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## Teaching

### • SDU (2014-):

Postgrad. Soft Robotics & Future Wearables (5 ECTS)  
Postgrad. Embodied Design (5 ECTS)  
Postgrad. Wearable Technologies (10 ECTS)  
Postgrad. Design Specialisation (5 ECTS)  
Postgrad. Interaction Research → Design Research 2: Theories and Methods (10 ECTS)  
Postgrad. Professional Research Apprenticeships (10 ECTS)  
Undergrad. Embodied Cognition 10 ECTS

### • GUEST LECTURES, WORKSHOPS, PROJECTS (2015-):

2019 COLOGNE INTERNATIONAL SCHOOL OF DESIGN (KISD), Köln, DE • Speculative Gastronomy: Food & Climate Futures  
2017–18 ELISAVA School of Design and Engineering, Barcelona, ES • Participatory Action Research through Design  
2017 UNIVERSITY OF SIENA Santa Chiara Fab Lab + SIENA ART INSTITUTE, Siena IT. Embodied Ideation workshops with and for Deaf Women  
2017 AARHUS UNIVERSITY, DK • Constructive and experimental practice in PhD research. Research Seminar & PhD Course. Guest speaker, panelist and respondent on practice-based research  
2017 SDU Sønderborg, DK • Thinking through moving, making & doing. Human Perception for Engineers.  
2017 SDU, Kolding, DK • Disruptive Research Strategies. Theatre in Design PhD Summer School, NorDes research network.  
2016 SWEDISH SCHOOL OF TEXTILES, Borås, SE • Wearable Futures  
2015–17 DESIGN SCHOOL KOLDING, DENMARK (DSKD) • Material Rituals 2121 • Beast: The animal nature common to humans and non-humans. • Point, Line, Plane: Synaesthetic Mapping • Fashioning Science: BioArt & Design

### • RMIT UNIVERSITY, Melbourne, AU (2012-2014)

2013–14 Fashion: Professional Practice  
2013-14 Fashion: The Beast Trilogy  
2012 Interior Architecture: Wearable Space Invaders  
2012 Game Design: Exertion Games

## Supervision

### • Doctorates:

2016-19 PONTIFICIA UNIVERSIDAD CATOLICA DE CHILE, Santiago, CE. Faculty of Art.  
2016-2019 Aalto University, Helsinki, Finland. School of Arts, Design and Architecture. Fashion/Textile Futures Research Group.  
2016-2020 RMIT UNIVERSITY, Melbourne, AU. Faculty of Fashion & Textiles.  
2018-2022 BAUHAUS-UNIVERSITY Weimar, DE. HCI | Media Informatics.

### • Masters:

2015-19 SDU: 14x MSc, ITPD.  
2019 SDU: 2x BSc, Design Engineering.  
2017 ELISAVA School of Design Engineering | Pompeu Fabra University: 2x MUDIC, Masters in Design Engineering

## Course Development

• SDU:

Postgrad.	Full Body Interaction: Practices, Technology, Fiction 10 ECTS
Postgrad.	Social Design 10 ECTS
Postgrad.	Embodied Design 10 ECTS
Postgrad.	Interaction Research (redeveloped to Design Research 2 for 2018) 15 ECTS
Postgrad.	Wearable Technologies 10 ECTS
Postgrad.	Soft Robotics & Future Wearables 5 ECTS
Undergrad.:	Embodied Cognition 10 ECTS
Open Course:	Bio Hack Academy
High School:	Bio Hack Academy

## Study Administration Tasks

2017 SDU. MSc. IT Product Design Thesis Coordination

## Formal and informal pedagogical education

• Lecturer Training Program, 2016-18.

Associated Short Courses:

2018	Teaching and Learning (TAL2018) Paper Presentation
2018	Setting up your course on BlackBoard
2017	Developing Students Intercultural Competencies
2017	Participatory Approaches - groupwork
2016	Socratic Questioning, I & II
2016	Engaging Students Using Theatre

## Teaching Philosophy

Our current era is one of radical personal, social, political and ecological flux. The educational programs I develop are strongly connected to my research programs: They converge material, performative and ecologically engaged approaches to craft, design; fashion, food; biology, technology and ecology. The driving intents are to explore and respond to contemporary controversies, to investigate the potential of human and non-human collaboration, to extend understanding of complex issues, embody alternate imaginaries and shift practice.

Like my creative practice, my teaching is research-based, research-led and research-oriented. Pedagogical actions: emerge from research concerns; are understood to be valuable for—and thus able to reflexively influence—research concerns; and afford focused reflection on the social and cultural implications of different approaches to creative research inquiry. This approach is driven by the belief that articulation of creative and reflective competencies, alongside discipline-based skills, is fundamental, as is an exploratory outlook if students are to carve out potent, independent thinking.

My teaching focuses on designing for diversity: diverse bodies, ways of moving and thinking, in diverse contexts, using diverse materials and technologies; disability aesthetics; cross- intra- and inter-disciplinary collaboration; inter-species collaboration; performative methods; participant engagement; extending understanding of what can be worn, when, and why; and how wearables, grasp-ables, and body-ables (artefacts that invite core-body engagement) might be fashioned. Within this landscape, accessing new—aesthetically, materially and ecologically sensitive—materials and processes is essential, as is finding diverse ways to ask: as humans living in a time of great flux, what can we grow?

I engage with this question both literally and metaphorically, using equity and access as guiding principles, balancing concerns for the environment, the economy and social justice. My research and teaching are thus strongly oriented towards feminist approaches to pedagogy: the active production of different—more inclusive, transversal and mutual—futures in the here and now, transforming 'habits of being' as well as ideas (hooks, 1994).

Within these frames, I encourage students—as they develop their creative agenda—to regard contemporary controversies as a resource for action; to consider how proclaimed promises of emerging social and technoscientific innovation might play out in particular cases; and to use the ultimate particular—wherein experimental design concepts are purported to have the same dignity and importance as truth is held in science (Nelson & Stolterman, 2003)—to explore broader issues. This way of working accords dignity to diverse perspectives, and can thus support new ways of considering, acting and enacting beliefs.

I also advocate estrangement as a key strategy, to blur boundaries between the real and the fictional, 'so that the conceptual can become more real and the real seen as just one limited possibility among many' (Dunne & Raby, 2002). Fantasy thus can become a potent source for reflection. By situating exploratory work as plausible, students can engage with diverse stakeholders with varied personal and professional expertise, to investigate equally diverse

technoscientific and social imaginaries, and eventually propose alternatives that may be realised.

Key to my teaching, I engage students in research to hone their skills and expose the underlying assumptions that can drive their decision-making. I challenge students to develop and deploy experimental tools for action, conflating aesthetically responsive artistic actions with social concerns, using embodied investigation to enliven thinking.

Performing the pedagogical intents thus: towards, alongside and in collaboration with students, enables me to elide teaching into higher learning. Students become self-directed learners able to engage with and question the knowledge they are exposed to, and forge their own paths. My courses invite students to critically reflect—through an intertwined engagement with theory and practice—on the implications of productively entangling science, culture and technology. They thus are challenged to forge new pathways in response to diverse stimuli.

### **Pedagogical approach:**

Teaching in a modern university automatically comes with challenges: a diverse student body brings perspectives from many different cultures and backgrounds, which must be navigated with sensitivity and awareness. With my experience across languages and cultures—including with physically and neurologically diverse students, participants and research collaborators—I am well placed to identify issues as they arise, respond flexibly to tensions, and find ways of re-orienting people to more productive and sustainable ways of behaving.

I have always worked in multi-cultural, multi-lingual environments. I make use of mixed methods, collaboration and self-directed learning. My classes are dynamic. They require active participation. To encourage students to better take the initiative to self-direct their learning, I structure learning activities to include personal as well as group work, thus enabling students to reflect on, discuss, and “meet” new knowledge in a range of ways. Based on my experience and existing pedagogical theory, doing so better enables students to consolidate their knowledge.

I recognise that some students require careful and explicit handling to enable them to understand the benefits of being proactive in their own learning development. I engage with pedagogical theory to expand my understanding of the diverse ways such handling might be enacted, and actively explore in my classes how students might take over and control their learning process at a pace that suits them. This approach reflects a constructivist—student-centred / learning-oriented—approach to learning theory, where each individual person constructs his or her knowledge through interaction with his or her surrounds. (Dolin, 2015: 70)

### **Attestations from External Teaching:**

Following two workshops at Santa Chiara Fab Lab at the University of Siena in Italy. Professor Patrizia Marti, the University of Siena Rector’s representative for the Fab Lab provided the following attestation: "Danielle’s greatest teaching assets are creativity, commitment, professionalism and empathy in the classroom. She engages students in unique ways and makes education a fascinating journey for them. Students reported that their making skills skyrocketed after taking Danielle’s workshop. She is an energetic but respectful educator that can be a great part of any community. It is my firm intention to invite Danielle again and benefit from the true value of her talents as a design teacher in the future."

I regularly teach at Design School Kolding in the Fashion, Textiles and Accessories programs. Josephine Winther, Head of Accessory, Kolding Design School provided the following recommendation: "Danielle Wilde is energetic and committed in her encounter with the students and because of her profound knowledge about using the body on the centre stage of the research and experiment she helps the students move further and deeper into the studies they take on. Her confidence in using the body and her energy and broad knowledge in her field inspires the students to be courageous and inventive. I warmly recommend Danielle Wilde as a teacher, and look forward to her teaching with us again next year."

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