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DESIGN
RESEARCH

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PROGRAM

A METHODOLOGICAL EXPERIMENT INTO DIFFERENT KNOWLEDGES

SHAPING A THEORY-PRACTICE THROUGH
PRINTMAKING PROCESSES

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ABSTRACT

In this work, which can be understood as a thesis with zine-like elements, I aim to develop a personal methodology to bridge the gap between different literacies of theory and practice. I do this within the context of Design Research, coming from a background in Gender Studies and Philosophy. However, my perspective as someone who thoroughly enjoys and values creative activities but was never enrolled in a practice-based design education programme also plays a major role in my positionality for this project.

For the purpose of the research, I have chosen the practices of zine-making and printing processes as experimental site to explore the theory//practice dynamic. Concretely, this entails that I explore and learn the basics of screen printing, linocut printing, Risograph printing and a bit of potato stamping in different contexts. Based on these experiences, I derive terms that help me connect theory and practice and form my methodology.

By writing about “learning-with”, “layering - aligning - moiré”, “surface” and “reproduction - repetition - difference” I come to terms with my experiences, connecting them both to the materiality of making processes and theoretical works I enjoy. As such, I form an ‘ecology of practices’ (Stengers 2005) where writing, creating other content to print, coming up with concepts for analysis, printing itself, creating the lay-out, planning, reflecting, processing feedback and even binding the work all overlap and are valued equally as parts of the process. The inclusion of original prints as well as handwritten and handmade elements in the final book contributes to an intermateriality (Hroch and Carpentier 2021) that emphasizes how the work is an assemblage of thoughts, theories, prints, papers and connections.