

P R E S S I N V I T A T I O N

The 'Milan breakfasts' by Design Academy Eindhoven and Premsula

Eindhoven, 31 March 2011

You're invited for breakfast during the opening week of the 50th Salone Internazionale del Mobile in Milan, Italy, by the Design Academy Eindhoven Masters and Premsula, Dutch Platform for Design and Fashion. In today's world a complex context is a given: the themes, questions and opportunities that arise, are rapidly expanding the professional field of design. Does Alberto Meda still trust? Will Dutch Design reinvent itself? How does Martí Guixé see the future? During three breakfast sessions we will examine new design perspectives over coffee and croissants.

Dates: from 14 until 16 April 2011

14th April 2011 TRUST this breakfast

15th April 2011 Open Design

16th April 2011 Design Matters!

You can find detailed information of each breakfast conversation on the next pages.

Time: 09.30-11.00 (9.30h welcome, 9.45h introduction, 10-11h conversation)

Location: DAE Hub at Studio Zeta, Via Friuli 26 – Milano (Metroline 3, Station "Lodi T.I.B.B.")

Language: English

Entree: Free

Design Academy Eindhoven Hub

DAE will occupy space on Via Friuli, where it will have an Academy Café run by alumni and students. A number of events will also be taking place here, including 'MY WAY' (talks by prominent alumni) on Wednesday 13 April from 5.00 – 6.30 pm and the series of 'Milan breakfasts'

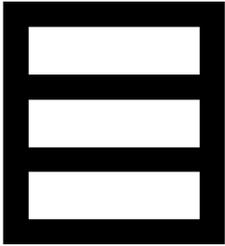
----- End of press release-----

Editors' note, not for publication:

For further information, please visit our website (<http://press.designacademy.nl>)

or contact the PR Department of Design Academy Eindhoven:

telephone +31 (0) 40 2393964, press@designacademy.nl



TRUST this breakfast

Thursday 14th April 2011

Introduction to the MA department of Design Academy Eindhoven: Gijs Bakker

Contextual introduction to the topic: Scott Burnham

Professionals attending the discussion: Alberto Meda

MA head professor contextual design: Louise Schouwenberg

DAE student/ alumnus: Tamar Shafrir

Moderator: Tim Vermeulen (Premsele)

During this “TRUST this breakfast” we will discuss and share ideas on the idea of TRUST. An abstract and complex given that is fundamentally imbedded at the core of our daily lives, trust is the reliance we have on ourselves in relation to our surroundings, both material and immaterial. The recent economic crisis can also be considered as a crisis in TRUST. But what does this mean for design? Themes like demographic change, environmentalism, or for instance ethics within working conditions, information distribution or food production ask for a re-examination of what TRUST means and the role of design can play.

“This is a crisis not just of credit. It is a crisis of trust.” British Prime Minister Gordon Brown (2009)

During this “TRUST this breakfast” we will discuss and share ideas on the idea of TRUST. An abstract and complex given that is fundamentally imbedded at the core of our daily lives, trust is the reliance we have on ourselves in relation to our surroundings, both material and immaterial. This relationship, which is crucial to the functioning of society, appears to have existed without any doubt. Yet today, the trust in intertwined systems of ‘the institutional’ is under pressure; economical principles that once supported it are collapsing. A rapidly changing, simultaneously shrinking and expanding world demands a reflection on the values it is based on. Recent developments in contemporary design are countering conventional attitudes. New approaches of consequential thinking in the field of design are surfacing. They address the complexity of the relational and adaptive systems of the social and political, ecological and economic challenges we are facing today. Current global tendencies can be considered as grand design challenges; themes like demographic change, environmentalism, or for instance ethics within working conditions or food production ask for a re-examination of the role of design in today’s society. Trust Design is a project by Premsele, Dutch Platform for Design and Fashion, which explores the relationship between design and trust. Since 2009, Trust Design project director Scott Burnham has been researching and investigating design and its connections to trust in our products, services, and society. A key part of Trust Design’s work has been a partnership with Design Academy Eindhoven (DAE), who dedicated a trimester of their Master’s Programme to the investigation of trust.

The work of the DAE students provides a revealing and vital hands-on approach to the evaluation, process and approach behind design and trust. The results of the Trust Design and Design Academy Eindhoven partnership will be featured throughout 2011 in a special series published by Volume Magazine, featuring the research, insights and outcomes resulting from DAE and the Trust Design project thus far. The Volume Trust series also serves as a vehicle for new work, research and insight, and this year the Milan design fair will offer a platform for public involvement and contribution to the exploration of trust.

On April 14th 2011, 09:30-11:00, this breakfast event will be held, sharing insights into design and trust. The session will allow participants to investigate and contribute to the work and provide their own insight into the subject matter to be used in future Volume issues.

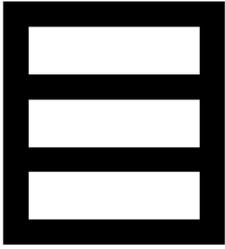
This breakfast are organized by the Design Academy Eindhoven Masters and Premsele, Dutch Platform for Design and Fashion. Trust Design is a project which is researched by Scott Burnham and published in Volume magazine.

DESIGN ACADEMY EINDHOVEN

EMMASINGEL 14 / PO BOX 2125 / 5600 CC EINDHOVEN / THE NETHERLANDS

T +31 (0)40 239 39 39 / F +31 (0)40 239 39 40

INFO@DESIGNACADEMY.NL / WWW.DESIGNACADEMY.NL



Open Design

Friday 15th April 2011

Introduction to the MA department of Design Academy Eindhoven: Gijs Bakker

Contextual introduction to the topic: Paul Atkinson

Professionals attending the discussion: Thomas Lomme, Martí Guixé, Tony Michiels (Studio Joris Laarman)

MA head professor information design: Joost Grootens

DAE student/ alumnus: Tal Erez

Moderator: Saskia van Stein (DAE, MA Source)

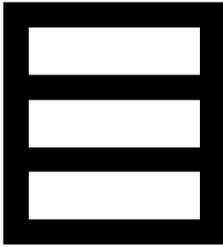
Open design embodies the ideology of a society in which each person can appropriate and contribute creatively by sharing and using information based on the ideology of open source. Given that we have access to the internet, the *prosumer* can participate in this process of open design. Designing for an open design questions the role, the status and the signature of the designer. During this “Open design breakfast” we will discuss and share ideas on the implications of for instance authorship, copyrights, taste and responsibility of the designer.

When Josef Beuys in the early 70-ties proclaimed “Jeder Mensch ist ein Künstler” (everyone is an artist) he couldn’t have foreseen that four decades later we would have the tools, the information and the production methods for the self-expression that is part of his social ideology. Yet the possibility of creation that houses within every human being is no guarantee for an output of creative production. At this moment in time, with the emergence of what we now call open design, this potential has greater chances of realization. Sharing information greatly expands the possibilities for creation. Also the contribution of the individual (jeder Mensch) increases when a growing network of people can add their own creative part to a larger sum, combining differentiated talents and knowledge to a mutual ambition or shared idea.

Open design embodies the ideology of a society in which each person can appropriate and contribute creatively by sharing and using information based on the ideology of open source. Given that we have access to the internet, the prosumer can participate in this process of open design. Some consider open design a philosophy, others consider it a pragmatic methodology. Either way, its core principle resonates individual empowerment as the end user is drawn into the production processes. Early adaptors designed their own sneakers in a spectrum of colors, materials and patterns in predetermined variables set by the producer, giving the prosumer the idea of designing uniqueness, and the production firms a free insight into upcoming trends. The implications of open design and its production methods however are extensive, and have consequences on the discipline of design.

Designing for an open design questions the role, the status and the signature of the designer. It also has implications for authorship, copyrights, taste and responsibility. Like a composer the designer provides a framework, an open structure, an organization of ideas, where co-creation allows the user to bring the music to life: a certain kind of translations and downloadable appropriation. Influencing distribution systems as we know them and processes emerge from a structural sender driven approach to a non-linear, relational and interdisciplinary approach. The notion of locality in relation to production shifts to hyper local output in a global force field of ideas.

With its democratic potential, design could shift from being a product or service based economy to an idea and network based economy. By generating enough critical mass or peer production and shared information that is linked and connected, projects can take on a larger scale or alternative structure. This will influence a vast amount of potential, from the distribution of ideas, to alternative financing (crowd sourcing) and production (energy) which is until now unrivalled.



Design Matters!

Saturday 16th April 2011

Introduction by Premsele director Els van der Plas

Professionals attending discussion: Maria Teresa Leal, Nacho Carbonell, Anne Feenstra

MA head professor social design: Jan Boelens

DAE student/ alumnus: Alicia Ongay Perez

Moderator: Saskia van Stein (DAE, MA Source)

The growing awareness of global inequalities in wealth, the distribution of materials, goods and services make designers turn to “real needs” with meaningful designs to serve all human beings. 5.8 billion people, or 90%, of the world’s total population of 6.5 billion have, little or no access to most of the products and services many of us take for granted; in fact, nearly half do not have regular access to food, clean water, or shelter. Addressing these issues with design’s potential to develop new innovative solutions to seemingly persistent (social) problems is the way forward. In the “design matters! breakfast session” we will investigate what kind of design attitude does work in these contexts demand?

Green!, cradle to cradle, sustainability; in recent years these words have become part of the fabric of the discursive lingo of designing with conscious creativity. The aim and desire is to contribute and improve human well-being, to translate to a more social and ecologically inclusive and integral design attitude. Quotes like “more is less”, “more is more”, “less is less” and “less is more” indicate a quest to balance our input and output. A growing discomfort with useless products and a merely commercially driven design world, translates into an expanding disciplinary field. Responsibility is the new commodity and urgent societal topics are addressed in designs for alternative food production, community building strategies or energy saving which shifted from consuming energy to producing energy. An ideal world is no longer the basic assumption for design but the development of strategies to rearrange or re-connect to the planet is the propelling force.

Also the growing awareness of global inequalities in wealth, the distribution of materials, goods and services make designers turn to “real needs” with meaningful designs to serve all human beings. 5.8 billion people, or 90%, of the world’s total population of 6.5 billion have, little or no access to most of the products and services many of us take for granted; in fact, nearly half do not have regular access to food, clean water, or shelter. Addressing these issues with design’s potential to develop new innovative solutions to seemingly persistent (social) problems is the way forward. The popularity of books such as Victor Papanek’s “Design for the Real World: Human Ecology and Social Change” on socially and ecologically responsible design indicates a search for these solutions. Open calls such as initiated by Architecture for Humanity to urge designers and architects to use their problem solving capacity for complex issues in society, illustrate the hunger for conscious designs that dare to deal with issues as migration, malnourishment and poverty.

What kind of design attitude does working in these contexts demand? Designers are working directly with end users of their products, emphasizing co-creation to respond to their needs. Working with local materials, crafts and techniques they mix to the max to tackle basic challenges of survival. How do we educate designers to deal with cost-effective ways to increase access to food and water, energy, education, healthcare or revenue-generating activities? ? By emphasizing the problem solving capacity of design, mainly by reformulating the problem in such a way that it becomes part of a productive solution, design can contribute in an effective way. For instance “garbage” can be made productive just by regarding it as material. Within this way of “design thinking” the end-user need not be framed by connotations of charity. These designs employ market principles, like the micro credit for income generation, as a way of self empowerment aiming for a lasting way out of poverty. The world is in a constant state of change with economic, technological, social and (geo) political consequences: new relationships are developing between people, things and places. It is in this force field that design Matters!

DESIGN ACADEMY EINDHOVEN

EMMASINGEL 14 / PO BOX 2125 / 5600 CC EINDHOVEN / THE NETHERLANDS

T +31 (0)40 239 39 39 / F +31 (0)40 239 39 40

INFO@DESIGNACADEMY.NL / WWW.DESIGNACADEMY.NL