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ViLD Annual report 2020

Design revelations – Visual practices that challenge and reveal

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ViLD ANNUAL MEETING REPORT

Design revelations
– *Visual practices that challenge and reveal*

#vildannual2020
Find us on Facebook and on the web:
www.facebook.com/vildresearch
www.vild.aau.dk

Foreword

Research Center for Visual Studies and Learning Design (VILD) fourth Annual Meeting took place at University College Copenhagen on November 12th 2020. Due to circumstances related to Corona virus, the Meeting was conducted online via Zoom.

Our annual meeting provides an opportunity for lively exchange between professionals and researchers who share a common interest in exploring the potential of visual knowledge generation.

This year's theme was Design Revelations – visual practices that challenge and reveal. By bringing together the ideas and interests from researchers, educators and professionals together, ViLD facilititated new and important insights in the field and from the field. The ViLD's annual zoom meeting was organised in order to share visual experience, communication and interaction between the participants and to drive the agenda of ViLD forward. A new feature of this year's programme was a PhD track.

This report sums up the eventful meeting by sharing slides, pictures and text. All presentations can be watched on our homepage:

https://www.vild.aau.dk/news/show/watch-presentations-from-vild-meeting-2020.cid494108

Thank you to all of you who made this event magnificent. We are looking forward to see you next year to ViLD's fifth anniversary on Nov. 11th 2021 hosted by Designskolen Kolding!

On behalf of ViLD, Mie Buhl, Director

Content

1. **ViLD Setup 2020**

2. **Welcome**

Bo Nielso, head of research from University College Copenhagen (KP) welcomed the participants to the fourth ViLD annual meeting which were hosted by KP. This year the meeting was set in a digital virtual setting.

3. Introductory remarks

Welcome and introductory thoughts and programme for the meeting
Mie Buhl, ViLD director

"IF DESIGN IS THE ANSWER – THEN WHAT IS THE QUESTION?

Good afternoon and welcome to ViLD's fourth annual meeting – this time hosted University College Copenhagen and thank you ViLD partner for doing that!
My name is Mie Buhl, I am director of the research centre visual studies and learning design (ViLD) that is constituted by six partners - and we are an open network for researchers and professionals who share interests with us about exploring the visual's potential for knowledge generation.

In this year's corona-friendly format we will engage in and explore how a visual approach to design can reveal and challenge habitual thinking that sustains inequality and to promote material and social design activities that encourage critical thinking and personal empowerment.
The concept of design appears to play an increasing role as an approach to engage with contemporary issues and phenomena in domains outside its origin. For instance, the concept has been adopted by the pedagogical domain as a mode of revitalising the practice of organising learning activities with technology. Developments in the design domain push forward new perspectives on thinking about materialities as 'agency' and about design as mode of reconfiguring conventional ways of thinking about contemporary culture.
I am proud to be able to offer you a rich programme that will address this year's theme: Design revelations – visual practices that challenge and reveal.

Enjoy the afternoon!"

13.00–13.05:	*Welcome.* Bo Nielson, Head of Research, University College Copenhagen, ViLD partner
13.05–13.10:	*Introductory thoughts.* Director of ViLD, Mie Buhl, AAU
13.10–13.30:	*How to be ViLD*: PhD, Nathalie Schümchen, SDU, PhD student Heidi Hautopp, AAU
13.35–14.00:	*Mini-speak 1*
	Mini-speak 2
	PhD track 5
14.00–14.10:	**Break**
14.10–14.35:	*Mini-speak 3*
	Mini-speak 4
	PhD track 5
14.35–14.45:	**Break**
14.45–15.30:	**Keynote *Wilful technologies*, Associate Professor Lone Koefoed Hansen, Aarhus University**
15.30–15.55:	*Panel discussion* **Associate Professor Lone Koefoed Hansen, Head of programme, Tine Kjølsen The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK), Professor Helle Marie Skovbjerg, Design School Kolding**
15.55–16.00:	**See you next year at ViLD's 5th anniversary on 11 November, ViLD Director Mie Buhl**

4. How to be ViLD

ViLD member Nathalie Schümchen talked about some of the various ways that visuals played a role in her PhD thesis investigating how learners make use of visual learning materials. While the PhD journey started out with an analysis of the usability of graphical structures as integral part of language learning materials, visuals soon crept into other areas of her working process, finally permeating each step of the process from developing materials to data analysis, and knowledge dissemination.

Slides from PhD, Nathalie Schümchen, SDU

The Role of Visuals

- in my work,
- for my work, and
- for the dissemination and presentation of my work
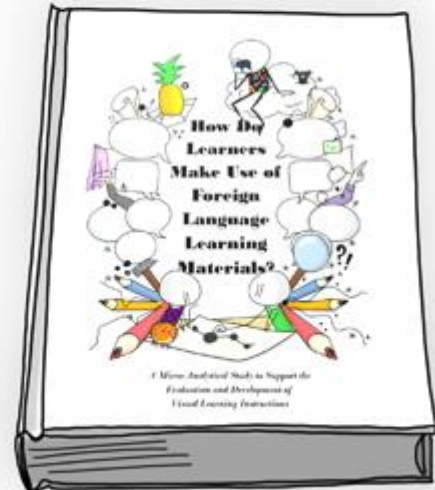
… in the Work

Results of two studies within a larger research project on the development of visual foreign language learning material
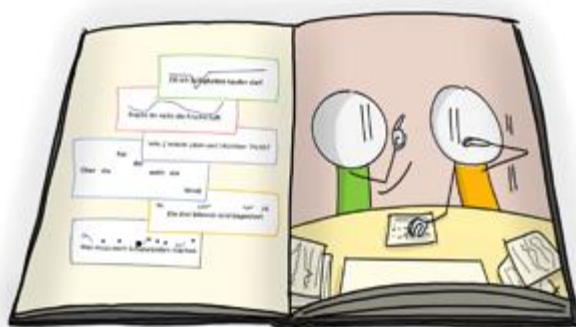
Study 1
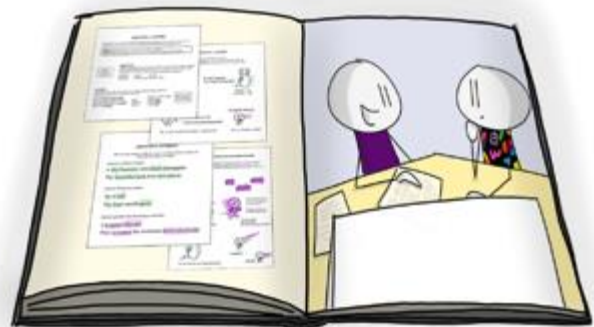
Study 2

Focus on…
→ performance
→ usability
→ social interaction

… in the Work

Conversation analysis (Sacks, Schegloff, & Jefferson, 1974)

- emic approach
- detailed transcripts of verbal & bodily conduct (Jefferson, 2004; Mondada, 2018)
- social order through organized conduct
- organization of turn-taking, sequences, and repair (Sidnell, 2011; Sidnell and Stivers, 2012, Pomerantz 1984; Sacks, Schegloff, and Jefferson 1974; Schegloff 1992)
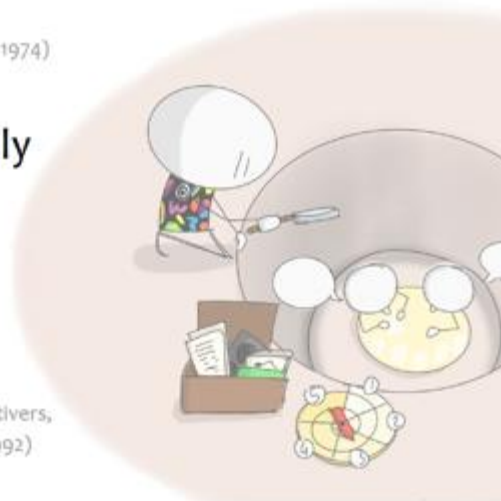
… for the Work

New focus of attention for research in social interaction
(graphical structures as meaning-bearing elements in social interaction)

… for the Work

New focus of attention for research in social interaction
(graphical structures as meaning-bearing elements in
social interaction)

- 'unsupervised' L2 use setting
- 'unsupervised' experimental setting
- The visualizations' affordances regarding embodiment

→ Design of learning material
→ Raising awareness of prosodic categories
→ Different visualizations afford different types of embodiment

… for Dissemination and Presentation
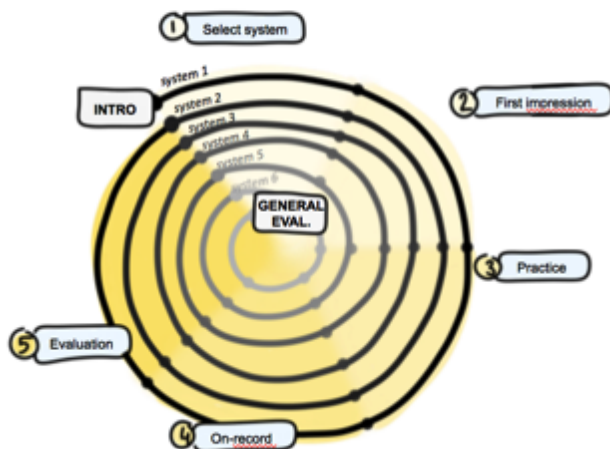
Extract 34: group8_red_choir

18	FLE:	so es is irgendwas dass wir mit eh (.) den ton von unsere stimme runter gehn und rauf gehn→ (.) wie das sich beugt↘		18	FLE:	so its something that we eh (.) go down and go up with the tone of our voice (.) how this bends
19	PPP:	(0.5)		19	PPP:	(0.5)
20	FLE:	⌈blauen↗⌉ ⌈h ⌈immel↘ ⌉ (0.5)=		20	FLE:	blue sky (0.5)=
21	DOL:	^a::m (.) +blⁱ^auen↗ ⌉* ^ι (.) ιι+himmel↘ι* (0.5)=		21	DOL:	a::t the (.) blue (.) sky=
	%dol:	+head up +head down				
	%fle:	^head up ^head down				
22	FLE:	↙ z ⌉ ⌈iehen die↘ ⌉		22	FLE:	travel the↘
23	DOL:	↙^ι (.) ⌉↲ ziehen die↘⌉*		23	DOL:	travel the↘
	%dol:	+head up				
	%fle:	^head up				
24	FLE:	↙^wⁱolken↘ ⌉		24	FLE:	↙*clouds
25	DOL:	↙ ι+wolken↘ι*		25	DOL:	↙clouds
	%dol:	+head down				
	%fle:	^head down				

a::m   +bl^auen↗   ^(.)+himmel↘   ^(.)+ziehen die ^+wolken↘

time

system 1
system 2
system 3
system 4
system 5
system 6

INTRO
1 Select system
5 1st impression
6 Practice
3 Evaluation
4 On-record
GENERAL EVAL.

PHASE TRANSITIONS

First system
- "are we ready?"
- making room to reach for recording device
- clearing throat
- leaning forward, reaching for device

Last system
- hearable inbreath
- (leaning forward,) reaching for device

Being ViLD

Slides from PhD student Heidi Hautopp, AAU

ViiLD member, Heidi Hautopp talked about an exploratory case study investigating how teaching visual facilitation and sketching might enhance learning in humanistic studies in higher education. Through different examples, the productive role of visual materials were discussed in relation to students' work in design processes. The study is a part of her PhD project focusing on the use of visual facilitation for idea generation, dialogue and collaboration in organisational and educational settings.

TEACHING VISUAL FACILITATION AND SKETCHING FOR DIGITAL LEARNING DESIGN IN HIGHER EDUCATION

INTRODUCTION

In relation to: How to be ViLD?

- The role played by visual methods and materials in design activities

INTRODUCTION

What are the potentials of using visual facilitation in learning practices in Danish Higher Education?

How can teaching visual facilitation empower students as digital learning designers by adapting visual methods for group work?

> Visual facilitation involves the structured use of pen and paper methods to
> *'facilitate interaction in a group of people, using structured visual content. It is a systematic way of drawing together with others'*
> (Qvist-Sørensen & Baastrup, 2020, p. 20)

BACKGROUND
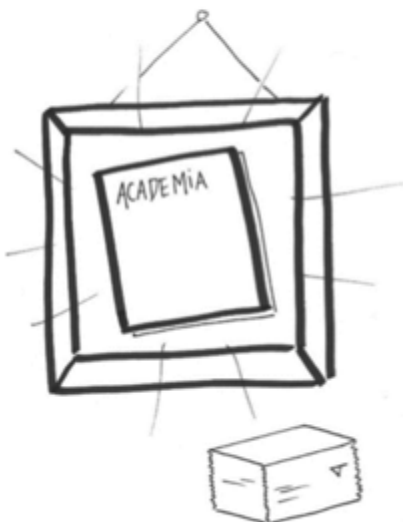
Western culture:
- The spoken and written word has been privileged as the highest form of intellectual practice – higher education in the humanities in particular

- Visual representations are second-rate illustrations of ideas

(e.g. Mirzoeff, 2000; Bowen and Evans, 2015)

MASTER PROGRAMME

CASE

- **Master programme 'IT, Learning and Organisational Change'** (ILOO) in the Faculty of Humanities at Aalborg University, Denmark

- **Redesign of an 8-week course 'IT and Learning Design'** – 70 students located at two campuses

- **Aim of the course:** Masters students developed digital learning designs to solve a problem framed by an external stakeholder

- **Students' background:** In humanities and are not specifically trained in using drawing as an academic tool

Empirical data:

- Teaching observations, students' visual productions and interviews with 27 students from nine groups after completing the course

PREVIOUS STUDY

...exposed the limitations of students' ability to articulate and reflect on their own visualisation practices, which were nevertheless identified as learning resources at all phases of the design projects (Buhl 2018).

When not instructed in using visualisation, students:
- Still used visualisations developing ideas, design drafts and mockups
- But, did not recall using it, only when interviewer persisted in requesting examples
- Had difficulty explaining their actions between the emergence and selection of design ideas

RESEARCH DESIGN
EDUCATIONAL DESIGN

- **Educational design – Design Based Research:** Students working through 4 phases: *Context, Lab, Intervention, Reflection*

- **Research approach** in the case study

- **2. iteration:** focus on *teaching* visual facilitation and sketching (Lab-phase)

(Barab & Squire, 2004; Christensen et. al. 2012)

RESEARCH DESIGN
EDUCATIONAL DESIGN

INVESTIGATIVE

HIGH

MEDIUM

LOW

EXPLANATORY

PERSUASIVE

EXPLORATIVE

(Olofsson and Sjölen, 2007; Vistisen, 2016)

Sketching genres/modes:

- The *investigative and explorative*: Used to examine the design problem and to share design solutions within the design team.

- The *explanatory* genre is used to present and communicate a design concept to stakeholders outside the design team, and the *persuasive* genre relates to selling the concept in a marketing context

WORKSHOP 1

- Initial drawing exercises – *from head to paper*

- Focus on idea generation, sketching

- Investigative and exploratory modes

- Theories: e.g. Goldschmidt, 2003; Twersky & Suwa, 2009; Hansen & Dalsgaard, 2012

WORKSHOP 2

- From initial sketching phase to prototypes + use in data collection

- Focus on presentation, visual facilitation - feedback session

- Explanatory and (persuasive) modes

- Theories: e.g. Qvist-Sørensen and Baastrup, 2020; Causey, 2017; Bang, Friis and Gelting, 2015

TEACHING SETTING

Teacher's use of document kamera to share drawing exercises

Students situated at two different campuses

Through the document camera the drawing exercises was live-projected to a wide screen as well as through video-conferencing systems at both campuses

TEACHING SETTING

Examples of student work

Initial drawing exercises

Prototype on paper

Feedback session

ANALYSIS

Theoretical perspectives:

Social materiality (Fenwick et al 2011, Fenwick and Landri 2012):
- A perspective on the visual materials as **active participants** in the social learning processes

Social learning (Wenger 2000):
- Learning happens socially and is **negotiated through collaborative processes.**

Analytical approach:

From a social material perspective, we focused on the *production context* and *utilization context* of the students' work with the visual methods and not on a thorough analysis of the *visual artefacts* themselves (Pauwels and Mannay, 2020).

ANALYSIS

Three main analytical themes

1. Students' reflections on the drawing exercises and group design processes
2. **Using one's own experience of visual facilitation in developing learning designs**
3. **Using one's own experience of visual facilitation in data collection**

Selected examples →

STUDENTS' EVALUATIONS

2. Using one's own experience of visual facilitation in developing learning designs
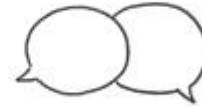
<u>Student group working with external case:</u> *How can student teachers be supported when developing teaching materials for innovation?*

'*You can talk about innovation, but how might you make a design about it? How can we make a product that supports [the process of innovation]? In other words, we can talk about it, but how should it look visually?*'

'*We went through an innovative process ourselves*'

<u>Analysis:</u>

- The students reflected on and applied their own experiences of drawing (from the Lab phase) in developing a learning design

- Students own drawing experiences → **integrating drawings as a modality** in their learning designs.

- The student group used their own *production* of visuals to reflect on their target group's *utilization* phase (Pauwels and Mannay, 2020).

- It can be argued that the drawings also prompted pedagogical considerations (Beetham, 2013) when *the students took on the role of learning designers.*

— STUDENTS' EVALUATIONS —

3. Using one's own experience of visual facilitation in data collection

<u>Student group included drawing as a social activity in their interventions</u>

'We had a user participant workshop in which participants made some sketches that we worked on in the Sketch programme later the same day. We included their sketches so that participants could see the process as well'.

'From the physical sketches they [workshop participants] made, we talked a lot about how we could include their ideas. (...) The logo we made—actually, one of the young ones from the club made the logo that we chose to take further'

— STUDENTS' EVALUATIONS —
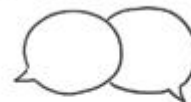
Analysis:

- Students moving between: 1) Materialities – hand drawings and Sketch programme 2) Switching between the four design modes (Olofsson and Sjölen, 2007)

- Beginning with their own **exploratory mode** when preparing the workshop. Next, they invited participants to draw their ideas, leading later in the day to a more **explanatory mode**, where different ideas were presented and discussed using the Sketch programme.

- From a sociomaterial perspective (Fenwick and Landri, 2012) the **drawings could be traced** from the students' design processes to the participatory workshop, where the design ideas were developed and **redesigned on the basis of participants' drawings and joint discussions** (Wenger, 2000)
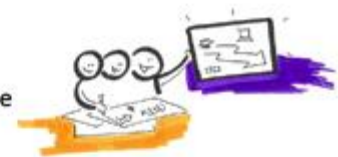
CONCLUSION

- Our findings confirm that teaching visual facilitation **helps students to realise the potentials of visualisations for learning as well as to explaining their actions and selection of design ideas**

- **Findings** show that drawing activities became a significant pedagogical consideration, as students seemed more likely to use drawing as a tool for digital learning design and for involving their target group in the participatory workshops

- **The students' flexible use of different design genres** (Olofsson and Sjöflen, 2007) indicates an interesting direction for further studies of what emerges when design practices enter new interdisciplinary domains (Hansen and Dalsgaard, 2012)

- **Academic language of the use visual methods:** In the interviews, the students recall of their design processes drew on richness and diversity of visual materiality in driving social learning processes forward. However, the students lacked terminology to specify what their experience achieved, and they used common language to narrate their actions.

How to be ViLD in the future:

We advocate for more acknowledgement of visual methods in academia and further research is needed to assess the long-term implications of teaching visual facilitation in Humanities in Higher Education!

Thank you! ☺

Heidi Hautopp: hhau@hum.aau.dk
Mie Buhl: mib@hum.aau.dk

5-9. Mini speaks and PhD tracks

Mini speak 1: Stepping into Knowledge: Inspiration & Understanding through Virtual Reality / The Animation Workshop
Hannibal Glaser

Over the past decade, virtual reality technology has matured to the point where it offers enormous potential as a means of inspiration and of the exploration of scientific knowledge, yet the actual hardware does not guarantee an appealing experience. This workshop invites you to explore the potential of room-scale, untethered virtual reality experiences as a method of bringing knowledge to life in an engaging, intuitive way. We will expand our knowledge by disseminating the diverse types of virtual reality experience and will come to understand the unique opportunities and challenges they represent.

About Me

- Game Developer, Programmer, Digital Designer, Producer, Project Manager

- Tech Fetishist

- Worked in a VR startup for 3 years

- Currently @TAW /w Games / XR

- Working with publicly accessible immersive media

Goals with this talk

The 'What'

- To give you a general sense of the vocabulary around immersive media.

- The state of immersive media technology, and what to expect.

The 'Why'

- A hint of what benefits there might be for science dissemination.

The 'How'

- Some options for scientific institutions to get started.

- Focus points to guarantee a better user experience.

Conjecture warning!

The 'What'

Immersive

"absorbing involvement"

Merriam Webster

"instruction based on extensive exposure to surroundings or conditions that are native or pertinent to the object of study"

Merriam Webster

"baptism by complete submersion of the person in water"

Merriam Webster

Let's start with a story

Stereoscopic image projection (3D)

Interactivity

XR
VR = Virtual Reality
AR = Augmented Reality
MR = Mixed Reality

Virtual Reality (VR)

A fully simulated experience.

You're in another world, you're seeing something else.

Lucrezia Carnelos @Unsplash

Augmented (AR)

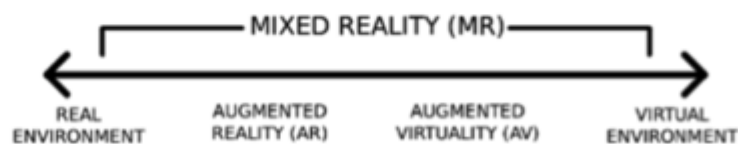Superimposes images on a user's view of the "real world".

You're seeing the world, with an added virtual layer.
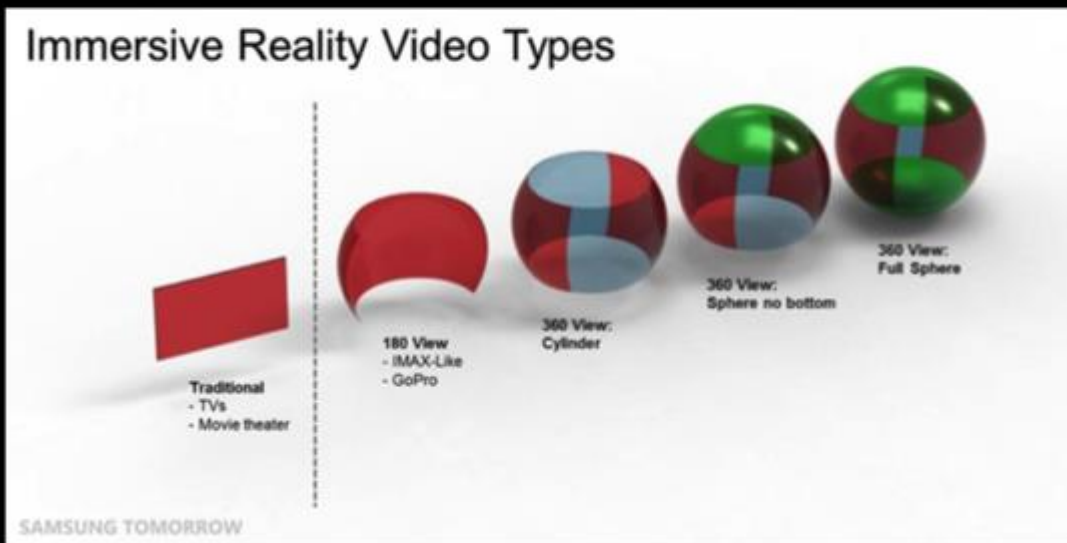

Mixed (MR)

"Where physical and digital objects co-exist and interact in real time"

Everything between reality and virtuality.

MIXED REALITY (MR)

REAL ENVIRONMENT — AUGMENTED REALITY (AR) — AUGMENTED VIRTUALITY (AV) — VIRTUAL ENVIRONMENT

Interactivity

Passive

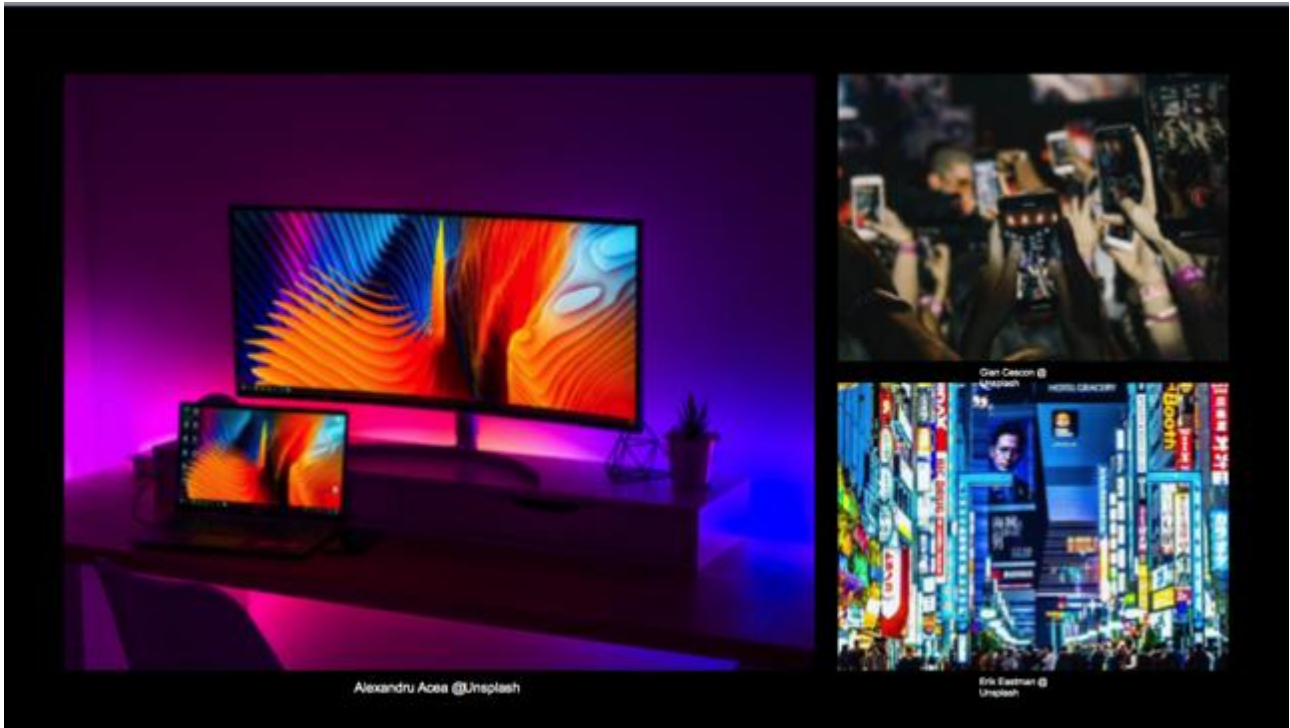Play, pause, look around

Active

Move, interact, play.

The 'Why'

How do we enable better understanding for more people?

How can we make our findings more appealing to outsiders?

How do we reduce the price of epiphanies?

The tyrannical rectangle

Alexandru Acea @Unsplash

You're only using a subset of your senses.

You're not part of the story.

You're not engaging your body.

The Promise of
VR

Experiencing is believing

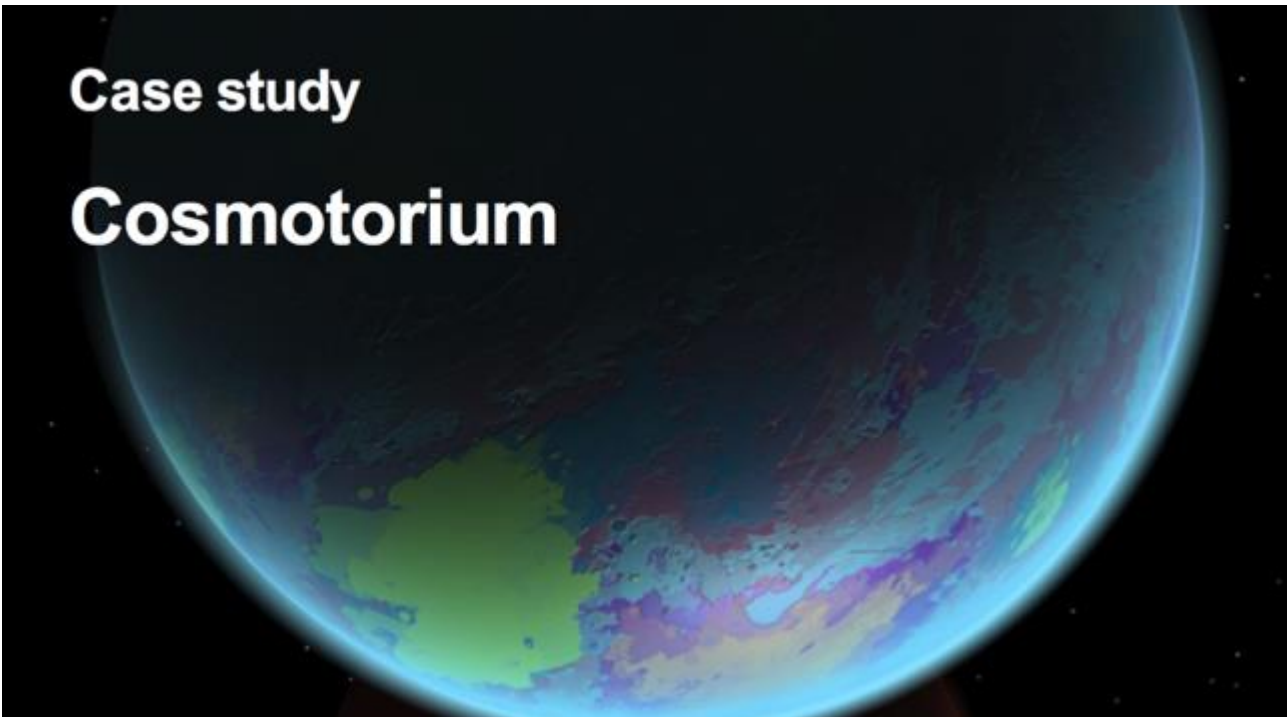# Reducing the price of knowledge exploration

The 'How'

Consumer VR App

Public VR installations / Exhibitions

Case study

Cosmotorium

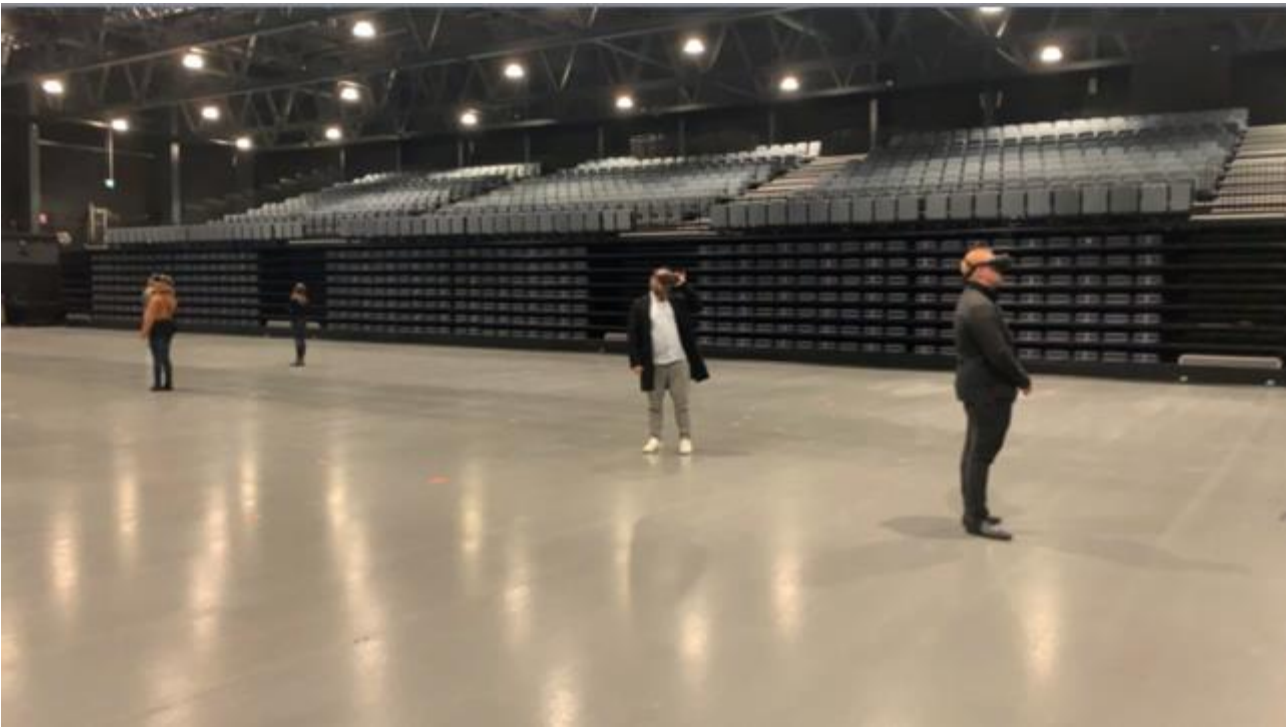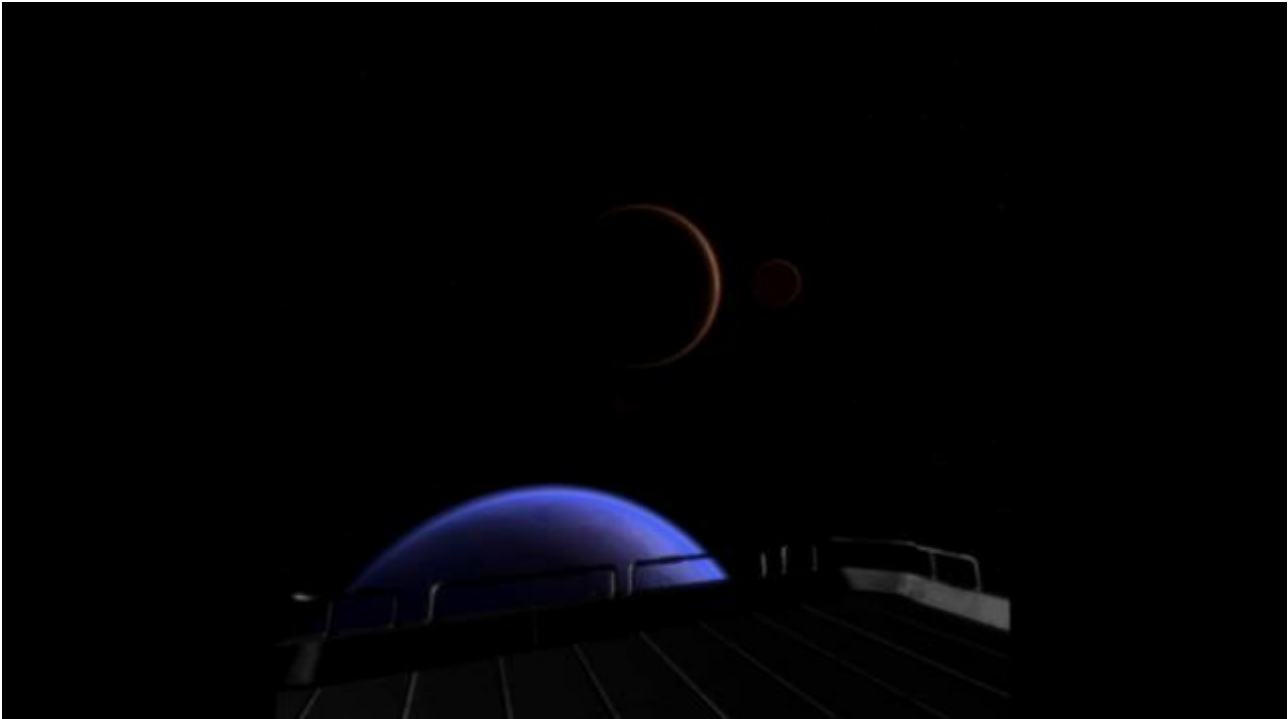An experience where you freely, and amongst others, can explore various planets in a cosmic setting.

Museum-Scale
Multi-User
Co-Location
VR Experience

Arival
Introductio
n Transition
Experience
Transition
Departure

The dignity of being oneself

Exploration is free,
interaction is (UX)Expensive

Every (UX) detail matters.

Immersive media is scarier!

Know your audience.

Less is more.

Thank you

Mini speak 2: Hacking the Design Concept in Technology Comprehension / University College Lillebaelt (UCL)

Anders Stig Christensen

This speak takes a critical approach to the concept of design as a thinking mode in the school subject 'Technology comprehension based on the Danish experimental project'. We consider whether design thinking is the proper way to promote personal empowerment by asking, 'Is it possible to think critically about technology using design thinking in school?' Through digital design processes, students are expected to understand technologies and propose solutions to problems. Examples developed in the trial include, for example, 'intelligent school furniture' and 'robot journalism'. What if the problem cannot be approached by design, for example, in social science, or what if the purpose of a school subject, such as visual arts, is to elaborate and express problems rather than solve them? We discuss how a critical perspective on technology comprehension can be implemented in the context of teaching diverse school subjects, and we consider where that leaves the concept of design.

Hacking the design concept in technology comprehension

Anders Stig Christensen, UCL University College

Outline

- Technology comprehension in Denmark – a subject aimed at technological empowerment, with democratic ambitions

- The use of digital empowerment in technology comprehension, and the didactical design thinking

- Limitations on the democratic scope of 'digital empowerment'

- Possibilities for actually providing democratic empowerment – examples from the experimental subject - technology comprehension in the subjects (social science, visual arts, ---?)

The expressed democratic ambitions in technology comprehension

"Digital empowerment"

- As opposed to the more narrow concept of "Computational thinking"

computing is obviously important, but it is not sufficient. We define *computational empowerment* as the process in which children, as individuals and groups, develop the skills, insights and reflexivity needed to understand digital technology and its effect on their lives and society at large, and their capacity to engage critically, curiously and constructively with the construction and deconstruction of technology.

Iversen, Smith, Dindler 2018,

The use of digital empowerment in technology comprehension, and the didactical design thinking

- **Digital myndiggørelse** omhandler evnen til analytisk og refleksivt at forstå digitale artefakters betydning i hverdags-og arbejdslivet. Gennem faglige analyser af digitale artefakter, artefaktets indlejrede intentionalitet og artefaktets brug får eleven det nødvendige grundlag for proaktivt at kunne redesigne digitale artefakter, hvor de synes uhensigtsmæssige ift. en given brugspraksis, og til at vurdere artefaktets betydning for individ, fællesskaber og samfund.
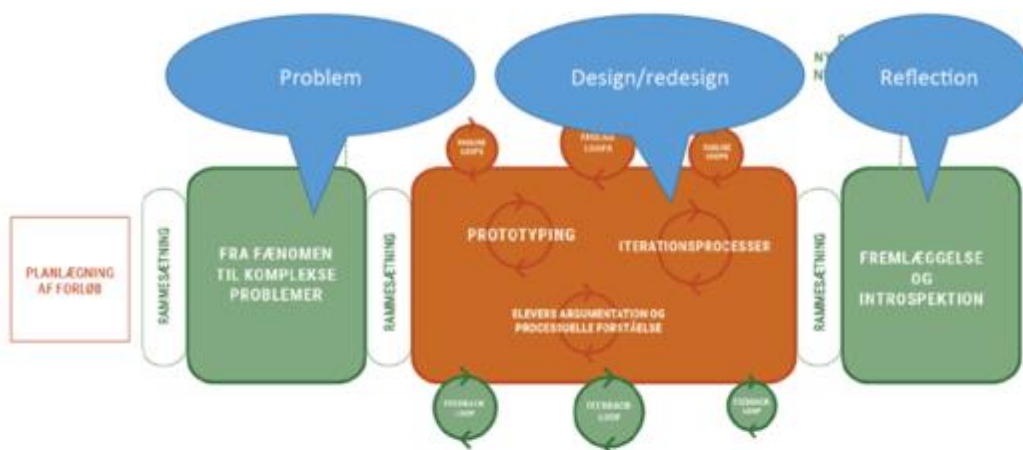
Focus on digital artefacts, intentionality and *redesign*

The goal of being able to evaluate the importance for individuals, communities and society is stated, but the foundations for doing this is missing.

Didactic design model from tekforsøget

Example, several subjects- the climate plate

https://xn--tekforsget-6cb.dk/wp-content/uploads/2019/12/Tv%C3%A6rfaglig-8-kl-Klimatallerkenen-10-12-19.pdf
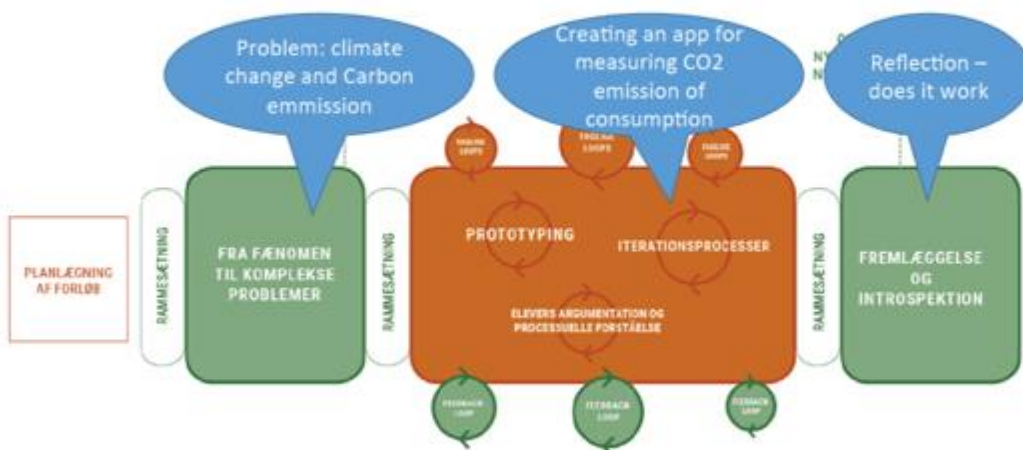
Limits to the Didactic design model
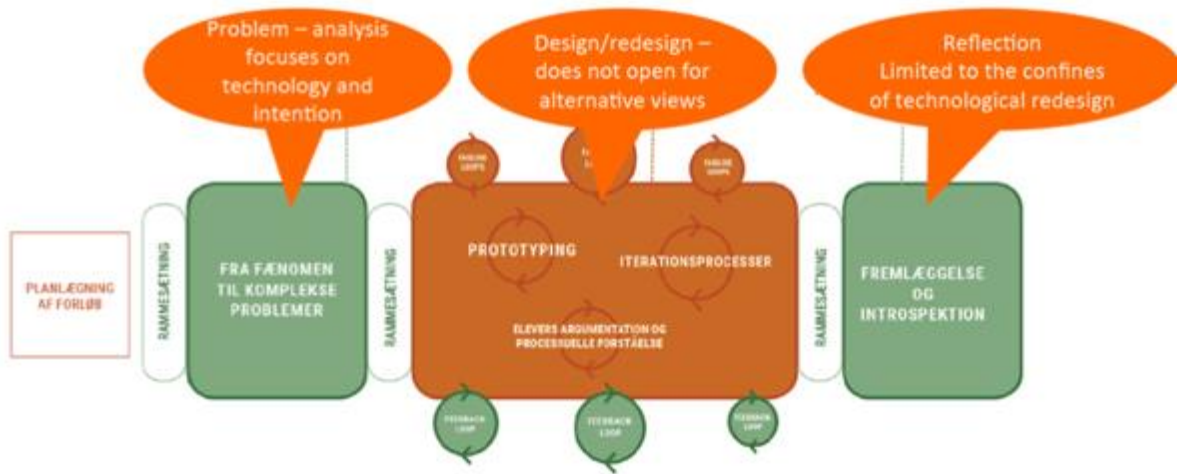
Alternative model
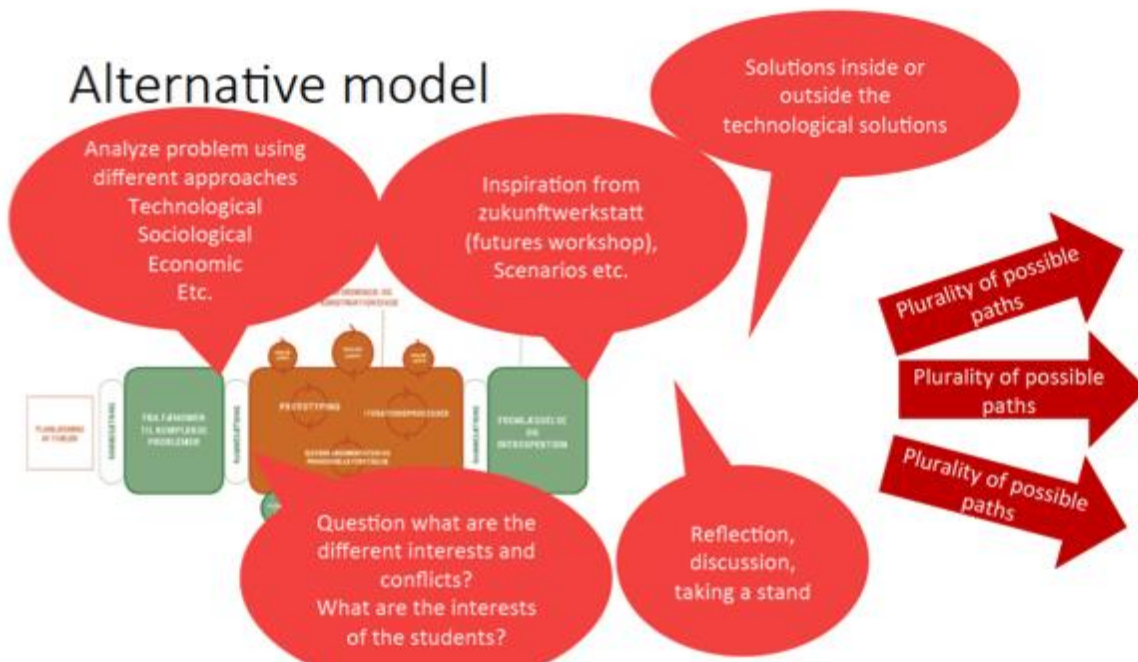
Ole Sejer Iversen, Rachel Charlotte Smith, and Christian Dindler (2018)

From Computational Thinking to Computational Empowerment: A 21st Century PD Agenda. In PDC '18: Proceedings of the 15th Participatory Design Conference - Volume 1, August 20–24, 2018, Hasselt and Genk, Belgium. ACM, New York, NY, USA,

Mini speak 3: Reflections on HOME through Visual Thinking and Research / University College Copenhagen

Kirsten Skov

This speak invites you to explore the role of visualisation in investigating and challenging existing understandings and perceptions of HOME. You will be introduced to experiences with teacher-training art students who are exploring home as a concept and phenomenon. What is home? What makes a home? Is home a place or an idea?

REFLECTIONS ON HOME

Teacher students working with
- HOME as a concept
- HOME as a phenomenon
- HOME in a critical design perspective

How visual & material practices construct the notion of home

REFLECTIONS ON HOME

A visual approach to design
- Reveal and challenge habitual thinking
- Encourage critical thinking
- Personal empowerment

Didactic design inspired by
- Visual culture (Buhl & Flensborg: 2011, Mirzoeff: 2013, Rogoff: 1998)
- Critical design (Dunne: 2005)
- Material and social practice activities (Merleau-Ponty:2009)

HOME as WORD

hem : HJEM : koti : heim : heima :
angerlarsimaffik : home : ホーム: maison :
Zuhause : σπίτι : casa : hejmo : koti : lakay :
huis : thuis : дома : domum : cartref : ev :
kahale : :rumah : doheem : dom : nhà :
ikhaya : namo : uy : casa : home : hjem :
kodus : domov : aiga : ile : homu : thús

to tell home

- Large carpet intertwined by re-used sheets, towels and clothes
- Stains and smells from different homes and people
- Reflections on what HOME feels like

Bank & Rau: On the fridge of civilization. 2014

to tell home

- The portable home
- A concept of home
- The impermanent home

Kenneth Balfelt: Camper. 2004

Open house

to tell home

- A sense of home
- Thinking home
- Imagining home

Kasper Bonnen: 2015

Randi & Katrine: The house in your head. 2014

STUDENTS EXPLORING HOME

EXPLORING HOME

- PATTERNS OF MOVEMENT
- Lines & graphical models
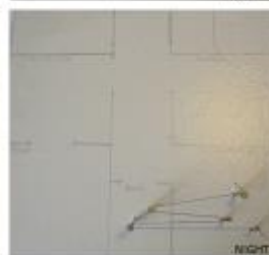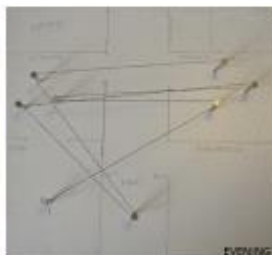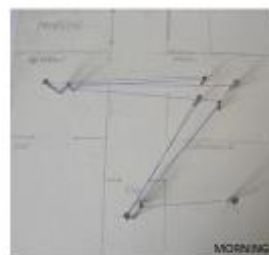
EXPLORING HOME

- PATTERNS OF MOVEMENT
- Dots & colours
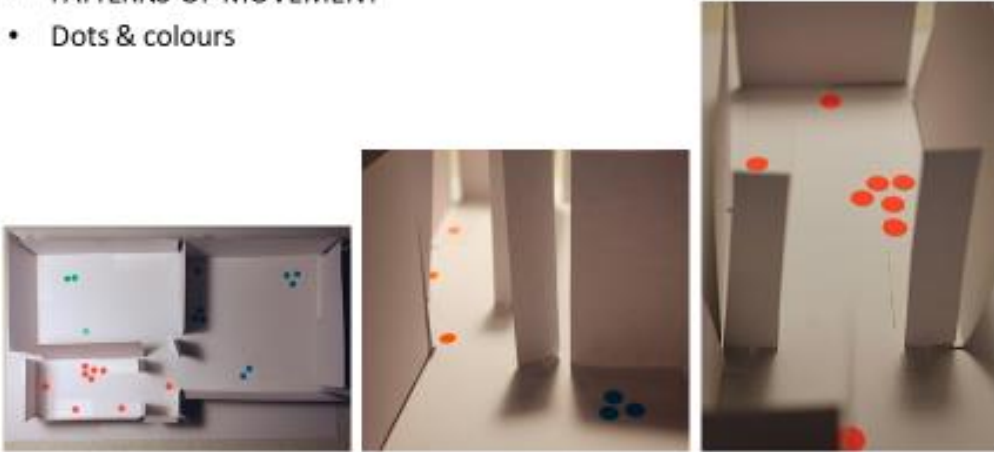
EXPLORING HOME

- PATTERNS OF MOVEMENT
- Compression & accumulation

EXPLORING HOME

STORIES IN THINGS
- Working with objects from home
- Choose one that is not your own
- Tell

    what type of home it comes from

    where it is situated

    what it is used for

EXPLORING HOME

- TEXTURES IN YOUR HOME
- Texture & detail rather than recognition of an object
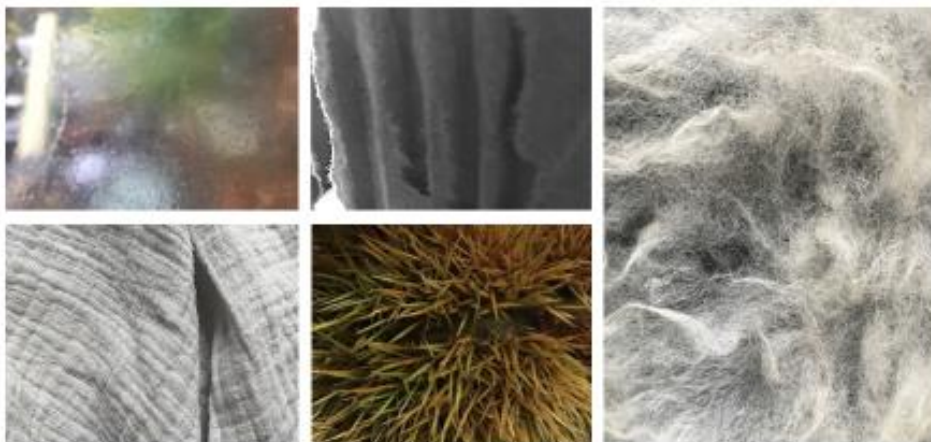
EXPLORING HOME

- THE SOUND OF HOME

REFLECTIONS ON HOME

What does the students say

- Improves reflection on how you may understand HOME and connect to HOMELIKE - e.g. certain feelings, material stuff & notions on HOME
- Looking with 'other eyes' → new knowledge, perception and observation
- Different reflections and perspectives on HOME → e.g. your first / current / last home , home on-the-go, the emotionally home and human needs
- From concrete visual didactic design to meta and abstract reflections
- A new way of understanding HOME
- An open didactic design concept → offers different positions and perspectives - filosofical, cultural, psykological
- Visual communication transform reflections to tangible objects
- To see the unseen

Mini speak 4: Design Exploration Unfolded in an Ethical and Sensitive Environment / The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KDAK)

Tine Kjølsen, head of the BA programme in visual design, and Jeppe Kilberg, head of Kilberg Media from KADK, will invite you to think about how the various situations that arise in e.g. a hospital environment can develop and add to design explorations as either restrictions or enablers.

We would like to share with you some experiences on how we explored different situations which arose in our hospital co-lab project.

A specific and sensitive environment can add to and develop design explorations in a very different direction, with local restrictions as benefactors.

We chose roleplaying and enactment as design tools to explore these situations.

We worked with design thinking and with a special focus on problemsolving/value creation as the focus for the student's solutions.

They researched, they built models/ probes and tested a solution while learning how to navigate in a sensitive client-designer-user relation

Over the last three years we have collaborated with the Royal Hospital in developing a series of interactive designsolutions – this has been done in close collaboration and active iterations with patients, next of kin and the staff at the hospital.

They have been presented with questionairs and surveys to define the project scope and focus - and they have been actively participating in probe testing and roleplaying sessions to develop the specific designsolutions to their best level.

- and they have participated in final testings on different levels to finalize the designsystems.

In some situations this has been delicate and very sensitive as the last collaborative department was Oncology

– we had to (in some cases), to venture outside the hospital to find "old" patients in our personal network with whom we could test probe and observe during the process.

Main interventions has been interviews, observation, probing, testing and feedback sessions.

The outcome has been a series of designsolutions ranging from new visually based trans-cultural communication information materiale – physical training within the hospital and AR oriented games.

Testing with potential "customers" how to play, act, use, navigate – observe and understand

Testing with potential "customers" how to –with possible users with different cultural backgorund

LANGUAGE SCHOOL

new visually based trans-cultural communication information material

How can we make an intuitive and understandable wayfinding system with pictographs that includes non-danish and english speaking visitors?

Det Kongelige Akademi | Arkitektur, Design, Konservering

new visually based trans-cultural communication information material

Side-effects form - solution

Front page   Back page

Det Kongelige Akademi | Arkitektur, Design, Konservering

new visually based trans-cultural communication information material

Our solution - An additional body map
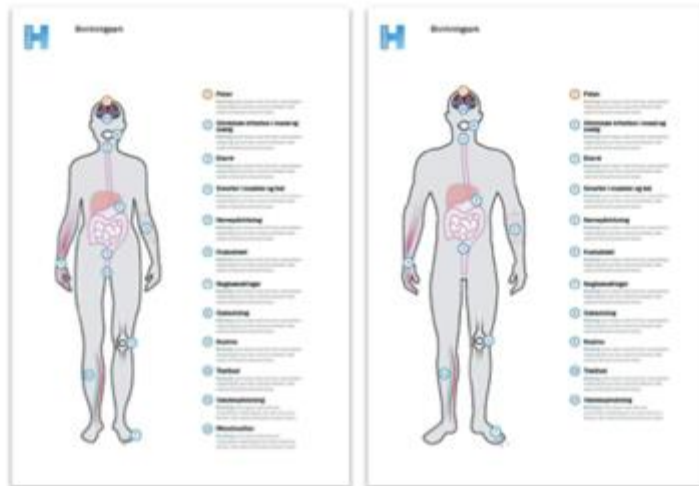
User-testing of Augmented Reality games with kids

Location-based play to learn exploring the Hospital

Making the waiting room a social space – all throughout the day

Tine Kjølsen, head of BA program Visual Design
Jeppe Kilberg Møller, MscIT, gamedeveloper and external lecturer at the Akademi

PhD track 5: *Responsible for the track:*

Professor Helle Marie Skovbjerg, Design School Kolding

Associate Professor, Stine Ejsing-Duun, Aalborg University

As a new feature, ViLD invited submissions for as an integral part of the main programme. The Ph.D. Track presentation included topics related to this year's ViLD theme ["Design Revelation"]. The track was an excellent opportunity for Ph.D. candidates to present their work and get feedback from the ViLD community. The track was facilitated by Helle Marie Skovbjerg

10. Keynote Wilful technologies

WILFUL TECHNOLOGIES -- DESIGN AS A CRITICAL PRACTICE
In its broadest sense, designed artefacts and systems can help us understand aspects of the world that are otherwise hard to grasp. About a year ago I co-edited 'Wilful Technologies', a publishing experiment on feminism + technology + design. Making this self-published booklet was a way to amplify artefacts, systems, objects, and designs that offer us ways of thinking about how contemporary digital culture could work in wilful ways, challenging heteronormative, conservative values. We wanted a repository, a collection, a place for people to look when they want to think. We wanted to show cases that can start conversations and speculate on many potential trajectories for the design of technology, especially those that break with contemporary techno-determinist ideas found in projects from the dominant tech-centers in the world.
In this talk, I will present some of the projects from the repository, as well as a few others, and discuss the importance of also thinking of design practice as a critical practice: a practice that nurtures ways of rethinking, reconfiguring, and perhaps destabilising that which we take for granted.

Slides from Associate Professor Lone Koefoed Hansen, Aarhus University

Wilful technologies
—design as a critical practice

Lone Koefoed Hansen
Aarhus University
@koefoed (Tw)

Having names for problems can make a difference.
Before, you could not quite put your finger on it.
Sara Ahmed,
Living a Feminist Life (2017)

abstract

- In its broadest sense, designed artefacts and systems can help us understand aspects of the world that are otherwise hard to grasp.

- About a year ago I co-edited Wilful Technologies, a publishing experiment on feminism + technology + design.

- Making this self-published booklet was a way to amplify artefacts, systems, objects, and designs that offer us ways of thinking about how contemporary digital culture could work in wilful ways, challenging heteronormative, conservative values. We wanted a repository, a collection, a place for people to look when they want to think.

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design = a critical practice

a practice that nurtures ways of rethinking, reconfiguring, and perhaps destabilising that which we take for granted

Urban Armor
–Kathleen McDermott

a collection of DIY wearable electronics that investigate the relationship between technology, the body, and personal and public space.

https://urbanarmor.org/

feminism+ technology+ design

willful
technologies

RAGE & RESILIENCE

edited by
Madeline Balaam
Lone Koefoed Hansen

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Marie Louise Juul Søndergaard
The Hacking Womens Health Collective
Maria Menendez-Blanco and Pernille Bjørn

{poem}.py
–Pip Thornton
(2017)

Exploring 'linguistic capitalism' (Kaplan: 2014) or 'semantic capitalism' (Feuz, Fuller & Stalder: 2011)

{poem}.py shows the price of many things, including:
- of 'mum' (£0.16) and 'dad' (£0.71)
- of 'boyfriend' (£0.35) and 'girlfriend' (£0.17)
- of colours such as black (£0.12) and white (£1.48)
- of 'man' (£0.47) and 'woman' (£0.35)
- of 'lady' (£0.16)

cloud, crowd and host are expensive.

https://linguisticgeographies.com/2016/06/12/poem-py-a-critique-of-linguistic-capitalism/

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                Daffodils
           by William Wordsworth
                   SALE

February 12th 2017          11:47PM
BATCH #: CRC52
AUTH #: 2902651734
AREA #: ALL

  2    i                      £1.02
  1    wandered               £0.13
  1    lonely                 £1.18
  1    as                     £0.33
  3    a                      £0.87
  1    cloud                  £4.73
  1    that                   £0.40
  1    floats                 £0.84
  1    on                     £0.41
  1    high                   £0.41
  1    oer                    £0.40
  1    vales                  £0.24
  1    and                    £0.17
  1    hills                  £0.49
  1    when                   £0.66
  1    all                    £0.50
  1    at                     £1.84
  1    once                   £0.06
  1    saw                    £0.58
  1    crowd                  £1.08
  1    host                   £3.23
  1    of                     £0.63
  1    golden                 £0.68
  1    daffodils              £0.64

       SUBTOTAL:             £21.52
       TAX:                    N/A
       TOTAL:               £21.52

          APPROVED

Thank you for shopping at Google
        CUSTOMER COPY
          {poem}.py
```

so?

When we understand design as capable of being wilful,

- design objects can embody criticality and refusal. The 'job' of the design object becomes one of questioning for instance the role of technology in people's lives.
- design practice can become a practice of critique; a practice of knowledge production (or generation) through critical engagement with topics that matter to us (designers, the public, the user, the citizen).

A willfulness archive is premised on hope: the hope that those that wander away from the paths they are supposed to follow leave their footprints behind.

Sara Ahmed

Shout-out to:
* all contributors
*my co-editor,
Madeline Balaam,
KTH, Stockholm

11. Panel discussion

After the keynote, the key note speaker Associate Professor Lone Koefoed Hansen, Head of programme engaged in a panel discussion with Tine Kjølsen The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK), Professor Helle Marie Skovbjerg, Design School Kolding