

## **Art and Design**

### **How to apply**

Applicants should email their completed [postgraduate application form](#) to [C3RI@shu.ac.uk](mailto:C3RI@shu.ac.uk) by 12 noon on Friday 29 January 2016.

Please indicate clearly in the body of your email whether you would like to be considered for:

- Both scholarship schemes
- GTA Scholarship only
- VC Scholarship only

Applicants for a practice-led PhD in the Art & Design Research Centre should include a short CV outlining relevant projects or exhibitions undertaken over the last 5 years and any current work in progress.

Where English is not your first language, you must show evidence of English language ability to the following minimum level of proficiency: an overall IELTS score of 7.0 or above, with at least 6.5 in each component or an accepted equivalent. Please note that your test score must be current, i.e. within the last two years.

For full details on the eligibility criteria, see: [www.shu.ac.uk/studentships/eligibility](http://www.shu.ac.uk/studentships/eligibility)

### **Selection process**

Interviews for Art and Design candidates will be held on 2-4 March.

Shortlisted applicants will be required to give a 10 minute presentation (see below) followed by an interview. Interview panel members include the head of postgraduate research, a prospective director of studies and (for GTA applicants) a representative from the relevant teaching department. Applicants for a practice-led PhD will be invited to show examples of creative practice at the interview stage. Where travel to Sheffield is not possible, interviews are conducted by Skype or conference call.

The presentation should outline your PhD research proposal or a research project you have already undertaken, as targeted to a non-expert audience, as we want to see how clearly you can articulate your ideas and key concepts. You may use PowerPoint if you wish or other visual aids as appropriate, but this isn't compulsory.

### **Research Areas**

We particularly want to encourage candidates to apply in the areas of:

- projects in creative practice for health and wellbeing, aligned to [Lab4Living](#)
- projects aligned to [Design Futures](#), especially packaging design
- encounters with heritage e.g. see [MeSCH](#)
- advanced making practice and materiality
- sustainability and socially responsible design
- socially engaged art practice, including live art
- creative art practice, public art and the built environment
- projects related to interaction design

Specific projects are also listed below. In all cases, we recommend that you contact a prospective supervisor to discuss and develop your research proposal before submitting your application form.

**Project 1: Using augmenting technologies to aid understanding and engagement with healthcare and wellbeing provisions through the mapping of digital information into real world experiences.**

The use of Augmented Reality (AR), and the placing of digital information into our real-world /real-time activities is becoming more common as a broader section of the community routinely use mobile devices. This research will investigate who is using these technologies and how might they be applied in the context of public health and health care scenarios. E.g. the use of AR to aid cognition and comprehension around packaging and products for medicine usage; understanding nutritional information and other personalised medical conditional needs and healthy living indicators. We are particularly interested in inclusive design strategies and design/practice research methods.

Project lead: Dr Alaster Yoxall

**Project 2: Innovating packaging design**

This study will contribute to existing research and expertise in the Design Futures Packaging studio. In particular we are interested in research that addresses sustainable issues in consumer markets, health care and food packaging. Projects proposals are particularly welcome that explore innovations in the function of structural packaging and which address the replacement of non- sustainable materials and practices. The user-experience, visual communication and design of packaging across all sectors is also of interest. This research offers the opportunity to work with a leading UK Packaging R&D studio at Sheffield Hallam University and the potential to engage with principal sector partners.

Project lead: Prof Ian Gwilt

**Project 3: Making Data: Theory and practice in the design and materialisation of complex digital data.**

This research will explore how the creation of physical artefacts based on data extracted from multifaceted digital systems (big data) can change the way we read, interpret and respond to complex information. Through a review of existing case studies and the use of practice-based exploration to make new data-objects the research will map this emergent field and contribute new ideas in terms of application and direction. In addition, the research will consider the attendant socio-cultural, ethical and political implications. This could an investigation into the use of data-objects in Healthcare, Museum Studies or contemporary Art practice etc.

Project lead: Prof Ian Gwilt

**Project 4: The Resistant Image**

We welcome applications from lens-based artists interested in the image as a space of resistance in a digitized world. 'Resistance' is broadly defined. Diverse research approaches can be supported, including the materialist, interdisciplinary, and others where the image appears as environment in its own right - in its most disorientated, mutable and distributed forms. Proposals should demonstrate how the space of the image is constituted as resistant. They should question, in practice and theory, how existing paradigms of assimilation of the image - for instance, representation, ideologies, the 'given' of material objects - can be resisted through the spatial affects of the image.

Project lead: Michelle Atherton

**Project 5: Design Anthropology for Intangible Heritage: Theory and practice in the materialisation of intangible heritage through design anthropology.**

This research will explore how Design Anthropology can be used to investigate and support the materialisation of Intangible Heritage of making practices. The research seeks to investigate how design and design anthropology can support the conditions necessary for cultural reproduction by contributing to the surfacing and survival of intangible heritage in relation to a broad range of making practices. Intangible

heritage has been identified as a resource for sustainable development within a broad range of settings and communities, and applicants may bring a specific context to this research as well as coming from a variety of design disciplinary backgrounds.

Project lead: Melanie Levick-Parkin

### **Project 6: Design for Social Innovation and Sustainability: Theory and Practice of Design as an Agent for Social Change**

This research will explore the role of the designer in relation to new models of production and economics, and how design may support ideas that work towards the meeting of social goals. The research will contribute to the framing of design as a site where experts use their knowledge and expertise to support the creative capabilities of actors outside of the professional discipline, aiming to enhance the wellbeing of communities and ensure the sustainability of design solutions in a social, economic and environmental context. This will involve participatory and anthropological practices, inviting applicants from a broad range of design disciplines.

Project lead: Melanie Levick-Parkin

### **Project 7: Material configurations & Curatorial practice**

This project proposes research that will critically explore the relationship between curatorial practice as a genre and the material configurations of our present. This study invites practice based enquiry to take account of the ways in which exhibition making can be understood as an expanded field. The configuration of any set of material relations should consider certain challenges to the traditional systems of display; i.e. displacement of the viewer (a shift towards participation or questioning human centric hierarchies), the rise of a new materialism, contemporaneity and flat ontological constellations of works.

Project lead: Col McCormack

### **Project 8: Making Good**

A range of recent writing addresses making as a source of social good, opposing it to destruction, violence or competition (Sennett, 2008; Ingold, 2013; Scarry, 1987 etc). They offer theoretical explorations of making that overlap with research into the arts, design and wellbeing. However, ideas of well-being often sit at odds with evidence-based medicine, as well as being received skeptically in the arts. We seek a practice-based inquiry that critically explores making as social good. This might be explored from many positions including practical experiment with the contemporary production line; appraising assumptions about therapeutic making, or examining the value of destruction.

Project lead: Becky Shaw

### **Project 9: Developing a Dignity 'Kite Mark' for assistive technology**

Few would argue that that provision of Assistive Technology to older people and people with long term conditions can prevent accidents and maintain dignity and independence (Mountain, 2004). However, AT can also cause stigmatisation, loss of dignity and increased visibility. (Parette & Scherer, 2004). The overarching aim of this study is to develop a framework for the design and development of AT that gives maximum potential dignity to users and so reduces negative impact on their quality of life.

Project lead: Paul Chamberlain

### **Project 10: Sustainable Materials for 3D Printing**

There is a wide and growing interest in 3D printing. Of interest here is the technology's ability to enable small scale/individual production at point of use. However, valid criticisms of the technology are based around the excess production of trial products before suitably desirable designs are achieved. Additionally, one of the main problems restraining proliferation of such technology in developing countries (where

arguably demand and potential benefit is greatest) is the accessibility to raw materials for 3D Printing. This study aims to explore the development and applications for sustainable/recyclable materials for 3D Printing that could be produced cheaply wherever required.

Project lead: Paul Atkinson

More information can be found on the [C3RI website](#).

### **Queries**

For all queries please email [C3RI@shu.ac.uk](mailto:C3RI@shu.ac.uk)