature review

- How to collect data; interviews, surveys, ethnography, design ethnography

- An objective view to the subject under study

Subjective/Creative process

Anna Alanko 2013

- Focus in the **process**
- Creative process
- Technical process (Akino Kurosawa 2015: Cultivate intangibles)
- Context
- Can take also more analytical approach for your own creative design

Hanne Jurmu 2019: Tämä ei voi jatkua näin

Foo Aiwei 2013: The New Old: A Post Fashion Consumption Practice

Heta Vajavaara 2018: Life of garments

Kasia Korniak 2017: Talking through our bodies:
    Draping with a moving subject as a fashion design process

Anna Alanko 2013: Perception as an Integral Part of the Design Proces

Petra Haikonen 2016: Woven sounds / Design exploration and experimentation of acoustic curtain fabrics

Petra Haikonen 2016

Objective process

Sandra Wirtanen 2018

- **Research question**
- Literature review
- Data collection, data analysis
- Problem solving,
can include creative and technical process

Essi Karell 2014: Planned continuity: Design of sustainable clothing service concept

Tuure Matilda 2016: Sustainable and biodegradable clothing and material research for outdoor sports

Sandra Wirtanen 2018: Solar cells inside woven textile

Varvara Zhemchuzhnikova, 2018: Ready-to-paint: Co-creation with little artists in fashion practice.

Kim Dongah 2016: Wear the road: The role of clothing in promoting women's transport cycling in motor-dominated societies

Varvara Zhemchuzhnikova, 2018

User centered approach/why to do it?

- When desigining for people and to face users' needs
- When doing commercial design
- When constructing product-service system
- When constructing alternative business model
- When doing sustainable design
- While wanting to have a business success

UCD

- User centered information, formal data collection
- User centered information as an inspiration for a design process
- Co-designing with users
- User acceptance (e.g. product or service testing)
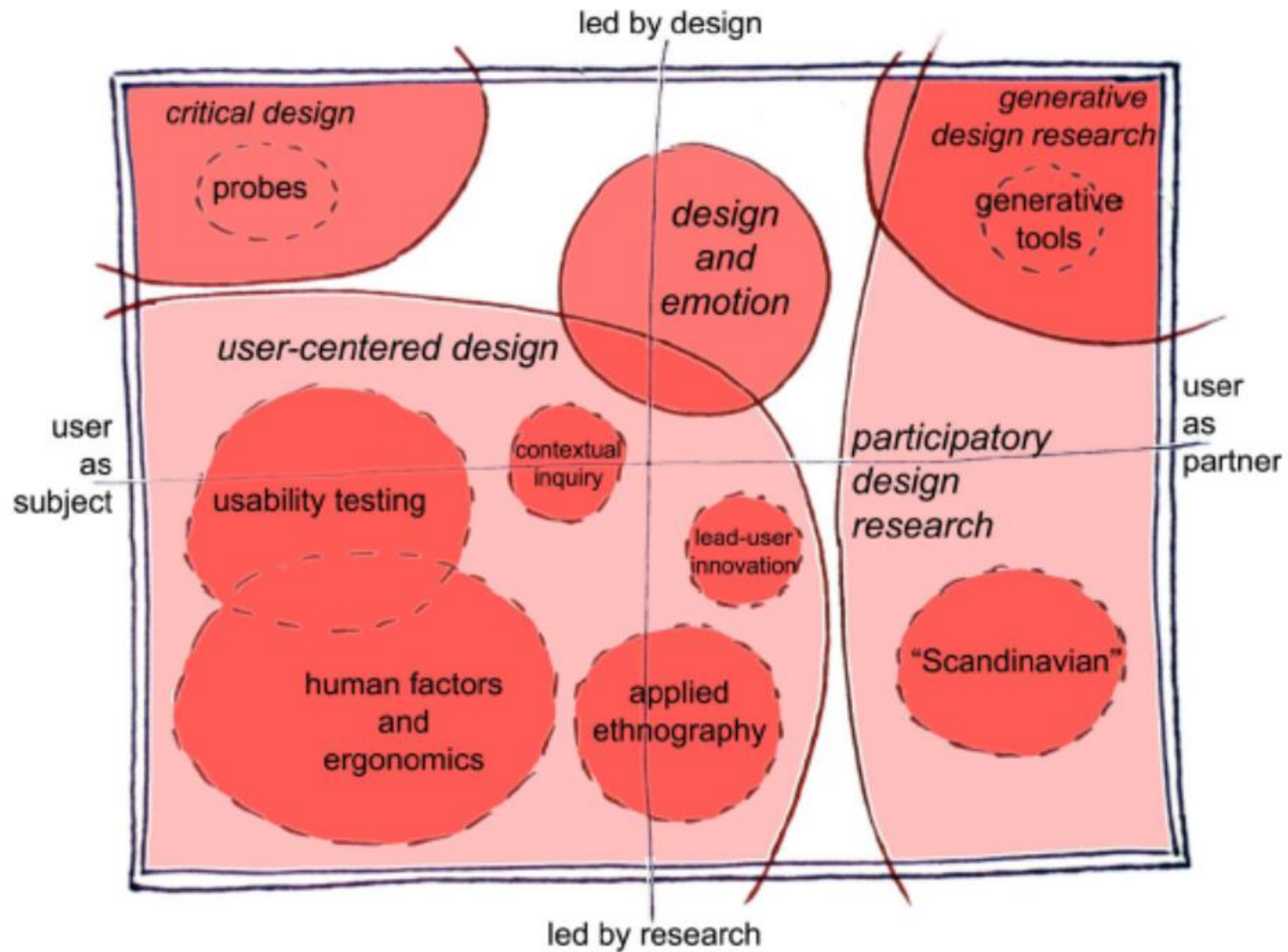
(Sanders & Stappers 2008)

How to collect data from users?

Quantitative vs Qualitative?

Ethnography

- Based on observation
- Qualitative, descriptive, nonmathematical, naturalistic way to study human beings, their life and their behaviour, including the way their dress, in their own natural setting.
- How people act and why they act the way they do
- Participant or non participant observation

+ listening

+ interviewing (Kawamura, 2011)

Design ethnography

- **Design ethnography** is ethnographic qualitative research set within a design context. It delivers results that inform and inspire design processes, for instance service design processes. It offers reference material about people's everyday life; their practices, motivations, dreams and concerns.

https://www.stby.eu/wp/wp-content/uploads/2011/01/designet.pdf

Example

Wu Yiying (2017) Bicycles and plants: designing for conviviality and meaningful social relations through collaborative services

https://aaltodoc.aalto.fi/handle/123456789/26897

Interviews

- When the information is behind experts
- When you are studying some new, emerging phenomena, not well studied before
- For MA thesis work 5 interviews might be quite enough
- Each person can represent different knowledge area (persons to interview are selected according to their position)
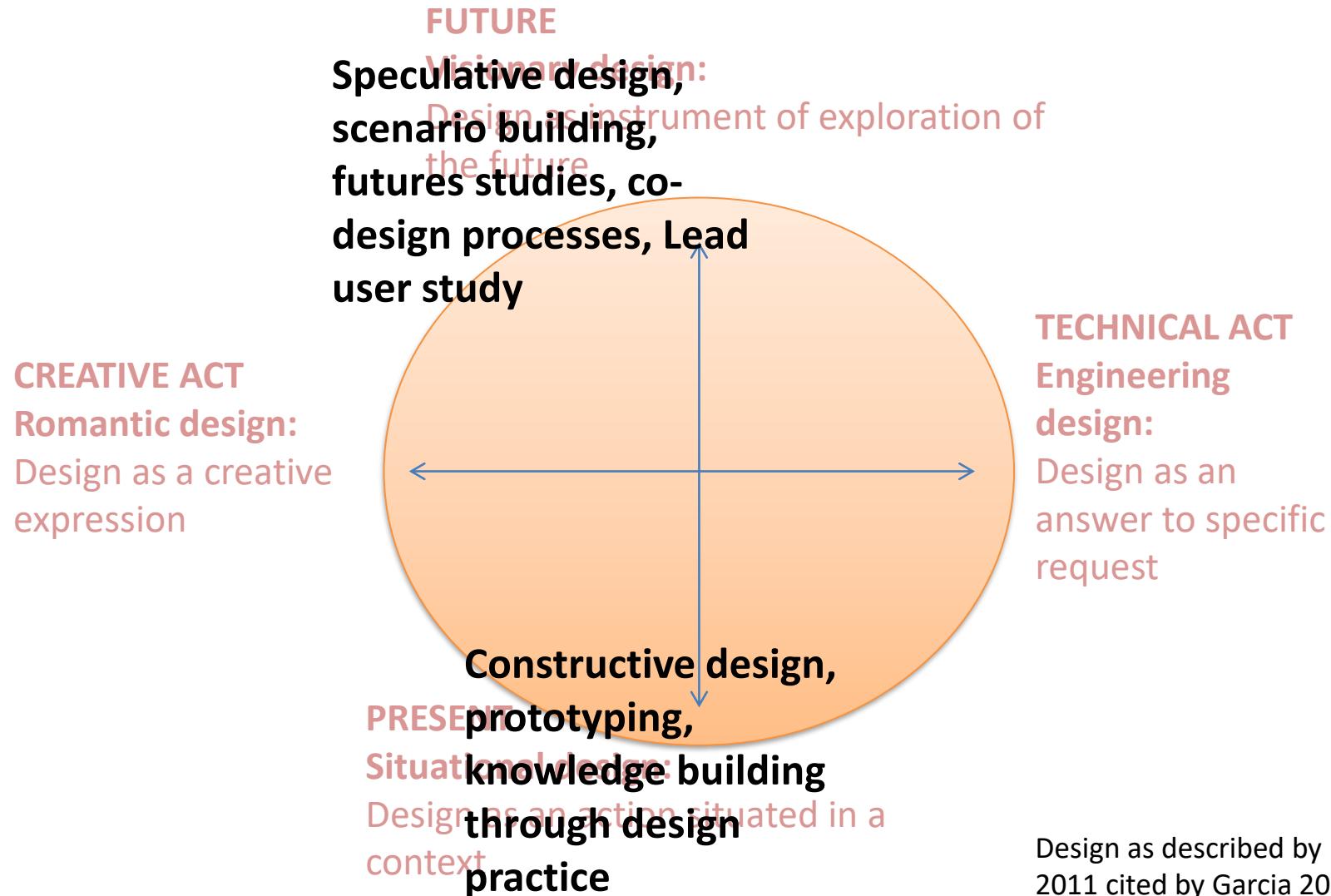
Questionnaires/surveys

- When trying to understand a bigger group of people (e.g. what women think or appreciate)

- Quantitative data

- **Webropol** questionnaire programme. Easy to do questionnaire online and create report from it. Aalto members have rights to use it

  - https://new.webropolsurveys.com/Shibboleth/SelectUserEnvironment

Focus group study

- Based on group interviews
- Quite easy and functional way to collect information
- Or to test design or service idea
- Small group of people (5-7) are interviewed at the same time
- Lively discussion
- Easy to collect rich data

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Practice-led, Practice-based research

- Research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (Carole Gray 1996, 3)
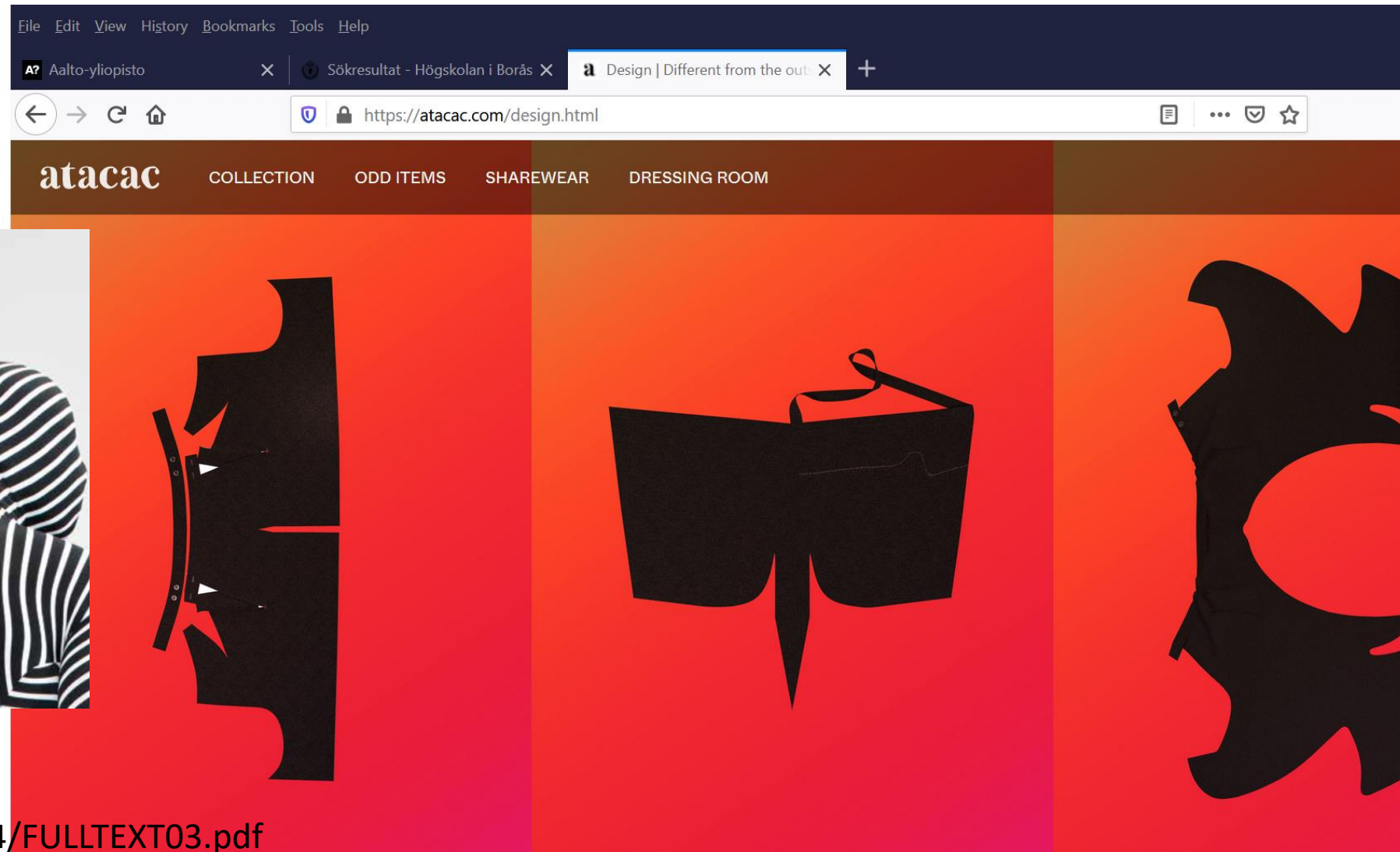
Zero waste fashion/Timo Rissanen

Timo Rissanen 2011

Endurance shirt

Fabric: 100% Linen
Fabric width: 135cm
Yield: 176cm

A: Body
B: Sleeve (including top sleeve lining)
C: Yoke
D: Cuff
E: Collar & stand
F: Elbow patch
G: Sleeve placket
H: Internal waist stay
I: Internal back pleat stay
J: CB Yoke appliqué

Dashed lines indicate darts and dart-tucks
Dotted lines indicate fold lines

Rickard Lindqvist 2015

http://hb.diva-portal.org/smash/get/diva2:793364/FULLTEXT03.pdf

Constructive design research/prototyping to build knowledge/ Emmi Pouta

Figure 2: Prototyping eTextiles. From the top down: a non-

parallels to focusing on the impact of fabric properties in woven eTextiles [10]. With these in mind, our eventual goal is the development of practical textile-HCI-design-methodology, to enable the skills of an eTextile design practitioner in the development of a woven textile as a true hybrid material.

Methods

The primary dataset for mapping the co-design process consists of field notes and a working diary of the process. In addition to this, additional pictures and video material were used to clarify project phases and specific details. These are collected to enable a later analysis of the development of a hand puppet from two perspectives. Firstly, the design process of an interactive hand puppet will be mapped against two design frameworks by Veja [17] and Sanders and Stappers [12]. Secondly, the prototypes of the hand puppet will be analysed by reflecting on the results of reflective weaving practice through technical structural analysis of the woven prototypes.

The interactive hand puppet

The interactive hand puppet is intended as a tool for interactive storytelling, to support child-adult-interaction with a thoroughly soft and textile-made object. The construction of the hand puppet consists of two layers: an inner sensor glove, designed to detect the movements of the user's fingers, and a woven outer layer that has a touch sensitive user interface integrated into its woven structure. The two interfaces

Future aspect

Lead user study

1. Selection of the Project Focus and Scope: This is the preparatory phase of a lead user project. A management group first decides the new product or service area that will be the focus of the innovation initiative and selects the core team that will implement the lead user study. This project team then does the practical work required before launching the actual lead user study in the next stage.
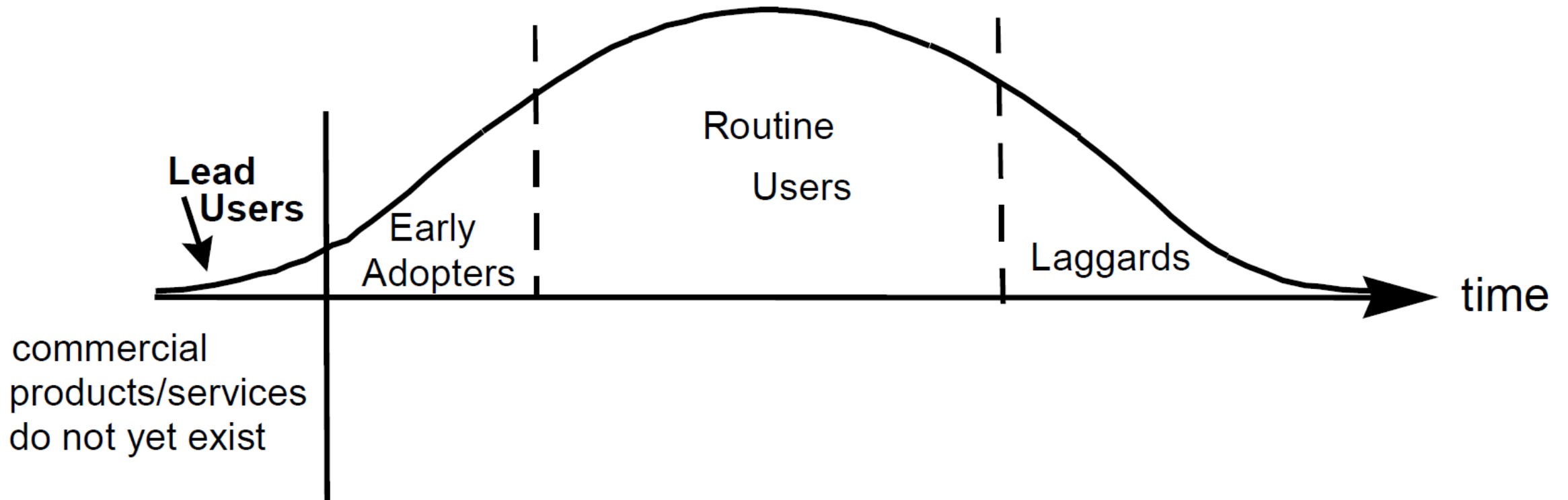
2. Identification of Trends and Needs: The core project team begins the lead user study by doing an in-depth investigation of trends and emerging market needs. By the conclusion of this stage, the team will have selected the specific need related trend(s) that will drive concept generation in the next stages.

3. Collection of Needs and Solution Information from Lead Users: This stage begins the concept generation phase of the project. The project team interviews lead users to gain deeper insight into emerging needs and to acquire new product and service ideas. By the end of Stage Three, the team will have generated preliminary concepts.

4. Concept Development with Lead Users: A select group of lead users and technical experts join the project team and other company personnel for a workshop to do intensive product or service concept development work, usually over a 2 or 3 day period. The outcome of this workshop is typically a new product or service concept - or sometimes, several of them. The project team then refines these concepts and develops a business "case" which is presented to management for its review.

- https://evhippel.files.wordpress.com/2013/08/understanding-lead-user-research-chapter-1.pdf

Lead users have product or service needs that are ahead of all other user groups in a given market.

- https://evhippel.files.wordpress.com/2013/08/understanding-lead-user-research-chapter-1.pdf

Speculative futures/Hirscher, Fuad-Luke 2013

OPEN PARTICIPATORY DESIGNING FOR AN ALTERNATIVE FASHION ECONOMY

Anja-Lisa Hirscher & Alastair Fuad-Luke

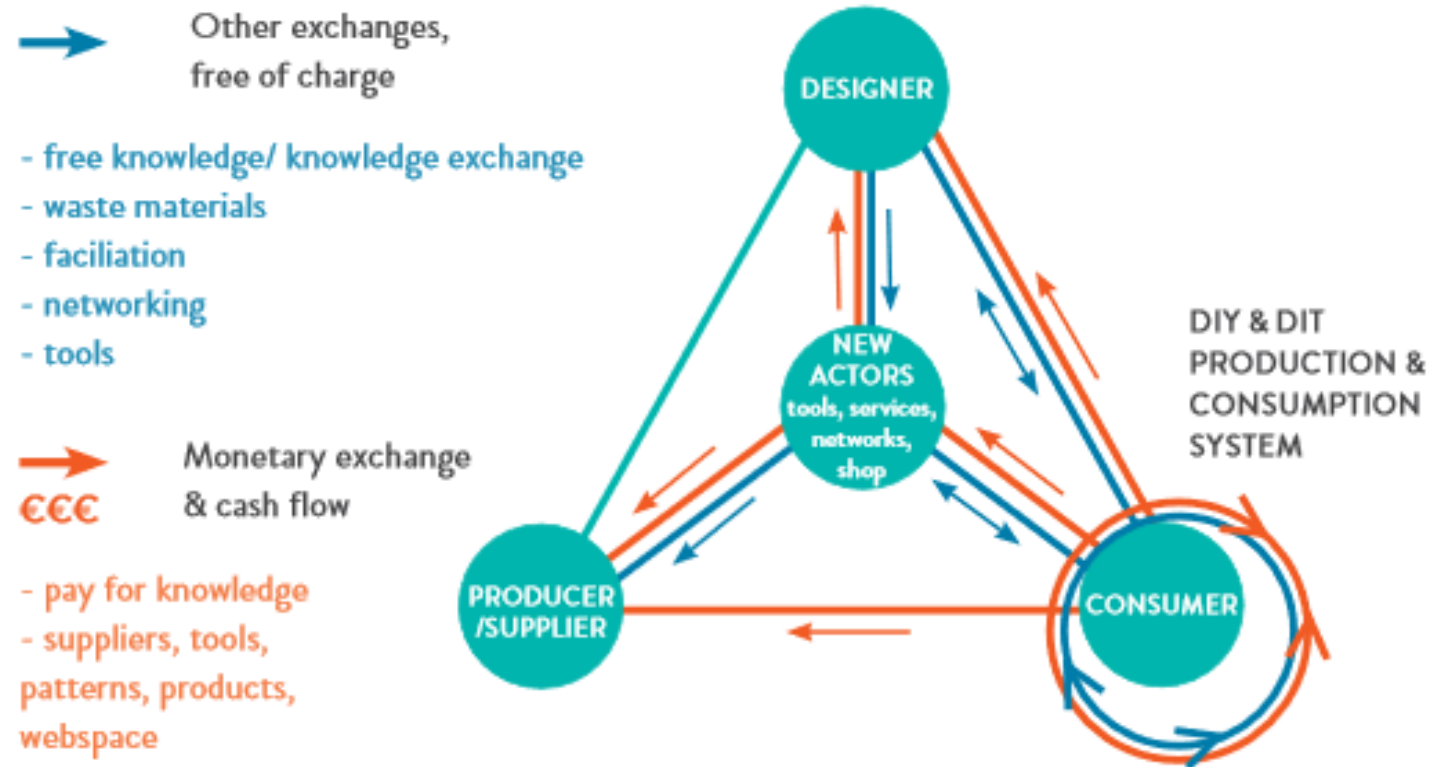MODELLING NEW RELATIONSHIPS AMONG DESIGNER, PRODUCER AND CONSUMER (DPC)

Other exchanges, free of charge

- free knowledge/ knowledge exchange
- waste materials
- faciliation
- networking
- tools

Monetary exchange & cash flow
€€€

- pay for knowledge
- suppliers, tools, patterns, products, webspace

DESIGNER

NEW ACTORS tools, services, networks, shop

DIY & DIT PRODUCTION & CONSUMPTION SYSTEM

PRODUCER /SUPPLIER

CONSUMER

Figure 6. Monetary and non-monetary exchanges in the 'open design' consumer market among DPC and third parties

Continuation

- This course lays the foundation for the thesis work

- Design Research – course during this spring, extends your understanding on research approaches and research methods

- Thesis plan orientation; you will be provided based information of the thesis work and you will construct a research plan for your MA Thesis

- MA thesis presentations in May and in June: Good way to get understanding of MA thesis works in FaCT

Two texts

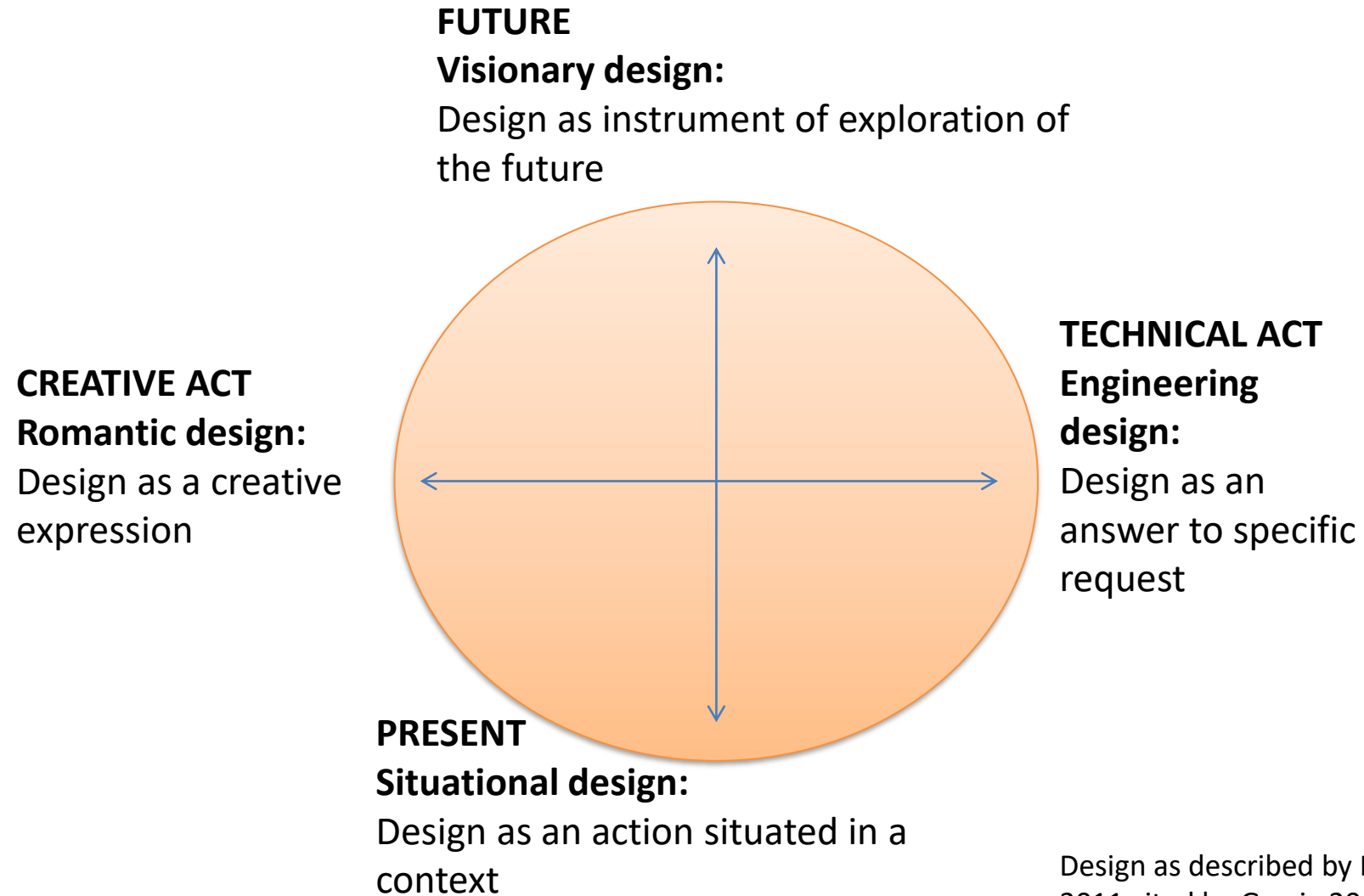- Koskinen & Krogh 2015
- Thornquist 2014

Koskinen, Krogh 2015

- The key premise of constructive design research is that design research needs to build on design practice so that it can be relevant for practicing designers not only in terms of knowledge, but also in terms of methods, processes, and aesthetic quality.

- If design research can attract the curiosity and respect of design practitioners, it can alter their profession by encouraging informed, well-articulated, qualified interventions that fulfill the purpose of discussing design issues through creating concrete design objects.

- This is the very nature of design research

Thornquist 2014

Moreover the ontological and logical challenges explored also demonstrate the importance of ==basic research== in art and design in order to explore and define ==fundamental a priori principles, models and methods== to develop the different fields of art and design themselves, instead of merely using processes and artifacts of art and design to supplement research which is primarily for the benefit of other academic fields.

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Further reading on research methods

- Kawamura: Doing research in fashion and dress
- Igoe: Textile design theory in making
- Koskinen et al.: Design research through practice
- Krogh & Koskinen: Drifting by intention
- Muratovski: Research for designers
- Gray & Malins: Visualizing research
- Anttila: Tutkiva toiminta; ilmaisu, teos, tekeminen

Final task/Positioning your own interest

- Explore the slide presentation from 14.2.2022 session (how to position your thesis)

- Go through 2 texts (Thornquist 2014, Koskinen & Grogh 2015)

- Select your view, what interest you, what kind of designer you would like to be

- How you would like to position your MA work

- How you would like to construct knowledge linking to your MA thesis

- 1-2 pages (400-800 words)

- Submit the written task in the MyCourses, deadline 22.2.