

Jeffrey Bardzell is Associate Dean of Graduate and Undergraduate Studies and Professor in the College of Information Sciences and Technology at Penn State University. In his critical computing and human–computer interaction design research, he has helped to shape research agendas surrounding critical design, design theory and criticism, creativity and innovation, aesthetics, and user experience. He has published over 100 peer-reviewed scientific papers, is co-author of *Humanistic HCI* (Morgan Claypool, 2015) and co-editor of *Critical Theory and Interaction Design* (MIT Press, 2018).

Shaowen Bardzell is Professor of Information Sciences and Technology at Penn State College of Information Sciences and Technology. Previously (2018–2020) she was Professor of Informatics in the School of Informatics, Computing, and Engineering at Indiana University. Bardzell holds a PhD in Comparative Literature from Indiana University and pursues a humanistic research agenda within the research and practice of Human–Computer Interaction (HCI). A common thread throughout her work is the exploration of the contributions of feminism, design, and social science to support technology’s role in social change. Recent research foci have included care ethics and feminist utopian perspectives on IT, research through design, women’s health, posthumanist approaches to sustainable design, computational agriculture and food justice, and cultural and creative industries in Asia. Her work is supported by the US National Science Foundation, Intel Corporation, and the Mellon Foundation among others. She is the co-editor of *Critical Theory and Interaction Design* (MIT Press, 2017) and co-author of *Humanistic HCI* (Morgan & Claypool, 2015).

Michaela Büsse works at the intersections of design, anthropology, STS and political ecology. Her dissertation project analyses land reclamation projects in Southeast Asia and the Netherlands and based on sand's granular physics develops a performative reading of design. She currently works as Research Associate at the Institute of Cultural History and Theory and Associated Investigator at the Cluster of Excellence *Matters of Activity. Image Space Material* at Humboldt-Universität zu Berlin. Previously, she has held positions at the Institute of Experimental Design and Media Cultures, FHNW and the Institute for Design Research, ZHdK as well as fellowships with TU Delft, NTU/Centre for Contemporary Art Singapore, Museum of Contemporary Art and Design Manila, and Strelka Institute for Media, Design and Architecture in Moscow.

Emile De Visscher is a designer, engineer and design research associate. He initially studied Material Sciences at Université de Technologie de Compiègne (MA, 2009) and Design at the Royal College of Art and Imperial College (Double MA, 2012). In 2018, he obtained a PhD through the SACRe doctoral program at Paris Science et Lettres and École nationale supérieure des Arts Décoratifs. Entitled Technophanic Manufactures, his practice-based research explored the relations between technology and culture through the invention of new performative manufacturing processes. He notably developed a recycling machine for thermoplastics inspired by cotton-candy (Polyfloss, together with C. Machet, A. Gaulard and N. Paget) and a process to transform cellulose into stone (Petrification). He exhibited his work in more than 40 international exhibitions and was awarded several prizes (James Dyson Bursary, Innovation Hothouse). Along with his design practice, he teaches regularly in various design schools, curates exhibitions and directs an experimental design publication (*Obliquite*). Since 2019, Emile De Visscher has been part of the Cluster of Excellence *Matters of Activity. Image Space Material* at Humboldt-Universität zu Berlin as a research associate.

Carl DiSalvo is an Associate Professor at the Georgia Institute of Technology with appointments in the School of Interactive Computing and the School of Literature, Media, and Communication. His work combines methods and theories from design, the social sciences, and the humanities to explore the social and political qualities of computing. He is committed to engaged scholarship and he partners with communities, civil society, government, and industry throughout his work. He is also an editor of the MIT Press journal *Design Issues*. He holds a PhD in Design from Carnegie Mellon University.

Bianca Elzenbauer is a co-founder of *Brave New Alps*, a collaborative design practice based in the Alpine Vallagarina valley in Italy, whose 12 members are dedicated to the creation of commons and community economies. Since embarking on design studies in 2002, she has been looking for ways in which to activate design skills for eco-social causes. Since 2010, she has been doing research on the entanglements and world-views that create precarious working conditions, which in turn make critical design practices difficult to sustain. Simultaneously, as a member of the international Community Economies Research Network, she has been activating empowering readings of the economy in order to create modes of practice and living that sustain herself and others who engage in transformative practice. Currently, besides working as part of *Brave New Alps*, she works as a Marie Skłodowska-Curie Individual Fellow at Eurac Research (IT), where she runs the *Alpine Community Economies Lab*.

Jesko Fezer works as a designer. In various collaborations he engages practically and theoretically with the social relevance of design. In cooperation with the *Institute for Applied Urbanism (ifau)*, he carries out architectural projects and is part of the exhibition design studio

*Kooperative für Darstellungspolitik*. He co-founded the *Proqm* bookshop in Berlin and co-edits the *Bauwelt Fundamente* series and *Studienhefte für problemorientiertes Design*. He is professor of experimental design at Hamburg University of Fine Arts and has been running the student-led *Public Design Support* programme since 2011.

Marius Förster works at the intersection of design, research, and art. In his work, he examines possible roles and limits of design in socio-ecological transformation processes. He is part of RIBL (Research Institute of Botanical Linguistics) and co-initiated the speculative and participative project 3000 Peaks, a critical mediation that addresses consequences and effects of the global climate catastrophe for Switzerland. He is co-editor of the publication *Un/Certain Futures* (transcript, 2018) and co-founder of the design studio *operative.space*.

Björn Franke is a practitioner and theorist. He is Senior Lecturer in Design Theory and Practice at the Zurich University of the Arts and has previously taught at the Royal College of Art and the University of Applied Arts Vienna. He holds a PhD in Design Interactions and a MA in Design Products from the Royal College of Art and was awarded fellowships at the Akademie Schloss Solitude as well as the Artist Residency Schloss Balmoral. His work has featured in exhibitions internationally, most recently at the MUDAC Lausanne in Switzerland, the Triennale di Milano Design Museum in Italy and the Design Museum Holon in Israel. His academic research has been widely published in books and journals and he has participated in and convened lectures, conferences

and workshops internationally. Franke's research interests lie in the relationship between design, technology and philosophy; in particular how the shifting technological landscape alters human behaviour, relationships and self-conceptions.

Annette Geiger is Professor of Theory and History of Design at the University of the Arts Bremen. After studying communication science and cultural studies in Berlin, Grenoble and Paris, she completed her doctorate thesis *Urbild und fotografischer Blick* (Wilhelm Fink, 2004) on aesthetics and image theory in the 18th century, at the Institute for Art History, University of Stuttgart. Since 2009, she has taught and researched in Bremen and Berlin about design history, visual culture and aesthetic theories about art, design and everyday life. Recently she published the monograph *Andersmöglichsein: Zur Ästhetik des Designs* (transcript, 2018) and together with B. Holtschke *Piktogrammatik. Grafisches Gestalten als Weltwissen und Bilderordnung* (transcript, 2021).

Bruno Gransche has been a philosopher at the Institute of Technology Futures ITZ at the Karlsruhe Institute of Technology KIT (Germany) since 2020. He works as a scholar and Principal Investigator (PI) in the fields of philosophy of technology and ethics, socio-technical cultural techniques, and anticipatory thinking focusing, among others, on artificial assistants, AI, machine learning, shared autonomy, and digital colonization of the lifeworld. Between 2017 and 2021 he worked as PI and research group

leader at the interdisciplinary Institute for Advanced Studies, University of Siegen (Germany). He is a research fellow at the Fraunhofer Institute for Systems and Innovation Research ISI in Karlsruhe, where he worked as a philosopher and Foresight expert between 2009–2016.

Moritz Greiner-Petter is designer and researcher based in Basel. There he is researcher at the Institute Contemporary Design Practices (ICDP) as well as the Critical Media Lab, both part of the FHNW Academy of Art and Design. As a researcher and practitioner, he is interested in critical approaches towards the media aesthetics and epistemes of information technologies. In his research, he is primarily investigating design paradigms, materialities and epistemologies of digital interfaces and their role in conditioning processes of thinking, collaboration and design. His practice often addresses the generative and infrastructuring effects of media formats explored through experimental prototypes, tools and publishing formats. He studied visual communication with a focus on digital media and visual systems at the Berlin University of the Arts.

Anja Groten is a designer, educator and community organizer. In 2013 she co-founded the initiative *Hackers & Designers*, attempting to break down the barriers between the two fields by stimulating a common vocabulary through education hacks and collaboration. Groten's design practice evolves around the cross-over of digital and physical media, design and art education, and her involvement in different transdisciplinary collectives. She is a PhD researcher at PhDArts – a practice-led

doctoral program at ACPA (Academy of Creative and Performing Arts) Leiden University and the consortium *Bridging Art Design and Technology through Critical Making*. Since September 2019 Groten has headed the design department at the Sandberg Instituut Amsterdam, Master of the Gerrit Rietveld Academie.

Meike Hardt is an *in(ter)dependent* design researcher and designer currently based in Cologne, Germany. As a researcher and coordinator, she is involved in the research project *Critical by Design?*, as part of the study *Critical Artifacts* conducted by the Institute of Experimental Design and Media Cultures (IXDM), FHNW Academy of Art and Design in Basel, Switzerland. She is the initiator of Feminist Design Reading Group and part of the design research group RIBL, Research Institute of Botanical Linguistics. Hardt is specifically interested in the political dimension of design and design economies. She looks at sustainable, equitable, and inclusive (design) economies and studies working tools that reflect an expanded feminist understanding of (design) economics.

Guy Julier is the author of *Economies of Design* (Sage, 2017) and *The Culture of Design* (Sage, 3rd revised edition 2014). A writer, academic and practitioner, he has over 30 years' professional experience observing and researching global changes in design, economics and society. He is credited with having established Design Culture as a field of study and research and in 2021 was awarded a PhD Honoris Causa by the Moholy-Nagy University of Art and Design, Budapest, for services to its development. He is Head of Research and Professor of Design Leadership in the Department of Design at Aalto University, Finland. In 2011 he was appointed as the Victoria & Albert Museum/University of Brighton Principal Research Fellow in Contemporary Design and Professor of Design Culture. Prior to this he was Professor of

Design at Leeds Metropolitan University (2001–10) where he founded DesignLeeds, a cross-disciplinary research and consultancy unit specializing in social design. Julier has been Visiting Professor at Glasgow School of Art (2005–10) and the University of Denmark (2013–14) and Visiting Fellow at the Otago University (2009). Recent publications include *Design Culture: Objects and Approaches* (Bloomsbury, 2019), co-edited with colleagues from the University of Southern Denmark.

Claudia Mareis is a design researcher and cultural historian. After initial training in Graphic Design, she studied Design, Art and Cultural Studies in Zurich, Berlin and Linz. Since 2021, she has been Professor of Design and History of Knowledge at the Department of Cultural History and Theory at Humboldt-Universität zu Berlin, where she is also the co-director of the Cluster of Excellence *Matters of Activity. Image Space Material*. In addition, she is a lecturer at the Institute Experimental Design and Media Cultures (IXDM) at the FHNW Academy of Art and Design in Basel, where she has built up an interdisciplinary research group converging design, media arts, anthropology, historical studies, and technology from 2013 to 2021. Her research interests include history, theory and methodology of design in the 20th century, knowledge cultures in design, experimental design and media practices, cultural history of creativity, and design and material politics.

Emanuele Quinz is an art and design historian and exhibition curator. He is an associate professor at Université Paris 8 and a research fellow at EnsadLab at the Ecole Nationale Supérieure des Arts Décoratifs. His research explores the convergences among disciplines in contemporary artistic practice – from the visual arts to music, from the

performing arts to design. He is the author of *Le cercle invisible: Environnements, systèmes, dispositifs* (Les presses du réel, 2017) as well as the editor of *Strange Design* (with J. Dautrey, éditions it, 2014), *Esthétique des systèmes* (Les presses du réel, 2015), *Behavioral Objects I* (with S. Bianchini, Sternberg, 2016), and *Uchronia* (with A. Vigier and F. Apertet, Sternberg, 2018)..

Mara Recklies is currently completing her doctorate with a thesis on philosophical design critique. Her research focuses on design philosophy, design critique, resistant practices, and the epistemology of design. She is particularly interested in the political dimensions of design, on which she works in consideration of intersectional feminist or decolonial perspectives. From 2015 to 2018, she was a research associate in the cooperative research network *Translating and Framing: Practices of Media Transformations* at the University of Hamburg and the University of Fine Arts (HFBK) Hamburg. Prior to this, she was a guest researcher at the Vilém Flusser Archive of the Berlin University of the Arts (UdK) and taught among others at the Köln International School of Design (KISD), Burg Giebichenstein University of Art and Design Halle, University of the Arts Bremen (HFK), and HafenCity University Hamburg (HCU). She studied philosophy at the Christian-Albrechts-University of Kiel. Her texts have been published by transcript, Merve Verlag, as well as form design magazine, among others.

Michael Renner experienced the digital revolution first-hand when he went to work for *Apple Computer Inc.* and *The Understanding Business* in California in 1986, just after completing his diploma as Graphic Designer at the Basel School of Design. Research and reflection upon the meaning of images in the context of digital tools became

the central theme of Renner's practical and theoretical design activities. He started teaching in 1990 in the Visual Communication Institute at the Basel School of Design (FHNW Academy of Art and Design) with an emphasis on Information Design, Interaction Design and Design Research. In 1999 he was named chairman of the institute. His approach to developing research activities in the field of design is based on the aim to further develop existing competencies of image creation. With this approach of gaining knowledge through the creation of images the design process becomes the central research theme and a methodology at the same time. Renner is on the advisory board of *Visible Language* and member of the Alliance Graphique Internationale (AGI).

Matt Ward is a dedicated educator, writer and designer. He has held leadership positions in the Design Department at Goldsmiths, University of London for 15 years (Head of Department and Programme Leader) where he managed and evolved the BA Design for a decade. He has held numerous External Examiner roles across the UK: Design Products at the RCA and Graphic Media Design at UAL. His research spans a wide range of interests from speculative design to radical pedagogy. He was founding member of *DWFE*, a post-disciplinary, semi-fictional design syndicate. Recently *The Illegal Town Plan*, with Jimmy Loizeau, explores inclusive strategies for local engagement and education through critical, spatial speculation. The project provides a platform to mediate community engagement with local government in the re-imagining of a coastal future.

Janneke Wesseling is Professor in Practice and Theory of Research in the Visual Arts at the Academy of Creative and Performing Arts (ACPA) of Leiden University, and reader in Art and Theory at the University of the Arts, The Hague. Wesseling obtained a doctoral degree at Leiden University with a dissertation on contemporary art and reception aesthetics. Wesseling has been writing as an art critic for the Dutch daily newspaper *NRC Handelsblad* from 1982 to the present. Wesseling is currently

working on a book that raises the question of the role and meaning of material artistic practices in our time (Valiz, 2022). It brings together authors that participate in collective practices that address and research urgent ecological, political and social problems and operate outside the established frameworks of art and design. The book is produced in collaboration with the working group *Making Matters* and is part of a research project funded by NWO (the Dutch Research Council). Recent publications include *The Perfect Spectator: The Experience of the Art Work and Reception Aesthetics* (Valiz, 2017), *Of Sponge, Stone and the Intertwinement with the Here and Now: A Methodology of Artistic Research* (Valiz, 2016), and *Why Write? On Writing as Art Practice* (SAR International Conference Catalogue, 2016).

Patrycja Zdziarska is pursuing a PhD in Informatics from the Luddy School of Informatics, Computing, and Engineering at Indiana University in Bloomington, USA. As a member of the Cultural Research in Technology (CRIT) Group, she is interested in combining insights from design, human–computer interaction, and science and technology studies to critically examine the role of design in developing socially responsible technologies. Her research focus is on the design and development of technologies for advocacy. She has engaged with a wide range of topics including cultural heritage, the future of work, bottom-up making and innovation, and currently women’s health to develop her critical perspective on design.

