

DRAFTS

Design Research Artifacts as an Intermediary Knowledge



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FOREWORD

Pakistan Institute of Fashion and Design (PIFD) is one of the leading Institutes imparting Fashion and Design education in Pakistan. PIFD presently comprises of four Faculties/ Schools and seven Departments; Fashion Design, Fashion Marketing & Merchandising, Textile Design, Gems & Jewellery Design, Leather Accessories & Footwear, Furniture Design & Manufacture, and Ceramic & Glass Design. These departments are currently offering 4-year bachelor's degree programs. As the institution is growing, it is imperative to have faculty which can contribute to research and development. In most of the Art and Design Institutions in Pakistan, the faculty are both teachers and practitioners. They require formal training to nurture their teaching methodologies and document their research which can be developed and presented in a form of a research paper. Two years M.Phil (Art and Design Education) program was launched in 2016 that further encouraged the research culture at PIFD.

PIFD is the premier institute that over two decades ago took the initiative to open a Fashion Design school in Pakistan. Over the years with hard work, determination, and a clear vision, the school, Pakistan School of Fashion Design (PSFD), transcended into Pakistan Institute of Fashion and Design (PIFD); a degree-awarding Institute which is chartered by the Government of Pakistan. Today PIFD offers career opportunities that were not available in Pakistan before, thus paving paths for cultural and industrial development both locally and internationally. With quality education under the supervision of qualified faculty, foreign consultants, international exchange programs, and industry linkages, our graduates are highly preferred in the job market, with up to 100% employment rate.

PIFD now feel honored to host the first physical-virtual international exhibition titled: DRAFTS, Design Research Artifacts as an Intermediary Knowledge curated by Dr. Vidmina Stasiulyte and Faseeh Saleem on the 1st – 13th April 2021. The exhibition Drafts presents work of Professors, Post Doc researchers, Doctorates, Ph.D. scholars, and Senior Lecturers from ten different countries with their intriguing research artifacts in the field of fashion and textile. This exhibition consists of seventeen projects, both individual and collaborative by twenty-three participants. It provides opportunities to understand new perspectives for researchers, faculty, and students exploring design research artifacts.

Prof. Hina Tayaba Khalil
Vice-Chancellor,
Pakistan Institute of Fashion and Design (PIFD).

PROJECT BRIEF

The design research is practice-based, thus, closely connected with the experimentation that is embedded into artifacts. What is an artifact? The term can be understood in diverse ways. The research artifacts could be considered as an intermediary knowledge, as a 'midway' between instances and theories, such as "bridging concepts" (Dalsgaard and Dindler, 2014), "research archetypes" (Wensveen and Matthews, 2015), "ultimate particulars" (Waern and Back, 2017), "strong concepts" (Höök and Löwgren, 2012), etc. The research artifacts materialize the thinking process and could be seen as "evocative objects" (Su & Liang, 2013; Turkle, 2007) that express the abstraction of concepts. The exhibition Drafts is inviting to explore the conceptions by different researchers of what is the research artifact in the field of fashion and textile.

This project consists of series of exhibitions exploring design research artifacts as an intermediary knowledge. The exhibition Drafts invites Professors, Senior Lecturers, Postdoc researchers, doctorates, and Ph.D. scholars from ten different countries with their intriguing research artifacts in the field of fashion and textile.

This project exhibition and webinar sessions provide opportunities to understand new perspectives for researchers, faculty, and students exploring research artifacts. This series of exhibitions and dialogue brings a new perspective in understanding research artifacts. These exhibitions are followed by alternative research presentations and research workshop culminating into publications.

Curators: Dr. Vidmina Stasiulyte and Faseeh Saleem

DRAFTS CURATORS



Dr. Vidmina Stasiulyte

Researcher, Lecturer,
Swedish School of Textile,
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Lecturer, Fashion
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DRAFTS PARTICIPANTS



Andreas Eklöf



Anna Lidström



*Prof. Clemens
Thornquist*



*Prof. Delia
Dumitrescu*



Erika Blomgren



Erin Lewis



Faseeh Saleem



*Dr. Holly
McQuillan*

DRAFTS PARTICIPANTS



Jan Tepe



Dr. Karin Landahl



Karin Peterson



Kathryn Walters



*Dr. Linnea
Bågander*



*Dr. Margareta
Zetterblom*



*Dr. Marjan
Kooroshnia*



Riikka Talman

DRAFTS PARTICIPANTS



*Dr. Stefanie Malmgren
de Oliveira*



Dr. Svenja Keune



Dr. Vidmina Stasiulyte



*Stephan Friedli
&
Dr. Ulrik Martin Larsen*

DRAFT 1

Dr. Karin Landahl, Knitted garment-knot nr. 4, 2015

The role of the artifact is central in my research. Thinking through making and making through thinking. The artifact serves to develop the theory, and following in the process the artifact is the theory in a concrete means. The initial physical examples hold a generative role, to evoke questions, visualize reasoning and inform the development of the thought process towards abstracted concepts. Theory building, hence the artifact embodies concepts and knowledge made available only through its existence. The artifact developed in a later stage of the research process explore and elaborate concepts, mediating between practice and theory building informing an artifact being a research archetype (Wensveen and Matthews, 2015) embodying the theory.

Karin Landahl is a senior lecturer in textile and fashion design at the Swedish School of Textiles with a focus on knits as construction and form building. She defended her PhD thesis *The myth of the silhouette – on form thinking in knitwear design* in 2016. Karin is questioning the starting point for form thinking when textile and form is one, the knitted knot is a suggestion of using invariants as alternative foundation for form development.

Photo credits: Jan Berg



DRAFT 2

Participant Anna Lidström, Swatches & Captions, Rebuilding Material Descriptions within Remake, 2020

The scanner is a tool used to examine and uncover expressive properties and potentials in garment materials. The swatch is the image that the scanner creates. The caption is a material description from an aesthetic perspective. When working with the scanner the tool helps to look beyond the actual t-shirt or a pair of pants. It also allows deconstruction of a garment material without using scissors. It allows one to search for other qualities and generate ideas for construction and formation. The image that the scanner creates. Placing a garment in the scanner connects it to the now; it has no past, no future – only a focus on the particular garment and its specific qualities. The scanner presents a frozen moment where no inherent history or origin of a garment or even a possible future transformation or idea about “what it is to become” stands in the way. Within the scanned swatch, a stain having a beautiful form may be far more interesting than the topstitched seam sewn onto the same material. The scanned swatch provides an alternative view beyond the routine perspective. The material gets closer, becomes more tangible, more textile-like, and tactile. The flatness and limited crop actually create both depth and an enlarged perspective. The caption linked to each swatch is a material description, which aims to describe the material beyond the obvious, not just stating and pointing out a specific fold or a topstitched T-shirt hem. The intention of the captions is to look beyond the ordinary zipper, the standard button, or the boxy front pockets.

Anna Lidström is a designer and PhD student at Swedish School of Textiles, University of Borås. She is working with artistic research within the field of sustainable fashion. The focus of her research is to explore and analyze the aesthetic potential in clothing waste and surplus for new design expressions and functions, and to develop foundational theoretical design methods for remake. Since 2015, Anna is also the creative director at Re:Textile at Science Park Borås. A project that conducts both research and applied work, in concrete projects to investigate the commercial viability of re-design. A project that has the ambition to create structures for circular flows in the textile and fashion industry. Before starting her PhD program, Anna has previously worked as a design and stylist consultant for major Swedish and international brands. She has also been involved in the fashion education, supervising several design and degree projects at the Swedish School of textiles.

5 a.

six times six
crossing roads

mint flavor felted

licorice pastilles
paper airplanes

cut of
absence
clown



7 a.

safety
first

very yellow

uncompromisingly ready

upright standing abstract blocks

acrylic painting
big brush but no grain

functional resistance
flat but boxy

sharp

jet-black
superficial

glowing in the dark



DRAFT 3

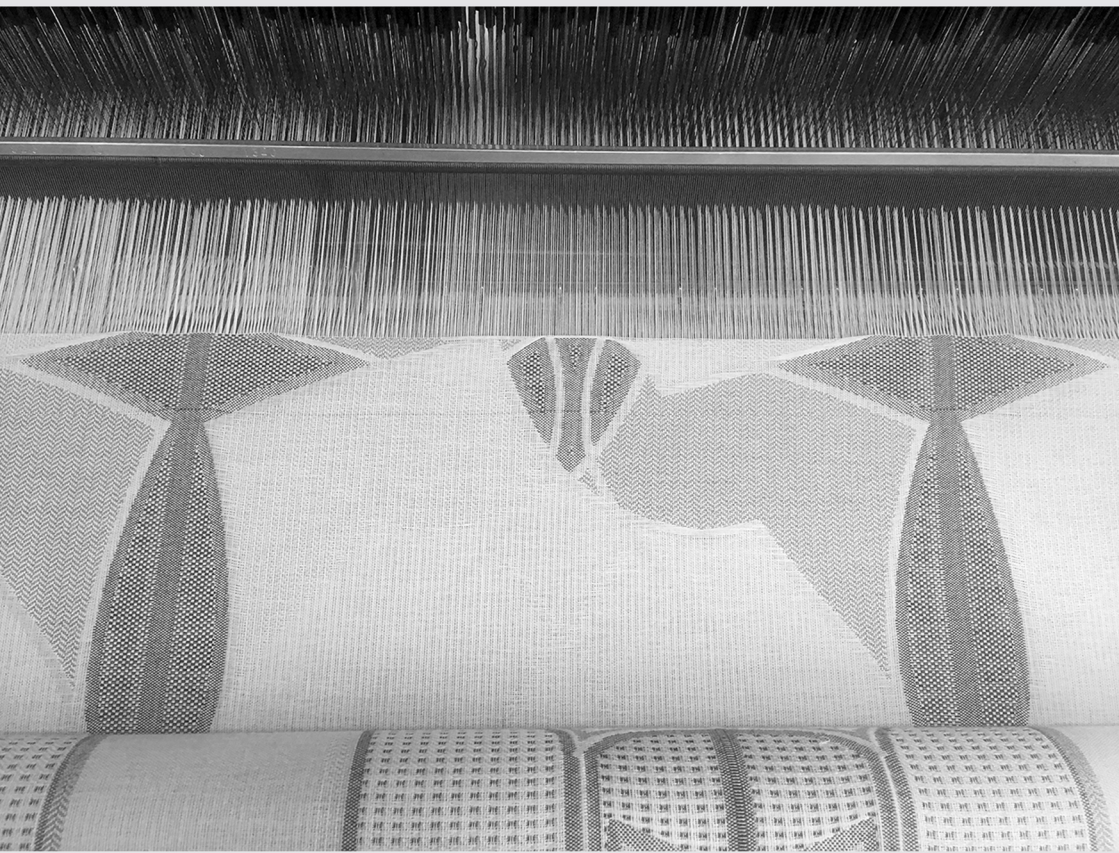
Dr. Holly McQuillan, Experiment 5: T-shirt Iteration Two: 2D Textile-form, 2019

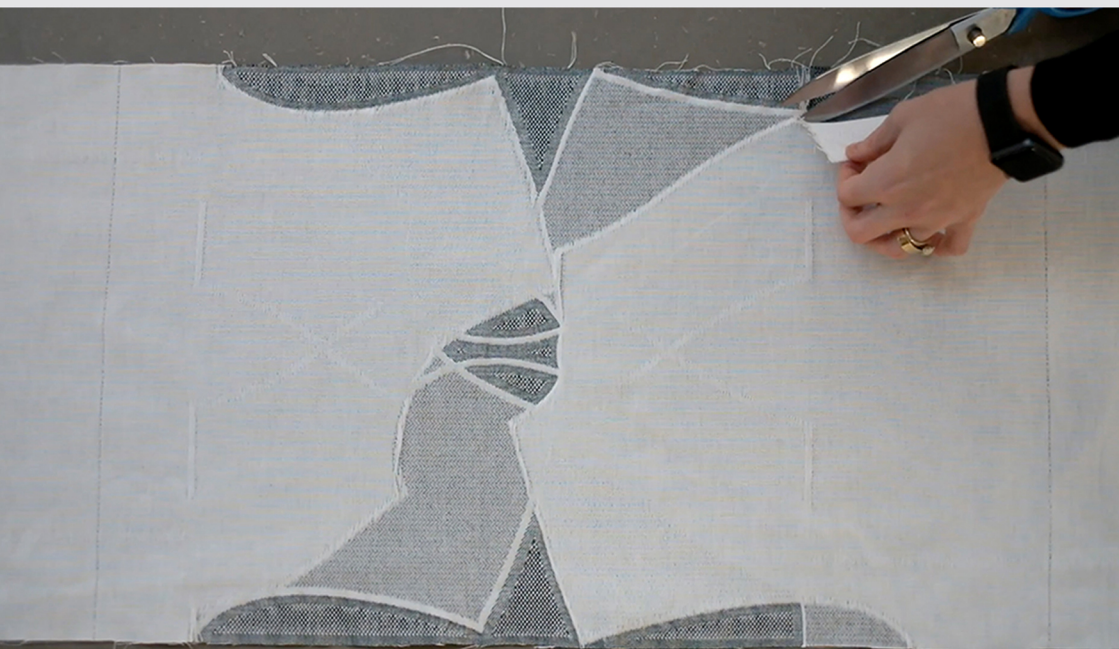
Experiment 5 was the second experiment in my research that utilises existing (already 2D) patterns that make the garment and overlap them in CLO3D to be weave-able within the limitations of the loom. In Experiment 5, the issue of repeat and size was explored. By expanding the t-shirt form out of the layered textile, the form could be made to fit a wide range of sizes, depending on how it is constructed. It could also change over its lifetime. In this way, time begins to be a material of design. The problem identified with this approach was the requirement for an increased amount of stitching to construct the form.

In this experiment the pattern pieces were being woven in an approach similar to fully-fashioned weaving, so the garment still had to be stitched together to make a 3D form. The experience of designing this example my research moved toward the embedding of construction as well as form and textile –meaning that post-weaving construction is reduced. This space between systems thinking and textile-form thinking requires that the designer understand and act at the level of the system while developing the product that will result from that system. It encompasses multiple perspectives simultaneously –that of the material it is made from and where it comes from, the form, its design and who it is for, its construction context and the waste it produces, the industry and society it is situated within, and most importantly, the Earth. Any object designed as a result of this way of thinking embeds in it the care that has been taken. This multimorphic way of thinking is exemplified in my practice through Woven Textile-forms; which use materialities to structure, systemically investigate and articulate the alternate futures of a radically reimagined material world.

For Holly McQuillan, the most exciting space in design research is between systems thinking and textile-form thinking –it requires that the designer understand and act at the level of the system while developing the product that will result from that system. This multimorphic way of thinking is exemplified in her research practice through Woven Textile-forms; which use materialities to structure, systemically investigate and articulate the alternate futures of a radically reimagined material world.

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1. Experiment 5: T-shirt Iteration Two. 2D Textile-form on industrial jacquard loom, 100% Cotton, 2019.
Photography by Holly McQuillan
 2. Detail of Experiment 5: T-shirt Iteration Two. 2D Textile-form being cut, 2019.
Photography by Thomas McQuillan
 3. Detail of Experiment 5: T-shirt Iteration Two. 3D Textile-form worn by model, 2019.
Photography by Thomas McQuillan





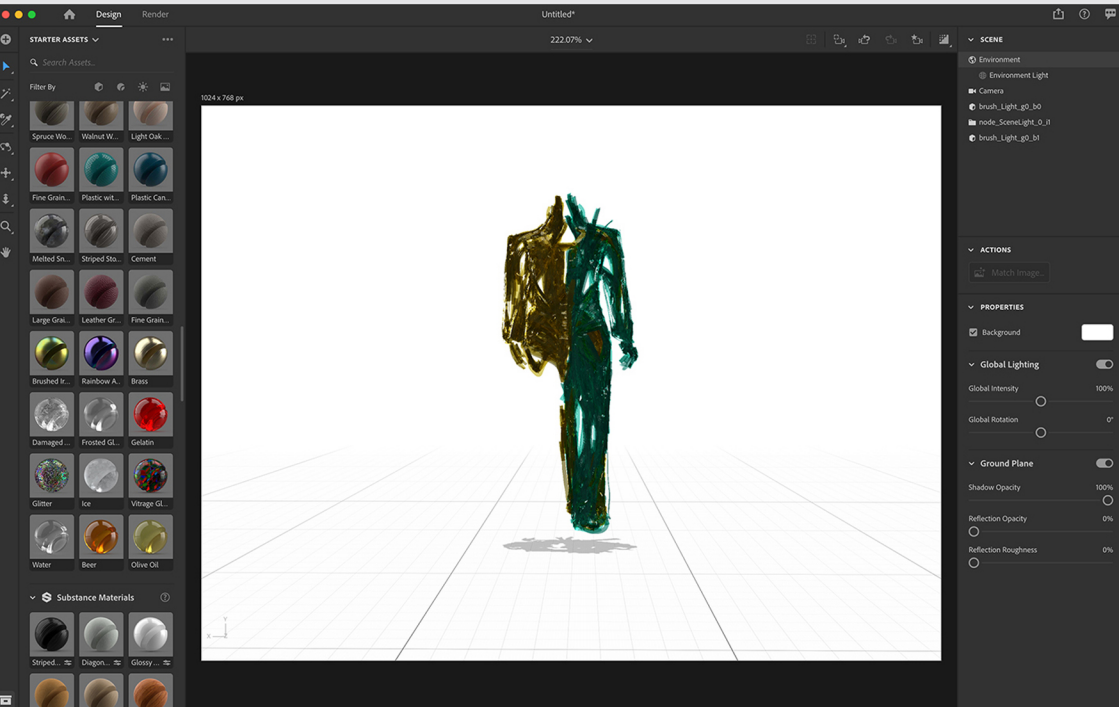


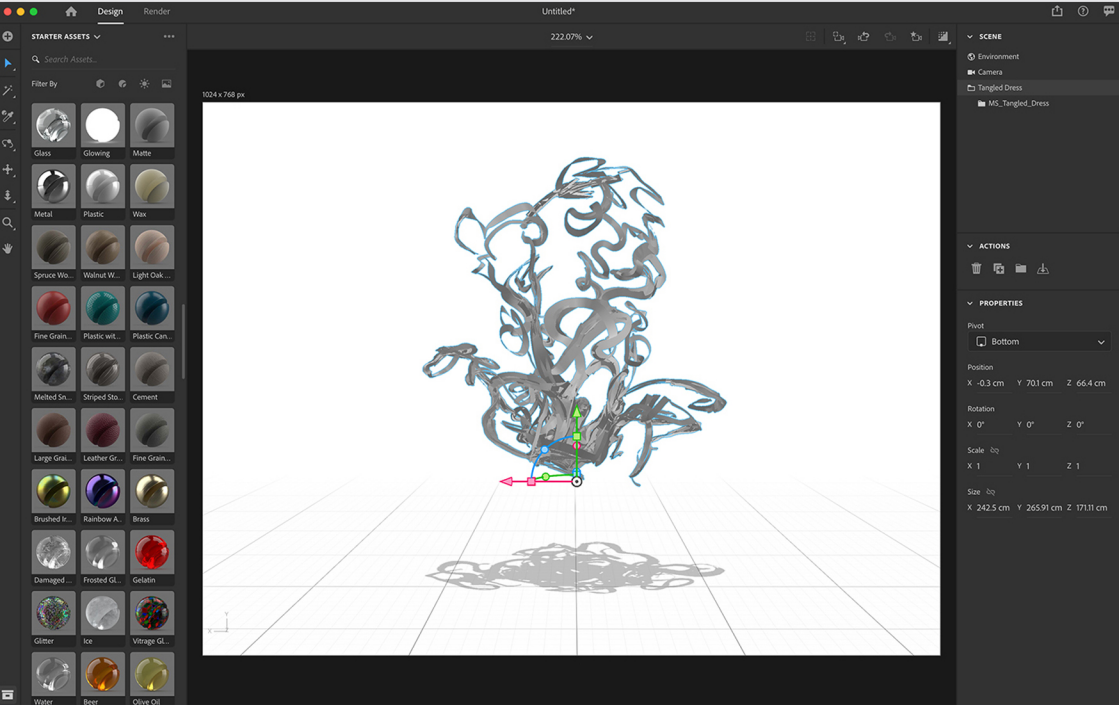
DRAFT 4

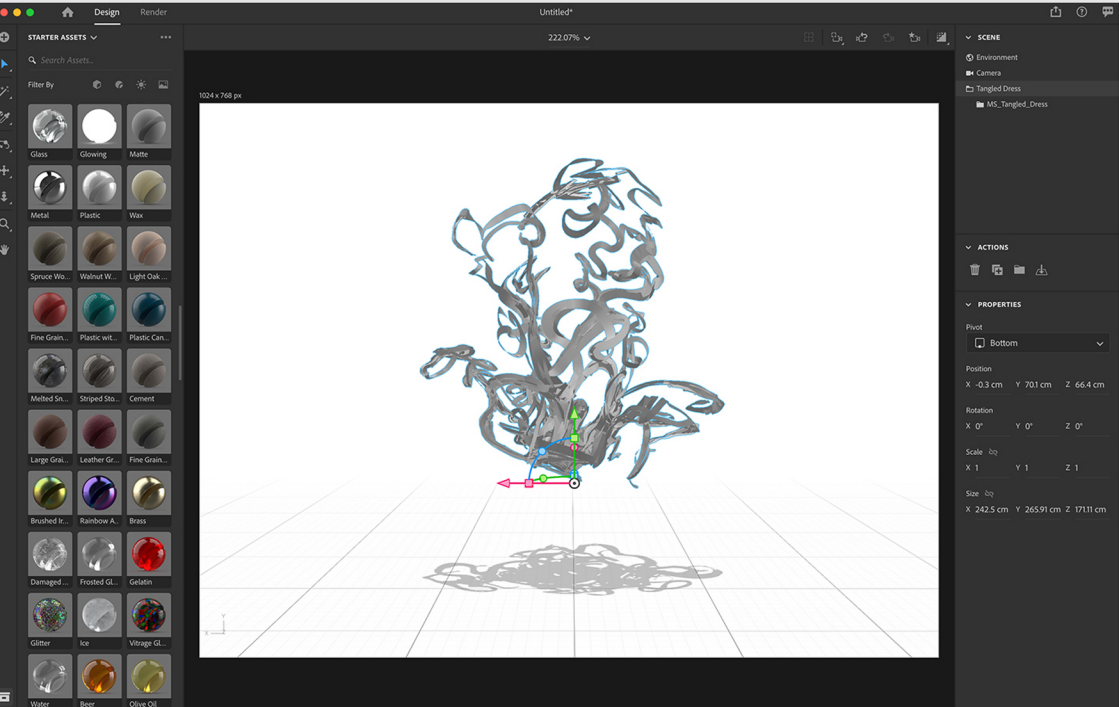
Jan Tepe, Light Dress, 2019, 2021, String Dress, 2020 and Tangled Dress, 2019

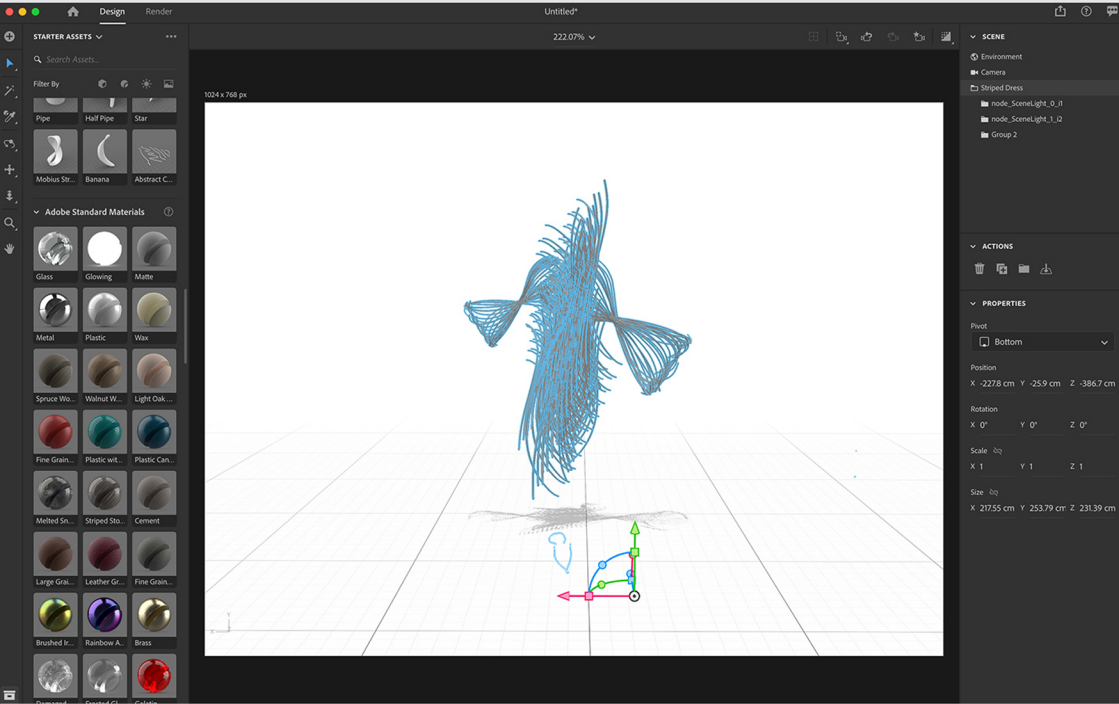
The role of the artifact in Jan's research practice is guided by Nithikul Nimkulrat's definition of artifacts in artistic-based research practices. Artifacts as inputs serve him as a potential starting point from which research questions are formulated or serve as the means to provide data for analysis from which knowledge is constructed. As outputs, artifacts serve him to indicate whether his research problem requires reformulation or drifting, as well as strengthen findings articulated in the written output. Thus, artifacts in his research practice are an elemental part for knowledge construction and communication by reflecting on the artifacts during and after their production.

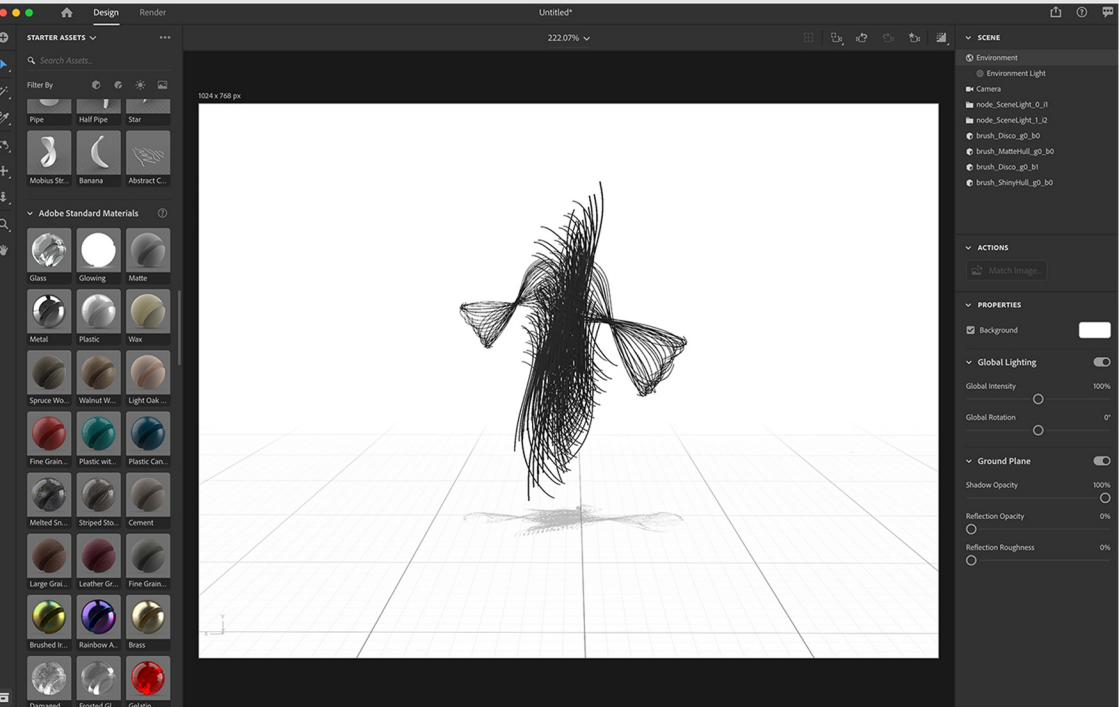
Jan Tepe graduated with a Master of Arts in Fashion Design at the Berlin University of the Arts in 2018. His graduate project took a speculative take on perception-altering technologies to investigate changing bodily awareness. He then moved on to work as a design researcher at the Design Research Lab Berlin where he joined a collaboration with the governmental owned Bundersdruckerei GmbH to investigate and prototype novel technologies for identification purposes. In September 2019, Jan joined the Swedish School of Textiles as a Doctoral Student in Fashion Design where he also works as a lecturer. His research focuses on Extended Reality technologies for design processes as well as how body and dress can be thought of as one in digital spaces.











DRAFT 5

Dr. Stefanie Malmgren de Oliveira, Volume Piece, 2018

The role of the research artifact in this series is to visualize the 'act of seeing' in a design process –usually internal act. The artifacts were used to explore the act of seeing in relation to concepts, such as ideation, decision-making, direction and reflection. The acts of seeing were documented iteratively in this photographic sequence and were an important material for documentation, reflection as well as communication. The interaction between seeing and doing was captured systematically and progressively whilst trying to visualize two central questions: 'What can be seen' and 'How can something be seen'.

Stefanie Malmgren de Oliveira is a lecturer and researcher in fashion and textile design at the Swedish School of Textiles in Borås, where she completed her practice-based PhD in Fashion Design in 2018. Her dissertation investigated 'Seeing' as methodological tool in the fashion design process as foundation for ideation and imagination. She was trained as a fashion designer at the Royal Academy of fine Arts in Antwerp, Belgium, where she received a bachelor and a master diploma and gained professional experience at the fashion house Balenciaga in Paris under direction of Natacha Ramsay-Levi, with Nicolas Ghesquière as creative director. Since 2018 she coordinates the MA program in Fashion and Textile Design at the Swedish School of Textiles. Her work was exhibited at the Textile Museum in Borås 2018, where she curated the exhibition 'Acts of seeing'. Current research investigates methods of reuse and remanufacturing in higher education.

The images are a part of a sequence called the 'Volume Piece' created in 2018.

Photo Credit: Jan Berg



CROSSING



INTERWEAVING



TWISTING



LAYERING



INTERTWINING

DRAFT 6

Kathryn Walters, Line, 2018 and Rectangle, 2018

The primary role of the research artifact in my practice is as an experiment, testing some combination of material and structure and the way these interact to create form. In this respect, it is often an answer to a 'what if?' question. These explorative artifacts seek a deeper understanding of the interaction of material and structure: at first discovering new behaviour and new forms, and then understanding how the design elements can be manipulated to direct the outcome. They are pieces of provisional knowledge, embodying a set of principles yet to be understood.

Kathryn Walters is a PhD researcher in the field of smart textile design. Her work explores woven textiles as complex systems, capable of transformative and reactive behaviour based on the synergistic combination of their materials and structure, while simultaneously seeking to investigate the potential three-dimensional morphologies that can arise and derive from flat-woven textiles. Her research aims to demonstrate the potential for emergent behaviour as an alternative to electronic smart textiles.

Photo credit: Jan Berg







DRAFT 7

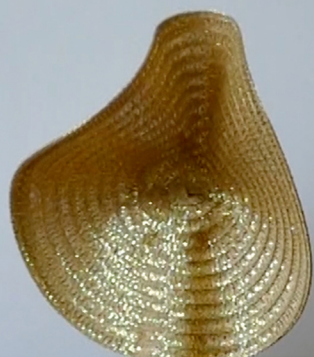
Dr. Linnea Bågander, Fragmented, 2019

The research artifact is the core of artistic research as it is what introduce new understandings. As a result, it is non-verbal, the research artifact instead suggests things that we can understand on an aesthetic and fundamental level and that can trigger new 'understandings'. All aspects of an artistic research artifact are far more complex than what can be verbally understood, here verbalizations act as an abstraction and aid a process of understandings simultaneously as it hinders the full richness of an aesthetic artifacts.

Linnea Bågander is a PhD student in Artistic Research, Fashion Design, Swedish School of Textiles. Through collaborations within the field of dance she is exploring dress as performative element. She works with movement, materials and bodies, how they co-exist and together create expressions and experiences. Her work ranges from how material interprets and expresses the body's movements to how materials give impressions, inspiration and movements to the body and how this enables new bodies entwined with materials. Before starting her PhD program, she was working with dance, performative art and film as costume and set designer.







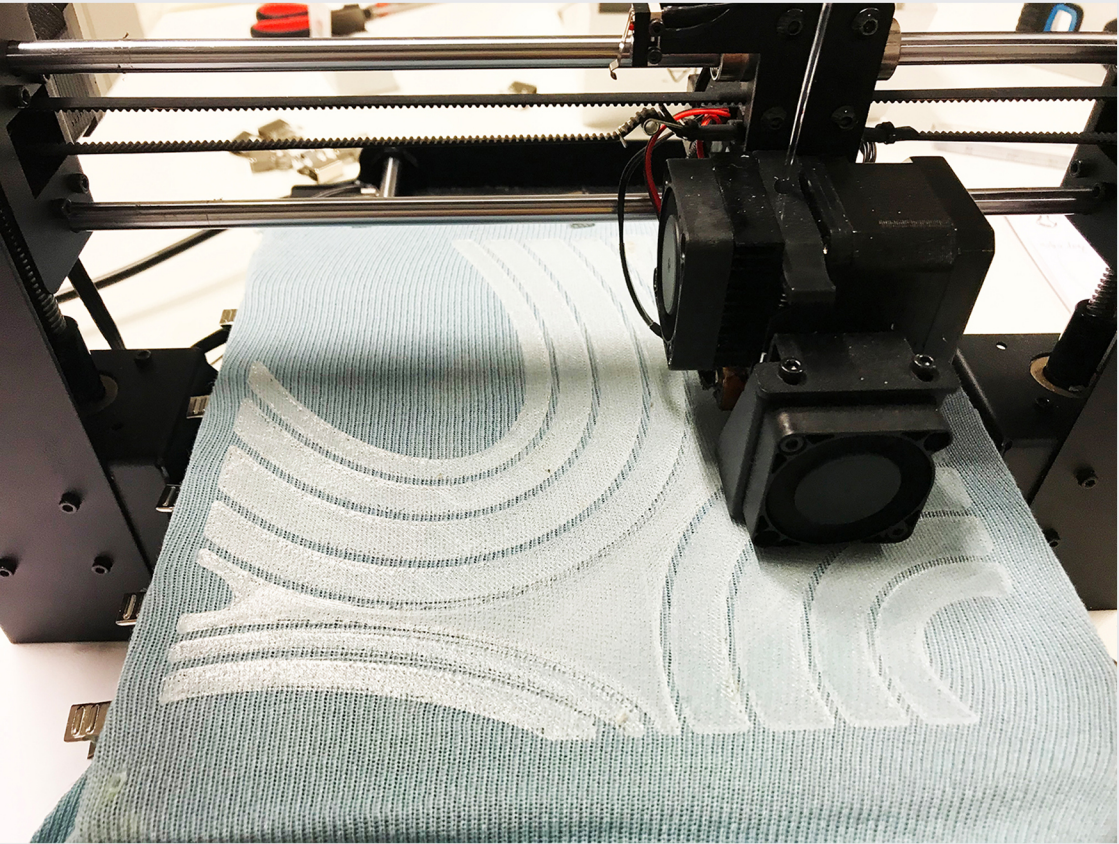


DRAFT 8

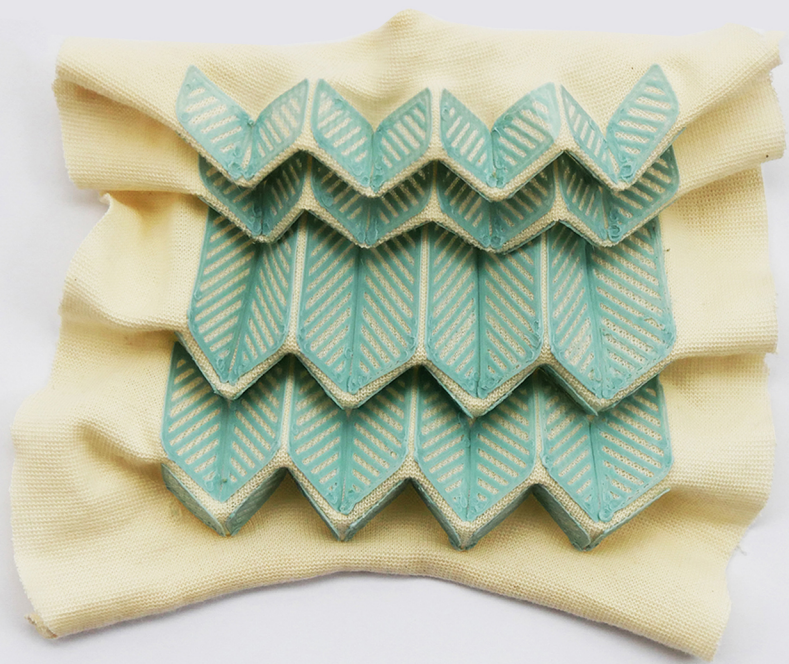
Prof. Delia Dumitrescu, Textile Digital Crafting, 2020–2021

A collection of samples which explores new methods to design textiles can be considered a research artefact. In my research I like to generate a series of design examples to illustrate the variation which can be achieved using a certain method. The collection of samples evolves around two research intentions: experimental and illustrative. The experimental path is freer and more explorative since it aims to establish a new method by understanding the value of basic variables which are intertwining and emerging in this process. Mistakes are allowed here since they might guide towards unknown directions of expressivity in textile design. The illustrative path is a transformative process and selection is made to exemplify how concrete expressions emerge by forming with the variables and methods extracted from the experimental path. More than that I use most of the time the collection to speculate on possible textile futures as a way to suggest a change in the materiality that surround us and our ways to engage with it.

Delia Dumitrescu is a professor in textile design at the Swedish School of Textiles, University of Borås (UB). Her research focuses on the development of novel textiles design methods and aesthetics using a cross-disciplinary approach, which combines textile technology to digital fabrication. Her cross-disciplinary approach to the field and knowledge in textile structures enabled her to develop new bio-based and computational materials for diverse applications from body to interiors and space. Delia is the Scientific Director for the Research School in Fashion and Textiles at UB and the Director of Studies for the international research school ArcintexETN, a Marie Skłodowska Curie granted EU action (www.arcintexten.eu); she is also coordinator of the academic network ArcInTex (www.arcintex.se) and the head of the Smart Textiles Design Lab (STDL, www.std.l.se).







DRAFT 9

Erin Lewis,

Supra, Tunneli and Tetrapodic Dress, 2020

Radiant antennas demonstrate an interactive way to perceive the electromagnetic space within which we are immersed. They exemplify the notion of “activation zones” of interactive electromagnetic sensing, where audition is extended to areas of the body beyond the ears, and one is able to hear electromagnetic fields that have been transposed onto sound frequencies within the area of antenna placement on the body. The antennas have been produced using experimental sensing tools and textile design methods that increase radiation surface and efficiency in knitted structures, and combine electromagnetic and electronic theory with the qualities of conductive knitted textiles through artistic practice.

Erin Lewis is a Ph.D. student in Textile Design at the Swedish School of Textiles, University of Borås, Sweden. Her Ph.D. research explores electromagnetic textile expressions through experimental design methods. Prior to her studies in Sweden, Erin taught wearable technology within the faculty of Design at OCAD University (OCADU) in Toronto, Canada, and was a senior researcher within OCADU’s wearable technology design lab, the Social Body Lab. She previously held the position of Manager of Education at Canada’s leading new media art gallery, *inter/Access*, in Toronto.







DRAFT 10

Prof. Clemens Thornqvist, Erika Blomgren & Andreas Eklöf Body – Matter – Movement, 2018

The notation system based on two lines was chosen through its openness to deployment and as devices for expressing wearing as the interaction between body and matter as a rather meaningless activity, released from purposive rationalism and efficiency, sense making, value creation and conceptualization. Rather, the two lines at work together presents from the interaction itself an image that never becomes, but a movement image that is pregnant with potential expression. As a language for movement based on notation, it differs from earlier and more well-known notation systems. Fundamentally, the language concerns the dynamic relationships that occur during body-material interactions. In contrast to similar notation systems in dance and choreography, these notations relate primarily not to the movement of the body or parts of the body itself, but to the essence of the movement of the body and material together (7). These notations try to define an inward dynamic –the aesthetic possibilities of movement. This is anotation of the correlated body, the matter and the movement abstractedby lines. One line defines the body, the second line definesthe fabric. Directions appears, the body and the fabric affected by the movement and each other. (7) Hutchinson, A. 1970. Labanotation or Kinetography Laban: The system of Analyzing and Recording Movement. New York: Theatre Arts Books.

Clemens Thornqvist is a professor in fashion design at the Swedish School of Textiles, University of Borås. Thornqvist's research spans fashion, art and organization with the aim to develop fashion design through experimental research methods. Focus of the research is to develop new foundations for fashion design through methodological developments published in several forms of educational tools and volumes. Thornqvist is also the Adjunct Professor at the RMIT, School of Architecture and Design.

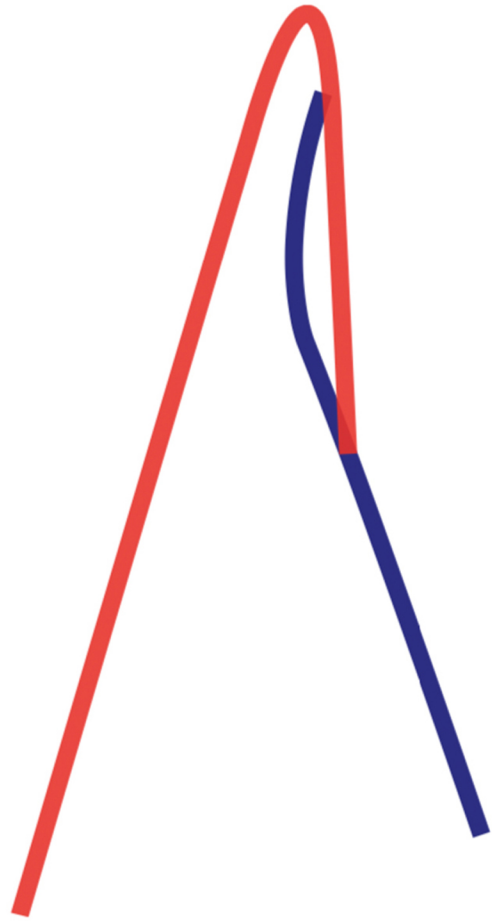
Erika Blomgren is a lecturer and researcher in fashion and textile design at the Swedish School of Textiles in Borås. She was trained as a fashion designer at The Swedish School of Textiles, University of Borås, where she received a bachelor diploma and gained 10 years of experience, working professionally as a fashion designer. Since 2013 she coordinates the BA program in Fashion Design at the Swedish School of Textiles. Current research investigates methods of reuse and remanufacturing in higher education as well as sketching methods

Andreas Eklöf works as a designer at Peak Performance in Stockholm. He was trained as a fashion designer at The Swedish School of Textiles, University of Borås, where he received a master diploma. Eklöf's mission is to make useful, responsible and time less design for an active life style and his ideas are related to situations in everyday life, clothes or out door activities. This inspires him to make design decisions on how to improve productions and the use user experience to the better.

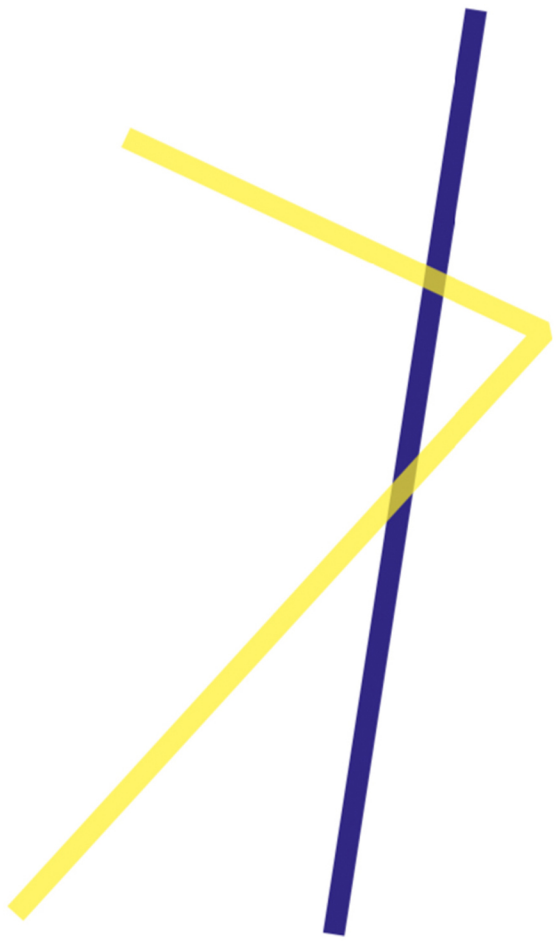
Photo Credits:

1, 3: Photos by Clemens Thornqvist, model Andreas Eklöf; 2, 4 Photos by Erika Blomgren; 5-7 Photos by Jan Berg









DRAFT 11

Faseeh Saleem

Knitted tube, 2020

The research artifact, 'serves as input into knowledge production and as output for knowledge communication'. As inputs artifact gives the insight to start a research project, inspire new explorations with analyzing outcome which further help to formulate a research question. As outputs artifact highlight whether the research inquiry needs reformulation; demonstrate experimental knowledge of the creative process along with strengthening the findings to articulate in written outputs (Nimkulrat, 2013).

Faseeh Saleem is currently enrolled as a doctoral student at the Swedish School of Textiles, University of Borås, Sweden since Oct 2019. He is conducting his artistic research with a specialization in fashion and textile design. He is a designer, artist, researcher, and academic who has been exploring various perspectives of Art & Design in different contexts. He graduated with a BA in Textile Design from Beaconhouse National University (BNU), Lahore, Pakistan. This further encouraged him to explore his creative potential in both fields of textile and fashion. He later completed his MFA in fashion and textile design with a specialization in textile design at the Swedish School of Textiles, University of Borås.

His work so far has been more about figuring out individual artistic skills, making constant decisions, exploring new mediums, techniques, and traditional practices by translating his thoughts into creative expressions. His works have been exhibited both nationally and internationally, in Lahore, Islamabad, Karachi, New Dehli, Dubai, Paris, Hong Kong, Tallin, Ukraine, Stockholm, and Borås. His current research explores the aesthetics of the body and its notions in fashion and textile development.

Photo credits: Faseeh Saleem





Bryt strömmen
innan arbete
påbörjas

CORGI

DRAFT 12

Dr. Marjan Kooroshnia

Textile Printing with Thermochromic Inks, 2016–2019

The research artifact explores the design properties and potentials of smart colors when printed on textiles in order to expand the range of color-changing effects offered, as well as to facilitate communication regarding, understanding of, and design with smart colors.

Marjan Kooroshnia is a colour researcher, assistant professor and senior lecturer in textile design at the Swedish School of Textiles, University of Borås. Her research area is colour and light, with a focus on how they affect the process of designing dynamic surface patterns. In her PhD. project, she explored the design properties and potentials of smart colours when printed on textiles in order to expand the range of colour-changing effects offered, as well as to facilitate communication regarding, understanding of, and design with smart colours.

Photo credit: Jan Berg.



DRAFT 13

Karin Peterson, Riikka Talman, Dr. Holly McQuillan and Kathryn, Walters, Experiment 0, 2020

Internally communicative objects initially function to make an idea known to the designer; these are representations of things that are not yet existing. In contrast, externally communicative objects serve to make an idea known by others – objects or things of design. "Figures of Thought" (Peterson, 2020) describe all manner of matter – doodles, notes, sketches, samples and models in both two and three dimensions – which represent the "not yet existing thing" that Binder et al. (2011) describe. These 'Figures of Thought' are similar to Schmidt and Wagner's (2004) "in-the-process-of-becoming" things, and might include "dynamic research sketches" (Pedersen, 2013), they are not refined or (usually) outward-facing objects of design and instead are prototypes to materialize and understand figments of ideas or theory, and to articulate or solve physical, digital and technological problems or experience. Externally communicative "Objects of Design" encompass technical information or files for manufacture, and 'Proof of concept' examples and diagrams which stand alone and act as support for the thesis. These become a sort of 'performance' of design, as well as being the Object of Design.

Kathryn Walters

Kathryn Walters is a PhD researcher in the field of smart textile design. Her work explores woven textiles as complex systems, capable of transformative and reactive behaviour based on the synergistic combination of their materials and structure, while simultaneously seeking to investigate the potential three-dimensional morphologies that can arise and derive from flat-woven textiles. Her research aims to demonstrate the potential for emergent behaviour as an alternative to electronic smart textiles.

Riikka Talman

Riikka Talman's PhD-research explores combining dynamic materials with textile structures to create textiles with an inherent ability change over different timespans, suggesting alternative ways of designing and perceiving textiles that accept change as one of their qualities.

Holly McQuillan

For Holly McQuillan, the most exciting space in design research is between systems thinking and textile-form thinking – it requires that the designer understand and act at the level of the system while developing the product that will result from that system. This multimorphic way of thinking is exemplified in her research practice through Woven Textile-forms; which use materialities to structure, systemically investigate and articulate the alternate futures of a radically reimagined material world.

Karin Peterson

Karin's work seeks to relate alternative materials and mediums to processes of dress. It speculates the relationship between textile properties and the notion of form giving and surface crafting as a simultaneous action through material and immaterial processes aimed at the conception of textile things.

Photography: Amanda Johansson

Assisting: Ulli Strehl

Model: Agnes Aldén

Portrait photo: Jan Berg











DRAFT 14

Dr. Margareta Zetterblom, Prof. Kristina Fridh and Prof. Paula Femenias, Urban Materiality—Towards New Collaborations in Textile and Architectural Design, 2019

In the artistic research project Urban Materiality—Towards New Collaborations in Textile and Architectural Design, the design of woven and knitted structures was compared with the formation of facades and building constructions. In the project, “the curtain” and “the carpet” were used as metaphors. The research explores in which way facades can be dressed by textile modules, based on architect Gottfried Semper’s principle of “dressing” (bekleidung) from the 19th century (Semper, 2004; 2010), but also on traditional Japanese architecture where spaces are formed through layers. In the research field of textile architecture, new methods and techniques were developed, and the textile facade modules were designed and produced as a part of the exploration of both the visual and sound landscapes in urban environments bridging theory with practice (Fridh, Zetterblom and Femenias, 2019).

Margareta Zetterblom is a textile designer and researcher. Her main interest is in the sound affecting properties of textiles, which she started to work with during her PhD education and presented in the PhD thesis, Textile sound design. Margareta works as a lecturer in Textile Design at the Swedish School of Textiles, University of Borås. She is also a program coordinator for the BA program in textile Design. As a researcher she has recently worked in the project Urban Materiality - towards New Collaborations in Textile and Architectural Design, founded by The Swedish Research Council, with practiced based research in the form of sound absorbing textiles as façade material in an urban environment. In the research project I collaborated with the architect and professor in interior architecture Kristina Fridh, Konstfack and the architect and senior lecturer Paula Femenias, Chalmers University of Technology.

Photo credits: Azel Zetterblom, Svante Lindekrantz



INFORMATIONAL SIGN
TEXT



DRAFT 15

PUTPUT (Dr. Ulrik Martin Larsen and Stephan Friedli), Covered Objects, 2018

The artefact or object is an essential component in our work, it is both the starting point and the "end" result. Objects are seen as the source material for further development, a point of departure rooted in the existing where it's a natural to elaborate, compare, analyse and interfere through an active engagement with the object. The potential of the existing leads to multiple probabilities.

In their artistic practice PUTPUT (Stephan Friedli, CH and Ulrik Martin Larsen, DK) explore our immediate surroundings and the objects we use, abuse, admire and interact with in everyday life. Often entering a negotiation or interrogation with specific objects to fully examine what they are and what they may become. Ideas are exhausted distilled and refined to accomplish works that are self-explanatory, ambiguous and profoundly superficial.







DRAFT 16

Dr. Svenja Keune, On Textile Farming: Living in a Prototype, 2019

In my research, artifacts serve as tools to tinker with an idea, to materialize it, and to imagine its implications, such as interactions with the environment e.g., rain, sun, wind, temperature, insects, spores, people An artifact therefore creates events, it is a meeting place for planned and chance encounters that demand awareness, careful observation and potentially a staying with and living with the trouble; in the words of Donna Haraway. The aftermath of the events manifest themselves in the form of stories, concepts, and ideas for further iteration and research. It is usually a never-ending story.

After exploring electronics to create adaptive and responsive textile surfaces and communicative objects, Svenja Keune turned toward seeds as a potential biological alternative, and as a dynamic material for textile design. During her PhD project "On Textile Farming" within the MSCA ArcInTexETN, and in order to explore alternative ways of living that the textile plant hybrids propose, she built and moved into a Tiny House on Wheels to live together with the research experiments. Her current interests include post-anthropocentric perspectives to textile and spatial design, additive manufacturing, multi-species relationships, design ethics, permaculture design processes, plant cultivation and biology. Svenja Keune is a postdoctoral researcher at the Swedish School of Textiles, University of Borås, in Sweden and at the Centre for Information Technology and Architecture (CITA) at the Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation in Copenhagen, where she is currently working on 'Designing and Living with Organisms (DLO)'; a 3 year project funded by an international postdoc grant from the Swedish Research Council.







DRAFT 17

Dr. Vidmina Stasiulyte, Sound to Wear, 2020

Experimental artifacts are central to my research as they are intended to generate ideas and design methods, which were developed within embodied sound practices. In my research, the artifact suggests the direction of a proposed programme and methods for designing sonic expressions. The knowledge of sonic form and expression is explored and developed through the research artifacts. The research artifacts inspired thought processes and resulted in an alternative theoretical approach. The artifacts are considered not as design products themselves, but as “research archetypes” (Wensveen and Matthews, 2015, p. 8), and “evocative objects” (Su and Liang, 2013, p. 612; Turtle, 2007, p. 7). The research artifacts, such (Dalsgaard and Dindler, 2014, p. 1635), that connect the embodied sound practices and theory. They exist ‘midway’ between instances and theories, intermediate knowledge that captures and materializes thinking.

Vidmina is a researcher, fashion designer, and artist, whose work merges the field of non-visual aesthetics, sonic identity, design archives, and inclusion. Starting with costume performances and individual fashion collections, later she expanded her practices into interactive sculpture, sound, and installation art. Her Ph.D. research investigated the dressed body as a temporal expression—sounding. Prior to Ph.D. studies, Vidmina was investigating acoustically oriented design methods within the artistic-social projects for inclusion (e.g., Anti-ideal, Beyond Seeing) aiming to build the foundations for non-visual aesthetics and open up space for sound-based thinking and inclusive design.







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