# Beyond Change:
# Questioning the role of design in times of global transformations

## Swiss Design Network Research Summit March 8–10. 2018

FHNW Academy of Art and Design Basel

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# Prefaces:

## Design and the Normalisation of Crisis

Prof. Dr. Claudia Mareis
Vice President, Swiss Design Network (SDN)
Conference Organizer

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Given today's political upheavals, increasing social inequality, and environmental problems on a planetary scale, designers are now more than ever confronted with the question as to how they might contribute to creating a just society that's worth living in, and to sustainably cultivating the environment. With *civic design*, *transition design*, and *transformation design*, for example, important concepts have emerged in recent times that propose a design that is aware both of the problems we face and of its context. This would be a kind of design that could confidently transcend the sphere of the aesthetic and the speculative, and aim to take seriously its potential role in societal and ecological processes of change. Young designers and design researchers in particular are questioning the traditional understanding of their roles, of design in general, and of the related institutions. They are seeking for alternatives to rethink design, and do things differently. Platforms such as Decolonising Design Group, Depatriarchise Design, or Precarity Pilot epitomise the current tendency to open up the Western, patriarchal primacy in design, and to offer space for hitherto marginalised positions. Such approaches focus on topics such as ecological sustainability, social fairness, precarized economy, and post-colonial design models. From this perspective, the question arises as to what knowledge bases, ethical maxims, and political and societal models such politically committed design approaches might refer; furthermore, it invites the question as to how and where self-reflexive design research ought to be critically deployed in order to have an impact on society.

On the other hand, design practices, along with the very concept of design, have in recent years become increasingly popular in fields where there is an overlap between global ecological, financial, and societal crisis scenarios, strategic policy planning, and the neoliberal transformation of society. As is generally known, post-Fordist and neoliberal economic models have assigned a key function to design in the economic use and valorisation of immaterial resources such as creativity, innovative capability, and teamwork. In view of their historical emergence in the postwar world, we should not look upon design thinking, scenario techniques, and creativity techniques as mere trendy tools for managers and political decision-makers. For they are here bound up with a problematic mindset in which creativity is precariously equated with economic productivity, flexibility, adaptability, and self-exploitation. Above and beyond this, design approaches are increasingly entering those debates that centre on managing crises and uncertainty (both present and future) and on manufacturing societal resilience. In this context, design corresponds no longer to the classical idea of "problem-solving," but instead constitutes a form of "problem-owning" that treats societal crises as a normal state of affairs.

With the Swiss Design Research 2018 Summit, we have set ourselves the goal of shining a critical light on these complex, at times even contradictory interconnections and trends, and we aim to ask about the role of design in times of global transformation and crisis. We are delighted that we will be able to debate these important issues and explore new perspectives for design training and design research with the conference participants, including a large number of committed international speakers from the fields of design, urban studies, architecture, the arts, social sciences, and humanities. We are grateful to the FHNW Academy of Art and Design in Basel for their openness in supporting these discussions, and for their generosity in letting the SDN hold its 2018 Summit on its campus.

## On Design Beyond Change

Prof. Dr. Arne Scheuermann
President, Swiss Design Network (SDN)

—

What we understand as "design" at any time is determined by our shifting notions of what it constitutes: both the various activities involved in design, and the concepts we use to describe them, are as old as culture itself. Yet the idea of design as something that can conceive, describe, or even drive processes of transformation, is a relatively recent development that we can trace back to the second half of the twentieth century.

With the advent of research focused on complex (and *wicked*) problems, scholars concentrated above all on investigating design methods and their scalability. If a design solution worked on a small scale but failed when confronted with greater complexity, this definition of "design" nevertheless promised that it could and should still serve to solve large-scale problems in assorted fields of human endeavour.

Within one or two generations, designers had incorporated these maxims to such an extent that they felt competent to deal with anything and everything that impinged on human interactions – whether in the field of social problems, tax systems, or even complex environmental issues. It's hardly surprising that this field emerged beyond the main design disciplines and that self-appointed varieties of design jumped on board in other sciences and professions too – the results of which include, for example, so-called "design thinking" as employed by management consultants today.

It's only recently that these attitudes have begun to be called into question. Since the 1990s, and especially in the past ten years, perspectives have widened and new questions have been asked about the efficacy of social (design) solutions and the fields of activity of today's designers, given the challenges that we face on both a local and global scale. What role should design play if it is to be socially involved? How can design methods contribute to sustainable ways of living? How must we conceive design so that it can respond to current mechanisms of exclusion, be it in matters of identity policy or when it comes to countering discrimination in the design scene itself?

The Swiss Design Network (SDN), the association of institutional Swiss design research, has been monitoring and observing these trends for the past fourteen years. Through our regular symposiums, we explore the relationship between design research and society in the different design disciplines, while our events and publications make a contribution to the dialogue between design research and other stakeholders. With our forthcoming conference, "Beyond Change: Questioning the role of design in times of global transformations," we hope for nothing less than to define what design can contribute to the changes happening in society today (and to define what design might actually want to contribute). We aim to initiate a discussion not just about possibilities, but about the limits of a concept that promises boundless competence in design. Both designers and design researchers would like to effect change. But how can they go about this at a time that is described as being "beyond change"?

We hope that all participants will enjoy the conference, that it will prove a successful venue for dialogue and for exchanging ideas about each other's work, and that it will be full of passionate and fruitful debate and insights into new concepts for relevant design research.



# Program:

3 days. 7 keynotes.
23 sessions. 51 presentations.
25 moderated discussions.
5 workshops. 3 platforms.
1 film. 1 audio-walk.

# Program Overview:

## Thursday, March 8:

| | | | | | |
|---|---|---|---|---|---|
| 12:00–16:00 | WORKSHOP 1 — (Room A 0.11)<br>*Luggage Fitness: Decluttering Your Body Environment*<br>Peter Lang, Royal Institute of Art, Stockholm, and Weiling He, Texas A&M University | WORKSHOP 2 — (Room A 3.08.1)<br>*Transformation Design – Design Transformation*<br>Ursula Tischner, FH Joanneum, Graz, and Lutz Kucher, designer | WORKSHOP 3 — (Room A 3.08.2)<br>*Capturing the Invisible: An Experimental Proposal*<br>Romi Mikulinsky, Eyal Fried, Itay Laniado, and Sarit Youdelevich, Bezalel Academy of Arts and Design, Jerusalem | WORKSHOP 4 — (Room D 4.04)<br>*Nationalism, Sport, and Fiction*<br>Gali Blay, Gabriel Fontana, and Giuditta Vendrame, Design Academy Eindhoven | WORKSHOP P — (Entrance Hall)<br>*Breaking Ground: Laying a Foundation for an Intersectional Collaboration*<br>Decolonising Design Group, Depatriarchise Design, and Precarity Pilot | AUDIO-WALK<br>*wastescapes: An Audio-walk in the Basel Border Area*<br>*Times of Waste* research team, FHNW Academy of Art and Design, Basel |
| 16:00–16:30 | *Welcome & Opening Remarks* — (Room D 1.04, Aula) | | | | | |
| 16:30–18:00 | SESSION 1A — (Room D3.05, Critical Media Lab)<br>*Publishing as Critical Design Practice*<br>With: Francisco Laranjo, *Modes of Criticism*/Shared Institute, Porto; Léopold Lambert, *The Funambulist Magazine*, Paris; Dubravka Sekulic, Graz University of Technology. Moderated by Rebekka Kiesewetter, writer, editor, curator, and researcher | | SESSION 1B — (Room D2.05, Broadcast 1)<br>*Designing (at) the Margins*<br>With: Paola De Martin, ETH Zurich/Zurich University of the Arts; Chioma Blaser, FHNW Academy of Art and Design, Basel, and Tom Blaser, independent researcher; Benedetta Crippa, independent researcher. Moderated by Johannes Bruder, FHNW Academy of Art and Design, Basel | | SESSION 1C — (Room D1.03, Seminarraum)<br>*Get up, Stand up: The Politics of Objects*<br>With: Pascal Glissmann and Selena Kimball, Parsons, New York; Nadine Botha, artist, researcher, and assistant curator of the fourth Istanbul Design Biennale; Pedro Moraes, artist and independent researcher. Moderated by Flavia Caviezel, FHNW Academy of Art and Design, Basel | |
| 18:00–18:30 | Coffee Break | | | | | |
| 18:30–20:00 | OPENING KEYNOTE K1 — (Room D 1.04, Aula)<br>*Are We Human?,* Beatriz Colomina, Princeton University | | | | | |

## Friday, March 9:

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| 09:00–10:30 | KEYNOTE K2 — (Room D 1.04, Aula)<br>*And After Us… Robert Esdaile and the Emergence of Ecological Design,* Kjetil Fallan, University of Oslo | | | | |
| 10:30–11:00 | Coffee Break | | | | |
| 11:00–12:30 | SESSION 2A — (Room D3.05, Critical Media Lab)<br>*Institutions and Their Policies of Change*<br>With: Tania Messell, University of Brighton; Sria Chatterjee, Princeton University/Max-Planck Kunsthistorisches Institut, Florence. Moderated by Meret Ernst, FHNW Academy of Art and Design, Basel | SESSION 2B — (Room D2.05, Broadcast 1)<br>*How Matters Come to Matter*<br>With: Françoise Adler, Lucerne University of Applied Sciences and Arts; Sarah May, University of Freiburg; Brigitt Egloff, Tina Moor, and Tina Tomovic, Lucerne University of Applied Sciences and Arts. Moderated by Yvonne Volkart, FHNW Academy of Art and Design, Basel/Zurich University of the Arts | SESSION 2C — (Room D1.03, Seminarraum)<br>*Crisscrossing Cultures in Design Education*<br>With: Tanveer Ahmed, Open University/Royal College of Art, London; Larita Engelbrecht and Francois Jonker, Cape Town Creative Academy; Regine Halter and Catherine Walthard, FHNW Academy of Art and Design, Basel. Moderated by Robert Lzicar, Bern University of the Arts HKB, and Jan Eckert, Lucerne University of Applied Sciences and Arts | SESSION 2P — (Entrance Hall)<br>*"Sorry to Be Heavy, but Heavy Is the cost" – Part 1: Colonialism/Coloniality and Its Contemporary Manifestations*<br>Decolonising Design Group |
| 12:30–14:00 | Lunch Break | | | | |
| 14:00–15:30 | SESSION 3A — (Room D3.05, Critical Media Lab)<br>*Culture, Identity, and Critique*<br>With: Rathna Ramanathan, Royal College of Art, London; Christina Zimmermann, FHNW Academy of Art and Design, Basel; Pascal Glissmann, Parsons, New York; Andreas Henrich, Academy of Media Arts Cologne; and Olivier Arcioli, University of Los Andes, Bogotá; Krishna Balakrishnan, graphic designer and mixed-media artist. Moderated by Sarah Owens, Zurich University of the Arts | SESSION 3B — (Room D2.05, Broadcast 1)<br>*Empowering Craft*<br>With: Kythzia Barrera and Diego Mier Y Teran, Innovando la Tradición and Colectivo 1050°, Oaxaca; Judy Frater, Somaiya Kala Vidya Institute, Gujarat. Moderated by Leonie Haesler, FHNW Academy of Art and Design, Basel | SESSION 3C — (Room D1.03, Seminarraum)<br>*Shifts in Design Culture: Redefining Design Education*<br>With: Rebecca Ross, Central Saint Martins/University of the Arts London; Miriam Lahusen and Florian Sametinger, Berlin University of the Arts, and Susanne Ritzmann, German Research Center for Artificial Intelligence (DFKI); Kevin Walker, Royal College of Art, London. Moderated by Robert Lzicar, Bern University of the Arts HKB, and Jan Eckert, Lucerne University of Applied Sciences and Arts | SESSION 3P — (Entrance Hall)<br>*Deconstructing Design Education*<br>Depatriarchise Design |
| 15:30–16:00 | Coffee Break | | | | |
| 16:00–17:30 | SESSION 4A — (Room D3.05, Critical Media Lab)<br>*Revisiting Papanek: Design as Applied Criticism*<br>With: Amelie Klein, Vitra Design Museum, Weil am Rhein; Martina Fineder, Academy of Fine Arts, Vienna. Moderated by Meret Ernst, FHNW Academy of Art and Design, Basel | SESSION 4B — (Room D2.05, Broadcast 1)<br>*The Indigenous Now*<br>With: Nan O'Sullivan, Victoria University, Wellington; David Hakaraia, Victoria University, Wellington. Moderated by Felix Gerloff, FHNW Academy of Art and Design, Basel | SESSION 4C — (Room D1.03, Seminarraum)<br>*On Gender and Design*<br>With: Uta Brandes, Köln International School of Design Florian Conradi, Berlin University of the Arts; Roosje Klap, Royal Academy of Art, The Hague/Jan van Eyck Academy, Maastricht. Moderated by Matylda Krzykowski, Depot Basel/ Muthesius University of Fine Arts and Design, Kiel | SESSION 4P — (Entrance Hall)<br>*Building Support Structures*<br>Precarity Pilot |
| 17:30–18:00 | Coffee Break | | | | |
| 18:00–18:45 | KEYNOTE K3 — (Room D 1.04, Aula)<br>*On the Record: Researching Women and Design,* Cheryl Buckley, University of Brighton | | | | |
| 18:45–19:30 | KEYNOTE K4 — (Room D 1.04, Aula)<br>*Feminist Modes and Politics of Design Practice,* Ramia Mazé, Aalto University, Helsinki | | | | |
| 19:30–20:00 | CONVERSATION — (Room D 1.04, Aula)<br>With: Cheryl Buckley and Ramia Mazé. Moderated by Elizabeth Fischer, HEAD – HES-SO Geneva | | | | |
| 20:30–22:30 | CONFERENCE DINNER — (Restaurant Kunsthalle Basel) | | | | |

## Saturday, March 10:

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| 10:00–10:45 | KEYNOTE K5 — (Room D 1.04, Aula)<br>*The Earth that Modernism Built,* Kenny Cupers, University of Basel | | | | |
| 10:45–11:30 | KEYNOTE K6 — (Room D 1.04, Aula)<br>*Love: A Blues Epistemology from the Undercommons,* Mia Charlene White, New School, New York | | | | |
| 11:30–12:00 | CONVERSATION — (Room D 1.04, Aula)<br>With: Kenny Cupers and Mia Charlene White. Moderated by Emily Eliza Scott, ETH Zurich | | | | |
| 12:00–14:00 | Lunch Break | | | | |
| 14:00–15:30 | SESSION 5A — (Room D3.05, Critical Media Lab)<br>*Design and Science: Catalising Collaborations*<br>With: Jan Eckert, Lucerne University of Applied Sciences and Arts, and Daniel Eckert, Horizon Discovery, Vienna; Lee Chichester, Humboldt University, Berlin; Audrey Speyer, Purifungi, Brussels; Veronica Ranner, Royal College of Art, London. Moderated by Leslie Atzmon, Eastern Michigan University | SESSION 5B — (Room D2.05, Broadcast 1)<br>*Soft Cities: Responsive Urban Design for the 21st Century*<br>With: Nashin Mahtani, PetaBencana.id, Jakarta, and Etienne Turpin, Massachusetts Institute of Technology; Mihir Bholey, National Institute of Design, India; Kim Helmersen and Jan Silberberger, ETH Zurich. Moderated by Emily Eliza Scott, ETH Zurich | SESSION 5C — (Room D1.03, Seminarraum)<br>*A School of Schools – Part 1: Historical Perspectives*<br>With: Livia Rezende, Royal College of Art, London; James Langdon, Karlsruhe University of Arts and Design; Zara Arshad, Victoria and Albert Museum, London. Moderated by Jan Boelen, curator of the fourth Istanbul Design Biennial/Design Academy Eindhoven/Z33, and Vera Sacchetti, design critic and associate curator of the fourth Istanbul Design Biennial | SESSION 5P — (Entrance Hall)<br>*Deconstructing Innovative Design*<br>Depatriarchise Design |
| 15:30–16:00 | Coffee Break | | | | |
| 16:00–17:30 | SESSION 6A — (Room D3.05, Critical Media Lab)<br>*Anthropocenic Agents and Agencies*<br>With: Irene Stracuzzi, independent researcher; Arthur Woods, artist and independent researcher; Michaela Büsse, FHNW Academy of Art and Design, Basel, and Konstantin Mitrokhov, artist and independent researcher. Moderated by Jamie Allen, FHNW Academy of Art and Design, Basel | SESSION 6B — (Room D2.05, Broadcast 1)<br>*Practices and Visions of Commoning*<br>With: Martina Fineder, Academy of Fine Arts, Vienna; Luise Reitstätter, University of Vienna; and Harald Gründl, Institute of Design Research Vienna; Andreas Unteidig, Berlin University of the Arts Moderated by Shintaro Miyazaki, FHNW Academy of Art and Design, Basel | SESSION 6C — (Room D1.03, Seminarraum)<br>*A School of Schools – Part 2: Contemporary Alternatives*<br>With: Merve Bedir, Aformal Academy/Future+; Benjamin Foerster-Baldenius, Floating University/raumlabor, Berlin; Prem Krishnamurthy, Wkshps/K-Komma, Berlin. Moderated by Jan Boelen, curator of the fourth Istanbul Design Biennial/ Design Academy Eindhoven/Z33, and Vera Sacchetti, design critic and associate curator of the fourth Istanbul Design Biennial | SESSION 6P — (Entrance Hall)<br>*"Sorry to Be Heavy, but Heavy Is the cost" – Part 2: Intersectionality and Decoloniality: Design, Politics, and Power*<br>Decolonising Design Group |
| 17:30–18:00 | Coffee Break | | | | |
| 18:00–19:30 | CLOSING KEYNOTE K7 — (Room D 1.04, Aula)<br>*Quote Unquote Design: Landscape-Scale AI and the Question of Agency,* Benjamin H. Bratton, University of California, San Diego/Strelka Institute, Moscow | | | | |
| 19:30–19:45 | *Closing Remarks & Farewell* — (Room D 1.04, Aula) | | | | |
| 20:30–22:00 | SCREENING — (HeK House of Electronic Arts Basel)<br>*Donna Haraway: Story Telling for Earthly Survival,* a film by Fabrizio Terranova, followed by a Q&A with the filmmaker, moderated by Melanie Eva Böhi, University of Basel | | | | |
| 22:00–00:00 | PERFORMANCE — (HeK House of Electronic Arts Basel)<br>*Touch Base: An Anticlimactic Experience of Word and Sound,* curated by the A Walking Contradiction Collective and Sarah Reid | | | | |

# Thursday, March 8:

10:00–12:00 (Entrance Hall)

Registration in the entrance hall of Building D.
Reduced-ticket holders: please present your student card or matriculation certificate at the registration desk.

12:00–16:00 (Room A 0.11)

WORKSHOP 1
*Luggage Fitness: Decluttering Your Body Environment*
Peter Lang, Royal Institute of Art, Stockholm, and Weiling He, Texas A&M University
—
This workshop is inspired by the 1978 exhibition *La coscienza di Zeno* (*Zeno's Consciousness*), which documented the material world of a Tuscan farmer. Alessandro Poli, a member of the architecture collective Superstudio, which conceived the exhibition, observed that Zeno's small farmland was like a spacesuit, in that both provide vital sustenance. The objective of this workshop is to challenge the relationship between object and environment, where the "spacesuit" becomes a diagram for survival. Issues raised will include waste, consumption, redundancy, and durability, suggesting a critical appreciation for a new subsistence minimum.

12:00–16:00 (Room A 3.08.1)

WORKSHOP 2
*Transformation Design – Design Transformation*
Ursula Tischner, FH Joanneum, Graz, and Lutz Kucher, designer
—
Design today primarily serves one objective – to increase the competitiveness, turnover, and profit of businesses. However, the world urgently needs design that is good for people and the planet. This workshop will explore ways for design and designers to support change and transformation towards a truly just and sustainable society. Participants will discuss existing approaches and develop them further. The platform *innonatives.com* will be used to document the results and continue the discussion beyond the workshop.

12:00–16:00 (Room D 3.08.2)

WORKSHOP 3
*Capturing the Invisible: An Experimental Proposal*
Romi Mikulinsky, Eyal Fried, Itay Laniado, and Sarit Youdelevich, Bezalel Academy of Arts and Design, Jerusalem
—
In this workshop we will explore how designers augment and play with our sense of vision as well as visual information in the surrounding environment. Working with cutting-edge computer vision technologies, we will raise questions such as: Can we see beyond visibility? What applications, services, and experiences can we create and represent with the ability to see the invisible through these technologies? Can human perception and computer perception co-create?

12:00–16:00 (Room D 4.04)

WORKSHOP 4
*Nationalism, Sport, and Fiction*
Gali Blay, Gabriel Fontana, and Giuditta Vendrame, Design Academy Eindhoven
—
In a context of rising nationalism and social polarisation, the citizenship one possesses becomes a key element of one's identity. Contemporary sport creates moments of unification alongside moments of increased political rivalry; gestures of peace as well as nationalistic gestures. In this workshop we will explore the relationship between sport and nationalism, taking movement and performativity as a basis for questioning current social systems and power structures while speculating and rehearsing possible alternatives.

12:00–16:00 (Entrance Hall)

WORKSHOP P
*Breaking Ground: Laying a Foundation for an Intersectional Collaboration*
Decolonising Design Group, Depatriarchise Design, and Precarity Pilot
—
This workshop is a meeting ground. For the first time, the three platforms Decolonising Design Group, Depatriarchise Design, and Precarity Pilot will meet in the same space to explore how they can operate together during the conference (and possibly beyond). The session will start with short presentation rounds: each platform will introduce themselves and their work, and propose topics of discussion and possibilities for collaboration. The short presentations will lead to an exchange of ideas on how the different perspectives and approaches intersect, complement, and provoke each other. Afterwards, the session will be structured around working tables, with topics also proposed by participants joining the session. The ultimate goal of the workshop is to lay a foundation for future acts of subversive solidarity.

12:00–14:00

AUDIO-WALK
*wastescapes: An Audio-walk in the Basel Border Area*
*Times of Waste* research team, FHNW Academy of Art and Design, Basel
—
The audio-walk *wastescapes* follows the movements of people, animals, plants, and goods and looks at processes of cleaning and disposal in the trinational area of Basel, bordering Germany and France. The research focuses on local phenomena that are exemplary for regional or global entanglements. The GPS-based audio-walk can be followed on smartphones. Besides technical finesse, the challenge lies in representing the "nonhuman" perspective aesthetically and medially. The largely individual pace of exploration enables a diverse and immersive perception of space.
—
Meeting point is 12:00 at the registration desk at the HGK FHNW. English and German, max. 10 participants per walk. Participants are kindly requested to bring their passports and wear warm clothes and comfortable shoes.

16:00–16:20 (Room D1.04, Aula)

*Welcome & Opening Remarks*
Claudia Mareis and Kirsten Langkilde, FHNW Academy of Art and Design, Basel
Arne Scheuermann, Bern University of the Arts HKB



16:30–18:00 (Room D3.05, Critical Media Lab)

SESSION 1A
*Publishing as Critical Design Practice*
Moderated by Rebekka Kiesewetter, writer, editor, curator, and researcher

*Design as Criticism and the Politicisation of Method*
Francisco Laranjo, *Modes of Criticism* / Shared Institute, Porto
—
The journal *Modes of Criticism* was initiated in the context of research undertaken at London College of Communication, which sought to investigate methods towards the development of a critical design practice. The journal aims to contribute to the politicisation of design, while the research argues that in order to develop a critical practice, designers must approach design as criticism.

*The Funambulist: Politics of Space and Bodies*
Léopold Lambert, *The Funambulist Magazine*, Paris
—
This presentation will consist in an introduction to *The Funambulist*, a bimestrial magazine dedicated to the politics of space and bodies. Through this editorial line the magazine intends to approach the designed and built environment from decolonial, antiracist, queer, feminist perspectives. The talk will also describe (successful and failed) attempts to maintain a high ethical standard in the process of making the magazine.

*Tactical Digitisation: A Few Thoughts on Recirculating Suppressed Knowledge*
Dubravka Sekulic, Graz University of Technology
—
Digital technologies offer myriad possibilities for publishing and disseminating critical content, yet critical content was being produced long before the existence of digital tools. I would like to argue that it is important to use digital tools to bring back into wider circulation critical content produced during previous struggles, particularly in independent circles and on the fringes of the mainstream, with a special focus on material related to feminist, anti-colonial, and housing struggles.

16:30–18:00 (Room D2.05, Broadcast 1)

SESSION 1B
*Designing (at) the Margins*
Moderated by Johannes Bruder, FHNW Academy of Art and Design, Basel

*Social Sustainability and the Design Scene: The Role of History*
Paola De Martin, ETH Zurich / Zurich University of the Arts
—
In this workshop/lecture, I will present material from my research project on designers from working-class backgrounds in metropolitan Zurich. Careers like these are referred to as "non-traditional" by sociologists because they are exceptional and underrepresented, statistically speaking. I argue that this is due to, among other reasons, a lack of historical representation – and will discuss what design historians can actually "do" to make the future for social climbers more sustainable.

*African Culture as Development: Critical Reflections and Practical Challenges*
Chioma Blaser, FHNW Academy of Art and Design, Basel, and Tom Blaser, independent researcher
—
We investigate conceptions of relations between North and South, between black and white, between developing and developed societies as a challenge to the stereotypical image of Africa and blackness. How can the possibilities of collaboration across race and continents be thought anew? How can artists and designers from Africa, as well as cultural industries in their entirety, contribute to economic growth and human well-being in developing countries?

*Things I Had No Words For: On Breaking Visual Silence*
Benedetta Crippa, independent researcher
—
Threatened by systems of oppression, visual or otherwise, what we carry inside can become unspeakable. In this performative talk, graphic designer Benedetta Crippa departs from her work to show the person at the centre of the artistic process, and delve into questions of liberation. What allows for liberating work, and which processes of making can carry us through it? How can the art school make space for powerful transformations of consciousness, and encourage the practice of hope? The lecture also introduces the concept of emotional sustainability, exploring how feminist and human approaches can inform pedagogical practices against and beyond suppressive patterns.

16:30–18:00 (Room D1.03, Seminarraum)

SESSION 1C
*Get up, Stand up: The Politics of Objects*
Moderated by Flavia Caviezel, FHNW Academy of Art and Design, Basel

*Object America: Ways of Looking at a Design Object*
Pascal Glissmann and Selena Kimball, Parsons, New York
—
This project – initiated by the Observational Practices Lab at Parsons School of Design – explores the idea of "America" through everyday objects. We invited Ellen Lupton, the senior curator at Cooper Hewitt, to choose an object which she believed would represent "America" into the future. Thirteen researchers with very different disciplinary backgrounds, from climate science to poetry, investigated this object. The observational methods that emerged will inform this participatory workshop re-investigating how we see the design object.

*The Politics of Shit: The Portable Flush Toilet as Postcolonial Totem*
Nadine Botha, artist, researcher, and assistant curator of the fourth Istanbul Design Biennale
—
A seemingly insignificant camping accessory in other contexts, in Cape Town the portable flush toilet has become a rallying object for service delivery protests, student activists, guerrilla artists, and social justice advocates. Analysing the transformation of this object from camping accessory to political totem shows the object's role in maintaining the continued socio-spatial apartheid of the city, and why the sanitation shortage is not only a question of engineering but of social attitudes embedded by colonialism.

*The Elusive Topology of "_____": A Sellarsian Account of Complexity*
Pedro Moraes, artist and independent researcher
—
The aim of this text is to sketch out a conceptual tool for the problem of complexity, taking the work of American philosopher Wilfrid Sellars as a starting point. The complexity of the objects that surround us seems to inhibit any attempt to come up with coherent accounts or strategic plans for making sense of their reality. This "tool" will be applied to money with the hope of clarifying its sprawling complexity and relations.

18:30–20:00 (Room D1.04, Aula)

KEYNOTE K1
*Are We Human?*
Beatriz Colomina, Princeton University
—
In this talk, Beatriz Colomina will present the books and curatorial concepts of the third Istanbul Design Biennial, which she directed with Mark Wigley in 2016. As their manifesto for the Biennial argued: "We live in a time when everything is designed, from our carefully crafted individual looks and online identities, to the surrounding galaxies of personal devices, new materials, interfaces, networks, systems, infrastructures, data, chemicals, organisms, and genetic codes. […] There is no longer an outside to the world of design. Design has become the world. The default concept of 'good design' […] is no longer adequate. It is an anaesthetic that has worn off. The urgent question is What is design after design?"

# Friday, March 9:

09:30–10:45 (Room D1.04, Aula)

KEYNOTE K2
*And After Us… Robert Esdaile and the Emergence of Ecological Design*
Kjetil Fallan, University of Oslo
—
Making it his life's mission to reform design practice and education according to ecological principles, Canadian-Norwegian architect Robert Esdaile and his concern for what comes "after us" represents an early, sustained effort to bring an ecological, or ecologically informed, critique to bear on design, its practices and ideologies. Tracing Esdaile's work leads us along one of many trails through the extensive and dense Norwegian wood(s), exemplifying how ecological design grew from many and different roots.

11:00–12:30 (Room D3.05, Critical Media Lab)

SESSION 2A
*Institutions and Their Policies of Change*
Moderated by Meret Ernst, FHNW Academy of Art and Design, Basel

*ICSID, Development, and Environmental Concerns: 1970s–1980s*
Tania Messell, University of Brighton
—
The International Council of Societies of Industrial Design (ICSID) was founded in 1957 to raise the professional status of designers and establish international standards for the profession. In the 1970s, resource management and ecology became cornerstones of ICSID's development agenda. Performing a close reading of its reception in Latin American design circles, this paper highlights how intense environmental politics and coloniality of knowledge shaped their encounter. It moreover advocates the need to uncover a "pluriversality" (Walter Mignolo) of environmental perspectives in design.

*Anthropolitics: Craft, Design, and Technology in Mid-century India*
Sria Chatterjee, Princeton University/ Max-Planck Kunsthistorisches Institut, Florence
—
This paper provides a historical account of design in newly independent India in the late 1950s. Thinking through discourses and practices of craft, design, and technology in view of colonial politics in pre-independence India, and a transition to a national rhetoric in art and design in post-independence India, it explores the ways in which designing for the nation and for

11:00–12:30 (Room D2.05, Broadcast 1)

SESSION 2B
*How Matters Come to Matter*
Moderated by Yvonne Volkart, FHNW Academy of Art and Design, Basel/Zurich University of the Arts

*How to Grasp Future Sustainable Clothing: An Experimental Approach*
Françoise Adler, Lucerne University of Applied Sciences and Arts
—
Three stakeholder workshops investigated the creation of a "semantic notion of space" to define a sustainable vision for fashion and textile by reference to the case study "Future F-ABRIC." The goal of the workshops was to find a methodology that could equip research to find design criteria for the highest utility level of a garment. In this presentation, the results of the workshops will be shared and serve as a basis for discussing the completed approach to developing such an experimental framework.

*Wood: Doing Design with a Renewable Material (an Ethnographic Perspective)*
Sarah May, University of Freiburg
—
Now that the use of resources is not only a concern of politics and economy but also of individual households and persons, wood, as a renewable material, is attracting new attention. In order to discuss current cultural requirements and the agency of designed objects, this paper proceeds from an ethnographic perspective and asks for specific situations and individual practices in which people create objects and meaning – in which they do design with wood.

11:00–12:30 (Room D1.03, Seminarraum)

SESSION 2C
*Crisscrossing Cultures in Design Education*
Moderated by Robert Lzicar, Bern University of the Arts HKB, and Jan Eckert, Lucerne University of Applied Sciences and Arts

*Rethinking Fashion Design Pedagogies in the Era of Globalisation*
Tanveer Ahmed, Open University/ Royal College of Art, London
—
This paper draws on Black feminist scholarship that calls for the decolonisation of pedagogy. Using Mohanty's idea of the local, this paper aims to help fashion educators encourage students to explore points of connection and disconnection between different cultures and histories. The paper introduces an experimental fashion workshop where students worked with Indian saris to offer a "pluriversal" fashion design process that resists stereotyping, appropriation, and racist forms of representation.

*Teaching at the End of the World*
Larita Engelbrecht and Francois Jonker, Cape Town Creative Academy
—
The title of this paper refers to two concerns: the geopolitics of our location at the southern tip of Africa and our desire to facilitate the imagining of futures beyond the "world as we know it." In this paper, we explore different pedagogical approaches to design thinking within the context of our higher education institution (Cape Town Creative Academy). We share the results of our engagement with students, including practical teaching experiments and explorative projects.

11:00–12:30 (Entrance Hall)

SESSION 2P
*"Sorry to Be Heavy, but Heavy Is the cost" – Part 1: Colonialism/Coloniality and Its Contemporary Manifestations*
Moderated by Decolonising Design Group
—
Prior to the event we will ask interested participants to post, through the hashtag #beyondchange, questions they would like to discuss. These will be printed out and used in the conversation.
—
In this conversation we will address the political complexities of design as both a product and a producer of colonialism and coloniality. Yet, to understand these complexities beyond the act of designing, we will discuss coloniality through issues such as settler colonialism, modernity and capitalism, police states, identity reproduction, the problem of diversity, and humanitarian imperialism. Seeking inspiration from anti- and decolonial struggles, whether historical or contemporary, this conversation aims to shed light on the greater matrix of power in which design resides and operates.



SESSION 2A (cont.)

the future were embedded in contemporary politics around Nature (with a capital N).

SESSION 2B (cont.)

*Designing for Energy Revolution – Designing with Technological Restrictions*
Brigitt Egloff, Tina Moor, and Tina Tomovic, Lucerne University of Applied Sciences and Arts
—
This lecture will provide insight into how textile design strategies contribute to the topic of energy production. It will introduce the interdisciplinary collaboration between textile designers, architects, and photovoltaic engineers. Together they have delineated a photovoltaic module system with aesthetic and technical values. Textile design approaches and adoption for designing photovoltaic modules will be shown. Together with the audience, the conference topic will be debated within the fields of cross-technology approaches without turning it into a design project that values aesthetics over commitment.

SESSION 2C (cont.)

*Cultural Spaces and Design: Prospects of Design Education. Research, Approaches, Conclusions*
Regine Halter and Catherine Walthard, FHNW Academy of Art and Design, Basel
—
Faced with the question from which cultural horizon our understanding of design originates and whether this can still be workable today, the international research project Cultural Spaces and Design grants special value to the work experiences which students have gained in life-worlds outside their home countries. The development of tools and educational formats for dealing with different design cultures aims to train the perception as well as the notation and articulation of cultural differences. This contribution presents and discusses the project's outcomes.

14:00–15:30 (Room D3.05, Critical Media Lab)

SESSION 3A
*Culture, Identity, and Critique*
Moderated by Sarah Owens, Zurich University of the Arts

*Typography in Troubled Times: Making a Case for Historical Research and Critical Design Practice*
Rathna Ramanathan, Royal College of Art, London
—
Typography has been a discipline and profession of territories. Using examples of three India-based intercultural communication design projects anchored in historical research, this paper demonstrates the potential of typographic practice, as a series of local-global networks, to create meaningful dialogue and change. It notes that we live in a pluralistic world, and for communication design to have real impact we must first visibly evidence our "critical positions" as creative practitioners.

*Netted Letters: A Multifaceted Challenge*
Christina Zimmermann, FHNW Academy of Art and Design, Basel
—
Against the background of the omnipresence of the net as a visual metaphor and a recent turn to cultural critique in the digital humanities, this presentation addresses the epistemological implications of social network visualisations as implemented in digital archives of historic epistolary heritage. Reporting the author's current reflections in developing and designing an interactive web documentary (practice-based research), it will stress the issue of a cross-disciplinary, culture-insensitive, and technology-driven standardisation in the depiction of individuality and social relationships.

14:00–15:30 (Room D2.05, Broadcast 1)

SESSION 3B
*Empowering Craft*
Moderated by Leonie Haesler, FHNW Academy of Art and Design, Basel

*The E/earth Speaks in Silence: Design, Territory, and Indigenous Pottery in Oaxaca*
Kythzia Barrera and Diego Mier Y Teran, Innovando la Tradición and Colectivo 1050°, Oaxaca
—
Design has become a tool that makes the ideology of hegemonic power accessible and desirable, reproducing a "single story" that colonises and displaces local narratives. Indigenous knowledge, materialised in humble yet sophisticated tools for life, offer alternative narratives to the ways Western civilisation has constructed its relationships with the planet, community, work, body, time, money, and death. These alternatives present wonderful challenges and opportunities for designers willing to listen.

*Artisanal Design: A Sustainable Future for Craft Traditions*
Judy Frater, Somaiya Kala Vidya Institute, Gujarat
—
In India today, artisans are considered skilled workers who can realise the concepts of designers. But traditionally artisans designed, produced, and marketed their own work. Judy Frater developed a unique artisan-driven design education programme specifically for traditional textile artisans in Kutch, many of whom have little or no formal education. She details the problems the programme addresses, its goals, curriculum, and teaching methods, and the impact it has had on artisans over twelve years.

14:00–15:30 (Room D1.03, Seminarraum)

SESSION 3C
*Shifts in Design Culture: Redefining Design Education*
Moderated by Robert Lzicar, Bern University of the Arts HKB, and Jan Eckert, Lucerne University of Applied Sciences and Arts

*Communication Design, Rigour, and the Inadequate University*
Rebecca Ross, Central Saint Martins/ University of the Arts London
—
What would a concurrent intellectual and designerly rigour require? What role could pedagogy, media, method, and methodology play in achieving this? Given the contemporary political and economic climate and the diminishing authority of the formal university, what is a productive stance for contemporary design education to take? These and other "big" questions about design practice, research, and education will be considered through reflection on one recently redeveloped master's programme in Graphic Communication Design.

*Ordinary Intervention: Introducing Everyday Routines into Undergraduate Education*
Miriam Lahusen and Florian Sametinger, Berlin University of the Arts, and Susanne Ritzmann, German Research Center for Artificial Intelligence (DFKI)
—
This paper provides an overview of how the authors dealt with the complexity of requirements in sustainable design through a seminar format which allows students to use methods of user inclusion for immediate adaption to their own

14:00–15:30 (Entrance Hall)

SESSION 3P
*Deconstructing Design Education*
Moderated by Depatriarchise Design
—
A conversation with Johanna Lewengard (head of the master's programme in Visual Communication at Konstfack, Stockholm), Griselda Flesler (head of the Design and Gender Studies department at FUDA, University of Buenos Aires), Benedetta Crippa (independent researcher, designer, and Konstfack alumna), and Abigail Schreider (a designer from Buenos Aires and a master's candidate at KISD in Cologne) about the oppressive notions predominant in design education, history, and industry. This conversation is an opportunity to exchange experiences of design education and to think of ways to challenge them.

SESSION 3A (cont.)

*The Phaistos Project: Forty-Five Symbols*
Pascal Glissmann, Parsons, New York; Andreas Henrich, Academy of Media Arts Cologne; and Olivier Arcioli, University of Los Andes, Bogotá

—

The Phaistos Disc, which was discovered in 1908 and is thought to date to around 1700 BC, is a circular piece of fired clay stamped with symbols. For this initiative, its unresolved code will spark the conception and visualisation of a collection of forty-five unique symbols representing the participant's identity, the phenomenon of language, the spirit of a culture, or concepts of social change. Participants will not be looking for functional pictograms but ethnographic visual narratives that are subjective, stimulating, and which contribute to global visual language.

*Strange Encounters: Investigating the Hybrid Embodiment of Indo-Canadian Identity*
Krishna Balakrishnan, graphic designer and mixed-media artist

—

This thesis employs the intervention of Homi Bhabha's concept of "the third space" as a metaphor for the space in which cultures meet. The project prepared during this thesis, The Avatars – a digital montage of Hindu gods, goddesses, comic-book superheroes, Disney princesses, and prints produced at Belgium's Frans Masereel Centrum in 2016 – represents an alternative way of seeing migrant perceptions of displacement, temporality, and belonging.

SESSION 3C (cont.)

project. It argues for a cautious integration of and experimentation with participatory methods in design education and provides insights into the boundaries of participation within the teaching context.

*Investigative Design: Materiality, Systems, Critique*
Kevin Walker, Royal College of Art, London

—

Design has traditionally focused on communication, problem-solving, or aesthetics applied in commercial contexts. Many of the "wicked problems" addressed by designers, now global in scale, are the products of design. How can designers address such problems without turning them into merely aesthetic projects? In this paper I detail our approach: we use, but also question, design, redefining and subverting it, focusing on materiality and systems. I illustrate with examples from recent graduates.

16:00–17:30 (Room D3.05, Critical Media Lab)

SESSION 4A
*Revisiting Papanek: Design as Applied Criticism*
Moderated by Meret Ernst, FHNW Academy of Art and Design, Basel

*Papanek: The Politics of Design*
Amelie Klein, Vitra Design Museum, Weil am Rhein

—

Design is much more than just giving form to something. It is part of a larger social structure and thus can be a tool for political change. This was the approach of the designer and educator Victor Papanek (1923–1998), who is the subject of an upcoming exhibition at Vitra Design Museum. The exhibition's curator, Amelie Klein, will discuss not only Papanek's pioneering design thinking, but will broach a larger theme expressed in the exhibition's subtitle: "The Politics of Design."

16:00–17:30 (Room D2.05, Broadcast 1)

SESSION 4B
*The Indigenous Now*
Moderated by Felix Gerloff, FHNW Academy of Art and Design, Basel

*A Cultural Recalibration of Design Thinking and Praxis*
Nan O'Sullivan, Victoria University, Wellington

—

This paper seeks to navigate design thinking and praxis beyond the standardised and Eurocentric models currently practised. This study suggests that using a more culturally calibrated compass would serve design well in these endeavours. Using "indigenous wisdom" as framed in Transition Design, this research introduces both Māori and Pasifika ideologies to illustrate the opportunity afforded design when cultural acumen is knowingly and respectfully imbued in design thinking and praxis.

16:00–17:30 (Room D1.03, Seminarraum)

SESSION 4C
*On Gender and Design*
Moderated by Matylda Krzykowski, designer, curator, professor, creative strategist, and co-founder of Depot Basel

—

Uta Brandes, Köln International School of Design; Florian Conradi, Berlin University of the Arts; and Roosje Klap, Royal Academy of Art, The Hague/Jan van Eyck Academy, Maastricht

—

Expectations around femininity and masculinity are present everywhere. In this session Uta Brandes, Florian Conradi, and Roosje Klap come together for an informal conversation, with an informal seating arrangement, to discuss gender in design. In three phases, corresponding to history, power, and methods, they will elaborate on the topic, accompanied by exemplary images. How does gender influence design? Why do we find products that obviously cater to a specific gender, even sex? What are the objects of power and what role does agency play in terms of empowerment? How does digitalisation influence this? Does the democratisation of technology create a space for thinking about the democratisation of gender? How is the design of gender moving beyond material manifestations into immaterial, obscured, or concealed dimensions? What tactics from critical feminism and queer theory could we possibly transfer to design and design research? The items to be discussed range from the Sony Walkman, the colour pink, weapons, shower gels, and more subtle artefacts such as the 'female' handbag. The conversation aims to develop current thoughts and suggestions that go beyond familiar designerly ways of understanding.

16:00–17:30 (Entrance Hall)

SESSION 4P
*Building Support Structures*
Moderated by Precarity Pilot

—

Precarious working conditions are not an individual problem due to personal weakness or failure, but a systemic issue within a capitalist economy. When it comes to design practices that are pushing at the conventions of their field, precarious working conditions are often exacerbated. In this session, we will work in thematic groups to generate ideas for concrete actions of solidarity and mutuality that enable more radical practices. What symptoms of precarity are we and other designers struggling with? What practices of care can we activate to counter neoliberal work ethics? What systems of wealth distribution can we create across power differentials?



SESSION 4A (cont.)

*Futures Past in the Work of Victor Papanek*
Martina Fineder, Academy of Fine Arts, Vienna

—

By envisioning future fields of design and their implementation in design education, the work of designer and critic Victor Papanek has become a popular reference within today's search for a socially and environmentally responsive design culture. This presentation asks for adequate translations of Papanek's legacy into contemporary discourse by reflecting on collaborative projects by Thomas Geisler and Martina Fineder, including the initial process of the Papanek archive and exhibitions like Nomadic Furniture 3.0.

SESSION 4B (cont.)

*Te Reo Tātaki o te Ringa: Māori Narratives and Contemporary Technology*
David Hakaraia, Victoria University, Wellington

—

Paralleling global calls for diversity within design and design education, New Zealand is experiencing a resurgence of indigenous Māori references into the aesthetic consciousness of both pedagogy and praxis. This research will examine and elucidate how Māori passed down and continue to pass down both empirical and ideological knowledge (mātauranga Māori) through visual storytelling and creative practice using the tools and technologies available to them at any moment in time.

SESSION 4C (cont.)

influence this? Does the democratisation of technology create a space for thinking about the democratisation of gender? How is the design of gender moving beyond material manifestations into immaterial, obscured, or concealed dimensions? What tactics from critical feminism and queer theory could we possibly transfer to design and design research? The items to be discussed range from the Sony Walkman, the colour pink, weapons, shower gels, and more subtle artefacts such as the 'female' handbag. The conversation aims to develop current thoughts and suggestions that go beyond familiar designerly ways of understanding.

18:00–18:45 (Room D1.04, Aula)

KEYNOTE K3
*On the Record: Researching Women and Design*
Cheryl Buckley, University of Brighton

—

Over thirty years ago, women's relationship to design prompted a process of critical questioning that is still ongoing. An important context for this was second-wave feminism: by proposing that "the personal is political," feminist theorists highlighted the crucial role that culture played in locating women within patriarchy. Insisting that design is a vital part of everyday life that has shaped our gendered identities, this paper considers to what extent and how design historians have remained attentive to this.

18:45–19:30 (Room D1.04, Aula)

KEYNOTE K4
*Feminist Modes and Politics of Design Practice*
Ramia Mazé, Aalto University, Helsinki

—

The development of the arts in higher education, research, and academia has surfaced vivid discussions for many decades, for example concerning the role of practice in theory-building and knowledge-making. Critical practices of design and "research through design" interrogate not only design but also the norms and forms of institutional structures that circumscribe design in academia. Feminist approaches, further, do not only question and oppose, but also project, activate, and enact alternatives. I will speak through examples of institutional critique and redirection within everyday design practice.

19:30–20:00 (Room D1.04, Aula)

CONVERSATION
With Cheryl Buckley and Ramia Mazé.
Moderated by Elizabeth Fischer, HEAD – HES-SO Geneva

20:30–23:00 (Restaurant Kunsthalle Basel)

CONFERENCE DINNER
For dinner-ticket holders only.

# Saturday, March 10:

10:00–10:45 (Room D1.04, Aula)

KEYNOTE K5
*The Earth that Modernism Built*
Kenny Cupers, University of Basel
—
This lecture explores the roots of the modernist project – both heroic and tragic – to design the human by reshaping the environment, from the domestic sphere to the earth at large. It examines how statesmen, scientists, and designers mapped ethnicity onto territory and biology onto architecture, and in doing so, conceived of the human environment as an object of design. This entangled history of modernity demonstrates how novel ways of thinking about and intervening in the human environment were bound up with natural science and the colonial project, asking us to reconsider long-held assumptions about humanity's relationship to the earth.

10:45–11:30 (Room D1.04, Aula)

KEYNOTE K6
*Love: A Blues Epistemology from the Undercommons*
Mia Charlene White, New School, New York
—
How can we, designers of all kinds, educators of all kinds, truly contribute to a more just society? My answer to you and to myself, is that though we have not always realised it, you and I continue to yearn for freedom. All the time. So, what does it take to build a movement in the millions? It takes the struggle of and for freedom, in all our spaces. For me, it means theorising black and brown spatial practice as love – a love borne from the generative forcefield that is blackness, my own, and that of the undercommons universe, out of which some answers to the question "what are we to do?" (about murder, democracy, liberalism, gentrification, capitalism, war, suicide, white supremacy) remain waiting for experimentation. The undercommons are those spaces inhabited and produced by us, black people, indigenous peoples, queers and poor people, and it is where and how we say "…we want to tear down the structures that … limit our ability to find each other, to see beyond … we want to feel a new sense of wanting and being and becoming."* These are love practices, and they have no beginning or end. I have witnessed them as both structured and improvisational – a blues epistemology of daily revolutionary actions, in the land and in the body, in the classroom and through the page, in all the spaces.

* From the Introduction to Stefano Harney and Fred Moten's *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions, 2013).

11:30–12:00 (Room D1.04, Aula)

CONVERSATION
With Kenny Cupers and Mia Charlene White.
Moderated by Emily Eliza Scott, ETH Zurich



14:00–15:30 (Room D3.05, Critical Media Lab)

SESSION 5A
*Design and Science: Catalysing Collaborations*
Moderated by Leslie Atzmon, Eastern Michigan University

*Designing the Incomplete: The Agile Artefact*
Jan Eckert, Lucerne University of Applied Sciences and Arts, and Daniel Eckert, Horizon Discovery, Vienna
—
Design educator Jan Eckert and molecular biologist Daniel Eckert compare the development of knockout cell lines to open design approaches. Both the design and gene editing processes are based upon the deliberate creation of something unfinished or imperfect. Because of their ability to mutate and adapt, the authors call these kinds of processes or products "Agile Artefacts," and present insights into the circumstances under which designing something incomplete can be more successful than something fixed.

*Matters of Mathematics: Modelling Insights in the Sciences*
Lee Chichester, Humboldt University, Berlin
—
In this talk, art historian Lee Chichester will show how artisanal practices have enabled the rediscovery of ancient solid-body geometry in the Early Modern period. As modern examples reveal, a hands-on "toying" with models remains a productive method of discovery at the intersection of design, biology, and mathematics. Thus, "designerly ways of knowing" not only mark the origin of modern empirical science (Cross 1982, 2001), they are gaining new impetus through highly sophisticated tools and 3D-modelling techniques.

*Purifungi: A Natural Aid Kit for the Earth*
Audrey Speyer, Purifungi, Brussels
—
In our contemporary Anthropocene epoch, bio-design offers integrated ways of thinking about, making, and interacting with the environment. Audrey Speyer has worked with biologists and agronomists to investigate natural soil remediation techniques utilising fungi. In this talk, she will discuss her design for an incubator system for harvesting mushrooms that break down industrial pollutants in the soil.

*Polyphonic Design-Science: Critical Bio-design Through the Example of Reverse-engineered Silk*
Veronica Ranner, Royal College of Art, London
—
This talk discusses the rise of bio-digitality and its enabling biomaterials such as reverse-engineered silk – a programmable and tunable

14:00–15:30 (Room D2.05, Broadcast 1)

SESSION 5B
*Soft Cities: Responsive Urban Design for the 21st Century*
Moderated by Emily Eliza Scott, ETH Zurich

*Software for the City yet to Come*
Nashin Mahtani, PetaBencana.id, Jakarta, and Etienne Turpin, Massachusetts Institute of Technology
—
This paper explores how an investigative design methodology that draws on ethnography, design research, geography, and philosophy could help shape the development of software attempting to propel social and environmental justice. Conceived as a live demonstration of the platform, a documentary screening, and a lecture-performance on design methodology, the presentation will draw on practical, academic, and activist trajectories in our shared and respective design practices.

*Smart Cities and Sustainable Urbanism: India's Urban Challenges from a Policy and Design Perspective*
Mihir Bholey, National Institute of Design, India
—
This paper presents a study of India's Smart Cities Mission in the light of its existing urban challenges, infrastructure deficit, and policies. While discussing urban challenges facing the Smart Cities Mission, it underscores the role of design and technology in mitigating these challenges. It also talks about the key elements of so-called smart cities and their relation to sustainable urbanism, something which policymakers and designers can't ignore while trying to convert hundreds of Indian cities into smart cities.

*Design as Motion: Introducing an ANT-inspired Approach to (Urban) Design*
Kim Helmersen and Jan Silberberger, ETH Zurich
—
This paper offers a critique of subject-centred approaches to urban design, which don't adequately address the complexity of actual processes. Instead, the paper promotes an Actor-Network Theory (ANT)-inspired approach, engaging a set of heterogeneous actors in the design process. Supported by an example from a fieldwork study of design teaching at the Royal Danish Academy of Fine Arts, it is argued that urban design could benefit from the imagery of the board game, bringing the factor of chance into play.

14:00–16:30 (Room D1.03, Seminarraum)

SESSION 5C
*A School of Schools – Part 1: Historical Perspectives*
Moderated by Jan Boelen, curator of the fourth Istanbul Design Biennial/ Design Academy Eindhoven/Z33, and Vera Sacchetti, design critic and associate curator of the fourth Istanbul Design Biennial
—
In partnership with the fourth Istanbul Design Biennial, *A School of Schools*, this double session will explore historical and contemporary design education alternatives in order to reflect on the role of design, knowledge, and global connectedness in our contemporary context.

Livia Rezende, Royal College of Art, London; James Langdon, Karlsruhe University of Arts and Design; and Zara Arshad, Victoria and Albert Museum, London
—
Alternative design education initiatives have consistently provided a space for experimentation and new knowledge, from the Bauhaus to Black Mountain College, from the Ciudad Abierta in Valparaiso to the Construction School in Bristol. These initiatives have not only helped design to evolve, question itself, and push its own boundaries but education and learning in general. Simultaneously, many of these experiments have tested alternative ways of living, working, and connecting with each other and ourselves. Through this process-based experiential research, new manifestations, meanings, and implications of design have surfaced. This session will look at case studies from recent history, offering insights from initiatives taking place in South America, Western Europe and South Asia. They will explore diverse pedagogical positions and their spaces of agency, and reflect on what we can learn from them in our current times.

14:00–15:30 (Entrance Hall)

SESSION 5P
*Deconstructing Innovative Design*
Moderated by Depatriarchise Design
—
What does real innovation in design mean? How can design shape innovation without reproducing oppressive systems? How can we define innovation from a feminist point of view? How can design take part in changing society? In conversation with Ramia Mazé (a researcher, designer, and professor of New Frontiers in Design at Aalto University in Helsinki) and Iman Aldebe (a fashion designer) we'll discuss these questions and try to challenge the "saviour" notion prevalent in Eurocentric design discourse, debating the very politics of design itself.

material capable of building digital gateways into the human body. The notion of the interface is deployed to highlight the medical, ethical, practical, and critical dimensions of silken bio-digitality in comparison to currently existing technological practices. In response and conclusion, a more ethically informed "polyphonic" design-science approach for designing the bio-digital will be presented – Designing for Transience.

16:00–17:30 (Room D3.05, Critical Media Lab)

SESSION 6A
*Anthropocenic Agents and Agencies*
Moderated by Jamie Allen, FHNW Academy of Art and Design, Basel

*The Legal Status of Ice: Mapping Borders in the Arctic Ocean*
Irene Stracuzzi, independent researcher
—
The current border dispute over the Arctic Ocean does not only concern geopolitical power structures but poses a more ontological question on the human right to declare sovereignty by means of a thin line. By tracking the history of cartography and deploying it to the Arctic, the research sheds new light on the origin of the conflict and reflects on the importance of mapping and visualising its complexity.

*Greater Earth: Redesigning Our Planet*
Arthur Woods, artist and independent researcher
—
Greater Earth is a new perception of our planet based on its true cosmic dimensions as defined by the laws of physics. Earth's gravitational sphere of influence (SOI) extends 1.5 million kilometers in all directions from its centre where it meets the gravitational influence of the Sun. This sphere defines Greater Earth, and within it humanity will find the space, resources, and opportunities that it needs to survive and prosper in the current millennium.

*The Common Task of a More-than-human-centred Design*
Michaela Büsse, FHNW Academy of Art and Design, Basel, and Konstantin Mitrokhov, artist and independent researcher
—
Current trends in design deal with complexity by investigating social and transformative aspects of design, but they do so by focusing very much on the human as the subject of inquiry. Critical and feminist theorists call for a design that moves beyond human phenomenology and towards a post-anthropocentric design approach. The short film *Common Tasks* attempts to outline such a practice – referred to as "xeno-design" by the authors – by prioritising data over the human.

14:00–15:30 (Room D2.05, Broadcast 1)

SESSION 6B
*Practices and Visions of Commoning*
Moderated by Shintaro Miyazaki, FHNW Academy of Art and Design, Basel

*Design Patterns for Future Commons*
Martina Fineder, Academy of Fine Arts, Vienna; Luise Reitstätter, University of Vienna; and Harald Gründl, Institute of Design Research Vienna
—
In the light of the changing world of labour, this presentation radically rethinks design practice by drawing on knowledge culture and forms of interaction within commons. The case studies investigated include MakerNurse, apertus° AXIOM, WikiHouse, Open Source Bionic Hand, and Faircap Open Water Filter. As they protect and share natural common goods or foster social production, their alternative organisational and economic structures lead to new design principles – identified as "design patterns for future commons."

*Working In-between: Towards a Non-deterministic Understanding of Politically Engaged Design*
Andreas Unteidig, Berlin University of the Arts
—
This talk will reflect on a collaborative design process within MAZI, an interdisciplinary and EU-funded research project, oscillating between entities such as design, activism, and technology. This process will be contextualised in a broader perspective about roles designers claim or take on, while their field is increasingly being framed and understood politically. Based on reflections-in-practice, this talk will discuss insights that emerge vis-à-vis the larger issues presented, and provide an outlook on future work.

16:00–17:30 (Room D1.03, Seminarraum)

SESSION 6C
*A School of Schools – Part 2: Contemporary Alternatives*
Moderated by Jan Boelen, curator of the fourth Istanbul Design Biennial/ Design Academy Eindhoven/Z33, and Vera Sacchetti, design critic and associate curator of the fourth Istanbul Design Biennial
—
In partnership with the fourth Istanbul Design Biennial, *A School of Schools*, this double session will explore historical and contemporary design education alternatives in order to reflect on the role of design, knowledge, and global connectedness in our contemporary context.

Merve Bedir, Aformal Academy/ Future+; Benjamin Foerster-Baldenius, Floating University/ raumlabor, Berlin; and Prem Krishnamurthy, Wkshps/ K-Komma, Berlin
—
How can we use, question, and reframe previously tried-and-tested education models – from the museum-as-encyclopedia to the laboratory, the studio, and the academy – to create a setting for meaningful dialogue and design? Can design still create brave spaces for people to share their knowledge and ignorance, their experience and curiosity? This session will feature the voices of several transdisciplinary practitioners whose approach is reinforced and permeated by learning. We will look at a research institute that doubles as a community action center and laboratory of learning; a site-specific offshore laboratory and educational experiment that will engage multiple educational institutions; and a year-long initiative for a space for production, presentation, and potential pedagogy. These practices create new knowledge, search for alternatives to implemented systems, and, with radical diversity, push the boundaries of design.

14:00–15:30 (Entrance Hall)

SESSION 6P
*"Sorry to Be Heavy, but Heavy Is the cost" – Part 2: Intersectionality and Decoloniality: Design, Politics, and Power*
Moderated by Decolonising Design Group
—
Prior to the event we will ask interested participants to post, through the hashtag #beyondchange, questions they would like to discuss. These will be printed out and used in the conversation.
—
In this session we will expand discussions emerging out of the session 2P, this time through the lenses of design and materiality. Inquiring and propelling a more informed discussion on the agency of design and design research within coloniality through various examples, we will sketch out possible political and radical decolonial redirections for design research and practice.



18:00–19:00 (Room D1.04, Aula)

KEYNOTE K7
*Quote Unquote Design: Landscape-Scale AI and the Question of Agency*
Benjamin H. Bratton, University of California, San Diego/Strelka Institute, Moscow
—
What are the design ontologies of artificial intelligence? Three propositions and a question:
(1) design is never "human-centred" but a mix of deliberation, sleight, accident, and evolutionary forces;
(2) "AI" is emergent mineral intelligence at landscape scale; it may perform feats analogous mammal cognition but is based on fundamentally different sorts of sensing and signalling dynamics;
(3) AI is both an exteriorisation of programmatic thought and a model of distributed agency.
Question: if intelligence exists within ecologies in multiple forms and at diverse scales, how might AI augment any or all of these and how might design adjudicate this, if at all?

19:30–19:45 (Room D1.04, Aula)

*Closing Remarks & Farewell*
Claudia Mareis, FHNW Academy of Art and Design, Basel
Arne Scheuermann, Bern University of the Arts HKB

20:00–22:00 (HeK House of Electronic Arts Basel)

SCREENING
*Donna Haraway: Story Telling for Earthly Survival*
a film by Fabrizio Terranova
followed by a Q&A with the filmmaker, moderated by Melanie Eva Böhi, University of Basel
—
Due to room capacity, this event requires prior registration.
—
Over the past four decades, Donna Haraway has produced groundbreaking work in science, technology, gender, and trans-species relationships, marked by a deep commitment to feminism and environmentalism. Haraway refuses to distinguish between humans and animals and machines but instead proposes new ways of understanding our world that challenge normative structures and boundaries. As a storyteller, Harraway is equally breaking with prevailing trends by embracing narrative techniques that paint a rebellious and hopeful universe filled with critters and trans-species. Brussels filmmaker Fabrizio Terranova spent several weeks with Donna Haraway and her dog Cayenne at their Southern California home. Exploring her personal universe and the longer development of Haraway's views on kinship and planetary welfare, Terranova allowed Haraway to speak in her own environment while using green screen projections, archival materials, and fabulation to emphasise the playful and cerebral sensitivity of the scientist. The result is a rare, candid, intellectual, but also eccentric portrait of a truly original thinker.

22:00–00:00 (HeK House of Electronic Arts Basel)

PERFORMANCE
*Touch Base: An Anticlimactic Experience of Word and Sound*
curated by A Walking Contradiction Collective and Sarah Reid
—
365/52/7/24 – a procession moves unmoved by the world. The earth's procession is not on the world's calendar. It falls outside of time, a time that's always about to run out. As the world seeks climax, we briefly come up from under, just to fall back into the earth's surf. Touch base!
—
Words: "Base Faith," by Stefano Harney and Fred Moten, *e-flux Journal* #86, interpreted and voiced by Sarah Reid
Sounds: A Walking Contradiction Collective

# List of Participants:

## A

FRANÇOISE ADLER gained her first degree in ballet theatre. After a career spanning just over a decade, she completed a second degree at Lucerne University of Applied Sciences and Arts in textile design. She joined the Products & Textiles research group at Lucerne in 2007. Her main research topics are in the field of design and technology with a special interest in sustainability and 3D digital design processes.

JAMIE ALLEN is a senior researcher at IXDM, FHNW Academy of Art and Design, Basel. He's interested in what creative uses of technology can teach us about who we are as individuals, cultures, and societies. Of Canadian origin, Jamie has been involved with emerging technologies as a designer, researcher, artist, and teacher for over twenty years. He likes to make things with his head and hands – investigations into the material systems of media, electricity, and information in the form of artwork, design projects, and practice-based research. He has taught at NYU's Interactive Telecommunications Program, the Pratt Institute of Art and Design, Hanyang University in Seoul, Parsons, and the Royal College of Art in London.

TANVEER AHMED is a part-time student at the Open University in the UK. Her research emerges from experiences of teaching undergraduate fashion design in London. Challenging dominant Eurocentric thinking in fashion design, Tanveer aims to devise anti-racist, anti-capitalist, and culturally progressive fashion design agendas and curricula. Tanveer is a visiting tutor in the Critical and Historical Studies programme at the Royal College of Art, London.

AHMED ANSARI is a doctoral candidate in design studies at Carnegie Mellon University (CMU). He is currently working on reconstructing a South Asian philosophical genealogy of technics, and tracing histories of design education in Pakistan. He teaches seminar courses in systems thinking, critical and cultural theory, and philosophy of technology at CMU.

OLIVIER ARCIOLI is a designer, editor, educator, and founder of the studio AtelierGrün. He is currently a visiting professor of communication design at the University of Los Andes in Bogotá. He has been a researcher/lecturer in media design at the Academy of Media Arts Cologne as a full-time faculty member, with a focus on editorial design and typography. Olivier holds an MFA in media arts/media design from the Academy of Media Arts Cologne and BFAs in communication design from the University of Applied Sciences Düsseldorf and the École cantonal d'art de Lausanne.

ZARA ARSHAD (阿飒) is a curatorial research assistant in the Design, Architecture, and Digital department of the Victoria and Albert Museum (V&A), and a trustee of the Design History Society. She was born and raised in the UK, but has lived in Indonesia, Syria, and China. She's a graduate of the RCA/V&A MA History of Design programme, and holds an undergraduate degree in design from Goldsmiths College, University of London. She specialises in twentieth and twenty-first century design from East Asia, particularly China.

LESLIE ATZMON is a graphic designer and design historian, and teaches at Eastern Michigan University. She co-edited the collection *Encountering Things: Design and Theories of Things* (Bloomsbury, 2017) with industrial designer Prasad Boradkar, and is currently co-editing *The Graphic Design Reader* (Bloomsbury, 2018) with Teal Triggs. In 2016, she was a Fulbright fellow at Central Saint Martins in London researching on Darwin and design thinking. Atzmon is working on a forthcoming collection about design and science (Bloomsbury, 2019).

## B

KRISHNA BALAKRISHNAN is a graphic designer and emerging mixed-media artist from Toronto. In his work, images and text intertwine to narrate a collection of diverse cultural references, oscillating between different systems of representation to evoke non-linear perceptions of migration, belonging, temporality, and displacement. He is currently based in London, England, piggybacking the UK's so-called "Commonwealth visa."

MERVE BEDIR is an architect with a PhD from TUDelft and a bachelor's degree from METU. She is co-founder of the Rotterdam- and Hong Kong-based office Land and Civilization Compositions. Her work revolves around the politics of built environment. Merve is also the co-founder of Aformal Academy, an independent school for urbanism and public art in Shenzhen/Hong Kong; founding member of Matbakh-Mutfak (Kitchen), a transnational women's collective in Gaziantep; and founding member of the Center for Spatial Justice (MAD) in Istanbul. She curated the exhibitions Vocabulary of Hospitality (Studio-X, Istanbul, 2015), Uncommon River (One Architecture Week, Plovdiv, 2015), and Automated Landscapes (PRD Region, Shenzhen, 2017).

MIHIR BHOLEY is senior faculty of Interdisciplinary Design Studies, coordinator PG Science and Liberal Arts, and head of Design Research at the National Institute of Design, India. He teaches subjects covering the wide area of the humanities and social sciences. Dr. Bholey holds his PhD in social science from CEPT University, Ahmedabad, and an MA in English literature from Patna University. His present research interest lies in the area of public policy and design.

CHIOMA A. BLASER is a creative designer. She graduated from LISOF Design and Retail Academy in Johannesburg and has worked with Suzaan Heyns, Frances Goodman, Roman Handt, and Chimurenga Magazine. She is a candidate for a master's degree in fashion design at the FHNW Academy of Art and Design, Basel.

TOM BLASER was educated in Canada (Simon Fraser University and McGill University) and South Africa (University of the Witwatersrand). For several years, he taught sociology and anthropology at universities in South Africa. He has written on the politics of race and identity, contributed to the blog Africa is a Country, and been published by the Guardian and Süddeutsche Zeitung. Tom works in the private sector in Switzerland.

GALI BLAY's design practice emerges from the medium of photography, which exists in the space between fiction and reality. She researches this in-between world created by images and designs her scenarios to it. Blay uses storytelling in design in order to tackle complicated political structures, and investigates how their power influences different narratives developing in society.

JAN BOELEN is the artistic director of Z33 House for Contemporary Art in Hasselt, artist director of Atelier LUMA, an experimental laboratory for design in Arles, and curator of the fourth Istanbul Design Biennial. He also heads the MA in Social Design at the Design Academy Eindhoven. In 2014, Boelen curated the twenty-fourth Biennial of Design in Ljubljana. He serves on various boards and committees including the advisory board of the V&A Museum of Design, Dundee, and the Creative Industries Fund in the Netherlands. Boelen holds a degree in product design from the Media and Design Academy (now the LUCA School of Arts) in Genk.

MELANIE BOEHI is a PhD student at the Centre for African Studies Basel and Basel Graduate School of History. Her dissertation is an attempt to write a multispecies history of the Kirstenbosch National Botanical Garden in Cape Town, South Africa. Her main research interests are plants and gardens, archives, museums, African history, (post)colonial studies, and the history of journalism. She started Nowseum, a museum of now, as a platform for public history and art experiments.

NADINE BOTHA is an artistic researcher who works with writing, publishing, and exhibition-making to explore how unseen systems design our objects, bodies, and experiences. In 2017, she graduated with a master's degree (cum laude) from the Design Academy Eindhoven, receiving the Gijs Bakker Prize for her research project *The Politics of Shit*. Her writing has appeared in a wide range of publications, and she is the assistant curator of the fourth Istanbul Design Biennale.

MASSIMO BOTTA is the head of the Master of Advanced Studies in Interaction Design at SUPS and leads the interaction design group at the Laboratory of Visual Culture. He carries on a theoretical and research activity in the field of interaction design, working at the intersection of technological development and the design of new products and services. He is graduated in architecture and holds a PhD cum laude in industrial design and multimedia communication from the Polytechnic of Milan.

UTA BRANDES, Dr. Phil, studied English language and literature, political sciences, sociology, and psychology at the University of Hannover. Until 2015 she was the professor for gender design and design research at the International School of Design, Cologne. She's the author and editor of numerous publications; most recently of *Gender Design*, published by Birkhäuser in 2017. A frequent lecturer at universities around the world, Uta is also the co-founder of the German Association for Design Theory and Design History (DGTF) as well as the "International Gender Design Network," of which she's also chair.

BENJAMIN H. BRATTON's work spans philosophy, art, design, and computer science. He is professor of visual arts and director of the Center for Design and Geopolitics at the University of California, San Diego. He is the programme director of the Strelka Institute of Media, Architecture, and Design in Moscow. He is also a professor of digital design at the European Graduate School and Visiting Faculty at SCI_Arc (Southern California Institute of Architecture). His most recent book is *The Stack: On Software and Sovereignty* (MIT Press).

JOHANNES BRUDER is a postdoctoral researcher at the Institute of Experimental Design and Media Cultures and the Critical Media Lab in Basel. His research targets infrastructures and technologies that support epistemologies and empiricisms in art, design, science, and their (sub)cultural distortions. He is determined to find alternative modes of being faithful to experience in observing, sensing, representing, and exhibiting.

CHERYL BUCKLEY is Professor of Fashion and Design History at the University of Brighton. A founding member of the journal *Visual Culture* in Britain in 2000, and chair of the Design History Society from 2006–2009, she also served as editor-in-chief of the Journal of *Design History* from 2011–2016. Questions relating to gender have been continuous throughout her academic work, and her research has explored fashion, ceramics, émigrés, and transnational identities as well as design in everyday lives. Key books include *Potters and Paintresses* (1991), *Fashioning the Feminine* (with Hilary Fawcett, 2002), *Designing Modern Britain* (2007), and, most recently, *Fashion and Everyday Life in Britain and America*, 1890–2010 (with Hazel Clark, 2017). Her article "Made in Patriarchy: Towards a Feminist Analysis of Women and Design" (*Design Issues*, vol. III, no. 2, Fall 1986) was written as part of her PhD thesis (University of East Anglia, 1990). Her most recent essay on the subject of women and design is "On the Record: Women Émigré Designers in Britain" in *Designs on Britain* (London, Jewish Museum, 2017).

MICHAELA BÜSSE is a design researcher, curator, and editor. She has an interdisciplinary background in design, media, and urban studies and obtained post-graduate degrees in Zurich and Moscow. Her practice focuses on the means and methods of futures production and their critical reflection. In her PhD research she is investigating how alienation can act as a strategy for knowledge production and a precursor of a more-than-human-centred approach to design.

## C

FLAVIA CAVIEZEL is an ethnologist, film scientist, and filmmaker. She has worked for many years as a scholar at different arts universities, and is currently PI/researcher and lecturer at IXDM, FHNW Academy of Art and Design, Basel. Characteristic of her work is transdisciplinary collaboration at the interface of artistic-scientific practices, as in the current project *Times of Waste*. Her artistic activities include documentary-essayistic video work and (interactive) installations for international festivals and exhibitions. She has been an artist-in-residence and researcher in Australia, China, Laos, Mali, the USA, and various European countries.

SRIA CHATTERJEE is a PhD candidate at Princeton University in the Art and Archaeology department and a fellow at the Max-Planck Kunsthistorisches Institut in Florence. Her research has been supported by the Paul Mellon Centre in London, the Rockefeller Archive Center, and other institutions. In 2013, she co-curated the exhibition *Bauhaus in Kalkutta* at the Bauhaus Stiftung in Dessau, and her writings have been published in journals, edited volumes, and catalogues.

LEE CHICHESTER studied art history and biology in Berlin and New York. She was research associate at the Cluster of Excellence "Image Knowledge Gestaltung" of Humboldt University in Berlin from 2014 to 2017. In this function, she co-curated the exhibition *+ultra. knowledge & gestaltung*, shown at the Martin-Gropius-Bau in Berlin in 2016/17. She is currently preparing a PhD at Humboldt University on "design thinking" in the sciences of the early twentieth century.

BENEDETTA CRIPPA is a graphic designer and communication consultant based in Stockholm. Her current area of research concerns ways in which identity, emotion, and compassion can expand contemporary design practices. In 2017 she received a master's degree in visual communication from Konstfack College of Arts, Crafts, and Design in Stockholm with *World of Desire*, a handmade artist's book celebrating plurality and visual democracy.

BEATRIZ COLOMINA is Professor of History and Theory in the School of Architecture and founding director of the programme in Media and Modernity at Princeton University. She has written extensively on questions of architecture, art, sexuality, and media. Her books include *Are We Human? Notes on an Archeology of Design* (Lars Müller, 2016), with Mark Wigley; *The Century of the Bed* (Verlag für Moderne Kunst, 2015); *Manifesto Architecture: The Ghost of Mies* (Sternberg, 2014); *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* (Actar, 2010); Domesticity at War (MIT Press, 2007); *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994); and *Sexuality and Space* (Princeton Architectural Press, 1992). She has curated a number of exhibitions including *Clip/Stamp/Fold* (2006), *Playboy Architecture* (2012), and *Radical Pedagogies* (2014). She was curator with Mark Wigley of the third Istanbul Design Biennial (2016).

FLORIAN CONRADI is an affiliated design researcher and doctoral candidate at Berlin University of the Arts. He has taught critical approaches to design and design methods at, among other places, Köln International School of Design, Bezalel Academy of Art and Design, Anhalt University of Applied Sciences in Dessau, and the UdK in Berlin. Together with Michelle Christensen, he runs a design and research collective that combines their backgrounds in politics, conflict, gender, and design.

KENNY CUPERS is Associate Professor of History and Theory of Architecture and Urbanism at the University of Basel. He is an architectural and urban historian with expertise in nineteenth- and twentieth-century Europe and its relationship with the transatlantic world and (post)colonial Africa. Within this field, his research projects centre on questions of human and material agency, the epistemology and geopolitics of modernism, and design as a technique of social intervention. He is the author of *The Social Project: Housing Postwar France* (2014) and editor of *Use Matters: An Alternative History of Architecture* (2013). Forthcoming titles include *Neoliberalism: An Architectural History* (2018) and *Spaces of Uncertainty: Berlin Revisited* (2018).

## E

DANIEL ECKERT holds a B.Sc. in biochemistry from Mannheim University of Applied Sciences and an M.Sc. in molecular biotechnology from the University of Applied Sciences in Vienna. He worked at the Institute for Neuroscience and Muscle Research (INMR) at Sydney Children's Hospital, and is currently working in applied research and development at Horizon Discovery in Vienna, where he develops gene edited cell lines using CRISPR/Cas9-technology. His latest work focuses on induced pluripotent stem cells carrying point mutations.

JAN ECKERT is a design educator and researcher at Lucerne University of Applied Sciences and Arts, where he currently works as head of the master's programme in design. He has a PhD in design sciences from IUAV University of Venice where he developed a concept he calls Handlungsspielraum. This concept embraces physical and digital artifacts that provide a specifically designed gap or space that allows users room to interpret how artifacts may be used.

BRIGITT EGLOFF is currently teaching in the bachelor's and master's programmes at Lucerne University of Applied Sciences and Arts and has been working for the past twenty years as an artist and textile designer. Her research interest lies in understanding the influence of traditional craft on contemporary design.

LARITA ENGELBRECHT graduated with a BA in fine arts from the University of Stellenbosch, after which she completed an MA

in visual art (cum laude). She joined the Cape Town Creative Academy in 2014 where she plays a central role in the Contextual Studies department. Besides her academic engagement, Larita works as a practicing artist participating in residency programmes and solo and group exhibitions. Notably her work forms part of the travelling exhibition *Making Africa: A Continent of Contemporary Design*.

BIANCA ELZENBAUMER is an associate professor at Leeds Arts University and co-founder of Brave New Alps. In her work she combines design research methods with radical pedagogy, conflict mediation, and collaborative making and explores how designers can contribute to create ecologically and socially just economies. Her current work includes *Precarity Pilot*, an online platform addressing issues faced by precarious designers; *Mapping Eco-Social Design* in which she investigates the organisational structures that make transformative design practices viable; and *COMUNfARE*, a practice-led research on commons and community economies in the Italian Alps.

MERET ERNST teaches design history and design theory at Lucerne University of Applied Sciences and Arts and FHNW Academy of Art and Design in Basel, and since 2003 has been the senior editor for culture and design at the magazine *Hochparterre*. She combines journalistic practice with scholarly work, promoting both her field and a climate of critical debate within it. As a design expert she has sat on numerous juries. Since January 2011 she has been a member of the Council of the Zürcher Fachhochschule ZFH. Since 2010 she has been the vice-president of the Swiss Design Association (SDA). She has a PhD in art history from Zurich University and began her career as an assistant-curator at the Museum of Design, Zurich.

## F

KJETIL FALLAN is Professor of Design History at the University of Oslo, and currently principle investigator for the research project *Back to the Sustainable Future: Visions of Sustainability in the History of Design*. He is the author of *Designing Modern Norway: A History of Design Discourse* (Routledge, 2017) and *Design History: Understanding Theory and Method* (Berg Publishers, 2010); editor of *Scandinavian Design: Alternative Histories* (Berg Publishers, 2012); and co-editor, with Grace Lees-Maffei, of *Designing Worlds: National Design Histories in an Age of Globalization* (Berghahn Books, 2016) and *Made in Italy: Rethinking a Century of Italian Design* (Bloomsbury Academic, 2014).

MARTINA FINEDER is a design researcher and cultural scientist. As a member of the Institute of Design Research Vienna (IDRV) she headed the research project *Commons as Thinking and Innovation Strategy in Design*. She works at the Academy of Fine Arts in Vienna, leading the research project *City-Country-Child: An Intergenerational Ethnography on Rural Images of Longing*. Martina is co-initiator of the Victor J. Papanek Foundation and co-editor of the German edition of *Design for the Real World*.

ELIZABETH FISCHER leads the department of Fashion, Jewellery, and Accessory Design at HEAD – Genève School of Art and Design. She lectures and publishes on the cultural history of fashion and apparel – dress, jewellery, accessories, body modifications. Her current research is on the relationship between dress and the contemporary body.

JUDY FRATER developed the first design education for artisans in India. After co-founding Kala Raksha Vidhyalaya and subsequently Somaiya Kala Vidya, she was awarded the Sir Misha Black Medal for design education in 2009, the Crafts Council of India Kamla award in 2010, and the George B. Walter '36 Service to Society Award in 2014. Frater is author of *Threads of Identity* (Mapin, 1995). Previously, she was Associate Curator at the Textile Museum in Washington, DC.

EYAL FRIED (Msc., MA) is an interaction designer and cognitive researcher specialising in the design of future products and services in biotechnology. He is a co-founder at Bee3ee, a company improving the reading experience for dyslexics, and a co-founder at Acclair, a research consultancy applying neuroscience to everyday experiences. He is also the founding director of the Design and Technology track master's programme at Bezalel Academy of Arts and Design, Jerusalem.

GABRIEL FONTANA is a designer from Paris, currently pursueing a master's in social design at the Design Academy Eindhoven. His design practice highlights how the body and identity are positioned, organised, and disciplined through different systems of power. At the moment Gabriel is looking at sport as a system which controls privileges and excludes certain social relations. By designing social play, Gabriel experiments and proposes modes of design that queer the outdated values of patriarchal society.

BENJAMIN FOERSTER-BALDENIUS is an architect based in Berlin. In 1997 he founded the Institut für Angewandte Baukunst (Institute of Applied Building Arts) and since 1999 he is a member of raumlabor. Presently he is preparing the floating university berlin, a temporary offshore campus for cities in transformation. He has served as a professor of architecture at the Academy of Art, Architecture, and Design in Prague (VSUP) and a professor for transdisciplinary design at the Folkwang Universität der Künste in Essen, and is currently teaching at the University of Witten/Herdecke, the Design Academy Eindhoven, and the Royal Academy of Art in The Hague.

## G

FELIX GERLOFF is a junior researcher at the Institute of Experimental Design and Media Cultures within the research project *Machine Love? Creativity Cultures in Underground Electronic Music and Software Engineering*, and a PhD candidate at the Humboldt University of Berlin. With roots in the history and theory of culture, his PhD project focuses on coding epistemologies in human–machine collaborations. His interests include sound studies, sonic modes of thinking and reasoning, games and ludic practices, as well as media theory.

PASCAL GLISSMANN is a designer, media artist, and educator based in New York. His research project *electronic-life-forms* (in collaboration with Martina Hoefflin) inhabits the intersection of technology, art, and science to explore artificial subjects and how we perceive them. He received the Pilar Juncosa and Sotheby's Award from the Miró Foundation for his installation *colmena*, and is currently assistant professor of communication design at Parsons School of Design.

HARALD GRUENDL is a designer, design theorist, and curator. He is the founder of the Institute of Design Research Vienna (IDRV) and managing partner at EOOS Design. He teaches design theory as well as design practice at several national and international universities. In 2015 and 2017 he was guest curator of the Vienna Biennale. With IDRV he edited and co-authored the book *Tools for the Design Revolution* (Niggli, 2014).

## H

DAVID HAKARAIA is a Māori designer who has exhibited both nationally and internationally. He is currently a lecturer and first-year programme director at the School of Design, Victoria University. His work incorporates both traditional and modern digital fabrication techniques to express more culturally appropriate design solutions that acknowledge mātauranga Māori. He is interested in the narratives that express his Māori heritage and relishes the expression of them in ways that depart from traditional style and enable a design approach that is distinctly his own.

REGINE HALTER holds her PhD in media science, philosophy, and political science from the University of Cologne. Since 1999 she has been lecturing on media and design theory at HyperWerk, the Institute of Post-Industrial Design in Basel; and since 2008 at the Institute for Integrative Design/Masterstudio at HGK FHNW. She co-founded and has co-led both institutes, and is an author, co-author, and editor too. Her interests lie mainly in the areas of globalisation and design, cross-cultural studies, and intercultural perspectives.

LEONIE HÄSLER works as a junior researcher at the Institute of Experimental Design and Media Cultures/Critical Media Lab at FHNW Academy of Art and Design in Basel. She studied media culture at Siegen University in Germany where she graduated with an MA in 2014. Leonie is now pursuing a PhD about design processes in the textile industry with reference to the archives of the erstwhile Swiss knitting company Hanro. She is interested in the cultural meaning of synthetic and natural materials.

SARAH HAUG, coordinator at the Swiss Design Network since 2014, likes problems. Which is why in her other life she is illustrating our wild ride through the eyes of the partly autobiographical, partly satirical, and partly purely imaginary *Fly Rabbits*. Her work takes place in a variety of media and has been shown at festivals, in magazines, on clothes, and as animated installations in public space. She graduated from art and design universities in Geneva and Lucerne, and has been refining her education ever since both on the internet and in real life through trial and error.

WEILING HE is a Chinese, US-based designer, an associate professor at the College of Architecture, and director of the Academy of Visual and Performing Arts at Texas A&M University. Her scholarly research focuses on spatial metaphor, diagramming, and visual thinking, and John Hejduk's early architectural work in relation to painting, poetry, and drawing. Her installation work focuses on transformations and illusions of disposable everyday objects.

KIM NØRGAARD HELMERSEN has a dual academic background in architecture and sociology, and his work is driven by a curiosity for understanding the complex field between society and space. Having worked in urban consultancy in Denmark and Singapore, Kim has now matriculated as a doctoral student at the ETH Zurich, on the project *Design Research in Architecture*. The project investigates tacit knowledges and design methodologies in architecture schools in varying national contexts, comparing them to one another.

ANDREAS HENRICH is a professor emeritus of visual arts and media design and retired from the Academy of Media Arts Cologne in 2015. The curriculum of the Academy covers all media-related artistic disciplines and design areas, as well as the arts and media sciences. Andreas is a designer, educator, and researcher in many areas of media and visual language and has realised numerous projects. He has been in leading positions at diverse schools and was the president of the Academy of Media Arts for several years.

## J

FRANCOIS JONKER is a learning-process designer with a background that includes engagements in various creative disciplines such as conceptual art, communication design, illustration, photography, and performance art. As founding partner and academic head of the Cape Town Creative Academy, Francois is well versed in the strategic development of learning programmes, curricula, and teaching methodologies. Francois' style of facilitation is characterised by a firm belief in the power of play and a passion for creating opportunities for transdisciplinary creative collaboration. He holds bachelor degrees from the Open Window Institute and the University of Pretoria, and a master's degree (cum laude) from the University of Stellenbosch.

## K

REBEKKA KIESEWETTER, lic. Phil, is trained as an art historian, economist, and historian, and is working as a writer, editor, curator, and researcher. Her works in critical theory, practice, and making as critique evolve on the intersections of experimental publishing, socially engaged art, design, and cultural sciences. Currently she is teaching at HyperWerk, the Institute of Post-Industrial Design in Basel, and SPEAP Science Po Paris; collaborating on books and other projects with a variety of partners; and curating the Swiss contribution to the 2018 London Design Biennial.

PREM KRISHNAMURTHY works between design, curating, writing, and teaching. He directs Wkshps, a multidisciplinary design workshop that follows the studio Project Projects (2004–2017). Prem founded the experimental gallery P! in New York (2012–2017), while organising exhibitions and teaching in art, design, and curatorial programs world-wide. He recently established K, – a yearlong "workshop for exhibition-making" in Berlin-Schöneberg – as part of a residency and fellowship from KW Institute for Contemporary Art.

SELENA KIMBALL is a research-based, interdisciplinary visual artist whose work – large-scale collage, installation, and book projects – examines visual perceptions of history. She is a recent recipient of the Pollock-Krasner award, the Jerome Foundation grant, and a MacDowell fellowship, and is an assistant professor of contemporary art practice at Parsons School of Design.

ROOSJE KLAP runs a Dutch studio for visual communication. Together with museums, galleries, art publishers, designers, and artists the studio researches the experimental boundaries of design with a focus on typography. Together with Niels Schrader, she heads the Graphic Design BA at the Royal Academy of Arts in The Hague as well as the newly founded Non-linear Narrative MA, and is a core research advisor at the Jan van Eyck Academy in Maastricht. In 2012 she set up the *Ocean Club*, a theoretical platform for research on gender in graphic design and design education.

AMELIE KLEIN has been a curator at Vitra Design Museum in Weil am Rhein, Germany, since August 2011, where she was responsible for exhibitions like *Hello, Robot: Design between Human and Machine* and *Making Africa – A Continent of Contemporary Design*. Klein completed a master's degree in design criticism at New York's School of Visual Arts and prior to that worked as a journalist publishing in, amongst others, *Abitare*, *domus online*, and *Metropolis*.

LUTZ KUCHER is the CEO of Lutz Kucher Design. He is a designer and design strategist who has helped establish several leading European design agencies. Over the last decade he's been focusing on e-mobility, where he's been one of the pioneering forces of the rapidly growing eBike market. Besides his design consultancy he teaches at the FH Joanneum in Graz. Currently he's in the process of publishing a capitalism-critical children's adventure book series.

MATYLDA KRZYKOWSKI is a designer, curator, professor, creative strategist, and co-founder of Depot Basel, focusing on collaborative and performative projects. Krzykowski's work is introspective, as it explores and experiments with the inner mechanisms of design. As such, her projects dissect the design process into its different stages – from material and personal origins, to methodologies, formats, and education; from network and politics to social projections, and the spectrum in between.

## L

MIRIAM LAHUSEN graduated with a master's degree from the Weißensee Academy of Art, Berlin, in 2011. She joined the Design Research Lab at Berlin University of the Arts in 2013. In her capacity as a junior researcher, she investigates wicked problems such as questions of sustainability, responsibility, and diversity that occur when smart technologies are implemented in daily life.

LÉOPOLD LAMBERT is the editor-in-chief of *The Funambulist*, as well as a trained architect and an independent researcher. He is the author of three books: *Weaponized Architecture: The Impossibility of Innocence* (dpr-Barcelona, 2012), *Topie Impitoyable: The Corporeal Politics of the Cloth, the Wall, and the Street* (punctum books, 2015), and *La politique du bulldozer: La ruine palestinienne comme projet israélien* (B2, 2016). His current research consists in a spatial history of the French state of emergency.

PETER LANG is a professor in architectural theory and history at the Royal Institute of Art, Stockholm, where he conducts post-graduate and pre-doctorate research courses in architecture, design, and heterotopian cities. Lang works on the history and theory of postwar Italian architecture and design, with a focus on sixties Italian experimental design, media, and environments. He has been a member of the Rome-based urban arts research group Stalker since 1997.

JAMES LANGDON is an independent graphic designer and writer and a professor of communication design at the Hochschule für Gestaltung Karlsruhe. He is one of six directors of the artist-run gallery Eastside Projects in Birmingham and founder of the itinerant School for Design Fiction. He is presently working on a biography of English designer Norman Potter (1923–1995) as a teacher.

ITAY LANIADO (M.des) is an industrial designer and a graduate of the Design and Technology master's programme at Bezalel Academy of Arts and Design, Jerusalem. Itay's work explores simplicity in form and technique, and the meeting points between culture, technology, and design. His works have been presented in museums and galleries in Israel, Europe, and Asia, and he has participated in international Design Weeks. He teaches design at Bezalel Academy and in the Holon Institute of Technology.

FRANCISCO LARANJO is a graphic designer based in Porto. He has been a visiting lecturer at the Sandberg Institute (Amsterdam), CalArts (Valencia, CA), and the Royal College of Art (London), among others, and his writings have been published in several design publications. Francisco has a PhD in graphic design methods from the University of the Arts London and an MA in visual communication from the Royal College of Art. He's the editor of Modes of Criticism and co-director of the design research centre Shared Institute.

ROBERT LZICAR is a communication designer, professor, and researcher. He is based at the Bern University of the Arts HKB, where he directs the MA Communication Design course, coordinates the research field Design History at the Research Unit Communication Design, and teaches design history. He earned a Master of Arts in Research on the Arts at the University of Bern and is a PhD candidate at the Graduate School of the Arts, Bern.

## M

NASHIN MAHTANI is the design director of anexact office in Jakarta, where she leads the office's exhibition-led inquiry *The Architecture of the Brain*. Nashin is also project co-manager and lead designer of PetaBencana.id, an Indonesian disaster mapping foundation, where she creates new representational forms explaining information technologies and systems. With a background in architecture, her research and design work investigates the relational complexities of urban infrastructure, computation, and neuroscience.

PAOLA DE MARTIN is a doctoral student at the ETH Zurich and lecturer at Zurich University of the Arts. After her training as a textile designer, De Martin was an entrepreneur in the field of interior and fashion design. She then received a MA in history from the University of Zurich. Her most recent teaching project dealt with sustainability in theory and practice in the Textiles Department of Lucerne University of Applied Sciences and Arts.

RAMIA MAZÉ is Professor of New Frontiers in Design at Aalto University in Finland. Previously in Sweden, she worked at Konstfack College of Arts, Crafts, and Design; KTH Royal Institute of Technology; the national PhD school Designfakulteten; and the

Interactive Institute. A designer and architect by training, her PhD is in interaction design. She has led, published, and exhibited widely through major interdisciplinary and international practice-based design research projects, most recently in the areas of social innovation, sustainable design, and design activism. She specialises in participatory, critical, and politically engaged design practices, as well as "research through design" and feminist epistemologies.

SARAH MAY is an anthropologist of political and economic fields. In her current research project, she chooses micro perspectives in order to explore the collaborative field of wood and craft. In doing so, she describes cultural patterns, priorities, and transformations in the contexts of economy, politics, and everyday life. As a postdoctoral researcher, she works at the Institute for Cultural Anthropology and European Ethnology in Freiburg.

CLAUDIA MAREIS is a professor for design theory and history. Since 2013, she has headed the Institute of Experimental Design and Media Cultures and the Critical Media Lab at the FHNW Academy of Art and Design in Basel. She is a board member and vice-president of the Swiss Design Network. Her research interests comprise the history of design and design epistemology in the twentieth century; intersections of design, media technologies, and STS studies, and the history of creativity and ideation techniques in the postwar period. Her recent books are *Design als Wissenskultur* (2011), *Theorien des Designs zur Einführung* (2014), and *Designing Thinking* (ed., 2016).

TANIA MESSELL is a PhD candidate completing her thesis on the International Council of Societies of Industrial Design (1957–1980) at the University of Brighton, a research that forms part of the Centre for Design History directed by Professor Jeremy Aynsley. She previously completed an MA on early French corporate identities at the V&A/RCA History of Design programme and is a part-time lecturer at the University of Brighton.

ROMI MIKULINSKY (PhD) is the head of the master's programme in industrial design at Bezalel Academy of Arts and Design, Jerusalem. Her fields of research include digital and algorithmic culture, religion and social media, and the future of reading and writing. She has worked with various start-up companies and served as the director of the Shpilman Institute for Photography. Her recent research explores new meanings of stargazing and human imagination with the entrance of Big Data and machine vision into astrophysics.

KONSTANTIN MITROKHOV is a media artist and lecturer in photography currently based in Moscow. He teaches at the British Higher School of Art and Design and maintains his own practice working on editorial and commercial commissions. His work investigates multilayered topologies of contemporary urban environments with a recent shift towards a more speculative approach in research and practice. Konstantin graduated from the New Normal programme at the Strelka Institute for Media, Architecture, and Design in Moscow.

TINA MOOR has developed interior fabrics and novel textile and pneumatic structures for the aviation, automotive, and health sectors. Since 2001 she has taught textile design at Lucerne University of Applied Sciences and Arts, and since 2004 has worked in the Products & Textiles research team with a special interest in novel materials, natural fibres, and the application of textiles in architectural contexts. She has headed the bachelor's programme in Textile Design since 2011.

PEDRO MORAES is an artist based in Brussels. His work interrogates the latent political and social forces implicit in the world designed around us. Working with no signature style, form, or medium, he instead approaches each exhibition site by carefully considering its context, history, and relations.

SHINTARO MIYAZAKI is a media scholar and experimental media designer. Since 2014, he has been a senior researcher at the Institute of Experimental Design and Media Cultures at FHNW Academy of Art and Design in Basel. He received a PhD in media theory from Humboldt University in Berlin (2012). His current interests include commoning, (media) design theory and research, cybernetics, and playful approaches to complexity.

NAN O'SULLIVAN's approach to design practice and pedagogy calls for change and challenges students to study, debate, and demonstrate through their process and practice the roles and responsibilities of both design and designers in society. A specific emphasis for Nan's own teaching and research is the incorporation of indigenous, place-based knowledge as a critical component within design practices and a facilitator towards positive social change through design.

GAJA MEŽNARIĆ OSOLE is an eco-social designer. She completed her BA in visual communication in Ljubljana and her MA in systemic design at Goldsmiths, University of London. On her return to Ljubljana, she initiated a co-research project which explored ways to use invasive plant fibres in paper production. In 2017 she confounded Trajna, an NGO, as well as a platform for creative multispecies collaborations called Symbiocene (symbiocene.org, together with Andrej Koruza). Since 2014, she has regularly contributed to the platform *Precarity Pilot*.

SARAH OWENS is a graphic designer, design historian, and design theorist. She is currently a professor of visual communication at Zurich University of the Arts and directs the MA programme and research in this area. She is a graduate of the University of Reading and the Royal College of Art in London. Her research and writing focus on the social foundations of graphic and visual communication.

NINA PAIM is a Brazilian designer and researcher based in Basel. She has a bachelor in graphic design from the Gerrit Rietveld Academie and an MA in design research from HKB Bern University of the Arts. Nina has taught in Aruba, Brazil, the Czech Republic, Denmark, Estonia, France, Italy, Portugal, and Switzerland. In 2014, she curated the exhibition *Taking a Line for a Walk* at the 26th Biennial of Graphic Design Brno, for which she received a Swiss Design Award. In 2017, she co-founded the cultural agency common-interest with Corinne Gisel. Nina is also the program coordinator of the SDN conference Beyond Change.

RATHNA RAMANATHAN is a graphic designer/researcher with expertise in intercultural communication and alternative publishing practices. Through her studio Minus9, Rathna works with clients including the BBC, Harvard University, and Tara Books. Her practice is concerned with the relationship between technology, society, and culture and the role of the communication designer. She is interested in the materiality of the digital to locate the reader and in a vision of the Web as an empowering publishing platform.

VERONICA RANNER is a designer, artist, and researcher interested in emerging biotechnologies and biofabrication, systems design, and experimental approaches between design, science, and society. She is a visiting scientist with SilkLab at Tufts University in Boston and is currently completing a PhD at the Royal College of Art on the potentiality and ethics of futuring concerning the bio-digital – a new domain and converging knowledge space where computational thinking meets biological matter.

LUISE REITSTÄTTER is a cultural scientist with a doctorate in sociology based at the University of Vienna. Her main research interests are visual and material culture analysis, museology, and exhibition studies, as well as qualitative methods in empirical research. Recent collaborative projects include *Approaching the 3S. The Spatial, the Social, and the Sensorium*; *personal.curator*, on technology-assisted art education; and *Say it Simple. Say it out Loud*, on easy-to-read language.

LIVIA REZENDE teaches, supervises, and researches at the History of Design postgraduate programme of the Victoria and Albert Museum and the Royal College of Art, London. Trained as a graphic designer in Brazil, Livia's interests straddle design practice and research, investigating design's role in cultural exchanges and economic development globally since the nineteenth century. She's currently researching histories of design education and creativity, with a focus on critical and radical pedagogies, community-run creative projects, and corporate and consultancy-driven conceptualisations of creative design methods.

SUSANNE RITZMANN is a design researcher and lecturer with a focus on concepts and strategies of sustainability. Currently she works for the German Research Center for Artificial Intelligence (DFKI). She studied design at Burg Giebichenstein University of Art and Design Halle, and gained her diploma at Berlin University of the Arts in product and process design. Susanne completed her PhD at Berlin University of the Arts on the relation of trash and design.

REBECCA ROSS is senior lecturer and leads the MA in Graphic Communication Design at Central Saint Martins, University of the Arts London. Her work *London is Changing* appeared on billboards around Central London during 2015. Ross is currently working on a manuscript about postcodes and addresses. She is co-founder and co-editor of *Urban Pamphleteer* and senior visiting research fellow at the University College London Urban Laboratory.

VERA SACCHETTI is a design critic, co-curator of TEOK Basel, and co-founder of the editorial consultancy Superscript. She is also associate curator of the fourth Istanbul Design Biennial. Originally trained as a communication designer, Vera attended SVA's MFA in Design Criticism as a Fulbright scholar. She was formerly curatorial advisor for the BIO 50 design biennial in Ljubljana, web editor at *Domus*, and co-editor of *The Adhocracy Reader* for the first Istanbul Design Biennial. With Superscript, she headed the "Towards a New Avant-Garde" event series at the 2014 Venice Architecture Biennale. Her writing has appeared in *Disegno*, *Metropolis*, and *The Avery Review*, among others.

FLORIAN SAMETINGER is a design researcher, lecturer, and project leader at the Design Research Lab/Berlin University of the Arts. He is working on his PhD on the topic of "Design for Sustainability" with a focus on sustainable awareness tools. He is co-founder of the research group Civic Infrastructures and the Sustainable Design Group of the DGTF. Furthermore he has collaborated with Design Inquiry on the DesignCities: Berlin project.

DUBRAVKA SEKULIC writes about the politics of space and is the author of *Glotzt Nicht so Romantisch! On Extra-legal Space in Belgrade* (Jan van Eyck Academy, 2012). She is an assistant professor at IZK – Institute for Contemporary Art, TU Graz, and a PhD fellow at the Institute for the History and Theory of Architecture (gta), ETH Zurich. She is an amateur librarian at Public Library/Memory of the World, taking care of feminist and space/race collections.

EMILY ELIZA SCOTT is an interdisciplinary scholar focused on art and design practices that engage pressing (political) ecological issues. Currently a postdoctoral researcher in the architecture department at ETH Zurich, she holds a PhD in contemporary art history from UCLA. Her writings have appeared in *The Avery Review*, *Field*, *Art Journal*, *American Art*, *Third Text*, and *Cultural Geographies* as well as multiple edited volumes. Her first book, *Critical Landscapes: Art, Space, Politics*, coedited with Kirsten Swenson, was published by UC Press in 2015. She is also a core participant in two long-term, collaborative art projects: the *Los Angeles Urban Rangers* (2004–) and *World of Matter* (2011–).

ARNE SCHEUERMANN is a professor of design theory at the University of the Arts in Bern, and has headed its Research Unit Communication Design since 2005. From 1995 to 2005 he worked as a creative director and consultant in the advertising industry, and from 2000 to 2005 lectured on film studies at Wuppertal University. In 2007 he co-founded the interdisciplinary working group Health Care Communication Design at Bern University of Applied Sciences. His recent publications include *Design als Rhetorik* (with Gesche Joost, 2008), and *Handbuch Medienrhetorik* (with Francesca Vidal, 2016). His recent research explores the implications of visual rhetoric in areas of health care, counterterrorism, and Lego. Since 2014 he is president of the Swiss Design Network.

JAN SILBERBERGER is a senior researcher at the Centre for Research on Architecture, Society, and the Built Environment, ETH Zurich. He studied architecture and urban planning at the University of Stuttgart and visual communication and fine arts at the University of Fine Arts Hamburg. In 2011 he finished his PhD studies at the University of Fribourg's Geography Unit. His research focuses on decision-making and the circulation of quality within planning and design processes.

JULIA SOMMERFELD is a graduate in cultural studies and has a master's degree in design studies. She served as a curatorial assistant for the exhibition *Nomadic Furniture 3.0 – New Liberated Living?* at the MAK in Vienna and co-published *Neuwerk – Magazin für Designwissenschaft* (Form und Zweck, Berlin). She also contributed to the publication *Atlas of Furniture Design* (Vitra Design Museum, 2018). Julia currently works at the Institute of Fashion Design at FHNW Academy of Art and Design in Basel and frequently writes for *form. Design Magazine*.

AUDREY SPEYER trained as a textile designer at Duperré University in Paris. She worked for luxury fashion brands before graduating in 2016 from a second MA in Material Futures at Central Saint Martins in London. Collaborating with scientists, she designed the Purifungi incubator that is used to cultivate mushrooms that digest contaminants found in the soil. She is now working on several projects, both in design and fashion, using an environmental or circular economy approach.

IRENE STRACUZZI is a graphic designer and researcher based in the Netherlands. She received her master's degree in information design from the Design Academy Eindhoven in 2017 with a thesis project mapping border claims in the Arctic Ocean. Next to commissions and collaborations, her practice focuses on investigating the role of design in visualising complex topics as an alternative form of knowledge sharing.

KYTHZIA BARRERA SUAREZ's work bridges traditional artesania and design to foster social change. Honesty and divergence from the conventional and privileged designer's position shape her creative leadership as founder and head of Innovando la Tradicion and Colectivo 1050°, two organisations supporting indigenous potters in Oaxaca, Mexico. She has a master's degree in social and sustainable design from the Design Academy Eindhoven; studied on the Crafts and Design postgraduate course at Kyoto Institute of Technology; and until 2011 was a professor of sustainable design at Universidad Ibero, Mexico.

ANNE-CATHERINE SUTERMEISTER studied at the Universities of Vienna and Montpellier. She completed her PhD in the Department for Theatre Studies at Bern University (Sous les pavés, la scène. L'émergence du théâtre indépendant en Suisse romande dans les années 60, Editions d'en-bas, Lausanne, 2000) and her MBA at the University of Geneva (2016). In 2009, she became the director of the Théâtre de Jorat in Mézières and in 2010 took over as head of the Department of Research at La Manufacture – Haute école de théâtre de Suisse romande. Since 2012, she has been head of R&D at HEAD – Genève and teaches cultural management in various programmes. She has published several articles on contemporary Swiss theater and cultural policies (Dictionnaire du théâtre en Suisse, Dictionnaire de l'art suisse (www.sikart.ch), Revue Europe, Revue Mouvement, etc.).

DIEGO MIER Y TERÁN is founder and co-director of Innovando la Tradición and Colectivo 1050°, which support indigenous potters in Oaxaca, Mexico. Fascinated by human imagination, he has investigated the social, ethical, and philosophical dimensions of design and its power as an agent of change. Diego has taught at graduate and postgraduate levels, notably at the Workshop of Utopias, inviting students to challenge social conventions through design. He has a master's degree in type design from the Royal Academy of Art in the Hague.

FABRIZIO TERRANOVA is a filmmaker, activist, dramaturge, and teacher at erg (École de recherche graphique) in Brussels, where he launched and co-runs the master's programme in Récits et expérimentation/Narration spéculative (Narrations and experimentation/Speculative narration). Terranova is the author of *Josée Andrei, An Insane Portrait*, an experimental documentary that was turned into a book published by Les Editions du souffle. He is also a founding member of DingDingDong – an institute committed to improving knowledge about Huntington's disease. He recently published the article "Les Enfants du compost" in the publication *Gestes spéculatifs* (Les Presses du réel, 2015).

TIMES OF WASTE (www.times-of-waste.ch) is an interdisciplinary research team consisting of a core group of six people (Flavia Caviezel (lead), Mirjam Bürgin, Anselm Caminada, Adrian Demleitner, Marion Mertens, Yvonne Volkart, and Andreas Simon (audio-walk support)) from backgrounds including visual anthropology, environmental studies, art theory, scenography, music, and programming. The project will run from 2015 to 2018 and is situated at the Institute of Experimental Design and Media Cultures/Critical Media Lab at FHNW Academy of Art and Design in Basel. Most of the team members also collaborated on the project *RhyCycling: Aesthetics of Sustainability in the Basel Border Area* (2010–2013).

URSULA TISCHNER is an industrial designer, design consultant, researcher, and educator. She founded econcept – Agency for Sustainable Design in 1996 (www.econcept.org), a leading consultancy for design and innovation for sustainability. As well as consulting, managing research projects, and carrying out design and innovation projects, she has published many books and articles and has been involved in training and education for more than twenty years. Currently, she is responsible for the Eco-Innovative Design master's programme at the FH Joanneum in Graz.

TINA TOMOVIC is a researcher at Lucerne University of Applied Sciences and Arts. She has participated in design-driven projects exploring the integration of lights into textiles and is interested in how design and technology can enrich each other. Recently she has been working on an online textile archive for designers

ETIENNE TURPIN is a philosopher and research scientist at Massachusetts Institute of Technology, and founding director of anexact office, a design research atelier based in Jakarta and Berlin. He is also founding co-director of User Group Inc. LLP, a worker-owned cooperative building software for disaster response, environmental monitoring, and climate change adaptation. Etienne is co-editor of *Fantasies of the Library* (MIT Press, 2016), *Art in the Anthropocene* (Open Humanities Press, 2015), and *Jakarta: Architecture + Adaptation* (Universitas Indonesia Press, 2013), and editor of *Architecture in the Anthropocene* (Open Humanities Press, 2013).

ANDREAS UNTEIDIG is a research associate and PhD candidate at the Design Research Lab/Berlin University of the Arts, where he

explores the relationship between design, technology, and the political. He is focused on the development of networks and alliances between designers, technologists, activists, and policymakers to collectively create, appropriate, and discuss informal and politically engaged approaches to technology. Andreas is currently leading the Berlin efforts contributing to the EU research project MAZI (CAPS).

## W

KEVIN WALKER runs the Information Experience Design programme at the Royal College of Art in London. He is a researcher, designer, writer, and artist working at the boundaries of the digital and physical – specifically in curation and computation in physical spaces, grounded in cognitive and cultural theory. He is the author of *Hackers & Slackers* (2012) and co-editor of *Digital Technologies and the Museum Experience* (2008). His background is in journalism, art and design, interactive media, and social science.

CATHERINE WALTHARD is co-head of HyperWerk, the Institute of Post-Industrial Design HGK FHNW in Basel, which she co-founded in 1999. She has long-term experience in art education and as a teacher of visual and design practice, and has given lectures and workshops in Europe, Australia, and New Zealand. Her work ranges from fine arts drawings, photography, and visual communication to multimedia productions that have received international awards. Her current interests are focused on cultural experiences in design education.

MIA CHARLENE WHITE is Assistant Professor of Environmental Studies at Parsons School of Design, New York. She has a bachelor's degree in anthropology and political science from the State University of NY at Stonybrook, a master's degree in international affairs from Columbia University's School of International and Public Affairs (SIPA), and a PhD in urban studies and planning from Massachusetts Institute of Technology (MIT). She is a Ford Foundation Minority Fellow and a National Science Foundation Fellow. Originally from NYC, Mia identifies as a mixed-Black American of African American and Korean descent.

ARTHUR WOODS is an astronautical artist. His goal has been to introduce, nurture, and expand the cultural dimension of humanity's astronautical endeavours. Beginning in 1985, he has initiated a number of art-in-space projects including Cosmic Dancer (1993) and Ars Ad Astra (1995) – art interventions realised on the Russian Mir space station. Greater. Earth is his personal space programme and an online platform where he is developing additional art interventions designed for the area of Greater Earth.

## V

GIUDITTA VENDRAME is a designer and researcher based in Eindhoven and a guest tutor at the Design Academy Eindhoven. She explores the intersections between design, art practice, and legal systems. To question the opaque nature of the latter she uses different media including film, performance, and installations.

YVONNE VOLKART is a lecturer in art and media theory and a researcher at FHNW Academy of Art and Design in Basel. Projects include *Ecodata – Ecomedia – Ecoaesthetics: The Role and Significance of Technologies and Technoscientific Methods in the Arts for the Perception and Awareness of the Ecological*, and *Times of Waste*. She regularly writes for Springerin. Texts and curatorial projects include Eco_Visionaries, a touring exhibition and book with S. Himmelsbach and K. Ohlenschläger (2018); "From Trash to Waste. On Art's Media Geology", *Texte zur Kunst* (Dec. 2017); and "Art and Ecology in the Technosphere" (2017), in M. Maeder (ed.), *Kunst Wissenschaft Natur*.

## Y

SARIT YOUDELEVICH holds a master's degree from ITP (Interactive Telecommunication Program), New York University. She is a UX designer and researcher and a lecturer at Bezalel Academy of Arts and Design, Jerusalem. Her classes at Bezalel combine technology, arts, and design. She practices technology as a raw material and a tool for self-expression and uses her working experience to teach electronics, software, algorithmics, and interfaces through game design and complex systems analysis methods.

## Z

CHRISTINA ZIMMERMANN is an author-director and artist working in the field of audiovisual narration. After completing her PhD at Bauhaus University, Weimar, she has concentrated on interactive and transmedia story development (Digital Humanities Fellowship, 2017–2018, with the MWW Research Association and German Literature Archive Marbach). As an associate researcher to IXDM, she has lectured since 2017 at FHNW Academy of Art and Design in Basel, and at Lucerne University of Applied Sciences and Arts.

ISABEL ROSA MÜGGLER ZUMSTEIN is a researcher and lecturer at Lucerne University of Applied Sciences and Arts. She explores material and tacit knowledge at the intersection of design and technology. Over the past ten years, her research collaboration with the textile industry has resulted in novel materials, manufacturing processes, and product innovations that were introduced into the market. With her company Tiger Liz Textiles, she develops, designs, and manufactures textiles and functional materials for various architectural applications.



# Building Platforms: An intersectional space for decolonising, depatriarchalising, and deprecarising the conference from within.

During the three days of the conference, the foyer of the HGK FHNW will be occupied by three design platforms that each problematise the role of design from within the discipline itself: Decolonising Design Group, Depatriarchise Design, and Precarity Pilot. With the aim of fostering an intersectional debate on the politics of design within practice, theory, and academic research – with particular focus on race, ethnicity, gender, and class – the three platforms will collectively activate a two-storey construction scaffold, "a platform for platforms." In this temporary structure, the initiatives are invited to present their practices while proposing modes of knowledge exchange beyond traditional academic conference formats. As an open, relaxed communal space, "Building Platforms" offers a range of informal conversations, workshops, and other activities. A pop-up-library integrated into the scaffolding platform contains selected books, magazines, articles, and other materials. This program is free of charge and open to all.

DEPRATRIARCHISE DESIGN is a platform that examines the complicity of design in the reproduction of oppressive systems, focusing predominantly on patriarchy, using intersectional feminist and postcolonial analysis. Depatriarchise Design questions the shape and the very definition of design as a discipline, as well as its priorities, politics, and agendas.

DECOLONISING DESIGN GROUP was founded in 2016 by eight design researchers, artists, and activists stemming from or with ties to the Global South, as a response to Euro- and Anglocentric socio-technical politics and pedagogies of design as both a field of research and praxis. The group does not aim to offer an "alternative perspective" on design, but rather to question the very foundations upon which the discipline was established.

PRECARITY PILOT is a platform that wants to support designers in reshaping, reorienting, and taking ownership of the course of their working lives. In the context of a Europe of welfare cuts and unfair working conditions, the platform attempts to direct the efforts and everyday activities of designers towards constructing a different economic environment – both through what they produce and the ways in which they practice and live. Precarity Pilot is thus not primarily concerned with stabilising precarious design practices as they are, but rather with creating conditions in which it is possible for designers to imagine and actuate what they could become when not pressured by precariousness to conform to the needs of the market.

# Platform Statements:

## Deconstructing Design Patriarchy

Anja Neidhardt and Maya Ober

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It is glamourous, abundant, and on every occasion, it underlines its omnipresence, creating an illusion of normality: Design Patriarchy. Male-dominated prize recipients and juries, male-only exhibitions, male-centred articles – all form a status-quo which is seldom questioned. Every "other" is marked, every "other" is defined through the framework of their otherness, be it gender, race, ethnicity, or class.

Design participates in amplifying the overall experience of oppressed groups (gender-based, sexuality-based, race/ethnicity-based, wealth-based, etc.) and plays an active role in their subordination as users, practitioners, theoreticians, and objects of representation. Structural and symbolic violence work interchangeably within the field in order to perpetuate what we call Design Patriarchy.

Design Patriarchy is disguised. It made our visual landscape go through plastic surgery, mimicking the surrounding power relations and reflecting the norms, the standards, the priorities of the dominant bodies creating our material reality.

Design Patriarchy is also meticulous; it forms part of a bigger cultural hegemony, imposing its narratives and perspectives, creating an inner system of oppression that reproduces itself constantly. Domineering design is involved in the creation of ideas, products, and tools fostering and reinforcing structural and symbolic violence.

It is clear that Design Patriarchy is a political issue. However, it is more than difficult to question it, not least because such discourse is often silenced and marginalised. This stems from the broadly accepted myth of design as apolitical. Design institutions and the design community are reluctant to include and discuss political content, creating a false impression that design as a discipline is somehow "neutral" or "objective." But structural and symbolic violence are inherent in design, and through the creation of oppressive products, spaces, ideas, standards, it further perpetuates this oppression.

The male-centred, heterosexual, financially secure, able-bodied, and white norm is deeply rooted in Modernism. It is not only prevalent and defines standards within the field, it also creates a hierarchical structure that facilitates violence. This distorted condition is often perceived as "natural," and so the status-quo is not questioned. The notion, fortified by design institutions, that design should restrain itself from dealing with political questions, constitutes an oppressive tactic for silencing dissent and serves those privileged groups (such as star designers) that profit from this state of things.

However, at core of the star designer phenomenon is the emphasis on individualistic work. It strives to portray the history of design and architecture as a line of punctual successes of exceptional individuals (mostly white, middle-class men), rather than to highlight collectivity and collaborations between different groups. The obsession in the West with focusing on individuals is among the structural causes that undermine and erase women's achievements and contributions. Women designers are largely invisible, and those who try to gain equality within patriarchy have to adapt themselves to the "norm." Unless women designers do not epitomise the broadly accepted standards that equate design with a very specific visual, formal, and ideological language, they are neither valued nor recognised. Therefore, instead of demanding equality within these social and economic systems, which were set up for the benefit of men, typically white and wealthy, we should strive for liberation to create our own narratives outside of the patriarchal framework that at its core benefits from women's exploitation and subjugation.

The exclusivity of the design profession stems from the male-centered standard; if we fail to meet it, we lose any recognition. At the same time a notion is created which assumes that this norm is objective, neutral, and good. The Modernist mindset is highly valued, creating a hierarchical division across the field that is normalised and widely accepted as "natural" and "standard." Design constantly tries to depoliticise itself, claiming that it serves the "universal, common good." But how is this "common good" defined? How do designers address the needs of users? How do they interpret reality? Are designers a quasi-divine group, detached from the social constructs prevalent in our societies, such as those of gender, class, and race?

Depatriarchise Design explores and exposes the different aspects of Design Patriarchy. To what extent is design a direct expression of the ruling, privileged views in our society? In what way does design conserve and reproduce existing patriarchal, but also colonial, capitalist, and other oppressive structures? And how can a deconstruction of this system be approached?

Applying the feminist doctrine "the personal is political," Depatriarchise Design turns the spotlight on the politics of design practice, especially focusing on gender, which in our opinion gives an intersectional quality to design research and enables us to challenge the unpolitical character of traditional design institutions and practices. Applying intersectional feminism in the context of design offers an opportunity for understanding and deconstructing the multi-dimensional basis on which design practices are complicit in perpetuating injustice and social, racial, and gender inequality. Following Paula Rust, we want to use our personal experiences as a female designer (Maya Ober) and a female design writer (Anja Neidhardt) to reflect on the political status quo within the field.

## What a Decolonisation of Design Involves

Ahmed Ansari
from Decolonising Design Group

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Following the emerging discussions around design and decoloniality, we currently identify two issues at play, each of which embodies slightly different stakes and agendas, and lead to slightly different projects. Both projects, or programmes as we can call them, are concerned with the question of what we are fighting for in different senses, addressing different facets of the larger enterprise of decolonisation.

The first programme is the project of challenging and critiquing the current status quo in mainstream contemporary academic and professional discourse and bringing greater depth to the conversations happening around issues of gender, race, culture, and class. This is the project that the Decolonising Design platform has been mostly engaged with since its inception. We can reckon three goals to which this programme orients itself.

First, there is the necessity of creating a space for designers and design researchers working outside the confines of the Anglo-European sphere, at what we would call the margins of mainstream discourse. Within the current landscape of design academia, non-Western epistemologies and practices have not been taken seriously, and this has a history going all the way back to the need to develop design methods as a reaction to what was seen as craft-based design – incidentally associated with pre-industrial, non-European cultures. Dichotomies like this one persist to this day, where the legitimacy of relying on texts that do not fall within the Western canon is constantly questioned (in fact, even within this canon, some design scholars would argue that some traditions and their texts are undeniably more legitimate than others – this particularly applies to empirically driven, positivist approaches to design). There is also the question of why the discourses, documented histories, designerly practices, approaches, and thoughts of the vast majority of the world's population are simply absent. Thus, both the unquestioned assumptions about the nature of design praxis and the absence or underrepresentation of non-Western scholars from the design academy need to be critiqued and questioned. Creating this space is necessary – without it, no generative, plural practices and discourses can emerge within the larger design community.

Second, the articulation of the way that asymmetrical (colonial) power relations and logics of coloniality assert themselves through technologies and techniques, or, as we can call it, through artifice. This entails understanding the formation and origins of the modern Anglo-Eurocentric world-system – how it is that Western artifice came to dominate and constrain other artificial trajectories through the history of colonisation down to the present day, creating accounts of what the essence and ontology of modern artifice is, separated as it is from sacred and natural law, and showing how specific modes and forms of colonial power manifest in specific modern technologies. By doing this, designers and researchers with decolonial agendas attempt to reveal both the dynamics of how colonial power unfolds in the modern world-system, and how it subsumes extra-colonial ways of knowing and acting by tracing its limits and boundaries.

Third, the pedagogical aim of bringing the works of different discourses on issues in culture, modernity, and globalisation, from critical thinkers with anti/post/decolonial agendas, into design discourse, as well as disseminating this politics and the knowledge it draws from into design education and practice. Decoloniality is not something new: it has existed for as long as the colonised have resisted colonialism. Apart from educating Western designers who would be allies to decolonial initiatives, it is important to highlight the fact that there are many, plural approaches to tackling the problem of modernity, given that different parts of the world and different subjects and communities have experienced colonialism differently. Bringing out these diverse points of view is crucial to maintaining a rich and vibrant culture of exchange and collaboration in scholarly thought and practice.

The second programme is the task of defining and developing alternatives to, on the one hand, the modern neoliberal, colonial world-system that we currently live in, particularly with regards to the nature of the artificial that is both symptom, consequence, and perpetuator of it, and on the other hand, to the nature of design practice that helped bring this artificial into being. That is to say, to practice decolonial design means thinking beyond design as it exists today: what can design be other than what it is now, given that its very disciplinary inception in the twentieth century went hand in hand with the development of our modern hyper-industrial complexes and their corresponding societies of discipline and control? Here there are also three aims that can be identified, which may be more or less congruent with the three aims outlined above, and none of which can really be separated from one another.

First, delinking from the present world-system. This means that decolonial designers must stop acting with and through the institutions that embody, uphold, and perpetuate the tenets of modernity. This includes humanitarian enterprises, most notably NGOs and think tanks, cultural institutions like the contemporary art market, the Western academic complex and its systems of knowledge control and dissemination, and political movements including failed versions of various identity politics that frame emancipation and equality in terms of assimilation into the world-system. It also means epistemic delinking, i.e. decoupling oneself from a pure reliance on the Western canon and from Western design frameworks, methods, techniques, and practices.

Second, confronting and overcoming the colonial rupture, which means the reconstitution of a truly postmodern subject. It is unlikely that the ex-colonised subject today can go back to a prior, premodern state of being – for most kinds of subjects, those have been forever lost. However, one can reach back to both historical understandings of past being and their changed nature in the present to recover essential ontological features that would point to a new futural state. For example, given that the roots of modern technology lie in the Greek conception of techne, we can ask what other possible artificials or corresponding ethics could be derived from other philosophies of technology.

Third, the creation of plural design practices that are futurally prescriptive and aim to propose alternatives to the neocolonial world-system. We need alternatives to free-market capitalism, to Western-style democracies – whether parliamentary or presidential – to Western value systems that define abstract concepts like freedom, equality, justice, and choice on their terms, to models of the human as rational, selfish, pragmatic, etc., and specifically for designers, new ways of designing, new hybrid, derivative, and syncretic practices and discourses. We should aim to have many diverse forms of design practice in the world – each specific to its region and its biosphere, each rooted in the cosmologies and mythos of its culture, each concerned with defining its own aims and identifying and addressing its own problems and opportunities. We should aim to cultivate many different ways of thinking, being, and designing, derived from different artifices and worldviews, aimed at addressing many different needs and desires.

Both of these programmes must, of necessity, work together to achieve liberation for the modern subject: to understand and articulate is to challenge and resist is to create and emancipate. This eventual emancipation also cannot come from the coloniser lest it follows the colonial logic of liberation, and in any case, the coloniser is unable to imagine alternatives, having never experienced anything beyond the world-system. It can only come from the colonised; from the ones whose bodies, subjectivities, and epistemes have so long been ignored, underestimated, inferiorised, ostracised, or appropriated. Because all of these agendas are co-relational and co-dependent, the task for the decolonial designer is not easy. There are no shortcuts, no quick byways through the modern world-system and its logics for this task, for what it demands of us is that we begin to think what design can be other than what it is. Whether designers can take up this immense and difficult task remains to be seen.

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For further reading, see also the updated "Editorial Statement" written by Decolonising Design Group: http://www.decolonisingdesign.com/statements/2016/editorial/

## Precarity Pilot: Redefining the Path of Our Working Lives

Brave New Alps, first published in 2015
on the Precarity Pilot online platform

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COOPERATION AND SUPPORT:
RIGHTS, MUTUALITY, SOCIAL PROTECTION

Precarity Pilot acknowledges that precariousness is not an individual problem due to personal weakness or failure, but a systemic issue within a capitalist economy. Considering the direction one's design practice takes is thus framed not as an ethical choice referring only to one's personal parameters, but as a political one that is entangled in collective interdependencies that go beyond the field of design. In this section of the platform we consider what can be done against precarious working conditions by organising and bonding with others.

TOOL #4:
ACTIVATING THE SUPPORTIVE POTENTIAL
OF DESIGN-RELATED INSTITUTIONS

Through supportive interventions, institutions such as design schools, museums, and magazines can make a huge difference to the precarious working conditions faced by designers. They can:

- be inventive with how they use or give access to their surplus of material and immaterial resources in order to support precarious practitioners;
- be reflective and experimental with the kind of design practices they promote as desirable/attractive/successful;
- raise the awareness of designers, industry, and policymakers around issues of precariousness.

TOOL #5:
CREATING ECONOMIES
OF GENEROSITY

Economies of generosity can be described as being fuelled by non-monetary exchanges that are infused by affect, either for the people or the thing(s) being exchanged. The sharing of the combined material, social, and immaterial surplus of everyone involved, fuels such economies. Designer Brett Bloom describes these economies as tied to a social nexus rather than to objects or money: a nexus in which we can turn around and share the surplus of our lives.

Can we use our design skills to support and propel such economies? Can we do so in inclusive ways? Can we come up with tactics and strategies that will also allow people with very little surplus to become part of such economies?

TOOL #6:
FUELLING NETWORKS OF CARE

Even though in Western societies the independent individual is the most valued, we're all embedded in interdependent networks of care – whether we acknowledge it or not. In fact, for many people these networks are fundamental, as they provide:

- moral support (for example, by listening to problems and desires, offering comfort in difficult situations, and sharing good moments);
- social support (for example, by helping out with child care, skills, labour-power);
- material support (for example, by granting free or cheap rent or the use of other people's cars);
- financial support (for example, by lending money without interest).

In networks of care, a constant give-and-take is key – even if this takes place across different registers. How can we contribute to the development of networks of care – both through our design projects and the way we live? How can we make them more inclusive, beyond families and close friends? Can we activate them locally as well as trans-locally?

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For more tools, please visit:
www.precaritypilot.net

# Directory of Platforms:

This list and accompanying map present the current state of the "Directory of Platforms," an open and growing compilation of initiatives that seek to expose the social, political, and environmental impact of design, revealing its complicity in creating, perpetuating, or intensifying problems, with the ultimate aim of formulating new strategies to overcome these challenges. Far from being an accurate portrayal or a complete compendium, this map is meant as a conversation starter. The directory, which for the moment exists as a Google Sheets document, has been collected during the process of organising "Building Platforms," through an open call disseminated via our available networks. The directory indexes different types of organisations such as NGOs, foundations, associations and societies, online platforms, networks, blogs, educational institutions, and studios.

Our goal is to keep on growing and expanding this directory *beyond* "Beyond Change." Hopefully, this initiative will grow into an easily accessible, free-of-charge, online resource and tool. This list is just a start.

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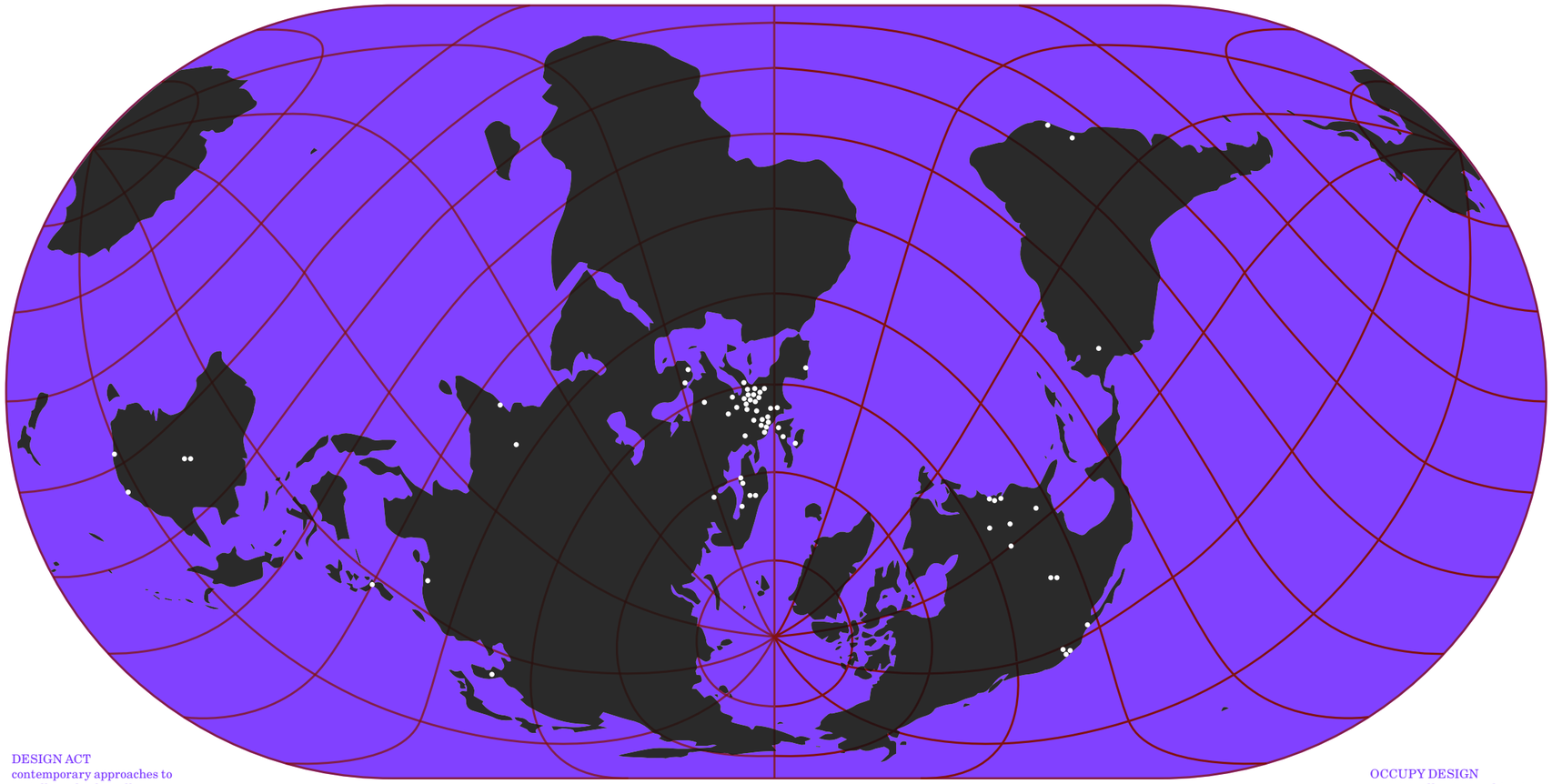
For more info please visit:
www.buildingplatforms.net

This map was generated with the help of www.worldmapgenerator.com, a project by graphic designer and researcher Julia Mia Stirnemann (CH), using the equal-area pseudocylindrical Eckert IV projection.



4T DESIGN AND DESIGN HISTORY SOCIETY
contemporary design issues through historical perspectives (Izmir, TR)

72 HOUR URBAN ACTION
participatory tactical urbanism (Berlin, DE)

AFORMAL ACADEMY
spatial and co-creational knowledge exchange (Rotterdam, NL/Istanbul, TR// Shenzhen, CN)

ALPHABETTES
a network to support and promote the work of women in lettering, typography, and type design

AND SHE WAS LIKE: BÄM!
contemporary undogmatic feminism through art and design (Cologne, DE)

ARCHITETTE
promoting women architects (Bergamo, IT)

ARVHA
accessibility, sustainable development and equality in architecture (Paris, FR)

ASSOCIATION FOR WOMEN IN ARCHITECTURE AND DESIGN
advancing women (Torrance, US)

AZIMUTS
magazine for reflection and discussion on current issues of design (Saint-Étienne, FR)

BANASTHALI VIDYAPITH FACULTY OF DESIGN
traditional heritage and present-day needs of design education (Banasthali, IN)

BASTION
how identity and norms are formed and reproduced by visual culture (Stockholm, SE)

BEVERLY WILLIS ARCHITECTURE FOUNDATION (BWAF)
changing the industry of design and construction for women (New York, US)

BILLIONAIRES
visualizing financial power structures (Berlin, DE)

BRAVE NEW ALPS
discussing and reconfiguring the politics of social and environmental issues (Bolzano, IT)

BUREAU EUROPA
activating the public analysis of the designed environment (Maastricht, NL)

CENTER FOR SPATIAL JUSTICE
cross-disciplinary, independent, demand-responsive urban institute (Istanbul, TR)

CENTRE FOR SUSTAINABLE FASHION
using fashion to drive change and build a sustainable future (London, UK)

CENTRE OF INVENTION AND SOCIAL PROCESS (CISP)
researching the interplay between science, technology, society and the environment (London, UK)

CHICAGO WOMEN IN ARCHITECTURE
advancing women in architecture (Chicago, US)

CITÉ DU DESIGN
design research exploring the ins and outs of social and technological and changes (Saint-Étienne, FR)

CIVIC CITY
transdisciplinary critical design research (Geneva, CH)

CLEAN CLOTHES CAMPAIGN (CCC)
improving working conditions and empowering workers of the global garment and sportswear industries (Amsterdam, NL)

COUNTESS
statistics on gender equity in Australian contemporary visual arts (AU)

CULTURAL INTERFLOW
interactive visualizations of migration processes and border constructions (Berlin, DE)

CUTOUTMIX
free-of-charge database of silhouettes promoting a diverse and inclusive vision of design (Albino, IT)

DESIGN ACT
contemporary approaches to socially and politically engaged design (Stockholm, SE)

DECOLONISING DESIGN
questioning Euro- and Anglocentric socio-technical politics and pedagogies of design (Berlin, DE/ London, UK/Porto, PT/ Gold Coast, AU/ Uppsala, SE/ Pittsburgh, US/and more)

DEMOCRACY AND DESIGN PLATFORM
conceiving, developing and connecting new possibilities for democracy

DEPATRIARCHISE DESIGN
examining contemporary design through a feminist perspective (Zurich, CH)

DESIGN JUSTICE NETWORK
centering the role of design on Indigenous peoples, communities of color, the poor and working class, the sick and disabled, migrants, LGBTQIA+, women, and femmes (Princeton, US)

DESIGN MUSEUM DHARAVI
local community and social change (Mumbai, IN)

DESIGN RESEARCH FAILURES
pitfalls, flunks, and errors of design research in the last 50 years (Umeá, SE)

ECO-NOMADIC SCHOOL
cultural productions related to local contexts (Colombes, FR/Brezoi, RO/ Höfen, DE/Vallagarina Valley, IT/Ballykinler, IE)

ENTREPRECARIAT
looking at the precariat through the lens of entrepreneurship and understanding entrepreneurialism against the backdrop of precarity (Rotterdam, NL)

ETHICS FOR DESIGN
interactive documentary on the sometimes harmful impact of design on society (London, UK)

EQUITY BY DESIGN [EQxD]
promoting Equity in Architecture (San Francisco, US)

EVENING CLASS
flexible and self-organized design education experiment (London, UK)

FAK
feminist design collective (Karlsruhe, DE)

FASHION REVOLUTION
calling for greater transparency, sustainability, and ethics in fashion (Ashbourne, UK)

HALL OF FEMMES
highlighting the work of women in art direction and design (SE)

HELLO STRANGER
turning players into outsiders within their everyday environments (London, UK)

INTERNATIONAL GENDER DESIGN NETWORK
promoting gender-sensitive and gender-equal design theory and practice (Cologne, DE)

LADIES, WINE AND A BIT OF DESIGN
empowering creative ladies around the world (US)

LADY BOSS
a networking resource for women in the creative industries (US)

L'ASSOCIAZIONE CHE TUTELA LE DONNE ARCHITETTO
supporting women architects and fighting against gender discrimination (Florence, IT)

MA ART AND POLITICS (GOLDSMITHS)
public space, democracy, equality, participation, justice and affect (London, UL)

MA DESIGN (HKB)
research and entrepreneurship with social relevance (Bern, CH)

MA DESIGNING DEMOCRACY (SANDBERG INSTITUTE)
using design to question the future of democracy (Amsterdam, NL)

MA ECO-SOCIAL DESIGN (UNIBIZ)
study course for more sustainable, resilient and fair future (Bolzano, IT)

MA/PhD HISTORY OF DESIGN (RCA)
critical perspectives and critical research tools to analyze the designed/built environment (London, UK)

MA SOCIAL DESIGN (DESIGN ACADEMY)
models, strategies, and products for social development and transformation (Eindhoven, NL)

MA SOCIAL DESIGN (MICA)
human-centered methods and models for social impact (Baltimore, US)

MA SOCIAL DESIGN (DIE ANGEWANDTE)
innovative methods for societal change (Vienna, AT)

MA VISUAL COMMUNICATION (KONSTFACK)
norm critical approach to design (Stockholm, SE)

MAKE NICE
an online platform and real-life conference for, by, and about creative women (Sydney, AU)

MATERIA BRASIL
collects, produces, and shares knowledge on socially and environmentally responsible materials, processes and technologies (Rio de Janeiro, BR)

METADESIGNERS
enabling designers to change or create behavioral paradigms (UK)

MIGRANT JOURNAL
exploring the global circulation of people, goods, information, fauna and flora, and their transformative impact on space (Zurich, CH)

MOWOWO
disseminating knowledge of women's creativity (Turin, IT)

OCAD FACULTY OF DESIGN
promoting Respectful Design (Toronto, CA)

NOT A MUSE
promoting female role models in graphic design (Berlin, DE)

OWA
supporting women in design and architecture in all phases of their professional lives (Berkeley, US)

OCCUPY DESIGN
activist collective working in and among social and political movements against capitalism (London, UK)

OPEN ARCHITECTURE COLLABORATIVE
a global network of local grassroots initiatives for design advocacy (San Francisco, US)

PARALLEL SCHOOL
an open environment for self-education in the broader context of art and design

PARLOUR
women, equity, Architecture (AU)

PIONEERING WOMEN OF AMERICAN ARCHITECTURE
herstory of significant designers born before 1940 (New York, US)

POLYPHONIC FUTURES
critical exchange of knowledge across design, science, and art through the biomaterial reverse engineered silk (London, UK)

PRECARITY PILOT
addressing issues faced by precarious designers in inventive ways (Bolzano, IT/ Porto, PT/Ljubljana, SI)

QSPACE
a queer architectural research organization (New York, US)

REBELARCHITETTE
supporting professional women in Design (Bergamo, IT)

RADICAL PEDAGOGIES
collaborative research on experiments in architectural education (Princeton, US)

REVISION PATH
showcasing stories of Black designers (Atlanta, US)

SOCIALDESIGN.DE
online resource, looking at the social challenges of our time (Munich, DE)

SUPERNOVA
reframing international development as social innovation (Berlin, DE)

SYMBIOCENE
multispecies collaborations within contemporary ecosystems (Ljubljana, SI)

TOK
grassroots curatorial initiative focusing on the intersections between art, design and social sciences (Saint Petersburg, RU)

THE 3% MOVEMENT
advancing gender and race equality in creative leadership positions (Palo Alto, US)

THE CENTER FOR ARTISTIC ACTIVISM
exploring, analyzing, and strengthening connections between social activism and artistic practice (New York/ Beacon, US)

THE FUNAMBULIST
publication investigating the politics of space and bodies (Paris, FR)

THE OFFICE OF CULTURE AND DESIGN
social practice platform for artists, designers, writers and assorted projects in the developing world (Parañaque, PH)

THE PEOPLE'S DESIGN LAB
taking action against waste (Brussels, BE)

THE SHARED INSTITUTE
center for design, research, and publishing, committed to public discourse (Porto, PT)

TYPEQUALITY
recognizing female type designers and their work (Stockholm, SE/Berlin, DE)

URBAN SCHOOL RUHR
a learning platform investigating participative and artistic practices in urban space (Witten/Hattingen, DE)

URBZ
participatory planning and design (Mumbai, IN/ Bogotá, CO/ São Paulo, BR/ Geneva, CH/Seoul, KR)

UNTOLD STORIES
visual communication for solidarity, justice, and equality (Amsterdam, NL)

WOMEN WHO DRAW
open directory of female illustrators (New York/ San Francisco, US)

WOMEN ARCHITECTS OF NOVI SAD
database on the female architects of Novi Sad built (Bratislava, SK)

WOMEN OF GRAPHIC DESIGN
gender-equality in design education (New York/ New Haven, US)

WOMEN WHO DESIGN
Twitter profile directory of inspiring women in the design industry

WORKS THAT WORK
international magazine for original and in-depth content on the impact of creative ideas in everyday life (The Hague, NL)

# About:

CONFERENCE CREDITS:

Conference host: FHNW Academy of Art and Design, Basel
Conference organizer: Prof. Dr. Claudia Mareis,
on behalf of the Swiss Design Network (SDN)
Programme coordination: Nina Paim

Production coordination: Sarah Haug, SDN
"Building Platforms" organisation: Nina Paim and Julia Sommerfeld
Programme consulting: Vera Sacchetti

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Stefanie Hungerbühler, Sonja Käser
Security: Alexander Dürr

Conference helpers: Nora Berman, Mirjam Ragossnig,
Nazaneen Naddaf, Haejeung Paik

Coordination and bookings: Nuria Barcelo, HGK FHNW
Catering: SV Group, Sabine Murschel, and Team
Conference dinner: Restaurant Kunsthalle, Basel
Accommodation: Hotel Nomad and St. Alban Jugendherberge, Basel

VENUE:

The FHNW Academy of Art and Design in Basel offers seven bachelor and four master degree courses in art, design, and art and design education and research. The school is located on the Campus of the Arts in the Basel Dreispitz area, close to several cultural institutions such as Kunsthaus Baselland, Schaulager, and the HeK House of Electronic Arts Basel.

FHNW Academy of Art and Design Basel
Hochschule für Gestaltung und Kunst
Freilager-Platz 1
4142 Münchenstein b. Basel

DISABILITY INFORMATION:

Access by car for the disabled:
Please take the approach via Florenz-Strasse, towards Hochhaus (D).
To have the bollards lowered in front of the Arts Campus, ring the bell or call +41 (0)61 228 44 44. This will connect you to our reception in Hochhaus (D).

For assistance in case of visual impairment or hearing disabilities,
please contact: coordinator@beyondchange.ch

SWISS DESIGN NETWORK (SDN):

Since 2004, the Swiss Design Network has brought together the Swiss Universities of Design and Art, campaigning for recognition and support for design research at the highest international level. Up to today, SDN has organised nine internationally recognised conferences and has published their findings. Its tasks include supporting workshops and publications, promoting young talent, and maintaining contact and interaction between design researchers, institutions, universities, and institutes.

SDN CHAIRS:

Dr. Massimo Botta, University of Applied Sciences and Arts
of Southern Switzerland, SUPSI
Prof. Dr. Davide Fornari, Ecole Cantonale d'art de Lausanne, ECAL
Prof. Dr. Claudia Mareis, FHNW Academy of Art and Design, Basel
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Prof. Dr. Sarah Owens, Zurich University of the Arts, ZHDK
Prof. Dr. Arne Scheuermann, Bern University of the Arts, BUA
Prof. Dr. Anne-Catherine Sutermeister,
University of Art & Design Geneva, HEAD

SUPPORT:

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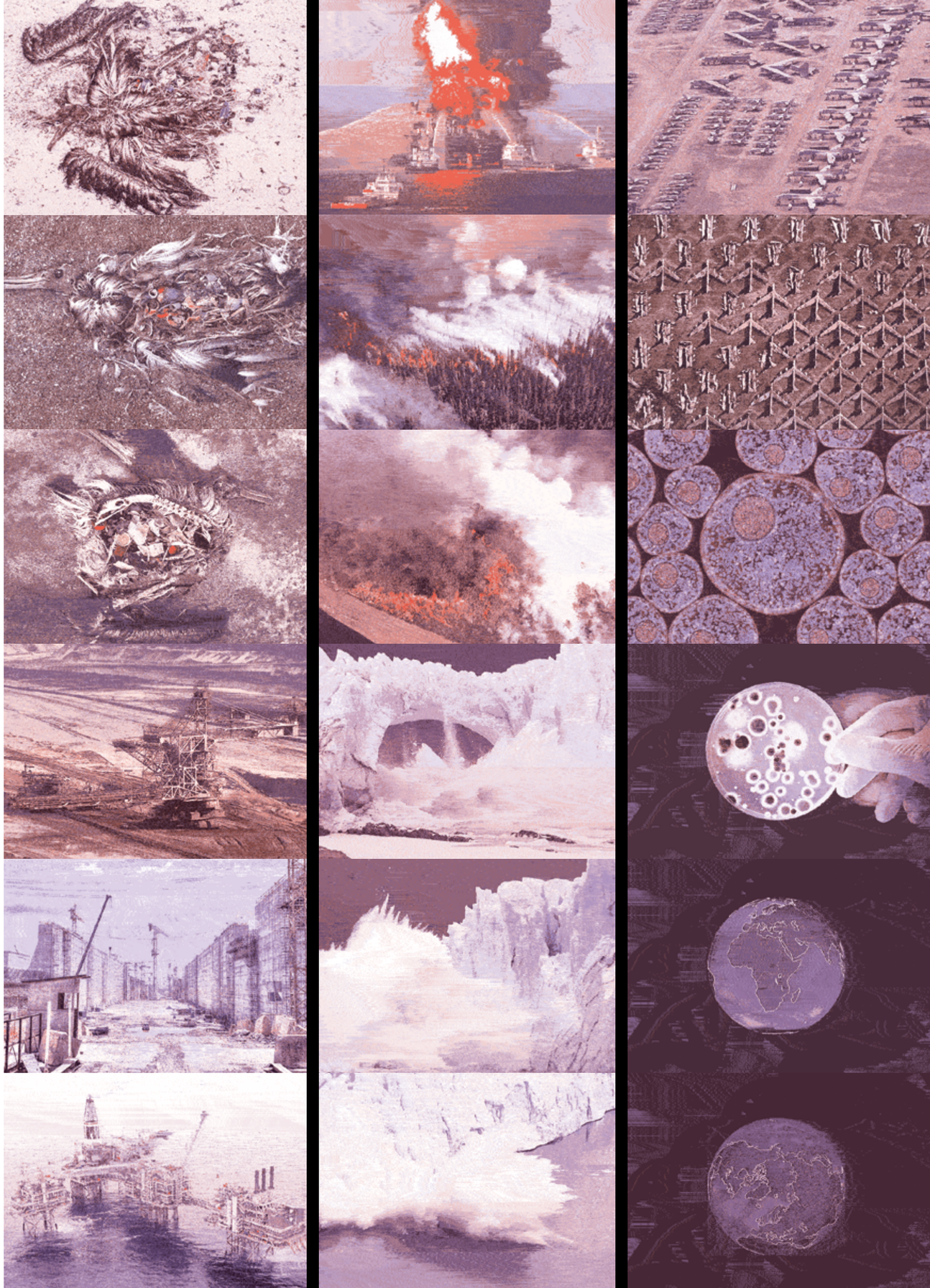
form
Hochparterre
HeK House of Electronic Arts Basel



Current discourse in design research, art, cultural studies, media studies, philosophy, and the social sciences is dominated by the much-debated concept of the "Anthropocene," which claims that we are entering a new geological age determined primarily by the effects of human activity on the planet. It has been used to increase awareness of the negative influence of our actions on climate and the environment, and thus on the terms and conditions of our long-term survival. Against the backdrop of ongoing catastrophe and normalised crisis, the image of designers as problem-solvers and shapers of material-visual culture is constantly evoked. Designers are expected to come to the rescue and to draft speculative scenarios, construct artificial worlds, and develop smart solutions. In short: design is wielded as a catalyst for global change.

But isn't this image of the designer as an omnipotent problem-solver itself problematic? What if design is not the solution, but very much complicit in the problems it wants to solve? At this point, we feel compelled to ask: How can design truly contribute to a more just society and sustainable forms of living without compromising bottom-up initiatives and marginalising the voices of those who are most directly affected?

Our conviction is: Design cannot change anything before it changes itself. The conference "Beyond Change: Questioning the role of design in times of global transformation" is a critical response to the tendency of seeing global crisis first and foremost as a worldwide design competition. How can we reimagine design as an unbounded, queer, and unfinished practice that approaches the world from within instead of claiming an elevated position? How, for once, can we see design as a situated practice instead of turning it into the Global North's escape and problem-solving strategy? How can we think about one world without falling into planetary-scale thinking and the idea that resilience is our only hope?