



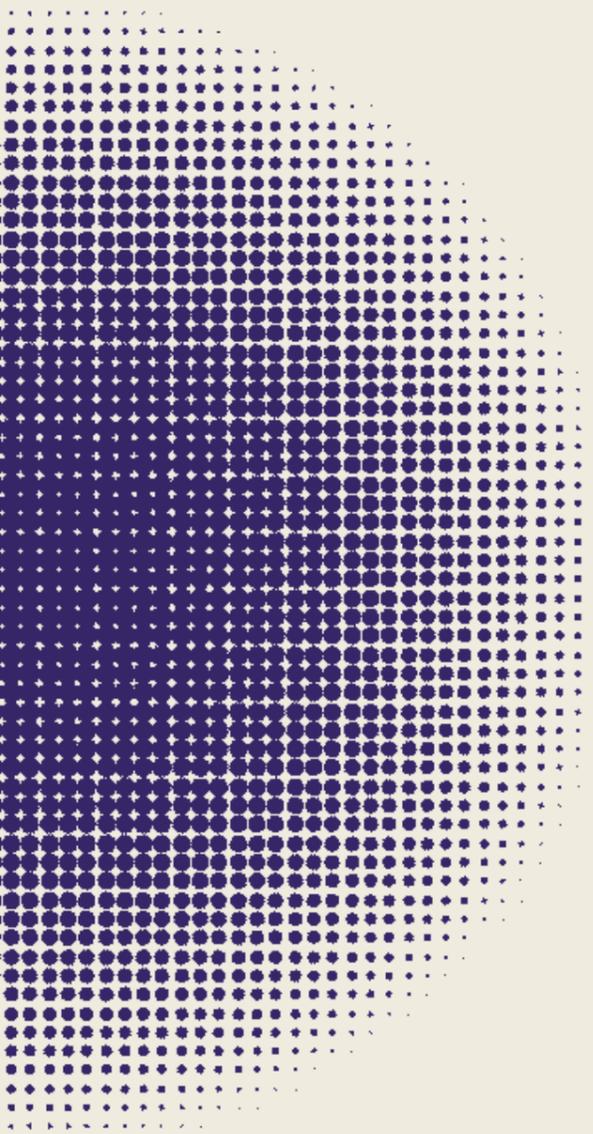
Edith Piaf

**Kirsten
Wagner**

The second issue of *Dialogues on Design* is dedicated to the topic of artistic research. In keeping with the concept of *Dialogues on Design*, theoretical and scientific contributions are brought into dialogue with creative and artistic works produced at the Design Department of Bielefeld's University of Applied Sciences and Arts. This constellation is likewise characteristic of artistic research. But what exactly is artistic research? There seems to be no simple answer to this question. Does this mean that the question itself is misguided? Should we rather ask about the practices and methods that turn artistic or design activities into research? Is artistic research merely an effect of the academisation of the arts and design pursued in science policy in the second half of the 20th century? Or has it always been inherent in the

arts, without ever having been explicitly stated? Does artistic research confiscate the historically attributed disinterested pleasure of beauty, and of art more generally, as a prerequisite for aesthetic experience? What are the epistemological differences between the concepts of research and knowledge in design and the arts on the one hand, and the social sciences, humanities and natural sciences on the other?

The contributions collected here address these questions from a variety of perspectives. From the perspective of Art, Science, and Technology Studies, Hannah Star Rogers identifies the relationship between art and science as symmetrical. Kirsten Wagner explores the historical division between the two fields in the modern era, using



Gaston Bachelard's writings as an example. Timothy Ridlen and Jesko Fezer examine the development of methods in design and the arts from the 1950s to the 1980s. This development did not occur outside scientific and socio-political power structures; rather, it was initially integrated into these structures in order to later critically reflect on them. Despite the blurring of boundaries between art and science, Anke Haarmann's manifesto illustrates that artistic research is still not firmly established in the field of academic design and art education—at least in Germany—as demonstrated by the limited opportunities for artistic research dissertation projects. As an artist, Christian Doeller provides a praxeological reflection on scientific research. His contribution—like Sonja Mense's artistic investigation of lichens—reveals both proximity to and critical distance from the methods and instruments of scientific laboratory research. In the arts, a holistic research practice that incorporates various senses as well as social, technological and ecological contexts is replacing an analytical approach that



dissects and arranges phenomena, thereby decontextualising the objects under investigation and making them available for whatever purposes. This holistic research practice is also at the heart of Jana Sehnert's interview with sound artist Till Bovermann. Laura Hiebert's work articulates a multimodal, synaesthetic approach to moving images in which tactile sensations shape visual perception. Sarah Fyrguth's research focuses on procedural, non-linear and iterative design practices, culminating in a book object whose form and content reflect the unfolding dynamics of design itself. Finally, Lukas Engelbrecht's drawings, which explore the idea of design, emerge as a tactile, exploratory search for form and significance.

The translations for this issue on artistic research of the *Dialogues on Design* were done by Vivien Tran. The design concept was developed by Alina Suchan and implemented in collaboration with Lukas Engelbrecht, Violeta Ilic, Felix Keis, Leonie Knapp, and Jana Sehnert. The focus is on the dot—the smallest graphic unit. Its rhythmic arrangement and compositional design, combined with two contrasting colours, varies from article to article. The positions of the points in relation to each other, as well as their dimensions, express the affinities, differences and interactions between art and science, as emphasised in the individual contributions to this issue.

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