

**Konstfack
Research
Week
2016
1-5 Feb.**

Konstfack Research Week 2016

'No longer are we surrounded by fields, woods, rivers, but by signs, labels and trademarks: this is our universe'. The words of multi-faceted scholar Jacques Ellul uttered in the 1970s are more relevant today than ever before. The majority of human-kind lives in an era characterised by visual messages. Through the constant presence of technology, messages are unexpect-ingly projected into our bodies, becoming tales that direct our perceptions of the world. On a global scale, this influences the concept of reality and choice. Of consumption, solidarity and ideology. There is no way to think about politics without involving aesthetics and technology.

At Konstfack, all of the main subject areas within the field of visual arts and design — Design, Craft, Interior Architecture, Visual Communication, Art and Visual Studies and Art Education — represent specialised knowledge and experience which form a wide base for research about our place in the world and how we navigate in relation to our artefacts and images, to history, the future, desires and resistance.

In an age of great global political turbulence, knowledge about aesthetics and technology — images, form, communication, production conditions — is of greatest importance.

At Konstfack, we have lengthy experience of working strategically and critically within our fields, with results leading to change. Konstfack’s impact is everywhere in society — locally and globally — in the form of art, products, services and education. Despite the fact that the university is relatively small, the impact on society is significant. Why is that? How can we take this further? How can we shape the future of our fields?

Our education rests on an ‘artistic foundation’. This foundation is interdisciplinary and does not differentiate itself from academia through its special interest, but rather through its purpose, methods and results: art cannot be verified. By practice. While post-structural notions of ‘the expanded field’ reveal an enduring desire for novelty in art achieved through incessant transgressions, surely for (inter-, trans- or cross-disciplinary) research we must conceive the field differently, and cultivate it by other means. How can we think about the field of art, technology and design, and how do we proceed to establish it?

13.00 THE GHOSTS OF GLOBALISATION AND THEIR (IN)ABILITY TO HAUNT lecture by **Esther Peeren** introduction by **Luis Berrios-Negrón**

Globalisation is often conceived of as something ungraspable and therefore as something that is, in a sense, ghostly. Esther Peeren suggests that, in addition to being ghostly, globalisation also produces ghosts: subjects and events that do not have a place in it, and, in being rendered invisible or absent, lack the power to impose themselves by haunting. Taking up spectrality as a conceptual metaphor, Peeren will discuss how art can make these ghosts of globalisation visible in their invisibility and marginalisation, and, as such, can allow them to take on a haunting quality. The work of Ghana Think Tank — which uses a strategy of refocalisation to make western audiences aware of the way non-western knowledge and expertise are consistently negated — and Richard Mosse’s *The Enclave* — which uses infrared military film and an overwhelming soundtrack to create an immersive experience that counters the way the ongoing war in the Democratic Republic of Congo has remained largely invisible in global media — will serve as case studies in the lecture.

Monday 1 Feb.

INTRODUCING RESEARCH
Svarta Havet

9.00 Introduction by **Maria Lantz**

9.15 Introduction and programme overview by **Magnus Ericson** and moderator **Ulla Lind**

9.30 Konstfack Research Strategy presentation by **Magnus Mörfck**

9.45 ART? WERE MORE INTERESTED IN PLUMBING lecture by **Maria Hellström Reimer**

When in December, the announcement of the winner of the 31st Turner Prize, the prestigious British Contemporary Art Award, was announced, it sent some quite serious shock waves through the art world. For the first time since the instigation of the Prize in 1984, the recipients were not artists in the conventional sense, but a collective of young and resourceful people. Many were delighted by this unexpected expansion of the idea of art; others considered the Jury decision to once and for all mark the definitive death, if not of art, so of the Prize. The controversial winners, Assemble, a London based constellation of 18 people working across architecture, art and design, describe themselves as a group championing an interdependent and collaborative working practice aiming at actively involving people in ongoing explorations of messy everyday reality.

As for an introductory discussion about research in and through the arts, the Turner Prize turbulence presents an interesting point of departure. First, it brings into attention the privilege of defining art and arts-driven world making. Second, it actualises the continuous positioning of creative and critical practice more generally. For as the Assemble members say, [i]t is funny, but we are not in control of this perception of us as artists or not’. Suggesting that there are more important issues, Assemble proposes a hands-on approach to some of the basic assumptions concerning art and arts-based research, including the fact that there are many different forms of plumbing.

Break

11.00 TWO APPROACHES TO ARTISTIC RESEARCH lecture by **Magnus Bårtás**

The artistic research in Sweden within the field of fine art has a short history, taking its beginning at the turn of the century. In 2006, the first three dissertations were presented at Lund University. Still, one can discern two dominant discourses or two modi in the field: 1) a conceptualisation and development of artistic practice; 2) a transdisciplinary approach where artistic methods are linked to method within, for instance, natural and social sciences. The two approaches are not always mutually exclusive and can even co-exist organically within a single research project. Still, the separation of the two approaches can make visible different perspectives on artistic research, and its development in Sweden. In their most pronounced forms, the two fields can be said to mirror two different ‘ideological’ stances on the development of artistic research.

Lunch break

13.00 PROGRAMME PERSPECTIVES presentations by **Ulrika Karlsson**, **Bo Westerlund**, **Anette Göthlund** and **Annika Hellman**

14.30 EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT RESEARCH — BUT WERE AFRAID TO ASK Q&A sessions *for year 1 master’s students only*

Break

16.00 THE ARRESTED TIME: FIGURATIONS OF OTHERNESS lecture by **Mara Lee**

One of the crucial arguments in Mara Lee’s PhD thesis *The Writing of Others: Writing Conceivd as Resistance, Responsibility and Time* (Glänta, 2014) articulates that time and temporality might add to our understanding of the idea of the stranger, and that non-chrononormative temporalities can function as strategies of resistance for bodies that are defined as deviant or strange. By describing the stranger *temporally* — and not only in terms of space — new and unexpected intersections emerge, which compels us to redefine our habitual and commonsensical language use, and in extension: our artistic and literary practice. The presentation will focus on one of the temporal figurations presented in Lee’s thesis, namely ‘The Arrested Time’. She will also perform a short poetry reading that highlights the intersection of queer temporality, gender and race.

Tuesday 2 Feb.

RESEARCH VIEWS I
Svarta Havet

10.00 Introduction and programme overview by moderator **Håkan Nilsson**

10.70 MAKING A FIELD: ASPECTS OF RESEARCH IN ART, TECHNOLOGY AND DESIGN introduction to the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme ‘Art, Technology and Design’ by **Catharina Gabriëlsson**

Catharina Gabriëlsson will present some thoughts on research in art, technology and design, viewed through the lens of ‘the field’ as a delimited site, a nurturing ground, and as maintained by practice. While post-structural notions of ‘the expanded field’ reveal an enduring desire for novelty in art achieved through incessant transgressions, surely for (inter-, trans- or cross-disciplinary) research we must conceive the field differently, and cultivate it by other means. How can we think about the field of art, technology and design, and how do we proceed to establish it?

10.30 THE GHOSTS OF GLOBALISATION AND THEIR (IN)ABILITY TO HAUNT lecture by **Esther Peeren** introduction by **Luis Berrios-Negrón**

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11.30 DISCUSSING THE SPECTRE AND THE METAPHOR conversation between **Esther Peeren** and **Luis Berrios-Negrón**

Lunch break

13.00 FORMS OF PARTICIPATION presentation by **Maja Frögård**

Crafting workshops concerning conflicts and issues of social sustainability with citizens, civil servants and politicians there are different aims and terms for our participation. To work with different terms, aims and perspectives is something Maja Frögård wants to argue fits a design approach, working with complex questions through situated practice. Shaping the workshop to support different perspectives and interests the aim is not to consensus, but rather to keep the negotiation alive. This works as a starting point to better understand, care for and negotiate the diverse interests as well as to rethink the aims and frames of participation.

This presentation includes thoughts and experiences of working with participation in planning processes with the aim to articulate the potential of a design approach in the planning context. Frögård’s work is part of the Vinovva funded research project ‘Decode: Community Design for Conflicting Desires’, working with challenges of sustainability with focus on social aspects in city planning.

Break

14.00 IN THE STATE OF IN/VISIBILITY presentation by **Adam Bergholm** and **Behzad Khosravi-Noori**

In their performative lecture Adam Bergholm and Behzad Khosravi-Noori are going to examine the different approaches and methodological aspects in their individual practices, according to the conceptual connections between them from the perspective of the different individual agencies and materiality. They will try to find the relationships between their works as well as differences in order to query the notion of research and positionality in artistic practices and explore the visibility and invisibility of art and artist in relation to social norm. They will address the relationship between materiality, aesthetics and the political.

15.30 ART, PEDAGOGICS AND THEORY: THE WHAT, WHY, AND HOW OF THINGS lecture by **Irina Sandomirskaja** introduction by **Behzad Khosravi-Noori**

The Greek word for ‘art’, *techné*, also gave rise to the idea of technique, i.e., the understanding of how to do things, what kind of things, and why to do them at all. From this vantage point of relatedness between technique and art, there is no need for any additional theoretical knowledge to be imported from the outside: art itself (both as aesthetic phenomenon, as a piece of thinking, and as technique) knows what, why, and how things should be done. However, theory is often needed as an external critical instance, to help art become aware of its own

practical knowledge, and to help an artist to develop a pedagogy in order to become herself conscious of the why, what, and how of her own intentions, and to be able to share this consciousness with others. All faculty is already theory, as Walter Benjamin proclaimed quoting Goethe, and so is also all artistic faculty. The question is, how to elicit theory from the factory of an artwork. To demonstrate how an intelligent and theoretically minded artist does it, Irina Sandomirskaja will show some fragments from Ojzga Vertov’s 1928 masterpieces, *A Man with a Movie Camera*. This is a film that Vertov produced specifically in order to reflect, in a pedagogical manner, over the what, why, and how of film, a great work of art and a great piece of theoretical thinking that teaches us how an artwork can produce reality and at the same time reflect itself and the reality it produces.

Wednesday 3 Feb.

RESEARCH VIEWS II
Svarta Havet

9.15 Introduction and programme overview by moderator **Johanna Rosenqvist**

9.30 THE POLITICS OF THE CAMERA presentation by **Petra Bauer**

In this presentation Petra Bauer will present two short films, shot in Israel and Palestine by two different filmmakers. She will discuss the politics of the films, focusing on their form and methods and specifically address the role of the camera and how it effects the perception of the narratives that appear in the films.

“The overall theme for my research project is “Film as a political practice I am not primarily referring to institutionalised politics, rather, I am intending the coming into being of spaces and arenas that allow people to relate to each other through speech and actions, or what the philosopher Hannah Arendt would call “the space of appearance”. By using Arendt’s notion of the political sphere, I have asked the following research questions: Can a film actively contribute in creating the space of appearance where communities come into being and where potential social change can take place? And which aesthetic strategies are needed, if a film is to participate in the making of that space?”

Break

10.45 FROM RHIZOMATIC LINGO TO INVESTIGATIONS OF THE MUNDANE AND EVERYDAYISH: SOME ASPECTS OF THE WORD ‘PRACTICAL’ presentation by **Katji Lindberg**

In ELLA’s *Handbook for Artistic Research Education* (2013) the researcher is asked to ‘focus on the mundane level of description (going to the school; collecting samples [...] rather than an elaborated interpretative description (such as “I am currently engaged in a rhizomatic project that seeks to un-ask questions rather than post a dichotomy of subject/object relations”).

What is echoing in this imperative is a tension between what — for better or for worse — can be called practice and theory. *Practical knowledge* is a research field where practice is investigated from various angles. One point of view which can be elevated, is the relationship between two concepts: ‘practical’ and ‘technical’. Artists seldom limit themselves to a restricted use of medialising tools. Instead, a movement is often performed beyond the normative. *This movement can itself be understood as reflexive.*

11.30 HAPTICA: THE ROLE HAPTICS PLAYS IN THE AESTHETIC GESTALT PROCESS FOR VISUAL ARTS presentation by **Cheryl Akner-Koler**

Haptic perception is about how we touch, grip and investigate things as well as the corporal sensations from activities in our environment. Haptic sensations arise through the skin, joints, muscles, tendons, membranes and visceral organs. It is sometimes referred to as our ‘sense of the real’, because it is triggered by direct and indirect tangible experiences from bodies, materials and the atmosphere. The Swedish Research Council for artistic research (KfO) recently supported a 3 year research project entitled *HAPTICA*, run from the Senoriум lab and the Design programme at Konstfack. It involves researchers and professional culinary artists from Konstfack and Campus Grythyttan, Örebro University. Some aims: To generate methods for learning how haptic perception can support the gestalt process for creating meaningful experience and to integrate haptic perception with smell and taste.

Lunch break

13.00 MICROHISTORIES presentation by **Magnus Bårtás** and **Andrej Slávik**

Microhistories is an interdisciplinary project funded by the Swed-ish Research Council. The objective of *Microhistories* was an investigation of how a mutual exchange can come about between the historical perspective/approach and visual art, especially the video essay genre. As a textual based film from the video essay invites to an experimental practice in an overlapping field between art and theory. With seminars, discussions, a public film program the project has been relating to a term used in histoi-ography called ‘microhistory’ — a term that has been used for the way in which certain historians and writers bring attention to marginalised phenomena and stories and use them prismatically to gain an understanding of larger contexts. In this presentation Magnus Bårtás and Andrej Slávik present the project with exam-ples of artworks that have been produced within *Microhistories*.

Break

14.30 MAPPING THE INTANGIBLE: ADAPTIVITY IN ARCHITECTURAL DESIGN presentation by **Cameline Bolbroe**

In recent years technological advancements in architecture have led to a possibility to design architecture with non-static qualities, extending beyond the paradigm of permanence in which archite-cture is traditionally contained. Adaptive architecture, being a domain of non-static architecture, challenges both the principles governing the design of architecture as well as the agency of and the methods at hand for the architectural professional. Future prospects of architectures with adaptive capacities — to modify to change in a relationship between architecture, the inhabitant and the environment — calls for architectural design practices informed from within an adaptive approach to architecture. Cameline Bolbroe pursues questions on how adaptivity forms a particular understanding of architecture, as well as frames new architectural design practices.

16.00 ALGORITHMS EXPLAINED FOR ARTISTS AND OTHER NORMAL PEOPLE lecture by **Bart Haensel**

The world is ruled by algorithms. But what is an algorithm? Opinions about the definition seem to differ, but we can safely state that algorithms are the working parts of software. Algorithms are largely invisible and yet, they determine a large part of our private lives. Who will I love? Do we cluster bomb this Afghan village? Do I need a raincoat today? Who cures my depression? What shall I read next? Will it be at work on time? More and more questions, mundane and existential alike, do not need humans to have them answered. Because there is an algorithm for that.

Bart Haensel shows many examples of algorithms at work, on and off line. And how these principles can be used to create works of art. Algorithms are here to stay, so you better get to know them. Remember Big Brother is family, too!

17.00 Mingle

RESEARCH VIEWS II
Svarta Havet

9.15 Introduction and programme overview by moderator **Johanna Rosenqvist**

9.30 THE POLITICS OF THE CAMERA presentation by **Petra Bauer**

In this presentation Petra Bauer will present two short films, shot in Israel and Palestine by two different filmmakers. She will discuss the politics of the films, focusing on their form and methods and specifically address the role of the camera and how it effects the perception of the narratives that appear in the films.

“The overall theme for my research project is “Film as a political practice I am not primarily referring to institutionalised politics, rather, I am intending the coming into being of spaces and arenas that allow people to relate to each other through speech and actions, or what the philosopher Hannah Arendt would call “the space of appearance”. By using Arendt’s notion of the political sphere, I have asked the following research questions: Can a film actively contribute in creating the space of appearance where communities come into being and where potential social change can take place? And which aesthetic strategies are needed, if a film is to participate in the making of that space?”

In concurrence, this workshop will attempt to exem-plify possible new spaces of cohabitation by challenging the assumption that recipients of design should be humans only. We will make use of experimental methods to consider some of our local companion species in a collaborative effort to design for our mutual benefit.

9.00 FORMS OF PARTICIPATION with **Maja Frögård**

This workshop continues until 16.00
Maximum participants: 12. Room: E2

The workshop is primarily for students who want to work with participation or collaborations in their own projects and work. We will together create and critically reflect on different forms of participation and discuss your own role, the framing, context and aims of co-creation. The workshop starts with an introduction after which you create proposals (on your own or in groups) for forms of participation within your work. We will then test and discuss these proposals in smaller groups based on different issues to consider.

9.00 SCATTERED PATTERNS/GPS DRAWING with **Bart Haensel**

This workshop continues until 16.00
Maximum participants: 15. Room: S1
To join the workshop you need a smartphone

This workshop is based on one of the conclusions of the Wednes-day lecture: an algorithm is sensing patterns of behaviour. In this one day event we will try to create the largest artwork made in the history of Konstfack using the principle of GPS drawing.

Using our feet, bikes, cars, snow mobiles or public transport we will make a collaborative work that is based on the principle of recording your location over time. The patterns that we create while travelling will be recorded and transmitted live to all participants.

The workshop starts with a one hour kickoff meeting where we will discuss the goal for the day. Then we all go outside to spend the day drawing/travelling outside school.

9.00 AESTHETIC LEARNING PROCESSES AND LEARNING SUPPORTED BY MULTIMODAL MOBILE RESOURCES: THEORY AND METHOD with **Torben Freytag** and **Tiina Leino-Lindell**

This workshop continues until 16.00
Maximum participants: 10. Room: S5

In the workshop, two researchers in the fields of aesthetic learn-ing processes, and mobile learning, will present their own experi-ences and choices of theory and methodology of their research in their two separate research fields. The workshop will also include an exercise that will hopefully lead to a fruitful group discussion.

10.00 BORDER WALK with **Adam Bergholm** and **Behzad Khosravi-Noori**

This workshop continues until 12.00 Friday
Maximum participants: 15. Room: S2

The workshop aims at engaging the participants in action and discussion about artistic research, investigating the in/visibility of borders and how transgression can be performed as an artistic strategy. With the combination of intersectional theory and fieldwork the participants will stage an investigation where different forms of performative acts are used to define, map and temporally dissolve borders from individual, social and structural perspectives.

10.00 BODY, POLITICS AND CRAFTS with **Maja Gunn** and **Frida Hällander**

This workshop continues until 16.00
Maximum participants: 20. Room: E1

The workshop will depart from two different research projects by Maja Gunn and Frida Hällander. The workshop will begin with shorter presentations about the two research projects. Gunn will talk about her ongoing research project *Body Acts Queer*. The presentation will give examples of how Gunn applies text, bodily

experiences, performance and performativity as part of the prac-tice of design research. Hällander will in her presentation address her research project’s two different tracks: the first track examines the politics of crafts and the second track concerns crafts strate-gies; whereby relations between craft and countermovements are addressed. Also as a parallel inset in Hällander’s presentation is to discuss how corporal and bodily experience could be used as a tool and a method. Here the methodology of auto-ethnography will be important.

The workshop will focus on the participants’ own experiences, and how that can be used in the context of craft and design research. We will share experiences, using transversal dialogues as a method, combined with individual practice.

10.00 HOW WE SHARE with **Palle Torsson**

This workshop continues until 12.00 Friday
Maximum participants: 8. Room: Wickmans
To join the workshop you need a laptop and a cell phone

The goal of the workshop is to make the participants think about the possibilities of sharing. On the one hand we have the possible utopia of open source and increased freedom on the Internet. On the other hand we have a dystopia of 1984 coming true with the Snowden revelations. Some hackers say we have lost the war of freedom. Instead of relying on the grand narrative of freedom we must turn our focus to more concrete day by day and case by case scenarios of sharing. The hands-on hacker attitude can help us elaborate on how to get our sharing going.

10.00 TO WRITE AND READ IN CONVERSATION with **Elisabeth Hjorth**

This workshop continues until 12.00
Maximum participants: 7. Room: S8

In this workshop we use textual conversation as an artistic practice. After responding to a short text with our own writing we talk about the new texts in the seminar room. Everyone in the workshop is encouraged to participate in this reading. To combine the writing exercise with an alert and close reading together with others is a way to develop a better understanding of both the writing process and the way words are transformed when they are received. The workshop gives a glimpse of how we work with texts at the course ‘The Negotiations of Writing: Conflictand Responsibility in Text’ at Konstfack.

13.00 TRACING HISTORICAL STANDARDS WHEN SEEING CHILD PICTURES with **Elin Låby** and **Camilla Gäfväls**

This workshop continues until 16.00
Maximum participants: 10. Room: S7

The question of quality is a changing phenomenon and highly dependent on time and space. Yet, we tend to ignore the influence of tradition and context when discussing pictures made by children. By looking at objects and focusing on what we see ‘here and now’, the workshop aims to discuss norms and ideals embedded in historical expressions. The workshop starts by looking at pictures and tracing changes in how crayons, paint and paper can be seen as expressions of craft skills and specific child skills. Thereafter, we continue by discussing what is a good (child) picture and why — and how come some ideals prevail and others do not. We examine data from art competitions for children from 1938 to 2000.

13.00 TO WRITE AND READ IN CONVERSATION with **Elisabeth Hjorth**

This workshop continues until 15.00
Maximum participants: 7. Room: S8
See above for more information

Friday 5 Feb.

PRACTISING RESEARCH AND SUMMARY
Parallel workshop programme continues
for year 1 master’s students only

9.00 PARTICIPATORY VIDEO AND DIGITAL METHODS with **Ingrid Forsler** and **Dennis Augustsson**

This workshop continues until 12.00
Maximum participants: 10. Room: S5

In the workshop, two researchers in the fields of Educational science and Media and Communication studies, present their projects and experiences of combining the Visual arts and New media technology and their use of collaborative research methods.

Lunch Break

13.00 Summary and workshop presentations moderated by **Ulla Lind** (Room: Svarta Havet)

Participants

Cheryl Akner-Koler is Professor of Theoretical and Applied Aesthetics at the Industrial Design/Design programme at Konstfack. She is a sculptor and design researcher and educator with a PhD from Chalmers University of Technology, Department of Architecture. Her thesis *Form & Formlessness* covers a broad research area from aesthetic abstractions of 3-D form, space with roots in a geo-organic sculptural tradition to material transformation and breakdown. She held a guest professorship at the School of Hospitality, Culinary Arts and Meal Science at Örebro University during 2008—2012 where she supported teachers and researchers in developing new courses and projects that, in part, build on haptic perception and aesthetic abstractions. The *HAPTICA* project, funded by the Swedish Research Council, that Akner-Koler is now leading emerged during her collaboration with culinary artists and researchers.

Hénig Augustsson has just started doctoral studies at Högskolan Väst, Trollhättan. His field is educational science and the research environment is called Learning In and For the New Working Life (LINA) and does research on work integrated learning. LINA’s purpose is to initiate, conduct and disseminate research on learning and knowledge related to the work. His point of entry is documentary filmmaking and visual arts teaching.

Petra Bauer works as an artist and filmmaker, and is currently finishing her PhD in Fine Art at Konstfack. She is concerned

with questions on what constitutes a political act in filmmaking, and if filmmaking can be a space where social and political negoti-ations can take place. Bauer holds an MFA from Malmö Art Academy, and between 2007 and 2010 she did Cinema studies at Stockholm University. Her work has been exhibited widely, including festivals and exhibitions at institutions such as 56th Venice Biennale, international exhibition; Showroom, London; Van Abbde Museum, Eindhoven; Tensta Konsthall, Stockholm; and Meta Galleri, Amandorle-on Hudson, New York. Kadist Art Foundation, Paris; Frankfurter Kunstverein; CAC Vlnius; Kunsthall Nürnberg; Stadtgalerie, Kiel; Casino Luxemburg; and Tallinn Art Hall.

Adam Bergholm has a transdisciplinary education in graphic design, art and architecture, with a background in graffiti writing. Since 2015 he is a PhD candidate at the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme ‘Art, Technology and Design’.

Luis Berrios-Negrón was commissioned artist at the 3rd Biennial of Art of Bahia in 2014. In 2013 he represented Germany in the São Paulo International Biennial of Architecture, was resident in the Size Matters Project at the ZHdK, and was Danish International Visiting Artist. In 2012, he exhibited with Paul Ryan in *Threading project* at a Doeringer gallery with the Meta Bauer’s *Futures Unlimited* at the Neuer Berliner Kunstverein. His most recent work was the installation *Earlstone Superlunarium* at Färgfabriken, exhibited in the autumn of 2015. Berrios-Negrón has a Bachelor in Fine Arts from Parsons, a Master in Architecture from Massachusetts Institute of Technology, and is since 2015 a PhD candidate at the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme ‘Art, Technology and Design’.

Cameline Bolbroe is a PhD candidate in the Adaptive Environments Research Group at the IT University of Copenhagen. With a background in architectural design and digital aesthetics, within research as well as a practitioner, she conducts practice-based research in the field of adaptive architecture. Bolbroe has an educational background in architectural design from The Royal Danish Academy of Fine Arts, School of Architecture and in digital aesthetics from the IT University of Copenhagen and has been working as a private contractor in the intersection between arts and architecture for several years.

Magnus Bårtás is an artist, writer and Professor of Fine Art at Konstfack. His dissertation in artistic research, *You Told Me: Work Stories and Video Essays*, was published in 2010. Together with Fredrik Ekman he has published three books of essays. Their latest, *Alla monster måste dö* (All Monsters Must Die), was short-listed for the Swedish national August prize, and will be published in the U.S. in 2016. Recent exhibitions include *Rainbow* in the Dark, Malmö Konstmuseum, 2015; 1st Ister Biennial at the Venice Biennial, 2015; *The Miracle in Tensta*, Tensta Konsthall, 2014; and *ABCDEFGHI*, Marabouparken, Stockholm, 2013.

Magnus Ericson is an independent project co-ordinator and curator based in Stockholm. He is the co-ordinator of Konstfack Research Week 2016. Since 2014 he is a guest teacher at Konstfack, responsible for the professional postgraduate course ‘Organising Discourse’. Between 2009 and 2014 he has been a senior advisor/co-ordinator and curator for a new design-related programme at Arkos (former Swedish Museum of Architecture) in Stockholm. Between 2007 and 2009 he was assigned as a project manager at Isaspis. The Swedish Arts Grants Committee’s International Programme, to pursue and develop their activities within the fields of design, crafts and architecture.

Ingrid Forsler is a doctoral student in Media and Communication Studies at Södertörn University, in collaboration with two research schools: BEEGS (Baltic and East European Graduate School) and Critical and Cultural Theory. She has a background in visual arts and media education and completed the Master’s Programme in Visual Culture and Learning with a specialisation in Visual Arts Education at Konstfack in 2014. The topic of her thesis is teacher’s knowledge production in collegial communities in Finland, Estonia and Sweden.

Torben Freytag is a PhD student in Art’s Didactics at Årnesdidaktiska forskarskolan in Stockholm (The Research School of Subject Matter Knowledge) and Stockholm University, The Institution of the Didactics of Humanities and Social Science (HSD). The subject of his research is secondary school students’ perceptions of aesthetic learning. Freytag is also a teacher in Art and Swedish at Sofia skola in Södärmaln in Stockholm. He is also a co-ordinator of the Network for Practical and Aesthetic Subjects at Stockholm Teaching and Learning Studies, where he supervises various research and school projects.

Maja Frögård has a background in industrial design with a master’s degree based on an artistic foundation. She is interested in how our surrounding shapes us and what ideas and values we as designers put back in materialising. ‘What I find to be the strength of being in a discipline I myself question is that I stay critical. What I mainly question with industrial design is its close ties to industry, acts of commodification and tendencies of limiting the role of human to consumer. With this said I think we are trained to develop some very useful and relevant skills of dealing with complex questions through situated practice.’ Since 2015 she is a PhD candidate at the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme ‘Art, Technology and Design’.

Catharina Gabriëlsson is Assistant Professor of Urban Theory at the School of Architecture KTH and Director of the doctoral programme ‘Art, Technology and Design’. Her practice involves a range of research and design projects, most of them formed by critical theory, political philosophy, (neo)materialism and aesthetics, with a particular emphasis on writing as a creative research mode. With Hélène Frichot and Jonathan Metzger she is co-editor of *Deluze and the City* (Edinburgh UP, 2016), an editorial member of the research journal *Architecture and Culture* (AHRA & Bergh Publishers, London) and *Arkitektur*, and Fellow at The Swedish Research Institute of Istanbul.

Maja Gunn is a PhD candidate at the School of Textiles and Associate Professor of History, Theory and Context at Beckmans College of Design. Her dissertation project *Body Acts Queer* is an exploration of the performative and ideological functions of clothes with regard to gender, feminism and queer. It is an artistic, practice-based thesis in the fields of fashion and design. By looking into bodily