# RE AND SOMAEST

6–8 May 2019

# ENCE BUDAPEST •

## Rector's Address

Ever since its foundation, the activities at Moholy-Nagy University of Art and Design are at the crossroads of creative energies, social demands, technological possibilities, economic and environmental constraints and potentials. The personal and communal system of responsibility has been formed around this pivotal point making us active players in analyzing and shaping the human condition.

The activities of our school is based on the cooperation of designers, scientists, artists and students ready to initiate improvements and to act. It is a community whose goal is to map out and understand the world in which we live and whose changing dimensions define our future. Our task is to offer the knowledge acquired in the form of design works, answers and practices so

that the quality of interactions defining our lives improve us; it should help us in maintaining our natural environment, preserve our human nature and in keeping the development of our civilization in a range that we believe to remain humane.

Our intentions are faced with the challenges and possibilities of the 21st century. Technological changes exceeding the natural rhythm of receptive and adaptive skills of humans pervade the most personal dimensions of our lives altering the character of our activities. The list of phenomena, influencing our existence and environment to a critical degree, is long. All of these challenges may be answered well if the attitude becomes practice as articulated by László Moholy-Nagy when he propagated the cooperation of science and arts. The expanding field of the notion of design is coupled with a growing reach of activities, therefore its significance is also on the increase. Besides its classic interpretation and usage it plays a more and more powerful role in cooperation with the representatives of other disciplines also involving social issues. We would like to walk in the front row, too, when taking part in these processes. We believe that university life cannot be a frozen construction. It has to be a medium able to critically reflect even on its own functions. A community capable of development, a community that changes and helps others change as well while it handles the forming social circumstances and needs with the future in sight.

Organized for the first time, our conference considers these values and goals as its primary focus. Topics in design culture and somaesthetics point to currently important issues, inviting the representatives of various fields into a dialogue. I wish your work should be inspired by the options offered by encounters and mutual thinking.

József Fülöp – April 6th, 2019

MOME DOC

Magyar Szómaesztétikai Fórum

# A proposal for a dialogue

In the recent past, interdisciplinary and multidisciplinary research has provided remarkable progress and development within the humanities and social sciences. The early phase of this development witnessed preliminary dialogues between separate disciplines and their representatives who have gathered to discuss common interests. The initial goal was to understand each other, to recognize common topics of research. This phase induced productive dialogues but did not lead to long lasting, organized post-disciplinary projects, let alone integrative conceptual frameworks. The latter only started in a second phase, when emerging post-disciplinary fields began to make suggestions for research platforms that were more defined and methodologically better founded. Somaesthetics, initiated by Richard Shusterman, and design culture studies, initiated by Guy Julier among others, are two among these most promising new post-disciplines. Design discourses, practices and products that are constituted in the synergy of all our senses are the protagonists of design culture studies that takes design culture as a flow of cultural products produced by social practices and reflected in cultural discourses. To Julier's mind, design culture as an object of study includes both the material and immaterial aspects of everyday life. At the same time, somaesthetics explores and reconceptualizes the focal point and ultimate reference of human environments, products, practices and discourses, namely, the embodied experience. Whereas somaesthetics reflects the pragmatist understanding of philosophy as a means of improving experience through a reflective art of living, it defines itself as a tool for designing good life. According to Shusterman, somaesthetics is the critical, meliorative study of the experience and the use of one's body as a locus of sensory-aesthetic appreciation and creative self-fashioning devoted to the knowledge, discourses and disciplines that structure such somatic care or can improve it. Both design culture studies and somaesthetics are interested in body-mind interactions and both include theory, methodology and practice alike within their action radius. The purpose of this conference is to take a step backward and address design theorists, philosophers, anthropologists, aestheticians, social scientists, healthcare professionals, technology experts, artists, designers and educators to
discuss the parallel and complementary possibilities of these post-disciplinary approaches in the spirit of initial dialogue
and pragmatic goodwill in order to create platforms of fulfilling and fruitful future collaborations.

Bálint Veres and Márton Szentpéteri

**Program**

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| 10:00-10:30 | *Opening speeches (József Fülöp, MOME rector; Alexander Kremer, head of the Hungarian Forum of Somaesthetics; Márton Szentpéteri, head of MOME PhD programme)* |
| 10:30-11:30 | **Richard Shusterman:** *Somaesthetics and Design - keynote lecture* |
| 11:30-12:00 | Coffee break |
| 12:00-13:00 | **Rituals and Dance in Perspectives of Design and Somaesthetics (part 1)** (Chair: Anette Svaneklink Jacobsen associate professor, University of Southern Denmark) |
| | **Mădălina Diaconu** (University of Vienna, associate professor): *Ritual Design and Design Theory: a Tensioned Encounter* |
| | **Ariana Amacker** (University of Gothenburg, postdoctoral researcher): *Design, Ceremony, and the Integrative Wholeness of Aesthetic  Experience* |
| 13:00-14:30 | Lunch break |
| 14:30-16:00 | **Rituals and Dance in Perspectives of Design and Somaesthetics (part 2)** (Chair: Anette Svaneklink Jacobsen associate professor, University of Southern Denmark) |
| | **Nóra Horváth** (Széchenyi István University, Győr, senior lecturer): *Destabilization as Expansion of the Boundaries of Self in the Work of Pál Frenák* |
| | **Aurélie Debaene** (University of Kent, PhD candidate): "Give me Glamour!": *What Posing Shows Us About Spontaneity in Expert Artistic Movement* |
| | **Linnea Bågander** (University of Borås, PhD candidate: *Wear-thinking - Enabling (E)motion* |
| 16:00-16:30 | Coffee break |
| 16:30-18:30 | **Designed Experience, Designed Environment** (Chair: Jonathan Ventura senior lecturer, Hadassah Academic College in Jerusalem) |
| | **Steven M. Leuthold** (Northern Michigan University, professor): *Soma and Symbol: The Locus of Style in Design History and Culture* |
| | **Attila Horányi** (MOME, associate professor): *Is Taste Embodied Knowledge?* |
| | **Tom McGuirk and Alan Summers** (University of Chester, senior lecturer / program leader): *Superimposed Visions: Psychophysiological Space in Augmented and Mixed Reality Design* |
| | **Matthew Crippen** (Humboldt University, researcher): *Aesthetics of Suppression* |
| 19:30 | **CONFERENCE DINNER** |

# Day 2

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| 10:00-11:00 | **Patrick Devlieger:** *Disability, Body, Senses and Esthetics: A Very Short Introduction to the Cultural Model of Disability and Its Discontents - keynote lecture* |
| 11:00-11:30 | Coffee break |
| 11:30-13:30 | **Transhumanism/Posthumanism**<br>**(Chair: Andor Wesselény-Garay associate professor, Budapest Metropolitan University)**<br><br>**Alexander Kremer** (University of Szeged, associate professor): *Either Transhumanism Or Somaesthetics*<br><br>**Renáta Dezső-Dinnyés** (MOME, PhD candidate): *Extended Lived Body. Actuation in a Broader Sense*<br><br>**Alice Helliwell** (University of Kent, PhD candidate): *You Need Some Body: Is AI Creativity Embodied?*<br><br>**Ákos Schneider** (MOME, PhD candidate): *The Cyborg as a Concept for Post-human-centered Design Theory* |
| 13:30-15:00 | Lunch break |
| 15:00-17:00 | **Designed therapies**<br>**(Chair: Alexander Kremer associate professor, University of Szeged)**<br><br>**Stefan Schmidt** (University of Wuppertal, lecturer): *Phenomenology of Spatiality and Social Design*<br><br>**Eszter Babarczy** (MOME, senior lecturer): *A Therapeutic Philosophy of Art as Emotion Regulation*<br><br>**Dina Shahar and Jonatan Ventura** (Hadassah Academic College, Jerusalem, lecturer/ senior lecturer): *Somaesthetics, Ideology and the Design Situation*<br><br>**Renato Bispo** (Politécnico de Leiria, adjunct professor): *Design as Translation. What Does it Mean to Have a Healthy Life?* |

# Day 3

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| 10:00-11:00 | **Guy Julier:** *Neoliberal objects; neoliberal subjects - keynote lecture* |
| 11:00-11:30 | Coffee break |
| 11:30-13:00 | **Humans, Tools, Computers and Other Materialities**<br>**(Chair: Steven M. Leuthold professor, Northern Michigan University)**<br><br>**Andor Wesselényi-Garay** (Budapest Metropolitan University, associate professor): *The Body as Prosthesis. Bod(y)sign – the Zero Point of Forming*<br><br>**Shalini Sahoo** (Royal Collage of Art, researcher): *Articulating Human-Material-Interaction within Transit Spaces*<br><br>**Rachael Garrett** (University of Limeric, artist): *A Preliminary Investigation into Somaesthetic Bodystorming Tools for Designing Affective Haptic Interactions* |
| 13:00-14:30 | Lunch break |
| 14:30-16:00 | **Achieving the Virtual**<br>**(Chair: Alan Summers program leader, University of Chester)**<br><br>**Annette Svaneklink Jakobsen** (University of Southern Denmark, associate professor): *Movements of Design Mediation: Between the Material and the Immaterial*<br><br>**Ji Hee Cho and Eui-Chul Jung**<br>(Seoul National University, researcher / associate professor): *Study of Gesture-based UI Design to Improve Presence in Virtual Reality-Focused on a Volume Slider UI Design with Gesture Control Experiment*<br><br>**Ágnes Karolina Bakk** (Sapientia University, Cluj – MOME, PhD candidate): *Epiphany and Intimacy in Immersive Analogue Spaces*<br><br>**Tamás Seregi** (Eötvös Loránd University, assistant professor): *Virtuality versus Simulation, or Some Remarks against the Concept of Immersion* |

## Devlieger, Patrick

### DISABILITY, BODY, SENSES AND ESTHETICS: A VERY SHORT INTRODUCTION TO THE CULTURAL MODEL OF DISABILITY AND ITS DISCONTENTS

In this presentation, I will build up a few stages in the emergence and development of a cultural model of disability and its discontents. I start with a critical cultural history of our understanding of disability and of models to think with, which I link to an epistemological evolution that has influenced the discipline of anthropology in a never-ending quest of aspiring to be a philosophy *with* people. In the next step of the talk, I focus on blindness and will argue about why it resists the label of disability understood as incompetence, this being the roots of discontents. I then open two windows that deal with these discontents, namely posthuman perspectives (in their move away from anthropocentric or humanistic interests), transmodern perspectives (with its focus on the multiple origins and engagements of the modern), and esthetics (as artistic creativity). I end with stressing upon the possibilities that depart from wounded places, objects, and people, embracing the complexity of their narrative, and their potential to re-design.

**Patrick Devlieger** is associate professor of anthropology at KU Leuven and a leading scholar in interdisciplinary disability studies. His work is characterized of critical theoretical and practical questions of disability in cultures, multi-sensorial approaches and alternatives, technology, and landscapes of memory and care. His fieldwork is mostly situated in DR Congo, United States, and China. Recent research and teaching focuses on disability and the re-making of culture, using a posthuman and transmodern lens.

# Julier, Guy

## NEOLIBERAL OBJECTS; NEOLIBERAL SUBJECTS

What is the power of design to wire us up as economic agents? How have our gadgets and devices been active in reinforcing certain everyday financialist practices? Is there a particular neoliberal selfhood and, if so, how is this produced through everyday objects? What is the difference between a can of Coca-Cola and a statue of Lenin?

This talk opens the lens of somaesthetics and design culture to link them to wider questions of late capitalism. It reviews how embodied performances of gesture, movement, anticipation and calculation have become part of a neoliberal sensing. These are not necessarily intentionally scripted into objects. But they reinforce particular behaviours of futurity, transformation and becoming, the quantified-self and competitivity that are so important to the functioning of contemporary economic life.

In drawing these connections, I want to make a larger point about the politics of design culture and the agency of objects and bodies within these. We are inescapably implicated into these. Critically understanding how they operate is a first step to emancipating ourselves and our designs from them.

**Guy Julier** has over 30 years professional experience in design practice, research and education. His most recent book, Economies of Design (2017), provides an in-depth analysis of the roles of design in the contexts of contemporary, neoliberal orthodoxies. He is Professor of Design Leadership at Aalto University, Helsinki, where he works with researchers and students in exploring post-capitalist and hybrid design practices. Other books include The Culture of Design (3rd revised edition 2014) and he is also co-editor of Design and Creativity: Policy, Management and Practice (2009) and Design Culture: Objects and Approaches (2019). Guy Julier has worked with organisations across Europe and Latin America in developing critical discussion and practice in design for societal benefit.

# Shusterman, Richard

## SOMAESTHETICS AND DESIGN

Rooted in pragmatist philosophy, somaesthetics is an interdisciplinary field of research dedicated to the critical study and meliorative cultivation of the soma (the living, sentient, purposive body) as our medium of sensory perception (aesthesis) and performance as well as the site of our expressive self-stylization. Concerned not only with understanding but improving our experience and performance through heightened, more perceptive somatic awareness, somaesthetics involves both theory and practice. This presentation will first provide an introductory sketch of the somaesthetic project by outlining its principal aims, philosophical genealogy, and theoretical structure. Noting how somaesthetics itself arose from a design problem, the presentation will then focus on theapplication of somaesthetics to the field of product design, focusing particularly on human-computer interaction design. Here I will examine some recent design research, including some product prototypes, that developed from somaesthetic theory and practice and that ultimately originated from practical somaesthetics workshops devoted to improving body consciousness that I gave to researchers in interactive design.

**Richard Shusterman** is the Dorothy F. Schmidt Eminent Scholar in the Humanities and Director of the Center for Body, Mind, and Culture at Florida Atlantic University. His major authored books in English include *Thinking through the Body*; *Body Consciousness*; *Surface and Depth*; *Performing Live*; *Practicing Philosophy*; *T.S. Eliot and the Philosophy of Criticism*, and *Pragmatist Aesthetics* (now published in fifteen languages). Shusterman received his doctorate in philosophy from Oxford and has held academic appointments in France, Germany, Norway, Denmark, Israel, China, and Japan. The French government honored him as a Chevalier de l'Ordre des Palmes Académiques for his work in the philosophy of culture. His recent book of philosophical fiction, *The Adventures of the Man in Gold*, is based on his work in performance art, while his research in somaesthetics is nourished by his somatic professional training and practice of the Feldenkrais Method.

# Amacker, Ariana

## RITUAL, DESIGN, AND THE INTEGRATIVE WHOLENESS OF AESTHETIC EXPERIENCE

Lectures

In this paper I explore a somaesethic view of design through the enactment of rituals using John Dewey's pragmatist account of *Art as Experience*.  In an analytical research tradition, design is primarily framed in terms of objects of experience including structures, processes, methods, and tools external to the designer. However, from a Deweyan perspective, design has a qualitative existence that is only experientially had and which cannot be objectified or cognitively known. In this sense, ritual presents itself as an embodied, aesthetic experience of signification that holds together dimensions of experience like passive and active, reality and imagination, profane and sacred, symbolic and productive which are analytically understood to be distinct from one another. The integrative wholeness of ritualistic experiences helps to address a quality of attention in the present and to emphasize design as a means to undergo experience in open-ended ways rather than as an attempt to understand and predict experience.

**Ariana Amacker** is currently postdoctoral researcher exploring the aesthetic experience of design from the perspective of Classical Pragmatist philosophy.  Her research tests a range of methods from the performing arts and somatic practices that help integrate a receptive awareness with imagination and a sense of play. Methodological insights from her work are intended to help facilitate opportunities for individuals to uncover an expanded feeling of 'self' and to generate new sensory and emotional observations as part of their creative process.

# Babarczy, Eszter



## ART AS EXPERIENCE: A CONTEMPORARY PERSPECTIVE

The paper re-examines John Dewey's Art as Experience (1934) in the context of a non-elitist contemporary concept of art experience and its therapeutic uses in people's lives. It is argued that the experience-concept of art offers a unique perspective that does not run into the usual morass of defining art because it stresses the relationship of viewer/audience and the artwork instead of looking for substantial features that all artworks have in common. Although Dewey viewed aesthetic experience as the purest form of experience, he did not share the Kantian maxim of 'pure' pleasure in perception but allowed for all the varied reasons and passions people might have to be present in encounters with art. Therefore, drawing on media use theories, I argue that his art as experience concept fits contemporary theories of why and how people use media contents, including art forms such as music, to change or maintain their frames of mind or moods, and offers us a theory where boredom, sadness, or curiosity may have a place. I also argue that Dewey's concept can help us distinguish what is traditionally thought 'higher' and more mundane uses of art by pointing out the enhanced sense of life that and a fusion of subject and object that usually accompanies fruitful encounters with challenging art but is usually absent from routine encounters. Finally, I argue that this quality of the aesthetic experience may be compared with the state of complete presence of mystical experiences such as mindfulness and similarly to such experiences, may have healing power for mentally disturbed or stressed people.

**Eszter Babarczy** is senior lecturer of philosophy and media at Moholy-Nagy University of Art and Design. She studied art history and philosophy at Eötvös Loránd University in Budapest, modern European history at NYU and obtained a Ph.D. in media studies at the University of Pécs. Besides teaching and publishing art criticism and literary pieces, she has been active in the mental health field for 20 years, working with people living with serious mental illness.

# Bågander, Linnea



## WEAR-THINKING - ENABLING (E)MOTION

This paper suggests shifting the focus from a visual aesthetic of the body to an aesthetics emerging form the experience of wearing. Historically the aesthetics of wearing has been mainly concerned with visual aspects of body; how dress looks on you/make your body look rather than how it feels and what it does with you.

Building further on the notion somatic garment as introduced by Sally E Dean (2011) and somatic style as defined by Shusterman (2012) the project addresses the experience of wearing and its effect on our emotional state and as bodily aesthetics. It is a practical exploration contributing to a theoretical discussion.

The findings result from an interdisciplinary study intersecting fashion design and choreography, explored through interactive installations and performances developed over the course of 2 years. In 4 performances, 4 workshops and 3 exhibitions nationally and internationally the tactile and informing potential of wearing has been investigated. The results suggest a particular kind of wear-thinking that affects the body aesthetics through how it imposes movement patterns, positioning, tempo and emotions and through this it affects not only the emotional state of mind body also the appearance of the body. In the study, movements that create well-being, presence and relaxation was enabled with help of the interactive installation.

Interactive form exhibited at festival: https://youtu.be/enaPeIRiELU
Performance: https://youtu.be/9SHC6zRA6TA

**Linnea Bågander** is PhD-student in Artistic Research, Fashion Design at the Swedish School of Textiles / University of Borås. Her research is practice based and consists of multiple collaborations within the field of preforming arts, where she is exploring dress as performative element and experience of wearing. Before starting her PhD program, she was working with dance, performing arts and film as costume and set designer.

# Bakk, Ágnes Karolina

## EPIPHANY AND INTIMACY IN IMMERSIVE ANALOGUE SPACES

The concept of immersive theatre is getting more and more widespread, but what makes an immersive performance actually 'immersive' is always debatable. In this talk, I will present a working concept of immersive theatre and try to show that by using the pictoresque effects of New Horror (Ndalianis 2012) and somaesthetic design concepts (Höök 2018), the creators of immersive theatre performances invite the audience to become an active participant and to experience social emotions during the performance. I will present an in-depth analysis of the performance Strawpeople by the Danish company SIGNA. I'll point out that their performance can be interpreted as a video game, especially due to the mechanics they used in their world-building procedure. Be relying on the notion of 'epiphany' in video games (Aarseth 1997) and on the somaesthetic design concepts which enhance the immersive effect of the performance, I will point out how the participants can become 'experiencers' (Benford & Giannachi 2011). In these performances, the spectators are hunting for new affects and emotions (Alston 2016), and I'll also claim that in an immersive theatre performance the experiencers are deepening their emotions by experiencing all the sensory (e.g. haptical and even tasting) inputs and by undertaking kinaesthetically framed actions. This way, the participants are not delegating their 'blocks of affect' to the actors, but they are ready to enbody those feelings.

**Ágnes Karolina Bakk** Ph.D. student (Moholy-Nagy Art and Design University Budapest). Bakk graduated from the Theatre Studies and Hungarian-Finnish Department and received her M.A. degree in Theatre Studies. She is the founder of the performing arts & technologies blog: zip-scene.com. Currently she is the initiator and organizer of the immersive storytelling conference entitled Zip-Scene Conference in Budapest that takes place for the second time in November 2019. She is a member of the research project Rethinking Intermediality in Contemporary Cinema: Changing Forms of In-Betweenness, (Sapientia University, RO). Her latest publications can be found in ICIDS 2017 and EVA London 2018 conference proceedings. She is one of the founding members of Random Error Studio (randomerror.sutdio), a lab that supports various VR productions.

# Bispo, Renato

## DESIGN AS TRANSLATION. WHAT DOES IT MEAN TO HAVE A HEALTHY LIFE?

In modern societies, this question tends to be answered by maintaining the body young and fit, usually thru a low-fat diet and physical activities like run or going to the gym. This way, behaviours related to training have become a materialisation of being healthy, giving body to the concept of "healthy living". But should we consider this materialisation as a definitive translation of the concept of being healthy?

Ideas need to be materialised so they can be assimilated in life. Assuming this point of view Design can be defined as a materialisation process which translates concepts into objects and behaviours. Therefore, to design something should be understood as a process of embodying meaning in the language of objects.

Complex concepts such as "healthy living" can be broken into several moments, and are the result of subjective perception. Objects can serve as catalysts of the experiences that define this perception, creating interactions that can make people feel healthy and transforming the abstract idea of "healthy life" into a concrete perception.

This presentation intends to discuss how the perception of having a healthy life has been changed by the design of health and well-being products, and launch a debate how a "healthy life" should be designed in the future, trying to make clear that to design is not a neutral translation but an encoding process which can profoundly change the meaning of a concept according to the way it materializes it.

**Renato Bispo** PhD in Design, adjunct professor of product design in the ESAD.CR - Superior School of Arts and Design of Caldas da Rainha and researcher at LIDA - Arts and Design Research Lab, both in the Polytechnic Institute of Leiria. As teacher and researcher, he explores a humanised design approach, where people behaviours assume a central role in new products development. He conducts research in the area of inclusive design, focused on the development of anti-stigmatising products related to ageing and disability. Recently he becomes interested in health and well-being, which led him to start developing research also in this field.

# Cho, Ji Hee and Jung, Eui-Chul
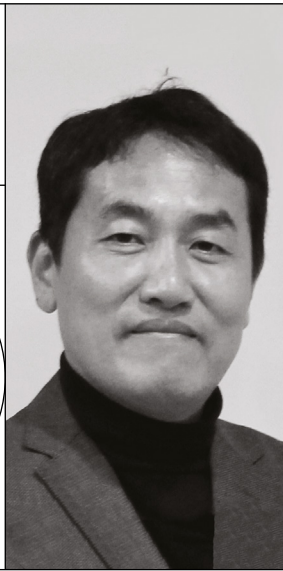
## STUDY OF GESTURE-BASED UI DESIGN TO IMPROVE PRESENCE IN VIRTUAL REALITY-FOCUSED ON A VOLUME SLIDER UI DESIGN WITH GESTURE CONTROL EXPERIMENT

VR(Virtual Reality)'s interface design requires a distinct approach from the common existing GUI to create a virtual world that gives the sense of presence and immersion to the users. Our study proposes a gesture-based UI design to improve the sense of presence in VR by focusing on a slider UI design with gesture control experiment.

Current digital GUI's simple, flat graphic element seems to be appropriate to screen- based virtual space. However, the excessive use of flat-window style GUI can disturb the sense of presence by causing users to feel a separation from the virtual world. Skeuomorphism can be used in VR to solve these drawbacks, but there are also some disadvantages.

This research explores novel design metaphors based on the movement of the body. A VR environment gives us freedom of movement within 360-degrees space. We found from previous studies that self-attribution caused by digital output interlocking with body movements would assist the awareness of the individual's sense of presence in the virtual world. This research is carried out by applying metaphoric gestures to the VR interfaces. We have explored the new possibilities of VR interface design by prototyping and executing a pilot test of a new volume UI design based on the gestures. The quantitative shift of a slider can be visualized with up and down metaphoric gestures and the slider design followed the gesture. The study may contribute to the intuitive adaptation of NUI in virtual experiences.

**Ji Hee Cho** is a UI designer and researcher. She has attained her proficiency in graphic design at the School of Visual Arts in New York. She has worked for a few years at a design firm in Seoul as a graphic designer. Now she studies product UX design as a graduate student at Seoul National University and a research member of HCID Lab. Her research mainly focuses on UI design of virtual reality based on human-centered design.

**Eui-Chul Jung** is an associate professor and the chair of design department at Seoul National University. He teaches in the areas of interactive product and UX design, information visualization, and human-centered design and methodology. He is conducting national research projects and industrial research projects related to artificial intelligence, biometric authentication technology, network objects, and so on. He won Best of the Best of reddot award 2018. He is the chief editor of the Journal of Design Work of Korea Society of Design Science. He published articles in internationally renowned journals such as Design Studies.

# Crippen, Matthew

## SUPPRESSIVE AESTHETICS: POST-REVOLUTIONARY REDESIGN OF TAHRIR SQUARE

In past publications and talks, I have focused on how aesthetic design can enhance livability, for example, augmenting social inclusiveness, while lowering crime. In this talk, I attend to roughly the reverse, namely, how urban aesthetics can be put to socially oppressive purposes, and this by altering movements and behaviors of bodies. To that end, I focus on evolutions of Tahrir Square.

Egypt's 2011 Arab Spring saw bodies creatively refashioning and gravitating around urban structures and cultural concerns that together made Tahrir what it was. Since then, ruling authorities have added features that—if judged by conventional standards—make the square more aesthetically pleasing, introducing a pedestal with a flag, decorative masonry, shrubs and more. One might expect this to be attractive to Egyptians, who happily colonize just about any public space, more so if green. However, these changes accord with defensible design practices that psychologically repel entry with latent territory markers that create the sense, in the words of the school's founder, "that an area is under the undisputed influence of a particular group." This is arguably enhanced by the dour mood in the country since studies show that malaise and fatigue are associated with things appearing further away and steeper, meaning less accessible, with people accordingly less inclined to explore. My aim in this paper is to examine how aesthetic features of Tahrir psychologically close it, in effect pushing bodies away. I further aim to show that Tahrir's aesthetic transformation is an assertion that certain values represented by the square are—like the physical space itself—under the undisputed control of military authorities.

Following pragmatists, who progressed by wedding old and new ideas and different disciplines, **Matthew Crippen**'s research integrates a number of schools and eras, including embodied cognitive science, phenomenology, Greek thought and more, while drawing resources from psychological, biological and occasionally physical sciences. His work also revolves around value theory. Currently a researcher at Humboldt University's Berlin School of Mind and Brain and a visiting professor at Grand Valley State University, Matthew has published in a number of top specialty and generalist journals, and has a forthcoming book with Columbia University Press, titled *Mind Ecologies: Body, Brain and Affective Life*, with Jay Schulkin as a second author. Outside the academy, Matthew has worked as a musician, mandolin and guitar instructor and gymnastics coach.

# Debaene, Aurélie

## "GIVE ME GLAMOUR!": WHAT POSING SHOWS US ABOUT SPONTANEITY IN EXPERT ARTISTIC MOVEMENT

I explore the art model's act of posing to demonstrate that spontaneity is not only conducive to expert movement, especially key in the creative process, but also acts as a signifier of expert body knowledge. I draw on my own experiences as a life model to provide evidence, further structured through Barbara Montero's vital groundwork on expert movement in Thought in Action (2016). I disagree with her rejection of spontaneous action on the grounds that "experts usually do not settle for 'good enough'" and will likely regret doing so (p. 188). This seems symptomatic of a broader problem that conflates expert movement with strict execution of pre-set movements. The cases discussed in wider literature tend to be choreographed dance and sports, judged in terms of accuracy and efficient execution due to their common reliance on standardised movements. By focussing these parameters as the verdict of expertise, we risk devaluing the proficiency required for those movements that do not fit a standardised mould. Instead, recognising the opportunity for invention and display of mastery that spontaneity introduces, we can achieve a more complex appreciation of what constitutes expert movement. The model's posing is unchoreographed and relies precisely on such spontaneity: she must adapt continuously to meet any artistic variables that impact the posing session. The expert model's bodily knowledge then encompasses her ability to invent poses as and when required to suit the session's creative goals. A key component of her expertise is therefore the selection and inclusion of spontaneous movements.

**Aurélie Debaene** is currently working on her PhD in History and Philosophy of Art at the University of Kent. At Kent, she is a Teaching Assistant and active member of the Aesthetics Research Centre. Her thesis investigates the act of posing in artistic creation, concentrating on the posing process for traditional visual arts and photography. Research interests include portraiture, embodiment, imagination, and artistic collaboration. Before delving into Analytic Aesthetics, she studied History of Art at Ghent University, Belgium. Alongside these studies, she regularly modelled for the Ghent Royal Academy, local drawing groups, and independent artists.

# Dezső-Dinnyés, Renáta

## EXPERIENCING EXTENDED ORGANS OF PHYSIOLOGY

This proposal poses a number of questions to get a complex comprehension of the human body that linked to the roles of culture and politics. To what extent and in what way do the mental representations of the body - in which all affective cognitive perceptive elements are linked - lead to a primary understanding of the world as well? The proposal focusses on understanding how the structure of embodied knowledge in perceptual awareness is related to body-centred human norms in society.

The work first demonstrates the somatic dimension of the important difference between a relatively stable "body image" - visual, perceptual, conceptual and structural – and a "body schema", which is an action-oriented body representation that is constantly updated and changing. This dualistic nature of body recognition can be also called "online" and "offline", conscious–unconscious, explicit-implicit, indicate a broad exploration of a similar relational essence in societal challenges. In an attempt to understand both the scientific and phenomenological details of embodiment, this work seeks to address the possible parallel existence of the dominant human normative convention and the posthuman transformations.

The metaphor of the extended organism, the social environment may be perceived as a multi-faceted expression of our affinity for, and instrumentalization of, its natural resources by means of appropriation. In the junctures where technology, bodies, and cultural theory intersect I suggest to consider a possible account of co-Able relation between posthuman and humanist subject that offers cultural analysis beyond inherent anthropocentrism.

**Renáta Dezső-Dinnyés** is a Doctoral Research Fellow at MOME Doctoral School and Assistant Lecturer at MOME. In her doctoral research she examines the methodological approach of Research Through Design with a reflective and philosophic dimension of Critical Disability Studies. Her work points to the junctures where technology, bodies, and cultural theory intersect to understand the unconscious elements in posthuman transformations. Since 2016, Renáta has been working as a Research Associate of the MOME Digital Craft Lab supervised by Ákos Lipóczki DLA. Her research experience includes Critical Technical Practice on use of technology and the design of technology grounded in Digital Craft. Among her works there is the focus on Data Physicalization through Digital Fabrication.

# Diaconu, Mădălina

## RITUAL DESIGN AND DESIGN THEORY: A TENSIONED ENCOUNTER

Artifacts have always served rituals and designers emphasize the importance of rituals for their work. Ritual Design supports the present extension of design from objects to environments and events, human bodies, and even practices of research, discourse, and communication. Besides, rituals being performed, their design requires a philosophy of the embodied subject. However, Ritual Studies usually stress the mimetic repetition of standardized gestures rather than creativity, the psychological functions of rituals instead of their corporality, and semantic instead of rhetoric aspects. My paper suggests to deepen the exchange between design theory and ritual theory by unveiling the invisible design of soma in Shusterman's meaning of living body: The repeated use of objects and repeated gestures shape in the long run the soma, its sensibility and even values. This positive approach on the alliance between rituals and design is delimited from 1. Sloterdijk's feeling of irritation by the inflationary use of design and by its "birth from the ritual", 2. Feige's neo-functionalism in design philosophy, and 3. Krippendorff's ambitious "trajectory of artificiality" for future design. Finally, given that design theory (and somaesthetics to some extent) is based upon modern anthropocentrism, meliorism and the secular faith in an endless progress, the paper uncovers the immanent paradoxes of Ritual Design, as well as the challenges rites and rituals in general pose for the theory of design.

**Mădălina Diaconu** is associate professor of philosophy at the University of Vienna. She is editor-in-chief of *polylog. Zeitschrift für interkulturelles Philosophieren* and member of the editorial boards of *Studia Phaenomenologica and Contemporary Aesthetics*. She authored and (co)edited several books on the phenomenology of senses, the aesthetics of touch, smell and taste, urban sensescapes, sensory design, and environmental philosophy, such as *Phänomenologie der Sinne* (2013), *Sinnesraum Stadt. Eine multisensorische Anthropologie* (2012). *Sensorisches Labor Wien. Urbane Haptik- und Geruchsforschung* (2011), *Senses and the City. An interdisciplinary approach to urban sensescapes* (2011).

# Garrett, Rachel

## A PRELIMINARY INVESTIGATION INTO SOMAESTHETIC BODYSTORMING TOOLS FOR THE DESIGN OF AFFECTIVE HAPTIC INTERACTIONS

Touch is uniquely intimate, powerful and intrinsically linked to our emotional perception. Somaesthetics offers a holistic framework to consider the experiential qualities of haptic affects in the design of affective devices. It also offers creative ways to examine these qualities whilst actively embracing the designers' own lived body in the design process. This is a preliminary attempt towards developing a conceptual design process using first-person somaesthetic methods and bodystorming tools to broaden designers' understanding the role of haptic affects play in emotional experience. Using somaesthetic-inspired methods, the study explored emotional experience in a real-world context, with focus on haptic sensations and the context and dynamic of emotional interactions. Primary observations concerned external haptic stimuli versus internal haptic sensation, thermal awareness, and the environmental context, rhythm, duration and flow of interactions. 'Transfer qualities' from these findings were translated into prototyping an open-source bodystorming tool.

This haptically-enabled tool can be further adapted to facilitate the exploration of haptic affects during the design process. This is ultimately a tool for bodystorming, investigation, and ideation. Future work in this direction will include further development and refinement of both the design process and bodystorming device towards a process that fosters creative, or different ways of considering emotional and haptic experience in interaction design. In conjunction with somaesthetic practice and research methods, implementing haptic stimuli and fostering a greater awareness of their experiential qualities through bodystorming tools could potentially contribute greater insights into the design of fuller fidelity affective haptic systems.

**Rachael Garrett** recently graduated with a First Class Honours MA in Interactive Media from the University of Limerick, Ireland. Rachael's undergraduate work explored digital fabrication in fashion design. Her work attracted national and international sponsorship, was a finalist at the Irish Fashion Innovation Awards, and was showcased at the European Technology Summit in Ireland. She aims to complete a PhD exploring somaesthetics as a mechanism to inform the design of machine learning affective haptic systems.

# Helliwell, Alice C.

## NEED SOME BODY: IS AI CREATIVITY EMBODIED?

This paper will explore the role of embodiment in computational creativity, in particular arguing that embodiment plays a necessary role in creative Artificial Intelligence (AI) and evaluating the impact of this on theories of creativity and embodiment.

Human experience is embodied, and human creativity is no exception. Though tangential to several theories, embodiment in creativity has not been widely addressed. Boden (Creativity and artificial evolution, 2009) suggests that embodiment is essential in biological creativity, and Gaut (Creativity and skill, 2009) suggests that risk-taking, arguably only possible in embodied systems, is a necessary element of true creativity. What of the case of computational creativity? Body in this case will not be a biological embodiment, instead a network of electrical connections. Some suggest that embodiment in AI systems is a matter of organisational independence, as opposed to strict external programming (Riegler, When is a cognitive system embodied? 2002).

Boden asserts that embodiment is not essential in 'virtual' creativity, however, given Riegler's account of AI embodiment, this does not follow. Organisational autonomy is also an important factor in computational creativity. Depending on the account of creativity, it is necessary for the AI to surpass its original programming through self-modification, to attain a threshold of creation that could be considered truly creative.

In this case, a computationally creative system could be seen as necessarily embodied, as to achieve creativity requires internal plasticity. This, in turn, necessitates a basic form of embodiment.

**Alice C. Helliwell** is a PhD researcher and Assistant Lecturer in History and Philosophy of Art at the University of Kent. Her thesis looks at art made by Artificial Intelligence, examining the possibility of AI creativity and AI art, and what criteria needs to be met to achieve this. She has research interests in computational creativity, human-AI creative interaction and artificial minds. She has a strong background in philosophy of mind, psychology, and philosophy of Art. Alice is a member of the Aesthetics Research Centre at the University of Kent.

# Horányi, Attila

## IS TASTE EMBODIED KNOWLEDGE?

Taste is not usually considered a valid source of knowledge. But tasting sure leads to knowledge: once I tasted spinach soup, I decided it was not for me - so I know, I do not like it. Just as I know that I like the art of Lou Reed, the late rock musician: not every song he wrote, but him as an artist and his catalogue in general. What sort of knowledge is this? Where does it reside? What are the criteria of its validity? In this talk I will primarily focus on these questions. My talk will primarily focus on these questions. I will also consider the problem of the communicability of taste, and ask whether such communication can produce knowledge for or in others.

**Attila Horányi,** associate professor, leader of the Graduate Programme for Design Culture at Moholy-Nagy University of Art and Design. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. His areas of research include modernist art and art theory, design theory, and the philosophy of art and art history. He is currently completing a monograph on the autonomy of art, and a collection of published and unpublished essays. Besides teaching and researching he enjoys writing reviews for various art magazines. Presently he serves as the president of the Hungarian Section of AICA, the International Association of Art Critics.

# Horváth, Nóra

## DESTABILIZATION AS EXPANSION OF THE BOUNDARIES OF SELF IN THE WORK OF PÁL FRENÁK

In 2017 I declared at the Somaesthetic Conference that somaesthetic investigations can display the background of the 'universe' of Pál Frenák through his somatic style. The world-famous choreographer's background (deaf-mute parents, his early years in an orphanage, sign language as mother language) determines his somatic style as well as his 'philosophy'. This time I want to focus on the act of *destabilization* in Frenák's works of art. *Destabilization* of the dancers by special architectural forms (steep stages, steel-labyrinth, ties, suspension, suspended net, moving walls etc.) is one of Frenák's famous solutions in performances and the identities of Frenák's choreographies are inherently 'unstable'. Their crucial feature, instability is that which allows for the production of untimely variations. "Positive disequilibrium" is the notion of Deleuze in *One Manifesto Less*. According to Deleuze multiplication of the unexpected seems the best device to attain the positive state of *destabilization* on the stage. Frenák is also incredibly good in the stabilization of disabled dancers whose presence is common in his choreographies. In his last work entitled W_ALL Frenák worked with a disabled actor and a deaf actress. W_ALL also can destabilize the audience in its rooted stereotypes on the boundaries of self and on the limits of the body. The limits between disabled and abled conditions are thinner than we would expect. I am going to investigate the forms of *destabilization* in the works of art of Frenák.

**Nóra Horváth**, philosopher (PhD in philosophy), senior lecturer at Széchenyi István University, Győr, Hungary. She is an art critic and Vice-Editor-in-Chief of the Hungarian cultural journal, *Műhely*. Her fields of research include: the philosophy of George Santayana, pragmatism, the philosophy of the aesthetic way of life, somaesthetics of Richard Shusterman and the art of Pál Frenák. Her last book is on George Santayana and his contemporaries (*George Santayana és kortársai*). She published different lectures on the philosophy of Santayana in English, in different books published by Brill.

# Jakobsen, Annette Svaneklink

## MOVEMENTS OF DESIGN MEDIATION: BETWEEN THE IMMATERIAL AND THE MATERIAL

Mediators create movement. And as Deleuze showed, mediations are new forms of coexistence and creation. To examine what constitutes spatial mediations of design, this paper initiates a study of the future V&A East Collection and Research Centre in Queen Elizabeth Olympic Park, London. The center will display V&A storage and archives, thus making the design objects and the immaterial archival knowledge and work processes a subject for sensuous and embodied experience through spatial design, material presence and temporal events. The designers are Diller Scofidio + Renfro; an architecture studio known for cross-disciplinary projects that investigate the visual, spatial and bodily across media such as installation, video, sculpture, theatre, performance, exhibitions, text, building and urban design. Their work demonstrates a disciplinary openness, an experimental approach to architectural time and space, and an interest in the virtual. Such qualities are also present in Cedric Price's influential but never built Fun Palace project developed during the 1960s, and designed for a site at Mill Meads - close to the future V&A East. The composition of the Collection and Research Centre's function, the V&A as institution, the site near Mill Meads, and the choice and legacy of architecture suggests an entanglement of potential design cultural mediations, values and flows of meaning to be experienced and perceived as part of the realization. The contribution of this paper is to tentatively explore these relations as virtual and processual aspects of the project.

**Annette Svaneklink Jakobsen**, who holds a PhD in architecture, is an associate professor at the Department of Design and Communication, University of Southern Denmark (SDU), Kolding. She is a member of the Danish Architects Association. Her research interests include design cultures, spatial mediation, time and movement, relational architecture, museum and exhibition architecture, materiality, and affect theory.

## Kremer, Alexander

### EITHER TRANSHUMANISM OR SOMAESTHETICS?
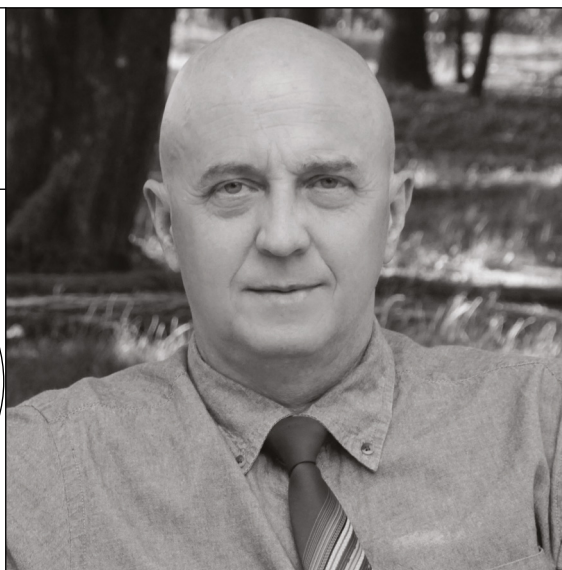
Transhumanism is the most radical part of posthumanism, which philosophical movement tries to redefine what is human. The reason for the birth of posthumanism is the faster and faster development of AIs and different enhancement technologies. Scientists create more and more human-like AIs. AIs are getting more and more similar to humans every year. What are the enhancement technologies (ETs)? Are they good or bad from the moral point of view? The domain of ETs is extremely broad, and it includes very diverse territories from cosmetic surgery, through sports and cognitive enhancements, to genetic engineering, and further. Transhumanism prefers the perspective where humans and robots are directly connected, and human features are equal with the technological features. It follows from this that transhumanists want not only to transcend the traditional humanist concept of the human being, but they also want to destroy it. They say we should not preserve human being if we can become something better. However, I am not sure that we have to destroy the human world taken in a humanist sense. I believe that we have an alternative in the somaesthetic project that I want to show in my lecture.

**Alexander Kremer** is a habilitated associate professor of philosophy at the University of Szeged, Hungary. His professional field of interest includes hermeneutics, ethics, aesthetics, and pragmatism, especially neopragmatism. He is the author of four books (*Chapters from the History of Western Philosophy from Thales to Hume* (1997); *Why Did Heidegger Become Heidegger?* (2001); *Basic Ethics* (2004), *Philosophy of the Late Richard Rorty* (2016)) and has published numerous articles on philosophical hermeneutics, Richard Rorty's neopragmatism, and Richard Shusterman's somaesthetics. He is the editor in chief of Pragmatism Today (www.pragmatismtoday.eu ), head of the Hungarian Forum of Somaesthetics, and was a Visiting Fulbright Professor at the UNCC for two academic semesters in 2005-2006.

## Leuthold, Steven M.

### SOMA AND SYMBOL: THE LOCUS OF STYLE IN DESIGN HISTORY AND CULTURE

With its combination of somaesthetics and design cultures, the conference theme invites reflection on seemingly different sources and roles for design. One might be tempted to assign the metaphor of distinct 'levels' of experience, analysis, and interpretation to soma and design culture. My interest is in how the relationship between soma and culture informs historical understanding, and, therefore, historical pedagogy, especially the teaching of design history to practitioners

Style in design proceeds from the capacity to perceive and create form. I discuss the embodied nature of fundamental emotions—desire, pleasure, happiness, sadness—and our capacity to empathize with those emotions though the perception of form. What, then, is the relationship or bridge between primary (sensory, somatic, emotional) and secondary (intellectual, theoretical, social, cultural) levels in design and its historical interpretation? Style analysis implies a critical study of codes, theories, and values that is conscious; style involves a process of habituation but also critical reflection. How might form and style awareness apply to the education of creative practitioners? Is the primary form or function the creative wellspring, whereas the secondary serves as the 'known' frames of reception? Is creativity the tension that occurs when meanings emerge from the primary realm that cannot be readily grasped in the secondary? What is the somatic basis of intentionality (engaging the meaning or content of a work) and which historical methodology best takes this basis into account?

**Steven M. Leuthold** is Professor of Art and Design History at Northern Michigan University, USA. His research and teaching interests include indigenous and comparative aesthetics, modern art and design history, and global design history. He is the author of Indigenous *Aesthetics: Native Art, Media and Identity* (Texas, 1998), *Cross-cultural Issues in Art: Frames for Understanding* (Routledge, 2011) and, in pre-publication, *Beauty and Power: Global Design in the Nineteenth Century* (anticipated 2019). Leuthold has contributed to numerous books and journals. He is also a practicing artist and musician.

# Tom McGuirk and Alan Summers

## SUPERIMPOSED VISIONS: PSYCHOPHYSIOLOGICAL SPACE IN AUGMENTED AND MIXED REALITY DESIGN

This paper examines the design of mixed and augmented realities initially through the lens of Panofsky's recognition of the culturally constructed nature of all perspectival systems, with particular regard to their use in the construction of what he terms "psychophysiological space."

In countering the juggernaut of Albertian perspective, Panofsky explains that all "perspectival construction" represents an "abstraction from the structure of this psychophysiological space" whereby such space is transformed into "mathematical space."

The paper argues that the valorisation of this mathematized perspectival system over other such systems is problematic. Commentators as diverse as Bourdieu and Heidegger criticise it as representing a worldview characterized by attitudes of detachment, surveillance and control. This Cartesian mathematized vision (what Bourdieu describes as a "point of view on which no point of view can be taken") assumes dominance as the default standpoint in Augmented and Mixed Reality design, where, it is superimposed on the user's vision. This phenomenon is equally problematic in cultural terms. Studies, demonstrate the cultural specificity of our responses to perspectival displays when comparison is made between Western and East Asian subjects' responses.

This paper posits an alternative approach to the design of perspectival display, one grounded in Phenomenology and Situated Cognition theory. In opposition to the stasis and monoscopic artificiality of Albertian perspective the paper proposes a design approach that accommodates an embodied and situated engagement with mixed reality and responds to the three theses of Situated Cognition theory; the embodiment, embedding and extension theses.

**Tom McGuirk**, is currently Senior Lecturer in Art Theory/Critical Theory at the University of Chester, UK. He holds a PhD from the National University of Ireland (2003). He was Research Fellow in Fine Art at Nottingham Trent University (2008-2009), Lecturer in Painting at the National College of Art and Design, Dublin, (1990-2002). He lectured at KEA – Copenhagen School of Design and Technology (2005-2008). He is a fellow of the Higher Education Academy (UK). His publications include a co-edited anthology; (2015) *Artistic Research: Strategies for Embodiment*, and an essay in James Elkins' (Ed.) book – (2012) *What Do Artists Know*?

**Alan Summers PhD** teaches design research, through practice and theory, across design disciplines at the University of Chester. His practice discusses the tension between physical and digital narratives within objects and environments. Ongoing research explores the influence of experiential frameworks and cultural specificity upon the designer's understanding of psychophysiological space and object affordance. Having taught and developed programmes of study in computer animation, graphic design and interactive design at institutes in Europe, China and India; his current research questions the ubiquity of Western Albertian perspectives and Cartesian logic within design practice.

# Sahoo, Shalin

## ARTICULATING HUMAN-MATERIAL-INTERACTION WITHIN TRANSIT SPACES

Our technological advancements have connected and alienated us simultaneously from our material world. Shared spaces in flow within technologically most advanced settings like hospitals, train stations and airports are often associated with a feeling of alienation, detachment and solitude. This is because of the basic principle on which these spaces are built - to function efficiently and be steady against misuse. Although these spaces are often beautified with the dominance of satiating the visual they exclude all other senses from participation into the space resulting in a feeling of detachment, isolation and exteriority. Enclosed spaces, composed of proportions, materials, surfaces, colour, lighting, soundscapes, olfactory encounters evoke and influence user behaviour. How can designers optimise (tangible and intangible) materials to actively react to human needs? What are the benefits and potentials of a harmonised-Human-Material-Interaction space? This presentation discusses the ontological mapping of Human-Material-Interaction and its articulation in the design and architectural decisions to create spaces which positively influence the commuters' state of being within shared spaces.

As a design practitioner **Shalini Sahoo PhD** has been conversing for over a decade between two worlds – as a colour and material designer for the German automobile industry and as a barefoot designer with craftspersons in the Indian subcontinent. This span in practice has made her reflect on the potential and impact, design as a profession has on society at various levels. Shalini's portfolio is enriched with diverse international work experiences. Since 2016 she is researching on harmonising Human-Material-Interaction (hHMI) within transit spaces at a PhD level at the Royal College of Art in London. She is the recipient of the Ford Foundation scholarship, Heinrich Böll Stipendium and the London Doctoral Consortium award. Amongst others, her design work was last exhibited at the Hockney Gallery, London Design Festival 2018.

# Schmidt, Stefan W.

## PHENOMENOLOGY OF SPATIALITY AND SOCIAL DESIGN

The lived body is not just an instrument, or rather an intersection, that lets us experience place and space but also enables us to shape them. Through our lived body we are embedded in a wholeness, in a world. Design can be understood as the shaping of our embeddedness through technical and artistic means. In order to do that design practice is dependent on the fundamental role that things and space play in the ways we are in tune with our surroundings. Thus, the shaping of material and, at the same time, immaterial elements of our environment stands in the focus. The decisive point here is that objects, in particular designed products, are also always means to establish social relationships, which leads to the question how those relationships change when the objects through which they are established change or are destroyed. To focus on this connection and the idea to improve social conditions through design is the main goal of what is called "social design."

Within the field of design, social design is sometimes defined as a design process that contributes to improving human well-being and livelihood. The agenda of social design is inspired by Victor Papanek's book "Design for the Real World: Human Ecology and Social Change," in which he promotes the idea that designers and creative professionals have a responsibility and are able to cause real change in the world through the means of design.

**Stefan W. Schmidt** studied philosophy, psychology and mathematics at the University of Bonn. In 2013 he received his Ph.D. at the University of Wuppertal. The subject of his doctoral thesis is an analysis of Heidegger's notion of freedom. After his graduation he was a research fellow at McGill University, Montréal. From 2013-2014 he was holder of a scholarship of the Fritz Thyssen foundation for his research on phenomenological theories of memory. Currently, he works as a lecturer at the University of Wuppertal. His main research interests lie in phenomenology, design theory, theories of space, philosophy of memory, and aesthetics.

## Schneider, Ákos



### THE CYBORG AS A CONCEPT FOR POST-HUMAN-CENTERED DESIGN THEORY

The user-friendly and human-centered approaches that have been defining international design theory since the early 1980s are today undermined by ecological, technological crises and opportunities. Designers direct their attention to borderline situations arising from the interaction of human and non-human agents. The current paper argues that the contemporary critique towards exclusivity of the human perspective cannot only be interpreted in respect of sustainability, ecology or human-centered design, but also shed light on the question of the cybernetic organism (the cyborg), and emphasize its significance for theory and history of modern design.

The 21st-century dilution of anthropocentric frameworks has been indicated by shifts in contemporary artistic and design strategies (i.e. speculative design, critical design, design fiction), and can also be detected in the increasing interest in concepts such as the *superhuman*, *posthuman*, *transhuman*, or *metahuman*. Regarding a design historical perspective, it seems to be justifiable that early attempts of modern design were already inspired by the unresolved relationship between "human" and "technology". The aim of the current paper is to place the figure of the cyborg at the center of this discourse.

**Ákos Schneider** is an assistant lecturer at Moholy-Nagy University of Art and Design Budapest (MOME), teaching in the fields of contemporary design culture and design theory. His research revolves around speculative design strategies, emerging technologies and posthumanism. He was a visiting researcher at the School of Creative Media, City University of Hong Kong. Currently a PhD candidate at MOME.

## Seregi, Tamás



### VIRTUALITY VERSUS SIMULATION, OR SOME REMARKS AGAINST THE CONCEPT OF IMMERSION
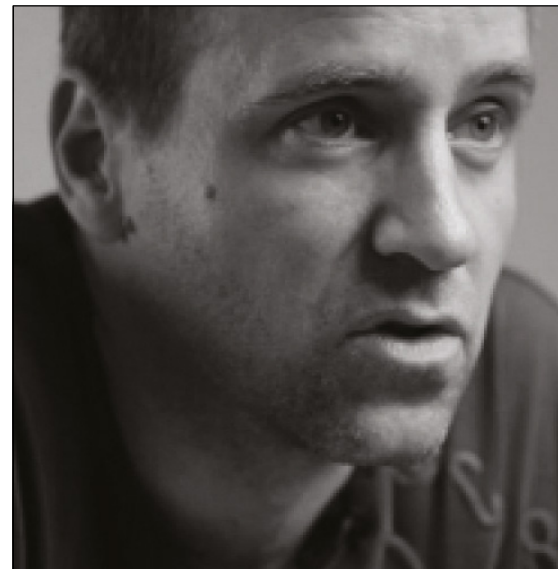
Immersion is the most frequently used concept in contemporary Virtual Reality Theories, a concept apparently serving as the (only) objective to be achieved by them. In my presentation, I would like to show that what is usually attempted to achieve as virtual by way of immersion is in fact a simple simulation of reality. Virtuality and simulation, however, are not the same things at all and what is more, they are not even opposites of each other. Virtuality is a special kind of reality characterized by its non-actuality. This means that we make a category mistake if we raise the question of reference concerning the virtual. The virtual exists by and in itself and it doesn't refer to anything. It subsists, however, but in a non-actual way, i.e. its place and its time are indefinable. Simulacrum is, by contrast, something that wants to become too actual or more than actual. It is an image of some physical or fictive reality which strives to abolish its physical or fictive reference by making itself hyper-real. Consequently, simulacrum always remains an image trying to eliminate its own image-being with which the only problem is that of its reference. Immersion is one of the means by which this very elimination is the easiest to achieve.

**Tamás Seregi** is assistant professor at the Department of Aesthetics and Art Theory of the Eötvös Loránd University (Budapest). His interests include phenomenology, environmental philosophy, theory of images and theory of modern and contemporary art. He is the translator of numerous modern and contemporary works in philosophy and in art theory (Husserl, Sartre, Greenberg, Bourdieu, Nancy, Deleuze, Didi-Huberman, Derrida etc.) and the author of two books in Hungarian (*The Present* 2016; *Art and Aesthetics* 2017) as well as several essays in English.

# Ventura, Jonathan and Shahar, Dina

## BESPOKE HEALTHCARE DESIGN: SOMAESTHETICS, IDEOLOGY

Facing our contemporary tumultuous reality, design as a discipline finds itself on the threshold of a meaningful change. On one hand, design's main function as a romantic marketing tool is rapidly coming to an end, bringing forth an urgent need to reevaluate the discipline's role in society. At the same time, anyone changing a tile in their kitchen is a self-proclaimed designer. So indeed, how could we reframe the essence of aesthetics as a contribution to people's lives and well-being?

For many years, design practitioners followed Dieter Ram's third principle of good design by focusing on the creation of form, styling and shaping of technologies and consumer products, while considering functionality, user-friendliness etc. Similarly, healthcare design is mainly focused on the aesthetics and shaping of medical products, like MRI and surgery tools. While epitomizing the field of industrial design, these products reflect the classic segregation between design's sub-disciplines as well as the separation between design theory and practice. Through several case studies, focused on the sensorial, emotional, and sociocultural aspects of body-centered design projects, we suggest a different approach, combining two major concepts: design as interpretation and design situation. This approach, stemming from co-design and inclusive design strategies, seeks to outline new vistas for social design while reframing the social role of designers. With major implications for design practitioners and theoreticians, our concept of bespoke design will highlight new layers of the Somaesthetics of Healthcare Design. Through truly understanding the design situation and harnessing aesthetics vis-a-vis complex human scenarios, designers could better impact their surroundings.

Jonathan Ventura PhD is a design anthropologist specializing in healthcare design theories and methodologies. Jonathan teaches at the Department of Inclusive Design at Hadassah Academic College in Jerusalem and in the Design Graduate Program at Shenkar - Engineering. Design. Art in Ramat Gan, Israel. Jonathan is also a visiting researcher at the Helen Hamlyn Centre for Design at the Royal College of Art, London UK.

A graduate of the Royal College of Art, London (MA RCA), Dina Shahar is a senior lecturer and the former Head of the Inclusive Design Department at Hadassah Academic College, Jerusalem. Her academic interests span the methodologies of Inclusive and Social Design and the evolving roles of designers as active agents of changes. Her creative work focuses on design for public spaces.

# Wesselényi-Garay, Andor

## THE BODY AS PROSTHESIS. BOD(Y)SIGN – THE ZERO POINT OF FORMING

When the monolith emerges in Kubrick's 2001 Space Odyssey for the first time, it empowers the hominid to use a tool, and the second time it is key to HAL's campaign against the astronauts. Both are landmark moments, first marking the end of Paradise and the dawn of civilisation, and then the alpha of death and the omega of murder with new, unknown modes of killing beyond it.

The concept of "I am" links the hominid and HAL, and the hominid's design act emerging with the concept of existence thus marks the rise of awareness of self and identity. It is inseparable from the self, opening up the way for concepts and biopolitics that treat the body as a tool, shape and form it as a tool, while representing it as an object. My strong claim is that design did not begin with tool-making but rather with the prosthetic forming of the body.

Andor Wesselényi-Garay PhD habil. is an architect, critic and theorist. In 1995, together with Gábor Osváth, he established his own architectural firm called GYÁR (FACTORY). He launched an independent office in 2001 called W-G-A PSYCHODESIGN, and at this point in time his interest turned to the theoretical side of architecture. In 2013 he published a book on the connection of literature and architecture with Sándor Bazsányi literature critic. In 2009 he was the curator of the exhibition Model of the Universe on the contemporary church architecture in Hungary. In 2010, together with Marcel Ferencz, he was the co-curator and co-designer of the Hungarian architecture exhibition at La Biennale di Venezia.

## Horányi, Attila

Attila Horányi, associate professor, leader of the Graduate Programme for Design Culture at Moholy-Nagy University of Art and Design. He has an MA in Art History and a PhD in Aesthetics, both from Eötvös Loránd University, Budapest. His areas of research include modernist art and art theory, design theory, and the philosophy of art and art history. He is currently completing a monograph on the autonomy of art, and a collection of published and unpublished essays. Besides teaching and researching he enjoys writing reviews for various art magazines. Presently he serves as the president of the Hungarian Section of AICA, the International Association of Art Critics.

## Kremer, Alexander

Alexander Kremer is a habilitated associate professor  of philosophy at the University of Szeged, Hungary.  His professional field of interest includes hermeneutics, ethics, aesthetics, and pragmatism, especially neopragmatism. He is the author of four books (Chapters from the History of Western Philosophy from Thales to Hume (1997); Why Did Heidegger Become Heidegger? (2001); Basic Ethics (2004), Philosophy of the Late Richard Rorty (2016)) and has published numerous articles on philosophical hermeneutics, Richard Rorty's neopragmatism, and Richard Shusterman's somaesthetics. He is the editor in chief of Pragmatism Today (www.pragmatismtoday. eu ), head of the Hungarian Forum of Somaesthetics, and was a Visiting Fulbright Professor at the UNCC for two academic semesters in 2005-2006.
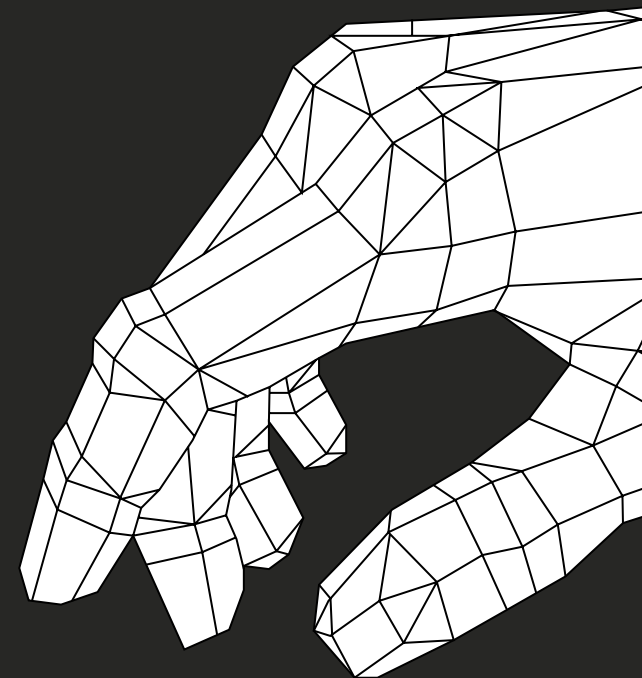
## Szentpéteri, Márton

Márton Szentpéteri is an intellectual historian and design critic, holds a PhD in Literary Studies (2005), has a Habilitation in Design Theory (2013). Between 1993 and 2002, he studied literary studies, linguistics, aesthetics, philosophy, and history at the Eötvös Loránd University (Budapest), Istituto Universitario Orientale (Naples; now: Università degli Studi di Napoli L'Orientale) and the Central European University (Budapest). He was a Rolf und Ursula Schneider postgraduate fellow in the Herzog August Bibliothek, Wolfenbüttel (2001). After obtaining his PhD, he was a Junior Research Fellow at the Hungarian Academy of Sciences (2005-2009), a Mellon Fellow at the Netherlands Institute of Advanced Study for the Humanities and Social Sciences (2006-2007) and a Marie Curie Intra-European Fellow at the University of Oxford (2010-2011) where he also held a Plumer Fellowship in the St. Anne's College and was a Senior Research Fellow of Modern European History Research Centre. Szentpéteri has been a full professor at the Moholy-Nagy University of Art and Design Budapest since 2018. He leads the PhD in Design Culture Studies programme of the university. His main interests lie in early modern intellectual and cultural history, and modern and contemporary design culture.

## Veres, Bálint

Bálint Veres is a habilitated associate professor of aesthetics at the Moholy-Nagy University of Art & Design, Budapest, Hungary. His professional fields of interest includes contemporary aesthetics, design culture theories, music, media, architecture and textile studies. He is the author of a book on contemporary Hungarian music (Hangszövedékek ['Sound Webbings'], 2015) and has published numerous articles and book chapters on music, architecture and media explicated from the viewpoints of hermeneutics, pragmatism and philosophical anthopology. He was co-editor and curator at Arcus Temporum Art Festival of Pannonhalma (2005-2014) and founder of MOME TransferLab, an interdisciplinary workshop for social design and equal opportunities.
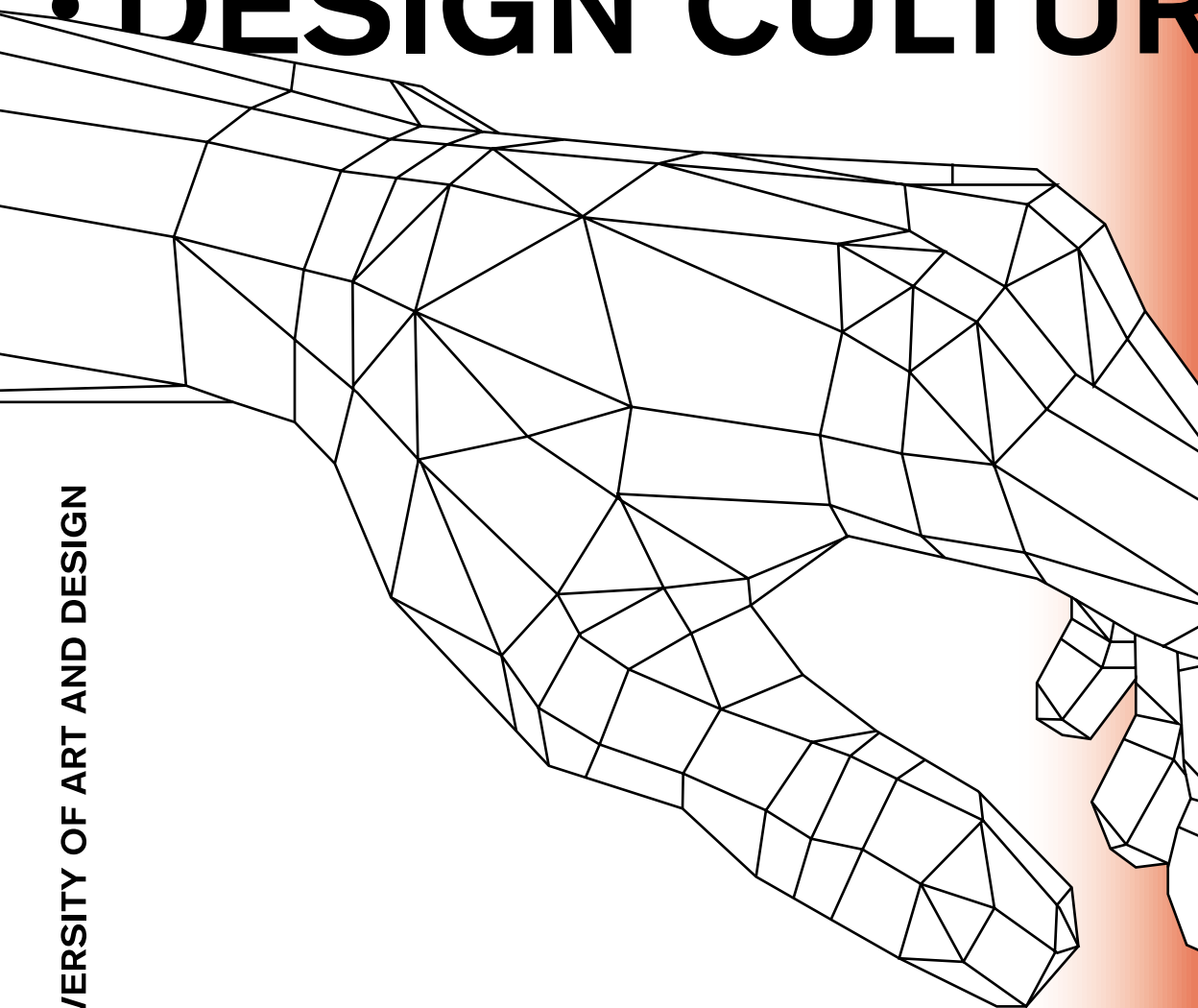
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