a 3 day exchange

on conditions

DESIGN URGENCIES

15, 16, 17 March 2021

Disarming Design Sandberg Instituut,
Sint Lucas School of Arts Antwerp, Universiteit Antwerpen, ARIA

through design

for social transformation

During a series of lectures, conversations and workshops 'DESIGN URGENCIES' explored different design-positions for emancipating processes. How do alternative design approaches deal with conditions of conflict, oppressive forces and entangled histories? How can design pedagogy be a process of collective discovery, attuned to the demands for social justice, antiracist, anti-patriarchal and anti-capitalist struggles? And what tools and conditions can we imagine, develop and use for this?

Focussing on the relation between artistic practices, emancipatory struggles, activism, collectivity and the role of institutes, we asked the participants how to fight back through design? How to create other realities by practicing within specific contexts? What are the conditions for collaborative working processes?

More then 100 engaged designers, students and researchers registered to join these conversations, and builded common grounds for shared futures.

The symposium included engaged sessions by researchers of Sint Lucas School of Arts Antwerp and University of Antwerp, masters students of Sint Lucas Antwerp and of the Disarming Design Department, Sandberg Instituut Amsterdam

Curated by Annelys de Vet, hosted by Zoom

Monday 15 March

Annelys de Vet,
on design urgencies
Pascal Gielen,
on art and civil actions
Petra Van Brabandt,
on artistic research
Robin Vanbesien,
on solidarity of poiesis
Loraine Furter,
on feminism, design and conditions
Sarah Saleh & Jara van Teefelen,
on zines
Tundé Adefioye,
on US popular black visual cultures

Tuesday 16 March

Marnie Slater,
on tools and strategies for collaborating: how to practice together?

Workshops students Sint Lucas Antwerp
Charlotte Rother,
on co-creation as the key to inspiration
Larissa Mertzhal Linares,
on collective imaginary on spiritualism
Jill de Graaf,
on motion and emotion
Margareta Viznerova,
on personal libraries
Christine Ivanov,
on power and oppression and expanding knowledge together

Wednesday 17 March

**Farah Fayyad &
Mohammad Gaber,**
on typoFiction workshop

Design invitation: Arno Huygens & Annelys de Vet. Typefaces: Montserrat by Julieta Ulanovsky, PT Serif by Alexandra Korolkova, Olga Umpeleva and Vladimir Yefimov, Quando by Joana Correira and Typefesse by Océane Juvin — all via Badass Libre fonts by womxn

Annelys de Vet, on design urgencies

A few weeks ago I shared parts of my current writing for my PhD-research with the students of the Disarming Design Department at the Sandberg Instituut. This is a temporary masters program, existing only once for two years, and focussing on design practices that deal with emancipatory struggles, crafts, activism, collectivity and how to build alternative learning platforms for and through design.

I told them about my research, as the underlaying questions are simular to the ones posed in the program. What kind of conditions for design education can contribute to more pluriverse and just worlds? It's a research that is rooted in a decade long collaboration with Palestinian partners in the context of the design label 'Disarming Design from Palestine'.

It's now my 2nd year of the doctoral studies and the more I read and listened, the more I realised how little I knew. It made me question the histories of my own roles and positions, and in what kind of institutional reality they came or came not into being. To find back my voice I started to write about the processes that take place in the class room at the Disarming Design Department; how did this department come into being, what are the underlaying beliefs and where do and don't intentions meet reality? I shared the struggles and doubts, and the preliminary writing. After my reading, one of the first questions that was raised, was related to my posi-

tion. How can I be both a participant as an observer? How do I switch from my PhD research, to heading the Disarming Design Department, to inviting the students in my private house as part of the introduction of the program? And what is the relationship with the design label 'Disarming Design from Palestine'? I realised that for me these positions are very separate in the responsibilities they come with, and the different roles they imply, but they are close in the space that one can make free for another space. In my thinking, they all relate, inform and empower each other and the different roles derive from similar ways of being in the world.

The same day I was in an email exchange with a designer who is also a researcher and educator, and many other things. She said she couldn't accept an invitation because she didn't want to combine too much, to avoid confusions that comes with wearing too many hats. She preferred to keep roles seperate.

I reconsidered the hats that I was wearing; they are many.... But I also wear many dresses, and I try to imagine walking in as many shoes as I can.

I am a designer, researcher, initiator, publisher, mother, cleaner, lover, reader, listener, I love cooking, harvest from my own garden if possible, repair cloths, iron my sheets and tea-towels, ride horses, take care of the administration and miss dancing. Switching between these roles is like a natural habit, although they are fully different contexts, I do them from the same position, commitment and beliefs.

Design is a reflection of our ways of being in the world, and it can shape our behavior, build communities and relate to all aspects of daily life. Despite it's distructive efforts, and its capitalist industrial history, design can also be practiced otherwise, as Danah Abdullah places it. Or as Arturo Escobar articulates it: "Design can thus become an open invitation for us all to become mindful and effective weavers

of the mesh of life."

But these different roles also come with different institutes. Today it is the University of Antwerp, Sint Lucas School of Arts in Antwerp and the Sandberg Instituut Amsterdam. Having some kind of role in each of these schools, respectively as student, tutor and department-head, I believed it would be inspiring to engage in broader dialogues to find and build common grounds. To learn from each other in the different worlds, methods and histories each brings in.

I applied for funding to organise this symposium, originally aimed to take place physically in Antwerp. But the application was rejected on the basis of the fact that the 'target audience' and participants, of this symposium seemed to be master students, while the target group of the subsidy I applied for were young researchers; more specific PhD students and post-doctoral students. So, no money for this symposium.

This seemed to be institutionalism in optima forma; distinguishing and detaching stories and audiences, people in and outside institutes. Not connecting different worlds, but only wearing one hat at a time – and in times of corona, also maximum one hat per room.

It turned out impossible to physically bring the different audiences to one space, and there was no budget to cover any efforts. However, I was determent and decided to continue the initiative, bridge distance in the digital space and to keep imagining that what wasn't there yet. Design is, succinctly, about future-making as Susan Yelavich and Barbara Adams put it.

It became a no-budgdet-symposium, for listeners and participants of all sorts, in or outside institutes. All speakers and facilitators these three days do it free of charge. It might help that they have a study or research-position within institutes; they easily could have said no, and spend their time otherwise.

Everyone in this symposium accepted the invitation to participate, really generously. And even-though we were super late in sending out the digital invitation, to be precise, 5 days ago, you registered in great numbers; from Antwerp, Brussels, Gent and Hasselt in Belgium, to Amsterdam, Utrecht, Rotterdam, The Hague and Maastricht in the Netherlands, but also from Berlin and Kiel, Bergen and Oslo, Vilnius, Iceland, Zürich, Lisbon, to Beirut, the Palestinian city of Nablus and all the way to Lima in Peru.

We invite you all, to engage with the lectures, conversations and workshops that are put together, to explore different design-positions for emancipating processes. How do alternative design approaches deal with conditions of conflict, oppressive forces and entangled histories? How can design pedagogy be a process of collective discovery, attuned to the demands for social justice, antiracist, anti-patriarchal and anti-capitalist struggles? And what tools and conditions can we imagine, develop and use for this?

Together with you we hope to build common grounds for shared futures, so we can all contribute to a critical understanding of design practices that can play constructive roles in the political reorientation of design. Let us empower design as an element in struggles for autonomy and acknowledge the practice as a decisive world-making practice.

Annelys de Vet is a designer, researcher and educator based near Brussels. Her work explores the role of design in relation to the public and political discourse. She heads the temporary MA course 'Disarming Design' committed to design practices in situations of oppression acting on the overlap of design, crafts, politics, pedagogy, community and poetry – after heading the MA in design for 10 years. Devet is a PhD candidate at ARIA, a practice-led doctoral study at Sint Lucas School of Arts and University Antwerp. In 2012 she co-founded the thought-provoking design platform 'Disarming Design from Palestine' generating useful products from Palestine that spread alternative narratives about life under occupation. She has initiated the publishing initiative Subjective Editions that map countries from inside out, from a human perspective, currently with 12 editions of 'Subjective Atlasses'.
www.bureaudevet.be
www.subjectiveeditions.org
www.disarmingdesign.com

Pascal Gielen,
on art and civil actions
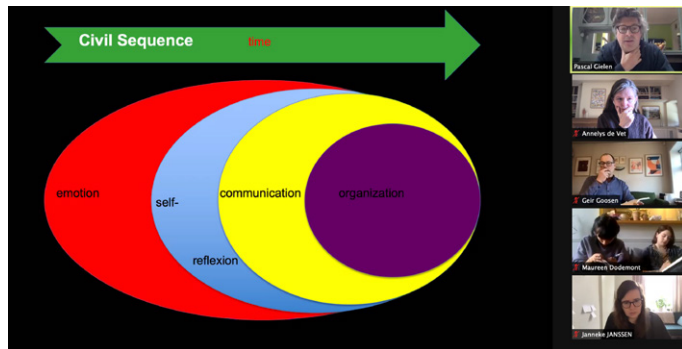
Pascal Gielen is full professor of sociology of art and politics at the Antwerp Research Institute for the Arts (Antwerp University – Belgium) where he leads the Culture Commons Quest Office (CCQO). Gielen is editor-in-chief of the international book series Arts in Society. In 2016 he became laureate of the Odysseus grant for excellent international scientific research of the Fund for Scientific Research Flanders in Belgium. His research focuses on creative labour, the institutional context of the arts and on cultural politics. Gielen has published many books which are translated in English, Korean, Polish, Portuguese, Russian, Spanish and Turkish.

ccqo.eu

go from an individual problem to a collective problem [...] when people can feel what is happening, that makes people act, and makes them sensitive, that triggers more emotions, have another role in civil actions [...] going from individual to collective, you do that through expression. public space is where you can say what you want, share ideas and discuss [...] civil space is a space for doing, for making those ideas real

Petra Van Brabandt,
on artistic research

Petra Van Brabandt is a feminist philosopher based in Belgium. She is Head of Research at St Lucas School of Arts Antwerp. Her research focuses on the sociopolitical dimensions of art and design. She writes and lectures about feminism, post-colonialism and more generally the politics of artistic production and imagination.

www.kaaitheater.be
Kunst of pornografie?

art and design made me aware of my political positions social dimension is on how do we work together, and who do we work with, and who do we connect with. It's more about our network, then it is about what we say and what we make. [...] social political dimension is about how we work together, and how we collaborate. [...] on institutions: using institutions, but be aware of their privilege [...] "being mindful of power relations (problems arise from skewed power relations) [...] We are less, yet more intimate in the digital space — even though we're not physically there, we see everyone in close-up, which would not be the case in an aula for example

Robin Vanbesien,
on solidarity of poiesis

In his PhD research project 'Unfolding Solidarity Poetics', Robin Vanbesien explores the poetics and imaginaries of various self-organized and emancipatory social practices. Doing so, he aims to shed light on the intricate reciprocities between artistic poetics and social practices of care and solidarity. What does it mean to reclaim the poetics of an artistic practice as a poetics that attends to situated conditions of lived vulnerability? Furthermore, how can such "solidarity poetics" offer the terms of transition that alter today's precarious infrastructures of sociality? By means of artistic non-fiction films that focus on specific (historical) cases of empowerment (i.e. the solidarity movement in Athens; an antiracist youth centre in Mechelen), Vanbesien aims to make certain solidarity poetics tangible and concrete, while at the same time preserving these as distinctly sensuous.

robinvanbesien.net

going beyond representation (beyond 'reduction') [...] How to create a context of reception [...] see your work as part of a longer tradition [...] Constantly training the collective muscle [...] Utopia as a eurocentric concept [...] not to capture, not to represent, but to co-elaborate through film
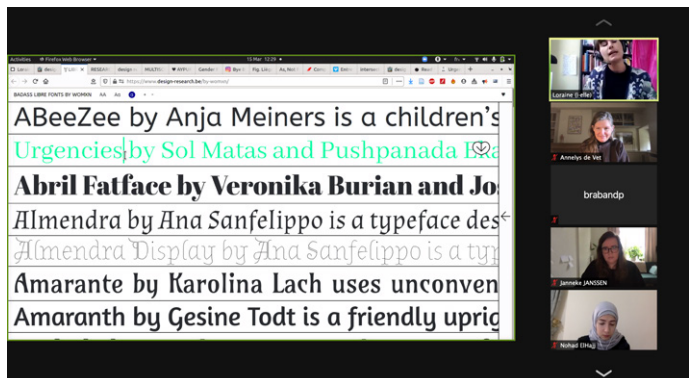
Loraine Furter,
on feminism, design and conditions

Loraine Furter is a graphic designer and researcher based in Brussels since 2007, specialized in editorial design, hybrid publishing and intersectional xfeminism. She designs and edits paper publications as well as web and digital ones, and is particularly interested in the interaction between these media. Loraine is currently a PhD student in Sint Lucas Antwerp, where she deepens her self-initiated research project Speaking Volumes—art, activism and feminist publishing. She is part of the collectives Just For the Record, Bye Bye Binary, Intersections of Care, and since 2017, she co-organizes the graphic design festival Fig. in Liège.

www.lorainefurter.net

holding space for what is already there but what has been made unseen [...] Consider anti-racism, anti-capitalism, feminism,... while making any choice [...] e.g. making open-source tools for personal & public use [...] The space for making choices is where urgency arises [...] How to help others that don't profit from the status quo by facilitating space for them

Sarah Saleh & Jara van Teefelen, on zines (workshop)

Sarah Saleh (1996) is a Lebanese multidisciplinary designer and visual artist that focuses on political activism through artistic and design practices, and currently a masters student at Disarming Design Department at the Sandberg Instituut. Her practice revolves around publications, archives, music and moving images with a special focus on cultural spaces and social issues.

sarahsaleh.com

Jara van Teefelen is a Palestinian-Dutch artist, currently doing her masters in Disarming Design at the Sandberg Instituut - Amsterdam. In her work she sees it as her challenge to insert humoristic elements to the political situation in Palestine by giving unrealistic, imaginative solutions to the problem of occupation. Randomness plays a big part in her projects, as her main focus is to use the method of forced analogy to combine a set of objects that are not related, but find an association between them, creating an unintended layer of playfulness to her projects that are mostly inspired by naïve art and childlike drawings without losing her political message.
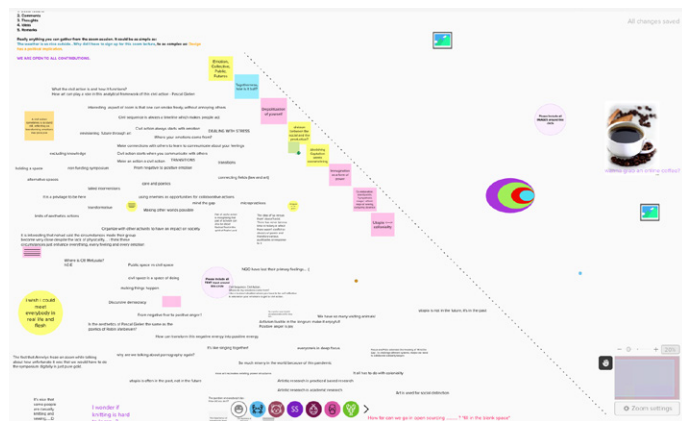
yaravanteeffelen.com

"As part of the zine-workshop, we would like to ask the audience to take notes/phrases/words/sentences/remarks/observations/thoughts (really anything that comes to mind during the lecture).
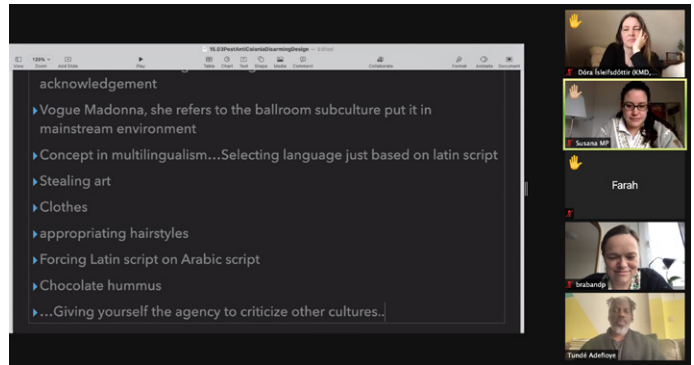As an example:
One could write the following as a note from the zoom meeting; What a shiny glass that is... -> this could be a part of an observation during the lecture. Another example could be: Design has a political implication.

During the introduction at 2PM, we will talk about the process of harvesting and a small intro about zine making, randomness, forced analogy and the project that came out of us collaborating."
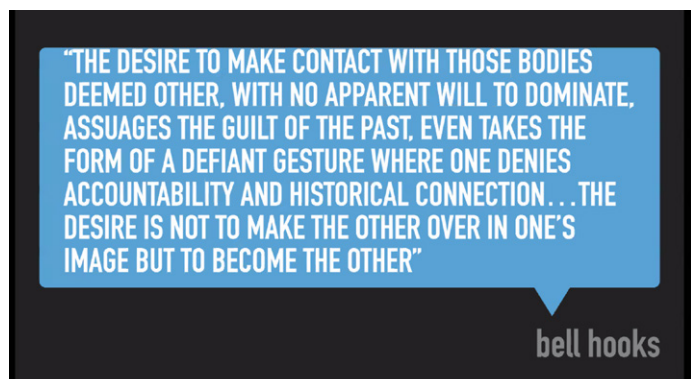

## Tundé Adefioye, on US popular black visual cultures

Adeshola Adetunde Adefioye is lecturer US Popular (Black) Visual Culture, essayist, coach/consultant, dramaturg and public speaker. Tunde was born in Los Angeles (CA) as the son of a Nigerian father and an African-American mother, and ended up in Belgium in 2007 to start a PhD in chemo-informatics at the university of Leuven. Besides that, Tunde loses his heart to poetry, spoken word and slam. In season 2019-2020, Tundé guided SLOW#05 Queer Courage, together with the artists of Haven for Artists from Lebanon and their artistic director Dayna Ash.

subbacultcha.be
www.linkedin.com

appropriation as a form of abuse & erasure +reaffirmation of stereotypes + harmful to a culture, even if maker comes from that culture +based on intention (diff. between appropriation & reclaiming) +e.g. 'appropriation' happens when trying to appeal to the dominant gaze +e.g. in appropriation there's no fluidity in cultural exchange [...] The danger of resilience (images of resilience are far removed from reality) [...] Performative activism: constant image consumption weakens activism, information overload is not benificial [...]
"Accomplices": non-black people continuing the work of black activism, without appropriating black (or any) culture

Marnie Slater,
on tools and strategies for collaborating: how to practice together?
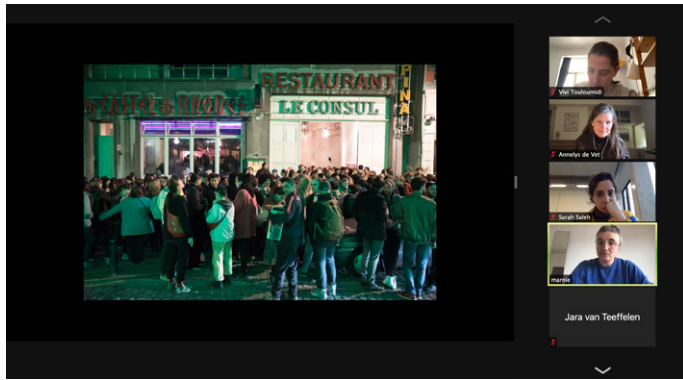
Marnie Slater (b. Aotearoa New Zealand) is a visual artist who lives in Brussels. Marnie's work engages with multiple formats, including sculpture, collaboration, editing, performance, painting and installation. Alongside her solo activities, Marnie is part of the All the Cunning Stunts, co-curator of Buenos Tiempos Int. and a team member of Mothers & Daughters – A Lesbian* and Trans* Bar*. Marnie was a core tutor on the Master of Voice program at the Sandberg Institute, Amsterdam, and is currently teaching on the ADMA program at St Lucas School of Art.

www.mothersanddaughters.be
buenostiemposinternational.com/

collaborations happen because of urgencies—>If a safe space is needed (=urgency), how can you create it, how can you share this space? [...] Rejection of expertise as a validation for working—>mistakes define large part of the (visual) outcome [...] Always staying critical about your own intersectionality [...] collaboration (with pleasure & joy) gives strength to keep working (against existing power structures

Charlotte Rother,
how to build a poster in 5 minutes; co-creation as the key to inspiration

Charlotte Rother (1996) from Berlin is currently a master's student at Sint Lucas School of Arts Antwerp, she is studying visual communication with a focus on social policy. When she started her artistic apprenticeship in 2014, she has focussed on the various design practices throughout her career and works as a multidisciplinary designer and visual artist on conceptual projects with a focus on exhibitions and the social impact. Her master project is an interactive exhibition that takes place in analogue and digital space, the topic is co-creation and inspiration during a global pandemic.
www.behance.net
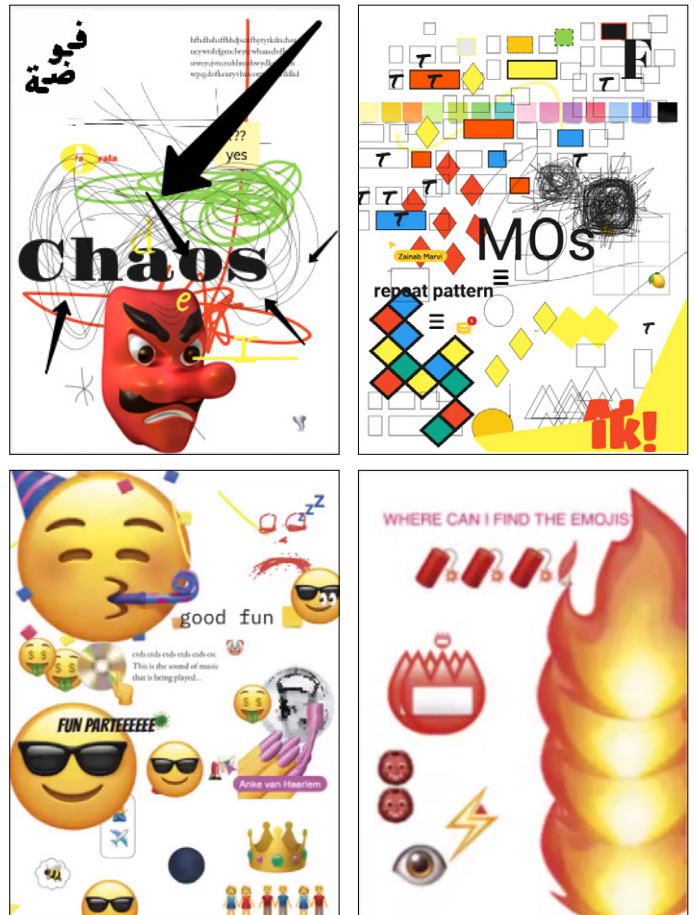
Larissa Mertzhal Linares, spirituality pictionary; game on collective imaginary on spiritualism
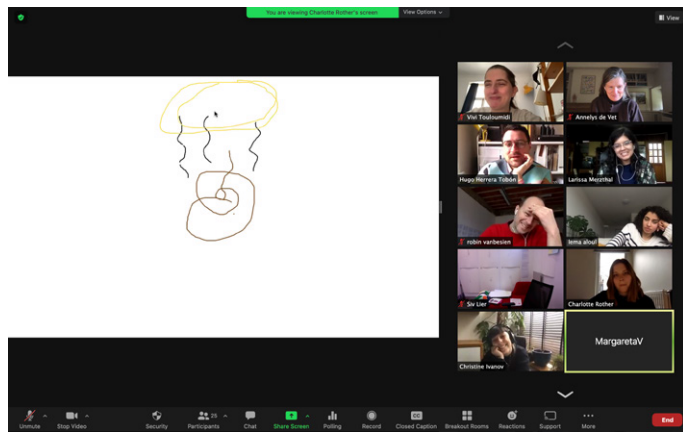
Larissa Merzthal Linares (Lima, Perú) is an illustrator and infographics designer who is currently a master's student at Sint Lucas School of Arts Antwerp. She has worked in several editorial studios in Lima and worked for Peruvian government institutions regarding communication, education and politics. Larissa has also studied illustration and children's books illustration in Barcelona during 2015 and 2017. During 2018, she started her own erotic illustration project called Pornosotras, which was focused on female sexuality and body image, she has made exhibitions in Berlin, Barcelona, Malmo, Santa Cruz de la Sierra and Lima. Her art practice nowadays (and master project) is focused on identity and memory following the visual logic of Andean textiles and it's cosmovision and philosophy.

Jill de Graaf, on motion and emotion

Jill de Graaf (1994) is an Antwerp based illustrator and graphic designer/visual artist. Her main research focuses on the various types of pollution and aims to create a more sustainable, accepting environment. She combines colorful and aesthetic art with educational projects and isn't afraid of pushing her own boundaries to create awareness of a certain ongoing obstacle that is not receiving the attention it deserves. She will always try to reach people by using positive provocation - positivity playing a very important role in her work in general. Jill also works under the pseudonym Jillostrations, never shunning bright and bold colors, portraying a positive body image and pushing towards self acceptance. All of these aspects are key in her illustrations. Jill is currently running for a master's degree in Socio-Politics at Sint Lucas Antwerp. Her project is focused on sexual trauma and examines how people start loving and accepting themselves again after being sexually assaulted.

www.behance.net/JilldeGraaf
www.instagram.com/jillostrations/

Christine Ivanov, on power and oppression and expanding knowledge together

Christine Ivanov is a graphic designer from Brussels questioning the political, social, and environmental aspects of her practice. She is currently a master's student at Sint Lucas School of Arts Antwerp. She worked as a graphic designer for a few years now. The marketing and economic constraints from her work have led her to a frustrating but inquiring position on how to reconcile her practice with her ethical values. Part of her research is about reflecting on how graphic designers can become agents for social change by questioning their role and their responsibilities with the aim to develop a more sustainable/conscious practice through a participatory and inclusive way of working.

capitalism
group1 **group2**

Apple:
We are conditioned to think apple is superior for design purposes, otherwise not treated as a professional designer.

be more critical about our choices and question everything.

Thinking about colors, and psychology affecting the people (girl is pink, boy is blue)

Capitalism benefits from trends that go around.

Design for yourself or for the market.

Fashion trends, you can't be different

it affects all different aspects of our lives, food, health…

The products get produced multiple times

what do we do? Is that also dictated by the system?

how capitalism forcers us to do things even in secret, it's quite hidden in the background, it's a sneaky place that we all fall in.

please the public to pay the designer, rather solve a problem that means something, that can help people.

Why do we have to serve the public?

social capitalism

expanding

dictated by the system

Zines:
antiracism
anti discrimination feminism
lgbtq+ community

riot grrrrrrl (white women)

nonwhite zines?

food triangle

cold cuts:
drag & queer scene in Beirut (middle east)

mainstream design:
to please the clients (it's ok to make money)
> balance with non-profit …

Sarah's style:
chaotic
bold
brave

let's rephrase the question:
how can your design choices undo capitalism?
(we have choices, especially when collectively empowered)

patriarchy
group3 **group4**

In every project you try to step out of that.

economical struggle & suppression + religious pressure

Difference between own projects and commercial projects for clients

More indirectly affected.

The only male gender that is accepted the traditional position of the male

Gender pay gap = less power

How does it affect: doesn't affect you in a way that you feel oppressed by that.

Every project has kind of a holistic approach, how you communicate, what language you use

High taxes on female hygiene products

craft is not art

Art world is not accessible by design. Its not inclusive

Less trust in your ideas/capacity

Every time you want to try something new, a technique that hasn't been used before, when a woman suggests this there is way more resistance.

hierarchy is a key word: its very much embedded in the process, negotiations with the boss

white supremacy
group5 **group6**

as a designer: more freedom in NL, what is the reason the education feels better?

Are white people effected to white supremacy

Are we reflecting on it? Qusai has been all his life

but is the problematicness still sneaking into 'critical' design?

but it's hard to see all this

where has our design education started —not in a palestinian

Design education is very much stuck in the idea of designers as slaves of capitalism

White supremacy is not an issue alone— it intersects with other problems, impossible to see WS as separate from other forms of oppression

Eurocentrism and hidden curricular desicions

We stand against picking one concept out of its context —we cannot dissect these issues as seperate ones

There are more urgent things in a direct way relating to design

Eurocentrism and hidden curricular desicions

Margareta Viznerova, on personal libraries

Margareta Viznerova (Prague, Czech Republic) is currently studying a master program at Sint Lucas School of Arts Antwerp. Her practice focuses on power structure and identity.
www.instagram.com/margaretaviznerova/

"The Universe (which others call the Library)" J.L. Borges – Labyrinths

"In the trick of politics, we are insufficient, scarce, waiting in pockets of resistance, in stairwells, in alleys, in vain. The false image and its critique threaten the common with democracy, which is only ever to come, so that one day, which is only never to come, we will be more than what we are. But we already are. We're already here, moving. We've been around. We're more than politics, more than settled, more than democratic. We surround democracy's false image in order to unsettle it. Every time it tries to enclose us in a decision, we're undecided. Every time it tries to represent our will, we're unwilling. Every time it tries to take root, we're gone (because we're already here, moving)." (Setefano Harney & Fred Moten, All Incomplete (Minor Compositions , 2021 > forthcoming: https://www.minorcompositions.info/?page_id=345)

„When we are able to fully feel the losses among us, then we will be able to do what these times truly require from us. All the children are our children. We can protect those closest to us only when we remember our love for those furthest away. This is an international rebellion, aligned with all the peoples living with struggles to protect life on Earth. This is sacred." – This is not a drill / An extinction rebellion handbook, Page 186

Overcoming patriarchy requires an internal cultural healing, the revitalisation of traditions and the creation of new ones, the realisation that a civilisation based on the love of life is far better option than one based on its destruction. (Design for the pluriverse, Arturo Escobar, p. 14)

«To wander is to enter into a space of existing solely in the present moment. Your only requirement is to observe and have a direct experience with whatever is in front of you (as opposed to secondary or virtual participation)» (p. 11, The Wander society by Keri Smith)

"I had experienced total freedom - I had felt that my body was limitless; that pain didn't matter, that nothing mattered at all - and it was amazing." Walk through walls - Marina Abramović

I want, I need to show you that how you feel is not trivial. Not silly. Not insignificant. It is based on firm evidence. On obscured historical roots deeply felt but not overtly spoken of. I want to show you that the way you are treated by the medical system is not happenstance. I need to pull the curtain back on the way that medicine , hospitals and doctoring as we know them today has evolved, so we can understand that they are not the only way to heal- Medicine Woman by Lucy H. Pearce

"Can design be extricated from its embedded ness in modernist unsustainable and defuturing practices and redirected toward other ontological commitments, practices, narratives, and performances? Moreover, could design become part of the tool kit for transitions toward the pluriverse? What would that imply in terms of the design of tools, interactions, contexts, and languages in ways that fulfil the ontological design principle of chainging the ways in which we deal with ourselves and things so that futuuring is enabled. (Design for the pluriverse, Arturo Escobar, p. 15)

« Only sustainable design is social design, only a social future is sustainable » Marjanne van Helvert p259 from the book: « The responsible object, a history of design ideology for the future » Marjanne van Helvert

"...design today has become total - and hence no longer admits of a contemplative position from the perspective o an outsider. (...) every citizen of the contemporary world still has to take ethical, aesthetic, and political responsibility for his or her self-design. In a society in which design has taken over the function of religion, self-design becomes a creed." Boris Groys - "The Obligation to Self-Design"

... those stories are circling around one point: how the Arabic poetry originated in worshiping the moon Goddess Ishtar... Hussein Al barghouthi , Stories of a pagan time "thanks to shoes, people could walk further and further without getting sore feet and that is why today we live all over the earth." (the story of life, chris simpson)

Eten en drinken kun je voor jezelf doen, en kennis vergaren, maar kunst kan volgens mij niet puur en alleen iets voor jezelf zijn. Kunst is toch ook de keuze voor een manier om met de anderen om te gaan, met de hele wereld, als het even meezit? Conny Palmen, De wetten
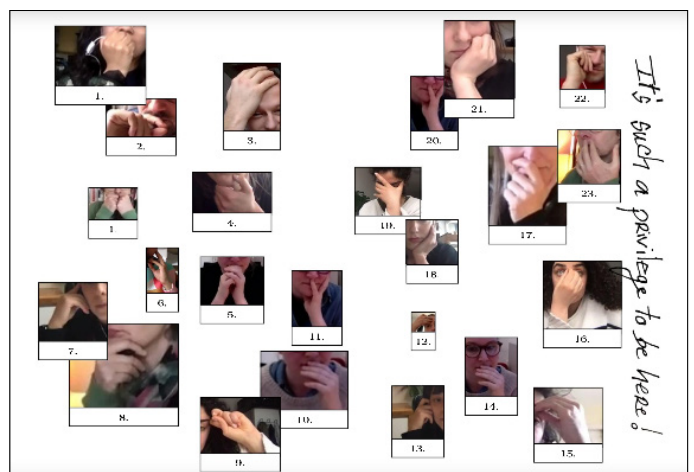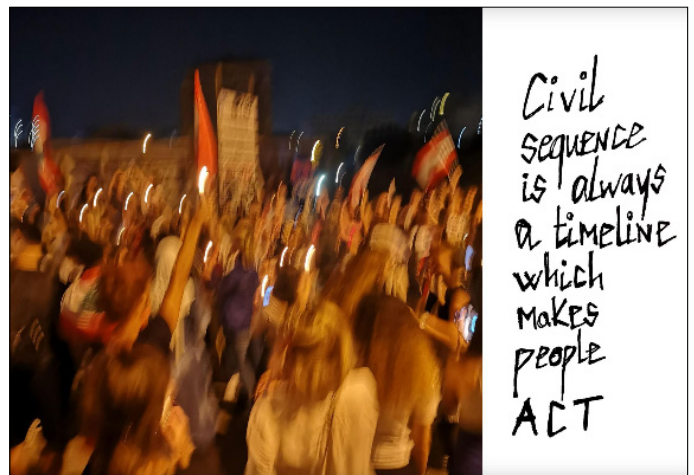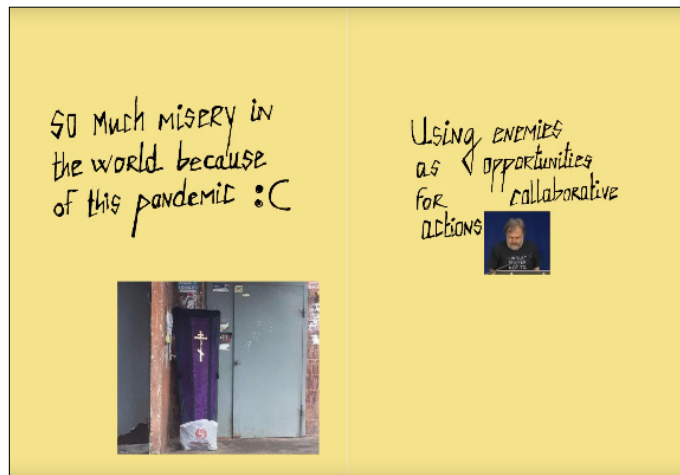
Ik nam de boeken uit Mrs. Bakers handen en ging met mijn vingers over de grote zwarte letters, terwijl ik nog eens tuurde naar de mooie heldere kleuren van de illustraties. Ik besloot dan en daar dat ik er achter zou komen hoe ik zelf kon lezen. Ik wees naar de zwarte tekens die ik nu kon onderscheiden als afzonderlijke letters, anders dan die in mijn zusjes boeken voor oudere kinderen, waarvan de dicht bedrukte bladzijden een grijze vage vlek voor mij waren. Ik zei, heel hard voor ieder die het horen wilde, 'Ik wil lezen'. Audre Lorde, Zami, een nieuwe spelling van mijn naam

Sarah Saleh & Jara van Teefelen, finalzing the zine-making
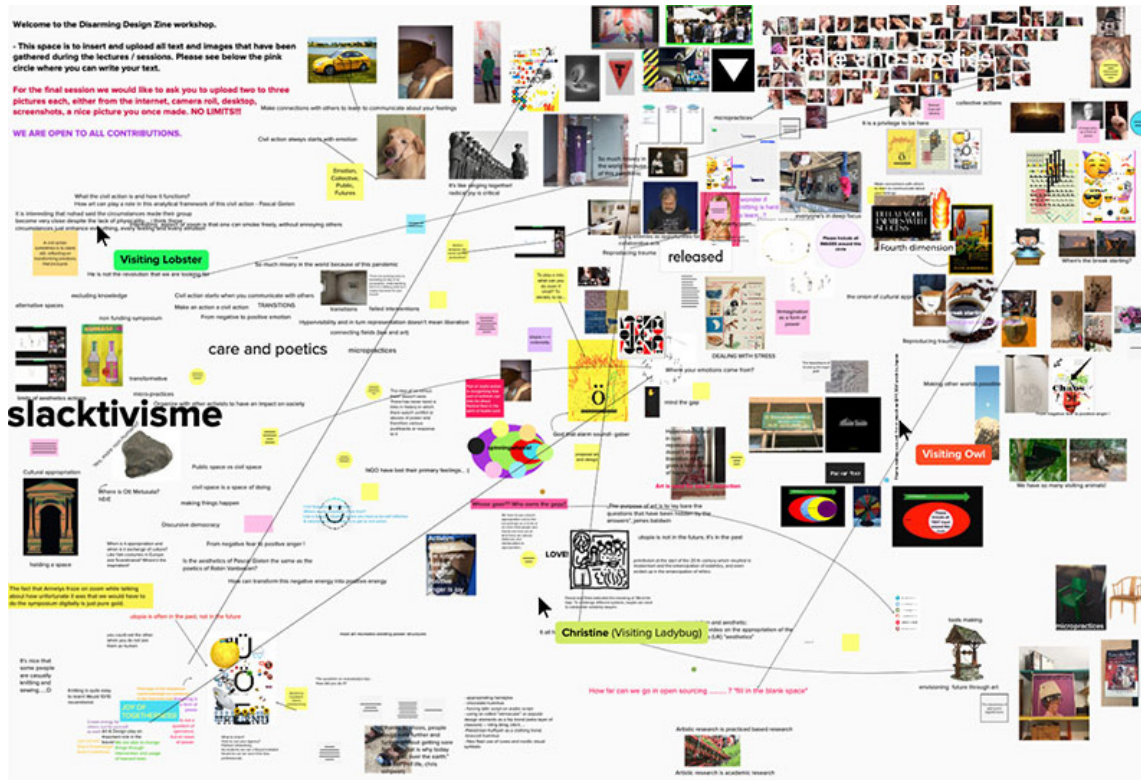
Screenshot of final mural board, with collectively created textual and visual collection.

Hereby a preview of some pages of the zine, which has around 60 pages. Participants were able to order a digital or paper edition, through a small donation.

SO MUCH MISERY IN the world because of this pandemic :C

Using enemies as opportunities for collaborative actions

Civil sequence is always a timeline which makes people ACT

Make connections with others to learn how to communicate about your FEELINGS

We have to see cultural appropriation not as a line but as a circle, or perhaps even an onion, where people and their stories are shut out

It's such a privilege to be here!

**Farah Fayyad &
Mohammad Gaber,
typoFiction workshop**

Curated by Disarming Design Department, in this workshop participants were invited to question the system of meaning by introducing them to the approach of asemic writing and examples of its application in world-building within fiction cinema. Welcome to TypeLab!

Farah Fayyad is a graphic designer and print-maker from Beirut, Lebanon. A highly print-oriented designer, most of her independent work has been within the political and cultural field, focusing mainly on Arabic lettering/typography and bilingual design. In July 2018, she co-founded Nice Nice Prints, a screen-printing studio, shop, and workshop space together with her printmaking mentor, Salim Samara. Teaching screen-printing has become central to her practice, as Nice Nice becomes a hub to develop a local community around the craft. She is also the art-director for Dar El-Nimer for Arts & Culture, a museum/cultural space in Beirut. She is currently pursuing her masters degree at the Disarming Design Department at the Sandberg Instituut.
www.farahfayyad.com

Mohamed Gaber is a multidisciplinary designer and artist from Cairo, Egypt. He works in a wide range of creative disciplines including type design, web design, graphic design, live VJ, generative art performing, and sound art. His main interest lies in the haptic nature of the production of typography as well as the technological, philosophical, and historical aspects of it. He is currently pursuing his masters degree at the Disarming Design Department at Sandberg Instituut.
www.gaber.design

Program:

— Introduction to TypeLab & TypePlatform at Sandberg.
Introducing the history of the TypeLab and our journey into reviving the space as a form of working within the institution and creating alternative spaces

— Asemic writing as a hybrid art form that fuses text and image into a unity.
explaining the history of Asemic writing as a practice to question the system of meaning and the space between design and art.

— Use of Asemic writing in worldbuilding.
Concept of worldbuilding in film making and speculative design thinking, introducing the theory and examples of use in iconic sci-fi films.

— Tools of littering primitive to digital.
Introducing different tools of typography littering and tool making, from using digital tools to creative 'primitive' littering tools -dip your potato in ink boy and you got a tool! 🤔

— illustration exercise
In this part of the workshop, we invite the participants to collectively create a fictional script, each participant is free to imagine a world, give it a name, and imagine the script the inhabitants of this world would be using to communicate and write down their history and archive. -The Milky Way is the limit. ✋

— Quick font building introduction.
After the participants have already created a quick proposal -a glyph or more each- we will collect the sketches and quickly digitize them if needed while we introduce them to the concept of font making and how the grid works in giving each glyph a role, a code, a position, and a meaning.

**— A brief introduction to licensing -OpenSource is the source**
🤳
We are running out of time so we won't argue much here so very briefly will introduce the participants to what is open source, who is OFL, what is CreativeCommons, and why Copyleft. -Opensource to dismantle patriarchy. 👊

— Digital exhibition of the creations of the participants in the form of a font file/s and poster/s.
By the end of the workshop, we will have already created a quick quirky font file that we will use to create a poster or more both the font and the posters to be published on the TypeLab Instagram page and Github.
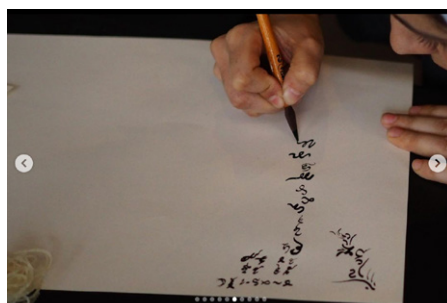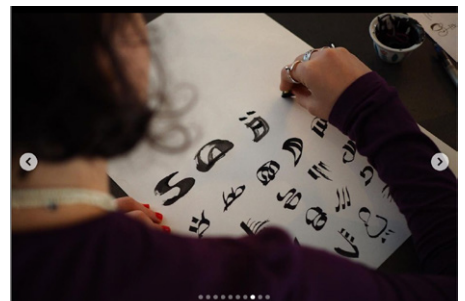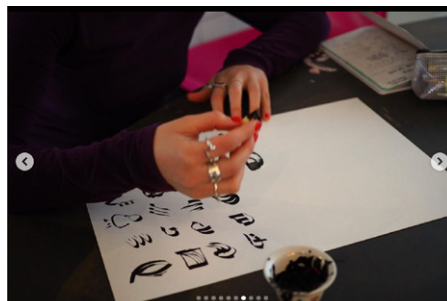
Typographic output of TypoFiction workshop

Posterdesign Mohammad Gaber & Charlotte Rother (after they met digital at the symposium)
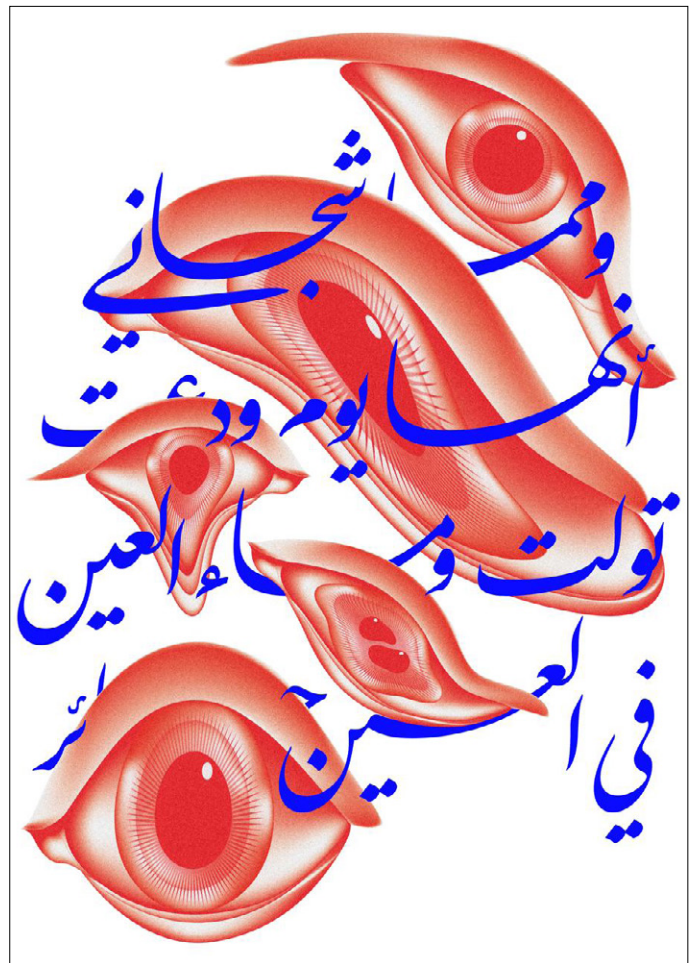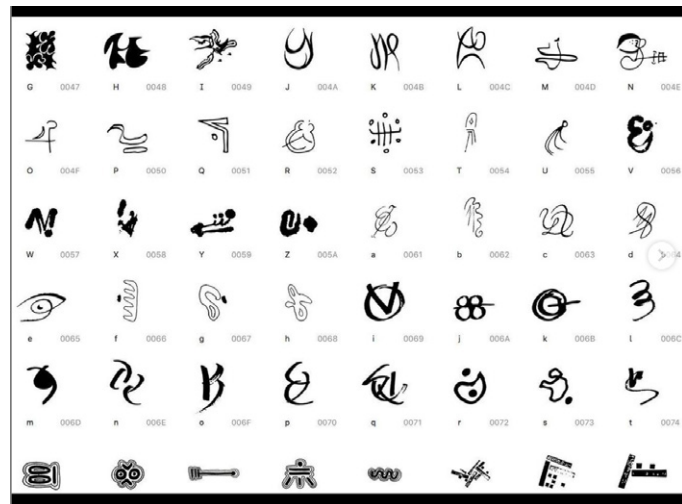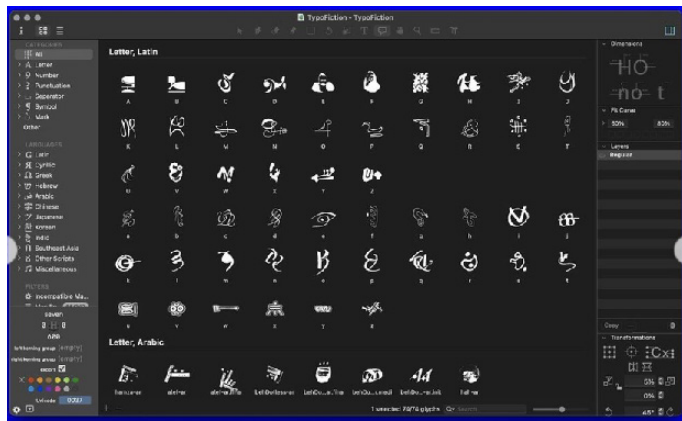
Recap from the results of Typofiction workshop, exhibiting the posters created by the participants. "In this workshop, we introduced the participants to the concept of asemic writing as a tool to questioning the system of meaning, and famous applications in fiction film making."

Reflection, Annelys de Vet

Personally, I found it inspiring to understand Pascal's Gielen mapping of civil action, in relation to emotion, self-reflection, communication and organisation. In particular the role aesthetic practices play in the catalysation of this proces. Petra Van Brabandt gave interesting insights in the role of education as a social dimension of how we work together, who we work and connect with. And that this working together is the social political dimension that we shape. Robin Vanbesien made a distinction between representation and that what precedes representation, or the performativity of it. The poetics he placed in relation to solidarity resonated to the aesthetic experience that Pascal Gielen was talking about, and that fuels civil action. Loraine Furter was generous in sharing tools and strategies for holding space for what is already there, but what has been made unseen. The session with Tundé Adefioye on cultural appropriation and popular black culture, was one of the most engaging zoom-sessions I have witnessed since the lockdown. And Sherida Kuffour's observation stayed with me: "Hyper-visibility and in turn representation doesn't mean liberation". The next day, Marnie Slater unveiled important conditions in which collaboration, and emancipation, can take place. And how pleasurable urgencies, friendship and collaboration coincide and can generate subversive elements — full of care and joy.

The different workshops broadened my experience of the screen, and on collaborative working methods over distance and timezones. It created a real intimacy, and the conversations deepened over the days. During the zine-workshop of Jara van Teefelen and Sarah Saleh a dynamic exchange of observations and reflections took place on the mural-board, anonymous writing together. The super-fast poster workshop of Charlotte Rother generated an enlightening design process, and allowed to use tools like miro for other purposes. Larissa Mertzhal Linares gave space for different reflections and interpretations on spiritual experiences, and how in this part of Europe it's often an individual experience opposed to the collective experience Larissa is familiar with in Peru. And Jill the Graaf put us down, on the ground, with our breath, and through her voice activating such deep emotions. They got context and depth in the personal library that we brought together on the invitation of Margareta Viznerova. And Christine Ivanov gave space to important conversations on power and oppression in design practice. In a way this conversation continued, in a different tone, during the TypoFiction workshop by Farah Fayad and Mohammad Gaber. They gave us more insight in the power-imbalance in current day available scripts, and together we build an asemic script of which each contributed lively characters — and it was available as a digital typeface the same morning.

27 March 2021