OPENING THE SPACE OF EXPERIENCE: ON POLITICAL FORMS OF AESTHETICS IN DESIGN.

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Political Art or Political Design has been a form of debate for many years. Most artists and designers try to avoid using the term ‘political art’ or ‘political design’ since they do not want belong to a particular political vision, they do not want to make art as a server to political and social emotions. But are art and design not politically in their natures? If we take for example Herbert Simon’s famous definition of design we see a political demand in it: ‘devising of courses of action aimed at changing existing situations into preferred ones’. Does not this definition of design implicate on the whole project of politics for several centuries?

What is at stake is how we can reinterpret the overlapping area of design and politics? Is it just when a designer becomes a political activist and making posters for social and political causes? Or the discipline of design itself can take the political position?

For this, the paper has to take a position for defining what politics by design is. The paper sees a potentiality in Jacques Rancière’s theories regarding ‘politics of aesthetics/aesthetics of politics’ to prepare a discussion platform for initial attempts to redefine what could be political design. Therefore with relying on his theories, this paper aims to talk about those moments that design could enter into politics and how and when can design call itself political.

By following him, the paper brings up this idea that arts in aesthetical terms – not as we know about forms, colour and taste – but more about time and space and the process of redistribution of them (Kantian’s notion of Aesthetics) opens a space for people to interrupt and reinterpret the given sensible as politics proper supposes to do. Both arts and politics change the spaces of experience to more possible experiences: A space of experience for associative discourses. Design Aesthetics – again not as we know about forms and functions, taste and the basics of doing ‘good design’ – but mostly as a potential discipline to open a space for giving opportunities to experiencing unsayble, invisible and inaudible, could be redefined as political design.