

Session 1: Introduction - OK/HB

HB: Slide 1

Hello and welcome! It is a pleasure to finally run this event, originally planned to coincide with the Röhsska Museums exhibition by Forensic Architecture in April 2020.

16 months later the world is a quite different place (**some might argue still the same**), but very much in transformation and for **obvious reasons**, this event has also transformed, hopefully for the better, as Onkar and I had the time to continue to **develop and network** around the issues and concerns we placed within the The Right to design platform.

OK: Slide 2

And briefly, what is “The Right to Design” platform?

To quote ourselves, “The platform has the dual aim of understanding the **entangled** relationship between design and rights (as we have discovered by trying to graft the two terms together), and by **using** the **language of rights** to further **‘claim’ ‘design’** itself as a special kind of right accessible outside of its dominant **histories, institutions and identities**.

To do this work, the platform been finding influence, allyship and inspiration from **many brilliant design thinkers and practitioners (some of them here today)** that **firstly** outline design as a **capability** that humans embody in some shape or form, **and secondly** aims to understand how design could be a form of **literacy**, understood as the ability to **identify and understand** how the designed world organizes and shapes living environments and **furthermore to critically** use this understanding to **imagine that other possibles are also possible**.

HB: Slide 3

While very much being the outcome of ongoing conversations, the platform found its frame and initial momentum by means of a simple question. Having come across a **text by Arjun Appadurai** - who will speak later today - “The Right to Research” - where he argues that **research** and the **act of researching** should be a universal right. Problematizing the role of education and research from a global perspective - we asked ourselves - what could **emerge if we replaced** the word **“research”** with the word **“design”**?

And here we have to acknowledge, we still struggle with the implications of that simple question. Or put differently - that **struggle** is to some degree what the **Right to Design** platform is about, **its potential space of practice and possibility**.

OK: Slide 4

Starting with what we described as a **'misreading'** of Appadurai's text, we have continued to probe this question **through various events, Live-Action-Roleplay, through education and publication channels** and with external partners such as **the Urgent Pedagogies Platform at IASPIS and ArtInsideOut in Region Halland.**

In addition "misreading" has developed into a methodology in its own right. Whereby **'The Misreading Group'** identifies and works with texts - fiction, essays and poetry - that might be described as traditionally **sitting outside** of design **theory, research, and criticism.** And through collective readings these texts are deconstructed by categorising **designed things, systems and situations** into **indexes.** These indexes are then considered and discussed in relation to **rights violations** and their **socio, cultural and political dimensions.**

HB

Acknowledging our limited and situated understanding of how the relation between **design and rights can be understood,** our plan for the event is to map a tentative cartography of design rights. By recognising practitioners that in their own way, have already been engaging with these questions (**although not necessarily under the rubric of design rights**) by foregrounding a range of approaches and methods that not only visualise and materialise issues of design and rights but hopefully complicate the grafting of the two terms together.

OK: Slide 5

This tentative mapping for now has been organised through the following frames:

1. The Design of Rights

Understanding the **history of Rights as designed artefacts** with complex histories and politics

2. Design Rights Now

Understanding the relationship between **design and rights** through Intellectual Property Laws and in the form of copyright, trademarks and patents.

3. Design Rights Violations

Understanding **design practices** that visualise, materialise and mediate Rights violations and injustices.

4. Design Literacy and Readership

As a means to show how **design itself** can be the tool for producing and facilitating rights violations and injustices.

5. The Right not be designed

Understanding how 'development projects' as well as 'computational systems' intentionally design subjects and subjectivities.

HB: Slide 6, 7 & 8

And so to the format:

For this purpose we have invited a range of guests to contribute with presentations and conversations as listed on the slide. The afternoon is organised in a set of sessions. For the first part of the event we will be in this space. For the final session, starting at 6pm, we will move to the auditorium.

The event will be audio and video recorded by Badou Jobe. In addition, Patrick Lacey from Åbäke, on my side here, will operate as a live Stenographer, throughout the event.

There will be a number of short breaks and some more extensive breaks with some drinks and snacks.

The ambition is to have a less formal set-up which also invites conversations, both within the sessions and during the breaks. Feel free to ask questions and take notes but respect the **speakers and your fellow audience**.

OK

And connecting to audience, we would like to welcome Design students from MA 2, this event has been formulated into a module where we will work with the question of **Design and Rights in relation to Professional Practice**

We are also happy to have students and tutors from the rest of the MA Design Unit and finally we have special guests **Elmina, Ajla, & Benjamin**, who are **Design Ambassadors** from the Röhsska Museums, **Designklubben initiative in Biskopsgården**. They will be documenting the day too.

And before we move swiftly on to the first session, we would like to thank those, **besides our wonderful speakers**, Maria Carlgren, Anna Fransehn, Patrik Winforss, Andrea Bergvall and Badou Jobe at the Museum, Thanks to Magnus Ericson at IASPIS, Jyoti Mistri and Rose Brander at PARSE and all colleagues at HDK Valand.

Finally, we are happy to say that this event also is the first in series we plan to launch as part of a more extensive collaborative inquiry conducted in partnership with **PARSE** and the **Urgent Pedagogies Platform at Iaspis**.

SESSION 2: **Borders/Institutions/Histories HB**

But to get back to the here and now. The question of design as a right and the role of education and research within such a scope is particularly pertinent in relation to where we are today - at the Röhsska. An institution originally built in the early 1900s around collections assembled for educational purposes within what was then a vocational school for craftsmen - Slöjdföreningen Skola - at the other side of the block - now being part of the Academy of Art and Design and The University of Gothenburg, providing elite higher education programs within craft and design. Still, most museums of today, including Röhsska, indeed operate as sites of learning in relation to a broader public and schools in particular. In that sense, being here right now - those of us who have a foot in the university - haven't left school - we've only moved to another wing.

Both our next two speakers have been working with questions of design and craft histories and institutions through writing, research, education and practice. And specifically how border practices and regimes, whether they be state borders defining territories or borders defined by cultural and educational institutions stating what is to be valued and historicised, create inclusions and exclusions that are constantly interfacing and negotiating with questions of rights at many scales.

Our first speaker, Mahmoud Keshavarz is a Design Researcher, some of you may have met him as the Senior Lecturer in Design Studies at our very own HDK-Valand. Mahmoud is also the co-editor of Design and Culture Journal, co-founder of the **influential Decolonizing Design Group**. **He is the author of The Design Politics of the Passport: Materiality, Immobility and Dissent** and together with the Decolonizing Design group has just published the **Decolonisation and Design lesson plan for design educators on the Bloomsbury Design Library**.

Our second speaker, **Christina Zetterlund** is craft and design historian with history writing practices where craft and design become a perspective for analysing social conditions. She is active as associate professor at Linneaus University (Växjö) and as curator for the project Re-learning the archive. Christina works with various collaborators among them Hälsinglands museum in forming the archive of the jewellery artist and Roma human rights activist Rosa Taikons workshop. In 2018 she worked together with glass workers, **The Glass Factory**, and The Peoples House in Kosta to stage the exhibition project **During the Lunch break** about the workers skills and agency and how this was expressed in the 'frigger making', in the free-time experimentation.

Mahmoud and Christina will speak for approx 15minutes each and then this will be followed by a discussion.

SESSION 3: Thing 002406 (*Jazz Camera*)
14.15 – 15.10 (OK)

Our next session, **Thing 002406 (*Jazz Camera*)** can be filed under **Design Rights Now**. Foregrounding the relationship between **design and rights** through Intellectual Property Laws in the form of copyright, trademarks, patents and trade secrets. And, whilst we recognise that there is a large amount of scholarship within this area. One organisation engaging with Intellectual Property in its **own unique way is Agency** and our next guest **Kobe Matthys**.

Agency constitutes a **growing “list of things”** that resist the split between nature and culture. This list of things is derived from **juridical cases** involving intellectual property from the start of the enclosures of the commons and from various territories of integrated capitalism. The colonial concept of intellectual property relies upon the fundamental assumption of the split **between culture and nature** and **consequently between expressions and ideas, creations and facts, subjects and objects, humans and non-humans, individuals and collectives, mind and body**.

Each **“thing”** or controversy **witnesses a resistance** and a hesitation in terms of these divisions. Agency calls these “things” **forth from its archives** via “assemblies” inside exhibitions, performances and publications. The aim of the assemblies (and I would add this whole afternoon) is not to reenact the judgments, **but to doubt, to hesitate, to dwell on the problem through a range of perspectives and voices**.

And today as well as yourselves, these invited voices include:

Kalle Sanner is the Head of Unit for film, photography and literary composition at HDK-Valand. He is a practicing photographer and the co-founder of Blackbook Publication.

Merima Bruncevic who is a Senior Lecturer at the Department of Law and Director at the *Center for Intellectual Property*, GU. She is also the author of *Regulating Transnational Heritage* and *Law, Art and the Commons*.

Thomas Nyström is a Researcher in the Built Environment at RISE Gothenburg, with specialisms in Circular Economies and Sustainable Business.

Samantha Hookway is a designer, researcher and educator at Embedded Design, HDK-Valand. She is the co-founder of StudioAlight working extensively with art and exhibitions around Artificial Intelligence.

Mohammed Ali is a Designer, Design Researcher and PhD candidate at RMIT Australia. Amongst other issues, his research connects with energy economies and the Right to Repair.

Markus Bergström, is a lecturer at HDK-Valand and a designer working through practice and research with the built environment at many scales.

SESSION 4: Body Worn Video
15.30 – 15.45 (OK)

The next session is a short presentation by Thomas Marriot. Thomas will briefly talk about his doctoral project and research around **Police Body Worn Cameras** at Goldsmiths University, London. The seed of this research began whilst Thomas was a Postgraduate student at the Royal College of Art in London in 2015, which studied the possible implications of **Live Video Editing** of **arrest footage** through scripting and Choreography.

Thomas's research draws on Design, sociology, and **science and technology studies** and sits at the intersection of design and social research. Currently the project has involved the design and production of research devices which have been used with police officers during fieldwork as a way of facilitating and prompting conversations about the multiple roles of **capturing technologies** within policing.

SESSION 5: Cartographies: 15.50 – 16.40
Introduction Henric Benesch

And to our final roundtable.

Cartographic histories have shown that procedures of mapping and drawing can also be ‘designed’ processes that visualise and materialise worlds that **want to be seen and claimed**. As both of our next speakers have also shown, cartographies can literally be ways of **rendering complex geographies, histories** and other ways of living into flat and readable maps made and shared by those that in-turn have the privilege and power to read these systems and use them as evidence for claims.

Our final roundtable session, **Cartographies**, considers how artistic and scholarly practices through a range of design methods and processes (researching, mapping, reflecting and drawing) can both visualise and communicate human and non-humans rights violations.

Our first speaker: Nina Valerie Kolow-ratnik is an architect, researcher, and PhD candidate in Law at the Human Rights Centre at Ghent University. Her research focuses on Indigenous peoples' knowledge in **settler-colonial legal and human rights frameworks**, forced migration and notational systems. She’s the author of the book **The Language of Secret Proof: Indigenous Truth and Representation**. Since 2014 she has been teaching on borderlands, migration and counter narratives at Columbia University GSAPP and Vienna University of Technology.

And following our second speaker: **Elof Hellström** works at the intersection of art, architecture and pedagogy. Often across media, with text and radio, and through collaborative and collective practice. **Mapping the Unjust City** is a collaborative process exploring aesthetics and pedagogy in relation to ownership and capital flows in cities.

The ambition of the platform is to visualize and distribute information to promote consciousness and action. Group members include: **Elof, Maryam Fanni, Åsa Johansson, Sarah Kim, Paula Urbano**. The group works extensively with mappings and cartography in the form of sound pieces, video essays, photography, text, and maps.

Nina and Elof, will speak for approx 15minutes each and then this will be followed by a discussion.

SESSION 6: Designklubben: Biskopsgården 16.45 – 17.00
Henric Benesch

And returning full-circle back to the Röhsska Museum as a site of learning. Our next session is a presentation by Anna Hyden. **Anna** will talk about the work that the museum has been doing with **DesignKlubben** as part the long-term development of its **Pedagogical programme**. **Anna** works with participatory and pedagogical processes within the expanded field of design. She studied at the Child Culture Design Masters programme at HDK, The Academy of Art and Design and has since worked for the city of **Gothenburg with city planning, dialogue and co-design**. Anna is currently a project manager at Röhsska museum, developing design pedagogical methods together with children and youth.

Anna has been joined by **Elmina, Ajla, & Benjamin**, who are **Design Ambassadors** from the Röhsska Museums, **Designklubben initiative in Biskopsgården**.

SLOWLY

HB

Welcome to this final session of the Right to design: Another Possible is Possible.

An event originally planned for **April 2020** to coincide with the Forensic Architecture exhibition here at Röhsska.

OK

16 months later the world is a quite different place (**some might argue still the same**), **but very much in transformation** and for **obvious reasons**,this event has also transformed, hopefully for the better as **Henric and myself have had** the time to continue to **develop and network** around the issues and concerns we placed within the **The Right to design**.

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The Right to design is a platform that has the **dual aim** of understanding the **entangled** relationship between design and rights and to further **'claim' 'design'** itself ...as a special **kind of right ...accessible** outside of it's dominant **histories, institutions and identities**.

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Acknowledging our situated understanding of how the relation between **design and rights can be understood**, our plan for the event has been to map a **tentative cartography of design rights**.

HB

And as part of our introduction to the previous session today we outlined a few frames to serve as backdrop for the conversations, such as:

OK

1. The Design of Rights

Understanding the **history of Rights** as **designed artefacts** with complex histories and politics.

HB

2. Design Rights Now

Understanding the relationship between **design and rights** through Intellectual Property Laws and in the form of **copyright, trademarks and patents**.

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HB

4. Design Literacy

As a means to show how **design itself** can be **an instrument** for producing and facilitating rights violations and injustices.

OK

5. The Right not be designed

Understanding how 'development projects' as well as 'computational systems' intentionally design subjects and subjectivities.

HB

For this last session to which we have invited **Arjun Appadurai** - whose article "**The Right to Research**" has continued to be an important point of departure for **The Right to Design platform**.

OK

We have also invited **Arturo Escobar** - from whom, amongst other things, **we have** borrowed the **subtitle of today's event**:

Another possible is possible - we would in particular like to focus on the last frame of **The Right not be designed**.

HB

But to say **something of our guests**:

OK

Arjun Appadurai is the Goddard Professor in Media, Culture and Communication at New York University.

He is also The Max Weber Global Professor at the Bard Graduate Center in New York.

He is a Fellow of the American Academy of Arts and Sciences, **Co-Editor of Public Culture** and **serves on the Editorial Board of Global Perspectives**.

HB

Arjun has authored numerous **important books and articles**, including **Fear of Small Numbers: An Essay on the Geography of Anger**

Modernity at Large: Cultural Dimensions of Globalization and **The Future as a Cultural Fact: Essays on the Global Condition**,

Arjun is currently working on a study of the new political lives of caste in India.

OK

Arturo Escobar is an activist-researcher from Cali, Colombia, working on territorial struggles against extractivism, **post-capitalist transitions**, and **ontological design**.

He was professor of anthropology and political ecology at UNC - Chapel Hill, and is currently affiliated with PhD Programs in Design and Creation at **Universi-dad de Cal-das in Colombia** and in Environmental Sciences at **Universi-dad del Valle in Cali**.

HB

Over the past twenty-five years, he has worked closely with **Afro-descendant**, environmental and feminist organizations in Colombia.

His most well-known book is *Encountering Development: The Making and Unmaking of the Third World*.

And, his most recent books are: *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds ...* which has been a **major influence for the Right to design**.

And Pluriversal Politics: The Real and the Possible from 2020.

OK

But to continue with the frame of “**The Right not be designed**” emerged in the conversations between Arjun, Arturo and myself in advance of this event.

As prompted by Arturo “Thinking about what’s going on with **development and globalization**, it might be appropriate to consider, **perhaps even side-by-side with “the right to design,”** something that is, to some extent, its opposite: **the right not to be designed**.

A concern which becomes even more profound in relation to our rapidly growing “**technoscapes**” which **transform social, political and cultural life** throughout the planet at its core.

Within such a context, where all sorts of policies, regulations, algorithms and AIs play an ever increasing role in the shaping of life as such it is more important than ever to ask ourselves: “**who is doing the cultural and political work of imagining the future(s)**”?

HB

The **format** for this session will be as follows. **Elena Raviola, Torsten and Wanja Söderberg Professor in Design Management** and Onkar will chair the session.

To begin with **Arjun and Arturo** will both make short opening statements.

Following that, they will have a conversation departing from the - **“The Right not be designed”** and the question **“Who is doing the cultural and political work of imagining the future(s)”?**

OK

In the last section **Elena and myself** will pick up some questions which have emerged in the conversation as well as invite the audience for reflections and ask questions.

Depending on timing, we may take a short leg stretcher after Arturo and Arjuns conversation.

And now importantly...we leave the **digital floor to our two guests**.

Thank you.

Arjun Arturo Notes and Questions

1

Many contemporary discussions are centred around questions and demands of inclusion and access. We hear this framed in different ways depending on 'situation' and 'context'. One of my concerns over the last years **IS the question of access and inclusion INTO WHAT? And What are we really asking to be included in?**

And If you look at design - one could consider why would you want to be included in a discipline that in its current form is an instrument that causes much damage and harm.

Therefore, as you have outlined, there is a case to be **made to 'refuse' design**. To not be designed and to **non-perform design**.

I was wondering if I could **further** prompt the **question of refusal as practice** and **refusal as potential or even possible**. Put simply, What could emerge within this space of refusal?

2.

I was hoping to slightly flip William Gibson's Quote **'The future is already here, it's just not evenly distributed'** to that of **'Imagination is already here, it's just not evenly distributed'**. And further that, Imagination could also be tied to a certain form of techno-centri-si-sim.

Arjun, you have written about the 'Right to Participate in the Process of Imagination'. I was hoping that you **both** might expand on Imagination, **its lack of distribution** and Imagination tied to a certain linear form of thinking.