

Theatre in Design

International Seminar
& PhD Summer School

Organised by
SDU Design Research
University of Southern Denmark

Kolding, August 22nd – 26th 2016

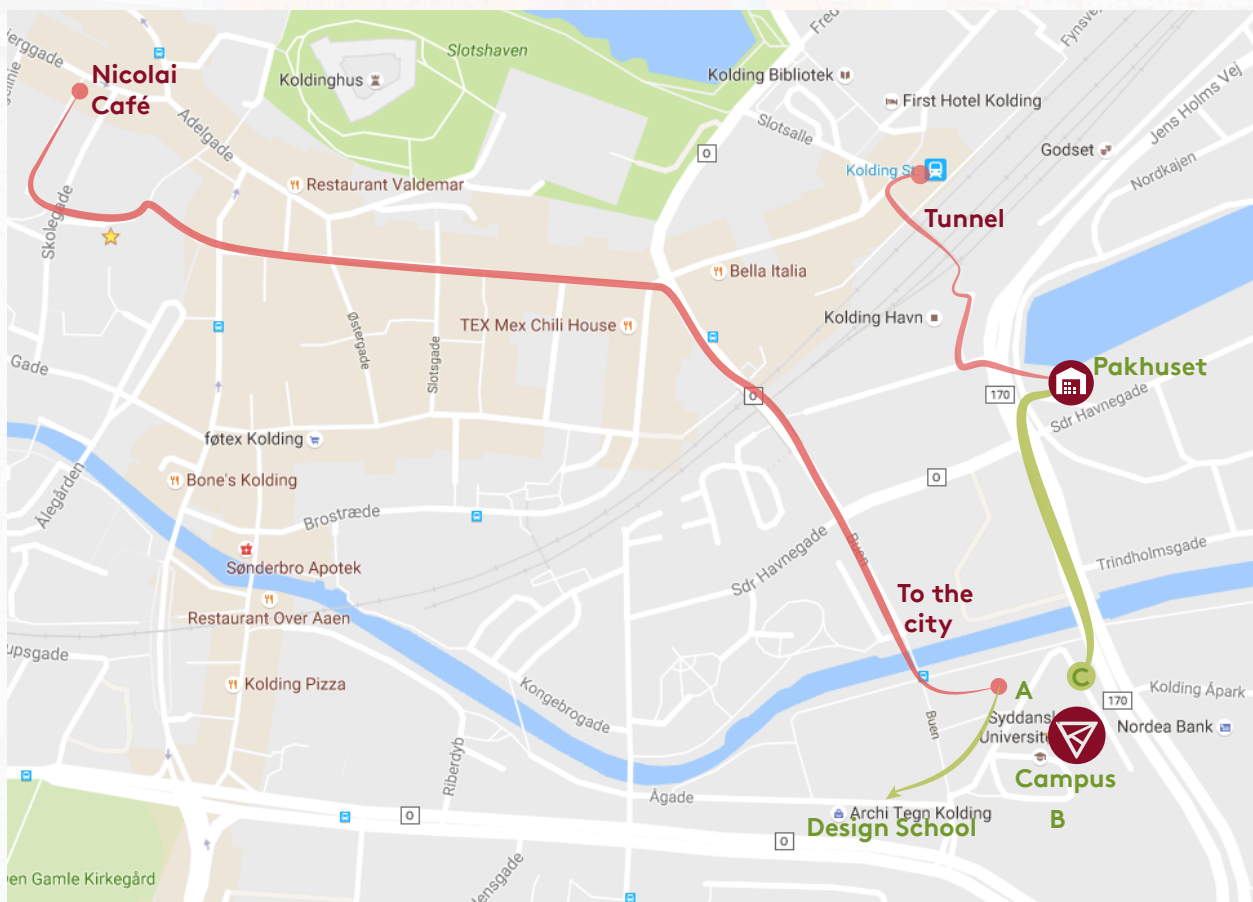
NORDEN Nordic
Design
Research

SDU 

HEJ!

We are happy to welcome you at the University of Southern Denmark, Campus Kolding. Below you will find marks of important locations where seminars, workshops and dinners will take place

during the week. When leaving campus towards Pakhuset, use entrance C, cross the street and walk until the warehouse by the fjord, it's just about 700 meters.



#SDUDesign #TheatreInDesign  

Introduction

We invite participants to explore themes of social dynamics and object interactions through different activities, such as:

SEMINARS

Every morning we start with a presentation by researchers and practitioners within the field of applied theatre, performance art, user-centered design, design anthropology, social design and participatory innovation. We will talk about current topics of theatre in the field of design. The seminars will provide theoretical grounding for the work of each day.

WORKSHOPS

After the coffee break we split into two tracks with different workshops hosted by the SDU Design facilitators. We will demonstrate some of the ways we have been applying theatre in designing objects, exploring social interaction or designing new ways of working and researching. In the workshops you will be engaged in the activities. The workshops will run till lunch.

EXPLORATIONS

In the afternoon we will continue the work with the themes from the workshops, but now in more explorative ways. We want to take advantage of the huge amount of knowledge and experience gathered in the seminar and invite participants to suggest and lead the work. There will be approximately 30 participants on each track and we will work sometimes as one group and sometimes we will divide into smaller teams.

SHARING

In the end of the day the two tracks - and later on the PhD student sub-groups - will come together to share what we've done and figured out during the day. It's a possibility to show and tell what became interesting in your work, share surprising observations, findings, dynamics of the work, and how this relates back to the case and the theme of each day. The day will end by reflections on possible contributions to research to sum-up the findings from the two tracks.

Welcome to the phd summer school and international seminar on 'Theatre in Design'!

Theatre has for quite a number of years been utilised in design processes. By organising this PhD summer school and seminar together with Nordes we aim to learn more and develop this further. We believe that the best opportunities for doing so is in collaboration with many other people who share the interest and are happy to share their knowledge and experiences.

We begin with an introduction to Post Dramatic Theatre to explore if this focus may help us break already well known patterns of working with theatre in design.

We have chosen two themes we find central in our attempt to use theatre in design:

Track one will focus on "Object theatre in Interaction design", and Track 2 is about "Improvised theatre in Social design".

The mix of artists, researchers and PhD students in the first two and a half days we hope will create a melting pot of ideas, surprises and fruitful reflections to the benefit of everyone involved. And it is our conviction that it will open up new doors for the PhD projects we will focus on in the second part of the week.

'Balance and Falling' is our theme for both tracks - but with different focus. The seminar days will have a structure of a presentation in the morning followed by workshops led by the SDU facilitators. In the afternoon the format will be open and experiential, inviting everyone to introduce a variety of ideas and ways of working with theatre in design. The days will end by bringing the two tracks together to share and reflect.

We hope you will find it rewarding spending time together with an engaged and diverse group of people who share similar interest in this seminar and PhD Summer School.

Henry Larsen and Merja Ryöppy
SDU Design Research

Monday EMERGENT INTERACTION

09:30 WELCOME

Henry Larsen & Merja Ryöppy

 CAMPUS 51.02

10:00 SEMINAR POSTDRAMATIC THEATRE

Peter Sloth Madsen & Michael Spencer

We begin the lecture by taking a starting point in different dramaturgical structures looking at the move from classical theatre to postdramatic theatre. We will also draw a line from creative postdramatic work like devised theatre and compare this to the structures of a design process.

Later in our presentation we look at the origins of the phenomena of Postdramatic Theatre (Lehmann, 1999) in order to propose why such a significant shift in theatre practice has occurred in recent decades. In particular we consider the changing role of the audience in theatre/performance presentations – from passive recipient/consumer to more active forms of

engagement/participation and even what could be termed ‘co-authorship’. To relate these theories more directly to the design of objects we look at what has become termed Object Theatre, a manifestation of postdramatic practice in which the object itself, rather than an actor/performer ‘performs’ in order to suggest narratives and evoke audience responses.

READINGS

Video about Postdramatic Theatre. 2014. SDU Design Research.
Carlson, M. 2015. Postdramatic Theatre and Postdramatic Performance. *Brazilian Journal on Presence Studies* 5(3), pp. 577-595.
Goebbels, H. 2015. Ed. Collins J., *Aesthetics of Absence*, Routledge. pp. 1-6.



16:30 SHARING ACROSS THE TRACKS

Jacob Buur & Henry Larsen

 CAMPUS 51.02

17:00 RESEARCH REFLECTIONS

Thomas Markussen & Mette Gislev Kjærsgaard

 CAMPUS 51.09

**OBJECT THEATRE IN
INTERACTION DESIGN
WORKSHOP TRACK** **1**
11:30 OBJECT INTERACTION

Merja Ryöppy & Eva Knutz

Within the past years we have been exploring the use of objects and theatre in design processes, and investigating if object theatre could help us to merge these together. In object theatre, performers use mundane objects as forms of expressions by manipulating and manifesting them in theatrical ways. It can be seen as a part of postdramatic theatre, where the role of objects and physical artifacts has become very meaningful.

In this workshop you will be introduced to object theatre exercises, which can be used to examine objects, explore their material properties and try out how different meanings emerge in interaction with the object, space and other people.

12:30 MOVING AID

Knud Valbjørn

Many elderly people have difficulties getting up from a chair due to weak leg muscles and kneecap problems, and often excess body weight. We suggest that they might need a personal support to rise from the chair, to move around in the home, to go to the toilet, and to walk a few steps down to the garden and back on their own. A moving aid that restores their independence, their freedom and their dignity. Designed to fit into the living room appearance, not convert into into a hospital room.

We will use this design challenge to give the object theatre explorations a particular direction: What would it mean to have such a moving aid? Can theatre help us design it?

READINGS

Buur, J. & Friis, P. 2015. Object Theatre in Design Education. Nordic Design Research Conference, Stockholm, Sweden

Jacob Buur

14:00 EXPLORATION**15:30 PREPARATION
FOR SHARING**
 CAMPUS 61.01

**IMPROVISED THEATRE
IN SOCIAL DESIGN
WORKSHOP TRACK** **2**
11:30 COMPLEXITY OF FALLS

Lotte Evron & Karen Norman

Most falls are “lone accidents”, the individual is falling by herself. For this reason it might be easy to slip into an understanding of such incidents as only depending on the singular individual, and in the analysis and attempts for preventing solely focus on the individual. As an invitation to reflect on falls with theatre methods we begin with reflecting how what happens is a result of dependencies among many people.

Whether the individual is inclined to move or not is negotiated in the social relations. How doctors, nurses, staff at nursing homes and home carers deal with the theme is negotiated among staff. We will give an insight in the experience from research in care from Denmark and from reducing the number of falls at an English hospital.

12:00 SOCIAL INTERACTION

Henry Larsen & Preben Friis

Over a span of more than 15 years a practice of improvised theatre has emerged as a way to reflect and invite to new conversation about organizational practices. Beginning with Forum theatre methods (Boal) and improvised theatre practices (Johnstone) and then over the years developing these practices influenced by ideas of the nature of human relating from newer organisational theory of complexity.

We will invite the participants into an exploration of falls with questions like: How do people create their perception of falls? How does the relatives react in a risk of fall? How can we understand the role of professionals? How does change in behavior in preventing falls happen among staff?

READINGS

Larsen, H. & Friis, P. 2005. Theatre, Improvisation and Social Change. In: SHAW, P. & STACEY, R. (eds.) Experiencing Risk, Spontaneity and Improvisation in Organizational Change. London: Routledge. Chapter 4, pp. 19–43.

Henry Larsen

14:00 EXPLORATION**15:30 PREPARATION
FOR SHARING**

Tuesday DESIGNED INTERACTIO

09:00 SEMINAR THEATRE IN DESIGN

Jacob Buur & Salu Ylirisku

Over the past two decades, theatre has attracted increasing attention in design practice, in particular in interaction design. This has led to a rich diversity of techniques and methods that support idea generation, scenario building, experience prototyping, and user research. We will track these methods back to their origins and provide an overview of how theatre is currently being used in design along a classic design process model.

Both from our own work and that of others we will show video examples of theatre activities.

READINGS

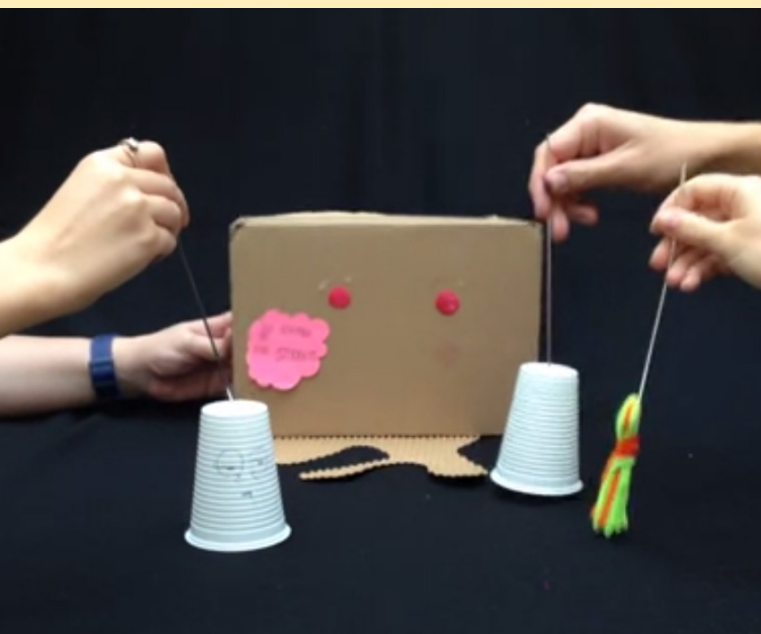
Macaulay, C., Jacucci, G., O'Neill, S., Kankainen, T., Simpson, M. 2006. Editorial: The emerging roles of performance within HCI and interaction design. *Interacting with Computers* 18(5), pp. 942-955.

Ylirisku, S. & Buur, J. 2007. *Designing with Video: Focusing the user-centred design process*, Springer. Chapter 4, pp. 146-194.

 CAMPUS 51.02

Classic design acting

Following the lecture we will challenge you to try out all these techniques on a fictive case: Potato design... The hands-on experience will serve as a basis for discussing – how might theatre improve design?



16:30 SHARING ACROSS THE TRACKS

Jacob Buur & Preben Friis

 PAKHUSET
"BORNHOLM"

17:00 RESEARCH REFLECTIONS

Thomas Markussen & Mette Gislev Kjærsgaard

18:30 **DINNER @**
DESIGN SCHOOL, ÅGADE 10


PAKHUSET "WORKSHOP"
**OBJECT THEATRE IN
INTERACTION DESIGN
WORKSHOP TRACK 1**

**11:00 POINT, LINE, PLANE, MASS
– SYNAESTHETIC MAPPING**
Danielle Wilde

A series of exercises designed to disrupt how the body is seen and experienced in motion, and therefore understood and imagined.

This work is based on Jacques Lecoq and Krikor Belekian's Laboratory of Movement Study, developed for the Architecture School at the Beaux Arts in Paris, adapted as a disruptive process for embodied design ideation.

READINGS

Sheets-Johnstone, M. 1981. Thinking in Movement, *Journal of Aesthetics and Art Criticism* 39(4), pp. 399–407

Additional: Sheets-Johnstone, M. 2002. The Corporeal Turn: An Interdisciplinary Reader. Exeter, UK, Imprint Academic. Chapter 2.

Additional: Sheets-Johnstone, M. 1999. The Primacy of Movement. Amsterdam, John Benjamins. Chapter 12.

**11:45 FROM FLOW TO OBJECT:
MATERIALIZING PERCEPTION AS A
PROCESS OF PARTICIPATORY INQUIRY**
Chris Heape

In this workshop we will introduce a process whereby you can collaboratively generate Tinkered Objects that express the lyrical quality of a movement you have experienced or observed, with a view to using the process as part of an interaction design task. The other aim of the workshop is to put you in a position where you will be asked to explore and reflect on the participatory nature of what you are doing; relating between participants as you are relating with a material object. Nuances of relating in this case will, for example, touch on issues of imagination, metaphor, association, narrative and their material and form expression.

READINGS

Heape, C. 2015. Participatory Inquiry. Unpublished manuscript.
Additional: Heape, C. 2007. The Design Space – The construction, exploration and expansion of a conceptual space. Extract from a PhD thesis. Mads Clausen Institute, SDU. pp. 59–60, 91–169.

Jacob Buur
13:30 EXPLORATION
**15:30 PREPARATION
FOR SHARING**

PAKHUSET "BORNHOLM"
**IMPROVISED THEATRE
IN SOCIAL DESIGN
WORKSHOP TRACK 2**

11:00 SOCIAL DESIGN

Thomas Markussen & Preben Friis

Social design is about using design practices and interventions to increase the participation of people in processes of change often for the benefit of vulnerable groups or individuals in society. To foster such change, one must be able to critically inquire into how the unfolding and quality of people's everyday life may be limited by subtle systems of power and authority being embedded, for instance, in organizational structures, interpersonal relations or material design artifacts.

In this workshop, we will introduce a series of disruptive tactics and interventionist techniques valuable in social design for making micro-political power structures visible and open for change. More specifically, we will focus attention on "the micro-politics of falls", that is how the happening of falls is affected by ideologies, power and control that usually go unnoticed, but the effect of which is nonetheless injurious to the person who falls.

READINGS


Knutz, E, Markussen, T, Thomsen, S. & Ammentorp, J. 2014. Designing Democracy: Using Design Activism to Re-negotiate the Roles and Rights for Patients.



Thomas Markussen & Preben Friis
13:30 EXPLORATION
**15:30 PREPARATION
FOR SHARING**

Wednesday ANALYSIS & ARGUMENTATION

09:00 SEMINAR THEATRE AS RESEARCH

 PAKHUSET "BORNHOLM"

Anne Pässilä & Henry Larsen

How may theatre be used in scientific arguments? Working with theatre methods in research has great abilities to produce significant insights. However, once the theatre act is over, what is left is usually fading memories and maybe hours of video recordings. Using theatre as a method of inquiry poses certain challenges in design research. Various disciplines – ranging from ethnography to linguistics – seem to offer frames of analysis, but do they capture the essence of the insight? From own experiences we will

discuss the possible methods appropriate for fathoming the research outcomes of using theatre and invite the participants to find their own practices.

READINGS

Larsen, H & Friis, P. 2016 (unpublished manuscript) Improvising in Research. Young, L. & Freytag, P. (ed.) Collaborative B2B Research Design: Working with Managers for Meaningful Findings. Springer Verlag.

Pässilä, A., Oikarinen T., Harmaakorpi, V. 2015. Collective voicing as a reflexive practice. Management Learning 46(1), pp. 67–86.

10:00 SEMINAR OPEN SPACE – RECOGNIZING INSIGHTS

Henry Larsen

How do we recognize and argue for the insights that emerge from working with theatre methods? We organize this as an Open Space workshop, Open Space means organizing the agenda on the spot. Here we invite you to bring up your emerging themes within theatre in design.

The idea behind the meeting format is that nobody can predict the most important themes upfront, and consequently it is much more productive to organize

the agenda around what the people present at that actual moment find most important. The format includes one rule – vote with your feet. This means that people need to move from the actual group they are part of if they think that something more important might be going on elsewhere.

We ask each session to document what you want to share in a short one-shot video.

11:00 SEMINAR OPEN SPACE (CONTINUATION)

Henry Larsen

 CAMPUS 51.02

13:30 SHARING THEATRE ARGUMENTS

Insights and reflections about Theatre in Research will be shared by showing the videos.

14:30 WRAP-UP OF THE 3-DAY SEMINAR

Pointing to themes, insights and questions that have emerged over the 3 days.

15:00

COFFEE AND GOODBYE TO SEMINAR PARTICIPANTS

PHD SUMMER SCHOOL



Thomas Markussen

15:30 RESEARCH REFLECTIONS

16:00 INTRO TO RESEARCH SKETCHING

Design research aims at expanding our knowledge of design and just as the designer brings experience and exemplars from previous work to every new design challenge, design research will also provide insights that have a potential outside the particular programmatic context in which it is generated. Organising and creating the frame for your research is not an easy task. What are your primary research questions? How do you set up performative design experiments to address these questions? The notions of 'program', 'experiments' and 'research question' seem useful as a methodological grounding of design research driven by designerly experiments.

To help you to make an overview of your research and discuss it with your peers, we introduce a frame for sketching your research.

READINGS

Brandt, E. & Binder, T. 2007. Experimental Design Research: Genealogy - Intervention - Argument. International Association of Societies of Design Research, Hong Kong.

16:30 INDIVIDUAL SKETCHING

Thomas Markussen &
Mette Gislev Kjærsgaard

Participants will be exploring free hand sketching as a way of visually explaining their research projects to peers.



Thursday

PHD SUMMER

Thomas Markussen & Mette Gislev Kjærsgaard

09:00 SEMINAR

THEATRE AS EXPERIMENT, SOCIAL DRAMA AND CRITIQUE

Theatre can be used in various ways and for divergent purposes in design research. Using theatre as a method of inquiry in research therefore requires a concise understanding of different performative frames, forms and practices. Introducing the day, we shall be giving a talk on how theatre can be staged as experiments, as an ethnographic inquiry into people's everyday social dramas; or as provocative interventions that take up political and polemical issues raising questions and stirring existing ideas.

READINGS

Binder, T. & Favrskov, M. 2010. Design as Everyday Theater – Rethinking co-design as social drama. In Halse et al. (eds) *Rehearsing the Future*. Copenhagen: The Danish Design School Press, pp. 204–208.

Bishop, C. 2012. The Social Turn: Collaboration and Its Discontents. In *Artificial Hells*, London & New York: Verso, pp. 11–40.

Bourriaud, N. 2002. "Relational Form" & "The Art of the 1990s – participation and transivity". In *Relational Aesthetics*, Les Presses du Réel, pp. 8–40.

Buchenau, M. & Suri, J. F. 2000. Experience prototyping. In *Proceedings of DIS'00*. New York: ACM Press, pp. 424–433.

Buur, J & Torguet, R. 2013. Ethnographic Findings in the Organizational Theater. In *Proceedings of Ethnographic Praxis in Industry Conference 2013*, London, UK.

Halse, J., & Clark, B. 2008. Design rituals and performative ethnography. In *Proceedings of Ethnographic Praxis in Industry Conference 2008*, Copenhagen, DK, pp. 128–145.

Koskinen, I., Binder, T., Redström, J. 2008. Lab, Field, Gallery, and Beyond, in *Artifact 2*(1), pp. 46–57.

Oulasvirta, A., Kurvinen, E., Kankainen, T. 2003. Understanding contexts by being there: case studies in bodystorming. In *Journal of Personal and Ubiquitous Computing 2003*(7), pp. 125–134.

11:15 COLLECTIVE WORK ON PHD PROJECTS

Participants will be working on an assignment aiming at clarifying how theatre or performative frames of analysis inform their research projects.



13:30 RE-DRAW SKETCHES

Design is all about iteration! Here we take the research sketches produced on Wednesday and re-draw them once again. What has changed? Can you find better words to formulate your research question? What forms of theatre are present in your work? Re-create an overview of your research and get impulses from your peers. Get ready to share and present to other sub-groups, and create a poster or performance.



15:15 POSTER EXHIBITION AND GROUP PERFORMANCE

18:30 DINNER @ NICOLAI CAFÉ, SKOLEGADE 2



09:00 SEMINAR
THEATRE RESEARCH DOCUMENTATION METHODS

Salu Ylirisku, Henry Larsen & Jacob Buur

When basing our research on theatre work we run into the challenge of how do we document what we have done? How do we investigate the effect of theatre activities? How do we argue scientifically for our findings? This collection of short presentations will give examples of documentation methods: Videos, sketching, writing narratives etc.

READINGS

Buur, J., & Larsen, H. 2010. The quality of conversation in participatory innovation. *CoDesign*, 6(3), 121-138.
 Salu Ylirisku (2013) *Frame it simple! Towards a Theory of Conceptual Designing*. Aalto University, excerpt of a doctoral dissertation 141/2013, pp. 1-20, 88-103, 140-215, 272-278.

Thomas Markussen & Mette Gislev Kjærsgaard

11:15 COLLECTIVE WORK ON PHD PROJECTS

Individual work on sub-groups supported by the SDU professors.



13:30 COURSE EVALUATION AND WRAP-UP

Feedback, reflections, what to take with you, how to make a better course, what's needed?

15:00 GOODBYE

ORGANIZERS



HENRY LARSEN

Professor of Participatory Innovation,
SDU Design Research

My research is focusing on the interaction of people with different intentions and backgrounds as I understand the social interaction as transforming the situation as well identities of the involved. Before working at the university I have a background as organisational consultant, using improvisational theatre methods as a way to engage with processes of change and the negotiation of meaning that emerge in these interactions. Theatre improvisation is also a key method in my research.



JACOB BUUR

Professor of User-Centred Design, Research
Director, SDU Design Research

My first encounter with theatre in design was in the mid-90's while manager of the user-centred design group at Danfoss A/S. We invited two drama interns to use theatre to study how refrigeration mechanics work, and how they might use new digital tools. From Dacapo I learned about Forum Theatre, and lately I've enjoyed experiments with Object Theatre in design. I don't act much myself, but have years of experience with video recording and analysing theatre in design.



PREBEN FRIIS

Actor, Director, Theatre Lab consultant,
SDU Design Research

My background is in theatre as actor and director and for 20 years I have also used those skills in business consulting, until I joined the university three years ago. I have done a MA by research connecting theatre improvisation with complexity management. One of my main interests in the university is to develop theatre ways of working in research projects. And in most research projects social interaction between people is playing an important role and is therefor a natural ground for theatrical exploration.



MERJA RYÖPPY

Actress, Theatre Lab Practitioner,
SDU Design Research

In my work I engage students and researchers to work with participatory theatre methods in the field of design and participatory innovation. I am able to draw from the expertise I have from two very different fields as I hold a M.Sc. (tech) from Tampere University of Technology as well as a B.A. in applied theatre. I believe that approaches from theatre can be used to explore what goes on between people in a design process and to better understand human interaction with products.



METTE GISLEV KJÆRSGAARD

Associate professor of Design Anthropology,
SDU Design Research

I have worked with combinations of design and anthropology in industrial companies such as Danfoss and Grundfoss as well as academic contexts for more than fifteen years. At the moment I am co-organizer of the Research Network for Design Anthropology and co-editor of the book *Design Anthropological Futures*. My research focuses on relations between anthropology and design at the intersection between the social and the material, the actual and the potential, observation and intervention, production and use.



THOMAS MARKUSSEN

Associate professor of Social Design,
SDU Design Research

In my research and work, I am interested in how design and art practices may be used to re-distribute power and authority so that marginalised groups in our society can have a say in processes of societal change. In particular, I have found design activism and participatory art practices, such as theatre, valuable in terms of developing new methods for researching the nature of inter-personal relations in Danish prisons, hospitals and urban space. Previously, I have been organising a doctoral program at Kolding School of Design on research through design methodologies.

GUEST PRESENTERS



MICHAEL SPENCER

Leader of MA Performance Design & Practice,
Central Saint Martins

Over the past decades I have taken the discipline of Stage Design into an expanded field embracing the idea of designer as auteur. I provoke questions surrounding the definition of performance in works such as *perform241115*, where people passing through a public space were prompted to perform through the intervention of 500 chairs suggesting a silent auditorium. I am interested in connecting the theory of postdramatic performance to the creation of objects in everyday life.



PETER SLOTH MADSEN

Actor, dramaturge, innovation consultant,
Innoactor

I have a BA from NTA in Norway, where the focus is on postdramatic theatre, and the use of space and objects as opposed to pure psychological-realistic acting. I also hold a M.Sc. in technology design, where my thesis focused on how to involve users in design processes through theory U and theatre based activities. At SDU I have previously been doing workshops – with an emphasis on working with objects and designers with a more phenomenological/embodied approach and way of perceiving the object.



ANNE PÄSSILÄ

Senior researcher, Lappeenranta University of Technology

I am also Visiting Research Fellow at the University of Chester and a Fellow of Royal Society of Arts in the UK. My research plays a significant role in creating both practical and conceptual understanding on how to increase human potential with arts-based methods in organisational contexts. My doctoral thesis (2012) on research-based theatre reflects on this topic. My current work in ArtsEqual Research Initiative focuses on social systems, mechanisms of inequality and art-based social engagement in Ohjaamo, a public one-stop, low-threshold guidance service for young people in Finland.



DANIELLE WILDE

Associate professor of research, Embodied Design, SDU Design Research

I have a background in circus and performing arts, a PhD in Fine Art and Materials Science and Engineering, and an MA in Interaction Design from the Royal College of Art, London. My research is focused on embodied engagement, future wearables, post-disciplinary and disruptive research strategies. It leverages thinking-through-making, and thinking-through-doing to access the rich possibilities afforded by engaging the body through the imagination, and the imagination through the moving, sensing, thinking body. For more information see www.daniellewilde.com.



RAQUEL BENMERGUI

Graphic facilitator freelancer, art-based researcher, University of Tampere

By combining my skills as a participatory theatre and applied arts practitioner, a university lecturer, and a kinaesthetic-visual thinker, I provide handmade lo-fi arts-based graphic facilitation and conceptual mapping. I work in co-operation with businesses, organizations and institutions to capture ideas ranging from meaningful conversations to concrete actions maps. I engage in action research on using participatory arts for university teaching in intercultural communication, presenting my research at many international conferences.



LOTTE EVRON

Lecturer and researcher at the Institute of Nursing, Metropolitan University College

I am also Visiting Research Fellow at the University of Chester and a Fellow of Royal Society of Arts in the UK. My research plays a significant role in creating both practical and conceptual understanding on how to increase human potential with arts-based methods in organisational contexts. My doctoral thesis (2012) on research-based theatre reflects on this topic. My current work in ArtsEqual Research Initiative focuses on social systems, mechanisms of inequality and art-based social engagement in Ohjaamo, a public one-stop, low-threshold guidance service for young people in Finland.



SALU YLIRISKU

Associate professor of Interaction Design, SDU Design Research

I have background in interaction design, industrial design, concept design and video-based analysis of designing. I joined academia after working as interaction designer in a large IT company. Since that I've worked several years as leader of the Embodied Design Group at Aalto University design research focusing on novel interaction design concepts. My relationship with theatre has always involved video in some way, whether as a tool to document professional theatre plays, a movie-making tool for creating and capturing enactments on video, as a means to learn about what happens, and as a way to present what is being learnt.



CHRIS HEAPE

Design research consultant, SDU Design Research

Originally educated as a fine arts painter, cabinet maker and industrial designer, I am currently a research consultant with a focus on design process, design education and design anthropology. My current work at SDU Design aims to explore ways in which one can introduce design processes, methods, tools and interventions to educations other than design. To do this I have developed the concept of Participatory Inquiry, which is described in the summer school literature.



EVA KNUTZ

Post-doc researcher, SDU Design Research

I am doing practice-based design research, meaning that I use design (and theatre) methods as a way of generating knowledge. I am interested in how design can promote social change and am involved in two projects. The aim of one project (Social Games against Crime) is to develop games intended to help children of incarcerated parent to build resilience towards the problems they experience. The other research project (the Prometheus project) aims to open a range of possibilities to empower cancer patients during their treatment.



KAREN NORMAN

Professor, Kingston University & St Georges, University of London

I am also Research Supervisor on the Doctorate of Management programme, University of Hertfordshire. A Nurse Scholar-Practitioner, I have 36 years experience in clinical and leadership positions in the public and private sectors; most recently as Chief Nursing Officer at the Gibraltar Health Authority, following 12 years as Director of Nursing at Brighton and Co-Head of Clinical Governance at Brighton and Sussex University Hospital Trust. Co-author of three healthcare textbooks, my doctoral thesis focused on strategic change and how this emerges.

HOLGER SCHIØLER

M.Sc. Chemical Engineer

OTTO HERSKIND JØRGENSEN

M.A.

KNUD VAGN VALBJØRN

M.Sc. Mechanical Engineer

The three of us graduated from The Cathedral School of Roskilde in the middle of the 20th century (The black school). After our university studies we all had a satisfactory professional life. A few years ago we decided to study the society and propose such projects that might be of use for the community.

Apart from realising such projects our major goal was to maintain (or regain) our mental capability.

PARTICIPANTS

TRACK 1: OBJECT THEATRE IN INTERACTION DESIGN

Anuradha Reddy	Malmö University	anuradha.reddy@mah.se
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TRACK 2: IMPROVISED THEATRE IN SOCIAL DESIGN

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Theatre in Design: International Seminar and PhD Summer School, August 2016

MONDAY 22/8
EMERGENT INTERACTIONS

TUESDAY 23/8
DESIGNED INTERACTIONS

WEDNESDAY 24/8
ANALYSIS & ARGUMENTS

THURSDAY 25/8
PHD SUMMER SCHOOL

FRIDAY 26/8

📍 CAMPUS 51.02

📍 CAMPUS 51.02

📍 PAKKHUSET "BORNHOLM"

📍 CAMPUS 51.02

📍 CAMPUS 51.02

9:00 Arrival and coffee
9:30 Welcome
Henry Larsen & Merja Ryyöpy, SDU
10:00 Postdramatic Theatre
Peter Sloth Madsen, Innoactor
Michael Spencer, Central Saint Martins

9:00 Theatre in design
Jacob Buur & Saliu Yiririsku, SDU
10:00 Classic design acting
Jacob Buur & Saliu Yiririsku, SDU

9:00 Theatre as research
Anne Päsiliö, Lappeenranta Univ. of Tech.
Henry Larsen, SDU
10:00 Open Space - Recognizing insights
Host: Henry Larsen

9:00 Theatre as experiment, social drama and critique
Thomas Markussen & Mette Kjærsgaard, SDU

9:00 Theatre research documentation methods
Saliu Yiririsku, Henry Larsen & Jacob Buur, SDU

COFFEE 11:00 Campus 51.02

10:30 Campus 51.02

10:30 Pakhuset "Bornholm"

11:00 Campus 51.02

11:00 Campus 51.02

Track 1 📍 CAMPUS 51.09 📍 CAMPUS 61.01
11:30 Object Interaction
Merja Ryyöpy & Eva Knutz, SDU
12:30 Moving Aid
Knud Valbjørn, chief eng. retired

Track 1 📍 PAKKHUSET "WORKSHOP" 📍 PAKKHUSET "BORNHOLM"
11:00 Point, line, plane, mass
Danielle Wilde, SDU
11:45 From Flow to Object
Chris Heape, SDU

Track 2 📍 PAKKHUSET "BORNHOLM"
11:00 Social Design
Thomas Markussen & Preben Friis, SDU
11:00 Open Space (continuation)
Host: Henry Larsen, SDU

11:15 Collective work on PhD projects
Thomas Markussen & Mette Kjærsgaard

11:15 Collective work on PhD projects
Thomas Markussen & Mette Kjærsgaard

LUNCH 13:00 Canteen

12:30 Pakhuset

12:30 Canteen

13:00 Canteen

13:00 Canteen

14:00 Exploration
Host: Jacob Buur
15:30 Preparation for sharing
Host: Jacob Buur

14:00 Exploration
Host: Henry Larsen
15:30 Preparation for sharing
Host: Henry Larsen

13:30 Exploration
Host: Preben Friis
15:30 Preparation for sharing
Host: Preben Friis
13:30 Sharing theatre arguments
Host: Henry Larsen
14:30 Wrap-up of 3-day seminar
Host: Henry Larsen
15:00 OPEN SEMINAR ENDS

13:30 Re-draw sketches
Thomas Markussen & Mette Kjærsgaard

13:30 Course evaluation and wrap-up
Thomas Markussen & Mette Kjærsgaard
15:00 GOODBYE

COFFEE 16:15 Campus 51.02

16:15 Pakhuset

15:00 Campus 51.02

15:00 Campus 51.02

15:00 Campus 51.02

📍 CAMPUS 51.02
16:30 Sharing across the tracks
Jacob Buur & Henry Larsen
17:00 Research reflections
Thomas Markussen & Mette Kjærsgaard

📍 PAKKHUSET "BORNHOLM"
16:30 Sharing across the tracks
Jacob Buur & Preben Friis
17:00 Research reflections
Thomas Markussen & Mette Kjærsgaard

📍 CAMPUS 51.02
15:30 Research reflections
Thomas Markussen
16:00 Intro to research sketching
Thomas Markussen
16:30 Individual sketching
Thomas Markussen & Mette Kjærsgaard

📍 CAMPUS 51.02
15:15 Poster exhibition and group performance
Thomas Markussen & Mette Kjærsgaard

18:30 DINNER AT DESIGN SCHOOL

18:30 DINNER AT NIKOLAI CAFÉ

