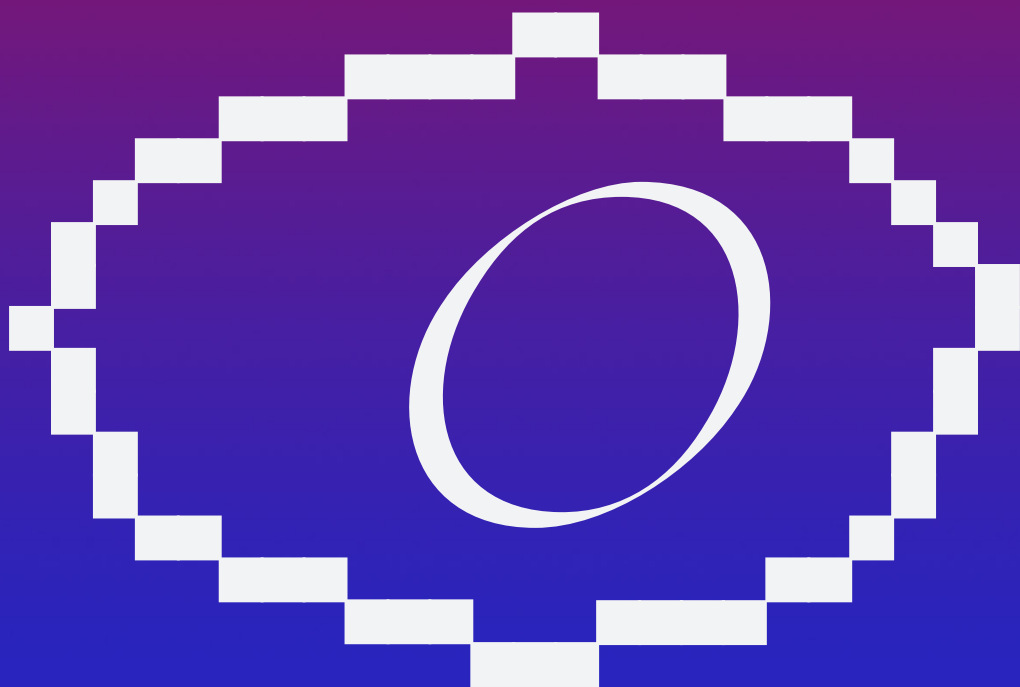


ABOUT *The*
UNDISCOVERED
Future



ABOUT *The* UNDISCOVERED *Future*

Time stopped. Lives were threatened. Not on a personal, but on a global level. We were "locked" at home. Suddenly the race of everyday life was over. Fearful, we hid. That new surreal reality made us reflect. Our values became stronger, our goals clearer, and everything irrationally simple. For fear of the lesson learned at the time being lost, we asked our friends and representatives of the creative community to create a time capsule and use it to freeze their thoughts from the exact moment when the first wave of the Covid-19 virus began to spread fiercely across Europe and attack the United States and South America, Africa and other continents. We turned to them with two short questions:

1. What are you grateful for?
(It can be a small, personal thing that you have learned during this time)
2. What is your dream?
(for the world after the pandemic)

We asked for responses in the form of single sentences. In this way, through the #Undiscovered_future project, we wanted to scope the directions of the emerging future.

The first statements from this spontaneous project were published consistently in the social media, with the assumption that in a year's time, when the threat will have been tamed, they would be refreshed on the same dates.

After collecting all the answers and analyzing them again, a coherent whole emerged – a message, a creative diary of that period that we have decided to publish.

The result is a collection of answers received between March 15 and April 15, 2020, in a graphic interpretation created together with Michał Siciński.

We strongly believe that this publication can become a compass of values around which we will build a new normality, a new future.

Intro DUCTION

We all feel that we have to change our way of life. We are living in a moment of transition where old world orders, economic systems, social contracts, ideologies, authorities, and political institutions are at the end – and new ones are yet to grow. We can shape, debate, and design... what is to come.

While modernisation instigated specialism and atomisation, we need to revert this by reconnecting, reconfiguring, and recontextualising. The contemporary world is not lacking specialists, but the ability to synthesise diverse specialist perspectives and solutions. Our world also needs professional non-experts, capable of continuously switching between perspectives and dimensions, in order to visualise the field of action and ultimately reorganise the world. It is the moment for art – as a continuous performance of switching perspectives; critical theory – as a never-ending dialogic exercise of switching perspectives; and design – as a continuous project to produce individual and social life through objects – to merge.

Everyone needs to get involved in continuous exercises of performing a u-turn, of switching perspectives: reading the individual as a collective and the collective as an individual; seizing constraints as opportunities; detecting the poetic in the cracks of reality; discerning the utopian in the dystopian and the dystopian in the utopian; finding high values in the lowly valued and vice versa; considering the expert a non-expert and the non-expert an expert. In the future, everyone will be a student, and everyone will be a teacher. All will participate in an ongoing process of learning and unlearning, of mutual schooling and continuous self-education.

We need to consider the production of the social and the individual as a design process, in which they are needed to unfold the bigger picture. As professional non-experts, they will be able to work with specialists from different disciplines, from science and technology to design, art and theory. We need to synthesise and convene interdisciplinary teams that are able to embark on radical change, and engage with changing world orders. We need to redesign our processes of collective decision making; redesign our ways of exchanging values; and enable the self-empowerment and self-organisation of our hyper-individualistic and hyper-mediated society. Schooling for analysing, debating, designing and shaping what is to come.

What are you **GRATEFUL** *for?*

- | | | |
|--------------------------|----------------------------|------------------------|
| 1.1 Koert van Mensvoort | 1.10 Jarrad Serafine Clark | 1.19 Henryk Stawicki |
| 1.2 Branko Popovic | 1.11 Lilli Hollein | 1.20 Robert Thiemann |
| 1.3 Czesława Frejlich | 1.12 BCXSY | 1.21 Agnieszka Szóstek |
| 1.4 Ross Lovegrove | 1.13 Matylda Krzykowski | 1.22 Karolina Hałatek |
| 1.5 Philippe Pourhashemi | 1.14 Dominic Wilcox | 1.23 Marije Vogelzang |
| 1.6 Pete Kercher | 1.15 Formafantasma | 1.24 Alice Rawsthorn |
| 1.7 Peggy Sue Amison | 1.16 Fernanda Torre | 1.25 Kathryn Best |
| 1.8 Maja Ganszyniec | 1.17 Paola Antonelli | |
| 1.9 Diane Pernet | 1.18 James Auger | |

◀ It can be a personal, small thing that you have learned during this time ▶

I'M GRATEFUL FOR...
Breathing.

I HAVE ALREADY BEEN THROUGH WORSE THINGS IN MY LIFE (LIKE WAR IN YUGOSLAVIA WHEN I WAS A CHILD), COMPARED TO PREVIOUS EXPERIENCES *this situation feels like a luxury.* THEREFORE, I AM GRATEFUL FOR TOO MANY THINGS TO MENTION, NOW, AGAIN AND ALWAYS.

I MAY HAVE NOT LEARNT, BUT I STILL *remember this feeling* FROM MARTIAL LAW. IT'S THE STRENGTHENING OF OUR RELATIONSHIPS. PEOPLE, WHO I HAVEN'T BEEN IN CONTACT WITH SUDDENLY *remember about me.* I ALSO DO THE SAME THING AND CALL THE ONES I HAVE ALMOST FORGOTTEN.

I'M GRATEFUL...
THAT I WAS RAISED IN
A MODEST HOUSEHOLD
BY *loving parents*
WHO NURTURED MY
IMAGINATION.

I AM GRATEFUL...
for having A ROOF OVER
MY HEAD, FOOD, WORK,
LOVE AND SUPPORT FROM
THE ONES WHO MATTER
IN MY EXISTENCE.

HERE IN ITALY,
WHERE WE HAVE BEEN IN
TOTAL LOCKDOWN FOR
NEARLY FOUR WEEKS, I'M
GRATEFUL FOR MY GARDEN,
BECAUSE IT ENABLES
ME TO *escape the walls* OF
THE HOUSE, AND FOR MY
VIEW OVER LAKE COMO
AND THE MOUNTAINS,
BECAUSE IT GIVES ME A
SENSE OF PROPORTION, OF
DEPTH AND OF SCOPE AND
SATISFIES THE NEED FOR
BEAUTY THAT IS *part of*
every human being's psyche.
THIS IS NOT SOMETHING
THAT I HAVE ONLY
NOTICED NOW: I HAVE
ALWAYS KNOWN IT, BUT ITS
VALUE IS OF PARTICULAR
SIGNIFICANCE NOW.

I AM GRATEFUL...
THAT I HAVE A SAFE
PLACE TO BE RIGHT NOW,
I UNDERSTAND *how*
privileged I am TO HAVE
A FAMILY TO EMOTIONALLY
SUPPORT ME, AN
ORGANISATION THAT
PROFESSIONALLY
SUPPORTS ME, AND
A GROUP OF AMAZING
colleagues, artists and
friends WHO HELP ME SEE
THE WORLD ANEW EVERY
DAY. IT'S A GREAT GIFT
AND *I treasure it* ALWAYS.

I AM GRATEFUL...
FOR THE *possibility*
of staying AT HOME
FOR WEEKS WITHOUT
TRAVELLING, FOR
PRECIOUS TIME FOR
COOKING AGAIN, FOR
GETTING CLOSER WITH
MY LOVED ONE, FOR TIME
FOR *myself with myself.*

I AM GRATEFUL...
FOR MY FRIEND GIORGIA
CANTARINI GIVING
ME RECIPES, SO *finally*
I learn HOW TO COOK
A FEW THINGS.

CURRENTLY, I AM GRATEFUL FOR MY HEALTH AND SPENDING PRECIOUS TIME WITH MY HUSBAND, AND PUPPIES. DUE TO MY WORK COMMITMENTS WE SPEND A LOT OF TIME APART. BEING TOGETHER SO CONSTANTLY HAS *reminded me how lucky I am* TO BE PART OF A GENERATION WHO HAVE THE RIGHT TO MARRY, AND THAT WE *serendipitously* FOUND EACH OTHER. I PRAY THE WORLD REALIZES HOW TRIVIAL SOME OF OUR SOCIAL POLITICS CAN BE AND TRULY DON'T MATTER WHEN ALL WE HAVE IS LOVE!

MY DAUGHTER ADA IS 12. IT WAS SUCH A BEAUTIFUL THING TO SPEND SO MUCH TIME WITH HER, *to watch* HOW SELF CONFIDENT AND ORGANIZED SHE IS GOING THROUGH *this period* AND HOW CLOSE WE ARE.

WE ARE GRATEFUL...
FOR BEING IN GOOD
HEALTH, ENJOYING,
rediscovering and getting
surprised by all WHAT/WHO
WE HAVE AT OUR CLOSE BY
ENVIRONMENT, AND *at the*
same time MAINTAINING
CLOSENESS WITH THE REST
OF THE WORLD THROUGH
MEANS OF TECHNOLOGY.

YOUR FAMILY AND FRIENDS
ARE ONLY A *Zoom* (CALL)
AWAY.

I AM GRATEFUL...
THAT I WAS BORN IN AN
AREA OF THE WORLD THAT
HAS *free health* SERVICE.

I'M GRATEFUL...
FOR THE STATE HEALTH
SYSTEM AND THE USE OF
taxes FOR THE *common good*.

THE *realisation* THAT
TRAVELLING *is so often*
unnecessary.

REALIZING *I already*
have EVERYTHING I NEED.

I'M GRATEFUL...
THAT ALL MY LOVED ONES
AND *people* I WORK WITH
ARE STILL HEALTHY AND
THAT THIS CRISIS IS
telling me again WHAT'S
REALLY VALUABLE IN
LIFE.

I AM GRATEFUL...
FOR HAVING THE TIME
TO *stop, to think,* TO PLAN,
TO BE BORED, TO REFLECT
- TIME HAS SLOWED
DOWN *for the first time*
IN DECADES, AND THIS *is*
good, AND NECESSARY.

I AM GRATEFUL...
FOR THE *daily*
SURPRISES THAT BEAT
MY CONVICTIONS AND
EXCEED MY *imagination*.

I AM MORE ACTIVELY
APPRECIATIVE THAN
GRATEFUL. *Being grateful*
is a passive STATE WHILE
APPRECIATING THINGS
IS AN ACTIVE STATE.
I APPRECIATE THE
OPPORTUNITY TO *radically*
change our perception IN
THIS TIME AND START
TO SEE THE VALUE OF
THINGS, OF FOOD, OF
OTHER HUMAN BEINGS.

AS A UK CITIZEN, WHO BELIEVES PASSIONATELY IN THE IMPORTANCE OF THE WELFARE STATE AND IN TAKING *collective responsibility* FOR THE NATION'S HEALTH, EDUCATION AND WELLBEING, IT HAS BEEN HEARTENING TO SEE A COLLECTIVE APPRECIATION OF THOSE VALUES AFTER YEARS OF AN "AUSTERITY" ECONOMIC POLICY THAT HAS *pauperised and marginalised the public sector*. IF I MAY MAKE A SECOND SUGGESTION, IT IS THAT THE DESIGN COMMUNITY HAS NOT ONLY RISEN TO THE CHALLENGE OF COVID-19 WITH ZEST AND RESOURCEFULNESS BY DEVELOPING NEW FORMS OF MEDICAL EQUIPMENT, COMMUNICATION NETWORKS AND MODES OF BEHAVIOUR THAT HAVE HELPED US TO WITHSTAND IT, BUT THAT ITS CONTRIBUTION HAS BEEN *recognised and applauded*. HOPEFULLY THIS WILL ENCOURAGE GREATER PUBLIC AWARENESS OF DESIGN AND A MORE SOPHISTICATED UNDERSTANDING OF ITS POTENTIAL TO HELP US TO TACKLE OTHER COMPLEX CHALLENGES IN THE FUTURE.

I AM GRATEFUL... FOR *time* TO REEVALUATE WHAT IS IMPORTANT IN LIFE - *something different for everyone*. IN ITS ABSENCE, MAY WE COME TO TRULY APPRECIATE AND EMBRACE ITS PRESENCE.

What is your **DREAM?**

2.1 Pete Kercher
2.2 Kathryn Best
2.3 Maja Ganszyniec
2.4 Branko Popovic
2.5 Alice Rawsthorn
2.6 Diane Pernet
2.7 Robert Thiemann
2.8 Philippe Pourhashemi
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2.10 Czesława Frejlich
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2.19 Marije Vogelzang
2.20 Fernanda Torre
2.21 Karolina Halatek
2.22 Peggy Sue Amison
2.23 Dominic Wilcox
2.24 Paola Antonelli
2.25 Lilli Hollein

◀ For the world after pandemic ▶

I DREAM ABOUT...
A WORLD WHERE WE
REMEMBER THE HARD
TIMES AND WHERE
WE ALL *work together*
to make sure THAT
SOCIETY BENEFITS
FROM THE EXPERIENCE.
THE CREATIVE COMMUNITY
CAN DO THIS IF WE ARE
GIVEN A CHANCE, BUT *it's*
only a dream AND I DON'T
EXPECT IT TO HAPPEN.

MY DREAM FOR THE WORLD IS...
IN THIS TIME OF *media explosion* AND
OVERLY STIMULATED FEAR RESPONSES
TO A VERY REAL PROBLEM, THAT WE
STOP, CALM DOWN AND REFOCUS, LOOK
WITHIN AND WITHOUT, AND BEGIN TO
ACKNOWLEDGE THAT OTHER PEOPLE'S
AGENDAS, RESPONSES, PERSPECTIVES
AND FEARS DON'T HAVE TO BECOME OUR
OWN. ARE WE TAKING RESPONSIBILITY
FOR WHAT WE THINK AND DO, OR ARE WE
WAITING FOR SOMEONE ELSE TO TELL
US WHAT IS GOING ON? *With so many
talking heads,* WHO DO WE BELIEVE?
HOW DO WE KNOW WHAT IS RIGHT AND
TRUE FOR US? HOW DO WE TAKE CARE
OF OTHERS AND OURSELVES IN A WAY
THAT LEADS TO A LIFE WELL LIVED,
AND NOT THE DEATH OF A FUTURE
WORTH LIVING FOR?
THE *ability to think critically,* RESEARCH
BROADLY AND SUSPEND DISBELIEF
OVER LONG HELD ASSUMPTIONS ABOUT
THE WAY THE WORLD IS WILL OPEN
UP SPACE FOR NEW APPROACHES TO
LIFE, TO BUSINESS AS USUAL, TO HOW
WE REGROUP, STEP FORWARD AND FALL
BACK IN LOVE WITH THE BEST OF
HUMANITY, AND NOT ITS WORST. *We
have not yet reached our full potential.*

I HOPE...
THAT IN TIME OF *lock
down* WE CAN APPRECIATE
HOW MUCH WE ACTUALLY
HAVE, AND THAT THIS
APPRECIATION *will last a
bit longer* THAN A COUPLE
OF DAYS, BEFORE WE GO
BACK TO THE CHASE FOR
NEVER ENOUGH.

MY DREAM IS...
THAT WE (THE MANKIND)
LEARN FROM THIS AND
THAT WE *use this experience*
for GOOD IN A BROADER
CONTEXT. IF WE DO NOT
USE THIS AS A WAKE-UP
CALL, *more tragedies* WILL
HAPPEN IN OUR WORLD.

WHEN THE COVID-19 PANDEMIC ENDS, WE WILL
ALL FACE SIGNIFICANT CHANGES BECAUSE OF
personal tragedies AND ECONOMIC CHAOS IT HAS
CAUSED. *A prolonged and painful recession* IS A
CERTAINTY. ANOTHER IS A SIGNIFICANT SHIFT
IN GEOPOLITICS AS CHINA SUPPLANTS THE US AS
THE DOMINANT ECONOMIC SUPER-POWER. THERE IS
ALSO A RISK OF *wars being caused* BY THE BIGOTRY
UNLEASHED BY COVID-19: ANTI-CHINESE AND
ANTI-ASIAN RACISM IN THE WEST, AND ANTI-
-WESTERN *xenophobia* IN CHINA.

YET THE DEVASTATION CAUSED BY COVID-19
SHOULD ALSO CREATE OPPORTUNITIES FOR
POSITIVE CHANGE, BECAUSE SO MANY ASPECTS
OF OUR LIVES WILL *need to be redesigned and*
reconstructed. WILL WE VALUE AND NURTURE
THE HEALTH CARE SYSTEMS AND OTHER PUBLIC
SERVICES THAT HELPED US IN THE CRISIS AND
THE IMPROMPTU LOCAL NETWORKS OF VOLUNTEERS
WHO SUPPORTED THEIR VULNERABLE NEIGHBOURS?
AND WILL WE MAKE THE MOST OF THE RECENT
FALL IN *carbon emissions* BY ACCELERATING OUR
EFFORTS TO TACKLE THE CLIMATE EMERGENCY BY
REFUSING TO RETURN TO FREQUENT FLYING, *toxic*
industrialisation AND *hyper-consumerism*, AND BY
ENSURING THAT THE NEW SYSTEMS WE BUILD ARE
ETHICALLY AND ECOLOGICALLY RESPONSIBLE?

Design COULD - AND SHOULD - PROVE CRITICAL
IN ENSURING THAT THIS EPIC ENDEAVOUR IS
CONDUCTED WITH THE FORESIGHT, RIGOUR,
COURAGE, EMPATHY AND LATERAL THINKING
REQUIRED TO ENSURE THAT *our new way of life*
WILL BE FAIRER, CLEANER, MORE ENLIGHTENED,
PRODUCTIVE, TOLERANT, SUSTAINABLE AND
radically different TO THE ONE DESTROYED BY
COVID-19.

MY DREAM IS...
THAT PEOPLE LEARN *the*
damage THEY HAVE DONE
TO THE PLANET BY OUR
INDUSTRY AND TO RE
-EVALUATE THEIR *values*
going forward. I'VE ALWAYS
BEEN AN ADVOCATE FOR
buy better buy less,
RESPECT AUTHENTICITY
AND CRAFTSMANSHIP AND,
I IMAGINE, WORK LOCALLY
FOR THE *future*.

MY DREAM IS...
THAT WE *learn* FROM WHAT'S
HAPPENING NOW, EMBRACE
THAT WE'RE *slowing down*,
SPEND MORE TIME WITH
OUR FAMILIES, ARE READY
TO SUPPORT EACH OTHER,
AND THINK AND ACT LOCAL
WITH THE HEALTH OF
PEOPLE AND *the planet*
in mind.

MY DREAM IS...
A MORE RESPECTFUL *world*
where people take OTHERS
INTO CONSIDERATION *first*
INSTEAD OF PRIVILEGING
their own needs.

WE WISH...
to see A SOCIAL
AND ECONOMICAL
TRANSFORMATION, AS
MORE PEOPLE BECOME
BETTER AWARE
AND CONSCIOUS OF
THEIR *true needs* AND
PRIORITIES, WHILE
MAINTAINING AND
EXPANDING THE GREAT
SOLIDARITY AND
KINDNESS WHICH HAVE
BEEN *demonstrated*
worldwide IN THE COURSE
OF THE PAST WEEKS.

I CAN SEE A LOT MORE
EMPATHY IN PEOPLE. MY
DREAM WOULD BE IF IT
STAYED WITH THEM. BUT
I know it's just utopia. MORE
LIKELY THE PARADIGM OF
increase of capitalism WILL
BE VERIFIED. WE WERE
ABLE TO OBSERVE THIS
BEFORE THE PANDEMIC
AND THERE *is a chance* IT
WILL ONLY GET STRONGER.

MY DREAM IS...
THAT FREDRIC JAMESON'S
WELL-REPEATED
ASSERTION, THAT 'IT
IS EASIER TO IMAGINE
the end of the world THAN
TO IMAGINE *the end of*
capitalism' CAN FINALLY
BE DISPUTED.

WHILE THE VIRUS IS INEVITABLY A *horrible* tragedy, THE WORLD POST PANDEMIC HAS THE UNIQUE CHANCE TO CONSIDER THE 'RECONSTRUCTION' OF THE ECONOMY IN A MUCH MORE FAIR AND SUSTAINABLE WAY. *We strongly hope this will happen.* THE BIGGEST DANGER IS THAT THIS WILL NOT HAPPEN AND IN ORDER TO BUST THE ECONOMY ANY ACTIVITY FOR REDUCTION OF CO2 EMISSIONS WILL BE POSTPONED IN FAVOUR OF A *quick* BUT EQUALLY UNSTABLE ECONOMIC RECOVERY.

MY DREAM FOR THE WORLD IS... THAT WE FINALLY WILL *realise we should* STOP *exploiting* THE EARTH *in the rush* FOR SELFISH GAIN (USING THE WORDS OF A FRIEND ALBERTO BARREIRO: "IT IS TIME TO STOP HUNTING AND *finally* START FARMING").

MY *dream* IS...

I DREAM ABOUT...
A *shift from the design*
OF BETTER OBJECTS
to the design OF BETTER
RELATIONS'.

MY DREAM IS...
A SLOWER, SMALLER,
more interconnected
THE WORLD WHERE HUMAN
-NATURE *relationship*
LEADS THE WAY.

MY DREAM IS...
A *World* UNIFIED *but* BY
LIVING IN SYMBIOSIS
with NATURE *and*
TECHNOLOGY.

MY DREAM IS...
THAT WE TAKE THIS
opportunity TO REINVENT
THE WORLD AS WE KNOW IT, TO
A MORE FAIR AND SUSTAINABLE
WORLD. THE WAY TO DO THIS IS
TO REALIZE THAT WE NEED *to*
give meaning and purpose
TO EVERYTHING WE DO, I.E.
WE NEED TO UNDERSTAND
THE CONSEQUENCES *of what*
we do AT A SYSTEM LEVEL AND
STRIVE TO DO THINGS FOR THE
COLLECTIVE GOOD.
THIS IS THE ONLY WAY
to make sense OF ANYTHING
(BUSINESSES, A PROJECT, OR
JUST AN IDEA) UNDER THIS
CONTEXT *of extreme uncertainty*.
IF WE REDESIGN THE WORLD TO
BE MORE MEANINGFUL WE WILL
BE MORE RESILIENT TO ANY
CRISIS OR CHALLENGE
IN THE FUTURE.

MY DREAM IS...
THAT *right now* WE START
SEEING THINGS *upside*
down, inside out AND
APPRECIATING ALL THE
EXCITING AND GOOD
THINGS AROUND US. EVEN
IN *challenging times* THERE
ARE ALWAYS GOOD THINGS.
SOMETIMES GREAT
INITIATIVES ARE BORN
OUT OF NECESSITY AND
SOMETIMES IN THE
darkest pit SMALL SEEDS
can be found THAT CAN
GROW INTO ABUNDANT
TREES. *When you look*
for THEM RIGHT NOW AND
CONTINUE DOING THAT,
THE WORLD AFTER THE
PANDEMIC WILL BE
A WONDROUS PLACE OF *joy*.

MY DREAM IS...

to go back TO WORK ALBEIT
WITH MY HEART AND MIND

more balanced - I MISS
MY TEAM AND I MISS
THE MAGIC WE CREATED
TOGETHER...

HOWEVER MOTHER NATURE
IS REMINDING US ALL WE
ARE JUST GUESTS, NEVER

TO TAKE HER *generosity*
for granted AND ONE WILL
NEVER *underestimate the*
joy OF LIFE AGAIN!

CARPE DIEM.

MY DREAM:

THAT THE FEW GOOD ASPECTS
THAT *this period* PROVIDES *do*
not vanish so fast. THE CLOSENESS
AND HELPFULNESS OF NEIGHBORS
OR OTHER PEOPLE, THAT WERE
STRANGERS BEFORE.

THE EXPERIENCE, THAT WORKING
FROM HOME IS AS FEASIBLE AS LESS
TRAVELING. *The effects the shutdown*
HAS ON THE ENVIRONMENT. IF THIS
RESULTS IN A MORE CONSIDERATE
WAY OF *planning our lives* AND
NOT IN NARROW MINDEDNESS AND
NATIONALISM, THIS TIME OF THE
SHUT DOWN, THOSE *horrible* EFFECTS
OF *loss of lifes*, LOSS OF JOBS AND
of freedom THAT WILL ACCOMPANY US
FOR MUCH LONGER, WILL *have* HAD
AT LEAST SOME POSITIVE *results*.

I AM CONVINCED THAT DESIGN
CAN AND WILL CONTRIBUTE A
LOT OF IMPORTANT PIECES OF
THIS *future*. WE HAVE SEEN HOW
MUCH THE MAKER CULTURE HAS
CONTRIBUTED TO PRODUCE MASKS,
DESIGNERS HELPING WITH IDEAS
AND STRATEGIES. THE *importance* OF
DESIGN *is evident* TO MORE PEOPLE
THAN EVER.

THAT *we will* REMIND
OURSELVES OF THE
IMPORTANCE OF DAILY
physical human CONTACT
- THE HANDSHAKE, THE
HEAD STROKE, THE HUG
AND THE *kiss*.

Revived INTIMACY,
TOUCH AND *connectedness*.

I DREAM...
ABOUT *unity* BETWEEN
PEOPLE, *gentleness* IN
INTERACTIONS, NEW
MODULES OF SOCIAL
PRACTICES *driven by*
compassion. I HOPE
THAT ALL DESTRUCTIVE
IDEOLOGIES WILL
COLLAPSE WHICH
WILL LEAD TO THE
fair distribution OF
GOODS, *respect to all*
LIVING CREATURES,
APPRECIATION TO
CULTURE AND THE SUBLIME
ASPECTS OF LIFE. I DREAM
THAT PEOPLE WILL DEEPEN
BONDS BETWEEN EACH
OTHER AND LOVE WILL
become the origin of all
NEW POST-PANDEMIC
initiatives.

MY DREAM IS...
THAT *we all start* WORKING
MORE *as one* WHOLE GLOBAL
CREATIVE COMMUNITY.
THAT WE BEGIN TO LOOK
TO OUR NEIGHBOURS
AND WORK TOGETHER *to*
create AN ATMOSPHERE
OF CARE, CONCERN
AND CREATIVITY.

Agnieszka Szóstek
Alice Rawsthorn
Anna Szymańska
BCXSY
Branko Popović
Czesława Frejlich
Diane Pernet
Dominic Wilcox
Dorota Stępniaik
Fernanda Torre

Formafantasma
Hendrik-Jan Grievink
Henryk Stawicki
James Auger
Jan Boelen
Jarrad Serafine Clark
Karolina Hałatek
Kathryn Best
Koert van Mensvoort
Lilli Hollein

Maja Ganszyniec
Marije Vogelzang
Matylda Krzykowski
Paola Antonelli
Peggy Sue Amison
Pete Kercher
Philippe Pourhashemi
Punkt Widzenia
Robert Thiemann
Ross Lovegrove

**Agnieszka Szóstek,
Catching The Next Wave**

Aga Szóstek, author of "The Umami Strategy: stand out by mixing business with experience design". Dr Aga Szóstek helps companies become better versions of themselves using the mindset of experience design. She has worked with many organizations: from Google, Philips, IKEA and Samsung; banks, insurance companies, ceramics and construction materials manufacturers, to National Parks, governmental organizations and local design centers. She is a co-host of a podcast about creative leadership: Catching The Next Wave. (www.agaszostek.com)

**Alice Rawsthorn,
author of Design
as an Attitude**

Alice Rawsthorn is an award-winning design critic and author, whose most recent book is Design as an Attitude. Her weekly design column for The New York Times was syndicated worldwide for over a decade. Born in Manchester and based in London, Alice is chair of the boards of trustees at The Hepworth Wakefield art gallery in Yorkshire and Chisenhale Gallery in London, and a founding member of the Writers for Liberty campaign for human rights. Alice is also a co-founder of the Design Emergency project to explore design's response to Covid-19 and its aftermath. (www.alicerawsthorn.com)

**Anna Szymańska,
Communication Manager
of Content Story**

Manager and PR expert for projects within business, design and higher education. Academic teacher. Anna has been advising companies and institutions in the area of brand development for several years. She develops and implements marketing and communication strategies. An expert in building strategic partnerships. (www.content-story.pl)

**BCXSY,
design studio**

BCXSY is a cooperative between designers Boaz Cohen and Sayaka Yamamoto; a multi-disciplined experience that creates and develops concepts, identities, products, graphics, interiors and atmospheres and the balanced combination of two unique talents creating one unique narrative as they emphasize on beauty, purity, emotional awareness, personal experience and personal interaction. (www.bcxsy.com)

**Branko Popovic,
co-founder of FashionClash**

Branko Popovic is a creative entrepreneur active in fields such as the fashion industry, creative direction, project development, curation and consulting. He is a co-founder of FASHIONCLASH and FASHIONCLASH Festival. In addition, he writes about fashion for various online magazines. (www.brankopopovic.com)

**Czesława Frejlich,
curator and founder of
formy.xyz & 2+3D Magazine**

Czesława Frejlich, curator and founder of formy.xyz & 2+3D Magazine Czesława Frejlich is a recognized Polish designer, author, journalist. Curator of exhibitions as "Dealing with Consumption" (2004) and "Real-World Laboratory. Central European Design" (2008), presented during Saint-Etienne International Design Biennial. She has published a number of articles, essays and books on design, including "Rzeczy pospolite – polskie wyroby 1899 – 1999" (2001) and "Out of the Ordinary. Polish Designers of the 20th Century" (2013). She has been the editor-in-chief of the Polish quarterly 2+3D in years 2001-2017, and from 2018 a co-founder and editor of the online magazine „Formy.xyz”.

**Diane Pernet,
founder of A Shaded View
on Fashion Film Festival**

Diane Pernet is an iconic figure of the fashion industry, well known for her work as a journalist, critic, curator, blogger, pertumista and talent scout. A pioneer of digital culture, she founded the very first and one-of-a-kind international fashion film festival ASVOFF (A Shaded View on Fashion Film) - a yearly travelling international event with satellite conferences, performances and exhibitions which reshaped the fashion industry. (www.ashadedviewonfashionfilm.com)

**Dominic Wilcox,
designer**

Dominic Wilcox works between the worlds of art, design, craft and technology to create innovative, thought provoking and surprising objects. He exhibits his work internationally and has been commissioned by brands such as BMW MINI, Kelloggs and Paul Smith. He is now on a mission to inspire children to become the inventors of the future with his Little Inventors project. (www.dominicwilcox.com)

**Dorota Stępnik,
founder of Content Story**

Curator, researcher, consultant and educator in creative industries. Originator, manager and curator of the International Łódź Design Festival (2007, 2008, 2009, 2010), operations manager for FashionPhilosophy Fashion Week Poland (2010 - 2014), project manager of International Photography Festival - Fotofestiwal (2003 - 2010). Curator and manager of conference Design Space - przestrzeń do rozmowy (2011) and international expert in Made in CEE in Budapest (2014). Author of the project O!to Design - spotkanie z polskim designem (2009-2010). Lecturer in VIA-MODA University in Warsaw (2014-2018). Representative of the International Design Center Berlin (IDZ) in Poland (2016 - 2020).

Curator of numerous exhibitions, such as Contemporary Polish Design Exhibition for Designer's Open Festival in Leipzig, 2010; Body Exhibition for European Capital of Culture in 2016; Human. Distribution of Resources II for Zamek Cieszyn in 2016/2017. Member of Gdynia Design Days 2018 Program Board and Curator of Overload Exhibition; juror of many contests, journalist, columnist and moderator of creative conferences. Founder of Content Story Foundation in 2017. (www.content-story.pl)

Fernanda Torre, researcher, innovation consultant & teacher
Fernanda Torre embodies the interdisciplinary intersection between design, business and innovation, while exploring synergies between practice and research. With more than 13 years of experience, Torre is a founding partner of Next Agents, a consultancy on innovation management and design strategy, and is a Visiting Teacher affiliated to the House of Innovation at the Stockholm School of Economics (SSE), Sweden. Torre is a teacher in the Innovation and Entrepreneurship concentration of the SSE MBA, is a faculty member in the Stockholm School of Entrepreneurship, as well as she is a Design Industry Leader at Hyper Island. (www.fernandatorre.se)

Formafantasma, design studio
Formafantasma is an Italian designers duo of Andrea Trimarchi and Simone Farresin (1980) based in The Netherlands. They developed a coherent body of work characterised by experimental material investigations and explored issues such as the relationship between tradition and local culture, critical approaches to sustainability and the significance of objects as cultural conduits. In perceiving their role as a bridge between craft, industry, object and user, they are

interested in forging links between their research-based practice and a wider design industry. Whether designing for a client or investigating alternative applications of materials, Studio Formafantasma apply the same rigorous attention to context, process and detail to every project they undertake. (www.formafantasma.com)

Hendrik-Jan Grievink, designer, Next Nature Network
Hendrik-Jan Grievink is researcher and designer at Next Nature Network, the international network that stimulates debate around the changing relation between people, nature and technology through publications, events and multidisciplinary, research-based design projects. Grievink co-edited and designed the award-winning In Vitro Meat Cookbook that explores the future of lab grown meat through 45 speculative recipes as well as the Pyramid of Technology, a conceptual model and design tool that visualizes 'how technology becomes nature'. Grievink currently leads the Reproductopia project, a speculative design project on emerging reproductive technologies such as artificial wombs and their potential impact on the way we make babies, experience intimacy and build relationships in this next nature.

Henryk Stawicki, co-founder of Change Pilots
Henryk Stawicki helps organizations create product and service scenarios based on design strategies. He facilitates design processes using sustainable and circular principles whenever possible. To the teams, Henryk brings multicultural perspective from Poland, New York, London and Ukraine, among others, as he frequently works abroad. Co-founder of Change Pilots strategic design consultancy. Teaches Human-centered Design and Design Management at the School of Form. (www.changepilots.pl)

James Auger, designer, researcher & educator
James Auger is a designer, researcher, and educator (among others on École normale supérieure Paris-Saclay) who uses practice-based design approaches to examine what it means to exist in a technology rich environment both today and in the near future. Running parallel to his academic work, James is a partner in the Auger-Loizeau speculative design practice - their projects have been published and exhibited internationally, including at MoMA, New York; 21_21, Tokyo; the Science Museum, London; the National Museum of China, Beijing; and Ars Electronica, Linz. (www.auger-loizeau.com)

Jan Boelen, Artistic Director at Z33 House for Contemporary Art
Jan Boelen (b. 1967, Genk, Belgium) is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, artistic director of Atelier LUMA, an experimental laboratory for design in Arles, France, and curator of the 4th Istanbul Design Biennial (22 Sep–4 Nov 2018) in Istanbul, Turkey. He also holds the position of the head of the Master department Social Design at Design Academy Eindhoven in the Netherlands. In 2019 April, Boelen was elected New Rector of HfG by the Senate and the council of HfG Karlsruhe. Since the opening, Z33 House for Contemporary Art has been fashioning projects and exhibitions that encourage the visitor to look at everyday objects in a novel manner. It is a unique laboratory for experiment and innovation and a meeting place with cutting-edge exhibitions of contemporary art and design. With Z33 Research, design and art research studios established in 2013, Boelen is transforming Z33 from exhibition-based to a research-based institution. At the initiative of Z33 and the Province of Limburg,

Manifesta 9 took place in Belgium in 2012. As part of his role at Z33, Boelen curated the 24th Biennial of Design in Ljubljana, Slovenia, in 2014. Boelen also serves on various boards and committees including the advisory board of the V&A Museum of Design Dundee in the UK and Creative Industries Fund in the Netherlands. Boelen holds a degree in product design from the Media and Design Academy (now the LUCA School of Arts) in Genk, Belgium. (www.janboelen.be)

Jarrad Serafine Clark, fashion shows producer
Jarrad Serafine Clark has been in the fashion events industry for nearly 3 decades. After 10 years at Australian Fashion Week he joined Australia's largest Publishing and Entertainment conglomerates PLB media as creative director of events working on titles including the TV Week Logie Awards, Harpers Bazaar and Cleo. In 2005 he returned to AFW under new ownership IMG Fashion as global crave creative director. Jarrad joined KCD in 2014 and is now the partner of creative services leading teams in New York and Paris. He lives in NY with his husband Jarrod.

Karolina Hałatek, site-specific artist
Karolina Hałatek is an artist who creates site-specific installations, objects, photographs, and videos. The key medium of her works is light. Her installations have strong experiential and immersive characteristics that often result from collaborations with architects, precision mechanical engineers or quantum physicists such as: Leonard Susskind, Roger Penrose. She received fellowships from CEC Artslink in NYC, ACME Studios in London, Akademie Schloss Solitude in Germany, A4 Art Museum in China. Karolina Hałatek's works have been exhibited globally across Europe, USA, Asia and the Middle East.

is also an author of fashion scenographies, theatrical set designs and scenographies for films. (www.karolinahalatek.com)

Kathryn Best, author of The Fundamentals of Design Management
Kathryn Best is an author, speaker and educator in design, strategy and systemic change. Her best-selling books are in 13 languages and include "Design Management: Managing Design Strategy, Process and Implementation", "The Fundamentals of Design Management" and "What Can Design Bring to Strategy? Designing Thinking as a Tool for Innovation and Change". She is a Fellow of the Royal Society of Arts, the Royal College of Arts Society. (www.kathrynbest.com)

Koert van Mensvoort, founder of Next Nature Network
Dr. Koert van Mensvoort is an artist and philosopher best known for his work on the philosophical concept of Next Nature, which revolves around the idea that our technological environment has become so complex, omnipresent and autonomous that it is best perceived as a nature of its own. It is his aim to better understand our co-evolutionary relationship with technology and help set out a track towards a future that is rewarding for both humankind and the planet at large. Van Mensvoort is author of numerous books and publications. (www.mensvoort.com)

Lilli Hollein, Director of Vienna Design Week
Lilli Hollein works as a curator and journalist for architecture and design, a.o. since 1996. Founded and directed by her Vienna Design Week is Austria's largest curated design festival features a range of exhibitions and site-specific installations. The event includes the Passionswege project, which sees contemporary designers paired with

traditional Viennese manufacturers. As an author she has contributed to numerous books and catalogues, and juries.

Maja Ganszyniec, designer
Maja Ganszyniec is a designer with a comprehensive approach to the design process. Over the last ten years she has been working across Europe on projects for leading brands such as: IKEA, Amica, Dupont, Camper, Comforty, PayPass, Touchideas and others. Working in multidisciplinary teams with users, strategists, researchers, technologists, and managers she shares knowledge to create products that answer fulfill the users' needs and are competitive on the market. (www.studioganszyniec.com)

Marije Vogelzang, eat designer
Marije Vogelzang is a Dutch eat designer, who focuses on how people design their food habits, ways and rituals. She regularly works as a designer for organizations and a food industry consultant. She became the Head of Food Non Food department at the Design Academy Eindhoven in 2014 and in 2016 she initiated the Dutch institute of Food&Design. (www.marijevogelzang.nl)

Matylda Krzykowski, designer and curator
Matylda Krzykowski is a designer and curator focusing on collaborative and performative projects in physical and digital space. Her work is introspective, as it explores and experiments with the inner mechanisms of design, art and architecture. Krzykowski is frequently invited to juries in the cultural field. Her work has been internationally presented and she has given numerous lectures and workshops worldwide. Together with Vera Sacchetti she founded Foreign Legion, a globally active curatorial practice. (www.matyldakrzykowski.com)

**Paola Antonelli,
Director of Research
& Development at
The Museum of Modern Art**

Paola Antonelli is an Italian author, editor, architect and curator. Currently she is the Director of Research & Development and Senior Curator in the Department of Architecture, and Design at MoMA The Museum of Modern Art in New York. She was rated one of the one hundred most powerful people in the world of art by Art Review and Surface Magazine. Curator of the "Broken Nature: Design Takes on Human Survival" exhibition during XXII Triennale di Milano.

**Peggy Sue Amison,
Artistic Director
at East Wing**

Peggy Sue Amison is the Artistic Director of East Wing - a platform for photography that is based in Doha, Qatar. As a curator, strategist, mentor, photographic consultant and writer, Peggy Sue has collaborated with numerous emerging and established photographers, festivals and publications internationally in Europe, China and the UAE. Prior to working with East Wing Peg was Artistic Director of Sirius Arts Centre in Cobh, County Cork, Ireland. She currently lives and works from Berlin, Germany. (www.east-wing.org)

**Pete Kercher,
founder Member of EIDD
- Design for All Europe**

Pete Kercher is a convinced believer in applying design methods to the strategic challenges generated by today's complex and continuously changing society, so as to trigger interdisciplinary cross-fertilisation and synergy. He writes articles and manifestos for political, legal and design publications, and chairs and addresses conferences, seminars and symposia. He is a founder member, Past President and since 2007 Ambassador of EIDD - Design for All Europe. He provides strategic design consultancy to many inter-

national projects, teaches in several schools and universities showing strategic design methods to issues of audience development in the fields of culture, cultural heritage and inclusion.

**Philippe Pourhashemi,
fashion journalist
& designer coach**

Philippe Pourhashemi is a fashion coach, journalist and stylist, Philippe Pourhashemi was born in Tehran in 1976. He grew up in Paris before moving to Scotland to study Foreign Languages. In 2005, he graduated with a PhD in Cultural Studies, looking at young graduates starting their career abroad. He has worked as a creative coach for Wallonie-Bruxelles Design/Mode in Brussels and currently advises designers supported by MAD in Brussels and Fashionclash in Maastricht, as well as upcoming brands in France, Holland and Switzerland. Appointed Editor-at-Large for Behind The Blinds in 2019, he also writes and styles features for Metal, Contributor, Fucking Young, A Shaded View on Fashion and The Impression. He has sat on several international jurys, from the Austrian Fashion Association in Vienna to the Atelier Chardon Savard in Paris and the IED Fashioners of the World in Barcelona. An avid traveller, he likes to explore exotic fashion weeks and unexpected destinations whenever he can.

**Punkt Widzenia
(Point of View studio)**

Graphic design studio based in Lodz (Poland), founded in 2010 by Michał Siciński. Studio mainly focuses on cultural activities, creating simple and legible visual identification, publications and packaging. (www.pktwidz.pl)

**Robert Thiemann,
co-founder of
Frame Publishers**

Educated as a chemical engineer, Robert Thiemann (Maastricht, 1964) worked as a copywriter and later editor

before founding Frame, a magazine of interior design. Curious and sharp-eyed, he turned an almost romantic interest in chemical creations into a passion for the beauty of creativity. With Frame, Thiemann aims to empower spatial design excellence, enabling people to work, shop, relax and live in a better way, in order to feel happier and be healthier. Still at the magazine's helm, he is passionate about the editorial process and continues to explore new directions.

In 2014 and 2015, for example, Thiemann conceived two pop-up stores that offered a three-dimensional translation of Frame magazine. Both pop ups have won the FX Award for Best Retail Space and have been widely published. In 2017, Frame Awards saw the light and in 2018 Frame Lab, an immersive two-day event exploring the future of space.

Thiemann is the director of Frame Publishers, which also publishes books, most notably on retail design, such as the Powershop series and Holistic Retail Design. He has consulted and lectured for companies such as Chanel, Hermes, Kering, Nespresso, Pernod Ricard, Puig, and Vitra, and was a jury member for design competitions all over the world. (www.frameweb.com)

**Ross Lovegrove,
designer**

Ross Lovegrove is a designer inspired by the logic and beauty of nature. His design possess a trinity between technology, materials science and intelligent organic form, creating what many industrial leaders see as the new aesthetic expression for the 21st Century. The winner of numerous international awards, his work has been extensively published and exhibited internationally including the Museum of Modern Art in New York, the Guggenheim Museum NY, Axis Centre Japan, Pompidou Centre, Paris and the Design Museum. (www.rosslovegrove.com)

At Content Story, we believe that there is power in creativity, conscious design and quality information, a power that enables people to create social change and positively transform reality.

Established in 2017, the foundation has the purpose of implementing projects on the peripheries of design, art, technology, fashion, science and user experience.

To solve complex issues, we need to analyze the world around us, we need fresh ideas, alternative perspectives, innovative strategies and provoking thoughts that arise from collaboration with experts in various fields.

Curated by Dorota Stępiak
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