

Link 2021

# Proceedings

Vol. 2 No.1



**3rd Conference in**  
Practice-Oriented Research in Art & Design

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**Link 2021**  
**Proceedings**  
**Vol. 2 No.1**

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**3rd Conference in**  
Practice-Oriented Research in Art & Design

**Pou hihiri  
Pou rarama  
Tiaho i roto  
Tiaho i waho  
Mārama i roto  
Mārama i waho  
Tēnā te pou te pou kei i a tātau  
Te pou o te wānanga  
Te pou o te hauora  
Te pou o te ahurea oī!  
Whano whano  
Haramai te toki haumie  
Hui e...Tāiki e!**

Let us be diligent  
Let us be enlightened  
Shine within  
Sparkle outward  
Instil a deep understanding  
Aware of the outer world  
We have this expertise in our grasp  
The knowledge of higher learning  
The knowledge of health  
The knowledge of an energetic culture  
Let us proceed  
be ready and resolute  
United to progress the purpose!

**Link 2021**

Conference on Practice-Oriented  
Research in Art & Design

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The LINK conference emerged from reflections and concerns that we always had about our own actions as educators, researchers, and practitioners in the field of Art and Design. Over the years, we have noticed that such concerns have not disappear. On the contrary: they have multiplied, diversified, and become more complex. The more we dialogued with people worldwide, especially from the so-called “Global South”, the more we realised that these same issues were also dear to our colleagues, albeit with their own colours and contours. This is the LINK that unites us.

The first step was taken as a small in-person event for guests, held in 2019 at the AUT's South Campus in Manukau. At that time, there was no intention of organising an annual conference. The magnitude of the issues raised seemed to have a particular inhibiting effect on the incompleteness of the conference itself, considering the potential for the rich and fruitful exchange of ideas. Despite, or perhaps precisely because of the difficulties and adversities, this new scenario compelled us to move forward. The second edition of LINK, carried out in a hybrid way in 2020, expanded the quantity, diversity and quality of the works presented.

Emerging themes, new epistemologies, and the multiple relationships between theory and practice (if such a distinction can be made) have consolidated as a sort of amalgam of LINK's main issues. It covers, in a transversal and interdisciplinary way, arguably the entire field of Arts and Design. These discussions

expanded beyond the event, and a special issue with 13 articles was published in the DAT Journal in 2021. At this moment, our doubts and uncertainties gave way to the commitment to promote a better event in each new edition. Furthermore, this commitment is only possible thanks to a team that is both dedicated and passionate about this purpose that unites us.

Later that year, the Covid-19 pandemic began to spread across the world. In a short time, uncertainty gave way to millions of people's anguish, suffering, and pain. At the same time, many ideas, beliefs, and values are starting to be reconsidered, bringing new challenges for a new era. Science, the construction of knowledge, and the University itself have a paradigmatic role in this moment of transformation and the search for the construction of a better world. Research changes the world. LINK's community is constituted by researchers to leverage parameters to activate different ways in which practice can create knowledge. They are based on cultural, geographic, and ideological positions shaped by the communitarian and the glocal. Thus, in offering these practice-led research considerations, we propose that we can learn “from” rather than “about”. This feeling emanates from recognising that the peculiar stories that generate social and artistic practices form dialogic encounters with voices on the periphery of authority and loop an iterative process to generate their own theoretical foundations.



**Marcos Mortensen Steagall**

*Auckland University of Technology*

**Sérgio Nesteriuk Gallo**

*Anhembi Morumbi University*

As the Acting Dean of the Faculty of Design & Creative Technologies at Auckland University of Technology, I take great pleasure in introducing the LINK 2021 Catalogue.

In recent years, we have witnessed growing interests in practice-led research in Artistic and Design practice as well as the development of practice-led research in universities across the globe. Quoting Steagall and Ing's work published in DATJournal 2018 (v3n2): "Practice-led research enables art and design practitioners approaches to discovering, applying and communicating original knowledge that have direct implications for their practice. Since the 1980s, the emergence of doctoral, practice-led research has opened the door for such practitioners to develop distinctive methodological approaches to the way they navigate knowing in action" (Steagall and Ing, 2018).

This catalogue presents practice-led art and design research. It draws on the works from contributors from across the globe to LINK 2021. The research herein address a range of models and approaches to practice-led research; demonstrate the potential of research when practice is an integrated component of study and constituted as a form of inquiry.

It is great to see the breadth of topics covered in this year's catalogue where art and design practice in various context are exemplified. For example, in Latin America, Amazonic and indigenous contexts; in academic, education and postgraduate research; in the relationship between practice, process, technology and the environment; in publications design and communications platforms; and issues regarding temporality, spatiality and culture.

Finally, I trust that you will find the research included in the LINK 2021 catalogue thought-provoking, stimulating, and inspiring. Wishing you the very best in further developing your research-led practices into the future.

*Kia kaha, Kia māia, Kia manawanui  
Be strong, be brave, be steadfast.*



## Professor Felix Tan

*Acting Dean  
Faculty of Design &  
Creative Technologies*

It is incredibly exciting to watch the massive growth of LINK 2021, bringing together new partnerships through progressive thinking and education. Art and Design is a major contributor to innovation and LINK 2021 is finding new ways to explore this contribution.

Internationalisation and the development of global education partnerships are a critical contribution for the diplomatic, social, cultural and economic wellbeing of Aotearoa New Zealand.

Education internationalisation engagements contribute to a better society, where students are better prepared to live and work successfully, making an effective and meaningful contribution to their communities. It also promotes the development of knowledge and innovation, contributing to solving environmental and sustainability issues and other major global challenges.

While multiple government agencies in New Zealand interact with international education, Education New Zealand Manapou Ki te Ao (ENZ) is well placed as the only government agency focused solely on international education and with the necessary international network to support and deliver internationalisation and education diplomacy initiatives. Over time these initiatives contribute to the development of long-term, sustainable, and mutually beneficial engagements with government agencies, academics, policy makers and researchers around the world.

ENZ also facilitates connections for indigenous internationalisation to honor and give practical effect to the Crown's Te Tiriti responsibilities. The development of partnerships with iwi, Māori and Māori providers of education services can transform the understanding of international education and ensure the education system delivers with, and for Māori in the international context.

The Covid-19 pandemic has had a huge impact on economies and on the lives of millions of people around the world. It has also severely disrupted the international education sector, globally and in New Zealand. The pandemic and its pronounced effect on mobility has brought many challenges to students, scholars, and staff, who have had to quickly adapt to the digital learning environment.

The LINK 2021 symposium is a wonderful example of resilience, building essential connections across countries and continents to foster innovation and to share experiences that are shaping the future of education in Art and Design.

ENZ celebrates the positive impact of LINK 2021 and the achievement of important internationalisation goals that include knowledge exchange, mobilization of talent in support of global research and expansion of the curriculum. ENZ also sees the valuable contribution of the LINK 2021 Symposium in building new education partnerships and academic collaboration that will forge important lifelong people-to-people connections.

**THINK  
NEW**



**Ana Azevedo**

*Director Internationalisation  
Education New Zealand*



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**Organiser team** **15**

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**Conference Chairs & Committee** **15**

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**Key note speakers** **19**

Welby Ings 21

Terry Irwyn 25

South Trajectory 29

---

**Tracks** **33**

Practice & Affective Realities 35

Practice in Latin America 69

Practice, Art & Technology 95

Practice &  
Publication Design 133

Practice, Audiovisual  
Practice & Communication  
Platforms 147

Practice in the  
Amazonic Context 181

Decolonial Practices 215

Practice in the  
Design Education:  
Rethinking the studio 237

Creative Practices 305

Practice & the Cognition  
School of Santiago 339

Practice Led  
in Academia 373

Practice, Temporality,  
Spaciality and Culture 411

Practice &  
Miscellaneous 445

---

**Artworks** **463**

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**Link Cases** **547**

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# Prof. Welby Ings



Video Presentation

# SOUP

Professor Ings is an internationally renowned speaker and educational reformer, who sees productive disobedience as behaviour that pushes our thinking and action into new and unconsidered realms. In 2017, his best-selling book *Disobedient Teaching* became influential in the reconceptualisation of New Zealand education. He reviews for several national and international publications and funding agencies. He is also an internationally renowned film maker, designer and author. Professor Ings has dedicated his academic career to researching and supporting practice-led inquiry that accommodates and extends ways of thinking, beyond the linear and ritualised. He believes that the Academy is enriched, not by tradition but by its ability to embrace diverse ways of researching, including the enablement of indigenous, artistic, professional and heuristic approaches to knowledge generation.

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# Nigel Power

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**NIGEL POWER**

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Video  
Presentation



# You Can't Get There from Here: Discovering Where to Begin a Practice-led Inquiry – Notes and Reflections from Thailand.

## Keywords

Topic, Starting Point, Concerns, Ways of knowing, Line of Inquiry.

In Thailand, it is common for art and design students to select a research topic prior to beginning their Masters studies. On the basis of this choice, students are – if accepted – then expected to research, produce and defend a substantial body of creative work about their topic. Underlying this approach is an assumption that topic selection is a relatively unproblematic moment in the development of a creative project. In this study I argue that the opposite is the case and that investing time, energy and resources in helping students to discover a relevant, meaningful and original topic – rather than conjure one from thin air or fall back on habitual approaches to creative practice – lays the foundations for relevance, meaning and originality in the project itself. This is, I believe, true of all summative postgraduate projects in art and design but is particularly so in practice-led inquiries where greater weight is necessarily given to producing insight into the complex and often troubled relations between creative practice and knowledge production. Our MfA in Visual Communication addresses this issue through a one semester period of intensive intellectual and practical labour that precedes topic selection. At the heart of this is a series of studio exercises that set up and structure critical and material encounters between research and practice. We begin with critical reflection on the things that matter to the student within and beyond their practice – their ‘concerns’. Drafting and crafting concerns is, surprisingly for many, a difficult and sometimes troubling task. Yet when done well it produces a delicate

linguistic and conceptual tissue that connects the personal, the social and the professional and, in so doing, establishes a field of ideas within which points of departure for meaningful practice-led inquiry might begin to disclose themselves. With a small set of working concerns in hand, we invite students to develop two cross-fertilizing lines of inquiry. Transforming concerns into questions, invites discussion of a variety of forms and means of answer seeking and through this consideration of different epistemological and methodological traditions or ways of knowing. Likewise, asking ‘who else seeks answers to these questions’, invites the identification of theorists and practitioners who might figure in the conceptual apparatus that will frame inquiry. Above all, responding to concerns and questions through experimental creative production, invites students to confront the implications of reimagining their creative practices as forms of inquiry and, in particular to engage directly with a problematique at the heart of practice-led approaches to research: that is, the relative epistemological status of linguistic (propositional) and material (affective-aesthetic) operations – the relations between words and works. These activities serve to nurture meaningful research topics and directions of inquiry that are grounded in engagement with fundamental ideas and processes central to practice-led and practice-based research. I illustrate this approach by discussing two student responses to and reflections on working towards a starting point in this way.

# Você não pode chegar lá a partir daqui: Descobrimo onde começar uma investigação conduzida pela prática – Notas e reflexões da Tailândia

## DOI Number

10.24135/link.2021.v2i1.79.g91

Na Tailândia, é comum que estudantes de arte e design selecionem um tópico de pesquisa antes de iniciar seus estudos de mestrado. Com base nessa escolha, espera-se que os alunos — se aceitos — pesquisem, produzam e defendam um corpo substancial de trabalho criativo sobre seus tópicos. Subjacente a esta abordagem, está a suposição de que a seleção de tópicos é um momento relativamente não problemático no desenvolvimento de um projeto criativo. Neste estudo, argumento que o oposto é o caso, e que investir tempo, energia e recursos para ajudar os alunos a descobrir tópicos relevantes, significativos e originais — em vez de evocá-los do nada ou recorrer a abordagens habituais para a prática criativa — estabelece as bases para relevância, significado e originalidade nos próprios projetos. Isso é, creio eu, verdadeiro para todos os projetos de pós-graduação somativos em arte e design, mas é particularmente verdade em investigações conduzidas pela prática, onde um peso maior é necessariamente dado à produção de insights sobre as relações complexas e, muitas vezes, conturbadas, entre a prática criativa e a produção de conhecimento. Na Universidade de Tecnologia de King Mongkut MfA em Comunicação Visual, abordamos esta questão através de um período de um semestre de trabalho intelectual e prático intensivo que precede a seleção dos temas. No centro disso está uma série de exercícios de estúdio que estabelecem e estruturam encontros críticos e materiais entre a pesquisa e a prática. Começamos com uma reflexão crítica sobre as coisas que são importantes para o aluno dentro e fora de sua prática — suas “preocupações”. Desenhar e elaborar preocupações é, surpreendentemente para muitos, uma tarefa difícil e, às vezes, preocupante. No entanto,

quando bem feito, ele produz um delicado tecido linguístico e conceitual que conecta o pessoal, o social e o profissional e, ao fazê-lo, estabelece um campo de ideias dentro do qual os pontos de partida para uma investigação significativa conduzida pela prática podem começar a se revelar. Com um pequeno conjunto de questões de trabalho em mãos, convidamos os alunos a desenvolver duas linhas de investigação de fertilização cruzada. Transformar preocupações em perguntas convida à discussão de uma variedade de formas e meios de busca de respostas e, por meio dessa consideração, de diferentes tradições epistemológicas e metodológicas ou formas de conhecimento. Da mesma forma, perguntar “quem mais busca respostas para essas perguntas?” convida à identificação de teóricos e profissionais que podem figurar no aparato conceitual que irá enquadrar a investigação. Acima de tudo, responder a preocupações e questões por meio da produção criativa experimental convida os alunos a confrontar as implicações de reimaginar suas práticas criativas como formas de investigação e, em particular, a se envolver diretamente com uma problemática no cerne das abordagens de pesquisa conduzidas pela prática, o estatuto epistemológico relativo das operações linguísticas (proposicionais) e materiais (afetivo-estéticas) — as relações entre palavras e obras. Estas atividades servem para nutrir tópicos de pesquisa significativos e direções de investigação, que são baseadas no envolvimento com ideias e processos fundamentais centrais para a pesquisa conduzida pela prática e baseada na prática. Ilustro esta abordagem discutindo duas respostas dos alunos e reflexões sobre como trabalhar para um ponto de partida desta maneira.

# No se puede llegar allí desde aquí: Descubrir dónde comenzar una investigación guiada por la práctica – Notas y reflexiones de Tailandia

## DOI Number

10.24135/link.2021.v2i1.79.g90

En Tailandia es habitual que los estudiantes de arte y diseño seleccionen un tema de investigación antes de comenzar sus estudios de maestría. Sobre la base de esta elección, se espera que los estudiantes, si son aceptados, investiguen, produzcan y defiendan un cuerpo sustancial de trabajo creativo sobre su tema. Detrás de este enfoque hay una suposición de que la selección de temas es un momento relativamente libre de problemas en el desarrollo de un proyecto creativo. En este estudio, sostengo que ocurre lo contrario y que invertir tiempo, energía y recursos para ayudar a los estudiantes a descubrir un tema relevante, significativo y original, en lugar de conjurar uno de la nada o recurrir a enfoques habituales de la práctica creativa, sienta las bases de la relevancia, el significado y la originalidad del proyecto en sí. Creo que esto es cierto para todos los proyectos sumativos de posgrado en arte y diseño, pero es particularmente cierto en las investigaciones dirigidas por la práctica, donde necesariamente se da mayor peso a la producción de información sobre las relaciones complejas y a menudo conflictivas entre la práctica creativa y la producción de conocimiento. En la Universidad de Tecnología del Rey Mongkut MfA en Comunicación Visual, abordamos este tema a través de un período de un semestre de trabajo intelectual y práctico intensivo que precede a la selección de temas. En el corazón de este proyecto hay una serie de ejercicios de estudio que establecen y estructuran encuentros críticos y materiales entre la investigación y la práctica. Comenzamos con una reflexión crítica sobre las cosas que le importan al estudiante dentro y más allá de su práctica: sus “preocupaciones”. Las preocupaciones de redacción y elaboración son, sorprendentemente para muchos, una tarea difícil y, a veces, preocupante. Sin embargo, cuando se

hacen bien, producen un delicado tejido lingüístico y conceptual que conecta lo personal, lo social y lo profesional y, al hacerlo, establece un campo de ideas dentro del cual los puntos de partida para una investigación significativa basada en la práctica podrían comenzar a revelarse. Con un pequeño conjunto de inquietudes de trabajo en la mano, invitamos a los estudiantes a desarrollar dos líneas de investigación que se enriquecen entre sí. Transformar preocupaciones en preguntas invita a la discusión de una variedad de formas y medios de búsqueda de respuestas a través de la consideración de diferentes tradiciones epistemológicas y metodológicas o formas de conocimiento. Del mismo modo, preguntar: “¿Quién más busca respuestas a estas preguntas?” invita a la identificación de teóricos y profesionales que podrían figurar en el aparato conceptual que enmarcará la investigación. Sobre todo, responder a preocupaciones y preguntas a través de la producción creativa experimental invita a los estudiantes a confrontar las implicaciones de reinventar sus prácticas creativas como formas de indagación y, en particular, a involucrarse directamente con una problemática en el corazón de los enfoques de investigación guiados por la práctica, el estado epistemológico relativo de las operaciones lingüísticas (proposicionales) y materiales (afectivo-estéticas), las relaciones entre palabras y obras. Estas actividades sirven para nutrir temas de investigación significativos y direcciones de investigación que se basan en el compromiso con las ideas fundamentales y los procesos centrales para la investigación basada en la práctica y guiada por la práctica. Ilustraré este enfoque discutiendo las respuestas de dos estudiantes y las reflexiones sobre cómo trabajar hacia un punto de partida en este sentido.