

Yana Milev - Emergency Design

A Program in Theory, Research and Continuing Education

A presentation of the ED program on the occasion of the inauguration of Design2Context, 17-05-05, HGKZ

Prologue

What do we think of when we hear “emergency design”?

Of assassinations, terror attacks, police presence and calamities in the mountains? Of accidents and human lives in danger?

We think of ambulances, blue lights and again and again light signals that flood cockpits, gangways, highways...

... and the whole jungle of urban pipelines, hermetic transport canals, with their vector properties, one way. Pipelines are always one way. The material flows in one direction. Human material, as Heiner Müller would say. Niklas Luhmann calls these traffic arteries and networks where society-building communication takes place the system of society.

We know the terms biotope and geotope, maybe even ethnotope. I would like to add the terms urbanotope and globalotope in my statements that follow.

The question of an “Emergency Design” is always placed in reference to HOW a society moves, how it defines and invents itself, its networks – in short urban pipelines (one could also say infrastructure) –, its markets and its products, its forms of communication and identities.

If one examines the urbanotope, it is a globalotope between the European metropolitan cities, Shanghai, Hong Kong, Tokyo, Sidney and New York.

There are different ways to raise assertions. I would like to stay with one assertion: In the globalotope, society is the same everywhere. The media, journalism, terminal, lobbies, lounges, hospitals, shopping malls, catwalks, mobile applications, hotels...

... and of course the diseases. I like to use the word interpsychosomatic. The assertion continues: in a globalotopic normality we all have the same diseases. Because diseases need and produce surroundings, we thus have the same surroundings. The same alcoholism, the same need for speed, the same television addiction, the same gambling, the same bulimia. Our glands secrete similarly according to distress. We all sit equally slumped in our seats in front of displays and further scoliosis, dehydration of the spine, degeneration of organ capacities despite ergonomically designed objects such as chairs, tables, telephones. We eat similarly designed menu sets, in cyclically globalotopic rotations between Mediterranean, Singalese, Japanese, Southern, Eastern, Northern...

something of everything. In short, as a result of our active participation in the temporary globalotopic society, we are all similarly acidic, shortsighted, depressed, immobile, overweight, anorexic, ... and of course well dressed.

What is the reaction of society to this? It implies services. Globalotopic services are the same everywhere; this is an extended assertion. Balance in the event-, wellness- and sex-tourism of the risk-, experience-, media and consumer-society promises the ultimate compensation.

With Robinson into the tropics with an intravenous permanent prevention against variances in the surroundings; Panchakarma on the Southern coasts of India and Sri Lanka, with DAV Summit to every 8000 in the world, etc.

The society reacts with "Emergency Design". This means event design. This event design is itself interlinked with another type of design: rescue design. This occurs when body control fails, the conditions for booked visions are not physically existent. When vacationers fall from the summits in the dozens, swallowed by avalanches and snow slabs, pulled out to sea by currents, falling from the sky like stones when parachutes don't open... etc.

It's no different for animals. When they are transported grouped in containers and deported over random highways... recently they have been falling from the sky in droves, wandering swarms of grasshoppers and birds, as a result of acute changes in climate. Or washed-up sea corpses that line the coasts as a result of leaking oil tankers or pumped-out industrial toxins.

An alternative to this is offered by the Japanese beach and mountain parks. In total simulation of geographic areas like mountains and oceans, as well as the respective hot and cold climates, these architectures of hermetic design orbits prohibit a direct confrontation of the event with the so-called indisposed nature of the environment.

What could an individual "Emergency Design" look like on a sleepy day when everything and nothing functions? The battery of the Braun toothbrush is run down, all reserves used up, the wrong sms sent to the right woman, flight missed, logged in to the mobile applications in the travel service of the airline in order to find an immediate offer for the missed flight while drinking coffee, riding in the taxi or rolling by any means necessary. To then be forced by the alternative plane to have a completely incomprehensible but cheap layover in Singapore. There one sits and thinks about kidnapping in all possible shapes and sizes and tries to find a reason for having missed the business dinner in Cairo. This type of unforeseen evacuations into blind zones, foreign lands and border areas of the imaginable... it can await us at any time: when forced to stand in a line, travel endlessly in the subway, stuck in a traffic jam, "burning time"... what then? Then everything works again without friction. We integrate the evacuation and declare it to be part of daily life, or we bridge it all in a plastic hotel at the other end of the world. – In both cases "Emergency Design".

One stands in a so-called transit and wonders how to create a situation that has something to do with oneself. A rescue site: the solution could be to rent a temporary guide, a guard or some amusement that shortens time. We could continue to chill out, chat and explain why the right sms went to the wrong person, search out the lounges of world news, world movie, world game, world music... only our hunger is not eased at the display screening. The catastrophes are barely forgotten and we stumble into virtual catastrophes. So much for the storybook of globalotopic daily life.

Content

Science and research

I.

“Emergency Design” as societal design is an entertainment program of forced societal directives in the framework of its one-way pipelines and its binary codes, between perfection and failure, between progression design and rescue design, prevention design and event design. A design that invents itself and accumulates on the capital markets of globalotopic staging: in short, management design. It is a global design technique, for top managers as well as the female figures that belong to them, on the front lines or in the homeland.

In the “Emergency Design” research project we follow the goal of defining and using the Emergency Design term as performative situation design on the grounds of a systematic, integrative and reflexive foundation.

This decision results in a confrontation and complementary difference within questions of design: “Emergency Design” as a societal design in which marketing stands in the focus on the one hand and “Emergency Design” as performative situation design in which the location of the body and the geography of its embodiment is in the center of attention on the other hand.

The question remains: which Emergency Design creates which Emergency Design?

II.

With “Emergency Design” as performative situation design we would like to support a development that is oriented towards a new design paradigm.

The provocation for conventional design that is based on a systematic understanding is the characteristic of openness for irritation. It addresses two appearances of a system: the process and the crisis.

How can a situation design be process-oriented and crisis-ridden due to its openness for irritation?

Situations are subsystems that either appear as emergence or as an emergency. The total observation of the system in virtual and real processes explains why both events of emergence and emergency are causally related.

III.

Emergences are spatial constructs. Spatial constructs are pattern constructs. Pattern constructs are “processes of negotiation”. “Processes of negotiation” are also rituals. We are interested in spaces in the sense of patterns that are in a state of kinaesthetic differentiation. Spaces are not naturally present; they must be actively (re)produced through actions of synthesis. Through processes of thought, perception and memory social goods and beings are joined into spaces (Löw, 2005). Here spheres and epispaces of living conditions are defined (Sloterdijk, 2005).

The clash between emergence and emergency diagnosed by linguistic philosophy is actually a tautology. Not just that both terms have the same etymologic background:

emergere. Actually the tautology of *emergere* is more hidden, because it is split in acts of social agreement into emergence and emergency. While emergency is the term for a situation of crisis, the emergence is an evolving entity in the condition of its complex representation. But to remain strictly with assertions, we argue that emergencies are needed as indicators of emergences (...). These observations force us to accept the logic that cultural reproduction and renewal of a system upholds itself through accidents.

At this point I would like to consciously direct your attention to the option of the new generation of order in sustainable design culture. This is where I see the space and resources for an innovative philosophy and practice of “Emergency Design” that I stand for and communicate in the theory and in the research project.

IV.

“Emergency Design” is design of action, performative design is live space engineering, on the borderline between script, language, emotion, rhetoric, visualization, body inscription and the architecture of knowledge.

“Emergency Design” is embodiment in virtual, geographic and informational environments.

“Emergency Design” is construction of identities and self-creation as an aesthetic, dramaturgic and scenic process in all facets of embodiment and live space engineering: such as

- houses,
- interiors,
- fashion,
- brand and branding,
- rhetoric (visual and lingual)
- vj-ing
- live music production
- ambients
- games
- story telling
- archives
- movements
- etc.

APPLICATION

Continued Education and Research

1. Network.

⇒ We school the task force of “Emergency Design” as situation design:

In the ED courses body competency and body knowledge are taught in order to allow the body to be a seismograph and navigation organ in societal contexts. We communicate performative strategies that stand in relationship to strategies in the economy, military, art and extreme sports.

Invited are:

- Institut für Angewandte Psychologie
- Feldenkrais Institut
- Institut für Kinesiologie
- Werner Munter, avalanche researcher and extreme trainer
- Jean Pierre Roten, four-star diving instructor and extreme trainer

=> We develop methods for situative action design in global entrepreneurship:

... and learn how to develop and practice an individual position and philosophy as an aesthetic strategy in the network of global possibilities.

Invited:

- Peter Sloterdijk, star-philosopher and sphere researcher
- Hans Ulrich Obrist, curator
- Ruedi Baur, star-designer
- Thomas Held, avenir Swiss, think tank

=> We offer access to the philosophy of sphere research and spatial research:

Invited:

- Peter Sloterdijk
- Franz Xaver Baier

=> We consult experts from the private economy and the Swiss military:

Invited:

- Lukas Fecker, for Accenture
- Peter F. Amacher, President FH Aargau
- Divisionär Zwygart, AAL Luzern
- Oberst Bracchi, AAL Luzern

=> We consult architecture and urbanism experts:

Invited:

- Rem Koolhaas, OMA/AMO
- Friedrich von Borries, Raumtaktik Berlin
- Jörg Stollmann, ETH Zürich
- Dirk Hebel, ETH Zürich

=> We consult experts of system and cultural theory:

Invited:

- Timon Beyes, organization sociologist
- Martina Löw, city and space sociologist
- Heiner Mühlmann, culture geneticist
- Michael Hagner, science theorist
- Ben Moore, astrophysicist
- Jörg Huber, cultural theorist

=> We cooperate with artists:

Invited:

- represented by Courtney Smith: Lucy Orta, Stefan Wischnewski
- X-treme Houses, X-treme Interieurs, X-treme Fashion

- represented by Philip Ursprung: Jeff Wall
- Pfelder/Zaugg: Street Level
- Michael Saup
- Costa Vece
- Hans Bernhard, The Agency
- Oliver Karl Boeg
- Tadashi Kawamata
- Christine Breton
- Lutz Dammbeck

=> . . . and with designers:

Invited:

- Lisa D. and Zeitkratzer
- Ruedi Baur
- Lawrence Wallen

=> We offer access to Live Space Engineering:

Invited:

- Heiligenblut & schönere Welt!
- Sniper/Berlin
- MAD-Crew: Andreas Binder, Raoul Heinkel
- Michael Saup

=> to media archives and data banks:

Invited:

- Tomas Kadlcik, KEYSTONE
- Jürgen Enge, OASIS

=> We consult neuroscientific experts:

Invited:

- Ingo Rentschler, Psychophysiker, LMU München

2. Transfer

We train every student in personal competency for an Emergency Design Task Force (project group) and the Emergency Scouts. They can be set up and utilized in corporations, private economies, in cultural production and other institutions and situations. To cause an emergence means nothing other than returning a blocked, automated and escalating system to its natural openness to irritation. Our offer is directed at project managers, personal development trainers, managers, education managers in research, development and marketing departments in all economic and cultural areas as well as architects, designers and artists. According to an article in "ALPHA –DER KADERMARKT DER SCHWEIZ« from 30. April 2005, we are a part of the leading trend in present-day continued education markets for business applications with the NDK Emergency Design offer:

The "need for speed" demands fast adaptation to new conditions from personnel.

New markets, technologies, competitors, fields of business, laws – management demands ultra-short reaction times. The employees are not just supposed to work better and faster, they are supposed to learn more efficiently.

(...) »Learning on Demand« is the latest trend: learning modules must be ready at the right time at the right place. The learned material should be practiced immediately in day-to-day work.

(...) »People make it or break it«. Without well-educated people research, development or marketing departments can close shop. Thus education management is a central factor of success to reach the highest

corporate goals.

3. Slogan

The only things that remains is for me to announce the CREDO of our undertaking:

Emergence saves the emergency! – The emergency saves the emergence!