# DESIGN AND **AUTHORITY**

4T Design and Design
History Association,
Annual Symposium, 2019

May 2-4 2019,
İzmir, Turkey


The coupling of design and authority in a google search, the "internet
search authority," surprisingly results in entries which have more
to do with the procedural and legislative aspects related to design:
The "authority" issues rules for which the product of design or the
designer has to comply with, or claims privilege in shaping the design
product. Authority is usually attributed to an agent of enforcement
regulating products and to an extent, that those produce design.
Understood as a form of legitimized power, authority is realized only
by the mutual recognition of those who hold power and those who do not.

A cliché argues that Italians cannot leave their moka pots behind
when they go on a holiday, or the Turkish obsessively want their
tea served in a specific type of glass, Japanese cars will never
reach the quality level of the Germans, the Chinese are the
new rulers of the world of electronic gadgets and so on. Another
recounts the obsession of those who hold possession of a unique
or rare object carrying the signature of a famous designer and
how it's valued. How do we account for the authority of designed
objects in our daily lives, or in the way we value other cultures?

Digital culture, on the other hand, independent of any geographical,
national boundaries, has been enthusiastically embracing all kinds
of sharing platforms and collaborative tools. Digital design culture
seems to have built its own peculiar collaborative environment. This
collaboration does away with authorship by way of open-source software
(which are generally not devised by designers), or by acts like taking
and modifying scripts, utilizing algorithms shared online by various
designers. Our way of teaching is, therefore, heavily influenced by the
way we learn, question, think about and produce design. Call it the
"digital elimination of authorship" or the "digital design knowledge
of many hands," old authorial notions of intellectual property and
copyright often remain meaningless in such a collaborative environment.

Taking these subject headings as possible strands we welcome
contributions from all design-related disciplines and fields
that address questions such as, but not limited to:
In what ways do design and authority come together?
How does design exert authority?
How can design resist authority?
How does authority shape design in shaping itself, its powers?
How do products of design have authority over lives, cultures,
countries, histories or how do they lose the authority they once had?
When does design become complicit with authority
in creating authoritarian structures?
How does authoritarianism enforce design regimes that
hold sway over the field of cultural production?
In what ways can one explain the relationship
of authorship, design and authority?
Is it possible to talk about the authority of
collective authorship in design?

## CALL FOR PAPERS

Those who are interested in contributing papers to the thirteenth
4T Symposium are invited to submit a title and an extended
abstract of 1000 words through EasyChair *(https://easychair.org/
conferences/?conf=4t2019)* by January 25th 2019. Registration to
Easy-Chair is essential in order to submit abstracts. The symposium
language is English, therefore all abstracts, presentations and
papers should be in English. For any further questions please contact
Işilay Tiarnagh Sheridan (4Tsymposium@gmail.com).
Selected proposals will be announced on February 25th, 2019.

**Organizing Committee**
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