



Rebecca Horn
Finger Gloves, 1972

224.453 Spatial Design Research & Development

Whakatinana

Overview: Whakatinana

Tinana refers to the actual, main part or core of something, including the self. *Whakatinana* is to make manifest concepts or ideas, to be able to realize your individual or collective aspirations in tangible form. This concept recognises that the process of actualisation is connected both to an individuals or groups aspirations and the framework or structures (social, political, cultural, historical) within which they operate. As a process, *whakatinana* respects that there will be challenges in the world and that every challenge should be taken seriously and planned for with due caution. Accepting challenges and acknowledging the importance of your support structures, including valuing the contribution of others and thorough preparation, fosters mutual respect.

With respect comes responsibility. Being responsible encompasses not only the project you are working on, it also includes considering the further impact of the project; what else is potentially manifest beyond the projects conclusion. This can include sharing your journey and the projects development to spark aspirations and actively help open up opportunities and possibilities for the aspirations of others.

Having respect and responsibility provides you with the means and ability to respond to any situation or circumstance that could be perceived as a barrier. The ability to respond to challenges in a manner of your choosing puts the power in your hands so that regardless of circumstance you always have a choice, you always have an option, how you do this will contribute to the final outcome of the project.

School of Design, BDes (Hons)
Semester 1 / 2016

Assessment
100% (12 weeks)

Week 5 (15 April)
Open studio
Formative assessment

Week 9
Show and tell
Formative assessment

Week 12
Research symposium & document
Summative assessment

Week 13 (date TBC)
Reflection & documentation
And a [celebration!](#)

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Introduction

Spatial Design Research & Development is an intensive research-oriented paper which integrates theoretical investigations and design experiments, through a reflexive process of embodied *thinking as doing* (Grosz, 2001).

Aim: Toward an embodied framework for action

This research & development project will manifest a strong critical framework that will actively inform your Semester Two Research Project. By the end of this semester, you will be able to define, or make tangible, both:

- **WHAT:** a critically informed and well-defined research question/problem/opportunity, and
- **WHY:** a clearly articulated motivation/driver and core values of your research agenda

...as well as one or more of:

- **HOW:** a tested and refined method/technique/process for research/design/construction
- **WHO:** an in-depth critical and contextual understanding of a particular community/user group
- **WHEN/WHERE:** an in-depth critical and contextual understanding of a particular site/situation

This research will continue in Semester Two toward a specific and tangible spatial design output that will further test and develop your research question/ findings/framework in relation to a particular design scenario.

A text, whether a book, paper, film, painting, or building, can be thought of as a kind of thief in the night. Furtive, clandestine, and always complex, it steals ideas from all around, from its own milieu and history, and, better still, from its outside, and disseminates them elsewhere [...] A text is not the repository of knowledges or truths [...] so much as a process of scattering thought, scrambling terms, concepts and practices, forging linkages, becoming a form of action. A text is not simply a tool or an instrument [...] Rather, it is explosive, dangerous, labile, with unpredictable consequences [...] Texts, like concepts, do things, make things, perform actions, create connections, bring about new alignments [...] [This] project [...] is in part about thinking, about how to think, to think while making or rather while doing: to think as doing.

Elizabeth Grosz, 2001, pp. 57-62 .
Architecture from the Outside: Essays on Virtual and Real Space.
 Cambridge & London: MIT Press.

Output: From Research-as-Action to Research-as-Thing

You will be both *doing research* (performing acts of research) and *producing research* (manifesting that research as a tangible thing). The ultimate manifestation of this body of work will be:

- a RESEARCH DOCUMENT: a 3000-5000 word document (including bibliography and figure/illustration list) that communicates your research methods/processes and findings, locates them within an existing field/community of critical discourse and practice, and articulates your response to the points outlined above. It should include both text and images, the relative weighting of which should correspond to the nature of your research practice.
digital submission 5pm Friday 27 May [WEEK 11]
hard copy submission 9am Friday 3 June [WEEK 12]
- a SYMPOSIUM PRESENTATION: a 15-20 minute presentation of your research in a symposium setting, the format of which you will evolve as a class and as smaller research clusters.
symposium 9am-5pm Friday 3 June [WEEK 12]
digital submission (documentation & material) [WEEK 13]

...along with the following supporting material:

- your BLOG: a documentary record of your research process
- a REFLECTION DOCUMENT: a written reflection on the research and development project, your process, and your learning
- an ANNOTATED DIAGRAM/VISUAL that outlines your *framework for action*, presented as an A4 visual snapshot
all supporting material to be submitted in WEEK 13

Assessment

There will be two formal formative assessment moments:

- Week 5: Open studio (A4 snapshot of research) for shared discussion and feedback with your cross-discipline peers & staff
- Week 9: Show and tell (snapshot of research/development/findings) and submission of draft research document

...as well as informal feedback throughout. Formative assessment will be given as a written pass/fail, but the primary feedback mechanism will be verbal critique so you will need to consider how best to document/capture this.

The summative assessment will be based on the Outputs outlined above.

Learning Outcomes and Assessment Criteria:

On successful completion of this paper you should be able to:

- 1 Demonstrate a critical understanding of creative research methods and contexts [Graduate Profile: Understanding - Matauranga A2].**
 Locate your creative research within, or in relation to, existing fields of discourse and creative practice, identifying and applying relevant theoretical and methodological frameworks.
- 2 Be intellectually curious and adaptable, willing to embrace new ideas and accommodate risk and uncertainty [Graduate Profile: Creativity - Toi B1].**
 Engage in creative research with openness, self-reflection, risk-taking and innovation, actively seeking and testing new perspectives and processes.
- 3 Apply research methods to generate ideas, proposals, creative works and arguments [Graduate Profile: Creativity - Toi C1].**
 Explore critical research methods for *doing* or *performing* research, and selectively apply appropriate methods to develop a focused critical enquiry.
- 4 Explore creative research processes in order to transform ideas into material outcomes [Graduate Profile: Virtuosity - Mohio D3].**
 Explore creative research processes for *producing* research, and selectively apply appropriate processes to generate tangible research outputs.
- 5 Demonstrate strong visual, oral and written communication skills [Graduate Profile: Connectedness - Whanaungatanga E1].**
 Clearly and evocatively articulate your research agenda, processes and findings, using media appropriate to their (embodied) communication.