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Contents

Cumulus conference Kalmar

Global Thinking –
Local Action –
Future Life
5–8 June 2013
Kalmar, Sweden

OPENING WORDS

- Luisa Collina**
4 Creativity and Beyond –
Cumulus goes on!
- Christian Guellerin**
5 Flashback and Forward:
200 Different Variations
- Sara Hyltén-Cavallius**
7 Global Thinking – Local Action

KEYNOTE SPEAKERS

- David Crafoord**
8 Challenges and opportunities
- Victor Margolin**
10 The Good Society Project: An Action
Frame for the 21st Century
- Thomas Markussen**
17 Disruptive Design for Local Actions
- Jana Revedin**
20 The radiant city: why sustainable
living space grows like ivy

WORKING GROUP REPORTS

- Ann Albritton**
22 Contemporary Art Working Group
- Marjolijn Brussaard and Sam Bucolo**
24 Video report on the Design and
Innovation Workshop
- Aparajita Dutta**
25 X-Files Working Group for International
Coordinators
- Robert Ek**
28 Report on the Digital Culture workshop
- Teo Enlund, Ursula Tischner and Peter Stebbing**
32 Report on the Workshop of the Design
for Sustainability Networking Group
- Elsebeth Gerner-Nielsen**
38 A Manifesto for Global Design and
Leadership
- Helmut Lueckenhausen**
46 Leadership and Strategy: Global Thinking
through International Engagement
- Ezio Manzini and Virginia Tassinari**
51 Design Philosophy: Disruptive qualities,
design and storytelling
- Vilve Unt**
54 "I think I probably ran over 100 miles in
these": Fashion and Textiles Workshop

CALL FOR POSTERS

- Magnus Silfverhielm**
57 On Posters

TO BE CONTINUED

- Susanne Helgeson**
60 The good Society – yes, please!
- 64 List of Cumulus Members

OPENING WORD Luisa Collina

Creativity and Beyond – Cumulus goes on!

After the wonderful days we spent in Kalmar Sweden in June 2013 with the interesting conference “Global Thinking, Local Action, Future Life”, the friendly mingles at the theatre, all the other lively social moments and the emotions of the General Assembly on Saturday 8 June 2013 where we became a team of 198 institutions from 48 countries and close to 300.000 students, I would like to share with you some thanks.

First of all, I would like to thank the organizers, Linnaeus University, its leadership and our close colleagues Sara Cavallius-Hyltén and Marie Sterte and all their team for their warm welcome to our community and for their professional organization of the conference under Cumulus umbrella. Everything has been perfect: From the Nordic warm summer weather to the fantastic landscape around us, at the heart of the Swedish history, the mediaeval Kalmar city, from the interesting art, design and media sessions to the amazing social events. Thank you for letting us discover such a wonderful and unknown corner of the world that became part of many hearts.

In this Nordic paradise, facing the harbor, the community of Cumulus has elected its new Executive Board V and its new President for the coming three years 2013–2016. It has been a very delicate moment for all of us who have decided to run for one of the two positions. The results have brought satisfaction to some or disappointment to others. This is life.

But now it's time, from my point of view, to overcome those differences: To come back to our unity and to look together towards our common future challenges.

There is a lot to do if we want to grow in a sustainable way; if we desire to keep the “Cumulus Family” feeling of our association while strengthening its organization; if we are continuously interested in spreading our expe-

riences and knowledge within our communities of students, doctorate candidates, researchers and professors; if we want to collaborate with the professionals in our fields and with the corporate side and the society; if we want to increase the presence of countries which are under-represented in our association, in a world where many countries are affected by poverty, economic crisis and unemployment. There are many items we share among our community to work together further.

Personally, I would be happy to involve all the interested members in facing these future challenges: the new members of the Cumulus Executive Board as well as the past ones; the ones who have not been elected as well as all the ones who did not forward their candidacy for different reasons though much interested; the past Presidents, too, might have some time to offer us. But as Cumulus is: everyone is welcome to contribute to our common Cumulusian future.

As I mentioned on Saturday 8 June 2013, it is time to share ideas and work together to bring these ideas into life inside a coherent common desirable picture.

This is my personal aim for the next three years.

Last but not least, I would like to thank Eija Salmi and Justyna Maciak in the secretariat for taking care of our association daily, all the previous board members for the fruitful collaboration and for the friendship cultivated during those past six years, as well as Christian Guellerin, the Past President of Cumulus, for all the efforts, energy, time and passion he has extended to Cumulus. He has represented Cumulus in an extremely unique and successful way and we will all still need his help and his advice.

Thank you to all of you. I rely on your support and we are the Cumulus Family!

See you all in Dublin, Ireland, 7–9 November 2013!
Luisa

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OPENING WORD Christian Guellerin

Flashback and Forward: 200 Different Variations

Six years ago in June 2007 at the General Assembly in Schwäbisch-Gmünd in Germany, I was elected as the President of Cumulus. At that time, there were 124 Cumulus full members. On Saturday 8 June 2013, there will be close to 200. This alone shows the exponential rise in interest and trust to all of us, to Cumulus, our only global association representing education and research in art, design and media positively having expanded not only across Europe but also into continents and also to mention just some countries: Africa, Asia in its full scale, Australia, China, Europe, the North and South America and Russia.

This growth reflects the primordial role that education has played in art, design and media, the creation and innovation. For every future-oriented company, public service or any institution design has become a strategic component. Design schools have stepped out of their often highly technical realm in the applied arts in an effort to branch out into all other fields, and work through cross-disciplinary way and functionally with the focus on the project based management. The Creativity has opened up itself into innovation, and further the innovation to entrepreneurship.

Institutions educating in design and all fields of creativity will become the innovation and new project incubation centers that are needed across the globe to picture an alternative on our relationship with the environment, to build up a more like-minded society, to share the greater technological expertise, to develop

more rational consumption, and in a nutshell; A more Humane World. Cumulus has provided a creativity-friendly context to all the changing industrial and commercial paradigms in the Western culture, and namely with respect to environmental concerns, and as a result, a growing number of design schools. Thanks go out to all you people who have made Cumulus what it is today. I would like to extend special thanks to both Cumulus Executive Boards III and IV that I had the honor of chairing, these amazing individuals who through also their own doing worked closely with the Secretary General to not only preserve a solid front within our Cumulus structure but also implement the strategy originally laid out when Cumulus was founded in 1990.

When asked "What strategy?"; I reply as follows: The only valid one is the one that gave each person the necessary tools to meet his or her respective needs. Some come to Cumulus looking to find academic partners, further research, develop career opportunities, establish quality criteria, not to mention myriad other issues facing each and every one of us at any given moment in time.

Cumulus has kept intact a Family-Oriented Spirit because we have successfully managed to ensure among Cumulus members a close relationship with a handful of universities whose strength is that their challenges differ from one to the next. Some of the more academically-oriented here wish to take research to new heights, for the others the focus may be the development of the dual degrees, applied arts, corporate partnerships, or the transversal dimension with the engineering and business schools, and while others latch on to the value of the sustainable development, the others directing their attention to the design of Ford's future 4x4s and so on.

Cumulus has 200 members and 200 different takes on art, design and media. It is practically impossible to pin down an exact definition of design research cause of having heard hundreds of meanings and different

approaches. Today, everyone is talking about “design thinking” as if designers had neglected the thought process up until now.

Faced with a multitude of individual challenges, defining design, and the right one at that, is futile. Therefore, everyone has the right to his own definition, and tackling it, from that moment on, as she or he sees fit.

The strategy of Cumulus has always been precisely to give each of you the chance to work with whomever one likes and however one wants. Our purpose has been to try to keep up and intact the strong network of 200 different establishments that meets on a Cumulus regular basis or based on the individual scheduling, and ensuring that everyone has the freedom to do as pleased with regards to partnerships, agreements etc.

Cumulus owes its success to a model that will found the society of tomorrow and a contribution-driven economy, one where consumers produce their very own products and services with themselves in mind.

Today, we are being asked to put in place quality criteria that qualify design schools. Although I fully understand the basis for this reasoning, we still need to treat this with the caution. So, let’s go ahead and rank our schools based on the number of doctors, dissertations, articles published in international journals – knowing full well that the limits of design research have yet to be defined – or according to results in international competitions, the number of businesses created, or even an impressive list of partnerships pegging each of us against the other, etc. And in light of all this, maybe, just maybe, there are, in the worst schools if such are existing, the most talented students working without the means, without any Ph.D. title behind their name and without any partnerships. I get the issue surrounding school rankings. I am not sure I want to be its advocate.

The work of both successive Cumulus boards was to promote art, design and media and educational institutions in our fields by making sure to never promote our own. We multiplied the number of self-initiated pro-

motional events in Europe and worldwide, as well as the increasing number of invitations from other organizations. Several partnership agreements were formed, some of which were with EIDD – Design for All Europe, AIGA (American Institute of Graphic Arts) in the United States, ICOGRADA [International Council of Graphic Design Associations], DESIS network, BEDA (Bureau of European Design Associations) and now the Association of Designers of Russia.

Cumulus is now part of an incredible spider web that I hope will serve as the springboard to an even more impressive climb in the years to come. As these partnerships have, in the past, lacked the necessary structure, enabling them to be truly effective, the time has now come to unveil and exploit their full potential.

And finally, the greatest task, most likely, lies ahead. We need to pool our resources, and ensure that a network of 40,000 faculty members and 300,000 students whose awareness of Cumulus is still too vague must keep us thriving. The immense creative capacity in our establishments must find common ground via Cumulus, and lay the foundation for a new world that is more social, resource-efficient, cultural and spiritual so that we may recover, and beyond the realm of cultural difference, mutual virtues. This new world will not surface in engineering or business schools; it will do so in design, art and media schools whose pairing of technique and talent will bring together those wishing to push Cumulus in a common direction.

To anyone who comes to me asking what Cumulus is all about, I will respond: “Come, join us, and tell also to me what it is.”

Christian Guellerin

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OPENING WORD Sara Hyltén-Cavallius

Global Thinking – Local Action

The School of Design at Linnaeus University was very proud to host the Cumulus Conference *Global Thinking – Local Action*. The kick-off for sustainability was the 1987 Brundtland report. There has been a lot of thinking since then and it is time now to take action. Our resources are finite and we need to be very careful about how we use them. How can design and designers participate in the development for a more sustainable and equal society – for the entire globe?

The conference was an attempt to make time and space for conversation and reflection on how we can make it happen. The working groups, which normally constitute a smaller part of the Cumulus conferences, were the main attraction this time. 250 colleagues in different working groups shared their knowledge and experiences, and there were vivid discussions and a lot of action. My hope is that the conference set off networks

that can continue the discussions and the sharing of ideas and experiences for years to come. Working for change is hard work, but the strength gathered from getting together with colleagues at the Cumulus conference gives us the energy and the impulses to make it happen. Design matters – design can make a change.

We will continue now to collect and compile the material from the conference and pass it on to take the discussions to the next level. Going from words to action for a good sustainable society, Linnaeus University, together with The Swedish Society of Crafts and Design (Svensk Form), will host a conference to put social innovation on the political agenda. The Good Society – yes, please!

View the last chapter.

Organizing this conference was a joint adventure for all of us at the School of Design and I am so grateful to both staff and students who made it possible.

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ANDREAS KLIPPINGE



KEYNOTE SPEAKER David Crafoord

Challenges and opportunities

Challenges

Resources and the environment

Lack of food, water, housing and energy were mentioned as big challenges in the future. Closely connected, and also mentioned, was the unsustainable ways of living that denotes our society. Pollution, global warming, waste and natural catastrophes were also brought up. Many of you seemed to agree that we have depleted our planet and the challenges now facing us is not only to make our living sustainable but also to put right our previous and ongoing exploitation.

Population

Many of you highlighted the fact that the earth is getting overpopulated especially with regards to the access of resources.

The aging population, demographic changes, immigration and urbanisation were commonly mentioned as challenges in the future.

Society

The economic system, driven by growth and expansion, underpins the irresponsible, unsustainable lifestyles we lead today at the cost and depletion of the planet's resources. Changing the economic structures was mentioned as a big challenge in the future.

Additionally if we continue giving sanction to a mindset that allows acting upon our short term and personal needs we run a very high risk of ruining our planet, within the near future.

Inequalities, social isolation and individualism are some of the challenges that society might encounter and have to tackle in the future.

Opportunities

Technology and innovation

A lot of opportunities arise with the creation of new technology and innovation, especially within the areas previously mentioned as challenges; i.e. fresh water and energy, renewable and sustainable energy, ways to access and supply water.

Our way forward is through creativity, collaboration and design.

Knowledge and awareness

Increased knowledge and awareness were expressed as opportunities. Through education that focuses on the challenges of tomorrow and a society that enlightens people, increases their awareness, the likelihood is we change the planet into a better place. With increased awareness our intentions and hope is that people will act responsibly, be accountable for their actions and affect their surroundings.

Human mindset and lifestyle

Opportunities are created by changing the view upon fortune and as someone beautifully put it: "reinventing fun".

We can achieve a better world by changing the economic system, eliminating injustices in the world and making people share. Scrapping today's individualism for solidarity, combined with a new perspective of what wealth is could possibly allow everyone achieve a life standard that fulfills their needs and aspiration in the future.

David Crafoord

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Word clouds and summary
of notes from the audience

KEYNOTE SPEAKER Victor Margolin

The Good Society Project: An Action Frame for the 21st Century

Introduction

Good evening. Before I begin I would like to thank the Cumulus Kalmar team for their excellent organization and for creating a warm and culturally stimulating atmosphere for this conference and particularly Marie Sterte for all her help in making arrangements for me to get here. It's a great honor for me to address this international group of Cumulus educators for, in many ways, you represent a principal means of change in the field of design and in the larger sense the world. You determine what your design students will learn and consequently what they will bring into the world with them as professional expertise and ambition. For the way designers act, not only what they actually do but also what they propose to do, is one of the most important means to change the world. We live amidst the work of designers – products, systems, services, and even political and legal structures that were shaped for particular purposes and which provide a frame for how we may be inspired to act and what we are actually able to accomplish. When all these entities work well, design is a productive activity that enables positive action. When they do not, design becomes an obstacle to meaningful change.

The way design contributes to what I will call an *action frame* is crucial because it is the action frame, which is shaped by ideals and beliefs about how the world should be, that provides both the opportunities and constraints for the activities of everyone. An action frame is the set of assumptions of how the world could be and how we might live in it that animates our human activity. It is the source of the values that guide our actions as well as the source of the worldviews that justify our behavior.

Thus existing political and economic systems and institutions, rules and laws, and also customs and habits are all part of an action frame that makes them possible, while making alternatives less possible or even not

possible at all. The question before us today is whether the action frame that has produced the world we live in is adequate to meet the challenges of the 21st century. I do not believe it is. Consequently we need to rethink the way we organize our lives at every level from the global to the local.

I have therefore proposed as the title of this presentation, "The Good Society: An Action Frame for the 21st Century." By a good society, I mean one that is fair and just. It insures that all citizens can received the goods and services they need to survive with dignity. I use the good society as a construct or prototype of *a society that could be* and in fact one whose contours are already being shaped by a multitude of activities around the world. The purpose of envisioning such a prototype is to help make sense of the many forces of positive change that are currently in motion and to aid in imagining how they could contribute to forms of shared social life at a large scale.

I have divided my presentation into four parts. In the first part, I demonstrate that the desire to think about the world in an entirely new way is not strange for designers and therefore my proposal to take it up again is not such a radical proposition. In the second part, I to trace a relatively brief history of global worldviews to show both the potential and limitation of building on those views to pursue the good society project. In the third part, I explain why I believe the existing action framework is inadequate and I describe the specific challenges that a new action frame has to meet. And in the final part, I consider the implications of the good society project for design education, both for curriculum and for a collaborative research effort to move a prototyping process forward.

Part 1: Designers Envision the Future; Utopian Thought

Utopian thought is a particular kind of proactive thought that is removed from the constraints of the real world. It provides an opportunity to imagine an ideal place that can serve as a beacon towards which to strive. Some utopian visions have been formulated in such detail that we can envision what the home furnishings look like, while others are more abstract, crystallizing urges for a better world in statements that express values rather than pictures of what that world might look like.

Within design there has been a strain of utopian thought that extends at least as far back as the Greeks.

The Greek word *utopia* is actually formed from two roots that together mean “no place” suggesting that a utopia is not a place that we can actually experience, while it is obviously a place that we can imagine. Sir Thomas More in his book *Utopia* of 1516 described utopia as an island that supports an ideal society. Going back to classical times, however, we see that writers as well as architects have been concerned with what a utopian society or city might look like. As Frank and Fritzie Manuel write in their monumental history, *Utopian Thought in the Western World*:

*The Greek philosophical utopia was concretely embodied in the architectural design of ideal city plans from the classical through the Hellenistic periods, of which only scattered cursory notices survive, and in experiments projected or actual of which little can be said with certainty.*¹

During the Italian Renaissance, the Italian architect Filarete described plans for an ideal Renaissance city or *città ideale* in his *Trattato d'architettura* or *Treatise on Architecture*, while other Renaissance architects also envisioned such cities. The *città ideale* was a formal structure rather than a place full of social life as was More's *Utopia* and others that followed it. In the 19th century, there were numerous attempts to create experimental utopias such as the numerous Shaker communities in the United States or Robert Owen's New Harmony, Indiana, which followed them. Though these experiments were relatively short-lived, they actually put into practice new forms of design, both architectural and design on a smaller scale. They were also based on new forms of social organization.

The greatest of the 19th century visionaries was the Englishman William Morris, a towering figure in the history of design as much for the gusher of poems, essays, letters, and novels that poured forth from his mind as for the beautiful objects he made in almost every form available to designers in his day. For some years Morris was deeply engaged in socialist politics in Britain. He was a member of the Socialist Democratic Federation and a founder of the breakaway Socialist League. In a speech entitled “The Society of the Future,” that Morris gave to the Hammersmith (London) branch of the Socialist League in 1887, he referred to “dreams for the future” that “make any a man a Socialist whom sober reason deduced from science and political economy and the selection of the fittest would not move at all.”²

Morris thought a good society of the future would bring about “the pleasurable exercise of our energies, and the enjoyment of the rest which that exercise or expenditure of energy makes necessary to us.”³ As a keen student of Marx's and Engels' *Communist Manifesto* and Marx's *Das Kapital*, Morris foresaw an end to political society as well as private property. In his utopian novel, *News from Nowhere*, published three years after his Hammersmith speech, he invented a place that was set in a bucolic past where men and women could live in what we call today “slow time” and enjoy the pleasure of satisfying work and association with others. There is much that is appealing in Morris's utopian vision but it is a romantic vision of the past and not a working model of the future. Nonetheless, Morris is most valuable for the intensity and poetic articulation of his feelings about how society should and could be.⁴

For the utopian architects and designers on the European continent after World War I, Morris was a strong influence as was an event of a very different sort, the Russian Revolution, which began in 1917 and was completed by 1920. Whereas Morris and other visionary thinkers of his day had to inject their idealistic visions into a society that was for the most part resistant to them, the Russian artists, designers, and architects who created new building types, furniture, graphics, textiles, and fashion after the Revolution did so in the belief that they were designing for a new society that had never before existed and would therefore adopt their ideas. Hence, they were free to embody the imagined revolutionary values of this new society in artistic forms that likewise were totally new. Unlike Morris, who valued a way of life associated with the past, the Russian avant-garde was oriented towards a technological future that was, in fact, many years ahead of what could actually be realized.

Emblematic of this expansive vision, pursued without immediate concern for its actual realization, was Vladimir Tatlin's *Monument to the Third International*, built in 1920 for the Second World Congress of the Communist International, the arm of the Communist Party that maintained contacts with Communists outside of Russia. Made of wood, Tatlin's monument, which he completed with only a few assistants, was projected to become one of the world's technological wonders. It had four levels, each with a different geometric shape,

tion by A. L. Morton (New York: International Publishers, 1973), 189.

3 Ibid., 191.

4 A concise account of Morris's full career as an artist, designer, author, and politician is Paul Thompson's *The Work of William Morris*, new edition (Oxford and New York: Oxford University Press, 1991, c. 1967). Morris's political career is addressed in E. P. Thompson, *William Morris: Romantic to Revolutionary* (London: Merlin Press, 1977).

1 Frank E. Manuel and Fritzie P. Manuel, *Utopian Thought in the Western World* (Cambridge, MA: The Belknap Press of Harvard University Press, 1979), 65.

2 William Morris, “The Society of the Future,” in *Political Writings of William Morris*, edited and with an Introduc-

that housed varied functions and revolved at different speeds from a day to a year. Though never built, the monument remained as an inspirational icon for many years and continues so to this day though without the political expectations that it embodied when Tatlin built it.

After World War I, when artists, designers, and architects in Europe were imagining ways to rebuild a battered continent, the Russian Revolution was an inspiration to the Workers' Council on Art in Berlin and to Theo van Doesburg, founder of the De Stijl movement in the Netherlands. Some members of the Workers' Council on Art like Bruno Taut went on to build Socialist-inspired housing developments such as the Britz housing in Berlin, while in 1919 Walter Gropius became the director of the Bauhaus, an experimental design school in Weimar.⁵ For the founding manifesto of the school, Gropius chose the image of a cathedral, which he called the Cathedral of Socialism.⁶ Like William Morris, he envisioned a return to the cooperative work practices of the Middle Ages that characterized the construction of the great European cathedrals. We can be reasonably sure that the cathedral image, created as a woodcut by the artist Lionel Feininger, was a metaphor, perhaps for a good society based on cooperative practices, while at the same time we see that Gropius imagined the Bauhaus itself as a utopian community that was based on curricular organization and social relations that were radical departures from the other schools of applied arts in Germany.

The utopian impulse was marginalized during the 1930s when Adolf Hitler and the Nazi Party controlled Germany and it remained dormant in the early postwar years when European nations were concentrating on rebuilding after the devastation of World War II, while some Americans were busily consuming all the new houses, cars, and appliances that postwar industry in the United States could offer. The impulse surged again in the 1960s but took the form primarily of struggles for human rights and environmental justice rather than visions of new societies.

One exception to this tendency was Buckminster Fuller, a brilliant American engineer and inventor. Fuller was the opposite of William Morris. As an engineer, he believed in technology that was rationally and dem-

ocratically applied and he actually produced a spate of technological inventions, the most widely adopted of which is the geodesic dome. Fuller attracted many adherents to his project of a world resources inventory and his inauguration of a World Design Science Decade. His legacy to designers was to think in large systemic terms unencumbered by the political and social obstacles that might prevent such big thoughts from turning into realized projects.⁷

Part 2: The Development of Spaceship Earth

Just as the end of World War I spawned a movement of utopian visionaries who produced designs for worlds or places that were free of political constraints, so did the termination of World War II result in seeds that sprouted in the form of reflections on how the diverse peoples of the world could live together in a world of justice and peace. Among them was the British economist Barbara Ward who began to think about global issues by first considering the problems of what were called in the 1950s and 1960s underdeveloped countries. Her 1962 book *The Rich Nations and the Poor Nations* was an early attempt to connect the problems of these poor nations with the economic power of their wealthier counterparts to consider how changes in the economic policies and practices of wealthy nations could affect policies that would benefit countries in less developed parts of the world. Her book was written at a time when Western Europe was just back on its feet and the United States was still in the midst of an economic boom. One of the great obstacles to global development from Ward's point of view, however, was the Cold War rivalry between the United States, the Soviet Union, and China. Consequently, she envisioned the West rather than the Communist East as a leader in promulgating a just and peaceful world. At the end of the book she wrote

It is just because the task before us is the positive task of building a peaceful home for the human family that I doubt whether realism or fear is enough to set us to work. We need resources of faith and vision as well.⁸

I should mention here that Barbara Ward was more than likely guided by the work of the Swedish economist Gunnar Myrdal who addressed the disparity between

5 I have discussed these and other utopian avant-garde movements in my essay "The Utopian Impulse," in the exhibition catalogue edited by Vivien Greene, *Utopia: Matters: From Brotherhoods to Bauhaus* (New York: Guggenheim Museum Publications, 2010), 24–32.

6 Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar," in Ulrich Conrads, ed. *Programs and Manifestoes on 20th-Century Architecture*. Translated by Michael Bullock (Cambridge, MA: The MIT Press, 1975, c. 1970), 49–53.

7 Fuller's writings are numerous. Among them are *Nine Chains to the Moon* (Garden City, N.Y.: Anchor Books, 1971, c. 1938, 1963), *Operating Manual for Spaceship Earth* (Carbondale: Southern Illinois University Press, 1969), *Utopia or Oblivion; The Prospects for Humanity* (Toronto, New York, London: Bantam Books, 1969), and *No More Second-hand God and Other Writings* (Garden City, N.Y.: Anchor Books, 1971, c. 1963).

8 Barbara Ward, *The Rich Nations and the Poor Nations* (New York: W.W. Norton, 1962), 154.

rich and poor nations in his 1956 book, *An International Economy: Problems and Prospects*.

Ward's 1966 book, *Spaceship Earth*, whose title can be traced back to the late 19th century, was among the first to describe the impact of new global problems such as pollution, urbanization, and resource consumption on what she called the "planetary economy." Ward was realistic in creating her inventory of problems that had a global dimension and she had no recommendations for easy solutions. Nonetheless her book was useful in creating a rudimentary example of a global "problematique" or problem statement that others would address after her.⁹

Enter the Government of Sweden, which promoted a plan that the United Nations took up for a Conference on the Human Environment in 1972. In the year prior to the conference, Barbara Ward and the French biologist René Dubos, authored a report, *Only One Earth: the Care and Maintenance of a Small Planet*, which was commissioned by Maurice Strong, a Canadian businessman who was the Secretary-General for the conference. It was perhaps the first of a series of ensuing reports on global environmental and social conditions that were prepared under United Nations auspices. Given the theme of the conference, the report emphasized environmental problems but like Ward's previous books, it did so from a global perspective.¹⁰

Four years earlier an Italian industrialist, Aurelio Peccei convened a group of international colleagues from different disciplines, who shared a recognition that the world was heading for a crisis and they created a Project on the Predicament of Mankind. At a conference in Cambridge, Massachusetts in 1970, an MIT professor, Jay Forrester, who had been a pioneer of methods for analyzing technical systems during World War II, presented a model that would enable an analysis of global factors that limit growth. These included population, agricultural production, natural resources, industrial production, and pollution. When completed and published in 1972 the report, titled *Limits to Growth* challenged previous visions in the developed countries of limitless resources and argued that the a series of trade-offs would henceforth be required if the planet were to continue to survive. As the authors wrote

By now it should be clear that all of these trade-offs arise from one simple fact – the earth is finite... When there is plenty of unused arable land, there can be more people and more food per person. When all the

*land is already used, the trade-off between more people or more food per person becomes a choice between absolutes.*¹¹

The growing catalogue of problems coupled with the Club of Rome's claim that resources were finite, began to generate a new mindset among a few politicians and scholars who realized that new ways to think about managing the planet were drastically needed. Such concern prompted yet another United Nations project, the World Commission on Environment and Development that was established in 1983. It was intended on the one hand to produce a thorough survey of environmental resources and issues, while also adding a new factor, social-well being, to the definition of *sustainability*.

The now oft repeated definition of sustainability was enunciated in the report's introduction:

*Humanity has the ability to make development sustainable – to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs.*¹²

Though its report was filled with helpful analyses of different factors that contributed to the dire situation it recognized – population, industry, energy, food security, urban affairs – the Commission, chaired by Norway's Minister of Environmental Affairs and then Prime Minister Gro Harlem Brundtland, did not make any recommendations that would have seriously challenged the world's most powerful industries. Nor did it confront the idea that growth might have to be limited in order to insure the availability of resources for the future generations that it purported to safeguard.

In the trajectory of United Nations conferences on environmental issues, the Brundtland Commission's work

⁹ Barbara Ward, *Spaceship Earth* (New York: Columbia University Press, 1966).

¹⁰ Barbara Ward and René Dubos, *Only One Earth: The Care and Maintenance of a Small Planet* (New York: W.W. Norton & Co., 1972).

¹¹ Donella H. Meadows, Dennis L. Meadows, Jørgen Randers, and William W. Behrens III, *The Limits to Growth*, 2nd ed. revised (New York: New American Library, 1974, c. 1972), 93–94. See also Donella Meadows, Jørgen Randers, and Dennis Meadows, *The Limits to Growth: The 30-Year Update* (White River Junction, VT: Chelsea Green Publishing Company, 2004). Other reports to the Club of Rome include Mihaljo Mesarovic and Eduard Pestel, *Mankind at the Turning Point; The Second Report to the Club of Rome* (New York: New American Library, 1974) and Ervin Laszlo, *Goals for Mankind: A Report to the Club of Rome on the New Horizons of Global Community* (New York: Dutton, 1977). Aurelio Peccei has expressed his own view of the future in *One Hundred Pages for the Future: Reflections of the President of the Club of Rome* (New York: New American Library, 1981).

¹² "From One Earth to One World: An overview by the World Commission on Environment and Development," in *Our Common Future: World Commission on Environment and Development* (Oxford and New York: Oxford University Press, 1987), 8.

was an outcome of the Stockholm conference in 1972 and an impetus for the United Nations Conference on Environment and Development, also known as the Rio Summit, that was held in Rio de Janeiro twenty years later. The Rio conference for which Maurice Strong also served as the Secretary-General produced a compelling report, *Agenda 21: The Earth Summit Strategy to Save Our Planet*, replete with optimistic though non-enforceable resolutions for environmental improvement.¹³ One outcome of the conference, the Earth Charter, has codified a set of environmentally and socially sustainable principles yet translates none of them into policies that could result in concrete actions. Consequently, it enunciates a code of conduct that any well-intentioned and reasonable person would agree with but stops short of confronting any obstacles to the massive and necessary environmental and social changes it advocates.¹⁴

By the time of the Rio Summit in 1992, global politics had begun to harden into opposing camps such that subsequent summits on climate change and environmental issues ceased to reach any conclusions that were uniformly endorsed by all the delegates, despite the fact that environmental conditions have worsened considerably. Likewise, neo-liberal policies that the World Bank and the International Monetary Fund have imposed on developing countries have stifled many valuable initiatives and facilitated the entry of large global corporations into countries that should have been given the means to ameliorate their own situations. The United Nations continues to hold meetings on the Millennium Development Goals, whose achievement has now been pushed back to 2015, but the U.N. has been unable to garner sufficient support to reach them nor has it shown any capacity to stem the tide of corporate privatization that is spreading around the globe.

Part 3: A New Action Frame problem statement

The mountain of crises that the world faces today is a clear indication that the action frame that has shaped the world's development for the last six hundred years is no longer adequate to address them. While the frame was in place, many positive results were achieved. The middle class was created and large numbers of people entered it. Models of entrepreneurship were created and these delivered new goods and services that have enriched the lives of millions of people. Diseases have been cured and overall the health of the world popula-

tion has improved immensely. Within this frame, whose primary actors are nations, and more recently international and transnational entities like the United Nations and global corporations, capitalism has been the dominant economic system, having weathered a brief challenge from the command economies of the Soviet Union and its former Eastern bloc satellites.

The tide has now turned and a new set of conditions calls for a very different action frame that would not only better enable the thousands of small to medium scale initiatives that are challenging the values of the old frame but also provide a new set of global and national institutions to counter the sharp divide between rich and poor individuals and nations that capitalism has fostered. We need to recapture the utopian impulse that was so strongly present in the thought and feelings of such great designers as William Morris, Walter Gropius, and Buckminster Fuller, while also reviving the perspective of spaceship earth that established a clear set of global problems that need to be addressed.

To invent a new action frame is not only a matter of changing values. It is necessary to change strategies well. I would like to mention here eight conditions that call for a new strategy of action on a global scale.

First: Population Growth. More people on the planet require more resources and a different means of distributing them.

Second: More older people who require care and financial support.

Third: Climate change.

Fourth: Increased consumption of natural resources.

Fifth: A global financial system that is out of control.

Sixth: An unacceptable gap between the rich and the poor worldwide.

Seventh: A reduction of jobs due to new robotic and expert systems technology.

Eighth: Fundamental religious beliefs that divide the world's peoples

What is to be done?

Even in the midst of the current crises, millions of people are actively seeking alternatives to unsustainable lifestyles and institutions. Such projects of the DESIS network are examples of this. Subjects range from food production, to banking, to skills bartering, to altering patterns of land ownership, to new means of transport. Some of these projects are microcosms of what larger sustainable systems might look like, while others isolate sustainable practices within systems they can't change.

The American political scientist Gar Alperovitz has introduced a concept called The Pluralist Commonwealth, by which he means a new system of wealth production made up of diverse components, many of which are already in place. He describes the Common-

¹³ Daniel Sitarz, ed, (*Agenda 21: The Earth Summit Strategy to Save Our Planet*. Introduction by U.S. Senator Paul Simon (Boulder: Earth Press, 1993).

¹⁴ The Earth Charter can be downloaded in any of multiple languages on the website of The Earth Charter Initiative, <http://www.earthcharterinaction.org>. Accessed May 29, 2013.

wealth as a model that “projects the development over time of new ownership institutions including locally anchored worker-owned and other community benefiting firms, on the one hand, and various national wealth-holding, asset-based strategies, on the other. These ultimately would take the place of current elite and corporate ownership of the preponderance of large-scale capital.”¹⁵ Alperovitz is one of many people doing research on the “New Economy.” Their ideas range from reformist to radical but all agree that the prevailing model of capitalism has failed.¹⁶

Pursuing some of the ideas that have arisen in the “New Economy” movement would lead to a complete rethinking of the money system and its place in the distribution of goods and services. Even a simple analysis will make clear, for example, how much wealth is squandered in the casino sector of the Wall Street economy or else on cleaning up the messes engendered by unsustainable environmental practices. It should be no surprise that various writers on the “New Economy” describe the monetary system as something that is designed, making clear that it is the product of strategic thought and can be changed if there is sufficient rationale.

I could go on to discuss other sectors such as food production, health care, or transport where the results of small to medium sized projects could lead easily to deeper reflection on how to change large-scale systems that address such issues. What I am calling for is an investigation of the contours that would shape an innovative action frame. Such a frame could help to conceptualize many initiatives for positive change that are currently underway and create an opportunity for prototyping new large-scale systems that might successfully address some of the crises I have outlined above. Once such prototypes have been developed, it is entirely possible that some existing institutions might be willing to try them out. As one example, I can cite the

American grocery chain Whole Foods, which is building a new store in Brooklyn, N.Y. with a greenhouse farm on the roof. The farm will produce vegetables that will be sold in the store.

Design education

Today, we often hear the word *design* being used to characterize the thought processes behind the conception and planning of not only manufactured products and graphic communication but also far less tangible entities like corporate organizations, social activities, government ministries, and even systems of laws. In short, design for many people, has come to mean a process of envisioning an activity that leads to a specific outcome that is useful to someone. While this broad definition is confusing for some, it is an opportunity for others to expand what was once an activity limited to market commodities and public communication. Unfortunately, the term *design* has become so attractive that it has been coopted by the very organizations whose aims and purposes ought to be challenged or at least questioned. For example, the annual World Economic Forum in Davos, Switzerland, where heads of state and ministers of finance rub shoulders with corporate CEO's and enterprising billionaires, has formed its own Council on Design & Innovation, while the 2012 meeting of the Clinton Global Initiative dedicated was dedicated to the theme of Designing for Impact. The problem with such organizations adopting design strategies to address social problems is that they create false models of activist design whereas they neglect to consider their own activities as complicit in the problems they attempt to address. Therefore a need exists to create new kinds of research centers that can foster proactive design by adopting radical strategies to rethink the consequences of the prevailing action frame and the potential of a new one. If Google can allocate a few billion dollars to researchers to create a new pair of internet goggles for a privileged few, then it should be possible to find enough money to support research on new models of social practice that would affect the entire world.¹⁷ The network of design schools within Cumulus could be the site of a noble experiment to see whether a group of project-oriented research centers distributed throughout Cumulus could generate a new social vision for the 21st century. A precedent for such an experiment would be the growing number of DESIS labs that already exists within the association.¹⁸

¹⁵ Gar Alperovitz, *America Beyond Capitalism: Reclaiming Our Wealth, Our Liberty, & Our Democracy*, 2nd ed. (Takoma Park MD: Democracy Collaborative Press and Boston: Dollars and Sense, 2011, c. 2005), 71.

¹⁶ There is a rich literature on the “New Economy.” Books on the subject include James Robertson, *Future Wealth: A New Economics for the 21st Century* (London and New York: Cassell Publishers, 1990), Lester R. Brown, *Eco-Economy: Building an Economy for the Earth* (New York: W.W. Norton, 2001), Peter G. Brown and Geoffrey Garver with Keith Helmuth, Robert Howell, and Steve Szeghi, *Right Relationship: Building a Whole Earth Economy*. Foreword by Thomas E. Lovejoy (San Francisco: Berrett-Koehler Publishers, 2009), David C. Korten, *Agenda for a New Economy: From Phantom Wealth to Real Wealth*, 2nd ed. (San Francisco: Berrett-Koehler Publishers, 2010), and James Gustave Speth, *America the Possible: Manifesto for a New Economy* (New Haven and London: Yale University Press, 2012).

¹⁷ See Brad Stone, “Inside the Moonshot Factory” *Bloomberg Business Week* (May 27 – June 2, 2013), 56–61. The article describes the activities of Google’s research lab known as Google X.

¹⁸ Information on the DESIS Network, can be found on the organization’s website <http://www.desis-work.org>.

To address the question of why a global network of design schools would be an appropriate place to launch a sustained reflection on a new global action frame, I offer an answer with four parts. First: design is a propositional activity with no preconceived outcomes so that design thought can proceed unhampered by disciplinary rules that restrict its content. Second: designers are good at analyzing situations and extracting from them projects that can lead to improvements. Third: designers are skilled at integrating the knowledge of others as numerous examples of managing multidisciplinary or even transdisciplinary design teams shows. Fourth: design is changing radically as it expands to include many new forms of activity.

The Good Society as a project could also provide a framework for teaching some of the new forms of design. If students were simultaneously working to understand the characteristics of a good society, while also learning how to design something, there could be a valuable confluence of methodology and values. Last month Virginia Tassinari and I found this to be true in a workshop on the Good Society that we led at the Milan Politecnico. Students were eager to work on a project that they perceived to be a valuable social contribution. Our workshop was conducted without a research base but students could benefit from the research of various centers within the Cumulus network that would be set up to consider aspects of a new action frame. They could also be part of a feedback loop that would enable them to contribute to the research as they learn to be designers.

Consequently, the challenge to design educators who must prepare students for new opportunities is a great one, particularly when clear paths to success do not exist. A product designer is trained to envision the range of devices that he or she is likely to design just as a student of visual communications can be confident that a knowledge of typography, layout, and perhaps digital media will prepare him or her for a range of opportunities whose boundaries are relatively stabilized. But a student trained to design services, organizations, or even protocol systems for social processes, despite his or her training, cannot predict what kinds of projects might present themselves or, in fact, how they will provide a livelihood for the designer.

Thus, design education is in a situation today that calls for bold new initiatives. On the one hand, many of the traditional activities for which a design student was traditionally trained have disappeared or at least vanished from the high wage industrialized societies and or have been outsourced to countries where designers with comparable skills will work for a fraction of the cost. Or else, the activities themselves have been automated and human skills are no longer required, even if those skills were once a guarantee of better qual-

ity than can be achieved with automated services. The paradox of these declining markets for traditionally trained designers is that the situations that call out for new design interventions have been multiplying at an accelerating rate.

Conclusion: From Utopia and Spaceship Earth to the Good Society

As I have demonstrated, the history of design is replete with utopian projects. I argued that the value of such projects has been to provide a space for aspirations that have no other locus for expression. Thus, the *città ideale* was a space to visualize architectural ideals that could not be represented elsewhere. Likewise, Tatlin's Tower expressed in structural form his hopes for a new revolutionary society. I contrasted such projects with others that had ambitious agendas rooted in the real world, characterized holistically by images such as spaceship earth.

The Good Society project moves beyond the second category. Though animated by utopian ideals, it addresses real world situations and could be realized by real world actions but unlike the image of spaceship earth, which is one of a closed entity, the good society is open and is being shaped by thousands of people and not just a group of experts who are piloting the spaceship. The question I pose to Cumulus is whether It can recognize its own power as a collective agent of change and undertake a radical rethinking of how we could live, a rethinking that it, better than anyone, can translate into actual projects and trained designers to carry them out.

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KEYNOTE SPEAKER Thomas Markussen

Disruptive Design for Local Actions

In my talk I would like in particular to focus on two phenomena: what I shall call 'disruptive design' and 'local action'. More specifically, I will be interested in addressing how disruptive design can enable local action thereby giving us an idea of future life forms. So, a good starting point for me would be to take a closer look at how we should understand the term 'local action'.

What do we understand by 'action'? Well, if you ask a sociologist like Anthony Giddens, he would say that action has to do with the freedom of the individual, namely the freedom "to act independently of the constraining structures of society".¹ Action is something that people do in order to make a difference or promote a change in the world. And to a sociologist action is about changing the current conditions of our society into better or worse. Now, *local* action is when the action is intimately tight up to a place – to a locality, a site, a spatial context or neighbourhood. This is reflected in our common parlance as when we say that an action "takes place".

In my research I have been working quite a lot to try to understand local actions as they take place in the urban environment. More precisely, I have tried to cast light on the following two questions:

- What are the structures in the urban environment that enable and limit people's local actions?
- How can disruptive design and design activism play a vital role in the sense of creating better conditions for local action in urban space.

Over the last decade or so, there has been an increasing focus on making the city and urban space a site for all kinds of creative actions and events. Today, we talk about the creative city and we think of it as a place for fun, entertainment and a richness of cultural production and activities. However, I must admit that I am a bit sceptical about the notion of the creative city; at least the notion of the creative city that was introduced by the urban theorist Richard Florida in his extremely influential book *The Rise of the Creative Class*.² Ten years ago the title of this book was on everybody's lips. It was simply read

over and over again by urban planners, architects, social entrepreneurs, politicians and designers, who worshiped it as a new planning manual for how to cultivate urban growth and development in our so-called *post-industrial* age.

In this book Florida introduces the notion of the creative city as a cure for the "economical crisis" that many cities around the world went through in 1980s. The city Florida in particular had in mind when writing his book was Pittsburgh. In the 1980s the steel mill industries in Pittsburgh collapsed and due to this a lot of people lost their jobs: over 150,000 people at a time when there was a recession in the economy. To kick start the economy a new model for innovation was invented which was based on a very close collaboration between universities, industry and political power. This model is also known today as the *triple helix model*. And the success of it could be measured, said Florida, by looking at Carnegie Mellon University, which became a cluster for new IT- and Media companies: Microsoft, Apple, Pixar.

For Florida Pittsburgh was a prime example proving that cities should create better conditions for innovation in IT- and Media. But no one really wanted to live in Pittsburgh anymore; rather people were busy getting out of there. So how would Pittsburgh be able to attract a talented and skilled class of people – software developers and designers – who would work with IT and Media? Florida's suggestion was that Pittsburgh should offer a range of cultural events, which would then attract these people to go and live and work there. By investing money in festivals, sport, music, and art exhibitions, the city could use culture in the competition against other cities which were trying to attract the same segment of society: the creative class – creative people working in the creative industries. Roughly speaking, this is what Florida's notion of the creative city is all about.

With globalization, production and economy was moving out to China, India and other Asian countries. A lot of other cities began to feel what Pittsburgh was going through. They needed a strategy for surviving, for inventing new business and attracting labour force to work in it; and where to look for a solution? Well, obviously in Florida's book! So Florida's ideas travelled over the Atlantic and were implemented in the many European cities.

However, there are a number of critical concerns, which could be raised here! First of all, Florida's notion of the creative city comes close to what the Situationists

called “the Spectacle City”. It is a city where culture is commoditised into what John Thacker calls ‘pre-cooked experiences’ and events and where the citizens are turned into passive consumers or spectators of these events.³

Secondly, Florida’s creative city is socially exclusive, as it has no room for those living on the margin of our society. It leaves almost no room for the group of people who are not in a position to consume in a manner deemed appropriate. The Polish sociologist Zygmunt Bauman has coined a word for how our creative society looks at these people. They are “defective consumers.”⁴

Florida’s creative city simply relies on a too narrow focus on economical growth and innovation. Today, we are standing in the middle of a financial and economical crisis here in Europe. Do people really have enough money in their pockets for cultural consumption? I don’t think so. And I don’t think I stand alone with the view. Look at what is happening in Greece, Spain, and Portugal where unemployment and housing problems take priority over the desire for cultural consumption.

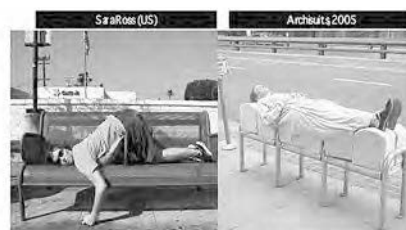
Thirdly, what is equally problematic about Florida’s creative city is that it only works for large cities, while it offers no solution as to how we should tackle problems in the outskirt areas and marginal regions. In Denmark, there is this expression *The Rotten Banana*, which is used by the media to designate a banana-shaped strip of land on the West coast of Jutland, which has experienced the closing down of fishing industries and factories. Today, the towns finding themselves in the *Rotten Banana* face social problems, unemployment and shrinkage because the young generation moves out to find jobs in the cities. Some of these cities have actually chosen to follow Florida’s advice and started to build museums, sport stadiums, science centres and other kinds of wonders of the experience economy, but sadly the Bilbao effect failed to appear.

These inherent limitations of Florida’s creative city points towards the need not for entirely giving up the idea, but for replacing it with a more sustainable notion of the creative city. In my work I have been inspired by the creative city being introduced in the 1950s by TEAM 10 and later on in 1970s by Charles Landry, Peter Hall and others. Charles Landry does not look at the city as a supermarket. For Landry the creative city is rather about creating conditions for people to think, plan and act with imagination in harnessing opportunities or addressing local urban problems such as lack of citizen participation and democracy. Landry’s creative society does not consist of a small segment of people with special talents, but of ordinary people who he believes can make the extraordinary happen – if they are given enabling conditions. Landry’s creative city is not built up from spectacular museums and experience centres, but from cultural resources. As their material, designers,

architects and urbanists should thus look at “language, food, cooking, leisure activities, clothing and sub-cultures that exist everywhere and are often neglected, but which can be used to express the specialness of a location”.⁵ Here creativity is not a currency, but the method of exploiting these cultural resources and helping them grow”.⁶

Landry’s creative city is for everyone. It is socially inclusive. It is for people rather than cultural consumers. It suggests a city where design can be used to address intractable social problems: homelessness, community building, or simply giving people the possibility to negotiate the rights to use their city.

Fig. 1
Disruptive
Design for
Local Action



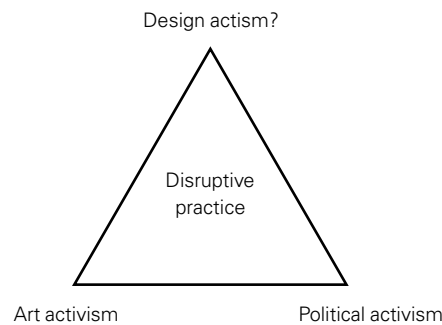
A good example of this would be Sara Ross’s *Archisuits*, suits designed for constructing comfortable zones and spaces in unfriendly urban environments (Fig. 1). You might think that what you see on the left image is a bench. Well, it isn’t. It is an urban imperative – a command from those in power embedded into a material artefact. This one says: Don’t lie on me!

I am told that such benches are designed, because vagabonds and homeless people should be prevented from sleeping on them – because they disturb the so-called *public order*. But the consequence is that we are all prevented from lying down on the bench. So, whenever I feel like lying down on a bench in a park after a hard day’s work I am not allowed to. I cannot sit close to my girl friend either – because the bench forces a presumably decent distance between us. But is that really the kind of urban life we all want? And why is it that it is a problem that homeless people sleep on them. If they sleep or lie down, they don’t disturb the public order. Perhaps it is because our society does not want to be reminded that these people exist? Or because they shouldn’t take up space that is reserved for us – the taxpayers? Well, I can live with homeless people using the public benches on the street. I have a house to live in, they don’t. The street is their home. And the use of public space is for everyone.

Sara Ross’s *Archisuits* raises all these questions and at the same time they offer a desirable future by bending the law. It is not illegal. The suit is just designed so that it fits with the bench. In this way Sara Ross is an urban hacker. She hacks and modifies an existing material-social structure so that it becomes open for unintended use and purposes.

I saw Sara Ross's project in 2008 together with many other interesting projects, which were part of the exhibition *What You Can Do with the City*, which was shown at the Canadian Centre for Architecture in Montréal. The exhibition was curated by Giovanni Borasi and Mirko Zardini and it left a strong impression on me and made me wonder: What is the range and potential of disruptive design? How can design activism enable people's local action by disrupting constraining structures of society and the city? And more precisely: How should we understand the disruptive nature of design activism? How does it work? What is the effect of disruptive design on people's everyday life, and what makes it different from its closely related "sister arts" – political activism and art activism? (Fig. 2)

Fig. 2 What is the role of design in disruptive design?



There is a widespread tendency in design research to understand disruptive design and design activism according to either political activism or art activism.⁷ But even though disruptive design shares many similarities with both political activism and art activism, it cannot be reduced to these other disruptive practices, as I have argued in a recent article in *Design Issues*.⁸ Disruptive design is not a riot or a demonstration; it is performed through critical *design* practices and should be understood as such.

By the same token, design activists are notoriously known for their use of many of the same techniques as is found in community art or social interventionism, but the aesthetic effect of using them in design are quite different from using them in art. Again disruptive design is something more than an art form and it engages people differently. But how? What is the role of *design* in design activism? And how do we account for this without necessarily seeking refuge to art theory or political theory. How can design research increase our understanding of disruptive design? This has been a fundamental question that I have addressed in my research, teaching and work at Kolding School of Design and Aarhus School of Architecture,⁹ and which was the main topic of my keynote talk at the Cumulus conference in Kalmar.

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Endnotes

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KEYNOTE SPEAKER Jana Revedin

The radigrant city: why sustainable living space grows like ivy

Urbanity through mixing

Without wishing to feed the fear-mongering which has ruled our collective unconsciousness for so long; in less than twenty years, three-quarters of the world's population will be city-dwellers. And more than half of these, lacking a "proper" home, will be living in organically-growing migrant slums. These unplanned living spaces will have survived because the global power system unequally distributes the right to work, living space and human dignity¹ and the space and money required for the "ideal", equal-rights-for-all planned city are simply not available. And how else could a human race, half of which will by then be made up of "old" people, manage to create settlements for five billion people?

At last urbanity is being redefined. The mix of social and cultural inclusion and appropriate innovation is being recognised as an indicator of authenticity and sustainability. Scale, density and other arrogant western standards are no longer being pursued. The new values involve *work*, *dwelling* and *self-worth*.

The radigrant city

What are these radigrant living spaces, these incorrectly named "informal" cities, that the largest wave of migration in human history created all by itself, without planning? They replace dictated master plans of all ideologies. They are free, wandering nomads, just like the global man on his virtual journey. And yet in any one moment they are intensively attached to a place. Like ivy, they only lay roots where they find foothold and nourishment and, in keeping with cultural patterns "which existed long before us", they are existentially rich and materially poor. They create themselves and then con-

tinuously upgrade themselves from within, using the simplest means. We architects, urban planners, engineers and researchers of humankind can learn from them and, by spending time with them, become their creative partners.

If Peter Sloterdijk recognises nomadic thinking as the only free thinking and Nicolas Bourriaud "radigrant" art as the only contemporary art, "being radigrant means setting one's roots in motion, placing them in heterogeneous contexts and formats, translating ideas, transcoding images, transplanting behaviours, exchanging rather than imposing"², then they are simply anticipating these nomadic, root-laying life forms and subscribing to such values as Hannah Arendt's *work*³, Martin Heidegger's *dwelling*⁴ and Ivan Illich's *self-worth*⁵.

From shanty town to smart city

For the major themes on the way to self-development are not only physical spaces for living and working and the public "in-between" space which is the setting for communication, but also the contents of such spaces. Where Henri Lefebvre's "Right to the City" is a right that must be exercised democratically and which requires not only time but investment in learning, zero-energy concepts and innovation in terms of both materials and networking can facilitate a radigrant-leap into "smart" dimensions and creative, group-based "Open Work"⁶, which can revolutionise the suppression of faith, class and gender. Just as mobile communication and cloud-intelligence conquered the global shanty town overnight, so too can models of movement flow and the interactive forming of urban space – the "Sims City" transposed into reality. At this playful hands-on scale, the true principle urban players – the people – become co-designers and must, in the words of Edith Ackermann, be allowed to become "co-creators"⁷. Because, in the interim, it has become clear to us architects, urban planners, engineers and researchers of humankind that neither the slavish meeting of local needs nor arrogant decrees imposed from outside will be accepted sustainably. The only option is the common seek-

¹ UNO Universal Declaration of Human Rights Article 25: "Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services."

² Nicolas Bourriaud, *Pour un art radigrant*, Paris, 2009

³ Hannah Arendt, *The Human Condition*, Chicago, 1958

⁴ Martin Heidegger, *Bauen Wohnen Denken*, Stuttgart, 2004

⁵ Ivan Illich, *Tools for Conviviality*, London, 1973

⁶ Umberto Eco, *The Open Work*, Cambridge, 1989 and Richard Sennett, *The Open City*, London & New York, 2007

⁷ Edith Ackermann, *Designs for Learning*, MIT, Boston, 2012

ing, risking and creating of collective innovation which will thus be shared and loved.

The city as the collective unconscious

Such collective innovation always comes as a surprise. The precision of its formulation and the impact of the change that it triggers. As if we, comfortably ensconced in our western bubble of welfare and prosperity, had lost all belief in the possibility of change. The city becomes a place for experimentation and an infinitely varied cabinet of wonders, simultaneously containing "that that always was" and "that of which we have always dreamed."

We make the radigrant transformation from cloud intelligence to cloud creativity.

In 2009, the Locus Foundation⁸, invited by local Coptic citizens' organisations, began such a participative creative design experiment in Cairo, a city of 25 million people. Two years before the Arab Spring, the religious minority still enjoyed a certain level of security. Today, the minority is decamping collectively. The young people are leaving the country, home to the world's oldest settlements, its economy in tatters. Those who have to remain believe in God and keep working. Such people as the garbage collectors, the poorest Coptic community who live in six districts of the city and who, arriving from the fertile Aswan plains of Upper Egypt in the 1970s, found no work apart from collecting the rubbish of what was already North Africa's largest city. A silent success story. The tents planted on the rubbish heaps of Moqattam, the abandoned quarry on the slopes above the main citadel and the "City of the Dead" were quickly transformed into solid houses. Today, in the third generation, these houses have grown to eight storeys and the narrow streets, oriented with the winds, are wonderfully cool in summer. Work continues around the clock. The garbage and, with it, the valuable glass, plastic, cardboard and metal arrives on carts and is sorted, cleaned, mechanically melted, shredded, granulated and then stored until the market price is good and it can be sold – to China, Canada or Bangladesh.

The streets are filthy and loud and the nights dangerously dark. Industry hums away in every ground floor as life and organisational activity goes on above.

The young people have left school with qualifications, some have university degrees from "down in the city". But finding work "down in the city" is still difficult. A "Zabbaleen" remains a garbage collector all his life. And as long as departure and migration to better destinations remain distant theory, the development of the area continues. Because the rubbish keeps coming; and turnover booms as the stores overflow. The small self-built city on the slope feeds four times as many immigrant workers from the Nile Valley as it has population itself. A case study of a circular economy whose collective objective is education, equality and innovation for a sustainable quality of life.

North Africa's first ecological city

It was their wish. They wanted to work with us, they sought our advice. After two years of scientific analysis based on, firstly, listening; secondly, identifying the most urgent and economical transformative idea and, thirdly, daring to implement it, an urban acupuncture was developed which transformed the urban space for ever: light! A first public street lighting which was powered by photovoltaic cells and thus made them independent from centralised power systems. Slumbering design talents and crafts traditions were awoken by the self-building of lamps from recycled metal. Women's rights strengthened by the first "male" manual production line which they themselves installed. Awareness about energy consumption increased. While the current energy shortages mean that the streets "down in the city" are invariably dark at night, the garbage collectors celebrate "happy hour" on their illuminated square. The few tourists in town come and have a look and the bars are full.

New and unforeseen "radigrant" drivers are now pushing this light idea. The women of APE are building smaller hanging lamps. There are already three models with a six-month waiting list and they continue to design⁹. Hence, the new street lamps bring an urban quality of life and a new value of *self-worth* while the internal lights bring an intimate quality of life, the new value of *dwelling*. Plus: profit! The value of *work*!

A potential transformation is happening, quietly.

Professor Jana Revedin

Architect PhD and Chair of Architecture and Design at the Blekinge Institute of Technology, Sweden, UNESCO Delegate and well-known scientific author supports, through her Locus Foundation, research and pilot projects in the field of sustainable urban development. Locus enjoys the patronage of UNESCO.
www.revedin.com
www.locus-foundation.org
www.bth.se

⁸ The author established the Locus Foundation in 2009. Locus supports research and pilot projects in the field of sustainable urban development and stands behind the international architecture prize the "Global Award for Sustainable Architecture", which is annually awarded to five architects across the world to honour their commitment to sustainability. Locus is a partner of such well known research and cultural institutions as the Cite de l'Architecture et du Patrimoine, Paris, stands under the patronage of UNESCO and is supported by the Gdf-SUEZ Foundation and Bouygues Batiment International. www.locus-foundation.org

⁹ Can be ordered at: www.ape.org.eg

Working Group Reports



Ann Albritton

Contemporary Art Working Group

The Cumulus Contemporary Art Working Group met in Kalmar, Sweden with 22 participants, co-chaired by Ann Albritton (Ringling College of Art + Design) and Johanna Karlin (Linneaus University).

On the first day of the Contemporary Workshop, participants were led along a path into fields and meadows (where gardeners were working) into a further meadow where they were placed into groups of four or five participants. Martin Schibli, curator of international projects, presented a problem: "The UN has disbanded. We must create a unifying symbol to bring nations together." He and Johanna Karlin then asked each group to consider what kind of art would work best as a unifying symbol -- with no communication between groups. Much of the morning was spent in either working on a symbol or in discussion of the direction of the project. During the afternoon projects were promoted and/or defended as to which projects would be selected to show at the final meeting on Saturday. Objections were raised that either all projects should be shown or none at all. Lively discussion followed.

On Friday, day two of the workshops, Thomas Carabasi (Ringling College of Art + Design) and Kurt Van Belleghem (St. Lucas Art School) presented a student and faculty collaborative project between Aalto University (Helsinki), Ringling College (Sarasota, FL), St. Lucas Art School and the Royal Academy (Antwerp) called "Mapping a Site: In and Out of Context." This project consisted of one week 'mapping' with students in the Rosemary District of Sarasota and another week of students performances and documentation in Antwerp, near the train station. Carabasi presented a power point of the project and also a film showing students actively engaged in mapping and performing. In the afternoon Van Belleghem led a discussion on mapping and stressed that the collaboration will be ongoing. Participants discussed similar mapping projects in their schools and universities.

Rhiannon Slade (School of Art and Design, Nottingham Trent University) offered to create a blog for the

Contemporary Working Group to inform the group and others in Cumulus of the role of contemporary art in this organization.

On Saturday, at the last meeting of the conference, Ann Albritton stressed the need for more awareness of contemporary art in Cumulus and that at each conference, and especially at the annual conference, one of the keynote speakers should come from the area of contemporary art. We **are** an Art, Design, Media organization. See the following page about our goals.

Oren Lieberman (Art University Bournemouth) is the new co-chair of the Contemporary Working Group.

The Role of Contemporary Art in Cumulus:

- To foster and further discussions of global, environmental, and complex social issues.
- To provoke and promote dialogues associated with political issues.
- To discuss the issues of 'the contemporary' relating contemporary art to design and media.
- To eradicate ignorance in contemporary art as part of a strategy for the cultural/social empowerment of the design and media professionals.
- To this end, we propose a reflection on the assertion that historically relevant art is an art in and of its time.

We propose:

- A discussion on what is artistic research
- An inquiry on the relation between social wealth and contemporary art
- To map the presence of design and media objects in museums and galleries as contemporary art objects

The contemporary arts

Raise fresh ideas and questions; Invoke inquiry into contemporary issues; Inspire critical and creative thinking; Overlap design and media; Document looking for solutions regarding contemporary life; Explore values; Express locality on a global level.

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Marjolijn Brussaard and Sam Bucolo

Video report on the Design and Innovation Workshop

**See the video from the Design
and Innovation workshop at:**

<http://www.carleklev.se/sam/designinnovation.mp4>

By: Jan Carleklev, Sam Bucolo and Marjolijn Brussaard

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Aparajita Dutta

X-Files Working Group for International Coordinators

Introduction

"X-Files" dealing with cold cases? No, on the contrary X-Files Working Group for International Coordinators is a group dealing with everyday student issues, institutional cooperation, exchanges and internationalization policies. It is a mixed group of heads of International Offices, exchange coordinators (with more than 20 years to just a few months of experience); policy officers, faculty coordinators and others.

The purpose of the X-Files meetings is to:

- know the international coordinators or representatives of as many schools as possible,
- understand the local system of education of the conference school,
- exchange best practices; discuss policy matters and effects of policy changes
- explore possibilities to collaborate with the schools within exchange programs, training, workshops, etc.

History

The group was coordinated since 1998 by the international office of the University of Art and Design Helsinki. Activity 2006: Discussion on current themes that are related to international coordinator – work field were held in Nantes June 2006. A planning was started to shift the coordination of the team of Cumulus international offices. The initiative was taken by Zürich, Nantes, Paris Oliver Serres and Politecnico di Milan.¹

Since 2011 the X-Files working group has moved on further to discuss matters such as increasing or decreasing mobility of students and its effects, and intercultural communication and understanding of different ways of doing things.

At Kalmar

The presenter during the final panel session at the closing ceremony introduced the "X-Files" group as the practical side of the Strategy and Leadership group. Yes, to a greater extent this is the group of international coordinators who have to put into practice the strategies that are drawn at the higher management level. But at the same time some of the group members are a part of that strategy making in the role of policy advisers. So at Kalmar the organizing team presented a programme that was relevant for all levels of international coordinators.

Also at Kalmar the X-Files Working Group of International Coordinators, for the first time since 1998, was included in the main conference programme and given two full days. It's members are very grateful for this and sincerely hope that this precedent will be carried on in the future Cumulus Conferences.

The programme

First day

On the first day there was a five minute introduction of new schools participating in the X-Files sessions, or if one of the schools had something new to share. This was done either with the help of a powerpoint presentation or a five minute talk. There were about 10 presentations.

Next, on the programme was the presentation of the host country education system and internationalization at the host University. So at Kalmar the Swedish education system and the host Linnaeus University. In this section Elena Vinci Hytter of Linnaeus University explained the general Swedish education system and also the mobility system – exchange and regular international students. After the general part she zoomed in on the University itself.

From 2014 the existing Life Long Learning Erasmus programme will be changed. Instead the EU has introduced an all-inclusive programme called Erasmus for All. (changed to Erasmus Plus). The new programme meant that most of the international coordinators were involved in the writing and/or providing information for the submission of the new European Commission Higher Education Charter 2014–2020. In the afternoon session we discussed the way the different national agencies helped the institutions in filling in this 18 page Charter application and we also discussed how the different institutions are dealing with the demand of trans-

¹ Website Cumulus Association: <http://www.cumulus-association.org/academics/working-groups/x-files>



parency and focus on quality concerning internationalization from the EU Commission. We discussed the international strategies in place and the advantages and challenges that they bring with them. For example, in Belgium several institutions are in the midst of a merger and the international offices do not know what exactly will be the policies concerning internationalization. There are for example, also international re-organisations of institutions and that also poses a challenge of how everything will be organized in the near future. Attention was also paid to exchange mobility. There is this constant problem of institutions receiving more applications than the actual available space and therefore having to refuse students. The question remains what can we do to motivate home students to go abroad and thus create space for other exchange students?

Second Day

International coordinators have to deal with students and teachers of different nationalities and cultures on a daily basis. The international offices are the melting pots of intercultural issues. How do we deal with these different cultures? How do we respond to these different cultures? What is expected of us by the people of the different cultures? How can we understand them better? The last years the theme of intercultural competencies has become an important discussion theme in the field of internationalization. Intercultural competencies of students, intercultural competencies of teachers and also intercultural competencies of supporting staff! And one aspect of this intercultural competency is "intercultural communication". Does everyone speak the same English?

Yael Tägerud from Linnaeus University gave a session on intercultural communication. She is an expert in this field and teaches intercultural communication at the university. She dealt with the definition of intercultural communication, the different techniques of communication, interpretation of intercultural communication, pre-conceptions of a certain culture and reflections of our own intercultural experiences. It was a very interesting session and we would like to have Yael again in our future conferences.

The second day was for reflection and discussion and outcomes. The whole afternoon was spent in discussing the following five topics concerning the main theme "Mobility":

- Preparation of outgoing students, teachers and staff
- Institutional cooperation with Non-EU/EEC countries – mobility stimulation
- Shift in mobility from study to internship
- Partnership: strategic and sustainable. Is it one or the other or can it be combined
- International classroom: selection of exchange students

The five groups had to discuss the challenges, the changes and chances and the best practices. This was then shared with the whole group in the plenary session. For example: the group discussing the Partnership topic presented the following best practices, challenges and chances:

BEST PRACTICES

- International strategy
- Definition of partnerships
- International mindsets
- Quality definition
- Evaluation

CHALLENGES

- Flexibility
- Process Definition
- Incoming/outgoing balance

CHANCES

- Change happens
- Improving quality of institution
- Creative and dynamic curriculum
- Economic growth

Brainstorming and discussion of these above mentioned topics have not been completed and will be continued in the next conference.

Future

X-Files Working Group for International Coordinators is a working group with an ambition. It has reformed its organizing team and has put into place a structure with a chair and deputy chair. The other members of the organizing team are responsible for a part of the programme that will be presented in the next Conference. We will be dealing with not only the practical matters of our daily work but will also concentrate on the content of the things that we have to do and the policies that we have to carry out on the work floor.

X-Files Working Group for International Coordinators is happy to be part of the Cumulus Conferences and we aim at more sharing of knowledge between our participants!

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Robert Ek

Report on the Digital Culture workshop

Workshop leader: Robert Ek,
6th and 7th June

8.30 Bus from Kalmar Theatre to Dyestad on Öland
9.00–15.00 Workshop, coffee break and lunch included
15.00 Bus back to Kalmar Theatre.

Address: Dyestad, Bygata 7, Färjestaden

Digital Culture can be regarded as a praxis of communicative interactions between people on line. We do what we always have done, sharing knowledge, bending reality, but the speed has increased and distances have shortened.

From digital culture may emerge a digital tradition of knowledge gathering, production and collaboration as a mindset practised locally off line and reaching globally on line. Such a contiguous interplay between on-line interactions and offline practice can be found in different movements such as Occupy, the DRY movement etc., which have emerged on a broad scale in a short time. In this workshop we will participate with **Kultivator**, a collaborative artist collective working with farming in a local and a global context.

Together we will identify areas of interest for designers, artists, architects, programmers and interaction designers, and we will work collaboratively hands on with problems of knowledge sharing and knitting distant areas together.

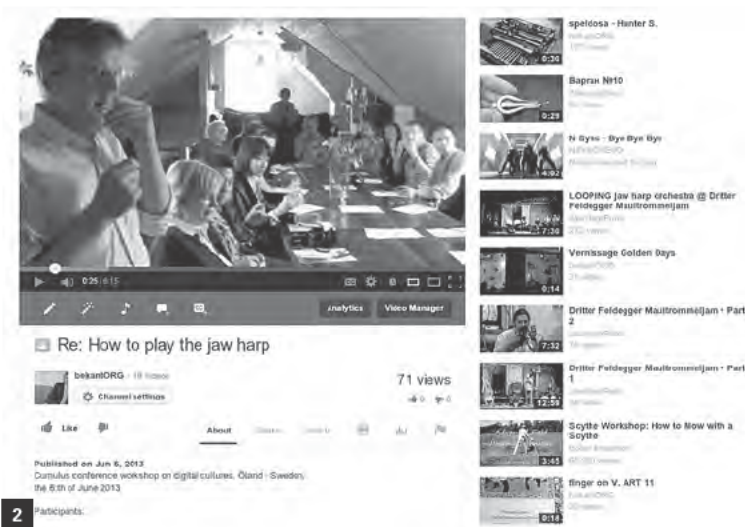
The workshop will take place on the Kultivator farm in Dyestad in rural Öland, an island close to Kalmar. **Bring rough clothes!**

Robert Ek is an interaction designer with a multidisciplinary background in history, media sociology and art.

My major objective with the Digital Culture workshop was to "bend" the experience into something practical and fun, close to the intention of Cumulus Kalmar's focus: GLOBAL THINKING, LOCAL ACTION, FUTURE LIFE.

After having read Mark Deuze's paper Participation, Remediation, Bricolage – Considering Principal Components of a Digital Culture, I was encouraged to consider a hypothetical "dry-mentality" emerging from on-line interactions and offline practice. As representative of such a hypothetical bricolage-mindset, I compared Malin and Mathieu to Kultivator; I was quite certain Kultivator would stand little chance running their organization without the help of the internet. This assumption was confirmed by Mathieu at our first meeting in Malmö in May.

On this occasion it became clear to me what the impact of knowledge-sharing has for Kultivator, but also how crucial this is for farmers at large. Farming knowl-



edge used to be passed over from generation to generation within families, but this tradition has faded. Digital solutions for knowledge gathering and sharing will be very important for farmers in the future.

Image 1. post Revolutionary exercise nr. 5

– Learn from old people (Kultivator).

Image 2. Re: How to play the jaw harp

Morning day 1

The workshop was introduced with a music session that featured Jack Pearson's video tutorial on how to play the jaw harp. All participants had been handed a jaw harp and were asked to follow Jack's instructions. The purpose of this task was to illustrate a theoretical approach to digital culture as a social interaction and knowledge sharing activity. The session was documented with video, which was then uploaded as a response to Jack's original video. This was done to greater emphasize the social aspects of digital culture. (<http://www.youtube.com/watch?v=X-i38mtk414>).

Image 3. Mathieu Vrijman introduces Kultivator

Malin and Mathieu then shared their experience of being artists and running a farm. They introduced Kultivator and similar organizations. Mathieu showed how he had learned to mow with a scythe. He was helped by an Irish farmer who shares his knowledge on Youtube (<http://www.youtube.com/watch?v=YzdjOkLQw1s>). Lastly, they introduced FriendFarm (<http://kultivator.org/friendfarm/>) that is an ongoing project about global knowledge sharing between farmers.

Shortly after this I had the opportunity to present the design assignment: "Draw and construct a physical platform for knowledge-sharing in Tanzania (Serbia and Colorado). Mind visual quality, language- and energy-issues and stay within 2 x 2 meters."

Afternoon day 1

After lunch the participants were divided into four groups. Each group participated in brainstorming, negotiating, drawing and decision making. The materials at hand were rough paper and charcoal. The aim was to come up with a design for the wooden construction which would be built the following day.

Image 4. Snapshot of group D:

www.youtube.com/watch?v=LEG5o29b_-k&feature=youtu.be

Image 5. Snapshot of group B:

www.youtube.com/watch?v=yxlPEY9p2qU&feature=youtu.be

Image 6. Snapshot of group A:

www.youtube.com/watch?v=HJw2WKANG_0&feature=youtu.be

Image 7. Snapshot of group C:

www.youtube.com/watch?v=VxV_8Og7uJY&feature=youtu.be







The work was presented at the end of day 1

Image 8. Presentation by group D:

<http://www.youtube.com/watch?v=f4rNv-vTZll&feature=youtu.be>

Image 9. Presentation by group A:

www.youtube.com/watch?v=o4X3hay5Jkk&feature=youtu.be

Image 10. Presentation by group C:

www.youtube.com/watch?v=dK4uYOm9r5o&feature=youtu.be

Image 11. Presentation by group B:

www.youtube.com/watch?v=EPVuXOG-qek&feature=youtu.be

Day 2

For the second day of the workshop only three things were scheduled: building, barbequing, and building. Each group took on the task in a most impressive manner. They completed both complicated and large, heavy constructions. To help and guide where Mathieu, Adam, I, Alexandre and Malin at hand.

Image 12. Takayuki Higuchi

Image 13. Maria Luisa Galbiati

Image 14. Elisa Bertolotti and Steve Diskin

Image 15. Audrius Klimas, Tobias Svensén, Mikaela Bjarre and Alexandre Chapus.

Image 16. Junfeng Ding

Image 17. Nikolina Dahl, Åse Huus and Merja Salo

The day ended with the bus' appearance (there is always a bus) but nobody seemed particularly keen to get on it.

Image 18. The exhibition in Pukeberg

The hypothetical future for the physical platforms, that you've designed and built at the workshop, will be that Kultivator sets them up in Tanzania with the aim to engage villagers in a discussion regarding knowledge and knowledge-sharing. The purpose of the objects will then be to draw attention to the knowledge sharing project and lower the threshold for people to engage. Eventually the objects will be used as a starting point for a participatory design-process for a new mobile physical platform. It will be equipped with all the necessary technology involved, and have an on-line version, visually and functionally similar.

Finally I would like to thank Malin Lindmark Vrijman and Mathieu Vrijman for their engagement and for letting us use their facilities. To Ivar Vrijman for the images and films. To Adam Nyandakila and Alexandre Chapus for carpentering expertise. To Jonas Rahm for the beautiful BBQ. To Adam again for helping me transport and setting up the exhibition.

And to all the fantastic participants: Takayuki Higuchi, Frederic Degouzan, Brenda Duggan, Frida Dahlgren, Maria Luisa Galbiati, Junfeng Ding, Åse Huus, Nikolina Dahl, Steve Diskin, Yu-Chun Liu, Elisa Bertolotti, Pernilla Frid, Davide Fassi, Audrius Klimas, Annabel Pretty, Tobias Svensén, Mikaela Bjarre and Merja Salo.

More images: <http://fotoavek.bekant.org/#album-4>

Please note: the youtube-clips are not listed and can only be viewed with the proper links.

Robert Ek
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Teo Enlund, Ursula Tischner & Peter Stebbing

Report on the Workshop of the Design for Sustainability Networking Group

COMPILED AND WRITTEN BY

Teo Enlund (Sub-group 1), Ursula Tischner (Sub-group 2), & Peter Stebbing (Sub-group 3)

Introduction

The Sustainability Networking Group provided the opportunity for participants to choose to work on one of three themes in a sub-group. The themes were:

1. *"Transforming products into Services"* hosted by Teo Enlund (Greenleap) and Miguel Salinas (Linnaeus University).
2. *"Open innovation, open design, crowd sourcing and crowd funding for sustainability"* hosted by Ursula Tischner (econcept).
3. *"Bringing about sustainable behaviour change through and in design education"* hosted by Susanne Schade and Peter Stebbing (both from the Hochschule für Gestaltung, Schwaebisch Gmünd)

Report of Sub-Group 1

"Product design (education) in a circular economy"

hosted by Teo Enlund (Greenleap) and Miguel Salinas (Linnaeus University).

The starting point for our discussion was:

TRANSFORMING PRODUCTS INTO SERVICES
– HOW DO YOU DESIGN PRODUCTS WHEN
THEY ARE PROVIDED AS SERVICES?

Today many design students feel trapped in the traditional role of a designer – pushing 'stuff' to the market. However, if one is aware and concerned, what could then be the role of a product designer in a sustainable future?

Even if a lot of attention is directed towards Service Design, the focus is usually on the service itself while the challenges of the products are often neglected.

In a sustainable future there will still be a need for products, but they will have to be integrated into cyclic systems. Imagine how today's business model of buying and owning products could be transformed into a new model where products are provided as a service and still owned by the service provider.

- How would that affect the design of the product?
- What would be the service provider's (new) priorities when designing the product?
- How can we maintain the excitement for the user of getting something new if it has already been used?
- How would the requirement for refurbishment and customization be dealt with?
- What are the benefits of the new approach?
- How would this be adopted locally?
- What would be the optimum (geographical) size of the products' material cycles? Will it be a block, a town, a region or a country?
- What new businesses would grow in this new soil?
- How would this affect the global market?

Global Thinking

We think industry and society at large will need to adapt to another way of thinking, namely a circular economy. What would product design be like in a circular economy?

Today this circular approach is rarely used. Most businesses are still operating with the traditional linear system. A few pioneers have started to apply a circular approach and some seem to be successful in this despite the fact that our economy is designed for linear thinking. Hopefully, the rules of the game will be changed through policymaking and the increasing scarcity of raw materials, water, energy etc.

What is the circular approach for products? A product (or service or system) has a biological and/or a technological component. Both sides are to be incorporated in a circular system where nothing remains as 'waste.' There might be parts that leave the circle but they must then become 'nutrient' in another biological or technological process. McDonough & Braungart (2002) have described how this approach could work in their book *Cradle to Cradle, remaking the way we make things* (1)

A film describing circular economy can be found at: http://www.youtube.com/watch?v=zCRKvDyyHmI&feature=player_embedded

Cradle to Cradle is described in Wikipedia: http://en.wikipedia.org/wiki/Cradle-to-cradle_design

An image of the circular approach can be found at:
<http://southcoastenergychallenge.org/blog/wp-content/uploads/2012/06/cradle-to-cradle.jpg>

Product designers have a lot of skills for designing products and most of these will still be useful in a circular economy. However, some need to be improved and these include:

- The knowledge about the recycling aspect of a product's life needs to be improved.
- Today, designers typically prefer parts or solutions from technology because it may be more rewarding and easier to control. However, a deeper understanding of how we can make use of materials and processes on the biological side is needed.
- When choosing materials from the technology side one usually considers only the performance of the material. However, we need also to take into consideration the material's toxic properties. Nothing disappears, everything disperses...
- Applying a circular approach means a shift of mindset for the designer, as well as for the producer and the user. As designers we need to carefully look at the implications of a circular approach from all these perspectives and find a solution that feels rewarding for all parties.

Local Action

Our sub-group discussed possible ways to introduce a circular approach in the design curriculum. Here are some of the ideas we considered;

Investigate the difference between ownership and service in the design process:

OWNED	SERVICE
Provides status	A risk of being looked at as cheap?
You buy and then you're stuck with it	Adapting to changes
Momentary relationship at point-of-sale	Longer lasting relationship
Linear	Circular
Harmful to scale up	Scaling up doesn't harm (?)

Two major tracks for products:

- Some products are you own. Here we need to promote attachment. We need to provide information, both storytelling and specification of content/production.
- Some products will be provided as services.

Things that apply to products developed to be part of a service:

A product provided as a service gains a lot if it has a human interface delivering the service and somebody that introduces it to you.

It has to be nice! A rental bike for example has to be kept dry etc.

The product must be capable of evoking emotional attachment. *"I want to take care of this artefact, like the people who used it before me!"*

Examples of products suitable to be provided as services include:

- White goods
- The whole kitchen interior.

This would allow it to be changed now and then!?

What are the target groups that would accept a service solution?

If products are provided as a service then it would enable them to adapt to changes throughout the user's life. How would this affect the design of the products?

Sustainability rarely comes as one single solution. In a class one could have different students investigating different alternative solutions. That would also give a great learning experience.

In projects you can consider applying different time perspectives. You can propose designs suited for

- today
- tomorrow
- far into the future

Future Life

Unfortunately, we did not have time to discuss our theme within this context.

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Green Leap is a network for design and sustainable development that is being established at KTH Royal Institute of Technology in collaboration with Konstfack – University College of Arts, Crafts and Design

Report of Sub-Group 2

"Open innovation, open design, crowd sourcing and crowd funding for sustainability"

hosted by Ursula Tischner (econcept, Cologne).

Summary

Open Innovation, Crowd sourcing, Crowd voting and Crowd funding are new online tools and methods that can be used for ... basically everything. In a European research, innovation and demonstration project managed by econcept, Agency for Sustainable Design these new activities are directed exclusively towards solving Sustainability related problems and creating sustainable solutions. More information about the project is available at www.sustainabilitymaker.org and www.innonatives.com.

In this workshop the new methods and tools were explored in the framework of Design and Art Education for Sustainability on the first day. In our discussion the sub-group identified benefits and obstacles as well as potential and opportunities for the new methods that can easily be included in design and innovation processes.

On the second day the methods were practically applied in an interactive group for solving major sustainability problems identified by the participants.

The first day's discussion about how open innovation, crowd sourcing and crowd funding platforms can be used in design and art education for sustainability lead to the general conclusion that platforms such as the European Sustainability Maker project can be especially interesting in four ways:

- A. educators can use the Challenges launched on the platform as educational projects and the platform as a tool for group work,
- B. students can use the platforms to form international teams and work in collaborative projects,
- C. students and educators can use the platform to create funding for their projects and implement the projects in real life,
- D. the platform can be used for general sustainability design education.

Some difficulties were discussed as well, such as timing issues, when the Challenges are not in line with the semester schedules, copyright issues, how can students demonstrate their own contribution for grading, or accessibility issues in terms of language and internet availability.

On the second day the sub-group simulated an open innovation process as it would happen on the www.innonatives.com platform and ran through the following steps:

- A. brainstorming of urgent Sustainability related problems that each person wanted to be solved,
- B. Crowd voting to identify the most important problem(s) the group likes to work on,
- C. formulation of a Challenge including title, sub-title, short description and image(s),
- D. brainstorming on potential solutions in sub-groups; selection of the most promising solutions and combining them into a worked out final solution proposal per sub-group.

After discussing several urgent Sustainability related problems the participants in our sub-group decided by Crowd voting to work on the subject of water consumption in households and formulated their Challenge as *"How to communicate the water footprint in clothing to consumers and motivate more sustainable behaviour?"* Then the group split into two and worked out solutions and strategies. Due to a lack of time the groups ended up with several rough solutions that were then presented back to the other group. Solutions included ideas such as funny communication devices for water consumption in households e.g. an aquarium with fish that loses water when somebody uses water in the house. Less humorous ideas ranged from smart water meters and water footprint labels, to intelligent technical solutions like water free washing machines and new garments and clothing that does not need to be washed so often if at all. Concepts for encouraging behavioural change programs included: connecting water consumption with cost, learning clothing care from your grandmother programs and educating consumers about water saving laundering options.

Participants enjoyed the innovation workshop and concluded that it was remarkable how many good solutions had been developed in such a short period of time (2 hours). All of the colleagues from the participating schools expressed their interest to join the www.innonatives.com platform once it is online in October 2013.

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Report of Sub-Group 3

"Bringing about sustainable behaviour change through and in design education."

hosted by Susanne Schade & Peter Stebbing

Prof Susanne Schade, Hochschule für Gestaltung, Schwäbisch Gmünd wanted us to consider:

- *What are the strategies for bringing about lasting behaviour change concerning the ecological and sustainable threats now facing mankind?*
- *On the one hand, as design educators we are surely concerned with more than getting students to acquire a degree. On the other hand the educational institutions which provide our background remain unsustainable despite including sustainability in their curricula.*
- *How can sustainability and ecology be integrated into our curriculum?*
- *How can this be communicated to students?*
- *How can we support small initiatives (projects) or movements so that they continue to grow rather than fizzle out?*

Space does not permit here an account of our discussion but rather a summary of our conclusions.

Our Conference host's rubric of *thinking global, local actions* and *future life* were implicit in our conclusions. The changes we proposed for the design curriculum are concerned with *future life*, they are achieved by *local action* in every design school in response to the *thinking globally* about the problems created by our species' unsustainable lifestyles. The main topics which arose in addressing the theme were:

- The nature of sustainability and curriculum design
- Teaching the teachers
- Interdisciplinary-collaborative projects
- Meta-curriculum,

The nature of sustainability as a subject and curriculum design,

The major difficulty with the subject of sustainability is that it embraces our entire lives. Nearly, every decision we make can result in either a larger or smaller ecological footprint. Furthermore, sustainability is a rapidly developing field or science which is holistic. How can it be taught?

Throughout history the western academic tradition perceives subjects as isolated and disconnected and while convenient it both misrepresents the real character of our world and our problems and also gives students a dislocated and narrow view of our world (2). It is therefore hardly surprising that teaching sustainability is difficult. The reality is that everything is intimately interconnected in many different ways and consequently sustainability cuts across traditional subject

boundaries. It is essential that the academic dogma of isolated subjects be corrected by teaching cross disciplinary projects which reveal interconnectivity.

Sustainability is like an ocean; wide and deep. Therefore, since it is impossible to know everything students must be encouraged to cross traditional academic boundaries in pursuit of solutions. For this they should be practiced in questioning: Why? What? How? They should also acquire a knowledge "T" profile to develop a perception of sustainability's breadth—a diverse general knowledge—and its depth—a detailed knowledge of an aspect. In-depth knowledge is not concerned with specialising *per se* but rather in acquiring an understanding of knowledge so they can acquire adaptability.

Teaching the teachers,

The difficulties of integrating sustainability into the design curriculum are partly due to:

- design is too focused on the perceivable artefact but the curriculum should be driven by bigger problems, even those of global importance.
- academia is too bureaucratic and traditional which inhibits curricula change and development.
- following the traditional dogma, there is too little interconnectivity between subjects
- lecturers have too little time to learn a new field
- interdisciplinary projects are difficult to organise and coordinate when the teaching team is composed of participants from NGOs, outside faculty etc within traditional academic structures. Despite this, workshop colleagues strongly felt that cross-disciplinary teaching to be essential and projects with scientists should definitely be sought.
- the lack of scientific literacy amongst both design lecturers and students. Scientific literacy is important for both communication and collaboration in multi-disciplinary teams. Furthermore, if design students had the ability and habit to read abstracts in science journals then the latest information and innovations for integration into design solutions would become available. Unfortunately, the traditional dogma excludes this development with the argument that "*we are designers not scientists*" as if that made the knowledge invalid!

The internet has, to some extent, made the traditional top down teacher > student information flow obsolete because all those collaborating on a project can access and convey information to all those involved in the project. Information flows should therefore be encouraged between:

teacher ► teacher
student ► student
student ► teacher
and all other stakeholders.

Visualisation

Students should be taught to visualise complicated information so that it becomes memorable, understandable and communicable. Sustainable issues need to be publicised to inform policy makers not forgetting that designers can also have a public voice to help change laws.

Interdisciplinary–collaborative projects

A highly recommended strategy is the participation by students in real projects taught by an interdisciplinary team involving collaboration and participation with real and different stakeholders.

Jo Lau described a project in Hong Kong in which students worked on real projects involving communities, NGOs, companies and policy makers, etc. In Hong Kong 200 tons of textile waste is produced everyday and is a big problem due to the limitations of space. The students created designs so that the waste could be re-used to create products which the local community could manufacture. The 'realness' of the experience provided by the project enabled the students to directly observe the interconnected character of sustainability as well as becoming committed to both the project and the community. The project even provided a spring-board for the careers of several students.

Design schools frequently damage their own educational credibility.

A design school or university can easily defeat the effectiveness of its own educational objectives in teaching sustainability when students see that their university pays little heed to addressing sustainability. For example equipment is left on standby over the week ends and paper and plastic cups are all thrown away in the same bins etc. Regrettably, some colleagues were able to confirm this.

Tim Rumage reported that at Ringling College of Art & Design the College has a corporate top-down and bottom-up policy in which the management, faculty, support staff and students are all committed to sustainability.

Meta-curriculum

A meta-curriculum was proposed for imbuing students with attitudes for both designing and living sustainably.

The sub-group's visualisation of a student's progress and experience was conceived of as an ascending spiral of progressive steps. Unfortunately, we did not have the time to develop the individual steps in detail:

ME ► WE ► Networking & Cooperation ► Awareness ► Self-discovery + Motivation + Life Awareness ► Action ► Empathy & Love ► Knowledge & Tools ► Earth Stewardship ► Results ► Sustainable Solutions ► Empowerment ► Sustainable Solutions

The first step in this process is concerned with the student herself: Me

ME Self Discovery / Experience, Experiential Projects

- Who I am?
- Things I love
- Thinking about "why" ► Philosophy
- Finding one's own attitude
- Installing one's own point of view, then:

WE Networks / Projects

- International Experience
- (Journey + Projects with other countries)



KNOWLEDGE & TOOLS to Empower ...

- strategies to find knowledge and ...
- how to work with it
- through knowledge to apply tools in new contexts (transfer)
- how to talk to experts
- Internet tools
- visualise design

EMPATHY, LOVE & RESPECT

- for yourself
- for others
- for the Planet and its resources
- Design with passion

THEN INFILTRATE THE CURRICULUM...

- Break borders, go beyond the box
 - ▶ Communicate. Experiment.
- Encourage thinking differently.
- Have fun
- Collaborate
- Be empathic
- Share knowledge
- ...
- Give

Conclusion

Clearly, we were unable to refine the meta-curriculum in the time available and we can imagine that the traditional reaction will be to consider it too esoteric. However, 'business as usual' is unsustainable and not an option. Our existence will depend on us all acquiring a deeper understanding of the ecology which supports us (2, 3, 4). Design education is experiencing a fundamental paradigm change due to the necessity to teach sustainability. We have a new ethic: it is that design should only *borrow* the World's resources. Implicit in borrowing is the designer's role to ensure through design the return of resources so they are available for future generations. *Borrowing* is embraced within the broader concept which we might call: *Earth Stewardship*. In the broader perspective *Earth stewardship* is concerned with not merely returning resources but ensuring that there is more of nature after our design and existence than there was before. If there is less then we are going the wrong way.

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Elsebeth Gerner Nielsen

A Manifesto for Global Design and Leadership

Synopsis

"Global Design Vision. Thinking across borders in policy development, governance, management and, importantly, leadership in education in the creative industries."

Introduction About Leadership

Thank you for allowing me the opportunity to speak on this occasion. Christian said – Before you are someone you come from somewhere.

1. Firstly about my overall view on leadership based on my personal experiences
2. Secondly, I will suggest a strategy for how to internationalise the design schools based on experiences from Kolding School of Design
3. Thirdly, I will try to provide an answer to why internationalisation of the design schools is essential
4. Finally, I will propose a global design vision

One of the events that has affected me the most in life has been my father's suicide. From the age of 5 or 6, I knew that someday, he would take his own life. He did when I was 18 and I spent the following years trying to figure out why. I could not accept the explanation that it was simply due to mental illness. When studying social science I became familiar with Emilie Durkheim who had studied and written about various cultural and social explanations for suicide. One of them fitted my father's situation very well. My father grew up on a farm and had a traditional upbringing. During the 60's and 70's, modern society and its individualistic values hugely influenced rural life in Denmark as in many other western societies. Consequently, my father became more and more isolated as many of the old communities around him disappeared. In short: The lack of community combined with the fast transition of society was an important part of my father's decision to leave us. When I discovered this explanation; this reasoning – I also – strangely enough – found the purpose of my

own life. I decided that I would work to create a society that would ensure everyone the possibility to belong to some form of community. I would challenge individualisation with strong communities that would, of course, also involve space for personal freedom.

The reason I share this with you is that I believe that one of the main elements of successful leadership is having a strong mission. A leadership is always personal; and the more you are able to sense the person behind the leadership, the stronger the leadership becomes.

"The main element of successful leadership is having a strong mission."

A leadership is always personal; and the more you are able to sense the person behind the leadership, the stronger the leadership becomes."

This is something I sense particularly in my role as leader of a design school for young people. Many of our students are extremely talented but they do not always know what they want; why they have decided to become designers. On the first day of school I always tell them that we as a school promise to train them to become excellent designers. And that we will also help them find the answer to the questions: Why am I here? What's the point of it all? I strongly urge them to focus on this existential clarification. In my experience, meeting leaders and staff who are able to clearly express what they stand for on a personal level, helps the students find their own standpoint.

Allow me to share some experiences from my professional life that have influenced my approach to leadership.

My Professional Leadership Journey

I have an MA in Social Science. When I graduated, I became the manager of a cultural house that focused on the objective of using culture as a lever for creating a strong civil community within a local community with severe social problems. Almost at the same time, I became chairman of the Danish Brundtland Campaign. A Campaign initiated by the UN - in response to Gro Harlem Brundtland's global report – Our Common Future.

This was the late 80's and early 90's. The goal was "to think global and act local". Regular people and their communities were the ones to save the world. Not politicians and formal political structures. At that time, I truly believed that the agent for change was to be found

within civil society. Ordinary people CAN achieve incredible goals if they have a strong vision. And at the time, the vision to 'think global and act local' was indeed a strong vision that made grassroots and environmental organisations throughout the world enter the scene. They did not just talk; they acted: Rode their bikes to work instead of driving. Recycled. Etc. [Fig. 1]

"What I learned about leadership in those years was that having a powerful story, a strong vision, can indeed move mountains."

People saw that growing their own organic vegetables did in fact contribute to a better world. Nothing less. The better you are as a leader to relate your leadership to a vision, the stronger you stand.

I would also like to add that my time as chairman for this grassroots organisation 'Our Common Future' taught me another thing: That disregarding aesthetics and beauty as legitimate tools for environmental work was a huge shortcoming. True green believers dressed in grey and never wore lipstick.

And the wind turbines that were set up during those years hardly seem to have considered issues of form and design. I believe that this is partly why the environmental cause failed towards the year 2000. [Fig. 2]

For me, I discovered that there was in fact limits to what civil society could achieve. Frankly, I became tired of preaching moderation when the politicians still kept on investing in new coal fired power plants and new highways. This is why I entered politics and served as an active politician for 13 years, 4 of these as Minister of Culture.

What did my time as a politician teach me about leadership? A very significant driver in politics is tribalisation; that there is an enemy to conquer in the form of

a political opponent. You can almost become obsessed with bringing down a political opponent! This represents the single biggest problem in politics since tribalisation becomes an obstacle for creating long-term solutions. Broad political compromise is essential for the continued growth of a society. And you do not achieve this, if your primary driver is eliminating your political opponents.

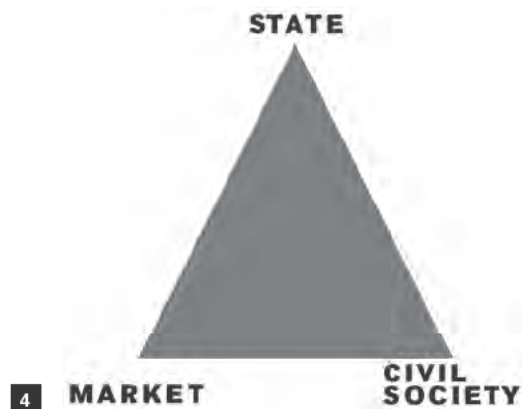
In 2007, I decided to leave politics partly because national parliaments have become less influential compared to international political forums. Being a national politician has become less interesting; less powerful. At the same time, it is becoming increasingly obvious that neither national nor international political forums are able to compete with the market forces. We suffer a political deficit

"It is becoming increasingly obvious that neither national nor international political forums are able to compete with the market forces. We suffer a political deficit."

I left politics to become the rector of Kolding School of Design; a school which offers a five-year master's degree in design. I wanted to be part of a process of educating designers who are able to impact industry and market forces in a sustainable direction. And we are succeeding. In my experience, the business community is very much interested in acquiring tools that support ethics and sustainability. [Fig. 3]

So, my journey as a leader began in civil society, continued in politics and right now I am close to the market forces. What I have learned about leadership so far is that a strong personal mission combined with a strong vision, which enables individuals to see themselves as part of something bigger, are very powerful





components of a successful leadership. In the future, I will do my best not to get caught up in the game of bringing down a prey. Instead of gaps, we should build bridges and always keep in mind that everybody has something to offer; and with today's level of complexity, no single person or individual profession is able to do it all on their own. We depend on each other! [Fig. 4]

"Establishing the right atmosphere. Requires personal commitment and strong vision that speaks to heart and mind. Leaders need to create open and confidence-inspiring environments. And understand the courage to fail is an advantage."

If today, I were to define the essence of successful leadership, I would say that leadership is about establishing a good atmosphere with the right people at the right time doing the right thing!

This requires personal commitment and a strong vision that speaks to the heart and the mind. Leaders need to create environments that are open, confidence-inspiring and free from anxiety and need to understand

that the courage to fail is actually an advantage in the medium term.

The way I choose to lead Kolding School of Design is by way of traditional hierarchical leadership with clear boundaries and lines of authority, and by the form of leadership that you would see among a flock of starlings swarming after sunset. It is impossible to identify the origin of the leadership. Leadership is more about sensations and relations; an ability to collectively react to a puff of wind or a bird of prey.

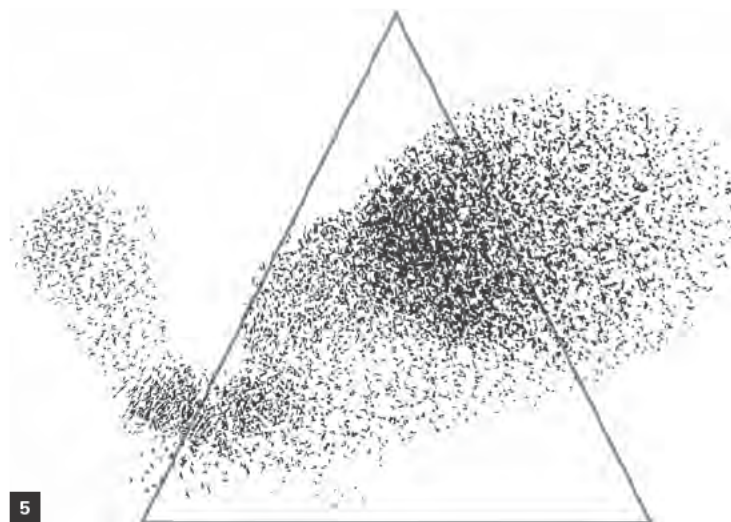
(Film with Starlings – made by BBC.) [Fig. 5]

Internationalisation and Leadership

In terms of leadership, what does it take to internationalise our schools? There is no definitive answer to this question. International students have very different expectations to leadership. Some are used to never questioning their leader. Others (especially Scandinavian students) feel they compromise themselves if they are not constantly critical. I believe that leadership is about seizing the moment and basing your leadership on the needs and people present. You cannot be too set in your ways. Yet, part of the experience for international students is also to understand other cultures and to become inspired.

The main issue is that we are able to create an international environment at our schools which enables local and international students to work together and not separately – to help them develop an international outlook.

One of the questions we need to address is this: How do we succeed in creating a culture which is for everyone? Which is truly inclusive? In Kolding we have done something as simple as allowing the students to choose what meal the canteen will be serving on their birthday.



Internationalisation Efforts at Kolding School of Design

Like any other process, internationalisation requires a strategy and on-going evaluations to ensure that the strategy is successful.

Let me share some of the elements of the Kolding School of Design internationalisation strategy:

1. ECTS points
2. Outposts
3. Into the world
4. Internationalisation at home
5. Foreign students in DK internship
6. International Doctoral
7. Language of policy
8. Milan
9. Tell the story
10. Potential Risk?

1: ECTS points

All students must achieve at least 15 ECTS points abroad which will appear on their diplomas.

- We do it because we want to produce really good designers.
- We do it because our government urge us to do it. In the future I think our public funding will depend on our ability to internationalize.

This means that they must spend at least half a semester outside Denmark; either as students or working in a company. We ask this because Denmark is a small country and our students will eventually be working in international companies. Still, we also know from studies conducted by the Confederation of Danish Industry that students who have spent time abroad are more likely to get a job than those who have not. In relation to this, Cumulus is a very important network, and the international coordinators at the schools are indispensable.

2: Outposts

We have set up two outposts: one in Shanghai and one in Ghana, where our bachelor students get to spend one month working on specific projects with Ghanaian and Chinese students.

We work with KNUST University in Kumasi and in Shanghai we work with Tongji University. [Fig. 6 & 7] Our collaboration is not just centred around education. We also focus on research and artistic development activities.

Long-term we want to develop our outposts to also use them as incubators for companies wanting to be introduced to the markets that we work in. This way we can help companies build networks in terms of students and collaborating partners.

Design schools would rise in the public estimation even more if we could support the internationalisation of industry not just by providing companies with talented and internationally oriented graduates but by inviting companies to join us when we go out into the world.

Right now the Danish design schools are working with the Danish Foreign Ministry on creating a common platform from which to brand Danish design and education in China also involving the business community. Finland has already done something similar and has set up Factories all around the world. I believe we can all learn from their approach.

3: All members of staff must go out into the world

At Kolding School of Design we encourage our employees to go out into the world as well, and we have set up an annual goal that 33% of our staff members must either go on exchange or visit one of the outposts with our students.

Last year, we worked with food safety in China and so naturally, we sent our canteen manager to contribute to the project (PP18).

Our researchers of course have no trouble achieving the objective that we have set up. They have an international outlook per se and participate in conferences all over the world. However, our administrative staff and our designers do not automatically acquire international experience and therefore, we as management must have a proactive strategy and a budget if this is something we want to pursue. And it is. Because we want equality for all our employees and we do not just want our researchers to be able to experience the world.

A Cumulus exchange programme for administrative staff, cleaning staff, kitchen staff, etc. would be a great way to achieve more international exchange. We could have one of the kitchen staff at Polytechnico di Milano switch places with one of the kitchen staff in Kolding. This would serve as a great inspiration to all – including the menu. The EU staff mobility programme already allows for this exchange to happen but the option should be global.

4: Internationalisation at home

Internationalisation at home is high on our agenda. 50% of the teaching is conducted by visiting faculty and we want 5% of these to be international. Last year it was 15%– The international staff together with our many international students and exchange students are an important part of our work with internationalisation at home. [Fig. 8]

Furthermore, each year, we host an international design camp with companies, public institutions, experts and students from around the world. The camp always relates to a current topic and we have a number of com-



panies and organisations present the students with specific challenges which they try and solve in cross-cultural teams. Companies value this way of working very much because it allows them to work with students from all over the world.

One year we addressed issues of public transportation – having asked the question: How do we make public transportation more sexy? It was so inspiring to experience the importance of getting answers from students with different cultural backgrounds. A student from South Africa told us that in their culture a bus ride was a way of making contact with other people. In Denmark we strive to give the passengers as much privacy as possible. Ironically, loneliness is one of our biggest problems. For that reason the students started to design public transportation that includes the community. For instance, a love bench where you can sit if you want to get in contact with a potential girlfriend or boyfriend.

5: Foreign students completing Danish internships

The government wants more foreign students to complete Danish internships. Denmark is lacking highly trained labour and we want more foreign students to remain in Denmark after they finish their studies. In Kolding School of Design's contract with the Ministry for Education we commit to helping our students find Danish internships. This year one of our Chinese students will get an internship at Bang and Olufsen.

6: International Doctoral School

Together with the Aarhus School of Architecture we have set up a doctoral school. The school is open to students from all over the world

The question is: Could the design schools work together to successfully internationalise the PhD pro-

grammes even further? Could Cumulus offer a joint programme by merging the programmes of the current doctoral schools?

7: Language Policy

As former minister of culture and present rector of a design school, I have been involved in many discussions about language policy. In order for a language to continue to develop and be useful, the various professional fields must have a conceptual framework. This also applies for design. Therefore, I believe that we must continue to write about design and conduct design research in our native language. And we must teach design in our native language as well. Otherwise the language will fade. Of course this is a difficult balancing act as the preservation of a national language can potentially become an obstacle for internationalisation.

At Kolding School of Design we solve this by having Danish/Scandinavian language requirements at Bachelor level and English language requirements at Master's level. If there are any foreign students a Bachelor level, we make sure to address their needs, either by setting up study groups in English or by translating relevant materials.

In my opinion, language policy is worth discussing. As designers we have a responsibility to preserve and further develop cultural diversity. Language is a part of this.

8: International exhibition activities and competitions

Kolding School of Design also has a strategy for which international competitions and exhibitions we want to be a part of. One of our most important ventures is Il Salone in Milan where we present the exhibition concept The Tube; a row of containers showing six com-

panies and six students working together on creating a proposal for a new Danish Design DNA. This year we worked with Grundfos, Ecco, Lego, Fritz Hansen, Ege and Danish Ornamentals and Danish Horticulture.

We go to Milan because we want the school's work to be measured according to international standards.

In continuation hereof, it would be great if there was also a rating system for the design schools; meaning an international standard for what characterises an excellent design school. [Fig. 9]

9: Tell the story

Internationalisation is becoming increasingly integrated in the story of Kolding School of Design. It is not enough that internationalisation is part of the management agenda. Each student has to know that we give priority to internationalisation and that they are part of it. In our lobby we have a map of the world with small pins indicating where we currently have students or staff. This serves as a daily reminder that Kolding may be fantastic – but it is not sufficient. I think the most important tool is the first one I mentioned – that we demand that all our student achieve at least 15 ECTS points abroad.

Furthermore, the involvement of private companies and public institutions in our internationalisation strategy have proved very rewarding.

10: Is there a potential risk?

Yes there is. Design and designers are already vulnerable as it is.

In Denmark, there is still the general perception that design is for the rich and the beautiful. And that design is something to focus on in times of prosperity. Just recently, the mayor in Kolding was criticised for buying a Bang and Olufsen tv set for his representation room.

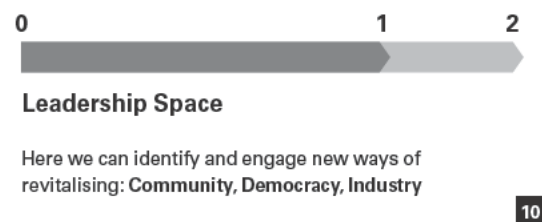
This opposition towards design and designers is also something that we sense at the Danish design schools. We are under strict financial control because our unemployment rate is approximately 20%. Of course, this figure is too high. Still, unemployment among designers

is not different from the unemployment of a number of other professions. Yet, we receive special attention; and we are constantly at risk that someone within the political system will decide that we cannot afford expensive educations and designers during a time of crisis. In most people's minds, engineers and economic growth belong together, whereas design and art belong to the category "nice to have, but not need to have."

If design schools spend too much time out in the world and too little time explaining ordinary people and decision makers what design is and what design can do, we will become even more vulnerable. Therefore, a key element of our international strategy must be to **EXPLAIN** that internationalisation is necessary if we are to be able to address the huge challenges facing the world. So let me finish by outlining what I consider the main design challenges of the 21st century.

21st Century Challenges for Design to address
As David Crafoord said yesterday – the economic and ecologic systems that we have been building throughout the 19th and 20th centuries have collapsed, and more than ever, we need art and the artist to help us see that which is not. To create the future; not on the terms of the past but on the terms of the future. The number one challenge – also in terms of leadership – is that we cannot just continue doing what we have been successfully doing so far. Because the successes of the past – for instance the car industry – have become the problems of the present.

We can identify at least three areas that design can help revitalise – democracy, community and industry. [Fig. 10]



Revitalising Democracy

The UN, the EU – indeed all political forums, both national and international, have a hard time competing with the market forces and dealing with the human and environmental problems that we are faced with. Moreover, the amount of knowledge in the world today by far exceeds that which any current system is able to handle.

Visualisation of big data involves a huge potential for making data understandable and accessible. On the other hand, designers can also visualise small data giving ordinary people the possibility to participate in decisions that concern them.

For a moment consider the democratic possibilities entailed in the fact that almost all of the world's population own mobile phones. Individual human beings have never before had a better chance of voicing their opinion.

The question is how design can exploit these possibilities further in favour of more well-functioning democracies. A genuine possibility could be to form a world government – with all of mankind enlisted as voters.

(Film: Design & Relationer)

As designers we can help the different political forums envision change. We can make the democratic forums so strong that they are able to compete with the market forces. No matter where you practice design, this is a defining theme of the 21st century and one that we as designers must relate to 21st century. [Fig. 11]



11

Revitalising Community

The individual rather than the community has been at the centre of 20th century development in most of the world. As a result, loneliness constitutes the number one health problem in the Western world. Therefore, it is essential that we as designers work to revitalise old forms of communities but also that we develop new ones that allow people to create meaningful lives together across generations and social and cultural differences. The global network *DESIS*, clearly exemplifies design's strength as a creator of communities. The whole world needs new communities and we can inspire each other – provided we become better at using our collective experiences.

I would like to present an example of how we have been working with social innovation at Kolding School of Design. In Denmark many disabled people live a life in isolation. The welfare state has taken full responsibility for these people and as a result, many of them do not have any relations with the community that surrounds them. They only experience professional rela-

tions. We have been working on reintegrating these people into the community.

Revitalising Industry

19th and 20th century industry took its starting point in these questions: What is profitable and what is technically possible? In the 21st century, the main question to ask is: What makes sense?

Why should millions of people in Bangladesh risk their health to produce fashion for the rich world, when new technology and creativity can revitalise local, sustainable forms of production?

Indeed sustainability can be a lever for new production. If recycling became a service connected to all kind of goods we could enrich the relation between consumers and producers. New bonds could be established if for instance x per cent were taken off the price of a new pair of jeans – provided that you return your old jeans.

The 3D printer is going to revolutionise production. Consumers and manufacturers will take over each other's roles. Prosumers will be the centre of the future market economy.

Why not create alliances between design schools in poor countries and design schools in the rich countries? Together we could challenge the results of the international division of labour and show that it is indeed possible to integrate sustainability and ethics in production and make a profit at the same time.

Other examples: Solar power technology forms a basis for brand new products that will also be available to the Third World. One example:

(Film: "Little Sun" Olafur Eliasson)

Conclude: I suggest that revitalising Democracy, Community (civil society) and Industry (the market forces) should be part of the curriculum at design schools all over the world. If we did that we could really contribute to developing a new action frame for the world – as David Craaford urged us to do yesterday.

More for less for more!



12

[Fig. 12]

Global Design Vision

On the basis of this, I would like to present the following proposal for a global design vision: **Design is an enabler – to inspire the future by making the world more meaningful and supporting humankind to unfold its full potential.**

So what are we saying? We are saying that the most important role of the designer in the 21st century is to enable and encourage people to perform their human nature; that is to be creative. Designers support this process by making the world more comprehensible and thereby less complicated to live in by motivating people to be creative themselves.

A colleague of mine, Interaction Designer Barnabas Wetton, describes our efforts like this: [Fig. 13]



The Distance

Between doing nothing and something is
greater than doing something and doing it well

13

Designers can enable humankind to come from doing nothing to doing something. And that is an even bigger effort than getting from doing something to doing it great.

From my perspective, the greatest problem of our time is that a lot of people are never given the opportunity to practice their creativity. Just think of the heavy unemployment in Southern Europe, in Palestine and in Africa. Of course, it is not up to designers to save the angry young men in London, Stockholm or Accra. Still, as designers we are able to contribute to the process of creating the possibilities that will allow every human being to be creative – in favour of democracy, community and industry.

The starting point of design and designers is that what unites us rather than separates us as human beings – and that is that we are all born creative. At the same time, we must not forget that design gets its aesthetic power from specific cultures and traditions. In other words, design and design schools are neither global nor local; they are glocal.

Conclusion

The challenges of the 21st century are global and therefore require that we address them across nations, cultures and social differences. So naturally, design schools must be international. We must teach our students to work together and utilise their cultural differences. We must teach them to work with people that are different.

Design schools can help show the surrounding society not to fear internationalisation. During last year's

DesignCamp it was fantastic to witness how a local, Danish housing association was given new suggestions for how to organise their community by international students with an entirely different social and cultural background.

To me, excellent design leadership is about managing a strong internationalisation process within our own institutions. At the same time, we must educate the public on the enormous power of design, and thereby aesthetics, as a leaver for a sustainable future. A future that I personally and professionally hope will be characterised by strong communities and people who are able to exploit their potential.

Thank you.

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Helmut Lueckenhausen

Leadership and Strategy Workshop

Global Thinking Through
International Engagement

Workshop Introduction

What are the opportunities and challenges of comprehensive internationalisation for leadership in tertiary education in art design and media in the coming period? What policies and procedures will we be compelled to drive to ensure our stakeholders at all levels, and most particularly our graduates and researchers, recognize their potential in an increasingly globalized world?

Broad national case for Internationalisation ¹

- human resources development – creating or importing brain power;
- developing strategic alliances – geopolitical relationships; commercial developments;
- nation building - incoming and outgoing – importing or exporting capacity.

Broad Institutional case for internationalization ²

- profile and reputation;
- student and staff development;
- income generation;
- strategic alliances;
- research and knowledge production.

Definitions of comprehensive internationalization (CI)

(1) “CI is a commitment, confirmed through action, to infuse international and comparative perspectives throughout the teaching, research and service missions of higher education.... it is an institutional imperative, not just a desirable possibility.

(It)...impacts all of campus life...the institution’s frames of reference, partnerships and relations.” ³

(2) “...the process of integrating an international, intercultural or global dimension into the purpose, functions or delivery of post-secondary education

University activities include:

- recruiting international students;
- attracting international staff, researchers and scholars;
- study abroad;
- student and staff exchange;
- international research collaborations;
- operating trans national education programs (TNEPS) – often in partnership with international institutions;
- operating international branch campuses.

...and (less usual), internationalisation of the curriculum ⁴

The workshop ranged across four major sub-themes and engaged decision makers and leaders, or those who wish to become leaders; leaders who intend to be proactive in implementing globally-aware learning, teaching, research, professional development and engagement in our institutions.

1. Global Design Vision

2. Internationalisation Begins With the Curriculum

3. International Engagement in Research and Postgraduate Education

4. Global Quality Drivers

PowerPoint presentations made for each of these sections may be requested from the Cumulus Secretariat, the conference hosts or directly from the presenters.

1. Global Design Vision

Thinking across borders in policy development, governance, management and, importantly, leadership in education in the creative industries. *Presenter: Elsebeth Gerner Nielsen, Kolding School of Design*

Key Points

A MANIFESTO FOR GLOBAL DESIGN LEADERSHIP

The main element of successful leadership is having a strong vision. Leadership is always personal; and the more you are able to sense the person behind the leadership, the stronger the leadership becomes.

21ST CENTURY CHALLENGES FOR DESIGN TO ADDRESS

- Revitalising Democracy
- Revitalising Community
- Revitalising Industry

GLOBAL DESIGN VISION:

Design is an enabler – to inspire the future by making the world more meaningful and supporting humankind to unfold its full potential.

Excellent design leadership is about managing a strong internationalisation process within our own institutions.

At the same time, we must educate the public on the enormous power of design, and thereby aesthetics, as a lever for a sustainable future.

2. Internationalisation Begins With the Curriculum

Leadership in curriculum development. "...you can't have internationalization in any meaningful sense unless the curriculum – the program for learning and teaching is internationalised." *Presenter: Professor Helmut Lueckenhausen, Swinburne University*

Key Points

OECD DEFINITION: (Organisation for Economic Co-operation and Development).

"Curricula with an international orientation in context, aimed at preparing students for performing (professionally/socially in an international and multicultural context, and designed for domestic students as well as foreign students"

The curriculum needs total re-orientation at the institutional level and needs to be adequately supported, otherwise old habits; competing agendas and lack of resources will create barriers to change.

WHAT INTERNATIONALISED GRADUATE ATTRIBUTES / GENERIC SKILLS ARE REQUIRED?

Students should be able to:

- demonstrate global orientation to professional practice;
- think globally and consider issues from a variety of cultural perspectives;
- demonstrate respect for and engagement with diverse cultural values;
- understand cultural factors that contribute to building sustainable relationships.
- The ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills and attitudes'⁵
- 'Knowledge, behaviours, attitudes and values'⁶

This means confronting and challenging biases, beliefs and stereotypes

1. How is IoC perceived in your country?
2. What are the political, economic, socio-cultural and academic drivers?
3. How is IoC perceived in your institution?
4. How is it perceived by your disciplines?

3. International Engagement in Research and Postgraduate Education

Driving cooperative and collaborative global research engagement. Strategic models for post graduate development. *Presenters: Professor Luisa Collina, Politecnico di Milano School of Design and Professor Lou Yongqi, Tongji University*

Key Points – Luisa Collina

POLITECNICO DI MILANO

Internationalisation. For whom? For the whole university – the goal is not just to have several international students enrolled but to be an international university.

ERASMUS AS AN ENABLER:

- 150 Erasmus contracts for the School of Design.
- More than 160 instances of mobility of students per year (1 to 2 semesters).
- Around 10 instances per year of staff exchange for seminars and workshops.

INTERNATIONALISED POSTGRADUATE

PROGRAMS AND STRATEGIES:

- Double Degree programs
- Study abroad programs
- Classes on the road
- Virtual international classes – GIDE
- Engaging in International networking
- Creating and/or contributing within International Platforms
- Creating and/or contributing to International Workshops

POLITICAL STRUGGLES WITH LANGUAGE

INTERNATIONALISATION:

The new goal is to become an international university. However, it is subject to legal challenge, especially in regard to the language in which programs are conducted.

DESIS NETWORK – DESIGN FOR SOCIAL

INNOVATION AND CONNECTIVITY.

- A strategy agreed with CUMULUS at the 2010 Shanghai Conference.
- DESIS Labs – teams of design schools teachers and students developing their didactic and research activities in the field of design for social innovation predicated on sustainability.
- Operating in Africa, Oceania, North America, South America, Asia, Europe,
- The project consists of thematic and regional clusters.

Key Points – Lou Yongqi:

CONNECTING AND UTILIZING

“QI” TO BREAK THE BOUNDARIES

Qi – the Chinese concept of life force within each individual, then extended to the relationship of the individual with the physical world. Offered as a metaphor for the connectivity of the part to the system – extended to internationalisation.

WHY INTERNATIONALISATION?

The mirror effect – you can only see yourself in the mirror.

- Openness and reform – using the Qi from outside to support internal adjustments.
- Collaboration – gathering energy for positive social change.

THE GLOBAL DESIGN FACTORY NETWORK:

- Now in Finland, China, Australia and Chile.
- A network of interdisciplinary platforms
- industry and professionally connected;
- delivering product, and extended design development, platforms;
- offering physical and conceptual spaces for creativity, development, business start-ups, special programs, projects in strategic internationalisation;
- research collaboration across disciplines and across international borders.

CUMULUS LAB

A presentation on the Cumulus Lab component of the Tongji Design Factory was made at Cumulus General Assembly, 8 June and is available separately.

4. Global Quality Drivers

Taking control within our disciplines – establishing standards proactively for accreditation, validation, quality management and assessment in many differing cultures and legislatures. Not rules, but shared tools. *Presenters: Hanna Karkku and Iina Ekholm, Aalto University*

Key Points:

A PROPOSAL FOR CUMULUS

- To create a working group that aims to develop resources and information to assist Cumulus members in their accreditation and quality assurance requirements within their own legislatures and cultures.
- To assemble the best ideas for accreditation systems globally by benchmarking and to create a Cumulus resource for A&D accreditations in the future.
- To build a benchmarking and best practices network or platform through which people can share knowledge and use it to improve the home institution's processes and A&D.

- To start to develop a ranking system for design schools as part of the QA work, either alone or in collaboration with other agencies – for example with U-multirank, ELIA or QS.
 - what is the current state of quality assurance in Cumulus schools?
 - what needs and desires exist for future quality assurance practices?
 - and specifically, is there need for a shared tool for accreditation, benchmarking and/or ranking?

A PROPOSED SURVEY WOULD CONTAIN:

Background

Planning & development questions would be related to QA and accreditation, their purpose being to elaborate on existing operational contexts.

Recruitment & demand information could be collected that could be used for planning ranking – the information would relate to students/parents as consumers of education - what they purportedly and actually use as the basis for making their educational choices.

What is required Comments, ideas and volunteers to make the survey more useful and informative. Moreover, if the tool is to be developed, participants will be required for the development work.

Discussion and Resolutions by Working Groups Within the Workshop

Working Group Session 1

Participants worked in five groups considered the question...“What does quality assurance mean”...from the point of view of:

1. A funding organisation?
2. Organisational management?
3. Students and applicants?
4. Researchers?
5. Teachers and academics?

GROUP 1. THE FUNDING ORGANISATION

- Employability
- Relevance to society
- Placing the money in the right places and for the right reasons
- Choosing between private and public funding
- Considering the quality of student work
- Relating the number of students to the amount of funding
- Distinguishing between applied and ‘free’ artistic activity
- Articulating the aim/the achievement
- Interculturalism
- Contributing to new solutions and new ideas
- Preserving cultural heritage
- Receiving international recognition

- Having a high impact on economic prosperity and employment

GROUP 2. ORGANISATIONAL MANAGEMENT

- Using simple criteria
- Providing clear proof of performance/activities
- Establishing proper procedures through a Quality handbook
- Including the timelines and outcomes
- Keeping data open and accessible
- Making the contents of courses engaging

GROUP 3. STUDENTS AND APPLICANTS

- Having established a high reputation with all stakeholders, through peer reviews, parents' views
- Directing course content towards employability
- Ensuring good teacher quality
- Making the content of courses engaging
- Establishing proper and sufficient resources
- Conducting appropriate assessments properly aligned with intended outcomes
- Providing opportunities for experimenting and allowing for 'failure' as a learning strategy

GROUP 4. RESEARCHERS

- Conducting nationally benchmarked public evaluation of design in action
- Thinking creatively about non-scientific peer reviewing
- Directing research in design towards adding to the body of knowledge

GROUP 5. TEACHERS AND ACADEMICS

- Reflecting on ways of working, including contemporary teaching and learning strategies
- Measuring retention, i.e. completion/dropout rates
- Being across best practice in contemporary pedagogy
- Choosing suitable methods of delivery
- Maintaining a learner-centred approach
- Maintaining reservations about Quality Assurance methodologies, in order to protect the potential for innovation.

Working Group Session 2

All participants were given the opportunity to add personal comments and insights to charts arranged around the workshop space headed with eight categories. Responses included:

1. INTERNATIONALISATION: WHY? FOR WHOM? HOW? SHOULD IT BE COMPULSORY?

- The Whys emphasise that we are part of the world and that Internationalisation also represents peace – further that internationalisation is needed to revitalise democracy, community and industry

as well as for sustainability and development.

- It was suggested that world dynamics, values and commitments will benefit everyone. Risks include competition between Internationalisation and immediate industry outcomes. Internationalisation needs to be positive and open and not an extra matter for an added lobby.
- The challenge is how to make this for everybody. There is a need for student groups as well as staff and curricula being cross-national and global. Problems are global but solutions need to be local. More specific Hows mentioned encouraging staff to networking, integrating Internationalisation with students' other course or degree requirements, standardising and evaluating student work, as well as the sharing of financial resources amongst network partners versus self-funding.

2. LEADERSHIP AND STRATEGY

- Although some saw this necessarily as a bottom-up process, the primary question remained, as to whether academics or management are the principal facilitators. In reflecting on where to start the answers ranged from individual institutions via every Cumulus nation to the need to develop a global UN strategy.
- Mutual information between local and national strategies is called for. The matter of dealing with a reluctant faculty was raised. Resources must of course be identified. And to end on a positive note: "More education on design in all academies in the world!"

3. STUDY ABROAD AND SUMMER SCHOOLS

- Should be organised both within and beyond institutions and equally within and beyond CUMULUS.
- Both credit and non-credit curricula could be considered with the possibility of progressing into award-granting courses. Even 'home' students should be allowed to take part.
- The problem of different terms as well as of the imbalance between incoming and outgoing students was mentioned as well as whether fees should be charged for the courses or not.
- At least one respondent rejected compulsion and advocated individual choice.

4. NETWORKS

- Organisation should be simple and partners limited to max 3–5. One respondent advocated partnership with management universities (max 3). Developing countries should not be excluded.
- Networks should be arranged around frames (of reference?) rather than themes and also in an open source workshop format.

- Suggested specific networks included “Design against crime” and “Archiving knowledge from declining industries and keeping it available to students”.
- Short comments included: “Place not space” and “combining distributed with global”.

5. VIRTUAL CLASSES AND NEW TOOLS (PLATFORMS)

- A fairly widespread scepticism towards too heavy a reliance on virtual or social media was discerned among the responses. However others advocated them as necessary given that “this is the way of students”. Opportunities were seen of combining with workshops, studio teaching or tutorials, even though many conceded that meetings between people were preferable. Others were preoccupied with technical concerns of linking up students and achieving synchronicity across time zones. Fears included the loss of the human aspect of design and another respondent simply found virtual classes ‘spooky’. For example, Facebook solicited extreme responses at both ends of the spectrum.

6. INTERCULTURAL EXPERIENCES

- Such experiences were found crucial for educating future designers, by both enriching the curriculum and creating networks for life.
- Among challenges were the difference in design from one country to another and the difficulty of ‘delivering’ [knowhow, products?]
- Commitment to social justice should be given priority, including immigrants and local populations as well as ‘other’ cultures.

7. DOUBLE DEGREES

- Should preferably be established with a Master Design university (such as Makerere, Uganda with KTH, Sweden)
- Concerns: differences in governance, attitudes, funding, curricula etc.
- A complex matter, to work out which requires a lot of time. Testimony given of several tries before succeeding.

8. OTHER

- CUMULUS Africa will provide a unique experience or perspective. A viable way of starting would be virtual classes and platforms.
- Virtual classes and networks of student exchange should be developed.
- Immigration policies should be a concern
- Make use of the strong relations built by local chapters
- How can we support more experience sharing within CUMULUS?

Conclusion

It was recommended that as internationalisation is a critical issue in contemporary education, Cumulus consider establishing a dedicated working group to further explore the various opportunities and challenges experienced by its members.

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Ezio Manzini, Virginia Tassinari

Disruptive qualities, design and storytelling

Abstract

At the occasion of the Cumulus Kalmar conference "Global thinking, local action, future life," a working group convened on a topic of "design philosophy," with the precious help and support of Victor Margolin and Sara Hylthen-Cavallius, The initiative aimed to introduce in the Cumulus framework the format of the DESIS Philosophy talks, discussions which aim to enhance the dialogue between the practice of design for social innovation and its theory, between design and philosophy. Starting from practical issues and topics emerging from design practice in the field of social innovation worldwide, we explore them from a philosophical, theoretical perspective and see how the results of these discussions can add meaningful value to the design practice and possibly also to philosophy. During this edition attendees were invited to participate in a reflection on the topic of "disruptive qualities," a notion which has been distilled from the authors' observations and their own practical experiences in the field of design for social innovation. This paper lays out this topic which was at the basis of the two-day workshop, and was used to inspire both the central discussion as well as a follow-up hands-on working session, in which participants experimented with new ways to inspire and reinforce the practice of design for social innovation.

1.1 Emerging qualities

The key idea behind the DESIS Philosophy talk "*disruptive qualities*" was to discuss the "qualities" of the physical and social realities central to many projects of social innovation. They are clearly different from those spread by mainstream models of social behavior and consumption over the course of the latter part of the last century.

Nowadays we witness an increasing number of people that chooses for sustainable behaviors not just because they make an ethical, rationally motivated choice, but rather because there is something that attracts them towards these options. Sustainable choices cannot only

be – rationally speaking – considered the right thing to do, they often also "feel" as if they truly the right thing to do. The reason why people apparently start to prefer a bio market to a shopping mall is probably that the whole experience of the bio market appears more satisfying, pleasant, appealing to them. There is the perception of a "something else". The latter appears to be an underlying quality perceived in the sustainable choices we make. These perceived qualities lead us – sometimes in an unconscious way – towards sustainable choices instead of towards the mainstream ones, which are driven by traditional consumption society.

"This 'something else' is generally represented by qualities of their physical and social environments. We can refer to them as sustainable qualities: qualities that ask for more sustainable behaviours in order to enjoy them, qualities that, as Slow Food anticipated and as grassroots social innovation empirically demonstrates, can substitute for the unsustainable ones that have been predominant in the past century."

This perceived experience passes through our senses, and hence can be considered, an aesthetic experience (from the Greek *aisthesis*, meaning sensitivity). The qualities emerging in the cases of social innovation around the world (such as co-housing, local markets, car sharing initiatives, and so on) are for instance those of slow time, of good work, of deep human relationships, and so on. In consumeristic choices – which still represent the mainstream in our contemporary society – the perceived qualities are opposite to the former. They are those of fast time, of industrialized work, of superficial relationships, and so on. When we look from the perspective of the qualities perceived in consumeristic choices, the whole spectrum of meaning of key aspects of human life such as that of time, work and relationship seems to have been oversimplified and reduced to an unilateral interpretation thereof. It is like somehow we lost the richness of the meanings of these aspects of reality, that have been reduced to just one specific aspect. The nature of the qualities emerging in cases of social innovation generally question this reality and mainstream consumeristic behaviors and eventually propose alternatives which help us to regain their original richness.

1.2 A (small) philosophical reflection

When we say that the qualities perceived in mainstream consumeristic behaviors (fast time, superficial relation-

ships, alienated work, and so on) are an over-simplification and reduction of these key aspects of human life (time as always fast, work as always alienated, all relationships as being superficial), philosophy reminds us of the historical background against which this over-simplification evolved.

The attitude of reducing the complexity of human experiences to one mainstream interpretation thereof, can be seen as just another face of the paradigm of knowledge that we inherited from our Western tradition. This paradigm, which Michel Foucault calls *Episteme*, is based on unilateralism of reason. This unilateral paradigm of knowledge eventually became identified with the same idea of reason, as instrumental rationality, on which Western society still appears to be based, which allows one to see reality only from a unilateral perspective.

Max Weber spoke about the loss of qualities in our contemporary society, since we started looking at the world from a unilateral perspective, namely from the possibility for it to become a means in order to achieve something else. The eye that looks at the world as a prey, looks for ways to use the world, which as such loses its intrinsic finality and becomes a tool in order to achieve something else.

This way of looking at reality from the point of view of *Episteme*, basically cut down on the many levels of meanings that reality could potentially open up, reducing them to the ones that turn reality into an instrument. This instrumental way of looking at the world is the one that grounds the idea of consumeristic society: everything can be turned into a means, and, as such, becomes a commodity, in order to increase the individual welfare.

For instance, if producing food is seen from this instrumental perspective, to make food is just an instrument to make the most profit possible, and then, according to this ratio, it is highly rational to grow vegetables by making use of pesticides. But growing food can mean much more, as for instance growing a culture of food, enriching human relationships, and so on. This whole spectrum of meanings is forgotten when all the food production is reduced to its consumeristic notion. We lose here the pre-existing spectrum of meanings related to the idea of food production that became over-simplified and reduced to one mainstream meaning: the goal of producing food is to make more money. When today we see in the bio markets something which is produced according to another ratio, then we can discover qualitative meanings of time, place, relationships, work... that were already potentially there but were obscured by their mainstream interpretations.

The qualities perceived in the bio market, as for instance that of a slowness through which the vegetables are grown, are qualities emerging in projects of social innovation worldwide. These emerging qualities

appear to have a common trait: they are disruptive, as they negate the fact that the meanings of the key aspects of human life such as work, time, relationships as portrayed by consumeristic society are the only ones possible. As such, one discovers that the perceived qualities of fast time, alienated work and superficial relationships in our consumeristic society are just a mystification, a reduction of the whole spectrum of reality – beyond its unilateral interpretation – towards just one dimension.

Emerging qualities ‘destroy’ or at least disrupt the monoculture of the qualities perceived in consumeristic behaviors and bringing to the surface the pre-existing spectrum of meanings which have been largely forgotten. Cases of social innovation show for instance how there the perceived quality of time is slow, so that speed is relegated to its just dimension, i.e. as merely one possible way amongst many others to look at the idea of time.

The fact that these qualities are destructive/disruptive does not yet mean that the mainstream interpretation of the meanings of each basic human aspect (time, work, relationship...) will at once disappear, but rather that the dimension of complexity underlying them will surface again. This perspective is not intended to end up in a sort of Manichaeism, in which the mainstream understanding of qualities are bad and the emerging disruptive qualities are good. This would only shift us to another unilateral way of looking at reality. It is not a matter of replacing one mainstream with another one. We cannot have all deep relationships, otherwise we would have no time for anyone. Yet, what disruptive qualities will probably allow to surface again is a more diverse ecology of systems underlying each aspect of human life, a more diverse spectrum of meanings, where what today is considered as the mainstream interpretation is just one of the elements of the system.

1.3 Destruction

We need here also a short reflection on the word “disruption”. For doing this we refer to the idea of “destruction” of tradition as it recurs in Western contemporary philosophy. Destruction here means possibility to reconstruct lost meanings. This is exactly the same way in which a good deal of contemporary philosophers, from Nietzsche onwards, have been looking at the idea of destruction. Heidegger, Benjamin, Arendt, Agamben and many others have pointed at how destruction of the traditional understanding of reality, its epistemic interpretation, is basically the only instrument that we have to re-discover the pre-existing layers of meanings of which the epistemic thought represents an unilateral reading, an over-simplification and a mystification.

There are many similarities between the idea of destruction of tradition and that of disruptive qualities. In both cases, the negation of a pre-existing reality offers

the possibility to rediscover a pre-existing richness of meanings that was lost and forgotten. If we look through these lenses at what is happening in contemporary society, all the new initiatives that lead towards new perceived qualities open up the possibility to have another spectrum of meanings when it comes to the interpretation of key aspects of human life.

This movement is already happening within society. It is an intrinsic dialectic of reality, not caused by the intentionality of someone (designers and philosophers), yet happening on its own. In philosophical terms, we could say that a dialectics is taking place from within society. No-one is causing it from the outside: it does not proceed from a theory, but from reality itself in its movement.

1.4 A story to tell

What the designer can do is to recognize it and tell its story. Hannah Arendt said that the level of reality opened up by the destruction of tradition cannot be told in a unilateral way, using the language of exact science, otherwise we will be left with yet another unilateral reduction of them. The spectrum of reality opened up through destruction is made out of fragments, and the only way to tell about them is through storytelling. All these meanings can be liberated only via narrative, via the telling of stories. This gives a whole different meaning to the idea of storytelling as a designer's task, as meaning-maker. If we follow Arendt's argumentation, storytelling would be the language we need to communicate this deeper level of meanings "liberated" by destructive qualities. It is up to the designer to enrich the current meanings of the qualities in our language by telling the stories of the disruptive qualities, of the cases in which we experience them. By telling these stories, we re-enrich our everyday unilateral understanding of language.

This is a process which probably will take place anyway, independently of both designers and/or philosophers. The power and skills a designer has though, is to facilitate and fast forward this process that leads from a unilateral understanding of the perceived qualities to an ecology of meanings.

1.5 Conclusions

These insights proposed on disruptive qualities have been thoroughly discussed in a very rich and fruitful dialogue that took place within our session in Kalmar. It would take more than these few pages to do justice to the wealth of information and meaning covered and correctly report on them. One of the key insights that seemed to connect all the different sensitivities is the realization of the necessity of storytelling as one of the main challenges that design for social innovation needs to reflect upon in the near future. It is a challenge that can open up new discussions and new possibilities for both practice and theory.

The experimental format of the *DESIS* Philosophy talk, combining discussion and hands-on experimentation, has also emphasized once more the necessity to create forums of discussion to confront our different experiences, find common ground and shape a common language. It was as such that we came to realize for example the broad spectrum of meanings of the world "quality" in different languages, and especially on the nuances of the English term. This is but one example.

The workshop also made us realize the relevance of translating these theoretical discussions back into practice, as we did here through the hands-on part of the workshop following the theoretical discussion. We challenged the idea of storytelling within our daily practice and asked the question of how disruptive qualities can be "told" in each instance of a project of design for social innovation. Through the telling of stories of social innovation, we provoked the question of which other possible disruptive qualities are currently emerging from our daily practice. The workshop represented to us a first experiment of how to encourage a positive feedback-loop between theory and practice, where they can reinforce and stimulate one another, that can be meaningful in order to formulate valuable answers towards important societal challenges.

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- 1 <http://www.desis-philosophytalks.org>
- 2 During the *DESIS* Philosophy Talk we had also a rich discussion on the term "qualities", in order to see which English world can give all the different nuances of the latin world "Qualitas".
- 3 E. Manzini, V. Tassinari, Sustainable qualities: powerful drivers of social change. How social innovation is changing the world (and how design can help) in R. Crocker and S. Lehmann *Motivating Change: Sustainable Design and Behaviour in the Built Environment*, Routledge, 2013
- 4 "Time" for instance becomes "fast time", and we end up forgetting there are other ways of perceiving time
- 5 M. Foucault, *L'archeologie du savoir*, Paris, Gallimard, 1969
- 6 T. W. Adorno, M. Horkheimer, *Dialektik der Aufklaerung*, Amsterdam, Querido Verlag, 1947
- 7 T. W. Adorno, *Negative Dialektik*, Frankfurt am Main, Suhrkamp, 1966
- 8 H. Arendt, *Man in Dark Times*, Harcourt Brace & World inc., New York, 1968
- 9 The idea of storytelling can be seen as one of the points in the common discussion that was mostly connecting all the different sensitivities

Vilve Unt

"I think I probably ran over 100 miles in these"

Fashion and Textiles working group in Kalmar 2013

The Cumulus Fashion and Textile working group, which was initiated in 2009, met for the fifth time in Kalmar under the slogan „Global thinking, local action, future life“, during which the members of the working group participated in an interesting, provoking and intriguing workshop led by Åsa Ståhl and Kristina Lindström.

In this workshop on fashion and textiles the participants were invited to make a collaborative patchwork out of discarded garments that the members of the group had brought with them.

Working with the material the participants' had brought was a way of tinkering with the various relations that these garments were part of, such as trends, bodies, where they had been produced, how they were produced and who had worn them. This led the participants into issues of what had made them discarded and considered obsolete, as well as how they could be patched back into new loops of life.

The framing was made through the workshop convenor's on-going research on Patchworking Publics-in-the-Making (Lindström and Ståhl, forthcoming). The workshop thus explored historical and contemporary relationships between sewing circles and publics as well as patchworking as a way of creating new out of what is considered obsolete.

This is also a way of intervening into the privileging of the present that fashion is tainted by.

The collaborative patchwork was exhibited in Pukeberg as part of Cumulus 2013 on Saturday 8th June 2013.

Workshop leaders Åsa Ståhl and Kristina Lindström are artists and PhD students who have been working together since 2003. Their collaborative doctoral work, which they are just about to finish, rests on the artwork Threads – a Mobile Sewing Circle, where they, since 2006, have been inviting participants to embroider SMS by hand or with a machine with bespoke software. They

call their thesis-work patchworking since they work with what is at hand both in their artistic and their academic practice with, for example, off the shelf mobile phones and embroidery machine and combining the two disciplines media and communication studies and interaction design.

* * *



The ideas that the task or objective of the workshop provoked were somewhat controversial. The words “obsolescent” – becoming obsolete, but not yet totally gone out of use and, “obsolete” – gone out of use because there is something new instead, in the context of fashion and clothing represent a paradox of the fashion system! And a definite conflict! A new garment directly off the catwalk or at least from the high street store that already has its past in the form of cotton or fibre, dying or other production process, ends up in our hands, obsolete, craving for a new life. As we so often ask: why was it made in the first place when it became obsolete, unwanted, a waste after a very short period in relation to the amount of time it took to create it (starting from the moment the first idea of the garment propped into the designer's head to the growing of the material, from sewing to marketing etc.)? Or as Piret Mägi, the MA Fashion student of the Estonian Academy of Arts puts it: why is clothing industry speeding at high pace on a path leading to the destruction of the world? The answers to this burning question were also addressed during this seminar.

According to Piret this workshop on fashion and textiles can be considered as a small model representing the current global situation of sustainable fashion design: the problem is widely recognised and understandable (or at least partly – in this case the workshop mem-

bers dealt with the problem of consumer waste. However, the problem already starts at the level of the production process and consumer habits).

There are skills and knowledge about how to turn some processes into more ecological options (e.g. the participants attempted to find a new value to consumer waste, to bring it back to the circulation). Furthermore, there are interested parties, who would like to tackle the problem, to contribute and witness positive developments.

Ecological thinking has had its ups and downs and it seems that the eco-fashion trend has now reached its peak and becoming more and more a household name. There still remains a question, whether this trend will gain more ground and have a deeper and world-changing influence on our every-day practices and the entire fashion industry.



PHOTO: PIRET MÁGI

However, if we start injecting green thinking already from the first school day, we can make a difference. So the question is: should we or must we include eco-fashion and sustainability in the fashion curricula? There are a number of books on eco fashion as well as sustainability and these issues can be found in fashion textbooks already. How can we integrate ecological thinking already at the educational level, how to produce green designers and hence, green professors?

So, we can definitely say that ecological thinking and this flowering eco-trend is not a new phenomenon, just the packaging is more modern and promotion is flashier. A new "green" jargon has also emerged, enriching our speech with terms such as up-cycling, re-use, re-design, zero waste and so on.

This is definitely a high note to hear about international clothing companies going green, and contributing to the future sustainable fashion, e.g. the growing use of organic cotton, accepting used and OBSOLETE clothes in stores to promote recycling etc. Are these baby steps or will they lead to more profound changes in the society?

According to Piret we are mainly dealing with the tail of the problem. Where does the waste come from that needs to be eliminated? What has led to the immense pollution of water, air and soil?

In case of the current workshop: there were smart people from close and far, who had only one objective: to make the world a better place. At the same time the task of the workshop was to solve the problem of waste products that anyone interested can deal with on their own.

A lot of participants found in the course of discussion that it would be more sensible to sit down and exchange ideas on the problems of clothing industry instead. It was proposed not to cut or damage the clothes used in the workshop in order to perform a total make-over, but to simply set them nicely aside on the table and talk about visions:

- The vision of the industry is to make more money.
- The vision of the customer is to look better.
- The vision of the fashion professionals could be: how will people wear their clothes in the future, what is their attitude towards clothes etc.? What is the fashion design and -industry of the future?
- The designer may be able to create a more ecological product (so-called fair trade fabric, zero waste design, slow fashion etc.). But if the production technology, consumer or the company does not favour the eco-friendlier solutions, then the designer's attempts are not enough to change the entire system.
- The problem is still being addressed by a very narrow circle of people, who cannot solve the problem alone in their own field of activity. The specialists know the biggest issues but are not able to tackle them alone. Nor can the designer of a large company change the corporate politics concerning profit, income or subcontracting.



Should we change the way of thinking at an early age, before the non-ecological wishes and desires to purchase an enormous amount at a frenetic pace could seep in, e.g. at elementary school children should be explained that a piece of clothing is not a fruit that expires after a week and should be then thrown away. That we do not need 20 pairs of jeans and 50 different T-shirts. That sensible consumption leads to clothes of quality and fair price.

Could the fashion professors change the system of the fashion industry, having worked as designers them-

selves or being active designers at the same time with teaching at schools? Is it possible to lead ethical business and pass these principles on to the students?

Fashion designers need to cooperate with the schools teaching entrepreneurship in order to introduce subjects on ecological economy in order to make the new budding businessmen and -women understand the necessity of ecological design and ethical business. Fashion designers need to cooperate with the engineers, politicians, sociologists, educational system, economists etc. etc.

In short it is an entwined circle or network, every ratchet has to work towards one goal, from businesses to designers, from producers to consumers, in order to make a difference. Should only one fail ... Steps have been made, measures are being taken, part of the society is aware of the greener ways of life and taking them actively, whereas, another circle demonstrates lukewarm interest in ecological problems. As Piret puts it, the media keeps on talking about eco-fashion, defining it as remaking obsolete clothes or sending them to second-hand shops. But why is it important to purchase clothes made of naturally coloured fabrics? What is the strategy of price making? How to bring the clothing industry back home? Etc.

According to Piret, this subject is very deep, topical, exciting and complicated but this workshop, however, brought out the aspects of different levels that worked as an interesting impulse!

What next? Will we be able to go greener? If yes, then how? Should we perhaps opt for a timeless concept instead, produce less but with quality, produce less but with a meaning, i.e. replace fast with slow? Maybe it is possible to find a solution this autumn in Dublin – "More for less – design in an age of austerity".

Until then, don't let your clothes go obsolete! Sow a new button, if necessary!

Participants of Kalmar Fashion and Textile working group 2013:

1. Esko Ahola – Kymenlaakso University of Applied Sciences, Finland
2. Valerie Batelot – ESAA Duperre, France
3. Minna Cheung – Lahti University of Applied Sciences, Finland
4. Anthony Chevalier – LISAA, France
5. Lucrecia de Leo'n – Facultad de Arquitectura – Universidad de la Republica, Uruguay
6. Marjatta Heikkilä-Rastas – University of Lapland, Finland
7. Lena Hakanson – Linnaeus University, Sweden
8. Signe Kivi – Estonian Academy of Arts, Estonia
9. Kristina Lindström – Malmö University, Sweden
10. Jean-Paul Longavesne – OGRDI, France
11. Piret Mägi – Estonian Academy of Arts, Estonia
12. Jacqueline Otten – Zurich University of the Arts, Switzerland
13. Timo Rissanen – Parsons The New School for Design, USA
14. Kajsa Rolfsson – Linnaeus University, Sweden
15. Asa Stahl – Malmö University, Sweden
16. Vilve Unt – Estonian Academy of Arts, Estonia
17. Jolanta Vazalinskiene – Vilnius Academy of Arts

The contributors: Lena Hakanson, Kristina Lindström, Asa Stahl, Piret Mägi, Vilve Unt

Vilve Unt

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Photo credit unless otherwise stated: Lena Hakanson

Call for posters

Magnus Silfverhielm

On posters for the Cumulus conference, Kalmar 2013

Many Cumulus conferences have been accompanied with paper deliveries on items appropriate to chosen themes.

The organizers of this conference had discussions on how to arrange submissions to the theme *Global thinking, local action, future life*. The overall subject deals with sustainability and how to take joint responsibility for the entire globe – based on a holistic view.

The method of communicating knowledge from research and practice was proposed for a poster exhibition. The aim was that designers, teachers and researchers from all over the world would be able to present their work and posters on the last day of the conference.

The print format A0 was given to all submitters as a graphic base for shaping the message in letters and pictures.

24 posters were accepted by an international review committee consisting of the following members:

Ermanno Aparo, PhD, Head of the Product Design course, Polytechnic Institute of Viana do Castelo, Portugal and Research Centre for Architecture, Urban Planning and Design (CIAUD), Portugal

Lars Dafnäs, Senior Manager Range Inter IKEA Systems, Sweden

Denise Hagströmer, PhD (RCA) Senior Curator, The National Museum of Art, Architecture and Design, Department of Design and Decorative Arts, Norway

Karin Havemose, PhD (KTH), Senior Lecturer, School of Engineering Jönköping University, Director of Research and Education Vandalorum Center for Art and Design, Sweden

Johanna Rosenqvist, PhD (LU), Senior Lecturer, Art History and Visual studies, Linnaeus University, Sweden

Magnus Silfverhielm, Professor, School of Design, Linnaeus University, Sweden

Yrjö Sotamaa, Professor emeritus, Aalto University, Finland

The poster submissions were coming from all over the world: Austria, China, Belgium, Denmark, England, India, Italy, South Korea, Portugal, Sweden, Switzerland and the us.

The posters were exhibited in the big glass foundry of Pukeberg during the last conference day.

An overall impression of the exhibition was the contributions to the poster format in full size, which made it easier to experience the messages in letters, figures and pictures.

Another impression from the review committee was the general need for more graphic design for the posters.

A lot of information was loaded on the poster surfaces, which was not always beneficial for the messages.

The theme *Global thinking, local action, future life* has been very well reflected on the posters.

There were 8 proposals connected to the DESIS network (Design for Social Innovation towards Sustainability), which emphasizes the importance of a partnership that is nowadays endorsed by the *United Nations Environment Program (UNEP)*. All the DESIS projects focus on human and social resources that will capitalize potentials for sustainable development based more on good processes than on products. A general observation is viewing a service-minded orientation as the future for design.

Many of the projects have their roots in China, which expresses a need for knowledge about how to act for sustainable development in a country mostly dependent on global material and immaterial resources.

A lot of posters also bear witness to a broader design competence, spanning over crafts, product design, graphic design, technology, economy, human and social knowledge, architecture, urban planning and landscaping. In other words, a holistic approach to knowledge must work interdisciplinarily.

Many projects deal with finding a good arrangement of sustainable systems for food production and green cultivation in order to achieve a better climate and an awareness of the carbon dioxide fear in the cities.

To do more with less could be a pragmatic way of service and product development, which many poster projects show.

It is obvious that design for *future life* has to adopt agendas based both on *global thinking* and *local action* in order to attain a sustainable existence on the planet Earth. The posters to the Cumulus conference exhibition present an idea worth developing for the future.

The proposers of the poster projects were:

Mingjie Zhu
Yimeng Song
Wang Tingting
Tianshi Teng
Susanna Vogel
Susan Melsop
Carol Jones, Rhiannon Slade
Mie Nörsgaard
Margarida Azevedo
Xin Li
Laura Galluzzo
Hyesu Kwon
Harshit Desai
Yanki Lee and others
Dongjiin Song
Claudia Scholz, Louise Brandberg Realini
Ana Alfonso
Massimo Bianchini
Miaosen Gong
Lou Yongqi
Eduardo Staszowski
Yanki Lee, Carmen Hijosa
Yanki Lee, Jo Lau, Jeff Wan
Mariana Amatullo and others

Download poster descriptions in pdf format from:
<http://cumuluskalmar2013.org/call-for-posters>

Magnus Silfverhielm
Professor, School of Design,
Linnaeus University
magnus.silfverhielm@aix.se



1. Massimo Bianchini
2. Wang Tingting
3. Yanki Lee, Carmen Hijosa

To be continued

Susanne Helgeson

The Good Society – yes, please!

It is becoming increasingly urgent to develop more sustainable life styles – we must seriously consider how we lead our lives at all levels. The Good Society is an initiative focusing on local activities with a global impact – a manifesto aiming at creating a framework and a platform for long-term, sustainable change by defining and developing The Good Society.

The heading, as well as this document, sums up the result from the Cumulus conference organized by Linnaeus University (with 250 participating design educators from 34 countries) in June 2013. Cumulus is a global network for art and design education embracing a series of different, combinatory and improving activities. Representatives of Cumulus were, for instance, among those who signed the 2008 Kyoto Design Declaration: “To stimulate design actions, projects and research leading to a more sustainable society.”

By passing from words to promoting genuine action for a good sustainable society the University wishes, together with The Swedish Society of Crafts and Design (Svensk Form), an organization that has for a long time acted for a good society through several projects, to work – openly and invitingly – for a conference/summit meeting reinstating Sweden as a social innovator on the map. This letter is a manifesto for a three-step rocket whose aim is to accelerate a positive, sustainable development within several areas of society and thus provide alternatives to unsustainable life styles. It will initiate an interdisciplinary, action-oriented discussion to formulate the outlines of The Good Society. It will also demonstrate how design as a method and problem-solving process can form a tool for a positive change.

Friendly community

What is a society, actually? Part of the answer lies in the French word *société*, a derivative from Latin *societas*, meaning “friendly community”, an expression with a deep humanist, almost philanthropic, ring. This friendliness is one of the foundations for creating more sustainable life styles of the kind, citing the United Nations

Brundtland Report *Our common future* (1987), “meeting the needs of today without compromising the ability of future generations to meet their own needs”. We have not got that far yet. Unemployment is growing, bank systems are crumbling, companies are collapsing and the political/economic systems are breaking down. Climate changes and climate refugees, diminishing natural resources, population growth and aging, greater social shifts, and more and larger nature disasters are other problems we need to solve. Now, 26 years later, the Brundtland Report remains a seminal document that our manifesto would build on.

We have to rethink, changing values and strategies at all levels of society. One way is breaking down the hefty problems into small-scale, close and individual-related ones. This is done by clearly defining what The Good Society entails, what it looks like and how to get there, formulating the theories about it, pleading for it and – above all – realizing it. The hardest issue to solve, the question many parents are asking themselves, is: How are we going to look into the eyes of our children when they grow up and ask the question – why didn’t you do more? Why did you, like the captain of the Titanic, fail to swerve aside when you saw the iceberg towering ahead of you? This iceberg which appears too big to be grasped, its problems too big to understand – let alone to do something about concretely, as demonstrated by the poor results of even the global climate conferences. Resignation is an enemy that paralyzes you, and therefore we need different, progressive ideas at all levels to fill concepts like sustainable development with new energy and drive. It is the local initiatives that are the most important, we believe, for formulating and building The Good Society.

Definition of the good

Let us translate the quotation above from the Brundtland Report into the concept of The Good Society, an expression with a variety of connotations – ranging from Plato’s ideas in *The Republic* via the ideal communities of the Russian avant-garde to “The Project of the Democratic Left” (J. Cruddas & A. Nahles). The society we wish to discuss cuts, however, right across all party political and cultural statements and acts instead of lingering in the stage of ideas. Our society promotes democracy, solidarity, sustainability and pluralism. Today’s Good Society is based on the free participation of every individual to gather the willingness and strength as

well as on the insight about our mutual dependence for sparking action and improvement. In addition, ideas and energy are required from a multitude of positive forces coming from a variety of interested parties in society.

Currently, the outline of a better society is drawn up by millions of micro-level initiatives towards more sustainable life styles. Many of these have been highly successful, a good, design-related example being *dēsis* (Design for Social Innovation towards Sustainability) – a network of design labs, based in design schools and design-oriented universities. *dēsis* is actively involved in promoting and supporting sustainable change with projects on food production, banking, skills bartering, new means of transports, etcetera. Such projects are microcosmoses of what larger sustainable systems might look like.

Why design?

Design history is full of utopian projects containing space for innovative ambitions and actions. Consider, for example, Filaretes’ *città ideale*, the Italian Renaissance architect’s way of visualizing architectural ideals, the already mentioned Russian avant-garde, with its early vision of a technological future, and the creation of the Bauhaus School and its modern, holistic ideals. Not to forget the political theoretician, researcher, translator, environmental activist, writer and outstanding designer William Morris’s famous speech *The Society of the Future*.

Design is a strong force for change and a unique combination of analysis and intuition, rational and associative thinking. Designers are curious, observant, non-judgmental, and capable of seeing the combination of functionality, possibility and change for the better. Designers’ competences have extended enormously in recent decades. From being associated solely with product design and culture for everyday use, the professional competence of today’s designers forms a unique combination ranging from service design to social innovation.

Unfortunately, the general public, politicians and business executives still put design on a par with cushions, jeans and car bodies. In other words, with the surface, with consumption and fast trends and not with anything that concerns the long-term development of society. It is high time to look beyond this and launch initiatives that take advantage of the possibilities opened

by design to attack important social problems and create sustainable innovative solutions. Design improves our everyday lives, gives industry a new competitive edge, and contributes to solving social problems and great global challenges.

In short, design makes an excellent tool for change – it is in design methodology that innovations take place, a methodology that has evolved to work in teams with problems and find solutions by being innovative. With the help of technology, those who take part can acquire knowledge, develop common values and establish conditions for creative solutions. In contrast to scientific thinking, linearly and logically founded on the laws of society, the methods of design enable us, for example, to produce decision bases that illustrate the consequences of different changes.

Linnaeus University and Svensk Form work continuously to demonstrate how design competence can contribute with advantage in efforts to develop industrial, welfare and climate policies. A broader insight into this can help renewing industry and getting Sweden to regain its position as a centre for social innovation, a position it has lost in recent years, while other European countries have made bigger and more goal-oriented investments in design-based development projects. The British have, for example, used design methodology to break the negative spiral in the suburbs of big cities and develop new and better services for the unemployed, the sick and families in constant crises. In Denmark, the government rewards design that improves the lives of many people through the world's foremost design prize, Index Award, by sharing out 500,000 Euros every second year. Projects that have received prizes include a water-purifying straw, a heart frequency gauge for childbirth in areas lacking health care and electricity, a micro-financing as well as an infrastructure proposal that makes electricity-based transports comfortable and economical. A Swedish example of this type of design is Peepoo – a biodegradable toilet bag, which solves a fast growing global hygienic and social problem.

Profitable design policy

Bruce Nussbaum, an innovation expert, argued in *Business Week* a couple of years ago that, as we are now facing a crisis of change, we need people who know how to change. What he referred to were designers, design thinkers and innovators who work with changes within society and industry. Efforts have indeed shown good results.

In the Swedish project *Design som utvecklingskraft* ('Design as a development force', 2003–2005) a total of 51 million SEK was invested in nine national and a large number of regional projects ranging from vehicle suppliers to medical engineering and the packing in-

dustry. These investments provided new employment, more user-friendly perspectives on products and services and improved work environments, as well as new ways of thinking, acting and planning in company management. They increased turnover by ca. 300 million SEK, money that reverted to the government through VAT alone.

The broad usage potential of design methods was also discussed in the government's *Action plan for cultural and creative industries* in 2009, whose statements include that "the design method with its clear user and citizen perspective can be applied with advantage to a greater extent in complex areas like health and medical care, efficient energy use, town planning, environmental technology etc. The importance of design in this context should be highlighted and integrated into innovation policy." This policy goes hand in hand with The Good Society, as it makes use of the potential of design for increased life quality, employment and welfare in a sustainable development of society.

In short, designers possess the unique capacity of looking into heavy problems and discerning the small pieces of the jigsaw puzzle that can be separated, as they contain possibilities for solving these problems, and then applying these possibilities in a larger context. The best examples of this are to be found, as already mentioned, in social innovation design, where plenty of small actions on the local level – ranging from car pools to integration projects – can be disseminated by forming regional as well as national ripples on the water. In discussions and workshops during the Cumulus conference in Kalmar, 5–8 June, 2013, the potential of design as a force for change emerged with admirable clarity, as did the importance of its presence in creating The Good Society:

- design as an enabler to inspire the future by making the world more meaningful and supporting humankind to unfold its full potential.
- how design can be a unique asset to promote urban-rural interaction and sustainable development.
- how design as a profession can help to build resilience and rebound to sustainable communities.
- how design as a social skill and process provides more choices for people to actively control their own lives.
- how design can develop new regional possibilities, like the Swedish Glasriktet (Kingdom of Glass) – design means new possibilities for new jobs and growth.
- how we can encourage collaborative consumption and earth stewardship through design.
- how design enables interdisciplinary interaction.
- social innovation is booming, so is design for social innovation; design is a driving force for all kinds of innovation!

Concluding all these discussions boils down to the fact that design today offers new solutions and new innovations while also developing new social contexts. Since design is a driving force for innovation, identity and development it is important to work locally to achieve a global impact.

Radical Swedish manifesto/action plan

Sweden has already acquired international credibility within welfare, a dignified humane model of society and an interest in sustainability issues. The well attended 1972 Stockholm Congress, followed up in 2012 by +40 – *Partnership Forum for Sustainable Development*, bears witness to our commitment. A Swedish Good Society initiative would both keep and strengthen our reputation as well as turning Sweden into a model in the field. Linnaeus University and Svensk Form endeavour to rally forces and contribute to creating a progressive visionary and powerful framework /manifesto – an action plan to face the challenges of centuries to come to create a good society for our children and grandchildren.

As a first step on the way, the Swedish government should invite 15–20 persons known for thinking differently about the future and for having a progressive agenda. Each one of these persons, all representing a high international level as well as different nationalities, genders and disciplines, are called upon to produce a document on their own with the outline of a *master plan* for The Good Society. This should be done in such an attractive and practicable way that the course change will be taken seriously. The suggestions will be presented and discussed at the meeting and subsequently published together with the results of the dialogue in a manifesto similar to the well-known Swedish *Acceptera!* ('Accept', the publication by Asplund, Gahn, Markelius, Paulsson, Sundahl and Åhrén, 1931, propagating the International Style of architecture, from which the following quotation has been taken):

Accept the reality that exists – only in that way have we any prospect of mastering it, taking it in hand, and altering it to create a culture that offers an adaptable tool for life is our chance of controlling it, of commanding it to change it and create culture as a smooth tool for life. (...) We cannot avoid looking reality in the eyes and accepting it to master it.

Of course the new manifesto would be directed to an international audience.

Open source and delegation

The task of the conference, in addition to the manifesto (to be distributed to influential groups/governments around the world), is to plan for a future *open source*

process to engage and involve more people in the theory of social change from below – a process that may become an international hub for radical thinking about the future.

Work with The Good Society is then followed by, or is running parallel with, a delegation for the same, like *Delegationen för hållbara städer – en nationell arena för hållbar stadsutveckling* ('The delegation for sustainable cities – a national arena for a sustainable city development'. 2008–2012), on a permanent basis, preferably. A kind of think tank focusing on radical reconsideration of how we might live, in combination with novel thinking emerging from local initiatives and projects that is spread to all levels of society. In other words, an information-gathering, idea- and activity-generating platform with a mission to act in accordance with the manifesto.

This is exactly what a Swedish initiative could look like to create the society where we all want to live – the good one.

Susanne Helgeson

Journalist and writer
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List of Cumulus members 10/2013

48 countries & 198 full members

FULL MEMBERS

AUSTRALIA (4)

- Swinburne University of Technology, Faculty of Design, **Melbourne**
- School of Design, **Queensland** University of Technology
- Australian Academy of Design, **Melbourne**
- University of Technology UTS, **Sydney**

AUSTRIA (5)

- University for Applied Science (FH-JOANNEUM), Industrial Design, **Graz**
- Vorarlberg University of Applied Sciences, Media Design, **Dornbirn**
- University of Art and Design **Linz**
- Salzburg University of Applied Science, **Salzburg**
- University of Applied Arts **Wien**

BELGIUM (7)

- Katholieke Hogeschool Limburg, Media and Design Academy, **Genk**
- Sint Lukas Brussels University College of Art and Design, **Brussels**
- **Mechelen** University College
- Ecole Supérieure des Arts Saint-Luc, **Brussels**
- Department of Design Science, Artesis University College of **Antwerp**
- Howest creative courses, **Kortrijk**
- C.A.D. College of Advertising & Design, **Brussels**

BRAZIL (3)

- Pontificia Universidade Católica do **Rio de Janeiro** – PUC-Rio
- Universidade do Vale do Rio dos Sinos (UNISINOS) Design School, **Porto Alegre**
- ESDI – Escola Superior de Desenho Industrial, **Rio de Janeiro**

CANADA (2)

- University of Montreal, School of Industrial Design, **Montreal**
- School of Industrial Design, Carleton University, **Ottawa**

CHILE (4)

- Pontificia Universidad Católica de Chile (PUC Chile), FADU, **Santiago**
- Instituto Profesional DuocUC, School of Design, School of Communication, **Santiago**
- School of Design, Universidad del Desarrollo, **Santiago**
- Escuela de Diseño, Universidad de Valparaíso

CHINA (11)

- Central Academy of Fine Arts CAFA, School of Design, **Beijing**
- Hunan University, School of Design, **Changsha**
- Shandong University of Art and Design (SUAD), **Jinan**
- Hong Kong Polytechnic University, School of Design, **Hong Kong**
- Tongji University, College of Architecture and Urban Planning (CAUP), **Shanghai**
- Tsinghua University, Academy of Arts and Design, **Beijing**
- Cheung Kong School of Art and Design, Shantou University, **Shantou**
- **Hong Kong** Design Institute
- School of Design, Jiangnan University, **Wuxi**
- Shanghai Institute of Visual Art (SIVA), Fudan University
- School of Art and Design, China Academy of Art, **Hangzhou**

COLOMBIA (1)

- School of Architecture and Design, University de los Andes, **Bogotá**

CZECH REPUBLIC (1)

- Academy of Arts, Architecture and Design, **Prague**

DENMARK (3)

- Aarhus School of Architecture
- Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation, **Copenhagen**
- Designskolen Kolding

ESTONIA (2)

- Estonian Academy of Arts, **Tallinn**
- Tartu Art College

FINLAND (7)

- Aalto University School of Art and Design **Helsinki** (Coordinator of Cumulus)
- HAMK University of Applied Sciences, Programme in Design, **Hämeenlinna**
- Lahti University of Applied Sciences, Institute of Design, **Lahti**
- University of Lapland, Faculty of Art and Design, **Rovaniemi**
- **Helsinki** Metropolia University of Applied Sciences
- Savonia University of Applied Sciences, Kuopio Academy of Design, **Kuopio**
- Kymenlaakso University of Applied Sciences, Culture Sector, **Kotka**

FRANCE (20)

- Ecole de design Nantes Atlantique, **Nantes**
- Institut d'Arts Visuels (IAV), School of Higher Education in Art and Design, **Orléans**
- Ecole d'Art Maryse Eloy, **Paris**
- **Paris** Institute of Art and Design, Ecole Duperré
- **Paris** Institute of Art and Design, Ecole Estienne
- **Paris** Institute of Art and Design, Ecole Boule
- Ecole de Communication Visuelle (ECV), **Paris**
- Ecole Supérieure d'Arts Graphiques et d'Architecture Interieure-Design (ESAG) -Penninghen, **Paris**
- Olivier de Serres, **Paris** – École Nationale Supérieure des Arts Appliqués et des Métiers d'Arts
- Les Ateliers – Ecole Nationale Supérieure de Creation Industrielle, **Paris**
- Reims School of Art & Design, Department of Design and Art, **Reims**
- Strate College Designers, **Paris**
- Ecole Supérieure d'Art et Design de Saint-Etienne (ESADSE)
- KEDGE Design School, **Toulon**
- Paris College of Art, **Paris**
- Higher School of Visual Arts and Design (ENSAD), **Paris**
- ESAIL (Ecole Supérieure d'Architecture Intérieure de **Lyon**)
- école intuit lab, **Paris**
- Ecole Supérieure d'Art et de Design de **Valenciennes**
- LISAA L'institut Supérieure des Arts Appliqués, **Paris**

GERMANY (9)

- University of Applied Sciences **Cologne**, Köln International School of Design (KISD)
- Folkwang University, Faculty of Art and Design, **Essen**
- Burg Giebichenstein University of Art and Design, Faculty of Design, **Halle**
- Hochschule für Gestaltung **Offenbach am Main**
- Pforzheim University of Applied Sciences, School of Design, **Pforzheim**
- Hochschule für Gestaltung, **Schwäbisch Gmünd**
- University of Applied Sciences **Würzburg**, Faculty of Design
- FH-Dortmund, FB-Design
- University of the Arts, **Bremen**

GREAT BRITAIN (15)

- Arts University College at **Bournemouth**
- **Edinburgh** Napier University, School of Arts and Creative Industries
- Ravensbourne **London**
- Royal College of Art **London**
- University of **Salford**, School of Art & Design
- University College Falmouth, **Cornwall**
- University for the Creative Arts, **Epsom**
- **London** College of Communication, University of the Arts
- **Leeds** College of Art
- **Nottingham Trent** University
- Central Saint-Martins College, **London**
- College of Arts, University of **Lincoln**
- School of Design, **Northumbria** University
- Faculty of Art, Design & Architecture, Kingston University, **London**
- **Sheffield** Institute of Arts, Sheffield Hallam University

GREECE (2)

- Technological Educational Institution (T.E.I.) of **Athens**, Faculty of Art and Design
- AKTO Athenian Artistic Technological Group, **Athens**

HUNGARY (1)

- Moholy-Nagy University of Art and Design **Budapest**

ICELAND (1)

- Iceland Academy of the Arts **Reykjavik**

INDIA (3)

- Ujwal Trust, Srishti School of Art, Design and Technology, **Bangalore**
- Indian Institute of Technology **Bombay** (IIT), Industrial Design Centre (IDC)
- MIT Institute of Design, Maharashtra Academy of Engineering and Educational Research (MAEER), **Pune**

IRELAND (2)

- National College of Art and Design **Dublin**
- Dublin Institute of Technology (DIT), School of Art, Design and Printing, **Dublin**

ISRAEL (1)

- Holon Institute of Technology

ITALY (7)

- Domus Academy, **Milan**
- Istituto Europeo di Design – Scuola S.p.A., **Milan**
- Politecnico di Milano, Facoltà del Design, **Milan**
- University of Rome “La Sapienza”, Industrial Design, **Rome**
- ISIA di Roma, Istituto Superiore Industrie Artistiche, Industrial Design, **Rome**
- Scuola Politecnica di Design (SPD), **Milan**
- ISIA **Florence**, Higher Institute for Artistic Industries

JAPAN (6)

- Kyoto Seika University, Faculty of Art, Design and Manga, **Kyoto**
- Tokyo Zokei University **Tokyo**
- Nagoya City University, School of Design and Architecture, **Nagoya**
- **Chiba** University
- **Kobe** Design University, Faculty of Arts & Design
- **Kyoto** Institute of Technology

LATVIA (1)

- Art Academy of Latvia, **Riga**

LEBANON (1)

- Lebanese American University, **Beirut**

LITHUANIA (2)

- Vilnius Academy of Fine Arts, **Vilnius**
- Vilnius College of Design

MEXICO (1)

- Division of Art, Architecture and Design; International Programs, Universidad de **Monterrey** (UDEM)

MOROCCO (1)

- Ecole supérieure de Design, Art'Com Sup, **Casablanca**

THE NETHERLANDS (5)

- Design Academy **Eindhoven**
- Royal Academy of Art, **The Hague**
- **Rotterdam** University, Willem de Kooning Academy
- **Utrecht** School of the Arts, Faculty of Visual Art and Design
- Windesheim University of Applied Sciences, **Zwolle**

NEW ZEALAND (5)

- Unitec Institute of Technology, **Auckland**

- Victoria University of Wellington, Faculty of Architecture and Design, **Wellington**
- Massey University, **Wellington**
- **Otago** Institute of Design
- **Auckland** University of Technology (AUT)

NORWAY (4)

- Bergen National Academy of the Arts (KHiB), **Bergen**
- Oslo National Academy of the Arts (KHiO), Faculty of Design, **Oslo**
- Oslo School of Architecture and Design (AHO), **Oslo**
- Oslo and Akershus University College of Applied Sciences, **Oslo**

POLAND (3)

- Jan Matejko Academy of Fine Arts, **Cracow**
- Academy of Fine Arts, Faculty of Industrial Design, **Warsaw**
- Polish-Japanese Institute of Information Technology, **Warsaw**

PORTUGAL (3)

- Instituto de Artes Visuais Design e Marketing (IADE), Escola Superior de Design, **Lisbon**
- Escola Superior de Artes e Design (ESAD), **Senhora da Hora**
- University of **Aveiro**

QATAR (1)

- Virginia Commonwealth University in Qatar, **Doha**

REPUBLIC OF KOREA (1)

- Seoul National University, Future Culture Design Agency, **Seoul**

RUSSIA (5)

- **Saint Petersburg** State University of Technology and Design, Department of Design
- **Saint Petersburg** State Polytechnical University
- Faculty of Arts, **Saint Petersburg** State University
- The Ural State Academy of Architecture and Arts, **Ekaterinburg**
- Interior Design Chair, **Nizhny Novgorod** State University of Architecture and Civil Engineering (NNGASU)

SINGAPORE (1)

- Temasek Polytechnic, Temasek Design School, **Singapore**

SLOVAKIA (1)

- Academy of Fine Arts and Design **Bratislava**

SLOVENIA (2)

- University of **Ljubljana**, Academy of Fine Art and Design
- University of **Ljubljana**, Department of Textiles

SOUTH AFRICA (1)

- Greenside Design Center, College of Design, **Johannesburg**

SPAIN (5)

- Escola Superior de Disseny Elisava, **Barcelona**
- **Mondragon** Goi Eskola Politeknikoa, Mechanical Department and Chair of Industrial Design
- Escola D'Art Superior de Disseny de Castello **Castelló**
- Escola d'Art i Superior de Disseny de **Valencia** (EASD Valencia)
- Universidad Francisco de Vitoria, **Madrid**

SWEDEN (7)

- University College of **Borås**, Swedish School of Textiles
- Chalmers University of Technology, Dept. of Product and Production Development, **Gothenburg**
- University of **Gothenburg**, HDK Steneby, School of Design and Craft
- **Lund** University (LTH), Industrial Design
- Konstfack **Stockholm**
- **Umeå** University, Umeå Institute of Design
- **Linnaeus** University, Department of Design

SWITZERLAND (6)

- Nordwestschweiz, University of Art and Design (FH NW), **Aarau & Basel**
- **Genève** University of Art and Design (HEAD)
- University of Art and Design **Lausanne** (ÉCAL)
- **Lucerne** University of Applied Sciences and Arts
- **Zürich** University of the Arts, Department Design & Art Education
- **Bern** University of the Arts, Department of Design and Fine Arts

TAIWAN (3)

- National Yunlin University of Science and Technology (YunTech), College of

Design, **Yunlin**

- National Chiao Tung University, Institute of Applied Arts, **Hsinchu**
- TAIWAN TECH National Taiwan University of Science and Technology, **Taipei**

THAILAND (1)

- School of Architecture and Design, King Mongkut's University of Technology Thonburi

TURKEY (2)

- Anadolu University **Eskisehir**
- **Istanbul** Technical University

URUGUAY (1)

- Architecture Faculty – (Farq) Design School (EUCD), Universidad de la República, **Montevideo**

USA (12)

- Maryland Institute, College of Art (MICA), **Baltimore**
- Art Center College of Design, **Pasadena**
- Parsons The New School for Design, **New York**
- Ringling College of Art and Design, **Sarasota**
- School of Design, **Savannah** College of Art and Design
- Department of Design, The **Ohio** State University, Columbus
- School of the Art Institute of **Chicago**
- **Philadelphia** University
- School of Visual Arts, **New York**
- University of advancing Technology, **Tempe**
- School of the Arts, **Virginia** Commonwealth University
- Rocky Mountain College of Art + Design, **Denver**

LIST OF CUMULUS ASSOCIATE MEMBERS 10/2013

2 countries & 5 members

FRANCE (4)

- **Grenoble** Ecole de Management
- L'école Supérieure de Design des **Landes**
- Olivier Gervat Fashion & Design Institute, **Paris**
- The Sustainable Design School, **Nice**

ITALY (1)

- Compositori Comunicazione Srl, **Bologna**