call for papers

4T2016

4 DESIGN AND
DESIGN HISTORY
SOCIETY

ethics of (re)production

Call for Papers
Abstract submission
deadline: Jan 29, 2016
Symposium date:
May 12-13, 2016
Place: Izmir Center
of Architecture
For more details visit:
cargocollective.com/4T2016

Organizing Board:
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4 DESIGN AND DESIGN HISTORY SOCIETY

Mimarlar Odası İzmir Şubesi
İZMİR MİMARLIK MERKEZİ

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Mimarlar Odası İzmir Şubesi

DATE
May 12-13, 2016

VENUE
İzmir Center of Architecture

THEME
4T 2016 ETHICS OF [RE] PRODUCTION

"Our era prefers the images to the things, the copy to the original the representation to the reality, appearance to being." (Feuerbach, The Essence of Christianity, 1857)

Feuerbach's pronouncements marks the symptomatic loss at the heart of modern experience: loss of tradition, loss of the Creator, loss of a connection one formed with what one produced, and loss of a solid ground. These losses were mediated through the hopeful belief on human rationality, science and progress.

It was ironic that, despite the radical changes, this new era did not challenge the traditional belief in the singularity of Truth and reality, but simply replaced its referent from metaphysical to scientific. New developments, however, initiated questions on this singularity, starting with the invention of photography, blurring the boundaries between the original and its duplicates, the real and the appearance of the real, scientific documentation and artistic representation. In this framework, Feuerbach's statements in the "Essence of Christianity," were more than a discussion on religion, but an embodiment of the frustrations and alienation an individual felt in the modern era with all its novelties. Not surprisingly, this quote was used extensively in visual studies in the twentieth century.

A century after Feuerbach, as the belief on the Truth is abandoned, and the discourse on multiple realities began, philosophers like Baudrillard and Deleuze re-addressed these questions in different ways. Their discourse was no longer based on a singular, mechanical, and modern world but one that became multiple, digital and postmodern. In one century, as our experience of the world turned more fleeting, so did the production systems, transforming from manual to mechanical and to digital, challenging materiality, authorship and permanence. While the beginning of the twentieth century witnessed discussions on whether mass production systems were impoverishing art or were they finally presenting opportunities for the realization of "total work of art," the twenty-first century seemed to have left its high aspirations behind and fully immersed itself in the aestheticization of the capitalist experience.

So what happens to the question of ethics all through these transformations? Do we still need to demarcate the line between an original and the copy when reality itself is suspect? Or is it even relevant to talk about the original? Where do we locate the producer, the product, the process and the client/spectator in this discussion? What are the emancipatory design practices that our new era allows that were not a possibility before?

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This year's symposium focuses on the ethics of [re-]production in design and throughout design history. Papers are invited to focus on one of the following thematic categories or their intersections in the context of different fields including but not limited to design and cultural studies.

RE-PRODUCTION OF IDENTITY: ORIGINAL, COPY, MIMICRY
How can the relationship between original and
copy be re-interpreted in the digital age?
What are the cultural implications of the cult
of the original in modern societies?
What is the impact of design in the construction and production of identities?
How can mimicry be used as an ethical design strategy?
How does the fluidity of digital age mobilize fluidity of identities?

RE-PRODUCTION AND AUTHOR-ITY:OPEN SOURCE, CO-CREATION, HACKING
"What is an author" in the digital age?
How can hacking be ethically located in the field of design?
What is the role of open source initiatives in design?
What are emancipatory potentials of co-creation today?
How design can be organized as a cooperative process?

RE-PRODUCTION AS REALITY, SIMULATION, HYPER-REALITY, AUGMENTED REALITY
How do representations produce social and cultural realities?
To what extent does design contribute to the management of perception?
What are the potentials of simulacrum as a
denial of the original / copy model?
How are virtual and simulated environments
consumed in contemporary societies?
What are the ethical issues that are mobilized
in new understandings of reality?

CALL FOR PAPERS
Those who are interested in contributing papers to the eleventh 4T Symposium are invited to submit a title and an abstract of 250-300 words through EasyChair (https://easychair.org/conferences/?conf=4t2016) by January 29th 2016. Registration to EasyChair is essential in order to submit abstracts. The symposium language is English, therefore all abstracts, presentations and papers should be in English. For any further questions please contact Bahar Emgin (bahar.emgin@yasar.edu.tr). Selected proposals will be announced on February 29th, 2016.

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