

3	<b>Introduction</b>
5	<b>“Out of little acorns...”</b> Elin Strand Ruin
7	<b>Second-Hand Materials</b> Ulrika Karlsson
9	<b>Second-Hand Uses</b> Ramia Mazé
11	<b>Biographies</b> (Elin/Ulrika/Ramia)
12	<b>Innovationstorget VINNOVA</b> Klara Adolphson

## Second-Hand Explorations:

14	Amanda Rydenstam	Cabinet no.221
16	Carl Samuelsson	Transformations
18	Elin Abbevik	“This was your desk Lena”
20	Fanny Dorthé	I’m a Survivor
22	Harvey Bewley	A Frankensteinian Revival
24	Katharina Kraus	Concrete Contradictions
26	Marcin Pogorzelski	Bio-plaseed
28	Sara Wetterqvist	Dirt
30	Souzan Youssouf	Solid Liquid

32	<b>Colophon</b>
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# tema:



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*Exploration Second-Hand* investigates perspectives on 'Second-Hand', as practices of (un)doing industrial materials and production, (re)making of aesthetic qualities and categories, mis/using design to (re)direct ecologies. From an artistic basis in interior architecture and design, the aim is to develop processes and discourses concerning materials and use in light of urgent spatial, socio-cultural and (eco)systemic issues. Through experimenting with different Second-Hand perspectives in design and architecture, each of the 9 projects included articulates different approaches to relevant processes, techniques, methods and roles.

*"The first danger is the idea that a single, universal material is good for all different kinds of structure, some of which may be supporting loads in compression, some in tension, some withstanding shear stresses and others torsional stresses."*<sup>1</sup>

*"Secondary and tertiary methods of post-industrial production produce recombinant cannibal materials: materials within materials."*<sup>2</sup> *"I'm interesting," says Anonymous Sculpture: A typology of technical construction, 'I'm zany!' says Girls on the Run."*<sup>3</sup>

*"But a point had been reached where the forms created followed anything but function. Doing it, then (un)doing it and finally (over)doing it..."*<sup>4</sup>

*Exploration Second-Hand* is part of a course in the new MFA-Design program which includes both Design and a specialization in Spatial Design/Interior Architecture at Konstfack University College of Arts, Crafts and Design. Invited by Elin Strand Ruin from Tema, this course has taken a point of departure the transformation of a specific given spatial and social situation at VINNOVA.

VINNOVA is the Swedish Agency for Innovation Systems, a government agency funding research and innovation, with an interest in design, sustainability, gender and social innovation, with office at Mäster Samuelsgatan 56 in Stockholm. Tema, one of Sweden's leading architecture, landscape architecture and project management practices with an interest in a life cycle perspectives and systems, is working with VINNOVA concerning the renovation of their offices and, specifically, their furnishings. As a point of departure, *Exploration Second-Hand* at Konstfack has explored this situation in the context the institution, the site, office work, interiors and designs.

The 9 resulting projects presented here have approached issues of sustainability through hands-on experimentation with materials and with use and users – Second-Hand Materials and Second-Hand Uses. Each project researches, experiments with, and propose futures for the interior architecture, furniture, design artifacts and services, how they may be renewed, reconfigured and re/composed in light of the 'Second-Hand'.

Inspirations from background readings in the course:

- <sup>1</sup> De Landa, Manuel (1995) 'Uniformity and Variability,' in Proceedings of the Doors of Perception 3 conference, Netherlands Design Institute.
- <sup>2</sup> Kennedy, Sheila (2001) 'Material Presence,' in Material Misuse by Kennedy and Grunenberg. London: AA Publications.
- <sup>3</sup> Ngai, Sianne (2012) *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge: Harvard University Press.
- <sup>4</sup> Rendell, Jane (1998) 'Doing it, (Un)Doing it, (Over)Doing it Yourself: Rhetorics of Architectural Abuse,' in *Occupying Architecture: Between the Architect and the User*, ed. Hill. London: Routledge.

# grow huge oaks”

(32)

“Out of little acorns

VINNOVA – Sweden’s Innovation Agency gave Tema the opportunity to propose the new interior design of their 3600 square meter office at Mäster Samulesgatan 56 in collaboration with an internal board and creative reference group. Our mission was to customize an activitybased design that spatially supported and developed VINNOVA’s working methods translating their mission to connect, catalyze and stimulate Sweden’s innovation capacity for sustainable growth. Interior design today is given the role to embody individual and collective core values and expectations are very high that design ‘make over’ is able to refresh and communicate a brand. Being an architect in an interior project you have the role of not only searching for spatial solutions but also stimulating great volumes of consumption and production of waste in a short amount of time.

A high level of critical consciousness among VINNOVA’s board and reference group made it possible to open up for a process discussing and searching for alternative methods in furnishing the office. In collaboration with Henning Robach CEO at the recycling company 4Cycle, we had negotiations with the property owner proposing a rental agreement including furniture, being 100% Second-Hand and we initiated a discussion with the head of the municipality of Kiruna, Christina Zakrisson, to furnish VINNOVA from the Kiruna City Hall, which will be demolished when relocating the City of Kiruna. Disappointed after failed negotiations we had to go down in scale but managed to include the following parts in the project:

- Collaborate with students at Konstfack doing remakes of VINNOVA’s old oak-furniture.
- Initiate a production of furniture made from VINNOVA’s old oak-furniture, collaboration between Madam, Dahls Agenturer and Tema.

Strand Ruin

Elin

- Reuse old doors, glass walls, creating a collage design of new and old building parts.
- Reactivate existing furniture in the new design.
- Mix new furniture with a large volume of secondhand in the office.
- Recycle and sell part of VINNOVA's old furniture via 4cycle.

Compared to the dream scenario where the property owner would have been in charge of all the furniture that was given away for free from Kiruna Cityhall we didn't go all the way in our effort. We eventually understood that our visit and eager request in Kiruna had made them rethink and decide to reuse their old furniture in the new City Hall, instead of throwing it away. The process had in the end given VINNOVA both sustainable result at the office in Stockholm as well as generating a mind shift in Kiruna.

When something regarded as waste is taken care of it transforms into something new.

Something with a value. The act of caretaking, the work of human hands turns waste into something precious again. At the epicenter of VINNOVA's public Innovation square, where dynamic encounters leading to new thoughts and innovations will happen, the seating furniture 'Gradängen' is placed with a surface as an endless intarsia of VINNOVA's old oak furniture - being a material witness of thoughts and discussions at VINNOVA during the last 15 years - and possibly influencing the future.

Elin Strand Ruin  
Architect MSA/SAR, Tema  
Project Architect for the new interior of VINNOVA

*"It keeps us, that is, in the gray. If we wish to tell stories in this mode, we must stick to the contour, because security is found only there. Form precedes fact, as matter cannot be emptied of form, whereas the latter easily may manage without the former."*

*Material* is a broad term for the substance or mixture of substances that constitute a thing. Second-Hand materials implies that *something* or material is no longer in the same condition as it was when transferred to the current owner. Or that it has been transferred to a second or later user.

"Second-Hand" materials, or things that are being transferred, moved to a new location is a process that collectors and hoarders engage in. Through the process of densification, hoarding frees the interior from typical conventions of use. According to Sylvia Lavin, hoarding is not about representation or use, but has a focus on the materiality of things. The accumulation of stuff starts to materialize the room, delineate the room, giving it new qualities independent of its former perimeter. The hoarders placing and the displacement of things, makes the interior a live archive, continuously in production.

When is something legible, or understood as a thing? An object, being or entity constituted by substances? Whether we get materials by the meter, in a bunch or as a code, it is recognizable because it is clearly, or vaguely, assembled and (slightly) differentiated from the world around it. Materials come Second-Hand, they are processed, sometimes byproducts of a process, no longer in the same condition from where they were collected or conceived – from the mine, in the forest, by the beach, on the mountain, from the archive, in the sea, on the dump, off the shelf, from the lab, through air. Tools and techniques for collection forms and reforms "Second-Hand" materials.

The way in which materials are made or the processes of fabricating materials is part of a chain of becoming material.

The fabrication process forms and effects what a material can do or not, whether it has anisotropic, variable qualities or whether it has been homogenized to only have uniform, isotropic properties (identical properties in all directions).

For the possibility of identification of something, form precedes fact. Materials can't be emptied of form. But with "Second-Hand" materials, even a more complex chain of events can be imagined, forms can get emptied and refilled, materials goes through one or many iterations of transformation and gets decomposed, picked apart, broken down, relocated, liquefied, remixed and recombined. Time plays an important generative role in this process, has an aging effect and transforms values.

To become gray or grayening creates a deferral of clarity. It is deliberately ambiguous.

"Second-Hand" materials often operates in a gray zone. The undoing of form and materials, in the chain of "Second-Hand" material events, produces ambiguous material identities, characters, histories and values.

Ulrika Karlsson  
Professor of Interior Architecture  
and Furniture Design, Konstfack

Design and architecture are about transformation – transformation of raw materials into useful things, of present situations into future reality. Design moves well beyond understanding ‘what is’ to inscribing ‘what might be’. Designers propose probable solutions and possible futures, transforming ideas into form. Inevitably ideological, design activity is also inextricable from systems of production and consumption. Design activity extends ideology and even moral authority into the realm of consumption and use. Inscribed with certain ideas and possibilities about ‘what might be’ in the future, design products prescribe ways of living. Objects enable and disable activities and behaviors of users, certain uses and re-uses, lifespans and lifecycles. As it produces form, design also produces social, economic – and environmental – effects.

Since many such effects of design lie in the future, its impact reaches far beyond accommodation of immediate needs or solutions to present-day problems. Design is too often positioned as merely a problem-solving or market innovation practice with short-term framing of users, values and consequences. Typically design value is measured in terms of production costs and point-of-purchase consumer sales, even though many of its effects and impacts unfold long after. For example, the uses of designed may last and multiply long after. Users have a profound role in determining the durability of design, including how things are cared for and disposed of, how they enter into further Second-Hand (eco)systems as gifts, heirlooms, recycled and ‘up’-cycled goods. This puts ‘users’ into new focus, as knowledgeable and capable actors, whether they could ever have been imagined by design as the primary, secondary or tertiary consumer market. The future effects of design – including Second-Hand uses – pose profound challenges to established paradigms of production and consumption.

A crucial role of higher education and research today is to support such radical rethinking about design within our societies,

economies and environment. The design profession grew up during the Industrial Revolution, along with certain paradigms and systems of production and consumption. Today, environmental sustainability requires that we rethink such systems, that we imagine and prototype alternative ways of making and using for a post-industrial age, an Information Era, for immaterial economies – and the Second-Hand. Rather than (only) continuing to serve and reproduce existing of production and consumption, contemporary design must be engaged in such rethinking.

Such radical rethinking must question design as a discipline and profession – it also opens new possibility for design materiality and aesthetics. The persuasive and communicative power of design may be used not for the purpose of enticing (over)consumption but to engage imagination, desirability, and deliberation about use and re-use, lifecycles and (eco)systems. Rethinking design materials, methods, production techniques, and (re)users, the designer role is transformed to take on the longer and larger effects of design. Designers question and transform ideas and practices of production and consumption. Who designs, for whom? At what cost, and for who's benefit? Such questions may also take on questions of gender and class, ownership and authorship, power and welfare – indeed, questions of the social and economic are inseparable from the environmental. Transforming design as a practice capable of giving form to critical questions and sustainable propositions, designers transform possible futures for users, industries and the public.

Ramia Mazé  
Adjunct Professor in Design, Konstfack

**Elin Strand Ruin**, architect MSA/SAR, works at Tema and is the Project Architect for the new interior of VINNOVA, Sweden's Innovation Agency. Her work operates at the interface between performative art and architecture in the public realm, exploring how to catalyze social and architectural change. During the last 15 years, Ruin has exhibited at leading artistic, architectural and planning venues around Sweden and Europe, and her recent collaborative projects include 'Knitting House', 'My Kitchen', 'An animal theater with feelings and weather' and upcoming 'The Kitchen'. She co-teaches the architecture studio 'Recycled Architecture (lending, stealing, sharing)' at KTH Royal Institute of Technology.

**Ulrika Karlsson** is a Professor of Interior Architecture and Furniture Design at Konstfack, Professor in Architecture at KTH Royal Institute of Technology, Partner and Founder of the practice Servo Stockholm. Specializing in digital methods and tools, Karlsson has lectured and exhibited internationally and contributed to numerous journals. Her research has been

sponsored through a Graham Foundation grant, the project 'Prototypes for Performative Design' (Swedish Research Council), and 'Architecture In the Making' (Formas Strong Research Environment). Karlsson represents KTH in the EU Horizon 2020 MSCA research network 'InnoChain – Building Innovation in the Extended Digital Chain'.

**Ramia Mazé**, PhD and Docent, is Adjunct Professor in Design at Konstfack and teaches Sustainable Urban Planning and Design at KTH, in Stockholm. Specializing in participatory and critical approaches to design, she has led research and published widely through interdisciplinary and international projects in sustainable development, design activism, smart materials, and interactive spaces. Recent projects include 'Designing Social Innovation' (VINNMER project at the Interactive Institute SE and IIT Institute of Design US) and 'DESIGN ACT' with Magnus Ericson (Berlin: Sternberg Press / Iaspis, 2011). From autumn 2015, she will be Professor of New Frontiers in Design at Aalto University in Finland.

Mellanrum.

Mellan rum.

Varje plats har ett Terra Nullius, en bit land som ingen äger.

Det var platsen i byn där Cirkusen slog läger två gånger om året.

Däremellan var det en plats för alla och för ingen.

Det var där de unga i byn hängde och blev kära eller slogs.

Herrelösa hundar grävde ner sina ben där.

Ett mellanrum i en stad är varken stad eller land. Varken natur eller kultur. Det kan vara skräpigt, stökigt, otruggt, men kan också ses som ett möjligheternas rum. Det menar Katarina Saltzman, etnolog och landskapsforskare vid Göteborgs Universitet.

I ett mellanrum kan det oväntade inträffa. Det är där det dualistiska upphör. Det svartvita. Rätt och fel. Det är där man kan mötas förutsättningslöst i dialog och tänka nya tankar tillsammans.

I mellanrummet får dåtid, nutid och framtid existera samtidigt.

Enligt forskaren Mats Tyrstrup är organisatoriska mellanrum de "fält" av möjligheter och utmaningar som många ser men inte kan hantera på egen hand. Det är utrymmet som uppstår mellan det vi har organiserat oss för att hålla på med och allt det andra vi skulle kunna göra tillsammans med andra.

Mellanrummen finns mellan de gränser vi dragit upp för att förenkla eller av andra skäl. Ibland spontant, oftast väldigt mycket planerat. Och det är här, i mellanrummen, som möjligheterna till innovation och förnyelse finns! Mellan människor, mellan enheter, avdelningar och organisationer!

Partnerskap, strategiska allianser och samverkansprojekt är bara några av uttrycken för hur vi försöker hantera de möjligheter vi ser men inte känner att vi äger.

Innovationer från mellanrum är svåra att kopiera. Om vi lyckas i mellanrummen är det svårt för andra att imitera oss - att utnyttja vår kreativitet för egen framgång.

Mellanrum är väl utforskade inom hållbar stadsplanering men det finns däremot inte mycket forskat på de organisatoriska mellanrummen. Och vi vet väldigt lite om ledarskapets betydelse för dem. Så det här med mellanrum är nytt, intressant och mycket exploaterbart. Och mellanrummen finns överallt och i stora mängder.

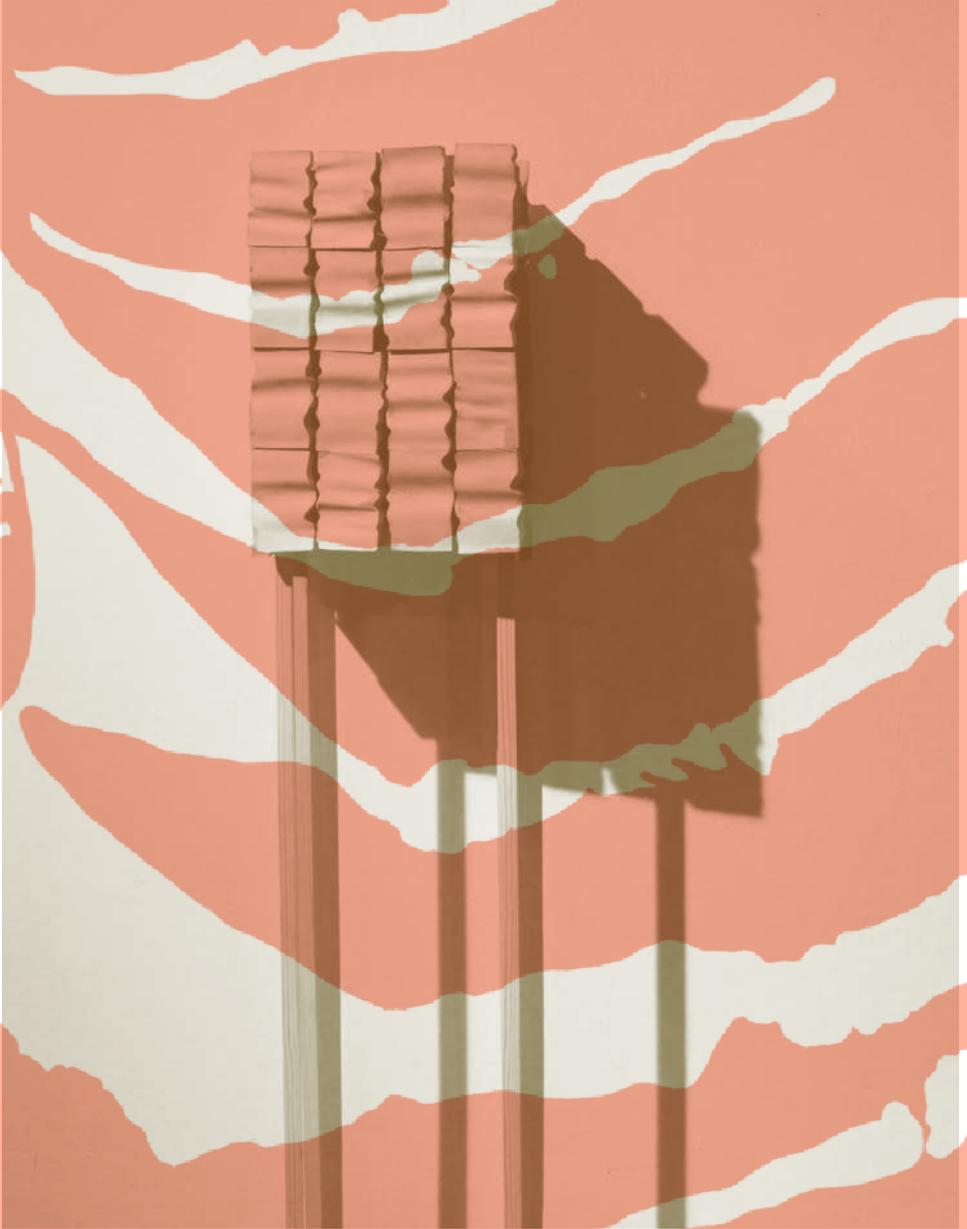
Det här tänkte vi på ihop med projektgruppen när vi jobbade med planen för VINNOVAs nya kontor: Vad händer om vi bygger in mellanrum? Borde vi inte på en innovationsmyndighet skapa förutsättningar för det oväntade mötet? Jo, det borde vi och sagt och gjort. Innovationstorget blev till.

Nu är det ert ansvar att fylla mellanrummet med mening, med innehåll. Fråga er själva: Vad har vi behov av? Vad vill vi att det här rummet ska göra för oss? Just idag? Kanske inte samma som igår eller imorgon!

Gå hit och sätt dig lite planlöst i trappen. Kanske kommer någon och sätter sig bredvid? Eller så får du sitta här en stund och klokare på dig själv.

Gräv ner ett ben. Bli kär eller bråka. Sätt upp ett cirkustält.

Klara Adolphson,  
member of the Vinnova Office project board



*Cabinet no. 221*

**Rydenstam**

**Amanda**

The personal cabinet in a paperless office is where you leave all your personal stuff so that you can float around without the personal things weighing you down, literally and metaphorically speaking. The activity based office has cleared every imprint of the ones that work and live there and replaced it with an identity of something else. In my work I have reflected on the deformation that will inevitably occur of this space when it is inhabited. I decided to make my own, absurd, personal cabinet. It is made of a frame work of wood and plywood and by plaster castings. The framework for each casting is the same, a straight-angled, wood veneer box. But when the moist in the plaster infiltrates the veneer the wood moves, making every casting different. An impossible mass production of elements turning out as nuances of the same.

People are not all different, nor unique. We are all nuances of the same and we all have individual needs, wills and things.

*Amanda Rydenstam is an architect and designer interested in decoration and judgemental labeling.*



*Transformations*



**Samuelsson**  
—  
**Carl**

# Transformations

Carl Samuelsson

The principle that a structure can be altered through a series of discrete manipulations in response to a specific context or set of conditions without a loss of identity or concept.

In this project the chip board has been broken down and mounted together to create an isotropic material in which the pressing pressure comes from all directions. Once formed against an existing shape it is possible to examine the relationship between a solid and a pliable material.

The result is copied and transformed to search for how the aesthetic qualities of the deflatable can be transferred between different materials. Some information will be lost and some will be generated.

*Carl Samuelsson is a construction worker that became an interior architect.*



*"This was your desk Lena"*

**Abbeviki**  
**Elin**

**“This was  
your desk Lena”**

**Elin  
Abbevik**

As a child, visiting my fathers office, I remember looking at the employees office desks, notice that everyone had something on their desk telling their personal story. This work is an accolade to the personal space that once was at this office and a critic to the activity based office structure that does not allow a person to make physical traces. When there is no more room for a personal belonging, there is no more room for a personal story.

By transforming an employees physical office desk to his/her personal belonging that once was on their desk, I want to highlight the individuality that will go lost when the new office arises.

This is for you Lena.

*Elin Abbevik has a BA in industrial design from Konstfack and has an interest to learn more around environmental and sustainability questions within the field of design.*



*I'm a survivor*



**Fanny**  
—  
**Dorthé**

I'm a **Survivor**

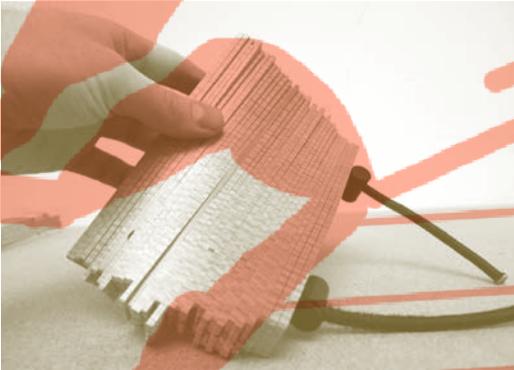
**Fanny**  
Dorthé

The open office floorplan and the chipboard were born round the same time. They worked and grew together, shaping both us and each other. The personal space at the office has changes during time. From having personal rooms, to open plan offices with your own desk, today we are experiencing the boom of activity based offices where the personal space is reduced to the clothes we wear. I created a protective suit with the material from the walls that has been removed. I decided to use the chipboard as a weapon against its old friend “the open floor plan office”.

*Fanny Dorthé is an interior architect/cultural producer that works between the fields of cultural expressions and interior architecture, interested in creating situations in space from a critical standpoint.*



A Frankensteinian Revival



**Bewley**

**Harvey**

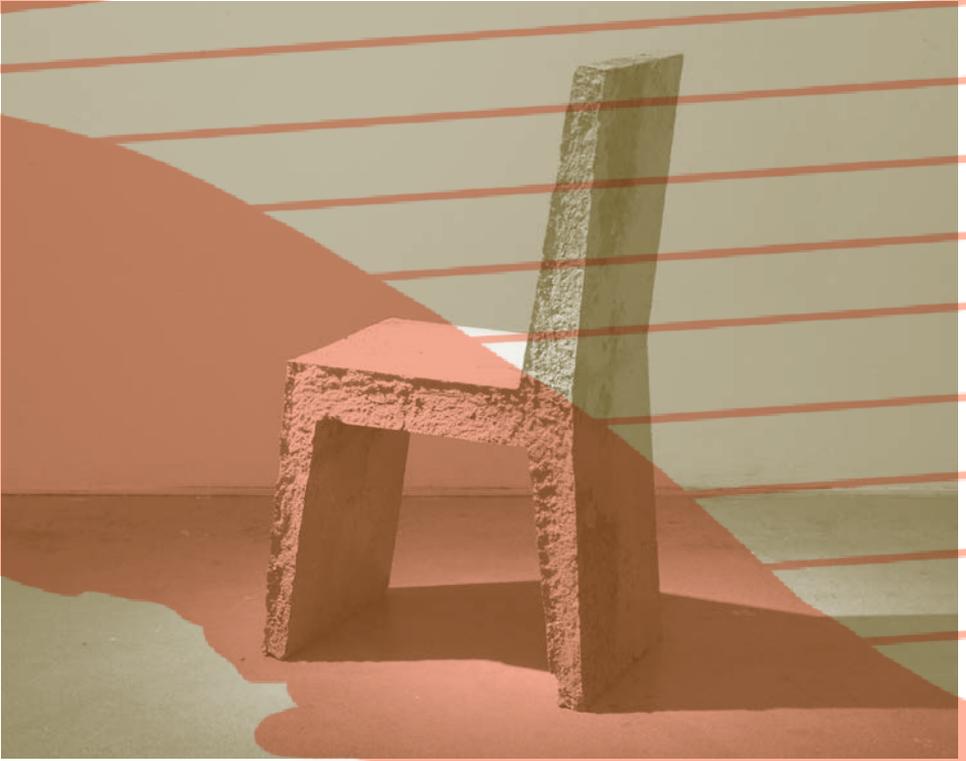
## Revival

## Harvey

Chipboard is a predictable, cheap and formed board processed for mass manufacture. Free from warping, bending, knots and grain, this fabricated uniformity kills all but the most superficial qualities of a once living tree. The material is lifeless...I worked with movement as a method of bringing the material back from the dead.

By cutting the board into thin strips it is possible to create structures that twist, bend and react. When trapped against each other they maintain a flexibility and become stronger and more workable whilst always maintaining an unpredictable fragility. Living but barely held together - just like Frankenstein's prototype.

*Harvey Bewley is an Industrial Designer from the UK interested in how movement and transformation of form can make us more curious and playful.*



*Concrete Contradictions*

**Kraus**

**Katharina**

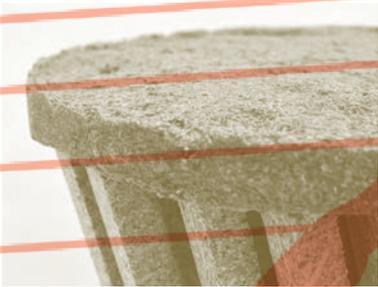
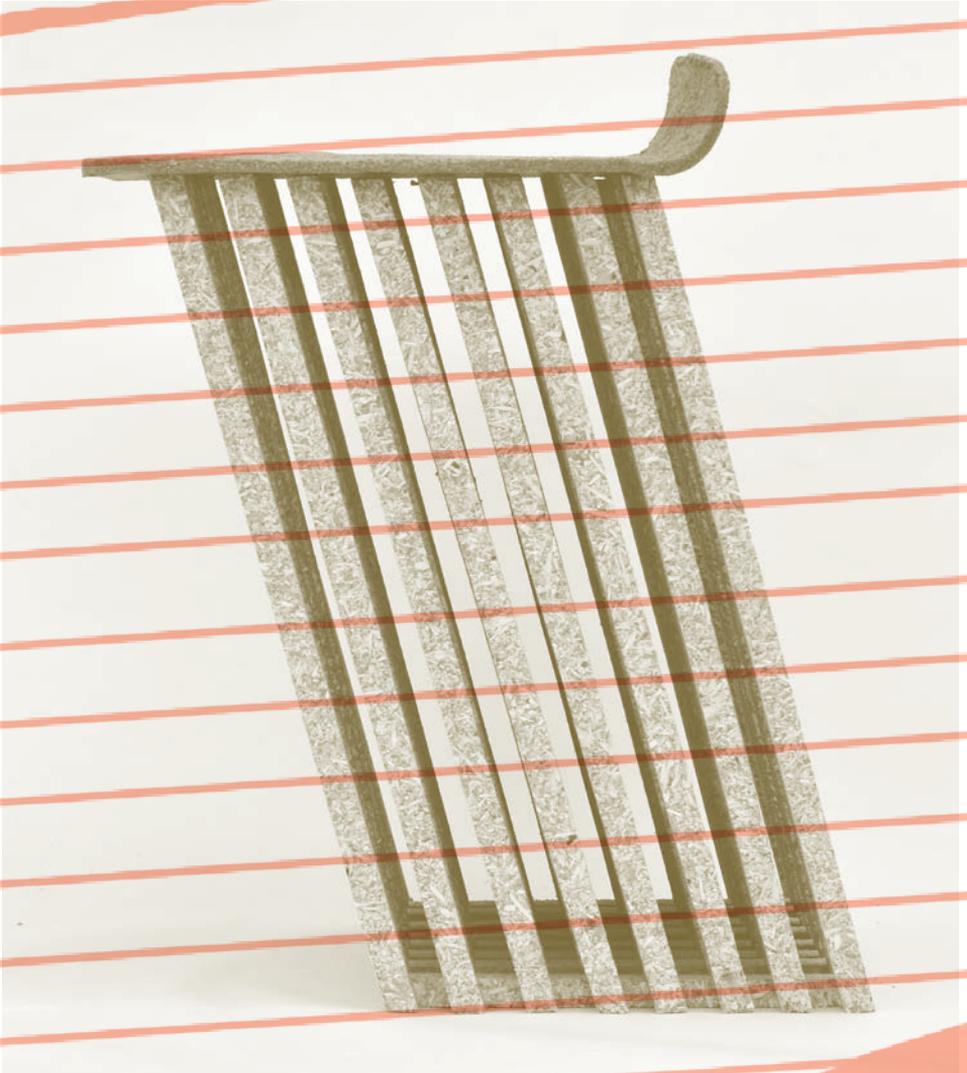
the constraint in the freedom.  
the arbitrary in the well-planned.  
the chaos in the structure.  
wood in stone.

Since my intention was to create a natural and ecological material, I decided to use cement as a new and natural binder for the wood chips. This brings the base material of chipboard into a new life cycle: after steaming the chipboard to dissolve the glue, the wood chips are mixed with cement and water and casted in a formwork to create a furniture.

Whenever it gets worn out, it can be fired (with ~600°C) which leads to its disintegration. What remains is wood ash and cement. Since wood ash contains a high amount of calcium, it makes the cement even stronger and the material can be re-used to create another furniture.

But the chair that I created shows more than just material properties: it is kind of two-faced. It has this nice and very smooth side that shows hardly any flaws but if you look at it from the other side, you see something different: it is rough, brittle and imperfect. To me, that represents the feeling I have about activity based offices: it looks nice and certainly has some good aspects but there is also another side to the story. A more rough, inconvenient and imperfect side hardly anyone wants to talk about.

*Katharina Kraus is a german interior architect who is exploring how composites made from natural materials and waste could contribute to a more sustainable use of materials and raise awareness around environmental issues.*



*Bio-plaseed*

**Pogorzelski**

**Marcin**

I started my VINNOVA project with investigation of chipboard. Chipboard was created from waste material out of furniture industry but now a day's need for this material is so huge that big companies are cutting forests to be able to satisfy their needs. It was a trigger for me to dig deeper into investigation about biodegradable material which could be a start for searching for new alternatives for such unsustainable system. I came up with connecting bio-binder (potato starch based) with seeds (Ljust psyllium). I was able to create closed circle of material. When you put bio-plaseed in the ground, seeds will sprout and a plant will grow again. It is more like borrowing something from nature than taking it.

After deep VINNOVA furniture investigation I found out that all pieces was made out of chipboard hidden under the thin layer of veneer. It was very interesting where is it coming from, how is it made and why is it hidden? I realised that the material is very exploited in furniture industry now a days. From this point I decided to start pursuit for new material based on something that needs less time to grow than a tree, is biodegradable and is part of closed life circle. I hope that this project will be a trigger for INNOVATIVE approach for more sustainable industry. Objects in furniture shape with a construction made of chipboard (old, tired material) are lifting new material solution.

*Marcin Pogorzelski is a designer interested in industry sustainability - relations between different industries, natural systems and their connection with human environment.*



*Dirt*



**Wetterqvist**  
— **Sara**

**Dirt**

The Navigation Creatures are to be placed in the open sea that is the activity based office. They create meeting points for the people at VINNOVA, and helps to navigate in the open floor plan.

*Sara Wetterqvist is an interior architect, interested in the communication and perception of materials.*

**Sara**

**Wetterqvist**





*Solid Liquid*

**Yousseuf**

**Souzan**

„You will have private space“ declared Chiat, „it just won't be personal space“.<sup>1</sup>

Solid Liquid table is manifesting the idea of activity based offices, where you are urged to be active and work wherever you want as long as you don't occupy a desk. That concept is full of conflicting traits and so is this table. It is smooth but sharp, it is static but meltable, it has friendly colours but inhospitable form.

Through the action of melting you are able to claim this workspace and change the inhospitable surface to your own personal space where you literally leave traces.

The idea of the Solid Liquid table grew out of many tests combining chipboard with different materials. Visits and interviews at the VINNOVA office helped to articulate the material combination and composition.

This table reflects the change that happened in this office. The old furniture's ability to create personal space was fragmented. The personal space was replaced by intensely colourful private spaces. This is manifested through the shredded chipboard and the colourful layers.

However inhospitable the new office might be, this table suggests that it all can be molded, melted and broken. It can be personal again.

*Souzan is an industrial designer working in the expanded field of design with a special interest in social sustainability, aesthetic explorations and challenging form norms.*

1. Warren Berger (1999), Lost in space, (Elektronik) Wired. Available: [http://archive.wired.com/wired/archive/7.02/chiat.html?pg=4&topic=&topic\\_set=>](http://archive.wired.com/wired/archive/7.02/chiat.html?pg=4&topic=&topic_set=>) (2014-12-15).

**32** Exploration Second-Hand is part of the course 'Introduction and broadening of perspectives' (MDE100) at the MFA programme in Design which includes both Design and a specialization in Spatial Design/Interior Architecture at Konstfack University College of Arts, Crafts and Design. Teachers are Ulrika Karlsson and Ramia Mazé.

Students in the course, who's projects are presented here, include Elin Abbevik, Harvey Bewley, Fanny Dorthé, Katharina Kraus, Marcin Pogorzelski, Amanda Rydenstam, Carl Samuelsson, Sara Wetterqvist, and Souzan Youssouf. This exhibition and publication have been produced by the students including: spatial design responsibility by Katharina (with Amanda, Fanny and Sara) ; graphic coordination by Souzan, and; signage print and construction support by Carl (with Marcin and Harvey).

We gratefully acknowledge the participation, support and funding from Elin Strand Ruin, Tema, and VINNOVA in the development of the course, exhibition and publication. Invaluable inputs include lectures, tutorials or critiques from Veronica Bröderman Skeppe, Cecilia Lundbäck, Kivi and Tuuli Sotamaa, Karin Ehrnberger and Mariana Alves from VINNOVA Genderlab, and Farvash Razavi Kashani. We're grateful to co-teachers in MFA Design at Konstfack including Jenny Althoff, Rochus Hinkel, Anna Odlinge and Bo Westerlund. We thank Love Hansson, biträdande prefekt at Konstfack, Natalie Schrickel, Ciceron Projekt AB, and Karolina Hammar, Tema.