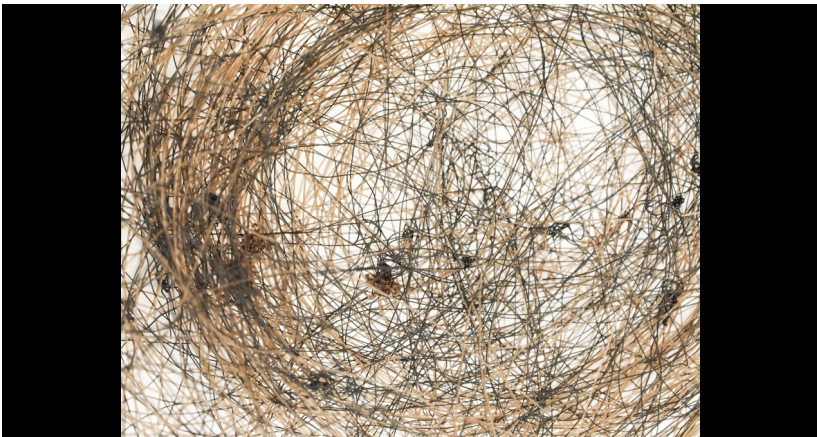




Can we imagine a theory-course in design—at the BA level—engaging a discussion with 3<sup>rd</sup> year students on the possibility of a culture of *repair* (in the wake of the pandemic); based on the wisdom that repair also writes repair? *Re-pairing* of the *digital* and *analog* from a *life of video-conferencing*.

New habits have developed, new life-alternatives and repertoires have hatched during the corona-period: a time-span in excess of a year, over the entire globe relying on a different share of private/public life than what we have become accustomed to. What will the *new normal* be, after this?

What is the role, responsibility and the opportunity for *design* to develop in the wake of the pandemic? Let us also observe that *responsibility* also writes *the ability to respond*. How do we respond to a new, and perhaps all modern, society in need of repair with a mass cultural experience of re-pair?



In common parlance, the term *public* is often used as the antonym/opposite of *private*. However, with the proliferation of home-offices—which exploded during the C19 pandemic—the digital *thoroughfare* of work-life in the domestic sphere, challenged the acquired notions of *public* vs. *private*.

The extant use of video-conferencing during the pandemic made the *home* a place of *public appearance*, for a fairly large population (locally and globally). The cultural *salience* of life-styles increased, as a result of this: making people aware that commercial choices were in fact also [cultural](#).

If we define life-ways that are public and shared, then *dress* and *interiors* add to the list of public culture on which printed matter, books and audio-visual media have topped for quite a while. When [Andy Warhol](#) stated that *in the future, everyone will have their 15 minutes of fame* was quite right.

Life on TV: recently a number of people have had their 15 minutes of fame, not once in a lifetime, but each and everyday (be it at a local scale). Viewing ourselves and the kinds of lives we have followed in the wake of seeing *not only* ourselves but our *lives* on TV. *A cultural footprint of video-conferencing*.

Our daily *public appearances* in the domestic sphere has arguably had this impact. What consequences can we expect from this development for designers who are working as the professional inventors of public culture? That is, culture which is public in the very sense of being shared?

Does it compare with the high bourgeois homes of yore, that quite frequently hosted [public appearances](#): grand dinners, receptions, balls... even theatre? Or, perhaps the comparison with the [local TV movement](#) that came with VHS cameras and players that came at an affordable price?

In sum, if what we are living through now has had historical antecedents what would we compare it to? One may observe that the unique combination of our time is that digital public spaces—such as social media—are *lined* with commercial interests and offers: *current* more than public.

The *current* is a tricky category, though: our daily running concerns, with their calls & cries—business which is not really private, nor public; it belongs neither to the past nor the future. Nor to the present, for that matter. It is discretionary, in its own way, though it is *shared*; yet it still is *not* public.

The question is, then, how we should understanding the current in cultural- and *design*-terms? For instance, how would we understanding fittings in fashion, the adjustment of interior plans, the decisions made in graphic design process? All involving negotiated designer-client interactions.

We could see this played out in gaming and movies; with art and design history as part of the cultural stock. Or, we could see them invested in a *culture of repair*: [digital wabi](#), recycling and new *spatial-temporal ecologies*. Making humans *forget* a bit about their egos and engage with the *self*.