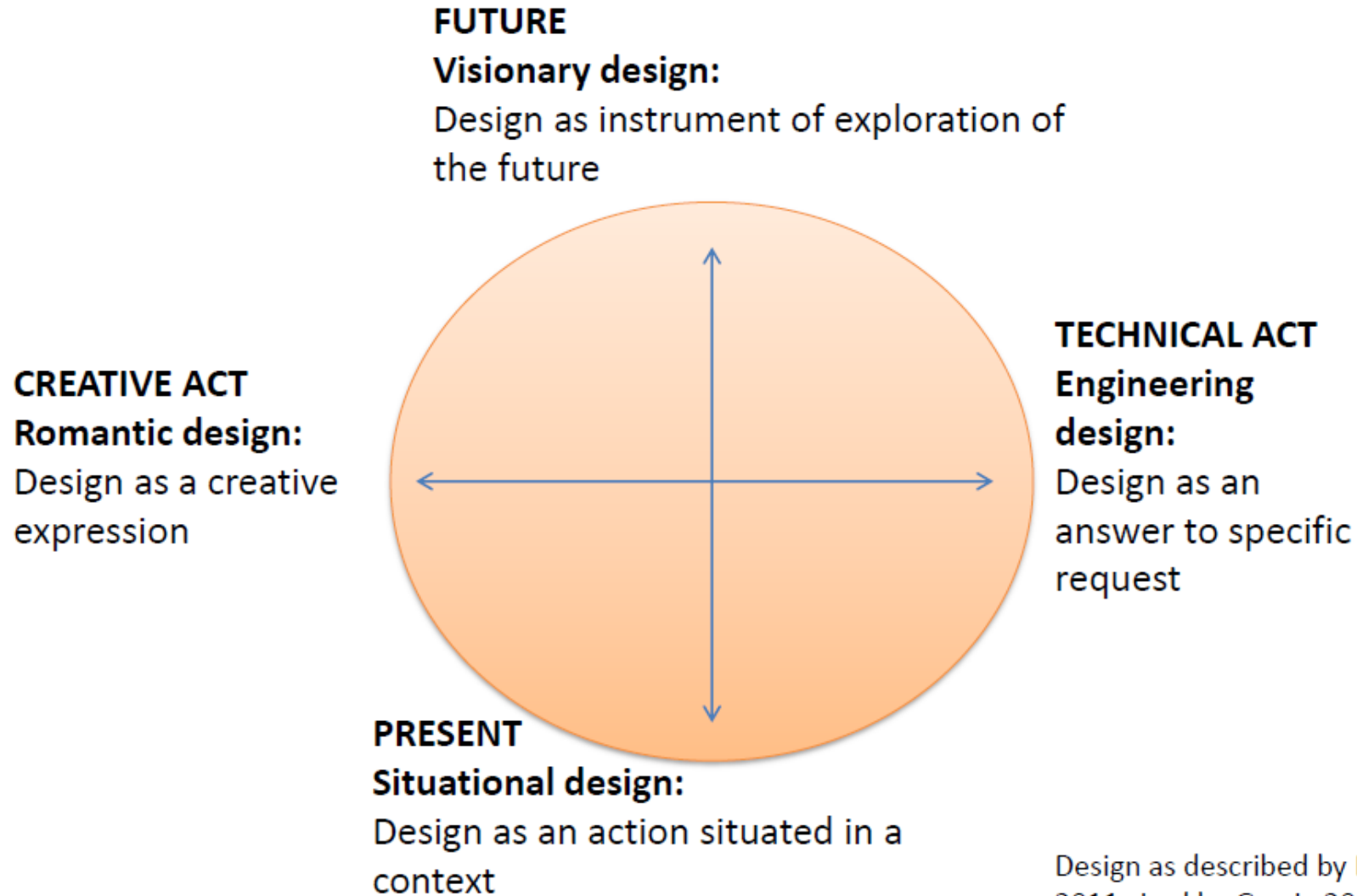


Positioning

Kirsi Niinimäki

12.2.2024

Design in its placement



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

Design + research landscape

FUTURE

Visionary design:

Design as instrument of exploration of the future

CREATIVE ACT

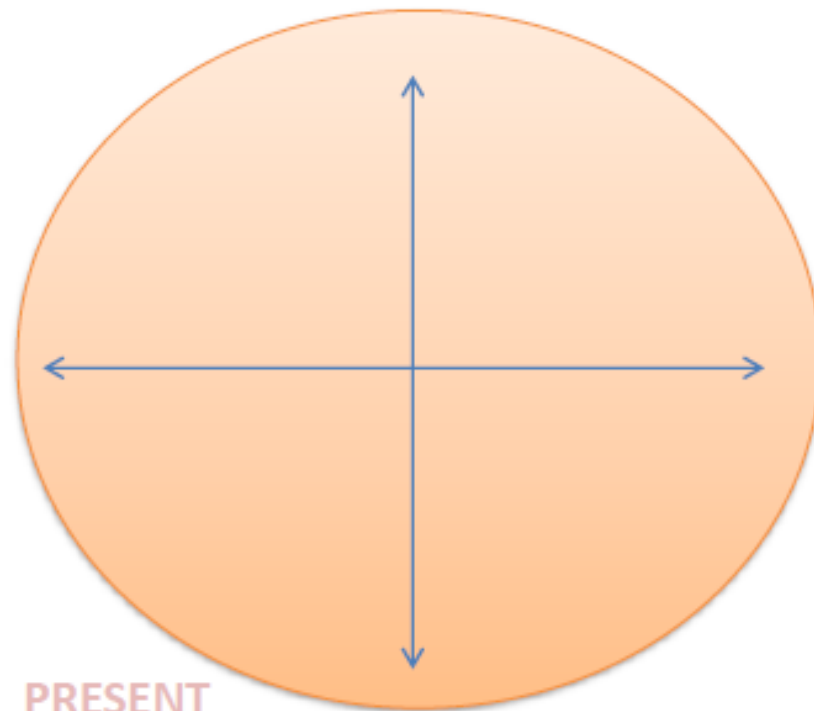
Romantic design

Design as a creative expression

Aesthetics

Artistic expression

e.g. Practice-based research



PRESENT

Situational design:

Design as an action situated in a context

Traditional research, Positivist research

E.g. investigating some phenomena, ethnography

...

TECHNICAL ACT

Engineering design:

Design as an

answer to specific

investigating

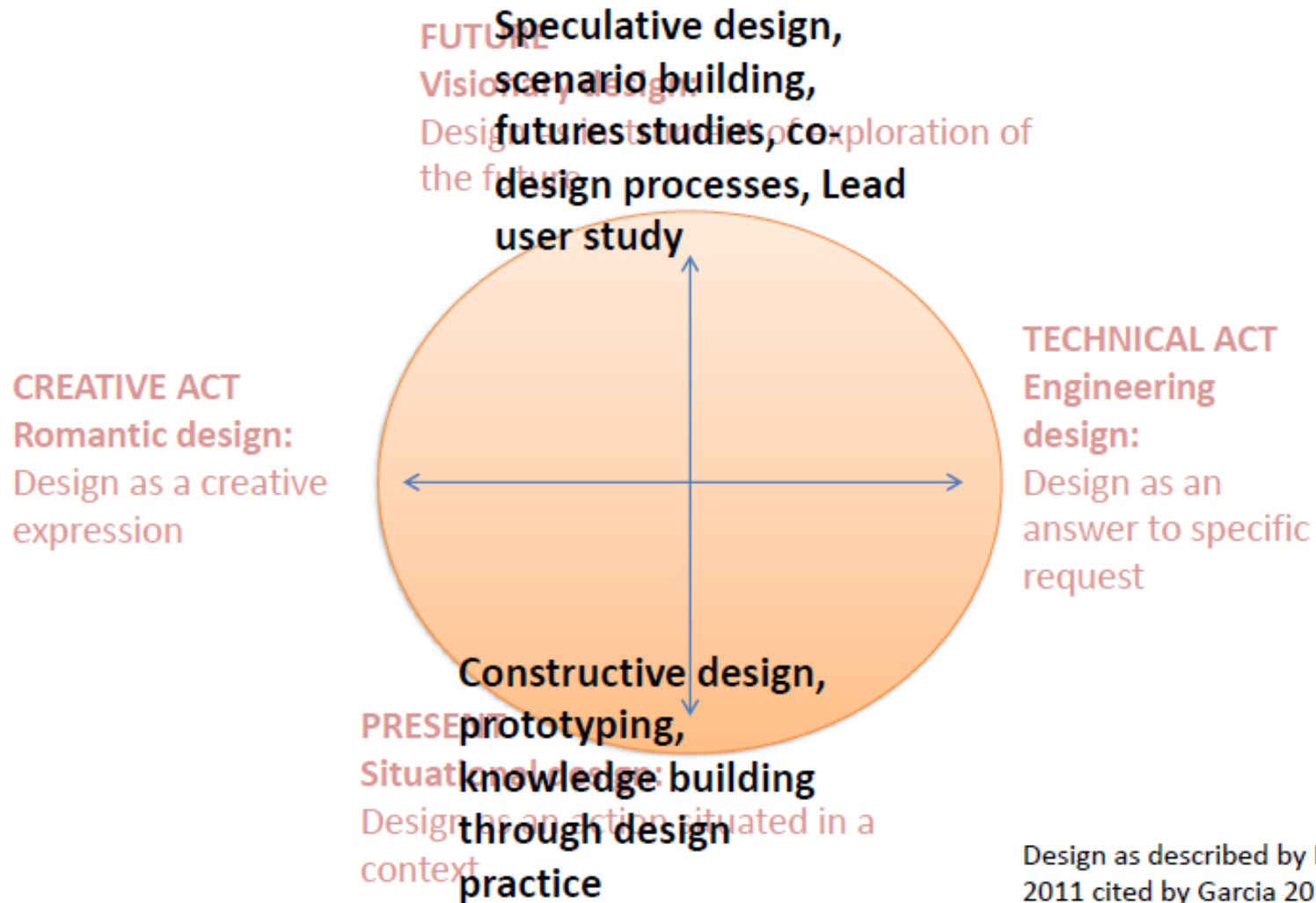
some

phenomena,

ethnography

...

Design in its placement



Design as described by Deserti
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Design + research landscape

FUTURE

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CREATIVE ACT

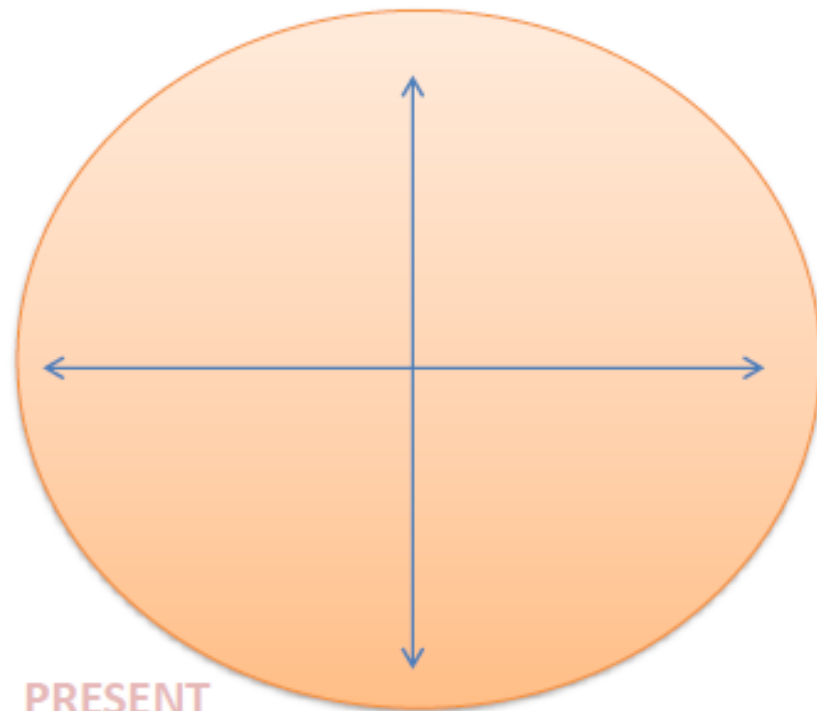
Romantic design

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PRESENT

Situational design:

Design as an action situated in a context

Traditional research, Positivist research

E.g. investigating some phenomena, ethnography

...

TECHNICAL ACT

Engineering

design:

Design as an

answer to specific

Subjective/objective

A subjective view

- Reflective writing, focusing on your own creative process, to understand creativity/creative process, to understand yourself 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 your own doing

Artistic approach

- The knowledge is constructed through your own creative process, through your own explorations, through your own reflection with your own creative acts
- Donald Schön (1983) talks about reflective practitioner
- Clemens Thornqvist (2014) highlights that it is worthwhile to study the practices familiar to fashion design itself and in this way create new knowledge which is relevant to the practice itself (knowledge returns back to practice)
- Theory/theories can be used as inspiring the practice or to understand the practice (as a 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 phenomenon 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

Anna Alanko
2013



Subjective/Creative process

- 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

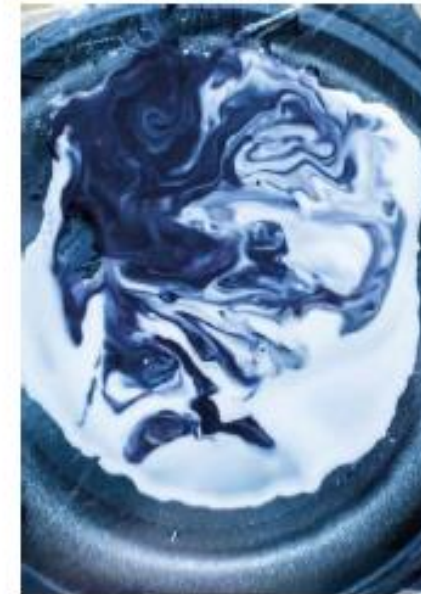
Heta Vajavaara 2018: Life of garments

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 Process

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



Petra Haikonen
2016

Objective process

- **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

Sandra Wirtanen 2018



Varvara Zhemchuzhnikova, 2018

User centered approach/why to do it?

- When designing 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)

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 Yiyang (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

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

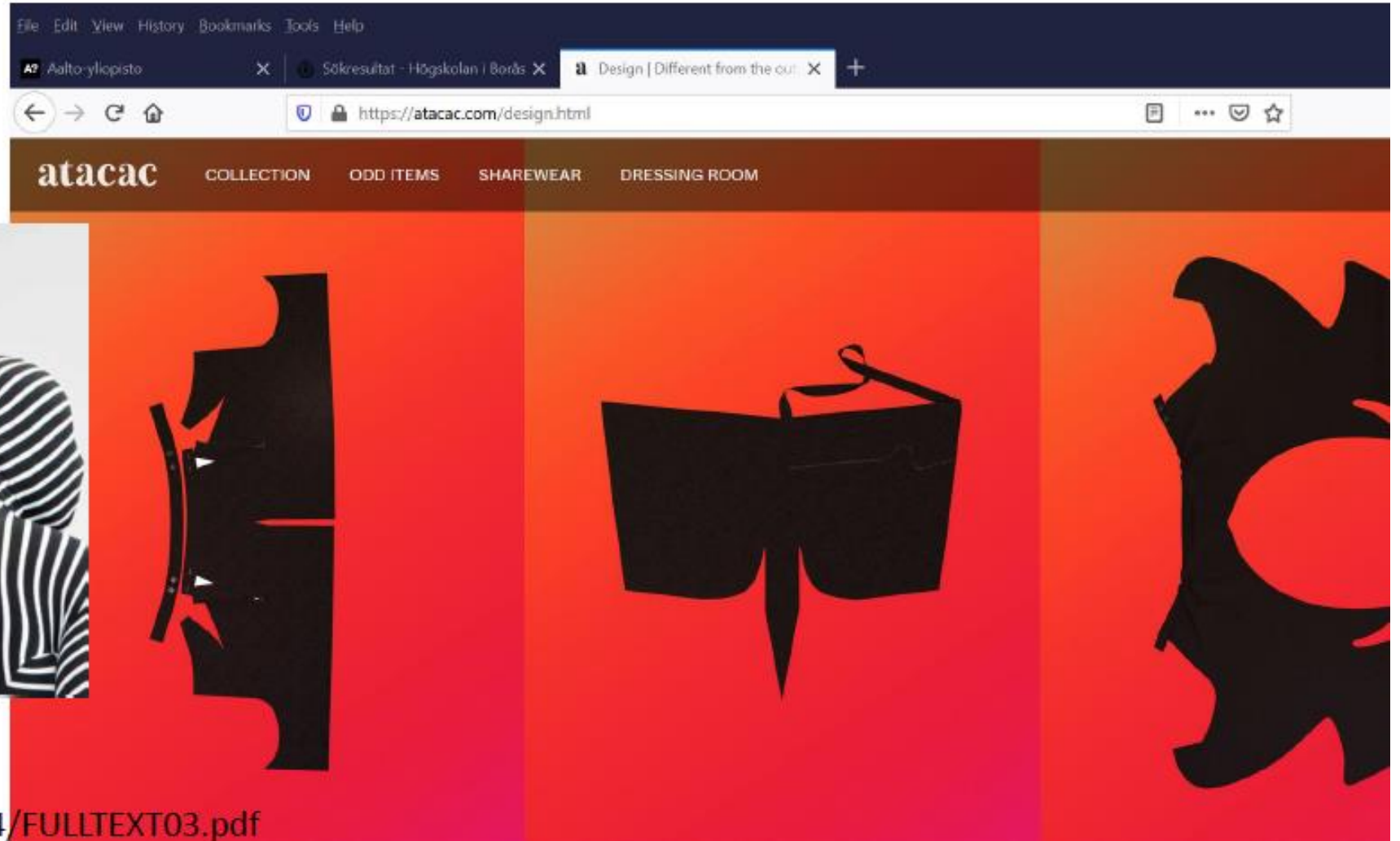
Timo Rissanen 2011



Timo Rissanen 2013 Dissertation

https://scholar.google.com/citations?view_op=view_citation&hl=fi&user=_qdw7NYAAAAJ&citation_for_view=_qdw7NYAAAAJ:9yKSN-GCB0IC

Rickard Lindqvist 2015





RANTA

-
Embodied thinking in the
hand-weaving process

Helmi Liikanen

2019

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

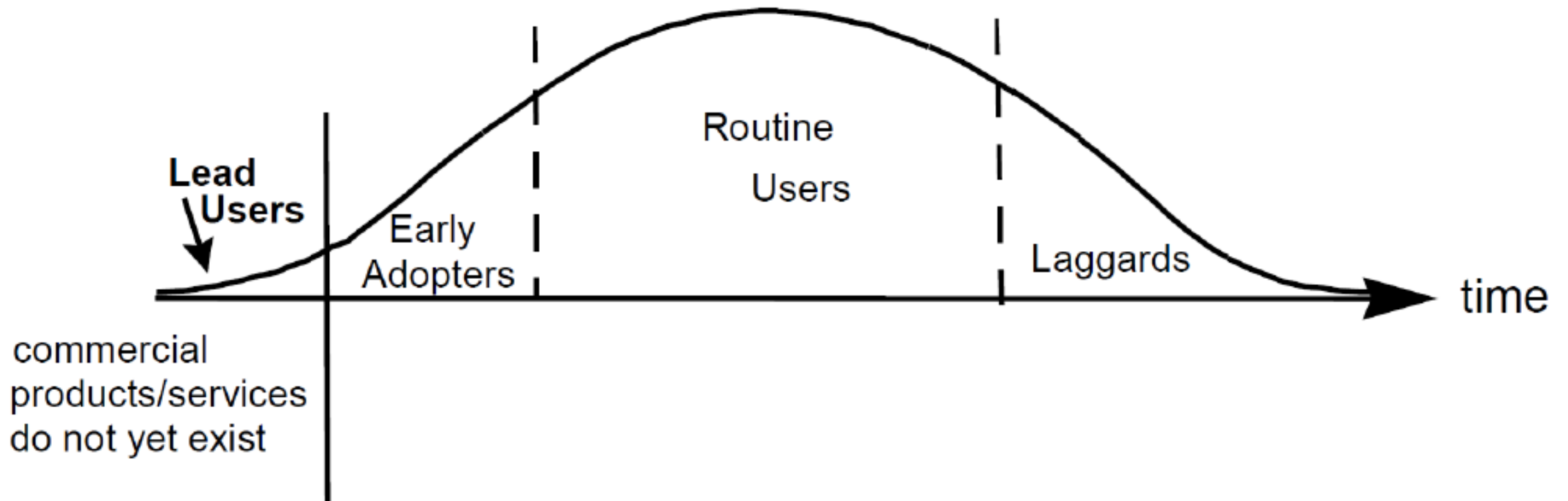
The primary dataset for mapping the co-design process consists of field notes and a working diary of the process. In addition to this, additional pictures and video material were used to clarify project phases and specific details. These are collected to enable a later analysis of the development of 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

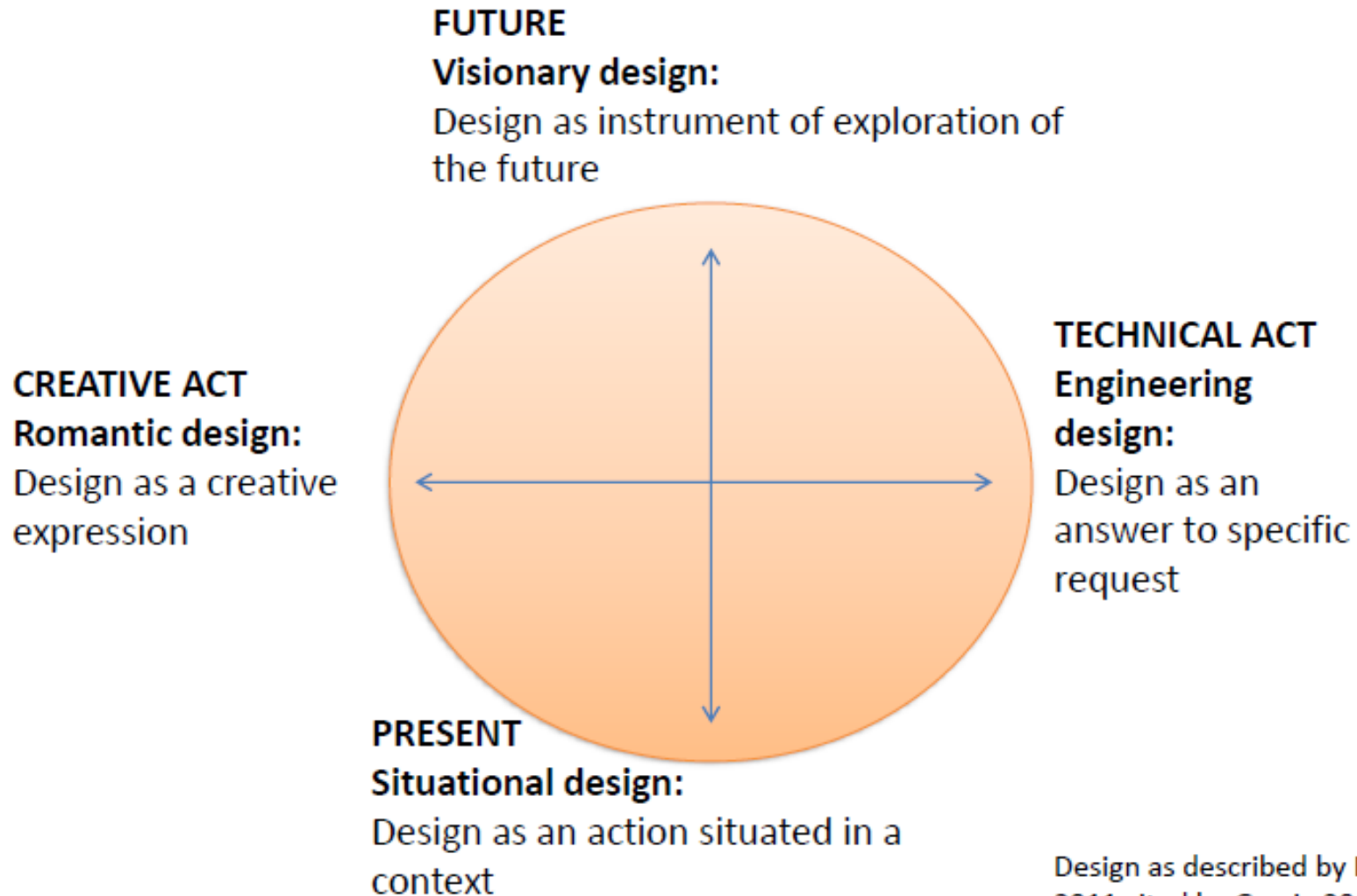
Future aspect

Lead 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>

Design in its placement



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

Position ---- Research method
Quantitative or Qualitative

- Clemens Thornquist (2014) Basic Research in Art: Foundational Problems in Fashion Design Explored through the Art Itself, *Fashion Practice*, 6:1, 37-57.

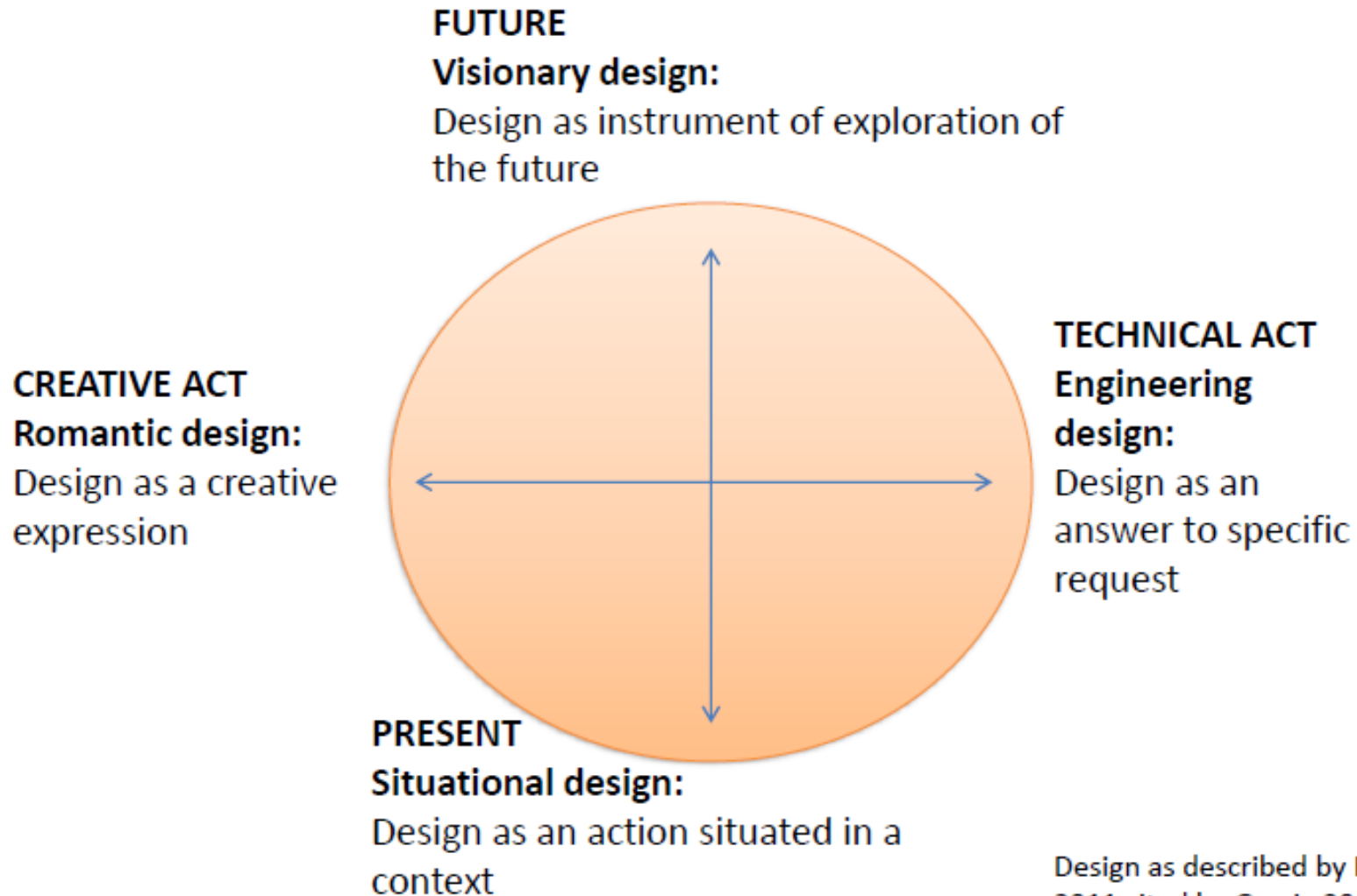
Thornquist 2014

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.

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

Design in its placement



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

Context building

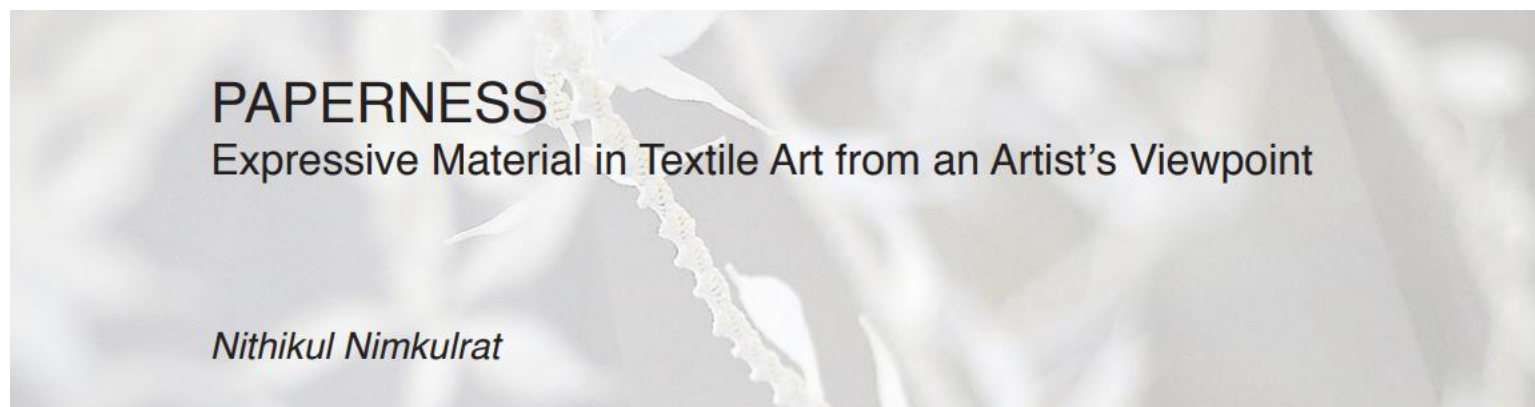
- What is the frame of your work
- Against what your design makes sense and meaning
- Art context?
- Social context?
- Theoretical context?
- Business context?



Illustration 5.57: I was untwisting the tip of a string.



Illustration 6.1: "Seeing Paper" exhibited at Gallery Johan S. in Helsinki from 11 May to 5 June 2005.



PAPERNESS
Expressive Material in Textile Art from an Artist's Viewpoint

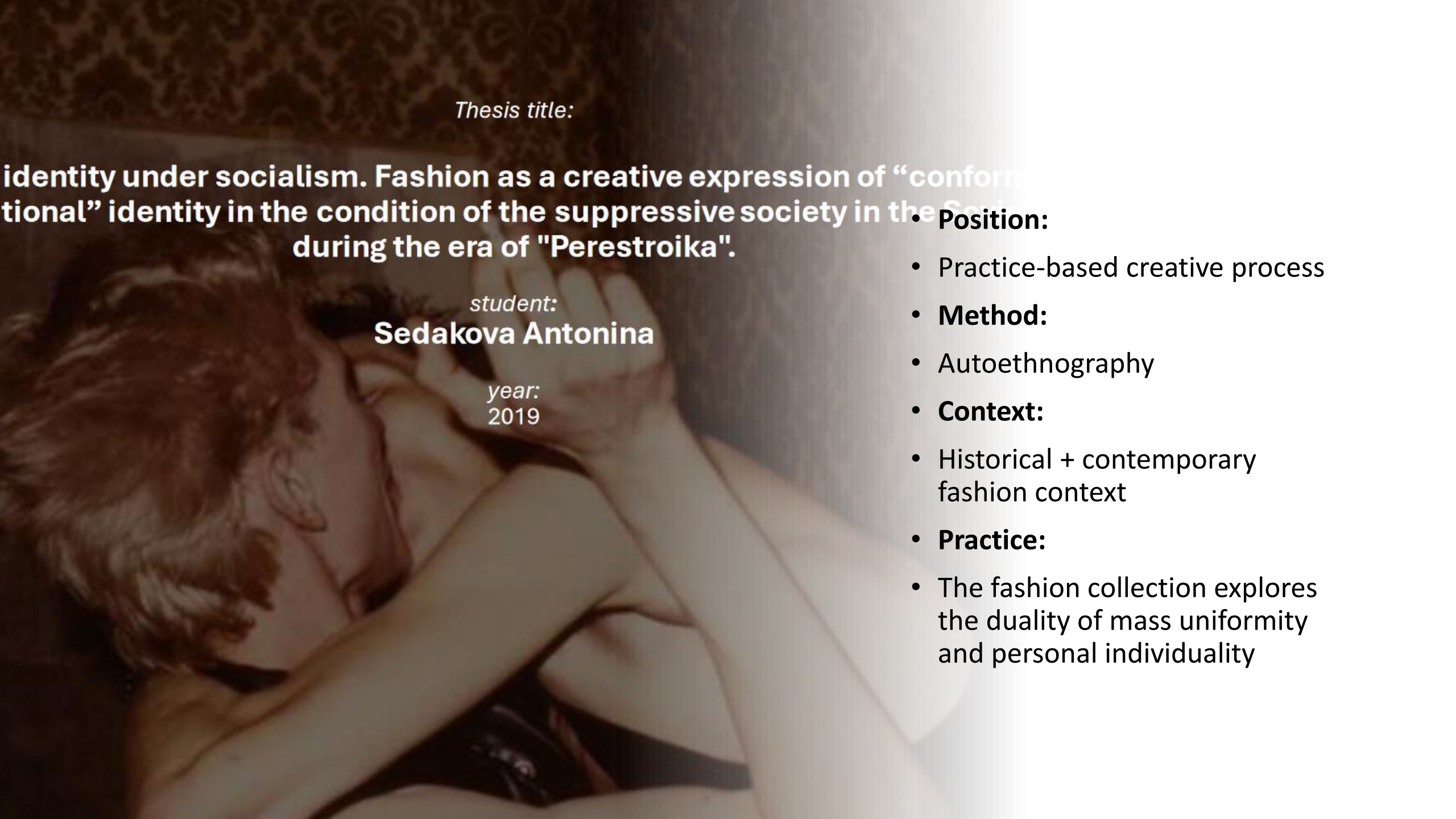
Nithikul Nimkulrat

2009

- *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)*

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 certain research approach and knowledge building in a selected context**



Thesis title:

Identity under socialism. Fashion as a creative expression of “conformity and individuality” in the condition of the suppressive society in the Soviet Union during the era of "Perestroika".

student:

Sedakova Antonina

year:
2019

• **Position:**

- Practice-based creative process

• **Method:**

- Autoethnography

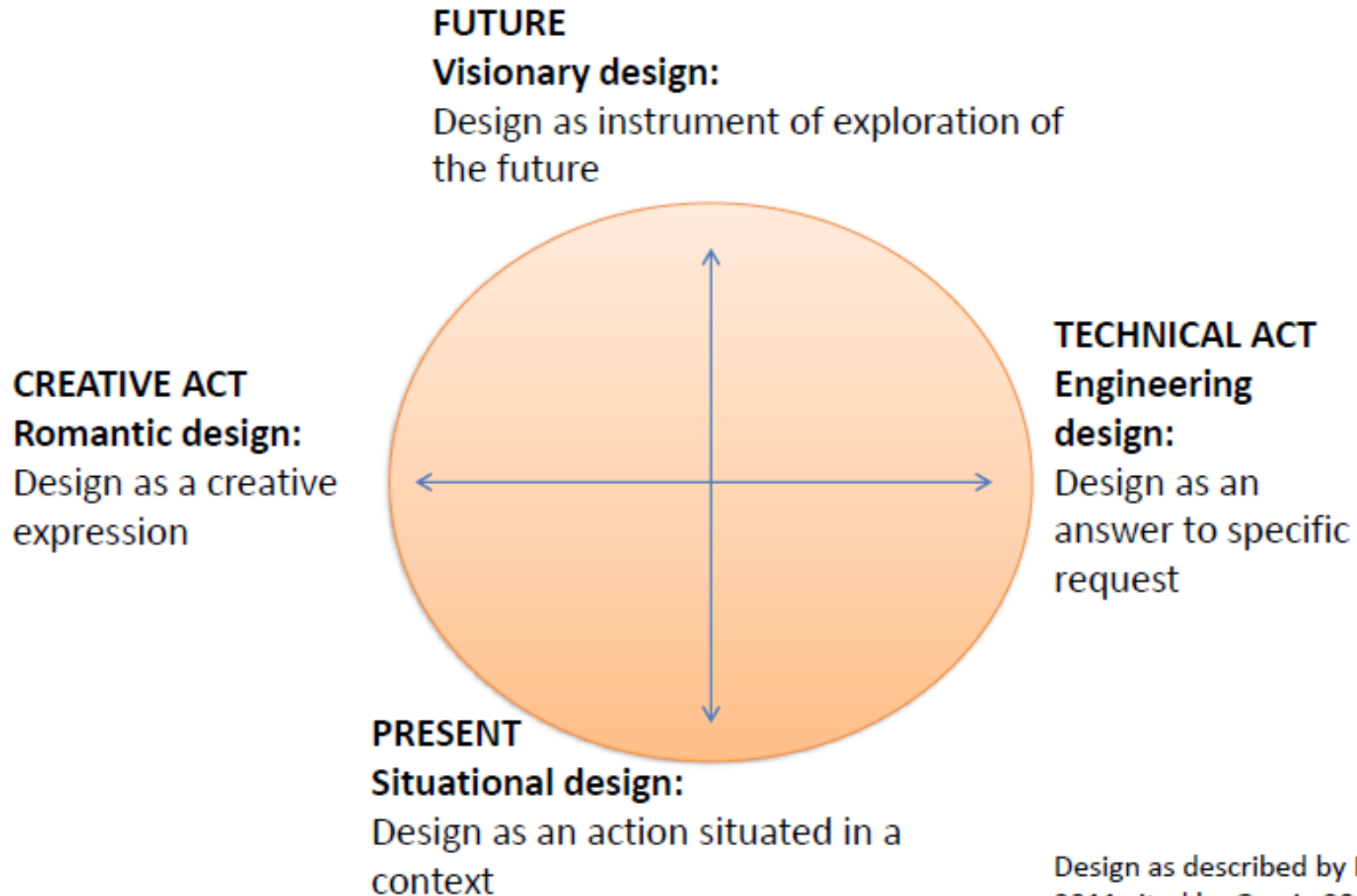
• **Context:**

- Historical + contemporary fashion context

• **Practice:**

- The fashion collection explores the duality of mass uniformity and personal individuality

Design in its placement



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

How would you like to position your MA thesis work?

- Select your view; what interest you, what kind of process you want to construct for your thesis work, how would you like to construct knowledge linking to your MA thesis, what kind of designer you would like to be and can the thesis process help you in this
- Write a short reflection of your thinking and submit that by 19th February (around 500 words/1 page)

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