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DESIGN AND SOCIETY CONTEXTS

INTERNATIONAL SCIENCE AND ART ONLINE CONFERENCE PAPERS
VIRTUAL OFFICE OF INTERNATIONAL ASSOCIATION OF ART (IAA) EUROPE,
DECEMBER 22nd 2020

INDEX

INTRODUCTION

Design and Society Contexts International science and art conference, which took place on December 22., 2020 online in Virtual place of International Association of Art (IAA) Europe, is the second in a series of professional online conferences dedicated to design in the complex context of all spheres of life. In this case, the theme of the conference is represented by the term "Design and Society", which is understood by each presenting expert independently, from the point of view, defined by the field in which he works, as well as through their creative, scientific or pedagogical activities. It was the collection of such diverse views on the topic that created a very inspiring and innovative composition of information and ideas on Design, Society, Art and Culture, which is contained in this papers.

Martin Baláž
Creator of Virtual Design Conferences Series

SOCIAL AND MORAL RESPONSIBILITY IN DESIGNER´S WORK

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Resumé:

Some Design Thinking concepts say: „The quality of the results of designing process is based on frequent and consistent contact with the future customers". The problem of design creation and especially its inspiration is more complex and probably relates more closely with special type of unique designer personal development. Because it does not always apply, that customers are able to tell all about their needs and wishes. Article presents one of the specific situations in designer work. Designer, who have got lot of experiences with creative thinking and put to the criteria of his work plenty of norms, limitation, opinions of public authorities, traffic managers and investors needs can solved propositions more effectively like the group of handicapped consultants who are limited by very low life activities potential.
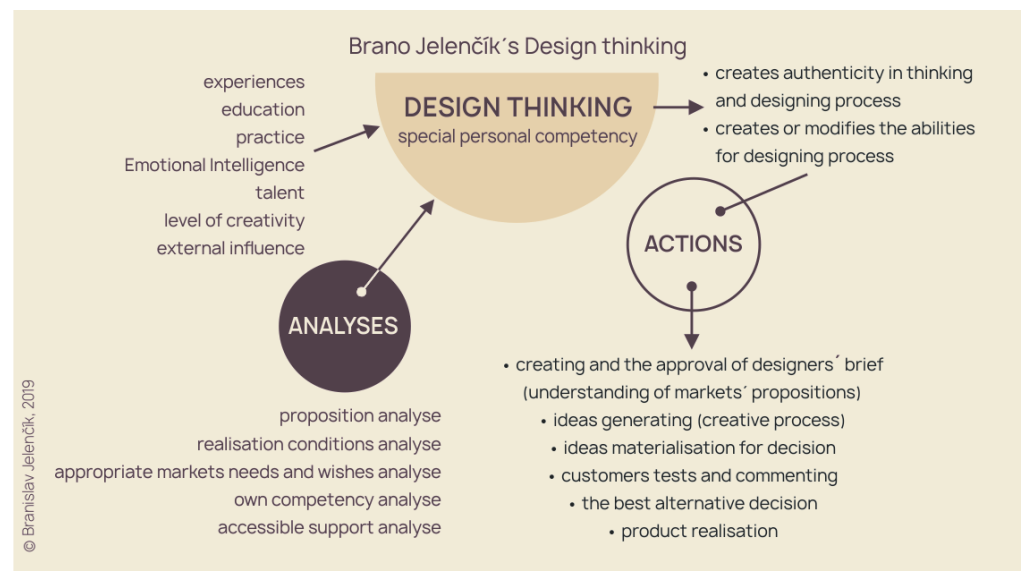
Keywords:

Designer, Social and moral responsibility, Design thinking, Personal, Handicapped people, Ideas, Designer experiences

Social and moral responsibility in designer´s work

Some Design Thinking concepts say: „The quality of the results of designing process is based on frequent and consistent contact with the future customers". Basis of this approach creates plenty of dialogues, interviews, observations of life management (life style needs and wishes), work and solving of daily challenges.Without a doubt, it could be good work principle for every designer, especially during the start of his/her career, or also in some specific kinds of propositions.
But, the problem of design creation and especially its inspiration is more complex and probably relates more closely with special type of unique personal development.

Brano Jelenčík´s Design thinking

experiences
education
practice
Emotional Intelligence
talent
level of creativity
external influence

DESIGN THINKING
special personal competency

• creates authenticity in thinking and designing process
• creates or modifies the abilities for designing process

ACTIONS

ANALYSES

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proposition analyse
realisation conditions analyse
appropriate markets needs and wishes analyse
own competency analyse
accessible support analyse

• creating and the approval of designers´ brief (understanding of markets´ propositions)
• ideas generating (creative process)
• ideas materialisation for decision
• customers tests and commenting
• the best alternative decision
• product realisation

This type of thinking draws from designer cultural background, education, his standard environment, social contacts, experiences and work opportunities. It is the reason, why some designers are more successful than others. Machinery implementation of idealised processes („webinar Design Thinking") to creative designing can´t generally guarantee better and safer results.
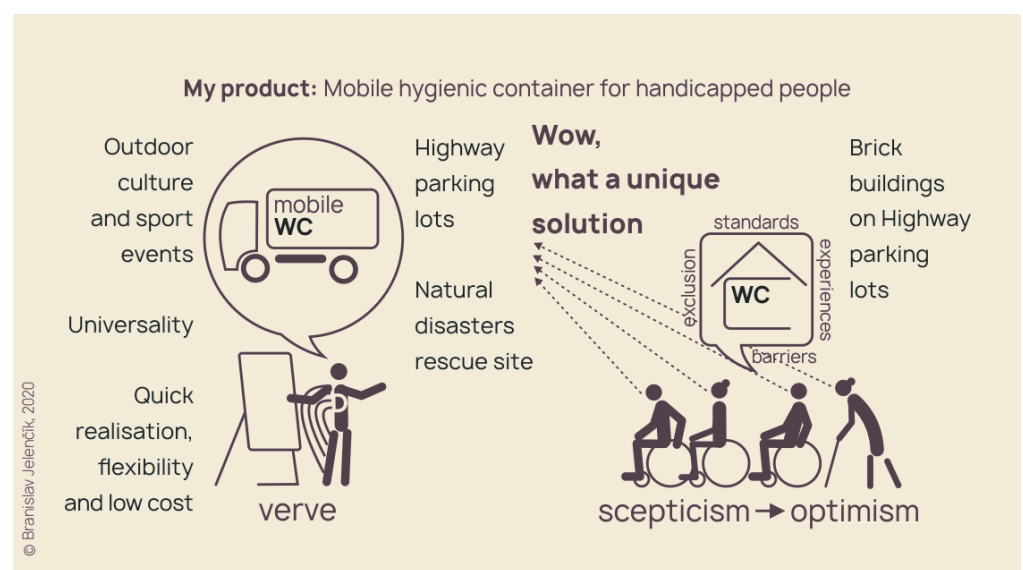By the way, some parts of my personal scheme of Design thinking corresponds with traditional corporate marketing research and prepared strategies carry out to designing a brief (proposition). It does not always apply, that customers are able to tell all about their needs and wishes. I would like to present one very typical example from the social oriented design.

Practically from the start of my interest in design, I focus on designing various properties for health services, emergencies and handicapped people

Probably 35 years ago (during Czechoslovak socialist era) I had been solving problem of the secure and comfortable transport by car for the handicapped people. There didn´t exist complete infrastructure for the handicapped people during transportation in that time in Czechoslovakia (architectural barriers were standard on highway buffets, toilets, buildings, parking lots and motels).

I worked like an expert for evaluation of products and accessories for handicapped-people and it demanded a lot of personal meetings with them. The majority of them became my very close friends over time. They were ready to present to me very openly every detail from their difficult life. I spent many hours working with them (in evaluate process), with discussion and emotional polemic.

IDENTIFIED PROBLEM

There exists a great potential to satisfy a wide diapason of needs and wishes. I understand you, but another **markets** too!

state investors suppliers operators

unlimited thinking

EMPHATISE

verve

There is not enough ideas of design potential. **Nobody understands us!**

standards
exclusion
experiences
barriers

scepticism

© Branislav Jelenčík, 1985

My product: Mobile hygienic container for handicapped people

Outdoor culture and sport events

Universality

Quick realisation, flexibility and low cost

mobile WC

verve

Highway parking lots

Natural disasters rescue site

Wow, what a unique solution

standards
exclusion
WC
experiences
barriers

scepticism → optimism

Brick buildings on Highway parking lots

© Branislav Jelenčík, 2020

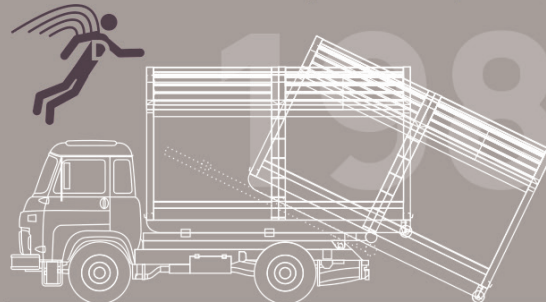**My product:** Mobile hygienic container for handicapped people

Do you want another
principle for door
manipulation?
I have a new idea!

It's useless!
We have a standardly prescribed
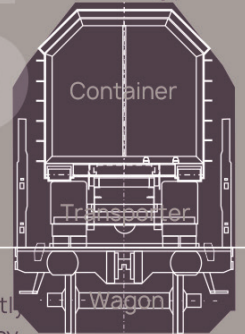way of the door-handling.

© Branislav Jelenčík, 2020

My product: Mobile hygienic container for handicapped people
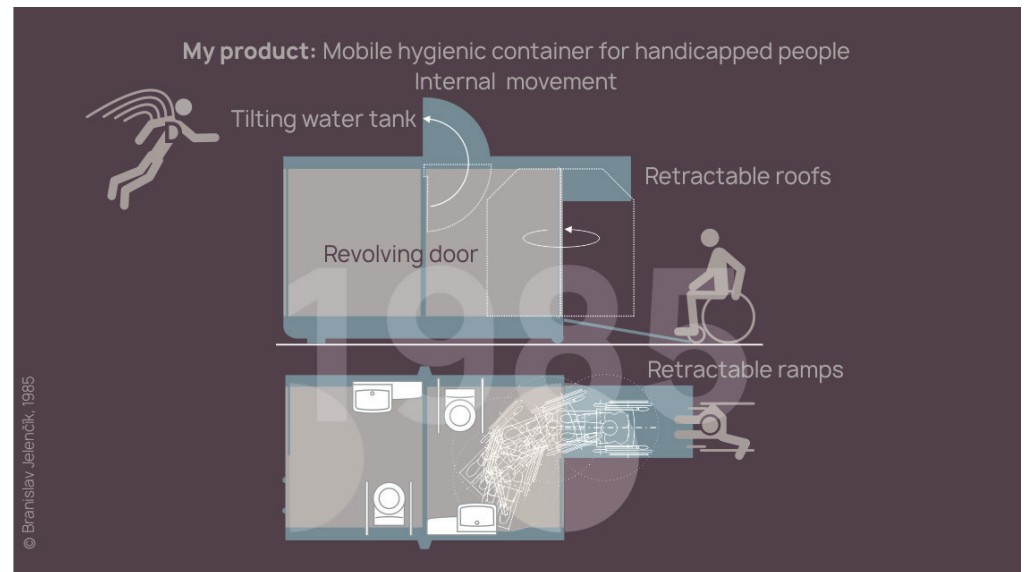transport and manipulation principles

Railway crossing profile

Container

Transporter

Wagon

Self - service handling with container – up / down

Transporter car with container can be loaded together directly
on a railway wagon for quick transportation in case of Emergency.

© Branislav Jelenčík, 1985

My product: Mobile hygienic container for handicapped people
Internal movement

Tilting water tank

Retractable roofs

Revolving door

Retractable ramps

© Branislav Jelenčík, 1985

My product: Mobile hygienic container for handicapped people

Folded container

Unfolded container

© Branislav Jelenčík, 1985

My product: Mobile hygienic container for handicapped people

© Branislav Jelenčík, 1985

Special door manipulation

My product: Mobile hygienic container for handicapped people

© Branislav Jelenčík, 2020

1985

?

**Wow,
what a unique
solution**

Design is great!!!

Be responsible, especially to socially dependent people.
They are not able to cover the whole problem sufficiently.

ACTING IN THE WAY OF SOCIAL INCLUSION: A STRATEGIC PERSPECTIVE FOR DESIGN

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1. Introduction

The Design discipline has always been resilient to the evolutionary processes of society, including the ones related to the idea of Social Inclusion. Although the traditional, and most diffused, idea of designing for Social Inclusion is commonly aligned with the notion of accessibility and/or designing for the human disability, the recent societal instances request designers and researchers to think holistically to new enabling ideas and visions for this design approach. Therefore, a new idea of Design for Social Inclusion must be proposed to be in line with the contemporary idea of inclusive society, as well as to provide designers and researchers a knowledge agenda on which to set the future professional practice.

2. Toward a new idea of Design for Social Inclusion

Designers and researchers must rethink their approach to Design for Social Inclusion by reconsidering the perception of human diversity and Social Inclusion in Design (Rossi and Barcarolo, 2019); this can be done simply by evolving the perception of the design interventions through a positivist lens.

It is important to move from disability to opportunities – Social Inclusion is in fact a goal, rather than a negative condition to overcome – and to approach the idea of diversity as a positive stimulus for new proactive designs and scenarios. Later, it is important to consider the emerging issues and interrelations with Design for Sustainability, at all scales, in new idea of Design for Social Inclusion. This because Social Inclusion is linked with concepts like: wealth, prosperity, human wellbeing and environmental protection (European Commission, 2010), which are today some of the most important topics to consider for designing long-lasting sustainable interventions. Finally, the new approach to Design for Social Inclusion requires the use of three significant paradigms: 'designing for communities', rather than for customers or disabled people; approaching the 'design of solutions for living environments and community places', rather than designing objects for impersonal contexts of use; considering the role of 'enabling technologies', which are fundamental to sustain a human-centred transition toward inclusive qualities of life, abandoning anonymous tools (i.e. scope-based).

3. Inclusive Scenario

Figure 1 portraits the 'Inclusive Scenario', which is the first level of analysis on which designers and researchers must pay attention in order to create the basis of an effective socially inclusive and sustainable intervention. The idea of Inclusive Scenario is consistent with the idea of scenario discussed by Manzini, et al. (2009, p.15): *'a designable vision of something complex and articulated based on a clear motivation – what is the aim? – and a practicality – the actions to undertake to favour its implementation'.* Accordingly, it can be intended as a powerful design-research element to

be used to imagine and rethink future living conditions mixing bottom-up instances and top-down strategies.
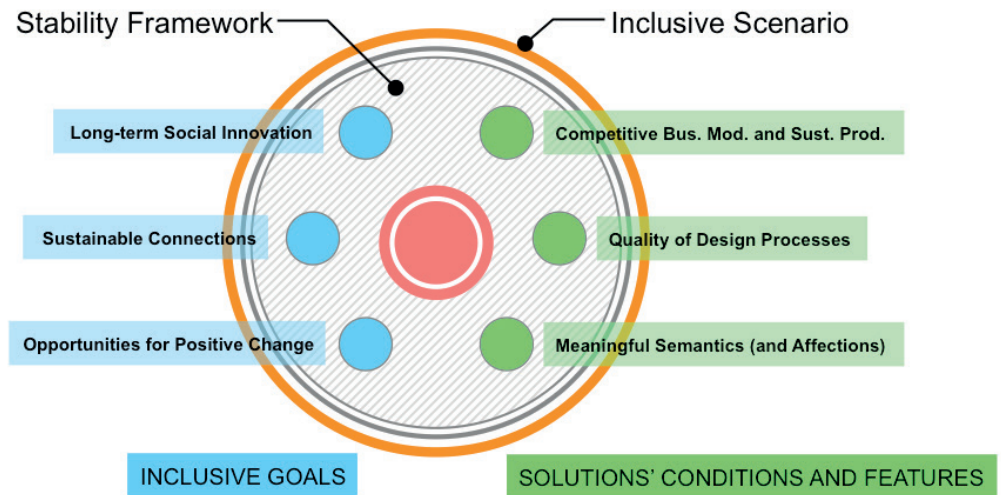

Figure 1: Inclusive Scenario

The Inclusive Scenario contains two groups of design-oriented elements, three topics each, which compose the so-called 'Stability Framework': the set of inclusive-oriented design parameters needed to tailor the design interventions in the way of Social Inclusion. Therefore, the Inclusive Scenario is the philosophical-design strategic context where any future socially inclusive intervention takes place.

Designers and researchers can refer to this operative context to define, qualitatively, the preconditions of their studies and projects, which is the element at the centre of the Inclusive Scenario. In particular, the Inclusive Scenario is composed as follow:

1. st respect to be considered as 'inclusive'. Therefore, the Inclusive Goals is a set of strategic parame'Inclusive Goals', which describe the preconditions that any new design intervention or study muters aimed to target the Social Inclusion, which can be both top-down (i.e. 'a.') and bottom-up (i.e. 'c.'). Accordingly, three elements compose the Inclusive Goals:

    a. *'Long-term Social Innovations',* which describe the capability of any new solution to be innovative, both in the short and in the long run, at the social level.

    b. *'Sustainable Connections',* describing the set of tangible and intangible elements establishing long-term sustainable qualities in any socially inclusive living place where the new solution will be asked to operate.

    c. *'Opportunities for Positive Change',* which represent the attitude that designers and researchers must show in order to culturally be in line with the above-mentioned idea of Social Inclusion. Through this attitude, designers and researchers' mind-set will be aligned with the will

to operate using positivist approaches (i.e. 'diversified abilities', rather than 'disabilities').

2. *'Solutions' Conditions and Features'* portraits the sustainable characteristics of new inclusive projects and studies. These design-oriented conditions, or features when referred to scientific projects, describe the surrounding sustainable conditions to set for transforming, or consolidating, the inclusive interventions into a strategic action linking environment, society and economy. In particular, three elements compose the Solutions' Conditions and Features':

   a. *'Competitive Business Models and Sustainable Productions'*, which are important requirement through which it is possible to set the new inclusive interventions: studies or projects.

   b. *'Quality of Design Processes'*, describing the qualitative aspects of procedures and processes used by designers, or researchers, to develop innovative-oriented projects and/or interventions (i.e. co-design, action-research, etc.).

   c. *'Meaningful Semantics and Affections'*, which must be used to stimulate new meaningful aesthetics, beyond the traditional idea of 'designed for the few', 'designed for disabled people', etc.

4. Design Framework for Social Inclusion

The Design Framework for Social Inclusion extends the information described by the Inclusive Scenario with new data and parameters that address the development of new projects toward effective inclusive strategies. As shown in Figure 2, the Design Framework connects the Inclusive Scenario with three strategic elements that contextualize any new intervention by rethinking the WHO, the HOW, and the WHERE.
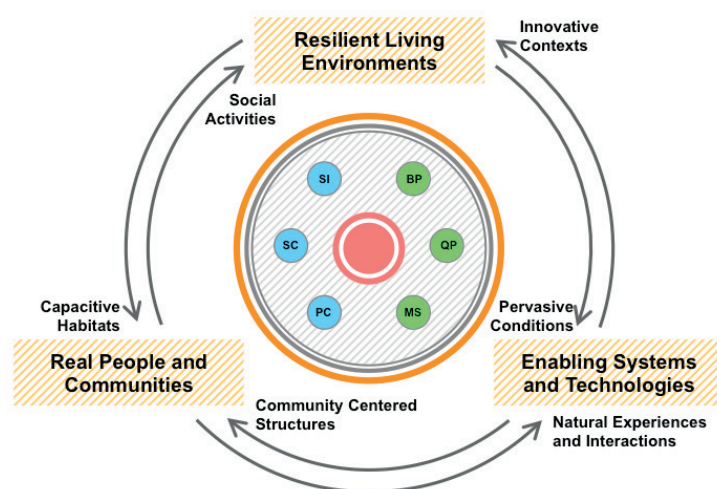

Figure 2: Design Framework for Social Inclusion

'Real People and Communities' represents the WHO. As said in the introductory part of this paper, designers and researchers must evolve the cultural reference used in the analytical/meta-projectual stage by considering real people and communities, rather than to consider disabled people or marginalised ones. This new vision portraits an evolved idea of people, bringing more emphasis on their social interactions as well as on the quality of living contexts and communities.

'Resilient Living Environments' represents the WHERE. Compared to the past, the main evolution here concerns the emphasis on the resiliency, which suggests to consider the environment in a new way by using the biological patterns existing among communities living in those living places. Accordingly, the environment is now approached as a combination between people and environmental features.

'Enabling Systems and Technolgies' represents the HOW, and in particular it can be seen as a catalist to perform enabling actions driven by communities in real resilient living places, using the higest technological advances. The term enabling is here used to reinforce the inclusive qualities of designable interventions, which is now in line with the idea of Social Inclusion as well as to elicit the development of proper sustainable-inclusive actions through projects and studies.

Finally, a number of reinforcing elements can be included in this design framework – connection arrows – to consolidate the relationships between these three strategic elements. These reinforcing elements improve the qualities of any new inclusive intervention by intercepting those minor aspects that, instead, contributes to define a holistic framework of knowledge and design ideas belonging to the modern concept of Design for Social Inclusion.

5. Conclusions

The fast-growing attention toward the new ideas and visions surrounding the concept of Social Inclusion requires, in the Design discipline, a structural evolution of paradigms and reference models used so far, which risk of being obsolete very soon if compared to the real evolutions of these macro-topics within society. A strategic perspective for the Design for Social Inclusion has been presented as a convergence approach merging holistically Social Inclusion and Sustainability.

The novelty of this new strategic vision can be found in the richness of elements composing it. Both the Inclusive Scenario and the Design Framework for Social Inclusion collects a wide number of new design ideas, parameters and concepts that can be immediately considered by designers and researchers to set new studies as well as design interventions.

This new strategic approach can be also used for integrating the teaching curricula, by inspiring teachers and training students in considering the complexity of society since the beginning of the design-research stages, rather than to use outdated cultural and design models that limit the design creativity as well as slowing down the cultural evolution of the Design discipline.

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BEYOND FORGETTING – PERSECUTION/EXILE/MEMORY - TRANSDISCIPLINARITY IN DESIGN, PERFORMANCE AND EDUCATION

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Resumé:

The project 'Beyond Forgetting 1938-2918' was designed as a cross-disciplinary, transnational and intergenerational inquiry and exchange. It aimed to ask questions beyond disciplinary concerns to engage with complex worldly realities and socio-historical relationships between cultures.

As an unique example of transdisciplinary teaching, the international project 'Beyond Forgetting 1938 -2018: persecution / exile / memory' with artists, designers, students and affected people represents an experiment in the Integrated Product Design course of study at Coburg University of Applied Sciences and Arts. Here, design students had to leave the safe and familiar environment of product development and search for socially relevant topics that determined the course of the project themselves. Workshops with artists, performers, affected people, supporters and designers formed the basis for the conceptual works, which were presented to international experts at the final symposium.

Keywords:

Design within a societal context, Persecution / Exile / Memory, transdisciplinarity in design, performance and education, new role of design, experimental framework

beyond forgetting 1938|2018

A TRANSDISCIPLINARY INTERNATIONAL PROJECT
with artists, designers, students and affected people

Prof. Gerhard Kampe, Coburg University of Applied Sciences and Arts, Germany
Prof. Dr. Thomas Kampe, Bath Spa University, U.K.

Intension, personal experience.

Our childhood in post-war Germany of the 1950s and 1960s was characterised by the unspoken. The effects of the traumas of war, persecution, expulsion and repressed guilt were palpable everywhere: in our families, the war-disabled who were still part of the everyday reality on the streets, in church, in the wider social environment. All the way to the still clearly visible destruction of our hometown and the overgrown rubble that was our playground.

What was the reason for these oddities of the world into which we were born?

What was the reason that we did not find answers to our timid questions about the past - which came to an end in 1945?

As brothers, this search for answers has shaped our personal interests and professional careers.

Later - as teachers - we recognised in our differing creative disciplines that such searching and questioning still needs to be taught today within a responsible educational practice.

The Project beyond forgetting 1938 / 2018

Eighty years after the state-ordered public terror actions of the 'Reichspogromnacht' in November 1938 against the Jewish population in Germany, we are currently witnessing the establishment of right-wing radicalism in many European states. In Europe we are witnessing nationalistic tendencies, a new anti-Semitism, violence against minorities and inhumane treatment of refugees from war and crisis zones.

Values and visions of a united, open and democratic Europe are getting more and more lost, and against this background the question arises whether it is good enough in future-oriented design studies to provide students just with the tools and methods for innovative products and services in an industrial/economic context.

Can the political and social upheavals really be excluded in a university course of study which, according to the Coburg University of Applied Sciences' mission statement, is also intended to transmit social responsibility?

Should a contemporary design degree course not also be a field of experimentation for experiencing flexibility, questioning, thinking within contexts?

Should design studies not ultimately enable students to develop an ethical stance?

The project beyond forgetting - 1938/2018 attempted to address these questions as an experiment.

The crossing of boundaries is an essential element in experimental phases of the design process. For students, perhaps the most important experience is that of 'allowing the experiment with all its uncertainty, which means trusting that the experimental phase will enrich the project in the long term, regardless of the outcome. This includes: New ways of thinking, openness, flexibility, the joy in experimenting, access to an experimentation culture, breaking taboos, allowing oneself to think the unthinkable'.
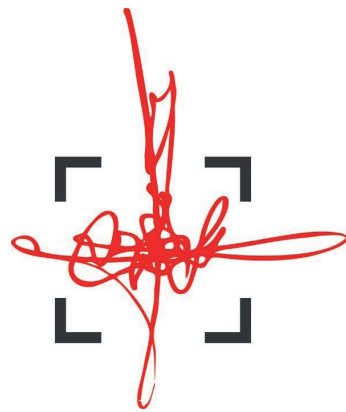
The experimental framework: on the one hand it should provide orientation, on the other hand it should always offer the possibility or even provoke to cross borders.

Participating universities and supervisors were:
Coburg University of Applied Sciences and Arts, Integrated Product Design course, Prof. Gerhard Kampe

Bath Spa University (Bath School of Music and Performing Arts; Creative Corporealties Research Group), Prof. Dr. Thomas Kampe

University of Applied Sciences (HTW) Berlin, Department of Design and Culture, Industrial Design, Prof. Pelin Celik

Stefan von Borstel, art and graphic design, numerous projects on memory culture

F.E.E.L.-Effect, a group of Coburg-based students to support direct onsite refugee aid.

New for the design students was that the focus of their work was not on the result but on different processes and dialogues.

New for both students and teachers in this project was that design was not experienced as a holistic approach but as a fragmentary one.

There was no defined task that was mastered by means of design. Rather, the task was to search for fragments, discover them, place them in new contexts, reassemble them and deduce challenges from them that could serve as the basis for the arising conceptions. At the start of the project the question of the interfaces between art, performance and design arose. We discovered that the connection between art, performance and design is the experience of our addressees/users and the artistic artificial environment in which we live and which we create and design.

beyond forgetting - 1938/2018

Verfolgung/Exil/Erinnerung
Persecution / Exile / Memory

November 2017
Information and invitation of the participants
Information exchange
Development of project ideas

17th – 18th May 2018
1st meeting, project starts

Performing Arts
Dance
Performance
Sculpture
Choreograhpy
Dramaturgy

Design
Product Design
Social Design
Information Design
Interaction Design
Exhibition Design
Graphic Design
Photography

Experts
Affected People
Witnesses
Societies
Historians
Politicians
Religious Institutions
Teachers
Scientists

27th – 28th of July 2018
Symposium:
projects and workshops, discussion, lectures, presentation and exhibition

September 2018
Documentation of the results

The unifying elements and the diversity of the creative and performative disciplines provided an invaluable basis for the project. It was precisely in the discourse of the different perspectives of individuals, groups, disciplines and their different thematic approaches to the socially relevant topic of the project that the opportunity for new questions, new perspectives, new ways of seeing things and new approaches to finding solutions arose.

Workshops

The discourse was initiated by 4 workshops that focused on different aspects such as scenography, body language and movement as well as empathy in the context of the project.

1. In the first workshop under the topic 'Culture of Memory, Space, Object' students examined artistic perspectives, approaches and scenographic approaches, drawing on the example of the artists Christian Boltanski and Josef Beuys. The workshop was led by Stefan von Borstel. Afterwards, solution-oriented or provokingly disturbing scenarios were developed in small groups, which formed the starting point for the later design concepts.

2. The second workshop with Thomas Kampe focused on the themes of exile, home and embodiment. Through empathic bodily experience and performance experiments, the design students were able to gain new experiences of intimacy and distance, space and physical interaction in collaboration with Performing Arts students. The workshop participants came from Germany, England, the USA, Brazil, China and Finland.

For Design Students that was a completely new experience.

3. The third workshop focused on current issues concerning **refuge, migration and asylum**. This workshop took place under the direction of the student initiative F.E.E.L.- Effect which aimed to support refugees and volunteers in Coburg and Europe. Refugees and other supporters from the refugee aid took part in the workshop. Reports on displacement, refugee situations, camps and the experiences and feelings of being an asylum seeker in a foreign country left the students with deep empathic experiences - in connection with their own failure in trying to fill in an asylum application.

4. The diverse impressions, empathic experiences and the encounter with new points of view from the previous workshops were the starting point for the fourth workshop (Gerhard Kampe) on **concept development** and for the further project work of the Coburg design students. Here their experiences and conclusions were collected, discussed and evaluated. Scenarios and conceptual approaches were developed here as a starting point for scenographies, performances and project drafts.

Results

The four different workshops led to innovative results which did not so much offer solutions but rather encouraged the spectators themselves to think and reflect.

Students left the familiar field of product design and applied their creativity and learned tools / methods / skills to means of expression that were completely new to them and not part of their design studies:

One group created a public installation and participatory performance **Unorte/ Non-Places** in the centre of Coburg that responded creatively and critically to the subject of persecution, exile and memory.

They developed different installations, put them in the hidden places between the old houses and built a staircase that allowed people to discover these installations.

R.I.P.
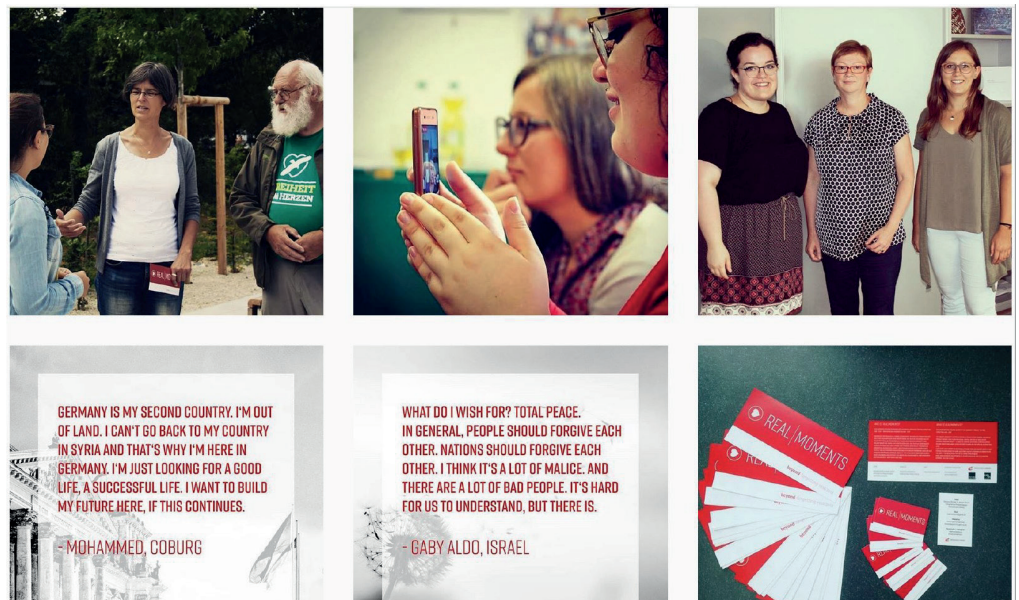
1938-1945   6 300 000
1993-2018   >34 361
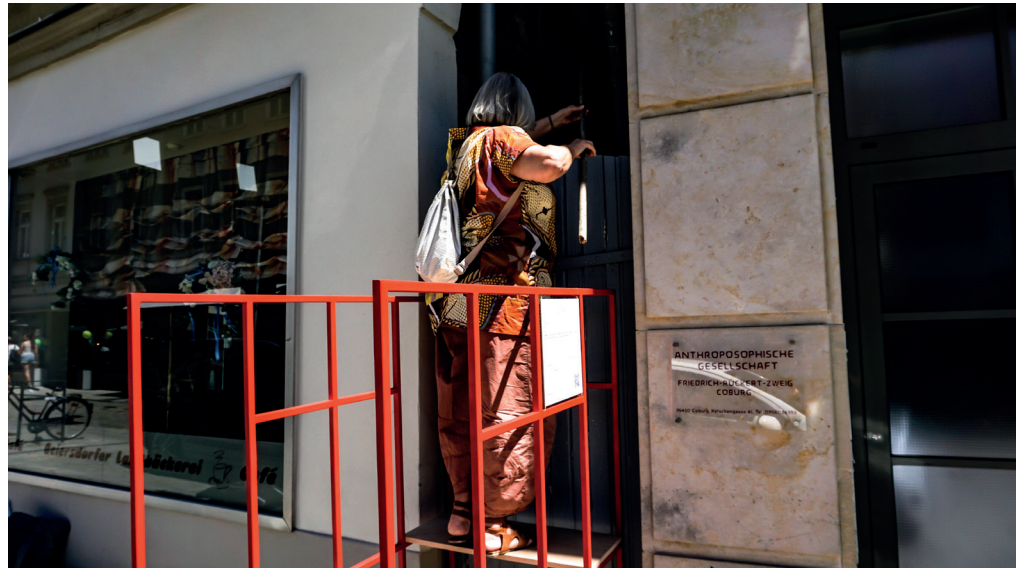
The **Real Moments** website developed an empathic understanding of others in interviews about the wishes, dreams and worries of different people.

"We aimed to create empathy by asking six general, but for us meaningful questions. We asked these questions to a diverse range of people, and filmed the people while answering. The spontaneous answers form the core of our realization that all of us share similar needs. Everyone is afraid of something, or has a wish.

How can we construct empathy in dialog with digital technology and social media?"

GERMANY IS MY SECOND COUNTRY. I'M OUT OF LAND. I CAN'T GO BACK TO MY COUNTRY IN SYRIA AND THAT'S WHY I'M HERE IN GERMANY. I'M JUST LOOKING FOR A GOOD LIFE, A SUCCESSFUL LIFE. I WANT TO BUILD MY FUTURE HERE, IF THIS CONTINUES.

- MOHAMMED, COBURG

WHAT DO I WISH FOR? TOTAL PEACE. IN GENERAL, PEOPLE SHOULD FORGIVE EACH OTHER. NATIONS SHOULD FORGIVE EACH OTHER. I THINK IT'S A LOT OF MALICE. AND THERE ARE A LOT OF BAD PEOPLE. IT'S HARD FOR US TO UNDERSTAND, BUT THERE IS.

- GABY ALDO, ISRAEL

REAL MOMENTS

Questionable was an exhibition that focused on language in the context of exclusion, displacement and persecution. The students looked at the media, seemingly harmless headlines on talk shows and statements from politicians on asylum and migration. They used the old radio "Volksempfänger" as a metaphor for right-wing extremism and political influence.

The title of the exhibition was **"The origin of all power is the word"**

Yoke is a non-commercial app bringing people with different cultural origins, who share similar interests, together.

It aims to support the connecting and cultural integration of different people.

The platform enables you to organize collective activities and helps to activate local remembrance culture.

A major part of our concept is to avoid the use of written language by using visual icons. This transcends a language barrier.

International Symposium

In conclusion, an international symposium on the topic of the project was held in the old parcel hall at Coburg freight station at the end of July 2018. Here, students from Coburg University of Applied Sciences and University of Applied Sciences (HTW) Berlin presented their results to international professionals from U.K., Germany, Israel, the USA, Iran and Morocco.

The 'Pakethalle' provided a special atmospheric setting for the symposium and the exhibitions with historical and contemporary references.

The students discovered traces from the National Socialist era on the building itself in the form of overpainted but still recognisable slogans 'Räder müssen rollen für den Sieg' - 'Wheels must roll for victory'. The surprising discovery was a visible indication of the still subliminal omnipresence of National Socialism: whitewashed, but not resolved.

The closing of the project and the symposium formed a large round table discussion with all participants on the topics presented and the experiences gained from the diverse works in the context of 'persecution, exile and memory'.

Epilogue

Universities play a key role in this process of critical questioning, opening, liberation and change. In his book 'To Do – The New Role of Design in a Changed World', Florian Pfeffer quotes the question posed by design student Giovanni Pezzato, which describes what is still missing from the teaching concepts in design: 'As a student, I would like to have a place where I can ask 'Why' - as in 'Why should we design things? ... not „how?'2

This 'why' expands the design processes, tools and skills in teaching by an essential factor: the positioning with regard to content. The 'why' addresses contexts and effects. It is therefore time for design studies to convey the ability to design impact.

This was the starting point for the experimental project Beyond Forgetting 1938 - 2018: At the centre of the theme was the question of 'why' - and the students themselves were challenged to adopt ethical positioning and to find answers.

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eISBN: 978-3-7369-6310-8

CULTURAL AND CREATIVE INDUSTRY AND SOCIETY

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Resumé:

Who are we?
Network of almost 40 organization of professional visual artists in Europe and North America.
IAA Europe with four other cultural regions (Africa, Asia and Pacific, Latin America and Caribbean, Arab countries) belongs to the family of International Association of Art – World – largest NGO of visual artists worldwide.
IAA supports international exchange and cooperation of artists, its main goal is to improve social, legal and economic status and rights of artists. In our ongoing strategy we focus on fair remuneration, copyright protection and freedom of expression.

Paying artists

We all noticed that various form of artistic creations have been consumed rapidly, especially now during lockdowns. On the other hand, authors, creators, artists and many cultural professionals found themselves on the edge of survival when they lost the chance to do their jobs in full range and regularly. It is no big surprise, we all know that artists have been working in precarious conditions and with low social security already in normal times. Art is being consumed but not properly paid.
Unlike creatives in all other cultural sectors, visual artists are almost never remunerated for presenting their works to the public. In view of these circumstances, exhibition fees have been an important topic in many European countries for years, and artists' associations are calling for an end to this injustice within the visual arts sector.

Various paying artists campaigns are launched across the countries with focus on fair remuneration for artists. Simply said, we call for artists to be paid for their exhibitions in public galleries because we perceive this as a service for public. There are many guidelines how to negotiate with institutions and models for fair cooperation.

Copyright

In 2019 we organized conference about Directive (EU) 2019/790 on Copyright in the Digital Single Market with participants from 20 countries who discussed this document and its implementation.
IAA Europe will seek to strengthen the collaboration with collecting societies, artist associations from different fields and other relevant copyright organizations in order to protect and strengthen visual artists' copyright.

Through this cooperation, we aim to ensure a strong protection of the artists' copyrights in connection with national legislative changes and the incorporation of EU copyright directives.
It is important that the EU copyright directives are fully implemented on national level, with no local exceptions or limitations to the rights - with no weakening of the directives' guidelines and ethos.
We want to make sure that visual artists are entitled to and actually receive remuneration when their works are used, and that the remuneration they receive is fair, adequate and in proportion to the use of their works.
We have witnessed in past few months how enormously helpful art can be in tough times, how it helps everybody to stay in good mental health, sane and energized, even though it was mostly digital form of artistic forms such as music streams, virtual guided tours, online workshops etc.

Why to join us?

Having strong and reliable partners is crucial when you apply in larger grants schemes such as Creative Europe or Norwegian grants. Without assistance and expertise of our experienced foreign colleagues we would never been where we are now, best practices from other countries serve as indisputable arguments in negotiations with our authorities. Lobbying in EU structures obviously works much better when you act as unified voice of cultural and creative scene.

CCI now

This unexpected and unprecedent crisis did not create problems in art world, it has only unrevealed their real dimensions. What could be done for fragile and vulnerable creative and cultural sector which anyway creates 8.7 million people employed in culture across the EU and 1.6 million were young people, aged 15 to 29 years old (data Eurostat 2018). Nearly half (48 %) of all artists and writers in the EU-28 were self-employed

As President of international association, I have been questioned so many times in past months what we can do as international organization, how other countries are coping with this new normal, if there is any common strategy. There are mappings, question-naires, studies and analyses across the world about Covid 19 response but I cannot answer to that yet. Only thing we are sure about is that there is no recovery and future for Europe without culture

It has been a few years since I clicked on a video on social network about a world without art. The short film was showing the story of a couple who went on a date exactly in a moment when art disappeared from the surface of the earth. All kinds of it. The original plans for a pleasantly spent evening suddenly failed. No films were shown in the cinema, the theatre did not offer any performances, the gallery yawned empty, the radio was silent. All design products that people are used to have on hand were gone, the fancy phones and smart devices were missing, there was no furniture in the apartments, jewellery on the necks and fashion clothes on the bodies.

Slovakia now

My quick update – I work as photographer and gallery manager in Slovakia, country which has fought with Covid 19 quite well in spring time under the leadership of brand new government and minister of culture, now is devastated by second outbreak and we still seek for the balance between keeping our most endangered groups of citizens safe and economy open, how to keep cultural and creative sector vivid and able to survive.

We have status of an artist – definition and database of professional visual artists since January 1, 2016 in our legal system. Based on various criteria living artists apply for recognition as professionals.

This status should be just ground floor for next laws which could improve legal, social and working conditions of artists.

1/ Art in architecture – we have very many good examples in another countries where certain percentage from overall budget for construction of public buildings is allocated for art – to make art easily accessible for public and create jobs for artists.

2/ Restart of art market – when there would be an option to deduct costs for purchasing of artworks from tax base, we suppose much larger interest of private sector to invest into domestic art, support local artists, cultivate corporate and private spaces and create healthy environment for business with art.

Picture 1

Picture 2

Picture 3

DESIGN APPROACH INTO SUSTAINABLE-ORIENTED 3D PRINTING SYSTEM

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1. Introduction

Today modern 3D printing systems have become pervasive and widely used both in professional and in informal contexts, including sustainable-oriented ones. This condition enforce to evaluate opportunities and critical issues, relating very high risk on non-sustainable solutions as on strategies on future Sustainable 3D printing systems, linked with Human factor as a strategic factor for sustainable-oriented actions. This study presents two important results relating this fact: a set of interdisciplinary 'Sustainable 3D Printing Systems'; a new strategy for the integration of human-centred aspects into Sustainable 3D Printing System.

2. Cultural Assumption

The World Commission on Environment and Development in 1987 presented the 'Brundtland Report'—formally entitled 'Our Common Future', explaining that: the concept of Sustainable Development is defined as 'a development that meets the needs of the present without compromising the ability of future generations to meet their own needs'. The Sustainable Development is a societal multidimensional long-term goal where both environmental protection policies and socio-technical innovations are equally relevant and used to mitigate the anthropic impacts on ecosystems at all scales. Actually, the new market demands from emerging and developing countries, the demographic growths, the democratization of technologies and the rising of new fast-emerging economies have significantly reshaped the current approaches on sustainability-related issues. This aspect is today crucial for industrial productions and for the design discipline.

3. Design contribution

In design discipline, extensive studies and experimentations conducted in last three decades have produced and increasing awareness on sustainability-related issues and on the impact of the discipline toward the design of 'sustainable solutions'. Design discipline contributed in the evolution of the concept of sustainability over the years, by: integrating products' generation, development and distribution; design of eco-friendly products; design of sustainable services; development of context-based forms and scenarios for sustainable wellbeing. These explorations have clearly demonstrated many features as: sustainability in design is today intrinsically related to the design of sustainable forms of wellbeing; the socio-technical impacts of people's behaviours influence the design of effective sustainable solutions; there is a clear interdependency between market demands and industrial productions; the end-users' behaviours become aligned with sustainability oriented issues; the industrial productions have to vary their offers introducing more rational forms of production, as by linking the human domain into production processes to maximize the effectiveness and the cultural impacts of solutions into behavioural changes; exploration relating Industry 4.0 ad 3D printing technologies.

4. 3D printing technologies and processes

Recent 3D printing technologies are rapidly changing the way companies and the fast rising class of 'makers' design and produce their products thanks to 3D printing technologies and processes in which material is joined or solidified under computer control to create three-dimensional objects; the democratization of services and the low prices of 3D printers; people awareness on their capability to create customized objects; new printing-oriented services developed to support this socio-technical transition; 3D printing technologies to support the waste reduction of production materials. 3D printing started a contemporary renaissance of the 'homo faber' meaning, making people able to create perfect and tangible solutions for the tasks they have to perform. Informal 3D printing processes could be intended as new distributed sustainable forms of low-tech productions, since they work both on the socio-technical impacts of the creations and on their techno-economic implications. However, the risk to produce unsustainable impacts on the ecosystems remains very high. In this way, 3D printing can play a strategic role on the development of new production processes and ways of thinking, which can produce radical and large-scale human and social innovations. Whilst both sustainable-oriented actions in 3D printing and in design recognize the strategic role of 'human factor' in the achievement of effective sustainable-oriented actions at the level of systems. This study works on the hypothesis that an important improvement of the 'sustainable quality' of existing 3D printing services can be realizable by combining HCD approach, current advances in Design for Sustainability theories, SLOC (Small-Local-Open- Connected) Scenarios, to identify new aims as: identification of new research topics for human-centred Sustainable-Oriented 3D Printing; produce evidences linking 3D printing technologies and sustainable design-oriented theories; demonstrate the positive impacts of Design for Sustainability's theories in the advancement of 3D printing technologies; present a set of interdisciplinary 'Sustainable 3D Printing Systems' composing a promising sustainable-oriented scenario useful to support the transition toward sustainable ways of design, production and consumption; develop a new strategy for the integration of humans into Sustainable 3D Printing System—behavioural transition toward sustainable consumption models—obtained by combining the main insights described by the HCD approach.

5. Methodology

Two main research methods have been combined in order to define the methodology used in this study: systematic analyses; exploratory designs. Systematic analyses, mainly operated via Literature Reviews and data systematizations. have been used to explore the theoretical frameworks of Design for Sustainability theories and Sustainable-Oriented 3D Printing advances. Exploratory designs have been produced to generate new groups of experimental data that have been subsequently used to set up promising sustainable design-oriented scenarios. This study used an own qual-iquantitative three-phase approach synthetically described as: Phase 1, ystematic review on Design for Sustainability and Sustainable-Oriented 3D Printing literature;

Phase 2: Development of a design scenario for Sustainable-Oriented 3D Printing Systems; Phase 3: Methodological integration of human-centred design approach into Sustainable-Oriented 3D Printing Systems. Literature Reviews are therefore focused on seven theories that are considered significant for current disciplinary studies and for the purpose of this study: eco-Design for new products; design for Sustainable Behaviours ; biomimicry Design; product-Service Systems; small-Local-Open-Connected Scenarios; system Design for Sustainability; design for Systems Innovations and Transitions.

6. Scenario

The development of the design scenario for Sustainable 3D Printing Systems (DS(S-3DPS)) has been created using 'crossfertilization processes' and 'exploratory designs', by combining Design for Sustainability research approaches (DfS) with Sustainable Oriented 3D Printing technological advances (3DP). On the methodological point of view, the cross-fertilization process used to define the design scenario aimed to generate both vertical and horizontal meaningful innovations. The interpolation process followed two main phases, which are synthetically described as: individuation of 'Levels for Sustainable Innovation' describing the macro-areas and the interdisciplinary connections between domains of socio-technical innovation, useful to set sustainable-oriented transitions; development of 'Design Opportunities for Sustainable- Oriented 3D Printing Systems', which compose the sustainable scenario for promising applications and developments. Six 'Levels for Sustainable Innovation' have been defined with the aim to explore and understand the disciplinary and the interdisciplinary dimensions of possible sustainable-oriented design interventions. For all six levels, some 'strategic factors' address the exploration of focused topics.

7. Development of the scenario for Sustainable 3D Printing: definition of design opportunities

Twenty different 'Sustainable-Oriented 3D Printing Systems' and a number of related 'Relevant Research Topics and Promising Design Opportunities' compose the scenario for promising applications of Sustainable 3D Printing:

1. Eco-inspired and/or biomimetic 3D printing systems
2. Dematerialization-based and function-oriented 3D printing systems
3. Integrated 3D printing systems for sustainable productions
4. Sustainable industrial development through 3D printing
5. Sustainable innovations on essential networks
6. 3D printing systems supporting the sharing of local values in GLocal business scenarios
7. Sustainable 3D Printing Systems using local resources to support Circular economies
8. Sustainable systems generating open 3D-printed innovations
9. (Systems of) Learning platforms for sharing knowledge

10. Accessible 3D printing systems
11. 3D printing systems supporting GLocalism's empowerment
12. 3D printing systems for the Sustainable Development of rural areas
13. 3D printing-based distributed economies and/or large-scale strategic systems supporting GLocalisms
14. Community-oriented 3D printing systems Distributed 3D printing systems for basic necessities
15. Distributed 3D printing systems for basic necessities
16. Inclusive 3D printing systems
17. Networked 3D printing systems for personal and collective health
18. Eco-intelligent 3D printing systems
19. Humanized systems for 3D printing
20. Trans-disciplinary issues for 3D printing advances

The multidisciplinary sustainable scenario is useful to produce the idea of Sustainable Development based on: generation of social innovations; wellbeing oriented economic models; new forms of production systems. Our aims are: to create a multi-dimensional operative context; to act at the strategic level of production systems (i.e. macro-productions); to act at the micro level of design (micro-making). The idea is to create a set of data usable by designers3 and researchers to the advancement of current state of the art in the industrial and non-industrial studies.

8. Definition, Opportunities, Strategy for development of scenario

The integration of the 'human dimension' into Sustainable Oriented 3D Printing Systems has been operated combining the HCD approach with Systems' Relevant Research Topics and Promising Design Opportunities, which are directly and indirectly linked to current advances in Design for Sustainability theories and the Manzini's SLOC Scenarios. This methodological integration will link design for Sustainability and 3D Printing and HCD. This strategy is based on the 'human-centred design pyramid' model proposed by Giacomin, containing a set of questions regarding the relationships between end-users and artefacts. This interpretation is important because it introduces new insights for the further integrations with complex systems. The strategy proposed for the integration of HCD approach into Sustainable-Oriented 3D Printing Systems will combine the five HCD questions Who, What, When, How, Why with the insights contained in the Design Opportunities for Sustainable-Oriented 3D Printing Systems. The idea is to qualitatively increase: the human aspects of Sustainable-Oriented 3D Printing Systems; to propose a clear and flexible strategy for any further integration of HCD into complex production systems.

9. Conclusion

In conclusion, this study defined a complex and extensive design scenario where, in the next years, new cross-sectorial studies on design, economics, engineering, chemistry and materials science will and could converge. In addition, the results achieved in the first part of the study have proven that if conditions of Sustainable Development will be reached using competitive business models linking current 3D printing advances with novel and holistic Design for Sustainability's research insights, the proposed scenario can produce significant impact in the way designers and researchers could operate together to generate sustainable solutions. On the other hand, the analysis of the second group of research results has proven that even in some very complex systems, like the one described, the 'human factor' can increase the overall quality systems. This can be obtained, for example, by operating a methodological integration with the HCD approach, which is one of the most used design approaches used in design discipline, able to produce effective ergonomically correct and usable solutions.

Acknowledgment

SOMA CENTER OF CREATIVE THINKING, CIVIC ASSOCIATION AND KREATIVITA.ONLINE

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1. Design context

DESIGN
Is standing on a wider context
– social & psychological,
– technological & material,
– space & time
  conditions, coherence and aspects, which we call globally for example:
  consciousness, requirement, environment, surroundings, circumstances, society...
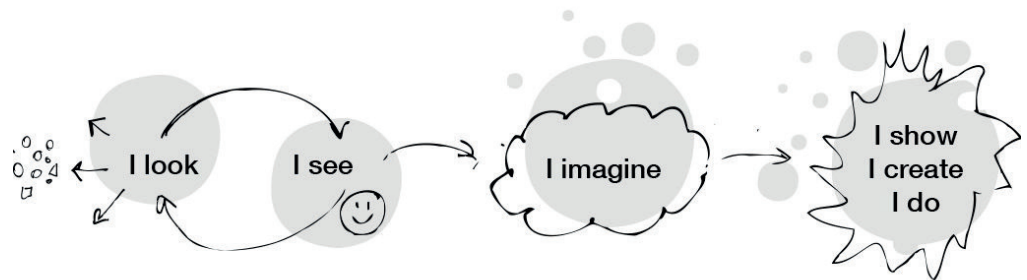
Picture 1 Ability to be creative

–>
VISION
PERCEPTION
(acquisition of perceptions)
– assignments for solution + analysis
UNDERSTANDING,
THINKING, SWITCHING, EVALUATION, UNDERSTANDING, IMAGINING,
DESIGNING
– defining key instances + designing a solution

COMMUNICATION,
PRESSION, CREATION, APPLICATION
– creation of design + control + evaluation

2. Sense of design

SENSE OF DESIGN
is create a better world and society
We are the society.
Everything that happens in our lives, and how we process it mentally, is stored in our brain and subconscious.
The human brain is not born ready, it has an amazing ability to transform under the influence of everyday experience.

EXPERIENCES DEVELOP DESIGN
Functionality makes experiences.
Functionality is the adaptation of design features to the needs of users.
Functionality is a range of functions – activities, which can be performed using (a specific type and design equipment, other additional elements and functions).
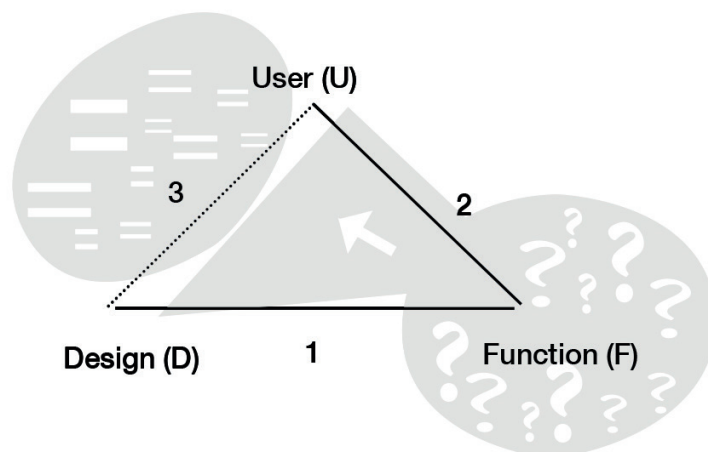
Picture 2 Functionality makes experiences

3. Experiences and creativity

CREATIVITY IS NATURALNESS each of us
A good example are children, who are creative, playful and curious.
The question is, to what extent can we use our creativity?
And are we open or able to using creativity?

Creativity in the process of authentic expression acts functions as a means of communication for our subconscious states.

4. Creative skills

CREATIVE SKILLS
How to develop creativity?
Do you want to be able to express yourself creatively?
Do you know the original place of the divergent way of thinking?
I know, online space from a civic association somA – center of creative thinking.
kreativita.online
is a simple help
kreativita.online contains instructions for creative exercises,
which allow easy entry into subconscious states, which conceal the reasons for
the proceedings, emotional experiences and the essence of uniqueness.

CREATIVITY
is the way to the subconsciousness
Already in 1968 won the Nobel Prize psychobiologist Reger W. Sperry for research
functions of the hemispheres of the human brain.
He proved that the human brain uses two completely different ways of thinking, one
analytical, verbal and subsequent, and the other visual, perceptive and parallel.
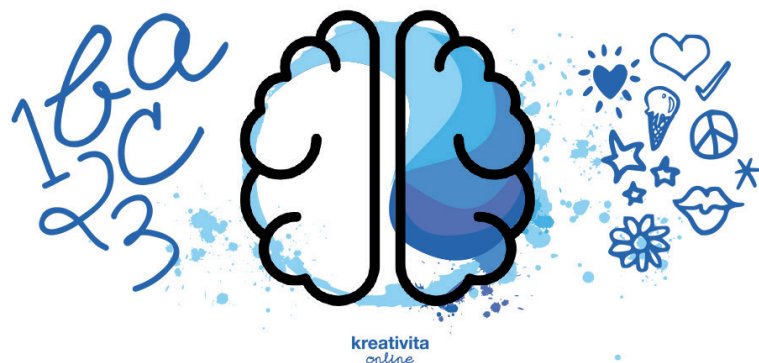
Picture 3 Hemisphere of the brain

THE LEFT
hemisphere of the brain is analytical, verbal and rational. It thinks serially and perceive
thoughts as numbers, letters and words.

THE RIGHT
hemisphere of the brain is visual, nonverbal and intuitive. It thinks in patterns, images,
whole things and does not understand the translation into numbers, letters or words.

Picture 4 The right hemisphere

Picture 5 Creative tasks of the right hemisphere
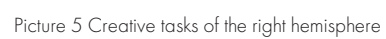
5. Creative tasks

Creative tasks give the brain commands, in which the brain must turn off his left verbal and rational hemisphere and allow the use of the right hemisphere in the plane of intuitive expression.

THINK DIFFERENTLY
it is the ability to be creative.
The beauty of creativity is in the originality, finding ever new answers to the questions you are looking for.
Creativity is expression of our uniqueness.

CREATIVE THINKING
does not solve convergent tasks, they have only one correct answer.
Creative thinking with a divergent approach always brings new, alternative answers.
Creative thinking can anticipate and allow us to see things, we had no idea before.

6. Mind and society

CREATIVITY BRINGS FREEDOM TO THE SOUL,
which is not bound by thought schemes.

1. A free soul forms a better society.
2. Better society demands smart design.
3. Smart design brings great solutions.

THE CREATIVE MIND makes life more playful.

Picture 1 – Ability to be creative
Picture 2 – Functionality makes experiences
Picture 3 – Hemisphere of the brain
Picture 4 – The right hemisphere
Picture 5 – Creative tasks of the right hemisphere

Source:
Picture – Author
Photo – Pixabay

Literature:

1. David Eagleman, The Brain: Your story, ISBN 978-80-566-0214-0, Bratislava: Biz-Book, 2017, str. 8, 10
2. Richard Bergland, The Fabric of Mind, New York: Viking Penguin, Inc, 1985, str. 1

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Designforschung in den Arbeiten: Design Axiologie in neuen Medien

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Noisy Loneliness: Human values and their interactivity | ISBN 978-80-970331-0-1

STAR STATUS SOCIETY CONTEXTS CONSTELLATION

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Resumé:

In this time we must be prepared for unknown situations in design, design research and also in design education. We are awaiting changes in standards for the art and design education system. We are currently facing a new type of communication in the design process. Classical research and traditional forms are changing and we are searching for new research and development strategies. Star Status philosophy is a new view on society context as a design process section and it is part of three parts of my design process essence, containing the other two parts – Open Sphere strategy and Authentic Design Essence. Together these parts create a flexible system for action centric design process, research and education with a spirit of avant-garde thinking.

1.   Star Status Constellation Philosophy

In general we can define society as Individuals in groups are connected to each other by social relationships. Social unit as a number of individuals interacting with each other with respect to common motives and goals, an accepted division of labor, i.e. roles, established status (social rank, dominance) relationships, accepted norms and values with reference to matters relevant to the group, development of accepted sanctions (praise and punishment) if and when norms were respected or violated. [1]
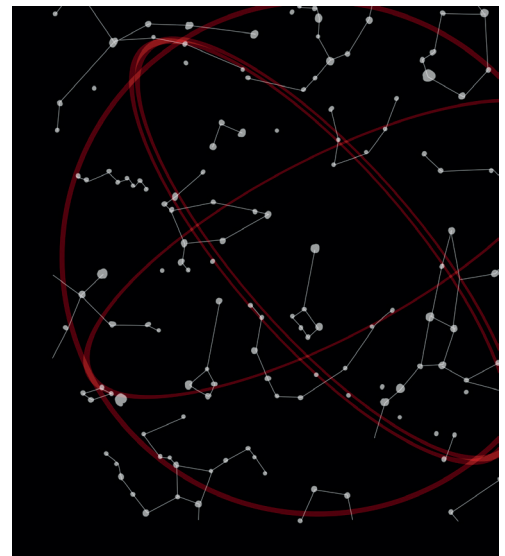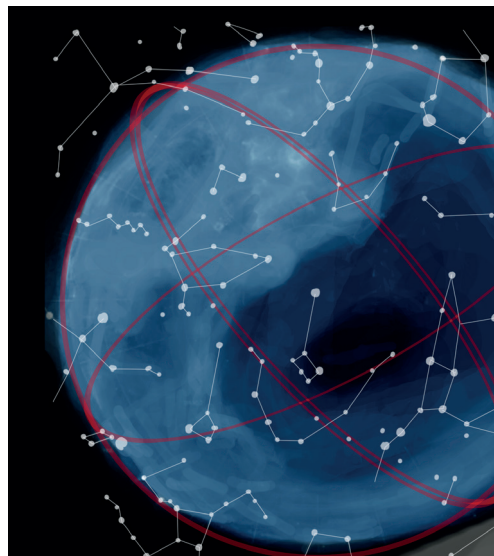
Picture 1 Individuals and society constellation around the world
Picture 2 Star Status Context

Star Status philosophy tells the story of some "stars" that do not stand, are moving, changing the angle of view, advancing into the unknown, taking the risk, wondering-what´s coming, are curious what it will be and never follow the way. Some stars make connections, constellations and new compositions with other stars. Star in constellation with new connections creates new composition, new context. New structure and pro-portions of stars identify new interests of society.

I see simply in this philosophy individuals metaphorically as stars with their statuses in society in the constellation of stars, or we can say individual is a part of society, society is a constellation of individuals and we can see also connections between this individ-uals in constellation. As the stars on sky, we can see the individuals in society around the world in constellations which is the base for connections which forms cultural con-text. So we get to context statuses. Important is the morphing point of a star (designer) in its status in time and space through which, in combination with a change in position and a change in the angle of view, a new composition is viewed. So we generate new composition and constellation connection, new imagination and so new design.

Design morphing contemporary lifestyle takes into account both local and global context, design based on authentic motivation in social action in favor of sustainability, ecology and health, a design offering the possibility of educating society and supporting its right decisions. Design that inspires a way of life that can contribute to sustainable development for every individual, motivates the user to self-reflection, design looking for new and changing and transforming the current functioning of society in all spheres of life, basic compositional element of design, creating unique visual language and harmonizing design and engineering into a new whole.

2. Examples of Star Status constellations development in education, art and science projects.

Picture 3 Design Sketching Star Status Contexts
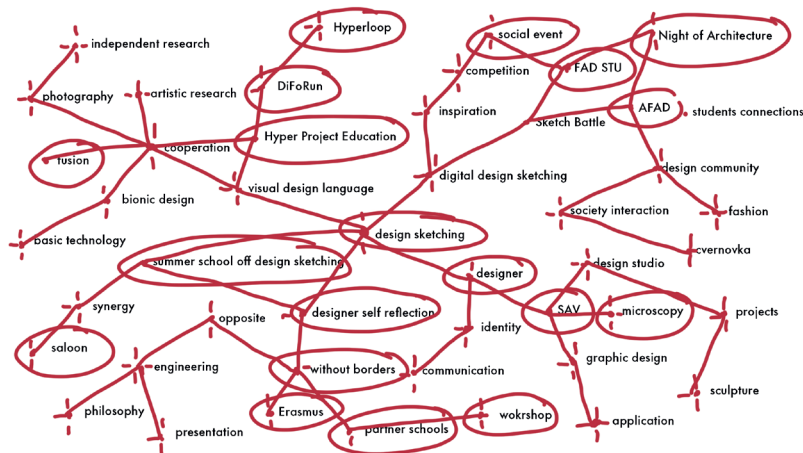
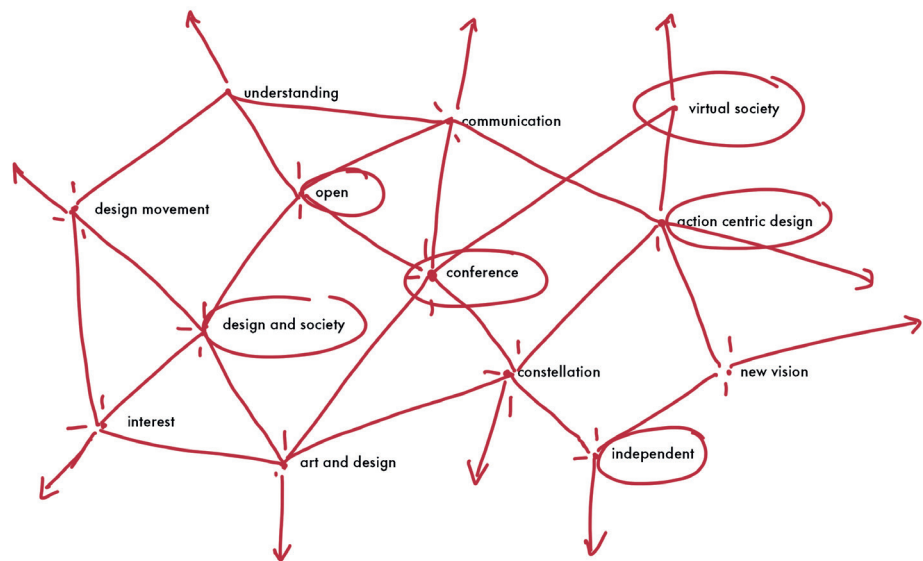Picture 4 Design Sketching Star Status Connections development

Picture 5 Design Sketching Star Status Constellation

Picture 6 Design Studio Balaz Star Status Contexts
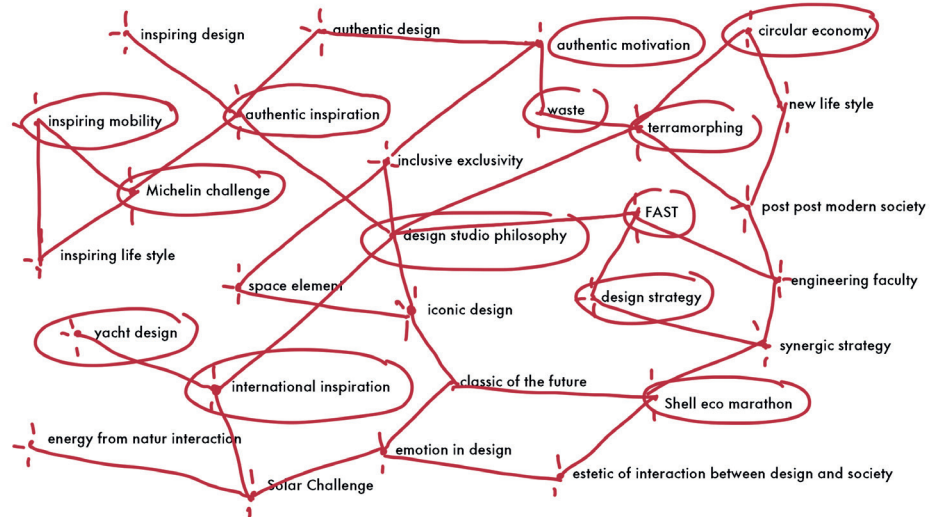
Picture 7 Design Studio Balaz Star Status Connections development
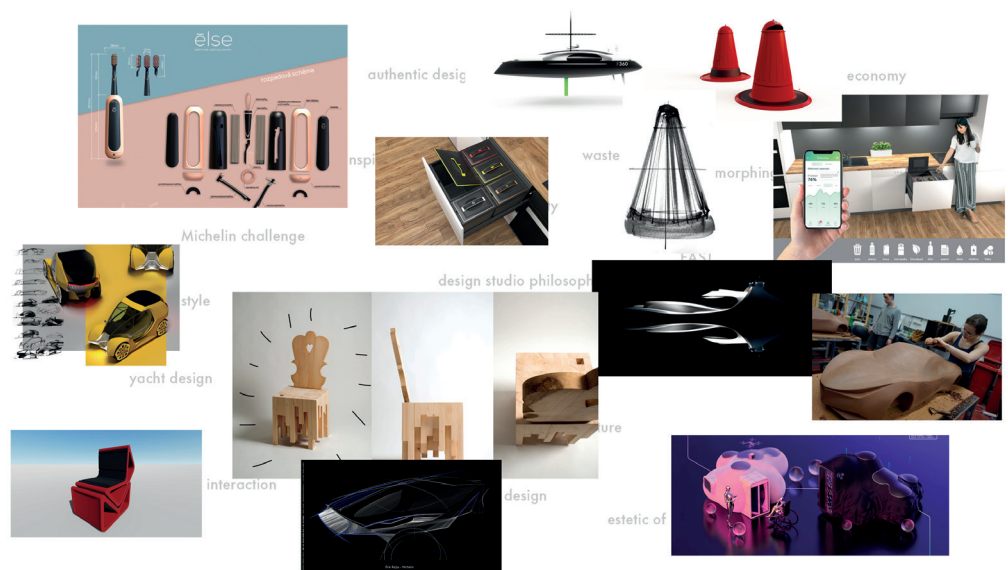
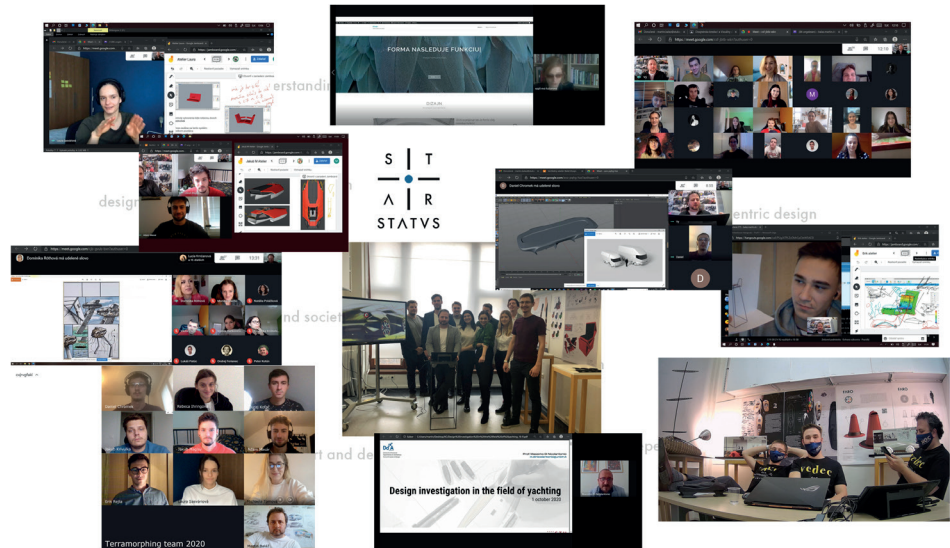Picture 8 Design Studio Balaz Star Status Constellation

understanding

communication

virtual society

open

design movement

action centric design

conference

design and society

constellation

new vision

interest

art and design

independent

Picture 9 Conference series Star Status Context

understanding

communication

virtual society

open

design movement

action centric design

conference

design and society

constellation

new vision

interest

art and design

independent

Picture 10 Conference series Star Status Connections development

Picture 11 Conference series Star Status Constellation

3. Star Status Constellation Philosophy, Open Sphere Design Strategy and Authentic Design Essence fusion

In the studio, thanks to the Star Status philosophy, it is possible for me and my students to focus on topics such as authentic design, inspiring design, iconic design, internationally inspired or authentically motivating design, and currently the topic of Terramorfing. This topic is about defining the interest of a new society, the so-called "Interest solving", leading to a new lifestyle, as opposed to the stagnant view of post-postmodern society today, the current design for the emerging society, affected by ecological and pandemic crisis. The philosophical conception of the topics is also influenced by the students themselves, who choose my studio and their worldview changes in this direction with each year.

Despite the initial appearance, it is always an authentic design product as a result of the design. This topic allows me to make full use of developing the natural way of designing. In teaching, I use "Action Centric" technology of independent artistic research, accelerating the composition of elements of the proposed design. However, the most important thing for me is the design philosophy, method, strategy or methodology, which should not limit me, so I developed in my studio and together with my student Erik Rejta verified the "Open Sphere" design strategy, based on the "Star Status" philosophy. Result is design with truly Authentic Essence.

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[1] Sherif, Muzafer, and Carolyn W. Sherif, An Outline of Social Psychology (rev. ed.). New York: Harper & Brothers. pp. 143–80.

STAR STATUS DESIGN

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Keywords: Star Status, Design, research, logotype

We have designed the world. We cannot disconnect ourselves from Design. It affects us in every possible way. Each time a Design, good or bad, is powerful enough to affect a society it creates a new context. The context in a period of time has consequences. The positive ones are welcomed whilst the negative keep questioning our social, political and economical structures and if ignored they may lead to a collapse instead of to a common vector – the growth.
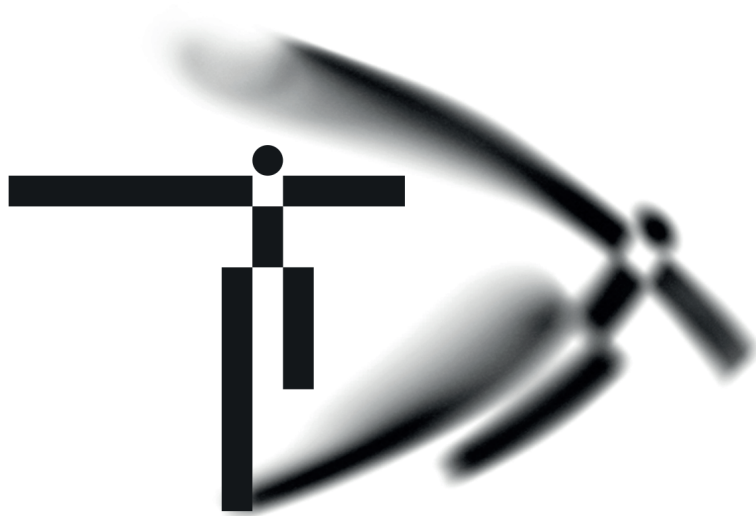
Picture 1: Design
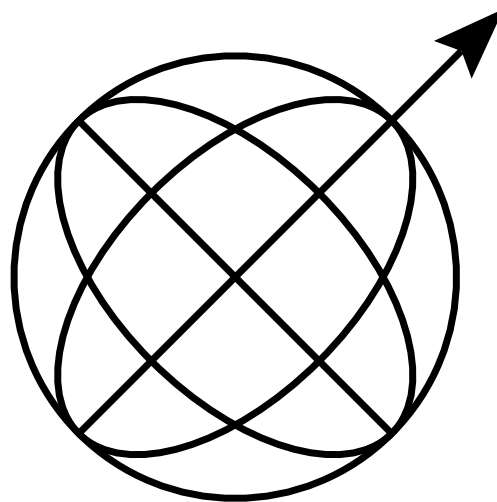
Picture 2: The common vector

Nowadays, we are facing a global context with a massive amount of problems hitting us in a short period of time. These problems unveil the complex mutual connections between human activities and it impacts and therefore all the spheres that need to be taken into consideration and researched during the process of designing for a specific context.
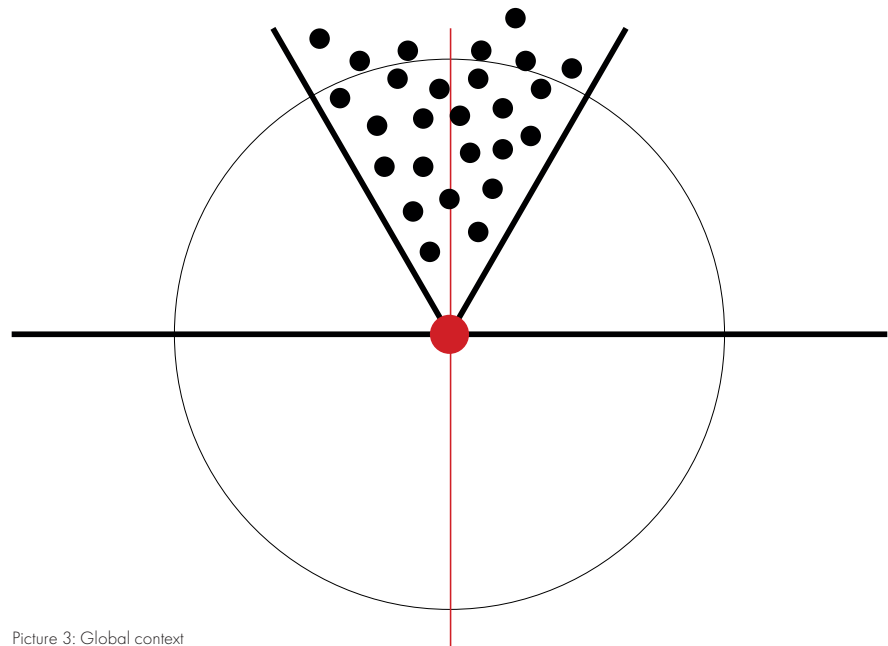

Picture 3: Global context

Comprehensive research combined with individual artistic expression forms the basis for the Star Status approach, which is a response to the transforming role of the designer's profession affected by changes of the present era and its consequences.
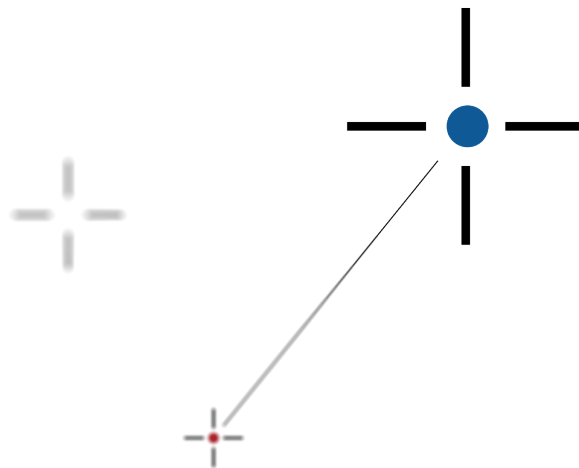

Picture 4: Constellation

The Star Status will be represented in its offline and online communication by a logo-type which is derived from the ancient pictogram representing a star. At its middle the circle represents the final solution. By rotating the circle towards any of the lines, where each represents a connection to a part of the undergone proces, we never end up with a wrong orientation. Therefore our solution satisfies all of our primarily set criteria.
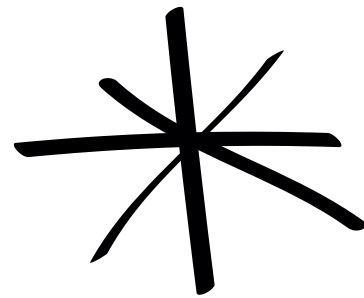

Picture 5: Star Status logotype
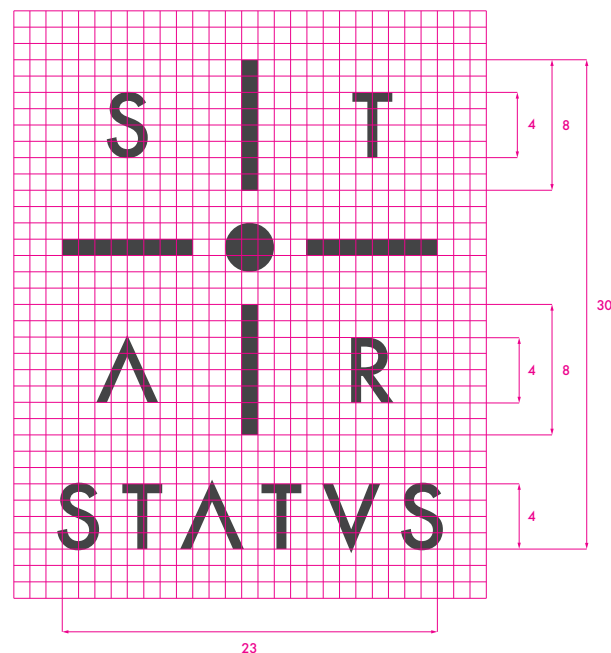

Picture 6: Star Status logotype grid

Summary

Design and Society Contexts International science and art online conference in one part of the lectures, experts focus primarily on the role of social inclusion in society. At the same time, their view is a spectrum of goals and methods that they use in their institutions, both in practice and in research. Also, how social inclusion methods are linked to the design process. In another part, the experts focus on design and society in a varied mix focused on construction, communication, thinking and movement. In the last part, they point to the importance of independent perception of contexts in society and the conclusion is Its artistic interpretation.
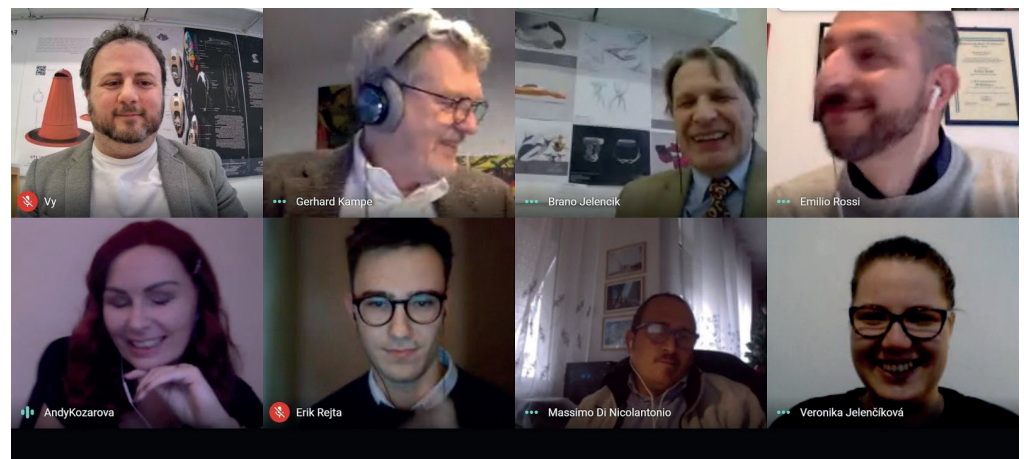
Picture 1 All presenters together
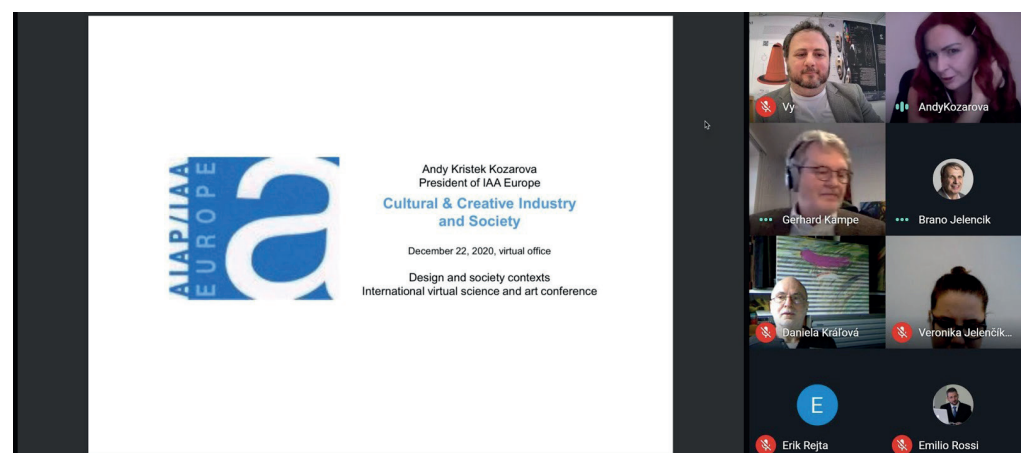
Picture 2 Presentation of president of IAA Europe
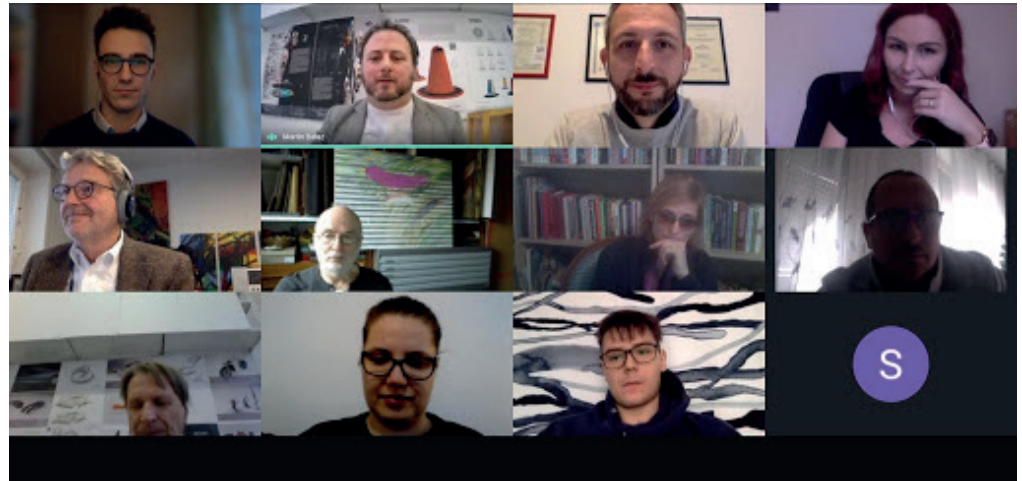
Picture 3 Presenters and audience

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