



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 individual's or group's 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 / 2017

Assessment 100% (12 weeks)

Week 6 (7 April)
Interim presentation
Formative assessment

Week 7 (28 April)
Whakatinana 1
Shared moment

Week 12 (2 June)
Research symposium & document
Summative assessment

Week 13 (6 June)
Whakatinana 2
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.

"[...] thinking includes collecting, documenting, mapping, analysing, reflecting, translating, synthesising, and concluding. Thinking is not only expressed through text, but also through everything we make. Making includes crafting objects, organising activities, telling stories, and designing systems and experiences. All of these can be vessels of knowledge expressed in ways other than through words alone.

"Thinking-through-making is a process in which making and thinking alternate back and forth all the time, in rapid iterations. The making or designing could be taking place intuitively. Reflecting on what has been made helps create knowledge and insights."

Bas Raijmakers & Danielle Arets (Eds.), 2015, p.14. *Strategic creativity series: Thinking through making.*
 Eindhoven, The Netherlands: Design Academy Eindhoven.

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 26 May [WEEK 11]
hard copy submission 9am Friday 2 June [WEEK 12]
- a SYMPOSIUM PRESENTATION: a 10-15 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 2 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 a formal formative assessment moment in Week 6, as well as two informal cross-discipline peer feedback opportunities:

- **Week 7: Whakatinana moment 1** (sharing examples of tangible research output) for discussion/feedback with peers & staff
- **Week 13: Whakatinana moment 2** (curated exhibition of A4 snapshots of tangible research output) - and celebration

...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.

Schedule

WEEK	MON	Ind.	FRI	Ind.	SUBMIT
PART 1: THINKING-THROUGH-MAKING_developing a body of research					
rhythm:	PLAN	MAKE	TABLE	REFLECT	
1	Intro Exercise	Blog & post Portfolio & making	Table & cluster SEED part 1 (S)	Reflect & key words Caption exercise	
2	Share captions SEED part 2 (Ev)	Read/journal SEED part 3 (Ex)	Table & cluster SEED part 4 (D)	Reflect & key words Drawing exercise	
(in clusters)	Cluster search terms	Discuss & map	Share map		
3	Share drawings Workshop (strategies)	Read/journal Make/log (develop)	Table & cluster	Reflect & key words Making exercise	
(in clusters)	Cluster search terms	Discuss & map	Share map		
4	Share makings Workshop (framing)	Framing Make/log (focus)	Share (framing) Table (makings)	Reflect & key words Guest blog post	
5	1:1s	Read/journal/curate Make/log/curate	1:1s	Overview reflection Guest blog post	
6	1:1s	Read/journal/curate Make/log/curate	INTERIM TABLE	Interim reflection Guest blog post	INTERIM: Framing, makings, annotated bibliography, blog
(in clusters)	Establish interim clusters & collaborate for interim table				

STUDY BREAK					
PART 2: CRITICAL ASSEMBLAGE_building a knowledge-producing construction					
<i>rhythm:</i>	self directed writing/making practice with collective workshops				WEEKLY DELIVERABLES
7	Talk/share Cluster/plan		WHAKATINANA 1		Title, abstract, key words
(in clusters)	Cluster key words	Collaborate	Cluster display		
8	Writing workshop		1:1s		Outline & bibliography
9	1:1s		Workshop drafts		Draft document
10	Symposium workshop		1:1s		Symposium proposal
(in clusters)	Develop cluster symposium proposal		Share proposal		
11	1:1s		1:1s		FINAL: Digital document
(in clusters)	Cluster planning / equipment booking for symposium				
12	Cluster meetings		SYMPOSIUM		FINAL: Physical document
(in clusters)	Develop and rehearse cluster presentation Present				
13	(Tuesday) WHAKATINANA 2				FINAL: Supporting material

blog #tags

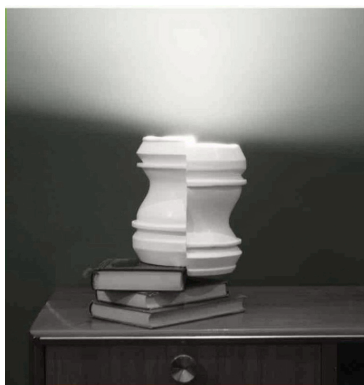
Your R&D blog is to be a living manifestation of your research, as well as a tool for communication and reflection. It is NOT a dumping-ground for uncritical collection of inspiration images. Everything that goes on your blog must be referenced and critically analysed, responded to or reflected on in some way. Some of your deliverables, like your annotated bibliography, will be curated directly from your blog. To help organise your posts, please make the most of hashtags. Some of the tags you may find useful are:

#thoughts <i>ideas/insights</i>	#journal <i>reading notes</i>	#log <i>makings</i>	#exercise <i>class exercises</i>	#keywords <i>keywords</i>
#reflection <i>reflections</i>	#caption <i>text for makings</i>	#workingtitle <i>working title</i>	#abstract <i>written abstract</i>	#map <i>connections</i>
#framing <i>positioning</i>	#table <i>documentation</i>	#interim <i>documentation</i>	#whakatinana <i>documentation</i>	#feedback <i>responses</i>

tinana

1. **(modifier)** real, actual, actually, really.
Ka kitea tinanatia taua mea e au. / I actually saw that thing.
2. **(noun)** body, trunk (of a tree), the main part of anything.
3. **(noun)** torso.
4. **(noun)** self, person, reality - as opposed to an apparition.

(<https://maoridictionary.co.nz>)



Emma Carson, *Becoming Light*, 2015
(student work, Massey University).

Whakatinana is all about making your research tangible so that you can share it with others and gain new perspectives. This will be an important continuous part of your research process. To reinforce this we will be having two shared whakatinana moments with all 453 students across the School of Design.

whakatinana

1. **(verb)** (-hia, -tia) to make manifest, implement, embody, realise.
2. **(noun)** realisation, implementation.
Kātahi anō ka tīmata te whakatinana haere i ana wawata. / The realisation of her dreams is finally beginning.

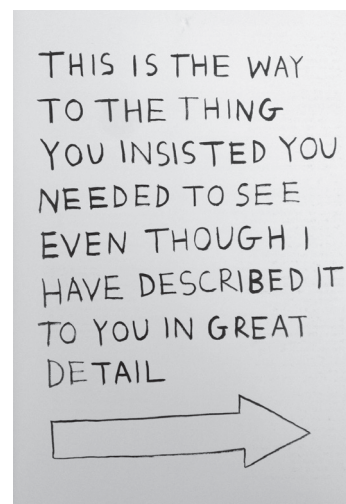
(<https://maoridictionary.co.nz>)

manifest

1. **(adj.)** clear or obvious to the eye or mind
2. **(verb)** show (a quality or feeling) by one's acts or appearance; demonstrate

(<https://en.oxforddictionaries.com>)

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 (from 453 brief).



Hannah Richards, *Your opinion is irrelevant because I hate you.*
(student work, University of Brighton, UK). Sourced from Leonard & Ambrose, 2012. Design Research. Lausanne, Switzerland: AVA Publishing.

Week 7_whakatinana moment 1

Friday 28 April, 1-3pm
Te Ara Hihiko (Block 12)

How has your research to date been made manifest?

WHAT? All students to bring an example of the tangible work produced as part of your research process in Weeks 1-6, accompanied by a working title, and display them together in Te Ara Hihiko.

WHY? This moment of sharing your work is intended to generate discussion with your peers and provide opportunities to encounter new alignments and perspectives.

Week 13_whakatinana moment 2

Tuesday 6 June, 4-6pm
Te Ara Hihiko (Block 12)

What tangible output(s) has your research project generated? How do these output pose questions or concerns that you might address in Semester 2?

WHAT? All students to present a snapshot of their research in a given A4 template. These will be curated and displayed in Te Ara Hihiko as part of a celebratory end-of-semester event.

WHY? This event was very successful last year - students enjoyed seeing their research in the context of their wider student community. It is an opportunity to step back, see new possibilities in your work and be inspired by others, setting you on an exciting path for the next stage...