

# קול קודא

# 2022 OPEN CALL

# دعوة للمشاركة

שבוע העיצוב ירושלים  
Jerusalem Design Week  
أسبوع التصميم القديس

## Jerusalem Design Week 2022 Announces an Open Call for designers

Jerusalem Design Week, initiated by the Hansen House - Center for Design, Media and Technology, promoted by the Jerusalem Development Authority and the Ministry for Jerusalem and Heritage and supported by the Jerusalem Foundation, will this year examine the NOW, the present as a temporal trap, which collapses both past and future and demands designers to reassess their agency. Jerusalem Design Week will take place between the 23rd-30th of June, 2022, at the Hansen House in Jerusalem.

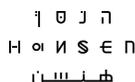
In its 11th year and it's 6th international edition, JDW continues to be Israel's leading public design event, with over 40,000 visitors, 200 participating Israeli and International designers in over 40 events, exhibitions and installations, and new collaborations with leading local and international partners. JDW encourages new works with a non-commercial, theme-based emphasis and a cross-disciplinary approach in targeting new formats for exhibitions, performances and events.

Jerusalem Design Week 2022 calls on designers, curators and creators in all disciplines to submit proposals for new or existing works under this year's theme and its structure (see below). The nature and scale of the works is flexible - single works, large scale projects, installations, exhibitions, performance works, outdoor installations etc.

Selected applicants will be contacted for further discussion and review of their application. Works included in the display will receive funding. See timeline below.

Submissions are open to individual designers or teams.

Submissions will be accepted until February 20th, 2022.



## This year's theme

If time and space are indeed tightly bound, then our present holds the gravitational pull of a black hole. Ecological threats, technological acceleration, and radical social transformations make the future impossible to predict and the past impossible to sustain. Every gaze forward has become uncertain, and every gaze backwards - amoral. The emergence of Covid-19 plays the role of Deus Ex Machina, framing and accelerating this ongoing phenomenon, this time loop we are locked in.

While the cloud of an ecological calamity casts an ever growing shadow on the future, the dynamics of this temporal trap are not reserved solely to environmental issues. The future is shrouded with fog not only due to the sense of emergency it resonates, but also, for example, in the way it is used as a marketing tool by tech companies fighting to define it - from the way we will mobilize on earth to the way we will live outside of it.

Meanwhile, identity politics demand a re-edit of the past in an unprecedented scope, one that understands the past through the prism of current morals and values. The terror of a climatic catastrophe and the actions that generated it act as further proof that the past is not to be maintained, but rather contradicted.

In between, a 'thick present' emerges - one which is not a singular point connecting past to future, but a wide layer in which we operate. In this present, where past and future are short and near, efficiency and measurable time become exceedingly pertinent, and proper use of exercise and meditation minutes, of screen and travel time, become a life mission.

As if lost in a fog, unable to see what lies ahead or behind, the present's gravitational pull generates plans that can be nothing but short-term, a paralysis in facing any deep future, a constant reconstruction of the past, and an addiction to the immediate and measurable.

In Israel, this is a constant state of affairs. Since its founding, the narratives of its past have been constantly negotiated to fit leading cultural, political, or social agendas, while its future has been marketed as always facing the existential threat of imminent war. Therefore Israel's present persists under constant revolutions, where the idea of 'long-term' is all but non-existent.

For design, which fundamentally echoes, acts in, and serves the Zeitgeist, this persistent present and its short term applications demand a new approach from designers, especially when mated with no longer-deniable responsibilities. Because while ephemerality is at its core, it is also the source of criticism towards design - in gender-related, ecological, technological, social and economical terms.

How long does a design exist before becoming irrelevant, and how should we design ephemerally? How do we speculate for a very near future? How does design react to our addiction to measured

time and our shunning away from circadian time? And what role does design play in adjusting the past to fit current standards?

Jerusalem Design Week 2022 aims to explore the ephemerality of design and the design of ephemerality, and asks how time can be harnessed for a positive effect in uncertain times.

### Open Call:

JDW 2022 examines questions of persistent present under a series of chapters:

1. The way the past is constantly redesigned to adjust itself to contemporary narratives, and the tools used to redesign it.
2. The challenges of long term planning in times of uncertainty, and the manner in which design can offer new points of view on a foggy future - be it through designing platforms and infrastructure, developing flexible short term methodologies and near future speculations, or exploring design's short term response time mechanisms, etc.
3. The way in which design is used to influence time and the sense of time on different scales, and the physiological aspects of such designs. This includes projects that relate to the term "Real Time", in its performative, technological, and experiential aspects.
4. Design's relation to the growing addiction to efficiency, measured time and its optimal use, and alternative approaches to this logic.
5. Ephemeral Design, or the emphasis of 'Time' in a design brief - looking at a project's lifespan as the time it is to be used in relation to the time it takes to make it and the time it takes for it to perish.\*

\*This chapter will get a specific emphasis in the open call. The curatorial team is interested in proposals that explore the use cycle vs. the life cycle of a project as the focal point of a design brief (while keeping in mind JDW's theme), focusing on several specific durations:

A 5-minute project

A 1 hour project

A 7 hour project

A 1 week project

An eternal project

While these chapters constitute the core of JDW 2022, other proposals otherwise related to the yearly theme and which have not been addressed here, are equally welcome. JDW calls on designers and curators of all disciplines to submit proposals on various scales - from object/image, through event/performance to installation/exhibition.

As a general rule, we suggest familiarizing yourself with the indoor and outdoor spaces of Hansen House (Photos of Hansen House are available [here](#)). This suggestion is particularly relevant to applications concerning spatial intervention.

### **About the Hansen House:**

The Hansen house is a cultural center, reopened to the public after almost a century as a secluded leper asylum. The house and garden were renovated and preserved between 2011-2013 by the Jerusalem Development Authority with the management of Ran Wolf - Urban Planning and Project Management Ltd. Today, Hansen house is home to artists, creatives and academics from various fields including design, media and technology. It presents advanced artistic projects and research topics and allows access to both professional and curious audiences. The Hansen House aims to strengthen the city of Jerusalem and advance its creative and academic community, while respecting and interacting with the city's existing bodies.

### **Jerusalem Design Week team:**

Directors: Smadar Tsook, Ran Wolf

Artistic Director: Anat Safran

Chief Curator: Tal Erez

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### **Please include:**

- Letter of intent by the designer and a description of the proposed project - up to 400 words.
- Images and technical information:
  - For an existing project: images, sizes, materials, specific presentation needs if applicable, when and where the project was presented.
  - For a new project: sketches, renderings, technical info and budget estimation.
- Bio of the designer/designers, and relevant links.
- Portfolio (up to 5MB) with relevant previous work.

### **Submission Timeline:**

Submissions will be accepted until February 20th, 2022.

Relevant submissions will be invited for further discussion with the curators during March 2022. Following further development, final selections for the presentation will be made.

**Please submit your proposals in a single PDF file to [opencall@jdw.co.il](mailto:opencall@jdw.co.il)**