

# BIO 26

26th Biennial of Design  
Ljubljana, Slovenia  
14. 11. 2019—9. 2. 2020



## SAVE THE DATE FOR BIO 26 – COMMON KNOWLEDGE

The 26th Biennial of Design, curated by Austrian design curator and cultural producer **Thomas Geisler** together with assistant curator **Aline Lara Rezende**, is taking on one of the greatest challenges of our time: information.

Under the motto Common Knowledge, this year's Biennial of Design tackles the information crisis. BIO 26 will present six winning projects selected through the Designathon in which groups of designers and non-designers took on the challenges pressing on the institutions of knowledge production and knowledge transmission. The projects will be presented at the 26th Biennial of Design, BIO 26 – Common Knowledge, which will take place between 14 November 2019 and 9 February 2020 in Ljubljana.

Working with content, structures, and stakeholders, the 26th Biennial of Design in Ljubljana hopes to find ways, unearth projects, and explore concepts and systems that can serve to turn this disruptive chaos in and of information into creative knowledge clusters. The notion of “common knowledge” relates and refers to what people know; more broadly, it refers to what people think and how they structure their ideas, feelings, and beliefs. Furthermore, the term “common knowledge” carries a sense of communal or shared knowledge.

Seventy-eight participants selected through the BIO 26 open call engaged in the second round of selection at Designathon #1: From Ideation to Prototype, which took place in May in Cankarjev dom, Ljubljana. Nominated in eighteen teams, they had the opportunity to work with prominent designers and knowledge mentors from six different partnering institutions of knowledge production and knowledge transmission in Ljubljana—a library, museum, university, retirement home, botanical garden, and newspaper—to create innovative solutions for the challenges proposed in the designathon.

An international jury of prominent experts — renowned Slovenian innovation scholar **Aleš Pustovrh**, curator at the Vitra Design Museum **Amelie Klein**, accomplished writer and director of the Design Museum in London **Deyan Sudjic**, professor of philosophy and fine art and a senior research tutor at the Royal

College of Art in London **Johnny Golding** and curator at Museum of Architecture and Design in Ljubljana **Maja Vardjan** —selected the best projects by institution to progress to the next phase.

The six winning teams participated in a second designathon—prototype to product—which took place from July 12th to 14th at the Museum of Architecture and Design at Fužine Castle, Ljubljana. With the helping hand of their knowledge and design mentors the winners went on to develop their ideas and projects into validated prototypes, installations, services, or systems. Interdisciplinary teams put their minds and hearts together to solve specific design challenges. The participants had time to rethink the future of information processing, sharing, and understanding through challenges from established institutions.

From November 14th, 2019 to February 9th, 2020 in Ljubljana, the 26th Biennial of Design, **BIO 26 – Common Knowledge**, will present the outcomes of the exploratory work of the winning teams at various locations in Ljubljana, complementing the main exhibition at MAO and accompanied by a special catalogue.

A more detailed program will be published soon, keep yourself updated and **SAVE THE DATES!**

### **IMPORTANT UPCOMING BIO 26 MILESTONES**

**Show off at MAO:** September 25<sup>th</sup> 2019

**Exhibition Opening:** November 14<sup>th</sup> 2019

**Opening Week:** November 14<sup>th</sup>-16<sup>th</sup> 2019

**Exhibition and Installations open to the public:** November 14<sup>th</sup> 2019–February 9<sup>th</sup> 2020



The participants of Designathon #2 at MAO, Grad Fužine. Photo: Klemen Ilovár

## Curatorial Statement

The 26th Biennial of Design in Ljubljana, BIO 26 – Common Knowledge, focuses on interrelations between the multidimensional information crisis and citizenship, and it explores the role and potential of contemporary design in the shaping of knowledge and truth, and in the recalibration of our Infosphere.

The current debate on “fake news” and the growing overload of data and information that is accessible at any instant and is spread by both people and bots alike is challenging the ways we perceive, process, and understand reality, ultimately shaking our trust in information itself.

How and where do we receive our knowledge? Which sources do we trust? How can we be sure of the information we use to build our store of knowledge? Although we have access to more information than any generation before, we are increasingly challenged in our effort to make well-informed decisions. In today’s knowledge society, we have to deal with manipulated news and alternative facts. Citizenship and governance both appear to have been shaken to their very foundations in this post-truth era.

Data smog, infobesity, infoxication, and information glut are all fitting metaphors that describe the avalanche of information we experience on a daily basis. Information overload occurs when the amount of input into a system exceeds its processing capacity. This infoglut confuses people and makes it harder for them to agree on “common knowledge.” That makes healthy debate difficult and destabilizes our sense of trust. The fading of traditional news media outlets coupled with the proliferation of social media information bubbles only serve to exacerbate the problem.

The Future of Truth and Misinformation Online, a report from the Pew Research Center released in 2017, highlights several problems and concerns that experts identified related to trust, facts, and democracy. Among them is the fact that information overload crushes people’s attention spans. Their coping mechanism consists in turning to entertainment or other similar lighter fare. Quality, credible journalism has been decimated due to tectonic shifts in the attention economy. These factors and others make it difficult for many people in the digital age to create and share the type of “common knowledge” that supports better, more responsive policy. A lack of commonly shared knowledge leads many in society to doubt the reliability of everything, causing them to simply drop out of the civic participation process, further depleting the number of active, informed citizens.

The notion of “common knowledge” is ambiguous and highly contingent on context. It relates and refers to what people know and what other people know; more broadly, it refers to what people think and how they structure their ideas, feelings, and beliefs. Furthermore, the term “common knowledge” carries a sense of communal or shared knowledge.

There are enormous implications involved. How do we form and build relationships of trust out of the information and knowledge we receive, the relationships that serve as the building blocks that shape our view of the world? How do we act as responsible citizens and how might we safeguard democracy? What is truth? What is a fact? Who gets to decide? And can people agree to trust something like a “common knowledge” that they can share and act on?

These questions predate the digital era. In 1938, the science fiction writer H. G. Wells imagined a “World Brain” that he called the “Permanent World Encyclopaedia.” His vision was to create a knowledge system that would be free and accessible to all and would contain all of humanity’s intelligence. With his utopian ideas, he believed that common access to the same facts and information could help citizens everywhere make better decisions and avoid conflicts based on a universal information resource. Today, Wikipedia and the internet as a whole could be seen as a tangible manifestation of his predictive vision—but, contrary to his hopes and convictions, we are far from world peace.

Under these circumstances, designers can be called upon to offer insights and provide positive change to help us navigate these troubled waters. At its best, design serves as an interface between complex, incomprehensible systems and structures and us, making them accessible, legible, and usable.

The information crisis is sweeping and systemic, even historic, and will certainly require a collaborative effort by and from multi-disciplinary agents and professions at all levels of society—from government to industry to the citizenry. Interdisciplinary by nature, design can offer creativity and strategies, and serve as an interpreter and translator within a range of complex contexts.

BIO 26 – Common Knowledge will be organized around a central exhibition of already existing projects that will be presented at MAO, and six major commissioned experimental projects by multidisciplinary teams selected through a designathon process. These will be displayed at and with partnering institutions central to knowledge production and dissemination, such as a museum, library, university, and news and media organization, as well as a botanical garden, retirement home, and similar.

Working with content, structures, and stakeholders, the 26th Biennial of Design in Ljubljana, BIO 26 – Common Knowledge, hopes to find ways, unearth projects, and explore concepts and systems that can serve to turn this disruptive chaos in and of information into creative knowledge clusters.

## **Curator**

### **Thomas Geisler**

Austrian design curator and cultural producer Thomas Geisler curated international exhibitions for the Vienna Biennale (2015 and 2017), London Design Biennale (2016 and 2018), Vitra Design Museum, and many others. In July he started in his new post as the director of the Museum of Decorative Arts – Dresden State Art Collections (SKD). Before that he was the director of the Werkraum Bregenzwald – the crafts and trade initiative of the Bregenzwald region – where he was leading exhibitions and other initiatives, overlapping innovative craftsmanship, design and architecture. He was also the curator and head of the Design Collection at the MAK Vienna. He played a pivotal role in establishing the Victor J. Papanek Foundation at the University for Applied Arts Vienna and is a co-founder of Vienna Design Week.

## **Assistant Curator**

### **Aline Lara Rezende**

Curator, designer and journalist Aline Lara Rezende previously worked with Paola Antonelli at MoMA, New York, in the pioneer department, known as MoMA R&D—a curatorial driven initiative that, among other objectives, explores the potential and responsibility of museums as public actors, with the vision of establishing cultural institutions as the R&D departments of society. Furthermore, Lara Rezende has worked for The National Art Center, Tokyo; the Museum of Contemporary Art, Tokyo; Yerba Buena Center for the Arts, San Francisco; the Sao Paulo Biennale; and collaborating with the Vitra Design Museum. She is the co-founder of SALOON Wien, a network for women working in the arts in Vienna. As a journalist, she writes critically on the crossroads of design and cultural shifts for various international outlets.



Aline Lara Rezende and Thomas Geisler at MAO, Fužine Castle. Photo: Janez Klenovšek

## BIO 26 Timeline

### 1. Open Call: March 22nd – April 21st, 2019

The open call for participation in the inaugural designathon part of the 26th Ljubljana Design Biennial (BIO 26) was launched on March 22nd and open until April 21st, 2019.

### 2. Invitation: April 22nd – May 5th, 2019

After all applications have been received, a special selection committee nominated the participants for the first BIO 26 designathon. The chosen participants were announced for each of the challenges proposed on May 5th, 2019.

### 3. Designathon #1 | Ideation to Prototype: May 17th–19th, 2019

The nominated teams got the opportunity to work with prominent designers and knowledge holders from each partnering institution to create innovative solutions for the challenges proposed in the designathon.

### 4. Winners Announcement: June 1st, 2019

An international jury (Dejan Sudjic, Amelie Klein, Johnny Golding, Aleš Pustovrh and Maja Vardjan) selected and announced the six winning projects, one per partnering institution, that continued development in the next designathon (Designathon #2).

### 5. Designathon #2 | Prototype to Product: July 12th–14th 2019

All winning teams received special mentorship by distinguished designers and experts, as well as seed money to further develop their ideas and prototypes for the biennial.

### 6. Show Off: September 25th, 2019

On September 25th, 2019, the winning teams will present their final projects at the Museum of Architecture and Design, which will be displayed at their partner institutions during the 26th Ljubljana Design Biennial.

## BIO 26 Exhibition Opening: November 14th, 2019

The 26th Biennial of Design runs from November 14th, 2019 to February 9th, 2020 in Ljubljana.



The participants of Designathon #2 exploring the Fužine neighbourhood while having their portraits taken by Klemen Ilovár. Photo: Janez Klenovšek

### **What is a Designathon?**

A designathon is an intensive three-day working session, in which projects for the 26th Ljubljana Design Biennial were selected. Combining the creative, entrepreneurial world of startups, tweaking it with a curatorial approach, the BIO 26 team crafted a design marathon, in which interdisciplinary teams put their minds and hearts together to solve a design challenge. Selected teams had time to rethink the future of information processing, sharing, and understanding through challenges from established institutions, guardians of our knowledge production and transmission, and designing proposals with passion, creativity, and curiosity.

Among the participants in the first part of the design marathon (Designathon # 1) we selected the six best projects. The projects, which continued to develop in the framework of the second Design Marathon (Designathon # 2) and will be presented at the 26th Biennial of Design, were selected by BIO 26's expert advisory committee consisting of international experts from various fields.

## **BIO 26 challenges**

BIO 26 addresses the pressing issues of our society's primary institutions of knowledge production and transmission, namely a library, a museum, a university and a news media organization. Together, science, academia, the media, and journalism have been considered the four pillars of truth of western society since the Enlightenment. In times of widespread misinformation, fake news, post-truth, and alternative facts, these same institutions might also be unjustly accused of being pillars of deceit. It is important to remember that one of the major issues of the information crisis concerns "truth" and reliable facts. The problem is founded less on the ability to get people to believe the wrong thing as it is on the ability to get people to doubt the right thing. As a result, these institutions are being shaken to their cores!

In addition to these four institutions, we have invited two more to be part of the designathon and to bring up their challenges for the creative community to hack: the botanical garden's seed banks and a retirement home. At BIO 26, we believe that they also belong to the pillars of truth and knowledge in our society—the botanical garden with its invaluable knowledge of plants, seeds, and nature, and the retirement home with very experienced human beings, full of life histories and knowledge to share. We think we should also tap into these sources of knowledge, nature, and the elderly to seek better ways to interact and connect, learn, and care for our planet and each other.

Each of the six institutions presented their challenges for the participants. Six winning projects received financial resources to be developed further into validated prototypes, installations, services, or systems that will be on show during the Biennial of Design between 14 November 2019 and 9 February 2020.

The selected projects are presented below (all portrait photography by Klemen Ilovar).

### **Challenge 1**

#### **Library: Old Structures, New Functions**

##### **• The National and University Library •**

Most libraries have been designed according to standards from the time when computers and internet access were not yet widely available. Since then, they have experienced numerous transformations in their functional concept and common perception as institutions and public spaces as well.

The National and University Library challenged the participants to redesign the old structures and propose new spatial solutions, organizational forms and services that will facilitate the transmission of information to the modern library user.

##### **• Selected project •**

#### **Viewing Device / Uncovering Magnifier / Polarizer**

The library, which was once a place solely for knowledge preservation, will be transformed into a space for communal knowledge curation, active learning, and idea exchange. Newly produced knowledge, collected via contributions of involved local groups and their inherent learning at various sites outside the National and University Library, will create a larger network of associations, impressions, and other sensations. It will expand the existing collections by adding intriguing and informal statements by storytellers as valuable complementary information in unexpected forms.

##### **• Participants •**

Thomas Hügin, Maja Kolar, Yuxi Liu, Alicia Lu Lin, Motong Yang, Boris Smeenk, project manager Špela Pavli Perko



• **Design Mentor** •

**Commonplace Studio**

Commonplace Studio is the Amsterdam-based practice of designer Jon Stam (born in 1984 in Canada) and hardware/software engineer Simon de Bakker (born in 1979 in the Netherlands). The studio develops projects around the notion of autobiographical and social memory. Their work often explores ways to frame digital content by distilling the power of meaningful digital or intangible things and transforming them into material interactions. The studio was awarded the Designers of the Future Award at Design Miami/Basel, and since then it has been collaborating with international museums, contemporary art centers, and Victor Hunt's Belgian design gallery.

• **Knowledge Mentors** •

**Dr. Irena Eiselt**

Irena Eiselt is the head of the Special Collections Division and the head of the Serials Collection at NUK. Her primary research focuses on the history of Slovenian photography and historical newspapers. Her primary fields of activity within the Serials Collection are coordinating work in the acquisition and processing of serial publications and providing serials and bibliographic information to users. She is engaged in developing new organizational and conceptual models of physical space for users at NUK.

**Žiga Cerkvenik**

Žiga Cerkvenik is responsible for coordinating international activities at NUK, for the library's website and social media, and for organizing and coordinating guided tours, events, and various promotional activities. His work includes preparing exhibitions, online exhibitions, and short documentary and promotional videos. Since 2017, he has represented the Slovenian library association in the global discussion on the future of libraries launched by the international association IFLA.

**Janko Klasinc**

Janko Klasinc serves as the head of the Digital Library Office at NUK. His primary fields of activity include coordinating and developing library material digitization processes, long-term preservation of digital resources, collecting and archiving Slovenian online publications (including websites), management of the



Digital Library of Slovenia (dLib.si) portal, and development of advanced solutions for accessing and using written cultural heritage in an online environment.



Jon Stam and Simon de Bakker (Commonplace Studio)/dr. Irena Eiselt and Žiga Cerkvnik (NUK)

## Challenge 2

### The Museum: A Meaningful Online/Offline Experience

#### • The Museum of Modern Art •

During a period of intensive digitization, museums have created a large amount of material in digital form. The museum of the future integrates physical and digital space seamlessly and creatively to reach not only its audience but to impact society at large.

The number one priority of any museum is to allow public access to its collections. The Museum of Modern Art has been looking for new ways of accessing and using museum collections that would go beyond the simple concept of making the material digitally searchable and identifiable through rich metadata. Their challenge for the participants was to find ways of opening up digital data, not only as research information, but as a physical experience, with the purpose to stimulate the public to use and understand its archives and collections.

#### • Selected project •

##### Bodies of Knowledge

Bodies of Knowledge is a speculative lab that experiments with dance archive data, honoring the physical self-expression at the heart of this art form. Through a new interplay between human and machine intelligence, visitors, curators, and performers will collaborate to initiate a process of embodying the dance archives. The space will offer explicitly physical, sensorial, and fluid ways to navigate archived content, supporting the making, remaking, and transformation of history, collective memory, and culture.

• **Participants** •

Cyrus Clarke, Juliana Lewis, Monika Seyfried, Giulia Cordin, Luigi Savio, project manager Matevž Straus



• **Design Mentor** •

**Paolo Patelli**

Paolo Patelli is an architect involved in spatial design, artistic and academic research, and education. He is Associate Lector “Places and Traces” at the Eindhoven Design Academy and a lecturer at the Willem de Kooning Academy in Rotterdam. He obtained his doctorate from the Polytechnic University of Milan. In 2017/18, he was an artist-in-residence at the Jan van Eyck Academy in Maastricht. He has exhibited, lectured, and published internationally. He lives and works in Amsterdam and Italy.

• **Knowledge Mentor** •

**Ida Hiršenfelder**

Ida Hiršenfelder (born 1977) is archivist and sound artist that works at the Metelkova Museum of Contemporary Art (+MSUM) on projects related to digital archives. She is a coordinator and editor of the Web Museum, a repository for contemporary AV art, a member of the editorial board of L'internationale Online, and a co-curator of the Glossary of Common Knowledge. Earlier, she was a digital archivist at the Center for Contemporary Arts (SCCA) in Ljubljana (2007–2013). Media archaeology, temporality, archives, and their disappearance are some of her key interests.



Paolo Patelli/Ida Hiršenfelder (+MSUM)

### Challenge 3

#### The University: Toward New Learning Ergonomics

##### • The University of Ljubljana •

Universities tend to represent a community focal point for knowledge and skills development of a strong market workforce. As learning institutions, they can also play an important role in the “making” of active and educated citizens—or both!

The University of Ljubljana expected the participants to re-examine the traditional pedagogy and scholarship, and how and where learning and teaching take place. They were interested in redesigning these learning and teaching practices and the spaces (both physical and virtual) in which they take place.

In other words, they sought innovative and creative approaches to using the existing infrastructure and combining online and offline environments that would promote teamwork, community building and civic (as well as professional) agency of students.

##### • Selected project •

##### Brain Food

A kitchen as an individual university program becomes a testing ground to rethink educational experiences and activate neglected spaces on campus. It invites all university faculties and academics as well as civic actors to participate. The open kitchen Brain Food serves as social hub and informal learning space, and it negotiates hierarchies between students, professors, and civil society. In a shared design process, the prototype will be developed with students to raise awareness of this educational platform and to create stronger identification with the university.

• **Participants** •

Gençiana Dumitraşcu, Adrian Judt, Simon Platzgummer, Andreja Pogačar, project manager Janja Štorgelj



• **Design Mentor** •

**Apolonija Šušteršič**

Apolonija Šušteršič is an architect and visual artist. Her work relates to the critical analysis of space, primarily focusing on the processes and relationships between institutions, cultural politics, urban planning, and architecture. Her practice is embedded within interdisciplinary discourse and usually includes collaboration with other professionals and the local population. Šušteršič has a PhD from the University of Lund's Malmö Art Academy in Sweden, and she runs her own art and architecture studio practice in Oslo, Norway and Ljubljana, Slovenia. She is a professor of visual art at the Oslo National Academy for the Arts and is head of MFA program Art & Public Space.

• **Knowledge Mentor** •

**Tomaž Deželan**

Tomaž Deželan is the assistant secretary-general of the University of Ljubljana, an associate professor of political science, and a research fellow at the University of Ljubljana's Faculty of Social Sciences. After completing his doctorate, he pursued a research career and coordinated more than fifteen basic and applied national and international research projects. He holds the title of Jean Monnet Chair for citizenship education from the European Commission. He is currently coordinating more than ten research projects, and among other duties he is the principal researcher for the Youth Progress Index.



Apolonija Šušteršič/Tomaž Deželan (University of Ljubljana)

#### **Challenge 4**

##### **A Retirement Home: An Academy of Life**

###### **• Fužine Retirement Home and The Fužine Activity Center •**

The aging of the population is a phenomenon that is faced not only by European countries, but globally. The consequences of improved living conditions are reflected in longer life expectancy and a falling number of births. These phenomena are synthesized in the aging of society.

Quite interesting is the fact that the aging of society is strongly biased in favor of women, leaving a question unanswered: how can one encourage more male retirees to participate in leisure and educational activities in the “third life period”?

The mismatch between ever-growing retirement expenses financed by an ever-smaller number of workers requires new social organization solutions. The challenge presented by the Fužine retirement home was to explore the ways in which our seniors with their rich life experience and knowledge can contribute to society.

###### **• Selected project •**

###### **Rethinking Retirement**

Rethinking Retirement is an experimental ethnographic study taking place in various spatial situations, which trigger reflections on retirement and aging. It draws on the knowledge and imagination of diverse audiences, who are invited to collectively dream and reinvent them. The research lives as a global conversation online, openly available to everyone. Its findings and visual representations will help us understand emerging scenarios and relations, and build on common knowledge.

### • Participants •

Guendalina Ballerini, Rebecca Carrai, Natalia Skoczylas, Pika Žvan, Elizaveta Strakhova, project manager  
Barbara Peterca



### • Design Mentor •

#### **Kathrina Dankl**

Kathrina Dankl is a designer and researcher. After her training in industrial design, she completed a doctorate in design anthropology at the Vienna University of Applied Arts and has since combined teaching, research, and design practice. Studio Dankl sees design as a sociocultural investigation with a clear goal: a product, a service, and an intervention that makes the future debatable. Kathrina is currently an associate professor for welfare design at Denmark's Kolding Design School; her studio work focuses on narrative, cultural heritage, and co-creating history.

### • Knowledge Mentors •

#### **Monika Šparl**

Monika Šparl has been employed at the Fužine Retirement Home since 2007. She received her bachelor's degree from the Department of Ethnology and Cultural Anthropology at the University of Ljubljana's Faculty of Arts, after which she received her current employment. In 2010, she created the strategy of the innovative day center project Fužine Activity Center (CAF)—a center for socializing and activities for the elderly—in cooperation with the Municipality of Ljubljana, and she became the manager of the center. She devotes special attention to recognizing the needs of members of the Fužine Activity Center.

#### **Monika Vrhovnik Hribar**

Monika Vrhovnik Hribar holds a bachelor's degree in occupational therapy from the University of Ljubljana's Faculty of Health Sciences. She is a senior consultant at the Fužine Retirement Home, where she is involved in occupational therapy. Her work and professional knowledge help residents learn daily activities, especially when they cannot independently perform self-care activities, such as learning how to use orthopedic aids. She is especially interested in dementia, and thus she also helped design and train staff in the home's Concept for Working with Residents with Dementia.

## Matija Puškarič

Matija Puškarič received his bachelor's degree from the University of Ljubljana's Faculty of Health Sciences. After completing his apprenticeship, he started working at the Fužine Retirement Home as an occupational therapist. His objective is to help residents quickly adapt to their new living environment and create a life in the home with the highest level of independence. With the help of his professional associates, he manages, plans, and organizes all activities, events, and projects. He is also engaged with various educational institutions, where he talks about occupational therapy, and he mentors trainees in occupational therapy.



Kahtina Dankl/Monika Šparl and Monika Vrhovnik Hribar (Fužine Retirement Home)

## Challenge 5

### Botanical Garden: Connecting Plants and People

#### • The Ljubljana Botanical Garden •

Maybe you have the idea that botanical gardens are simply beautiful and extravagant green real estate in the middle of our cities. However, in reality, their function is to catalogue and preserve a country's plant life.

University of Ljubljana's Botanical Garden challenged the participants to find ways in this "plant library" to digitize the Index seminum (a seed catalogue that serves as a kind of Wikipedia of plants) and try to expand its capabilities to be able to hold information on plants. They also had to come up with solutions for the way entries into the catalogue are grouped and displayed in order to give Index seminum the function of both a teaching accessory and a facilitator of plant conservation.

The next challenge was to find innovative ways to organize bottles of seeds in seed banks in order to arrive at new solutions for an organizational distribution that follows specific categorization patterns.

- **Selected project** •

**Mur-Mur-Murs From The Hi-Hi-Hills**

Creation of a living seed bank for a transbotanical garden will deepen the connection between people and plants by collecting soft data that are not included in the index seminum (seed catalogue). Methodology and tools for gathering data will be developed. Unregistered collective knowledge and personal experiences constitute the sources. Stories and situations will be translated into a tangible form and inscribed into the existing structure of the botanical garden. Could a living seed bank reflect the companionship and interrelatedness of plants rather than isolated species?

- **Participants** •

Kamila Kantek, Marcin Limonowicz, Olga Roszkowska, Pola Salicka, project manager Simona Volaj Rakušček



- **Design Mentors** •

**Futurefarmers**

Futurefarmers is a group of artists, activists, farmers, and architects with a common interest in creating frameworks of participation that recalibrate people's cultural compass. Amy Franceschini, an artist and designer, has exhibited at the Guggenheim Museum in New York, the Whitney Biennial in New York, MoMA, the San Francisco Museum of Modern Art, the Canadian Center for Architecture, and the 2014 Venice Architectural Biennale. Lode Vranken is an architect and philosopher. He has been teaching since 2005 as a Ned delegate at the Institute for Advanced Architecture of Catalonia in Barcelona, Spain.

- **Knowledge Mentors** •

**Blanka Ravnjak**

Blanka Ravnjak has been a researcher at the Ljubljana Botanical Garden and an assistant for botany since 2009. She organized the European Botanic Gardens Consortium Meeting in 2010 and 2016, and she was in charge of collaboration with the Kew millennium seed bank project in 2013. She has authored several papers about plants in various journals and has coauthored books on native flora. Currently she is part of the project Life Naturaviva, which focuses on protecting biodiversity.



### Jože Bavcon

Jože Bavcon has been the director of the Ljubljana Botanical Garden since 1995. He studies Slovenian native flora, had authored many books and articles, and has worked on various projects, including ones on breeding certain endangered Slovenian plant species and endemic plants in substitute habitats. He is responsible for establishing the gene seed bank at the Botanical Garden. In 2015 he received the Marsh Award for international plant conservation.



Lode Vranken and Amy Franceschini (Futurefarmers)/Blanka Ravnjak and Jože Bavcon (Ljubljana Botanical Garden)

### Challenge 6

#### Newspaper: Media Credibility and Its Discontents

##### • The newspaper Delo •

Although the digital world has amplified connections and instant sharing of information from countless sources, it has also compromised journalism credibility and broken its business model in equal measure. Traditional news organizations, once considered the bastion of news, the source of reliable, objective, and verified information, today find themselves in troubled water trying to survive in an ever-changing—not to mention polluted—digital infosphere.

The spread of fake news, the lack of proper gatekeepers or filters, online echo chambers created by algorithms, and the inability to discern facts from fiction on social media pose a serious challenge to the credibility of the information we receive online and elsewhere. In this context, the newspaper Delo was looking for ways to rediscover the purpose of journalism and restore its value in the public eye.

The Internet business model does not sustain quality journalism. With precarious funding and shrinking audiences, serious journalism that serves the public good is losing its voice. The challenge for the participants was to find ways to improve the situation in the media industry, to explore options and propose solutions for the real problems that confront all news organizations.

• **Selected project** •

**Archive Lab**

In the information era, digital media have opened the gate to a constant overflow of low-quality information. As a result, traditional newspapers are struggling to convince and appeal to younger generations. The Delo Archive Lab is an open collaborative research platform that uses Delo's archive to offer new perspectives on current events by positioning them in relation to the past. The results are then made public in a format most relevant to the topic and its conclusions, engaging the audience further.

• **Participants** •

Maxime Benvenuto, Petra Matić, Aneta Pawlik, José Pérez, Zuzanna Zgierska, project manager Jurka Mihelin



• **Design Mentors** •

**Bureau d'études**

Since 2000, the Bureau d'études (literally, 'design studio') of Léonore Bonaccini and Xavier Fourt has been developing a collective work combining art, theory, and research, producing cartographies of contemporary political, social, and economic systems by revealing the invisible and contextualizing apparently separate elements within a greater whole. These visualizations of interests and cooperation re-symbolize the unseen. They have been working to set up a "place of social experimentation" in rural areas, publish the newspaper The Laboratory Planet, and are part of Aliens in Green, an intermedia collective of artists and biologists.

• Knowledge Mentor •

**Ali Žerdin**

Ali Žerdin has dedicated more than three decades of his life to journalism. Starting at the radio station Radio Študent, where he worked as a journalist and editor from 1986 to 1989, he then spent seventeen years as a journalist and editor at the weekly magazine Mladina. After serving as the editor of Objektiv, the Saturday supplement to the newspaper Dnevnik, from 2006 to 2009, he held the position of editor-in-chief of Dnevnik for a year. Since 2010 he has been the editor of Sobotna priloga, the Saturday supplement of the newspaper Delo. Žerdin earned a doctorate in sociology from the University of Ljubljana's Faculty of Social Sciences in 2012. He is author of several books, his research focuses on social elite networks, and his hobby is collecting old newspapers.



Léonore Bonaccini and Xavier Fourt (Bureau d'études)/Ali Žerdin (Delo)

## Advisory committee

### Aleš Pustovrh

Aleš Pustovrh received his PhD in open innovation in 2014 at the University of Ljubljana, Slovenia. He studies new forms of innovation, emerging innovation systems, and business models connected to them at this university. His activities are not limited to academic research on the topic because he is also systematically working with startup companies and large corporations trying to achieve accelerated growth. As such, he is one of the founders of the ABC venture accelerator and a partner at a venture capital fund. In both his academic and other activities, he remains closely connected to southeast, eastern, and central Europe, using these diverse environments and experiences as inputs for his research. With this focus, he has collaborated with several institutions from these regions, including the University of Trieste, Italy, where he worked for eighteen months.



### Amelie Klein

Amelie Klein is a curator at the Vitra Design Museum in Weil am Rhein, Germany, where most recently she opened the international traveling exhibition “Victor Papanek: The Politics of Design.” Her previous international exhibitions include “Hello, Robot. Design between Human and Machine” and “Making Africa—A Continent of Contemporary Design.” Klein was nominated twice for the Art Magazine Curator Prize, an award granted for the best exhibitions in Germany, Austria, and Switzerland. She completed a master’s degree in design criticism at New York’s School of Visual Arts as well as an MBA at the Vienna University of Economics and Business, Austria. She was the design editor for the Austrian daily newspaper Die Presse in Vienna and deputy editor-in-chief of its weekly supplement Schaufenster. Her writing has also appeared in publications such as Metropolis, Abitare, Domus online, and Stylepark.



### **Deyan Sudjic**

Deyan Sudjic is the director of the Design Museum in London. His career has spanned journalism, teaching, and writing. Deyan was director of Glasgow UK City of Architecture 1999, and in 2002 he was director of the Venice Architecture Biennale. He was editor of Domus Magazine from 2000 to 2004, and was the founding editor of Blueprint Magazine from 1983 to 1996. Deyan has published many books on design and architecture, including *The Edifice Complex* (Penguin, 2006), *The Language of Things* (Penguin, 2008), *Norman Foster: A Life in Architecture* (Orion, 2010), *Shiro Kuramata* (Phaidon, 2013), *B Is for Bauhaus* (Penguin 2014), and *Ettore Sottsass, the Poetry of Things* (Phaidon 2015). His most recent book, *The Language of Cities*, was published by Penguin in October 2016. Deyan was awarded the Order of the British Empire in 2000.



### **Johnny Golding**

Johnny Golding is a professor of philosophy and fine art, and a senior research tutor at the Royal College of Art, London. Golding's work situates post-Newtonian analytics, new materialisms, and the erotics of sense as "radical matter," a practice-led encounter with contemporary philosophy, art, and the wild sciences. She heads the doctoral research group Entanglement, an intensive PhD environment including twenty-one PhD researchers; she leads it together with the artist Emma Talbot, and last year led it with the artist Aura Satz. Golding's latest works include: *Entanglement: The Opera* (RCA, January 2019), *The Photograph of Thought* (2019), *Friendship* (EUP, 2018), and *Of the Thick and the Raw: Cannibalising the 21st Century* (OAR, Oxford, 2018). Her recent texts and poetic-philosophic installations have been exhibited at the Venice Biennale and in Vienna, Bogotá, and Berlin.



## Maja Vardjan

Maja Vardjan has been a curator at Museum of Architecture and Design in Ljubljana since January 2013. Following her time as creative director of the gallery T5 Project Space and the architecture editor of the magazine Ambient, she now curates exhibitions in architecture and design. These have included Silent Revolutions: Contemporary Design in Slovenia (2011–2015), Under the Common Roof: Modern Public Buildings from the Museum's Collection and Other Archives (2013), Saša J. Mächtig: Systems, Structures, Strategies (2015), and Stanko Kristl. Humanity and Space (2017). Since 2013, she has been actively involved in the transformation of the Ljubljana Biennial of Design, which is today conceived as a production platform for new approaches in design. She co-curated BIO 50: 3, 2, 1 . . . TEST (2014) and Faraway, So Close, the biennial's twenty-fifth edition, for which she received the ICOM Slovenia award.



Aline Lara Rezende, Deyan Sudjic, Amelie Klein, Johnny Golding, Maja Vardjan and Thomas Geisler (from L-R) at Designathon #1 in Cankarjev dom. Photo: Janez Klenovšek

## About BIO

BIO – The Biennial of Design in Ljubljana is organized by the Museum of Architecture and Design (MAO), and is an international platform for new approaches in design. BIO was founded in 1963, making it the first design biennial in Europe. Witnessing the many shifts and changes of the last 56 years, BIO has seen design transition from its birth at the crossroads of industrialization and modernism to a discipline that permeates all layers of life and human endeavor. Today, BIO is structured as a long-term collaborative process, where teams of designers and multidisciplinary agents develop alternatives to established systems. BIO works as a testing ground, where design is employed as a tool to question and improve our daily life, among different and multidisciplinary design approaches that touch systems, production, services, scientific research, humanistic issues, unexpected conditions for the production of our habitat. The diverse array of topics resonates with both local and global demands, with comprehensive projects aimed at creating resilient structures that develop over time, beyond the duration of the Biennial.

## Organization

BIO is organized by Museum of Architecture and Design (MAO) in cooperation with the Centre for Creativity, at the Museum of Architecture and Design. The project 'Centre for Creativity' is co-financed by the Republic of Slovenia and European Union from the European Regional Development Fund within the European Cohesion Policy for the 2014-2020 period.

### • MAO team •

Matevž Čelik • Director of Museum of Architecture and Design

Maja Šuštaršič • Head of Biennial of Design

Anja Zorko • Head of Centre for Creativity

Saša Štefe • Assistant to the Head of Biennial of Design

Alenka Klun • Public Relations

Nataša Celec • Marketing

Nikola Brajnik, Alenka Drobnyak, Maruša Kuret, Barbara Mlinarec, Katarina Nahtigal, Urška Špeh, Nuša Zupanc • Assistants

### • BIO 26 •

Thomas Geisler • Curator

Aline Lara Rezende • Assistant Curator

Dušan Janković • Designathon Consultant and Host

Mojca Mihailovič-Škrinjar • Design Business Consultant • Head of Processes

Ljudje Design Studio • Visual Identity

Klemen Ilovcar, Janez Klenovšek • Photos

**Registrations for the opening Week, more information or interview requests:**

Alenka Klun  
Museum of Architecture and Design  
Rusjanov trg 7, SI-1000 Ljubljana, Slovenia  
+386 1 548 42 74  
infobio@mao.si, www.bio.si  
alenka.klun@mao.si

Press kit and high resolution photos: [bio.si/en/press/](http://bio.si/en/press/)

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