

WONDER (Women in Design Research) is a network of female professors, postdocs and PhD students from the Scandinavian countries. The network has existed since 2012, it is interdisciplinary and has the goal to increase the number of women in design research, practice and education. www.ntnu.edu/womenindesignresearch

WELCOME TO

WONDER

KITCHEN TABLE CONVERSATIONS

19 OCTOBER 2020

ONLINE

09.00–17.00 CEST

Join Zoom Meeting:

<https://gu-se.zoom.us/j/68247529258?pwd=NE1KS1JlbXoyT2JBZ1Z0dERzTW1TZz09>

Passcode: 808779

Please note
List of preparations
in yellow bubbles
on next page!
:)

INTRODUCTION

09.00–09.40 Welcome speech by organizers

09.40–10.00 Round table presentations

FIVE MIN BREAK

Bring an object!
For the round table presentations, we kindly ask you to select and bring an object that has somehow been significant for you during COVID-19 isolation.

DISCUSSION

10.05–11.00

FIVE MIN BREAK

11.05–12.00

EXPERIENCES FROM
THE FIELD OF DESIGN AND ACADEMIA
IN THE CHALLENGING TIMES
OF THE PANDEMIC

LUNCH

12.00–13.00

PRESENTATIONS

13.00–13.30 Martina Keitsch

FIVE MIN BREAK

13.35–14.05 Linda Holmer

FIVE MIN BREAK

14.10–14.40 Nina Bjørnstad

FIVE MIN BREAK

14.45–15.15 Cheryl Akner Koler and Corina Akner

TWENTY MIN OPTIONAL PAUSE ACTIVITY

ORGANIZED BY CHERYL AND CORINA

15.35–15.55 Evren Uzer von Busch
reports from Parsons, NY

FIVE MIN BREAK

Haptic FOOD Lab
Please prepare:
1 apple and banana,
knife and plate

Provocative FIKA
Please prepare:
☀ apple juice or cider
☀ coffee
☀ water cooker
☀ three similar glasses
(able to have hot liquid in)

FINAL NOTES

16.00–16.30 Final discussion

16.30–17.00 Planning WONDER 2021 (Optional)

DOCUMENTATION

A PDF with visual notes, created by an HDK-Valand student, will be sent to all after the event.

— ORGANIZERS —

Hanna af Ekström

PhD student in Design
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My research aims to contribute with perspectives and methods based on a common foundation of our various functional variations, by creating design methods beyond objectifying empathy methods that risk reproducing able-bodiedness. The inquiry of the methods is within the project Tink. Together with people with norm-breaking functional variations and architects, we explore urban stormwater solutions through sensory experiences such as visual contrasts, hearing, smell, and taste, to get a deeper understanding of inclusion and accessibility.

Angeliki Dimaki-Adolfson

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Angeliki Dimaki-Adolfson is a Greek-Norwegian designer. Through her project *Play on the borders of Europe*, she investigates the spatial and temporal aspects of play, through the lens of design in the Greek borderlines. Angeliki gained her BA in Interior Architecture and Design from the Technological Institute of Athens. She then moved to Oslo where she got her MA in Design from the Oslo School of Architecture and Design in 2010 and where she has been residing since then.

Maryam Fanni

PhD student in Design
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Maryam Fanni is a graphic designer with a degree from Konstfack University College of Arts, Crafts and Design from 2013. She runs her own design studio focusing on printed matter and book design for cultural and non-profit clients, alongside research-based collective artistic practices. Since 2018 she is a PhD student with a project on signage systems as technology of control of the aesthetic order in the city.

— PRESENTERS —

Martina Keitsch

Professor in Sustainable Design
 Norwegian University of Science and Technology
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Gender Narratives from Mustang, Nepal - Part 1: Common Work

Participatory design depends on teamwork, which is advanced through inclusion, acceptance, support and trust, while individuality is endorsed. This is especially relevant when heterogenous stakeholders and or marginalized groups or individuals are involved in a participatory design process. An important aspect for successful participatory design within this context is to acknowledge diversity of needs and knowledge in seemingly homogenous stakeholder groups for example local people. Different types of communication to co-ordinate individual perspectives and expectations and to integrate single performances in a common action plan are needed. Narratives play a significant role in the participatory design process. Sharing stories creates openness, builds trust and ownership, contributes to empathy and cohesion between stakeholders, and alleviates tensions. Storytelling and narratives also contribute to flattening of existing hierarchies and levelling of power relationships. Equally important, they can provide enjoyable experiences and can emotionally touch and engage people. 'Gender Narratives from Mustang, Nepal' presents an example of applying narratives to discuss property, work and education of men and women in Mustang Nepal. The goal of ongoing study is to understand the background for a participatory design project for renewable energy entrepreneurship with women in the area. The presentation discusses methods, findings challenges and possibilities of narratives as socio-cultural dimension of inclusion and analysis mutual development of capacities such as literacy, creativity, critical knowledge, empathy, and trust for a common participatory design process.

Dr. Martina Maria Keitsch is Professor for Sustainable Design and PhD Program Leader at the Department of Design, Faculty of Architecture and Design, Norwegian University of Science and Technology. From 2019-2023 she is appointed Visiting Professor at the Institute of Engineering, Tribhuvan University, Nepal. Keitsch is project leader of the NORAD financed NTNU/IOE project MSESSED 'Energy for Social Sustainability' (<http://msessed.ioe.edu.np/>) from 2015-end 2020. She is also Project leader of the DIKU, NORPART financed project SAMAJ, 'Transdisciplinary Education for a Sustainable Society from 2019-2023 (<https://www.samaj.online/>). Keitsch has worked for over 20 years in the sustainable development field, mainly with industrial ecology, eco design, and -architecture, urban planning, stakeholder inclusion and transdisciplinary collaboration, and ethics of sustainability. Keitsch is Member of several Scientific Committees, and board member of the Network, Women in Design Research. She has been Guest-editor of four special issues for the Journal "Sustainable Development". Keitsch is teaching Bachelor- Master- and PhD students and has published several articles on the topics above. Recent publications cover: Sustainability and Public Space, Transdisciplinary collaboration in Renewable energy projects, Sustainable Design and Social Entrepreneurship and Innovation through Low carbon-city design.



Nina Bjørnstad

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WSHF – a norm-critical study of dissemination is a qualitative study of research dissemination in two specific exhibitions at the AHO gallery this fall. Informed by system design, and a method such as mapping, which is used to find patterns, will serve us, but most emphasis will be placed on interviews.

Research process and results from landscape and design are presented in two recent exhibitions this fall. The communication or media, span from written text to experiences triggering all senses. Which media is used to convey feelings, information and how experiential and sensuous effects are activated? Whether references to other specific aesthetics, science or cultural cue is a premise. Metaphors are normative in a way that the culture we live in has certain connotations to signs, i.e. in naming of the

exhibition. Important design as colour coding, abstractions or built space will be registered. Is it so that disseminations of research are governed by norms?

Nina Bjørnstad is Associate Professor/ Industrial Designer at Oslo School of Architecture and Design (AHO) in Norway. She has a Master in Industrial Design from Konstfack University College of Arts, Crafts and Design in Stockholm and is an experienced teacher in the field of aesthetic and semiotics for product-, interaction- and service designers. 2020 she became the main coordinator for Industrial Design 2, 4th year, where "far future" product design concepts are developed. She is a guest participant in the research projects HAPTICA, within the field of aesthetics that will emphasize haptic aspects of movement, touch, taste and smell in relation to a creative gestalt process. Member of several expert committees and Committee for employment at AHO. Nina is engaged in supporting a more gender-aware culture at AHO and has been on the board of WONDER Scandinavian Network for Women in Design since 2012.



Cheryl Akner Koler

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Corina Akner

Founder of VÄRT – sustainable food lab in
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Collective Dimension of Table Setting:

In this educational project, we will share the ways students open their kitchen and homes to each other and the course leaders as they explored aesthetic principles, haptic feelings, and emotional memories in a course about plating and table setting. The 3-day workshop, lead on zoom, guided students through 7 stages of collective sense-making experiences that were carried out in the heart of their kitchen. Although the students

all worked individually in their homes they were never alone. Each stage was done in the company of one or more students with a designated host. The everyday act of making dough, cutting up fruit to arrange on a plate, or placing a cloth on a table (or perhaps floor), framed the course in a very unpretentious way. Many of the stages introduced abstract 3-D form and space principles, however, the materials used to explore these principles were flour/water, fruits/vegetables, and other food materials. We also introduced our food labs based on our latest results in haptic research from the HAPTICA project. To support a more emotionally complex experience in the final table setting stage a Co-creative writing method was used to support students to recall uncensored memories relating to a chosen song/music piece. The process and results for each stage combined a personal touch that would have been difficult to bring about if the workshop was done in an institutional space. This project is an important step in opening up the sensorium to include all the senses and to connect abstract reasoning with tangible feeling and inner emotional drives.

Cheryl Akner Koler is the project leader / artistic leader of HAPTICA -and an expert in the haptic attributes. She is a Sculptor and design educator who completed her Ph.D. from Chalmers University of Technology in 2007 entitled: Form & Formlessness. Cheryl has lead three major artistic research projects funded by the Swedish Research Council concerning; Complexity, Nano, and Haptics. Her teaching involves embodied studies, aesthetic abstractions, and product semiotic in the BA& MA program. She recently held a 4-year guest professorship at the School of hospitality, culinary arts, and meal science at Örebro University working with culinary artists in developing their profile in applied aesthetics.

Corina Akner is the founder of VÄRT – sustainable food lab in Gothenburg. In VÄRT's workshops, they alternate between different practical thinking exercises to understand systems in ecology, circular economy, product design and sustainability. Food is the material used to make the questions concrete and haptic. Waste is the issue at the top of the agenda. Being able to directly participate in the sustainable transition as an individual and organization is the transformative goal.



Linda Holmer

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The project investigates and tries to conceptualize The performativity of the picture book, in order to strengthen the ability to speak about the media in its own picture book-specific terms, broadening

the knowledge of the picture book as a media in its own right, and not from the current dominant literary scientific perspective.

The narrative picture book has emerged from children's literature, but it is out of media aspect as age-differentiated and non-instrumental as the film medium, theatrical medium or the opera. This project is collecting stories, knowledge and understandings for the picture book as an art form, and trying to loosen it from that burden of instrumental thinking or having to have a purpose, be good for anything or that it has a utility, that often is connected when talking about picture books in general, and children's literature in particular.

It investigates interaction / interplay / synergies between the different parts in a picture book, and in the process of making a picture book. It is also aiming to investigate where this interplay forms a further third in collaboration with the reader, maker / makers and mediator.

The project is investigated through; own artistic practice as a picture book maker and through the platform Nästa together with Ina Marie Winther Åshaug; exploratory workshops at the course Att bilderboksberätta (how to tell through picture books) at HDK-Valand together with researcher Ulla Rhedin and poet Gro Dahle. Interplay between the different art forms in a picture book in open allegory with related art forms, such as opera and film media.



Image: Workshop at Tamer Institute of Community Learning, Ramallah, Palestine 2020. Investigating the mood of a pen, with closed eyes (because pens sometimes gets shy and won't tell when being looked at).

Linda Holmer is a teacher in design at HDK-Valand, editor, writer, illustrator, art director and quite often unsure of things.