

P / REFERENCES OF DESIGN

CONTRIBUTION TO THE DEFINITION AND STATEMENT OF PERFORMATIVE DESIGN: RELEVANCE TO DESIGN TEACHING.

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ABSTRACT | In the expanded field of design science, performative practices emerged in the 1960s with the “experiential turn” concept to instrumentalize space and the body, trigger experiments with the public, explore the language of design, and invoke the various concepts that today are scientific instruments in design and elevate design to a multidisciplinary dimension. Performative Design (PD) transcends conventional boundaries by integrating experiential elements into the design process, emphasizing the importance of audience experience, human interaction, and the emotional resonance of a design. PD is a transformative act, where the designer becomes a curator of their methodology as an experience rather than just creating a product. There is a sociological impact that PD introduces into the scientific frontiers of design, especially when combined with other processes, such as participatory design, co-design, critical design, fictional design, and speculative design. This process involves a dynamic interaction between the physical and digital domains, challenging designers to consider the entire lifecycle of a design – from conception to fruition. This article proposes a teaching model based on the instrumentalization of design methodology as a medium to establish the interaction between: (a) the mediator - signifier, igniter, and activist; (b) with space - private space, public space, and nonspace, and (c) the Public - audience, participatory and observer. The authors applied this model in a Curricular Unit in the third year of a Communication Design degree in Portugal. In this article, they share the first results of this CU, where the student reflects on the design process as an exploratory means that continues after a functional consequence of a commercial product.

1. Introduction

This paper aims, first and foremost, to explore different approaches to design practice, with a profound recognition that the expanded field of design brings to the discussion the opportunity to explore new borders. In the expanded field of design science, performative practices emerge to instrumentalize space and the body, trigger experiments with the public, explore the language of design, and invoke the various concepts that today are scientific instruments in design and elevate design to a multidisciplinary dimension. Performing arts enunciated an artistic transformation in the 1960s with the "experiential turn" concept, which introduced experience as a complementary element to the different dimensions of creative practice, with the performative bringing contingency and illusion to situationism through a space and a discursive context, establishing a relation with the public. Designers have also appropriated these dimensions, bringing to the design context: (a) a transformation in practice through the power of event intervention and (b) the aesthetics of experience and construction through the creative narrative approach. Correlating embodiment, enactment, and staging with private space, public space, and nonspace, and the different types of audience, participatory and observer, PD projects emerge, which even transform the borders for domains already characterized as performative language and performative artifacts.

Nowadays, PD transcends conventional boundaries by integrating experiential elements into the design process, emphasizing the importance of audience experience, human interaction, and the emotional resonance of a design. At its core, PD is a transformative act, where the designer becomes a curator of their methodology as an experience rather than just creating a product. Designers such as Tereza Ruller - The Rodina (2021), Amandine Alessandra (2021), Benjamin Santiago, Hella Jongerius, and Louise Schouwenberg (2017), among others, have outlined through their work the sociological impact that PD introduces into the scientific frontiers of design, especially as other concepts can be enunciated in this practice as participatory design, co-design, critical design, fictional design, speculative design, among others. PD thrives on embodying ideas, where concepts are translated into experiences. This process involves a dynamic interaction between the physical and digital domains, challenging designers to consider the entire lifecycle of a design – from conception to fruition. The Designer "The Rodina" has demonstrated through its work that the physical and digital dimensions through immersion in augmented reality open new ways of experiencing, bringing the design closer to fruition.

Methodologically, the goal is to contribute to the PD statement and definition through intensive research focusing on a literature review and an academic understanding of reference designers working in this field, analyzing, and characterizing their methodologies and contexts. What we found most prevalent in the extended field is the structuring element of their practices or the instrumentalization of design methodology to establish the interaction between their work, the space, the public, and the anticipated outcomes. Based on this conceptual framework, the authors created a teaching model - Performative Design Experiments Generator Model (see figure 1), to facilitate the design process students used to develop the design challenge pedagogically supported by a project-based learning approach in a Curricular Unit in the third year of a Communication Design degree in Portugal.

This reflection presents and discusses the first results of this CU, where the student looked at the designer as an exploratory means that continues after a functional consequence of a commercial product. Thus, it also allows young future designers to understand design knowledge and intervention through interdisciplinary collaboration, bringing together experts from different areas to converge PD and design science in a fertile ground for innovative and holistic design solutions.

2. Performative vs Performance

It is essential, first, to identify the difference between the terms "performance" and "performativity," which are ambiguous and have varied meanings and implications in various situations and fields. As a result, opinions about how performative reenactment differ significantly among practitioners and in depictions of it in academic and media contexts. (Johnson, 2019)

Performativity, which means "the quality of being performative," has been employed in various contexts and occasionally in specific ways. The most well-known usage of the term was in Judith Butler's (1988) argument that gender is produced through the verbal and physical acts that impose social norms. Associated with this definition is also the performative language, defined by Austin (1962), which is the capacity of some forms of language to act - not only to describe but also to effect social action by accomplishing a statement.

The clarification in the arts field, specifically with the distinction of performative arts, allows us to characterize the difference and application in the context of PD. The distinction happens genetically; "theater" and performance usually refer to scripted works centered around (verbal) dialogue, story, and a character or characters in theater, performance studies, and the cultural industries. On the other hand, performative refers to a change in focus from the effects and sensations a piece generates to what it shows and represents—or, in a simple understanding, from what it "says" to what it "does." (von Hantelmann, 2014)

The performative, in theory, causes a methodological shift in our perception of any creative work and the meaning-making process. When interpreted in this light, it does provide a fascinating and thought-provoking change of viewpoint. (von Hantelmann, 2014) The performative idea puts into perspective the illusive and contingent world of impact and effect that creativity produces, both relationally—concerning a viewer or public—and situationally—that is, in a particular spatial and discursive environment. (von Hantelmann, 2014)

Von Hantelmann (2014) applied this change with *experiential turn*. This term changed the creative environment, especially in the arts, when in the 60s, with the expanded field (Krauss, 1979) turned toward the production of experiences, creating and molding experiences became a crucial component of the idea behind the artwork. The potential of art to elicit this experimental self-relation is what has an aesthetic influence that communicates not with the artist's sensitivity or subjectivity, as we could when we consider other works of art, like drawings, but with ourselves and other people who share our experience. (von Hantelmann, 2014) In this perspective, the author focuses on a purpose for the performative definition, where the object, traditionally the protagonist of meaning production, becomes a device for engaging in an experimental relationship with oneself and others. (von Hantelmann, 2014)

PD incorporates concepts into the design process in various fields, including interactive media, architecture, and design. It includes research on how people, situations, and surroundings can be actively interacting and shaped by design mediation. Functionality, economy, sustainability, user experience, social impact, and more are the criteria for creating designed artifacts, environments, and experiences. But mainly the commitment to the active engagement of participants, the exploration of liveness and presence, and the potential for transformative encounters between creators, audience engagement, and the world around them. The concept of the performative puts into perspective the illusive and uncertain domain of effect and impact that brings about both situationally — that is, in a given spatial and discursive context — and relationally, about a viewer or a public. (von Hantelmann, 2014)

According to Smith, G. (2006), Ervin Goffman defines that not only an actor or a performance artist, but every individual in his day-to-day interactions with others, is using a surface, and they must deliver a performance to influence the other. It transforms this perception into a continuous framework for interaction; that is, performativity is no longer made possible by framing the social scene. (Rullerova, 2015)

Performative Experience Design is a proposal defined by Spence, J. (2013, 2016) as a methodology, a field, and a paradigm for comprehending technology-mediated encounters where the system, gadget, or circumstance presents a chance for the "user" to perform for others. In the author's definition, Performative Experience Design draws our focus away from a technological tool or even the user's interaction with it and instead highlights the significant psychological and social shifts in perception that result from showing others how we interact with technology and from making ourselves appear to others as social beings using it.

In this paper, we intend to characterize the purpose of this (PD) proposal as a more expanded scope that is not defined by the technology or techniques but by the potential of the PD as a field for the public to interact in and with design, applying the fundamentals in ephemeral practices, with flexible structures, instrumentalized by the narrative developed and embodying the designer as a mediator and with emphasis on the public participation as being part or as observers of the performative context. It is based on this conceptual extension connected to performative art that we develop the model and apply it in the teaching context to explore the expanded field of design, where nowadays it allows this dialogue with the viewer in areas such as critical design, speculative design, transformation design, among others.

3. Literature Review

This literature review researches the perspectives of performative designers within design theory and practice, being the timeline between Bauhaus and the Fluxus to Contemporary. While primarily based on scholarly journals, our focus is on understanding the viewpoints, methodologies, and contributions of designers who prioritize the performative aspect of their work. Through a comprehensive analysis of existing literature, this study aims to provide insights into the evolving landscape of PD and its implications for design theory and practice. The methodology employed in this literature review involved a systematic search and analysis of relevant scholarly journals within the design field. Keywords such as "performative design," "embodied interaction," and "design theory" were utilized to identify pertinent literature. After identifying relevant articles, a thorough examination was conducted to extract insights related to PD perspectives.

Revisiting the principles of the Bauhaus, one of their many concerns was to create fresh, cutting-edge teaching strategies that allude to the movement's past but are also pertinent to the discussion about design and design education. In this ambition of Bauhaus, Brejzek & Mayer (2019), identity articulation in objects and buildings, as much as in performances, choreographies, textiles, and paintings, texts, and manifestos, seemed to us to lie distinct links to today's concerns about design education and the role of the designer in society. Performative activities, like the well-known Bauhaus performances by Oskar Schlemmer (1924), were seen as a social and pedagogical aspect of the Bauhaus philosophy, further encouraging masters and students to interact, with invitations frequently extended to the general public. Costumes were based on order, law, and precise structures, incorporating new materials and technologies, fusing technology and human creativity to create futuristic-looking, sculptural figurines that interacted with the public—Applied Bauhaus pedagogies by design principles, methods, and social organization and activities. The preparation for each performance followed a similar pattern, beginning with the abstract symbols, designs, geometric formations, and predetermined linear pathways produced as paintings. These ideal abstract conceptions were practised in real life by collaborating with the dancers performing on stage (Nechvatal, J., 2017).

After Bauhaus, the Fluxus is the movement that embraces and brings to light this convergent approach to breaking boundaries. Emerge in the 1960s started with an interdisciplinary and experimental approach to the creative process, blending different media and breaking down traditional dogmatic views on the creative field for a more open mind, creating controversial work, converging disciplines for the same context, and engaging audiences in interactive experiences. From composers and poets to artists, architects, and designers: John Cage, George Brecht, Dick Higgins, Allan Kaprow, George Maciunas, and others define the need to conduct experiments using different disciplines in the learning process inside de classroom (Higgins, 2003).

From the book "*Information and Experience*", van der Bijl-Brouwer & Malcolm (2020) stated that it is possible to identify different approaches operating with diverse experiential frameworks characterized by the dissolution of boundaries, beneficial cross-fertilization, experience of context, and learning for a rethinking of wither education. Another recent change is using design methodologies, such as systemic design, to address societal issues through transdisciplinary collaborations. Academic and societal stakeholders must work together to fully understand and address the complexity of major societal concerns like digitalization, rising inequality, and climate change (Tejedor et al., 2017). Transdisciplinary collaboration holds the potential to integrate academic and contextual information, enabling the creation of treatments by leveraging diverse viewpoints (Lang et al., 2012).

Design is frequently promoted as a viable method of collaborating that may unite various parties and professions. However, sometimes, how it accomplishes this needs to be clarified. This research aims to elucidate design's role in transdisciplinary settings by challenging and expanding on this viewpoint. How can and ought design to position itself, we wonder? Is "the solution in itself" design? (cf. Dorst, 2019) or is its contribution more nuanced and humbler than often claimed? The most well-known design aspect is its generative powers, which enable it to produce aesthetically pleasing goods and seamless services. Nevertheless, there has been a greater focus on the ethical, political, and societal ramifications of design in recent years. Approaches such as speculative design (Dunny & Raby, 2013), adversarial design (DiSalvo, 2012), and value-sensitive design (Friedman et al., 2002; 2017) highlight these developments. In the meantime, there is a rising number of inter- and transdisciplinary collaborations due to the growing complexity of scientific and societal concerns. Issues like global migration, climate change, and digitization are examples of "wicked problems." Buchanan (1992) encompasses a broad spectrum of professional fields, scientific specialties, and cultural settings, necessitating a comprehensive strategy to handle the complexity and multidimensionality of the situation effectively. Such an all-encompassing strategy is the goal of transdisciplinary collaboration. According to Lang et al. (2012), transdisciplinarity is "a reflexive, integrative, method-driven scientific principle aiming at the solution or transition of societal problems and concurrently of related scientific problems by differentiating and integrating knowledge from various scientific and societal bodies of knowledge." (Lang et al., 2012). There is an understanding of the rationale for the perception of design as a prospective ally in transdisciplinary cooperation. The intricate, unrestricted, unclear, and interconnected character of contemporary issues provides opportunities for design and its innovative drive to use its proficiency in comprehending many disciplinary frameworks and stakeholder viewpoints (Buchanan, 1992; Dorst, 2015; Meija et al., 2018). Furthermore, tolerance for ambiguity, solution-driven attitudes, and comfort in framing and reframing the problem—all fundamental characteristics of design—are required due to the complexity of societal concerns (Dorst, 2015; Meija et al., 2018).

According to Minder, B. & Lassen, A. H. (2019), the designers have increased their capability through methodologies of user-center design, co-participatory or co-design, instrumentalizing multidisciplinary in a more flexible and experimental dimension, assuming the role of facilitator or mediator, and allowing the designer for develop skills that have interventions and the transformative power of a creative narrative approach.

3.1 Learning from Performative Designers

An example of this multidisciplinary acting is the work developed by Tereza Ruller, "The Rodina", in which she proposes the PD as a practice to effect social change. The design is a practice that carries out an action, signifies the happening of an event, integrates time and space, and has a connection to both an audience and a performing group. Rullerova, T. (2015) also states, "I understand performativity also as a concept and method of performance." The designer argues that the performance is unique; it takes place through the designer's action, the interaction with the public, and the experience and relation established in that moment. In her, performativity is also a concept and method of performance, and she complements it by reinforcing that, on the contrary, to performative art, the process can create an artifact or a "fetishized" material memory. Expanding this theoretical perspective, Rullerova, T. (2015) defines *artifacts* as a medium

of the intent to instrumentalize the relationship and information for the user. An example of this vision is her exhibition *Keep Smile*, performing the role of designer, Banská Stanica, 2014. "The Rodina" takes her vision to a different level, using the expression of surface as a border between objects and outside, which, with technology, enhances the relation with surroundings and simultaneous presentation of information. She exemplifies with the work of speculative design studio Metahaven that as the capacity to transform values, it is defined as a place where the material properties of its material do not have their properties. The PD *Accidental Geopoetics* (2019) is an intervention embracing the complexity of revealing rather than hiding. To visually support such a narrative, Rodina designed geo-ponchos – costumes for roleplay – through which human bodies connect to the planetary one. Performers were carrying 'geoglyphs' – a system of signs inspired by mining infrastructures as a unique navigation system guiding the museum visitors. *Elements of Style* (2020) is a performance that exposes the paths used by editors, curators, designers, artists, and producers to create publications. The completion of the magazine is achieved through the application of immaterial, intangible labor procedures. These are etched into the big map, which turns into a curtain that never goes away (Rodina, 2019).

Another Performative Designer, Lauren Grusenmeyer, is interested in creating graphic design, performance, illustration, and design exhibitions with a discourse involving staging, dialogues, costumes, and graphic identities. To the designer, "performance is a complete design in which both the intention as the character, attributes, and gestures are designed in the format of a university" (Stone, 2017).

Looking at Stefan Sagmeister's most well-known works, *The Happy Show*, is the outcome of a study on happiness that lasted more than ten years. The show transports us inside Sagmeister's head and his inventive yet approachable ideas about happiness through a combination of comedy, provocation, and interactivity, together with video, infographics, sculptures, and interactive installations. It also suggests that, like our bodies, happiness may be trained; thus, a more active role in pursuing it is called for. Sagmeister ignites the limits between design and art or between science and popular culture, breaking down all barriers by using incredibly emotive graphic design to connect with people (Sagmeister, 2018).

Amandine Alessandra is a graphic designer and researcher who developed through collaborative remote workshops offered in academic contexts, primary and secondary schools, and cultural institutions, but also diasporas looking at reconnecting through a punctual, creative participatory event; she creates typographic performances exploring togetherness in a post-Covid 19 world within the TAO lab. Her study also explores fun ways to write instruction centered on performance and group practices, working with trainee teachers and Didactics students. In between Raphael's cartoons, the Victoria & Albert Museum hosted this public multimedia typographic performance in 2014 and 2015. The liminal area of interaction that results from people constantly switching between virtual and real locations is examined in *One Word At A Time*. With the proposal *Typographic performance: Message as Flux*, only by capturing screenshots of the photos from a public webcam—which shows the famous Abbey Road crossing—onto a computer was this typographic performance captured on film. A fraction of a second appears to be added to the CCTV's 4-second real-time image display every 4 seconds to accommodate the image refresh time. It is interesting to note that using a public camera to broadcast a message significantly increases its reach. This public performance aims to make people feel the weight of time passing by, symbolically stopping traffic, and using ephemeral typography to achieve this (Alessandra, 2015).

For Benjamin Santiago (2019), the performance *Spaundou*, is a constructed language of his design, based on recreating the experiences of being half-Filipino and half-Puerto Rican but without speaking either language. Santiago takes the form of semi-participatory musical performances, pamphlets, installations, and karaoke-style videos.

The Studio Åbäke is a collective where visitors are welcomed by hired performers and storytellers. Exhibited ephemera and other printed graphic items catalyzed personalized narratives. The studio is a transdisciplinary designer collective that focuses its work on the social aspects of graphic design and strives to make room for multiple perspectives by integrating curating, teaching, and publishing activists that use the participatory space as an instrument for experimentation within a framework of social practice, "*...play with instructions, taking turns, participation, and interaction.*"

A further example is Studio Moniker, which used various media to investigate the social implications of technology and how our everyday lives are impacted by it. They fostered works that unfolded and blossomed like plants, exposing their internal organizational mechanisms, and they actively involved the public in their efforts. The studio focused on print, video, interactive, performance, and physical installations. The Red Follows Yellow Follows Blue Follows Red, is a participatory performance. Here, each participant was given a

red, blue, or yellow cape with headphones and instructed to follow the directions. Those wearing red were instructed to "follow yellow but avoid blue," and those wearing blue capes were instructed to "follow red but avoid yellow." Even though there is no computer involved, the project shows how crowd behavior and what structures do to us—it is like social programming with instructions that work like an algorithm (Boddington, 2020).

Analyzing different contexts in areas of critical design, speculative or design futures, it is possible to identify a mediation with and through design artifacts that, for example, the work of Kristina Niedderer, performative objects, that function does not equal form, nor is it entirely observable in the form, even though the material form is one way that function becomes obvious. When it is in use, the second mode of an object is when its function is most clearly evident. The concept strongly emphasizes function as an immaterial attribute tied to an object's dynamic use (Niedderer, 2004).

With all these examples of PD, the emergence of "performative curation" offers an area where experimental approaches to meeting design concepts are being attempted instead of displaying completed works or artifacts. In this case, the curator's job is to establish a shared space of encounter with audiences rather than to act as a "custodian" or "expert" (Watson, 2021).

4. Performative Design Model

Based on the analysis and synthesis of the research information, the authors created the Performative Design Experiments Generator Model. The model aimed to be a classroom methodology to be implemented in a curricular unit, "Performative Design," in a Communication Design degree. The purpose of this approach was to bring to the students an expanded perspective on Design action and intervention, especially with a focus on the participatory aspect, where the dimension of the public as a participant can be instrumentalized through the conception of the design process itself. By exploring different dimensions of the performing arts and different ways of exploring interaction through the discipline of design, students will understand and apply critical concepts for the conceptualization and design of a project, which, through different means, has its primary objective of involving the passive viewer or active to achieve a specific goal. Interaction and experience are some of the models used by multidisciplinary artists; the field of PD makes room for the construction of another way of communicating, reaching audiences, and creating memorable experiences and sensations, being an exploratory field for multidisciplinary designers.

Through the teaching methodology, the student is intended to develop projects that promote the instrumentalization of all the knowledge acquired throughout the course. This experimentalist exploratory unit raises the student's rationale to a dimension of expanded design practice. The student will be able to explore different fields in a self-reflection on the different design domains and their area of expertise in the professional field. As an area in development, the exploratory factor will be pedagogically an opportunity for students to structure critical thinking about the design discipline. Identify areas of intersection and

convergence/divergence that demonstrate this space of interaction and dialogue between the agent and audience, changing their position from observer to participant. Students were challenged to create their models of PD, guided by the exploration of pre-existing concepts, but above all, to identify different areas of action in which design is the mediator of this relationship between participation and experience—observing, research, understanding, critical thinking and building a proposal.

The students must define the topic through a problem-based learning approach, which the students could define during the research. After contextualizing the performing arts and the main concepts that this context brings to design, students should understand through the analysis of PD projects to complement the research. After comprehension of the model, the student can combine the information, mainly define the project's purpose for engaging with the audience, and design the interaction and the experience.

The starting point is the model developed is the intersections between 3 axes:

- SPACE (a sense that can be private, public, and nonspace);
- PUBLIC (audience, participatory, and observer);
- MEDIATOR (that can be a signifier, igniter our activist).

In the crossing of these three axes, we have a result:

- Between SPACE and PUBLIC, the construction of a PERCEPTION;
- Between PUBLIC and MEDIATOR, the ARTIFACT that can be an object, word, or media, among others;
- Between a MEDIATOR and SPACE, the SITUATION.

The crossing results are the EXPERIMENTS concepts:

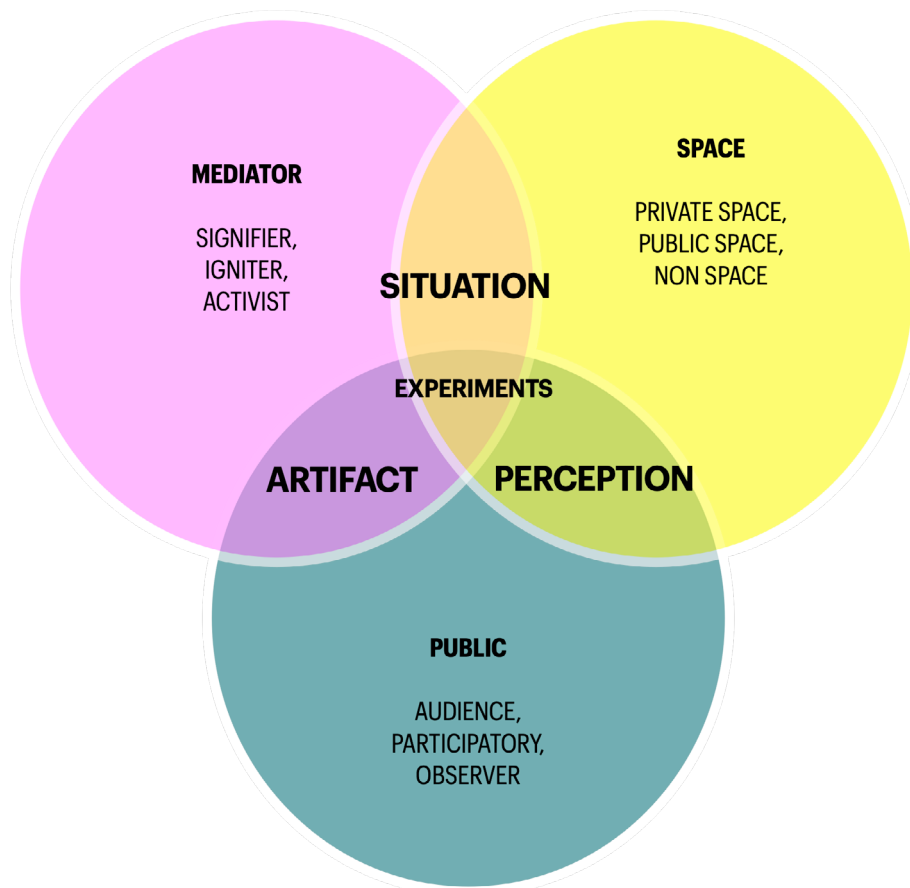


Figure 1. Performative Design Experiments Generator Model.

This experience allowed students to develop other dimensions, especially personal interest, and critical thinking about societal, environmental, political, or complex contexts. The projects presented in this article are a small sample of the results obtained, with the curricular unit being in existence for three years. There has been a constant update of the pedagogical approach and the model itself over these three years, as this area of PD has evolved as it has been appropriated by more Designers, even established designers as we presented in the literature review.

Three student projects were selected, representing the diversity of applied contexts:

Project 1: Focusing the Consumer Consciousness

“Mind the Food”

The project aims to raise awareness of the importance of sustainability in the context of food and reflect on the impact of our choices, *“Mind the Food”* looking for conscious and creative alternatives in the territory (Algarve). In a public space, the performance begins with each person taking out a card, where they can find a drawing of a typical food from the Algarve region or the village of Burgau and a word from a group of topics about endogenous, traditional and problematic issues from the region. Then, as a group, they will prepare a creative recipe where dialogue and debate will be promoted, raising questions like the lack of water in the south of the country, gentrification due to tourism, or excess fish consumption in the region.



Figure 2. PD work developed by the students Palma, Agostinho, Silva, Freitas, and Ferreira.



Figure 3. PD Title: *Mind the Food*, developed by the students Palma, Agostinho, Silva, Freitas, and Ferreira.

Project 2 and 3: Focusing the Political Consciousness

"DemoDrama"

The project aims to raise awareness of the importance of political consciousness in Portugal, considering informed critical thinking about politics and the role of citizens when making decisions and elections.

"DemoDrama" is an experience through gamification on the concepts of Democracy and Citizenship in a dramatized way. According to Salvador Sandoval, political consciousness consists of understanding the eleven interrelationships between the psychosocial dimensions of meanings and information that allow individuals to decide how to act in political contexts and specific situations. Starting from the question: "Is democracy a regime of trust?" the participant takes a route that validates or invalidates their conviction, with a complex system of questions designed to interact with the visitors until a final moment of characterizing the visitor's mindset.



Figure 4. PD Title: *DEMO DRAMA*, developed by the student Crisostomo.

"Ensaio sobre a verdade"

"Ensaio sobre a verdade" another student defined the essay on truth, in which throughout the exhibition, the visitor would be confronted with questions about national politics so that the interaction with the pieces designed by the designer, with one intention to be part of a collective experiment and which will result in a sense of awareness of the truth or lie about the topics questioned. The images at the end will illustrate this controversy, inquiring about the level of belief in national political parties.



Figure 5. PD Tittle: *Ensaio sobre a verdade*, develop by the student Cordeiro.



Figure 5. PD Tittle: *Ensaio sobre a verdade*, develop by the student Cordeiro.

4.1 Results Discussion

Ultimately, we apply a group dynamic of self-assessment and evaluation between peers to understand the forces and weaknesses and breeding suggestions to understand students' training for this practice and a more expanded design field. Compared to design challenges with project-based learning methodologies, i.e., presentation of a challenge in this area of PD, the introduction of this pedagogical model is effective in

understanding the project SCOPE and this practice because it brings specific axes of Research and searches for solutions through the expanded field of design. Thus, the results indicated:

Forces:

1. Students indicate that the model leads the sequence of straightforward actions that allows guidance in all phases of the project, in an area that is more complex for them because it brings many languages and codes different from their essence, theory, and practice of learning in the design that is used to;
2. It allowed learning of complementary areas to design, such as performance arts, facilitating applicability of this knowledge and practices to the field of design based on the model axes;
3. The perception of students that PD allows them to bring themselves and their statements to a more direct dialogue with people.

Weaknesses:

1. Students have indicated that they still have some difficulty integrating some of the concepts;
2. In the final solutions, it is not easy to get out of traditional models and results, i.e., the tangibility of design in an innovative way with new assumptions.

Improvement suggestions:

1. Students suggest the creation of more sub-phases of the model that allow them a deeper exploration of the PD;
2. Suggest that the model indicate some experimental fields for project implementation to leave traditional models.

5. Conclusion

Our literature review demonstrated that we are still at the beginning of the theoretical and methodological modeling of the integration of Performative into the models, processes, and tools of design science. This field is still very connected with production and a design orientation toward Art. Therefore, we resorted to analyzing authorial works to better understand how this fertilization between art and design occurs.

The conceptual model present intended to consistently bring the performative to the classroom in a design degree to systemize the process, integrating the aspect of pure creative and performative exploration with the rationale of design processes. The authors sought to integrate the performative aspect with the essence of research, focus, and objectification in creating artifacts by harmonizing the subjective and experimental with the materialization and concretization inherent to the design project that directs its production to something or someone. Therefore, this article contributes to the construction of scientific knowledge for this expanded field of design action, both in its foundations and the possibilities of new outcomes.

This exploratory approach and medium are fundamental to the design scene, between the dimension for exploring the new conceptual artifacts that question different contexts and social drivers that bring further questions for communication. The projects developed over the last three years provide the opportunity to reflect on several issues, namely the continued loss of culture and critical thinking on the part of young people, where their convictions and practices remain at the level of pragmatism and the function of design. The PD model crosses three axes that do not constantly interact directly with the designer. Therefore, future design professionals must understand that we all have roles, and their work intersects all these axes, whether in an experimental or practical field. The discomfort of mediating or creating artifacts that intercept the space and the public is disinhibiting the construction of new opportunities for experiments and, in turn, future ideas for design.

Fundamentally, the aim was to develop design skills in our design students, focusing on a more experimental process with an expanded intervention vision. We found that to obtain the desired learning results, it was essential to use a model that allowed students to explore other design dimensions, more interrogative, introverted, and activist. This elevated the intervention of Design beyond the dimensions of form, function, aesthetics, or even marketing. The results presented in this article, through student work, demonstrate this.

The PD model allows the students to learn complementary areas of design, such as performance arts, facilitating the applicability of this knowledge and practice to the field of design and allowing them to bring themselves and their statements into a more direct dialogue with people. Further model development needs to integrate more profound concepts and get the student out of the standard design field, mainly to segment and narrow the model for a more guidance structure.

Finally, we will say that we also need more significant discussion among peers about how to build and develop these fundamentals and practice, essentially by modeling, systematizing interventions, and sharing tools and results.

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