

Profile

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My interests pivot around how our everyday aesthetic experiences in the physical world drive creative processes. I team up with partners from different disciplines and professions to help shape the future where aesthetics sensitivities and aesthetic abstractions are interwoven with each other to develop labs, methods and models with the primary goal to expand the field of applied aesthetics for the professional world of art & design. My recent concerns are for the theme HAPTIC ⇒FORWARD - about exploring how the flow of haptic sensory imagery in close and mediated relationships can bring us in touch with our immediate embodied experiences that connect us to our drive to make and perform for and with others.

In my latest project, HAPTICA I collaborated with teachers, professionals and researchers in the culinary arts to explore haptic perception where we transposed aesthetic models and methods between a sculptural/industrial design context at [Konstfack](#), and the culinary arts and performative arts applied in the professional education of chefs and sommelier at Campus Grythyttan, [Örebro University](#). These experiences have profoundly transformed my way of understanding the field of aesthetics by including the proximity sense of smell, taste, and movement in my research and teaching.

Academic Degrees

2019 Docent in Theoretical and Applied Aesthetics, Chalmers University of Technology, department of Architecture & Civil Engineering, Göteborg, Sweden.

2008 Doctor of Philosophy PhD, Chalmers University of Technology, School of Architecture, Göteborg, Sweden. Title: Form and Formlessness. Questioning aesthetic abstractions in art projects, cross-disciplinary studies and product design education. Main supervisor: Monica Billger. Examiner: Catharina Dyrssen.

1981 Bachelor of Arts-degree Western Washington State University, Bellingham WA, USA. Independent study with Professor Rowena Reed, Pratt Institute, NYC.

Academic Position

2001-tenure Professor in Theoretical and Applied Aesthetics – Konstfack, University of Arts, Crafts and Design, Industrial Design DIV program, Stockholm, Sweden.

2013 Guest Professor in Applied Aesthetics - Commissioned Ingvar Kamprad Design Center at Lund University, in collaboration with research director Anders Warell. Developed and drove a PhD Course: Form Aesthetic and Meaning Making held at Konstfack &Lund.

2008-2012 Guest Professor in Applied Aesthetics at Campus Grythyttan School of Hospitality, Culinary Arts and Meal Science, Örebro University. Developed new course in applied aesthetics for chef, sommelier and hotel students.

1998-2000 Visiting Researcher / Associate Professor at Aarhus School of Architecture, Denmark. Developed 3-D formgiving methods integrated in product design projects.

1990-2001 Associate Professor, Dept. of Industrial Design (ID), Konstfack.

1980-1990 Teacher, in form & space theory at Dept. of Industrial Design Konstfack Established the basic design courses in 3-D form & Space, commissioned by Educational Ministry to product educational materials: Three-dimensional Visual analysis (1994)

Research Projects

2001-2020

2016-20 Swedish Research Council, Artistic Research & Development (AR&D) Committee HAPTICA project, Konstfack: Main applicant and project leader. Partners: School of Hospitality, Culinary arts and Meal science Campus Grythyttan Örebro U.

2016 Vinnova, gender and diversity innovation program: WHISPER develop service design method to learn about the situation for 65+ women and their discharge experience in Hospital. Konstfack: Main applicant & project leader. Partners: Transformator Design AB & Experiolab at Arvika Hospital.

2009-2012 Swedish Research Council, Artistic research committee. NanoFormgiving through Haptic Aesthetic Laborations through Örebro University, School of Hospitality, Culinary arts and Meal science, Campus Grythyttan: Main applicant and project leader. Partners: Konstfack, Stockholm University and Albanova.

2009 Swedish Knowledge Foundation (KK stiftelsen) Formgiving Studio: Creating a collaborative "formgiving studio" that supports engaged aesthetic activities across cultures and disciplines. Konstfack: Main applicant and project leader. Partners: NO Picnic design AB and Kolb Design Technology AB - Germany.

2003-2005 Swedish Research Council, AR&D committee Cross disciplinary studies in Complexity and Transformation Konstfack: Main applicant and project leader. Partners: Stockholm University and Royal Institute of Technology, Stockholm.

2002 Culture House, Stockholm: Art and Science festival. Infinity Konstfack: Main applicant and project leader. Estrid Ericsson Funding. Partners: Stockholm University and Royal Institute of Technology, Stockholm.

2001 Konstfack, Artistic Development (KU), The Role of Perception in the gestalt process, based on Martin Bubers: Man and his images. Konstfack: Main applicant /artistic project.

Academic (selected)

2014 - 2020

Phd Supervision

Expert assignments

2017 -present, Board member of WONDER Scandinavian network for women in design research. Support the annual symposiums and career development for Phd students during and after the symposium. <https://www.ntnu.edu/womenindesignresearch/contact>.

2020 Expert assessment for Senior lecturer in Industrial Design with expertise in artistic merit. Luleå University of Technology.

2018 WONDER Planned and hosted the 2018 symposium with the theme Aesthetic processes and gender issues. Invited PhD students and post doc to present in their current work. Martha Rice Skogen- Phd from NTNU, Hanna af Ekström PhD design student HDK-Academy of Design and Craft, Göteborg. Anna Holmqvist crafting material narratives- KTH, Konstfack. <https://www.ntnu.edu/womenindesignresearch>)

2017 Opponent for PhD artistic thesis disputation (March 2017)

Candidate: Martha Skogen Title: Investigations into the Underlying Parameters of Visual Simplicity by Martha Skogen Norwegian University of Science & Technology Trondheim Norway, Faculty of Architecture & Design.

2017 Expert Assessment for the position of associate professor in Product Design at the School of Art, Design and Media, Nanyang Technological University, Singapore.

2017 Expert assessment of application for promotion as professor in industrial design at the Dept. of Industrial Design at Luleå University.

2012 – 2016 Co-supervisor. Main supervisor: Kia Höök, HCI
PhD Candidate: Elsa Vaara, Mobile Life, Royal Institute of Technology (KTH) in Kista, Sweden.
Title: The aesthetics of felt time. An explorative study in interaction design. Dissertation: January 2017. Elsa works with "how our experience of time plays a central role in our lives & health and how interaction design can make a contribution in this area".

2016-2017 Main supervisor for Sabbatical research project: Associate professor Nina Björnstad at Oslo School of Architecture & Design (AHO). Nina's project 'Familiarity' was aimed to further develop course material in form theory and practice that builds on my PhD thesis and course material.

2016 Opponent for PhD artistic thesis disputation (Dec 2016)
Candidate: Ulrik Martin Larsen. Title: Dressing wearing: Movement directed by dress, Dress directed by movement. University of Borås, artistic research, Swedish School of Textile.

2016 Expert assessment of application for professor in industrial design at Luleå University.

2016 Opponent, PhD artistic thesis disputation (written evaluation)
Candidate: Rusmadiyah Anwar. Title: Characterizing a syntactic pattern of formgiving in critical design situations. University of Technology, Faculty of Arts and Design, MARA, Malaysia.

2014 Leader of PhD course Form, Aesthetics and Meaning Making in collaboration and commissioned by Research director Anders Warell at Lund University Department of Design Sciences (ICDK) &, Professor Andre Liem at Norwegian University of Science and Technology Trondheim Norway (NTNU) in.

Art exhibitions

Curator and Project Leader

2020 Staging HAPTICA - At Konstfack Perception studio. Guided Exhibition sharing experiences, results and process from the artistic research project HAPTICA.

2015 The Swedish Sculptor's Association, 40-year anniversary, Konstnärshuset, Stockholm.
Collaborated with Françoise Riberolle Marcus

2012 NanoFormGiving - Guided Exhibition sharing experiences, results and process from the artistic research project NanoFormGiving at Malin House- Artist atelier. Collaborated with artists Arijana Kajfes and Katarina Eismann.

2005 Cross-disciplinary studies in Complexity & Transformation, Höglagret, Konstfack,

2004 Streaming architecture in Complexity & Transformation. Art Platform, Stockholm in collaboration with architect Jonas Runberger.

Solo Exhibitions

2002 Stockholm Culture house - Art/ Science Festival, Infinity, Relating to a parallel exhibition on string theory by physicist Lars Bergström.

2000 Galleri Sjöhästen, Nyköping

1998 Bergius Botanic Garden, Stockholm University, Relating to a parallel exhibition with physicists: Narendra Yamdagni, Lars Bergström & P.O. Hulth, Stockholm

1996 Future museum, Transformed, relating to an adjacent studio with Kjärtan Slettemark, Borlänge

1993 Galleri Astley, Seattle, USA

1992 Galerie Konstruktiv Tendens, Subtractive Construction, Stockholm
1992 Galleri Linné, Constructive overlap, Uppsala
1992 Ersgard Gallery, Sculpture and Reliefs, Santa Monica, CA. USA
1992 Olle Olssons Hus, Nuanced Construction, Solna
1989 Galerie Konstruktiv Tendens, Transitional forms, Stockholm
1986 Galerie Konstruktiv Tendens, Enclosed space, Stockholm

Group Exhibitions (selected)

1998 Empty Space, Bergius Botanic Garden, Stockholm University
1998 Visable: England -Sweden. Galerie Konstruktiv Tendens, Stockhom
1996 Transformed, Framtidsmuseet, Borlänge
1996 Spiritualism, Sollentuna Pavilion, Stockholm

PERMANENT INSTALLATIONS (selected)

2001 Sonnek Collection, Stocksund
1992 Södertälje Municipality, Västergård Center
1992 Gävle Municipality
1992 Stockholm University, Frescati
1992 Sigtuna Municipality
1991 Solna Municipality, Hallen Center

Publication

S* Scientific peer review
C* Conference
B* Book
P* Popular media

S* 2020 Kosmack Vaara, Elsa and Akner Koler, Cheryl Exploring and Prototyping the Aesthetics of Felt Time Journal for Artistic Research, Issue 22 (2020) <https://www.researchcatalogue.net/view/1039453/1097689/0/115>

C* 2019 Akner Koler Cheryl Elsa Vaara, Annika Göran Rodell and Björnstad, Nina & Aesthetic driven Co-creative writing method for short videos full paper <https://www.designskolenkolding.dk/node/2554> https://www.designskolenkolding.dk/sites/default/files/publication/download/4_aesthetic_drivenco-creative.akner_koler.pdf

C* 2019 Björnstad, Nina & Akner Koler, Cheryl. Anticipation_2019 conference THEME: Prototyping futures: How a mindful co-writing method for short videos support ideation. Abstract In: http://anticipationconference.org/wp-content/uploads/2019/10/Anticipation_2019_paper_97.pdf

P* 2019 Interview in Desigit online journal, Let Chaos Reign: Q&A with haptics expert, Cheryl Akner-Koler Design what matters. <https://medium.designit.com/let-chaos-reign-q-a-with-haptics-expert-cheryl-akner-koler-58a2dac5>

S* 2017 Ranjbar, P., Stranneby, D., Akner Koler, C. & Borg, E. (2017). Identification of vibrotactile morse code on abdomen and wrist. International Journal of Engineering, Technology and Scientific Innovation, 1(4), 351-366

S* 2016 Akner Koler, Cheryl & Ranjbar, Parivash
Article: Integrating sensitizing labs in an educational design process for haptic interaction. In: Form Academic 2016; vol 9, issue 2. 1-25 Link: <http://www.formakademisk.org>.

S* 2016 Ranjbar, Parivash, Stranneby, Dag, Akner Koler, Cheryl & Borg, Erik
Identification of vibrotactile morse code on abdomen and wrist.

International Journal of Engineering, Technology and Scientific Innovation 2016; vol 1, 04.
Link: http://www.ijetsi.org/uploads/ijetsi_01__31.pdf

P* 2015 Akner Koler, Cheryl. A Note on Nano (FormGiving) Radical Re Re Re Re Re Rethinking / [ed] Maria Lantz, Staffan Lundgren, Stockholm: Konstfack / University College of Arts, Crafts & Design, 2015, 1 uppl., s. 128-133

S* 2013 Arijana Kajfes, Björn Norberg, Cheryl Akner-Koler & Narendra Yamdagni
Article: NanoForm Plastik Nr 03 . 11 feb.2013 Link: <http://plastik.univ-paris1.fr/nanoform/>

P* 2012 Ranjbar, P., Stranneby, D., Akner-Koler, C. & Borg, E. (Monitor: a vibrotactile aid to improve environmental perception of persons with severe hearing impairment/deafblindness. In: TeMA Hörsel, 2012: Paper presented at TeMA Hörsel 2012, Linköping, 2012.

P* 2012 Akner Koler, C. Nanoformgivning genom haptiska, estetiska laborationer. In: Torbjörn Lind (Ed.), Dokumentation och presentation av konstnärlig forskning (pp. 113-125). Stockholm: Vetenskapsrådet
http://www.nanoform.se/home_files/VR%20A%CC%8ARSBOK%202012NanoForm.pdf

P* 2012 Akner-Koler, C.. Expanding the boundaries of form theory and practice: developing the model evolution of form (1ed.). In: Nicolai Steinø, Mine Özkar (Ed.), Shaping design teaching: explorations into the teaching of form. Aalborg: Aalborg Universitetsforlag
Akner-Koler, C. & Tibell, L. (2011). Aesthetics and nanostructure. International Innovation (6)

C* 2012 Eriksson, L., Öström, Å. & Akner-Koler, C. x. Embodied aesthetic movements during mealtime: a provocative method for design innovation of culinary utensils. In: Poster presented at The Third Uppsala University Body/Embodiment Symposium, Bodies Knowing Bodies: Interrogating Embodied Knowledges, 17-18 nov 2011.

C* Stranneby, D., Ranjbar, P., Montgomery Cederheim, A., RantanenPeterson, M., Akner-Koler, C. & Borg, E. (2011). Ready-Ride Increase the Autonomy of Riders with Deafblindness. In: Paper presented at Demonstration NO:32, haptics2011, Istanbul.

S* 2004 Akner Koler, Cheryl & Bergström, Lars Article: Complex curvatures in form theory and string theory -developed through the Infinity exhibition at Kultuhuset 2004 In: Leonardo Journal, MIT Press, 2004 vol 38, pp 226- 231. Link: http://www.cherylaknerkoler.com/PhD_files/paper%205%20Complex%20curvatures%20.pdf.

Conference /Presentations 2019 Björnstad, Nina & Akner Koler, Cheryl. Anticipation 2019. Presentation and workshop (90 min) THEME: Prototyping futures: How a mindful co-writing method for short videos support ideation. Abstract In the proceedings http://anticipationconference.org/wp-content/uploads/2019/10/Anticipation_2019_paper_97.pdf

2018 -2020 recent

2019 Konstfack Research Week, 2019, THEME: How haptic attributes evoke intentionality and generates meaning ORCID-id: 0000-0003-2104-2317 , <https://vimeo.com/317267811>

2019 Docent Presentation Chalmers University of Technology THEME: HAPTICA intra-disciplinary research between design and the culinary arts. Part 1 <https://vimeo.com/377023369> Part 2 <https://vimeo.com/377048853>

2019 KISD talk Köln Internation School of Design Germany. THEME: Staging HAPTICA
<https://kisd.de/termine/staging-haptica/>

2018 Microconference. Addressing designed form – demarcating design at Kolding school of Design Denmark. Akner Koler, Cheryl. Elsa Vaara, Annika Göran Rodell and Björnstad, Nina
Presentation and workshop (2 hours) THEME: Aesthetic driven Co-creative writing method for short videos. BY & full paper <https://www.designskolenkolding.dk/node/2554>
https://www.designskolenkolding.dk/sites/default/files/publication/download/4_aesthetic_drivenco-creative.akner_koler.pdf

2018 WONDER symposium, Scandinavian network for women in design research.
Symposium on Aesthetics and Gender Segregation and Diversity. Presentation THEME: Why haptic research is a feminist subject. Workshop :Haptic experience- hands & body.

2018 Svensk form Design-S seminar days - at Kulturhuset State Theater. Presentation - THEME Haptics: the sense of the real Kulturhuset Stockholm <http://design-s.se/kulturhuset-stadsteatern-seminariedag-11-juni-2018/> <https://www.facebook.com/SvenskForm/photos/cheryl-akner-koler-haptics-the-sense-of-the-realprofessor-inom-teoretisk-och-til/10155668790798940/>

Teaching

2017 -2020 recent

Masters

My work at Konstfack and in collaboration with Örebro University has strengthen and expand the field of applied aesthetics. During the past ten years my teaching has been focused on transferring the models and methods developed in Haptics to course for the Masters and Bachelors level.

2017- Present Masters LEVEL International course: Design for Sustainable Co-Creation.
Back To The Land 2.0: Reconnecting Urban and Rural through Food Systems

My role as course leader was carried out in collaboration with John Thackara, environmental expert and Annika Göran Rodell, expert in sustainable leadership training from Campus Grythyttan, Örebro University. (www.backtotheland.se). Degree projects, selected based on strong 'gestalt process'

(BA) Bachelors Program at Konstfack

The courses I teach for the BA industrial design program start with practice based aesthetic studies which emphasizes aesthetic abstractions and sculptural procedures. ID students are engage in projects that broaden their understanding of the organizing capacity of 3-D form, space, materials as they create prototypes to explore the situation and problems in assignments.. The course also exposes them to ways that support co-creation without losing individual sensitivities and intentions.

2020 1) Alex Abrahamsson- The norm-breaking riding helmet- focus on safety, function & ergonomic. 2) Amadine Fong - Voyage Voage; A dialogue between cultural identities.

2019 1) Alice Eklöv- Get a grip, Kitchen utensils for gender equality: A norm-critical project on product design for increased gender equality in the restaurant industry.

2) Björklund, Malin - Stand up for a safer delivery - for calling for freedom of movement in modern maternity care. diva2:1329539

2018 1) Annelie Hultman - Hands are different. 2) Victor Modin - About Brush wood. 3) Jana Maiworm -Non.scents, exploring the world of smell.

2017 1) Lina Wilchen- UnCommon: Norm-critical gynecology chair 2.) André Miller- Digital Touch - Ultra Haptic controls

2016 Felicia Palmqvist Nordling, Life in a sustainable future; design of squat toilet.

For more information contact cheryl.akner.koler@konstfack.se