Research Week 2026

Program
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List of presentations

UMEÅ UNIVERSITY

Welcome to UmArts Research Week 2026.

We have an exciting program lined up, with presentations by researchers from across the UmArts departments, as well as invited guests.

Throughout the week, there will be exhibitions, performances, workshops, paper presentations, and opportunities to discover and discuss ongoing research.

Our main venue for the week is the Project Studio at Umeå Institute of Design (UID). A few presentations will take place at other locations; these are noted in the schedule and list below.

Once again, MFA 1 students from Umeå Academy of Fine Arts will host the sessions, introduce each researcher, and pose the opening questions to initiate a broader discussion.

We look forward to seeing you!

UmArts Research Week 2026

The main location for the week is the Project Studio at UID. See the schedule for individual changes to this the location.

Monday 12	Tuesday 13	Wednesday 14	Thursday 15	Friday 16
9-9:15 Get-in, Coffee 9:15-9:45 Welcome intro 10-11:00 Nina Mangalanayagam & Jyoti Mistry 11-11:30 Fika 11:30-12:30 (**Bildmuseet*) Exhibition tour	9-9:15 Coffee, recap 9:15-10:00 Pia Palo Workshop 10:15-10:45 Sergio Bravo Josephson 10:45-11:15 Fika 11:15-11:45 Sara Rylander & Magnus Wink	9-9:15 Coffee, recap 9:15-9:45 Roemer Van Toorn 10-10:30 Sangram Shirke 10:20-10:50 Fika 11:00-11:30 *Exb. Mon-Sat* (**Photo Studio Konsthögskolan*) Luis Berríos-Negrón	9-9:15 Coffee, recap 9:15-9:45 Petra Jääskeläinen 10-10:30 Ylva Fernaeus 10:30-11:00 Fika 11-11:30 Maria Göransdotter	9-9:15 Coffee, recap 9:15-10:00 (**Curiosum, 3rd floor*) Julio Diarte 10-10:30 Fika 10:30-11:30 Anders Lind Workshop
(**UmArts all afternoon*) 13-13:30 Daniel Shanken 13.30-15:30 Parse Launch - Intro by Nina & Jyoti - Response by David Bate 16-16:30 SVS announcement 18-21:00 Informal get-together and light dinner	13-14:00 Anca Rujoiu, Mona Vătămanu and Florin Tudor 14-14:20 Fika 14:30-15:30 (**Galleriet Konsthögskolan*) Micael Norberg Gerd Aurell Edith Marie Pasquier Simon Gran Danielsson	13-13:30 Raffaele Errichiello 13:30-14:00 Maria Luna Nobile 14-14:20 Fika 14:30-15:30 (**Galleriet Konsthögskolan*) Peter Stridsberg Maja Daniels Alberto Altes Lisa Nyberg	13-13:30 Xaviera Sánchez de la Barquera Estrada 13:30-14:00 Carla Collevechio 14:00-14:30 Fika 14:30-15:00 Pamela Gil-Salas 15:15-16:00 Elizabeth Weiser	13-13:30 Sara Thor 13:30-14:00 Ele Carpenter 14:00-14:30 Fika 14:30-15:00 Wrap-up

Alberto Altes Arlandis, Gerd Aurell, Maja Daniels, Simon Gran Danielsson, Micael Norberg, Lisa Nyberg, Edith Marie Pasquier, Peter Stridsberg:

Unreliable and outrageous (who dreams of artistic research?)

Tuesday, 13 October and Wednesday, 14 October, 14:30—15:30, Galleriet, Konsthögskolan

In this exhibition, the research staff at the Academy of Fine Arts invites you to a collective expression of their current research topics: home, landscape and belonging; more-than-human environments; mind and memory; narrative and performative functions of archival materials; place-based knowledge in rural regions; fabulation and childhood perception; the unreliable body and narrative sovereignty.

Luis Berríos-Negrón:
Careful epistemológica (2006-2025)

Exhibition - open Mon-Sat. Talk - Wednesday, 14 October, 11—11:30, Photo studio, Konsthögskolan

Careful epistemológica is drawn from Luis' doctoral monograph's subtitle, bringing fragments from larger installations together for the first time. Despite being separated by time, they commiserate at the intersection of distance and the transatlantic yearning that comes from being part of the Puerto Rican diaspora. Across the years—from the geopolitics of war and landscape, to the geoaesthetics of forests and Land—his experimentations remain open-ended, asking how practice-based arts research may give material and sensory form to fluid relationships otherwise made deliberately or unwittingly difficult, or invisible, to perceive and know.

Ele Carpenter:
Planetary Nuclear Aesthetics, work in progress

Friday, 16 October, 13:30—14, Project Studio, UID

Ele will talk about her work in progress, the book *Planetary Nuclear Aesthetics* which balances theory and practice of curatorial research in nuclear culture. Her own curatorial research investigates nuclear art and culture through commissioning new artwork, writing, curating exhibitions, site visits and roundtable discussions in partnership with arts organisations and nuclear agencies.

Carla Collevecchio:
Choreographic Tactics: In Search of Embodied Methods for a Feminist Architectural Epistemology

Thursday, 15 October, 13:30—14, Project Studio, UID

Carla will present her PhD project, Choreographic Tactics, which investigates how feminist choreographic practices can contribute operative research methods to architecture. Architectural knowledge has traditionally relied on abstract, representational systems that presume a neutral body, offering limited access to how spatial norms are lived, negotiated, and embodied. Choreography, by contrast, has a history of challenging bodily norms through movement, situated action, and experimentation, from the Judson Dance Theater to Anna Halprin's site-based practices. Drawing on these lineages, the project identifies and tests choreographic tactics in architectural and urban contexts. In doing so, it develops embodied spatial practices and a methodological framework for producing situated, gender-critical forms of architectural knowledge.

Julio Diarte:

3D printing of biobased and cementitious composites for sustainable architecture

Friday, 16 October, 9:15—10:00, Curiosum 3rd floor, enter from the side across from UMA

The presentation introduces research at the Material Practices Lab at Umeå School of Architecture, where computational design and large-scale robotic 3D printing support the investigation of new building materials. It presents two complementary research directions: BioMyC composites, which combine biochar and mycelium as a biological binder, and 3D printing cementitious composites containing upcycled biomass. Through material formulation, fabrication experiments, biological analysis, and performance testing, these projects examine how renewable and recycled resources can become architectural components. The presentation discusses methods, preliminary results, research infrastructure, interdisciplinary collaboration, and potential applications.

Xaviera Sánchez de la Barquera Estrada:

Unlearning Design to Celebrate the Pluriverse: Emerging Reflections from Situated Practical Explorations

Thursday, 15 October, 13—13:30, Project Studio, UID

This presentation will share emerging reflections from a series of Situated Practical Explorations developed throughout my PhD journey, exploring how celebration can function as a participatory design practice and a way of engaging with unlearning, sentipensar (feeling-thinking), relationality, collective meaning-making, and pluriversal world-making.

Raffaele Errichiello:
Geometry as a Design Control for Living Materials.

Wednesday, 14 October, 13—13:30, Project Studio, UID

What if a building component could be shaped by a robot and finished by a living organism? At the Material Practice Lab, Umeå School of Architecture, we explore this question through biochar-mycelium composites, bringing together architecture, digital fabrication, biology, and forest ecology.
The material is made from byproducts of Northern Sweden's forestry industry, including sawdust, cellulose, and biochar, mixed into a printable paste with mycelium—the root-like network of fungi. A robot deposits the paste layer by layer, following a path inspired by the folded geometry of brain coral. These folds increase the surface exposed to air and create openings that support the gas exchange the fungus needs to grow.
After printing, the mycelium spreads through the element, binding the particles together and covering the surface in a white skin. How the material is deposited, where openings are left, and how much surface meets the air influence both fungal growth and the structural properties of the finished piece. Design becomes a way of guiding a living process: we set the conditions; the fungus decides the rest.

Ylva Fernaeus:
Designing with the Materialities of Fake

Thursday, 15 October, 10—10:30, Project Studio, UID

This talk will present a critique paper articulating a set of design tropes that evoke more-than-human confusions: The Tortured Plant, the Cyberpunk Wearable, and the Faked Human. These tropes surface conceptual tensions within the HCI discourse, with each trope in different ways playing with, and being played by, notions of human, non-human, and technological co-agency. The existing projects mobilize confusion, and this may be utilized as a critical strategy to challenge anthropocentric assumptions and provoke reflection on agency, ethics, and relationality. The persistent struggles in the field that may help reunite theory with practice are revealed, and these confusions thereby may offer generative openings for rethinking design's role in a more-than-human world.

Pamela Gil-Salas:
Reclaiming 'Autonomía(s)': Governance through Design

Thursday, 15 October, 14:30—15:00, Project Studio, UID

Data has become a central resource shaping political economies, extracted through digital infrastructures that operate across borders and often reinforce existing inequalities. This presentation examines the fragmented nature of data governance across multiple levels and argues for centering governance on data itself rather than solely focusing on platforms, algorithms, or industry compliance. To ground this analysis, it frames data governance within the context of data colonialism—that is, as a continuation of extractive practices that commodify human life. It then introduces 'autonomía(s)', or collective agencies, as both a counter-narrative to dominant data regimes and a praxis for 'comunalidad', or communal ways of being. This approach challenges individualistic notions of governance by embedding 'autonomía(s)' within thing assemblies and reimagines governance as the ongoing design of participatory spaces that foster collective action and critical reflection, shifting from market-driven approaches to relational frameworks grounded in shared needs.

Maria Göransdotter: *Florence and the machine: Making methods for designing with digital materials*

Thursday, 15 October, 11:00—11:30, Project Studio, UID

This presentation introduces ongoing research into *Florence*, a project conducted at a hospital in Oslo in the 1980s, as computers were beginning to enter the workplace. The project explored methods for designing computer-based tools for skilled healthcare workers, bringing designers and nurses together to exchange knowledge and collaboratively explore how—and what—to design with computational technologies. The values and approaches developed through early participatory design projects such as *Florence* can be traced into today's vastly expanded landscape of digital products and services. While questions of workplace democracy, working conditions, and future livelihoods were central to these early experiments, the environmental consequences of large-scale digitalisation—from energy consumption to mineral extraction—were largely absent. Revisiting the history of designing with "digital materials" can therefore open up conceptual space for rethinking what, why, how, and for whom we design.

Sergio Bravo Josephsson:
A Composition of Knowledges and Multispecies Habitability Reviving Mountain Pastoralism: around the INLAND Shepherds School.

Tuesday, 13 October, 10:15—10:45, Project Studio, UID

For UmArts Research Week, I present my contribution, developed in collaboration with INLAND, to the symposium *Rural Futures | Future Rurals* in Istanbul. The presentation reflects on our 1:1 experiences of designing and building structures for a shepherd's school, negotiating past and present cultural expressions and different realities of territory in imagining rural futures. In these futures, pastoralists, village and artist communities are not merely observers of change. Through their engagement with *territorio*, new generations of shepherds, and artistic practices, they actively reshape traditions and make their own present futures. Drawing on these experiences, the presentation considers how a composition of knowledges and multispecies habitability might contribute to reviving mountain pastoralism. It asks what it means to cultivate ancestral forms of cultural expression and relations that make the rural, and what these practices might do differently in thinking about human and non-human life and death, mourning, damage and repair, healing, otherness, past and future, and sovereignty otherwise.

Petra Jääskeläinen: *Cultivating critical design knowledge for AI in arts and design*

Thursday, 15 October, 9:15—9:45, Project Studio, UID

In this talk, Petra will describe her recent doctoral research and the starting Kempe postdoc project at UmArts. Both projects focus on developing critical design knowledge in the context of Creative AI (AI technologies for arts and media practices). While the doctoral research focused on bringing feminist posthumanities commitments to aesthetical and ontological imaginaries of Creative AI, the postdoc focuses on furthering these critical perspectives on design of Creative AI through collaboration with AI and the Paradox of Agency art exhibition at Bildmuseet, with the aim to build bridges between artistic and designerly knowledge-making.

Anders Lind:
Revisiting Satie: *A Mobile Phone Orchestra Artistic Research Laboratory*

Friday, 16 October, 10:30—11:30, Project Studio, UID

This workshop forms part of an ongoing artistic research process exploring how classical repertoire can be revisited through the Mobile Phone Orchestra (MPO), a participatory performance platform using smartphones as musical instruments. Developed by Anders Lind, Umeå University, since 2016, the MPO is currently part of an artistic collaboration with Norrlandsoperan, including a 2027 performance of Ravel's Boléro. Taking Erik Satie's Gnossiennes as its point of departure, the workshop functions as an artistic research laboratory where participants perform, test and evaluate experimental études, using collective experimentation to investigate and develop new approaches to composition and participatory digital performance.

Keywords: Participatory Performance, Mobile Music, Animated Music Notation

Nina Mangalanayagam and Jyoti Mistry:
Performance Lecture

Monday, 12 October, 10—11, Project Studio, UID

Through a performative lecture, Nina Mangalanayagam introduces the methods, negotiations, and material encounters shaping Colouring-in Sweden, an artistic research project funded by the Swedish Research Council. The project investigates the position of the "free Black" woman in the colonial archives of Saint Barthélemy, a Swedish colony for nearly a century. Taking Blank Pages, opening at Bildmuseet on 9 October, as a point of departure, Mangalanayagam invites project interlocutor Jyoti Mistry to discuss the processes of archival encounter and artistic making. Together, they will consider what artistic research can make visible, what the archive withholds, obscures or leaves blank.

Maria Luna Nobile:
LATITUDES

Wednesday, 14 October, 13:30—14, Project Studio, UID

LATITUDES investigates architecture as a situated practice shaped by geographical, climatic, and cultural conditions specific to northern territories. Drawing on Malachy Tallack's reflection on the parallel as a connective rather than divisive line, the project considers the zone between 60°N and the Arctic as a relational field in which multiple "Norths" coexist. Within this framework, latitude operates not merely as a geographic marker but as an epistemological condition influencing how environments are perceived, inhabited, and represented.
The lecture presents outcomes from the EURAU26 symposium in Umeå alongside research and pedagogical experiments developed within Studio 3, including the Kiruna Paradox studio. Through these case studies, architecture is examined as a form of perceptual inquiry—engaging climate, light, materiality, and socio-environmental transformation. In the context of accelerating climate change, LATITUDES positions architectural research as a critical practice that foregrounds relational context, embodied experience, and the production of situated knowledge.

Pia Palo:
An invitation: Tracing (other) stories of the so-called green transition

Tuesday, 13 October, 9:15—10:00, Project Studio, UID

This workshop experiments with collaborative analysis of interview material and invites participants to engage with and reflect on textual, visual, and auditory data — which, in different ways, tell situated stories of the so-called 'green transition'. The data has been assembled through a qualitative interview setup that draws on narrative and visual approaches and techniques. The workshop aims to explore tensions and touchpoints by drawing new connections, extending trajectories, and filling gaps between different stories. The workshop is part of the PhD research project Shifting Grounds, which centres the spatial politics and realities of the so-called 'green transition' in northern Sweden.

Anca Rujoiu, Florin Tudor, Mona Vătămanu: *Encounters with History*

Tuesday, 13 October, 13—14, Project Studio, UID

In this talk, Mona Vătămanu and Florin Tudor (b. 1968/1974, live and work in Bucharest) will introduce their collaborative practice. Through films, installations, and performative actions, they trace the imprints of ideologies on architecture and living environments within postcommunist contexts, consistently exploring the entanglement of architecture, history, and political power.
In conversation with Bildmuseet curator Anca Rujoiu, the artists will discuss how their long-term engagement with the material traces of history has opened up performative curatorial approaches to sites of power and public memory. The conversation will draw on *Inventory of the Week* (2024), a week-long screening program curated by Rujoiu at the National Center for Dance in Bucharest. The program departed from Vătămanu and Tudor's film *Omnia Communia Deserta*(2020), which unpacks the choreography of power and grand visions embedded in the architecture of Sala Omnia—a socialist building originally designed to host meetings of the Romanian Communist Party's Central Committee. Staged in Sala Omnia itself, *Inventory of the Week* brought together moving-image works examining the structures, architectures, and contested legacies of modernity.

Sara Rylander, Magnus Wink: *Digital twin teacher: visualizing embodied knowledge*

Tuesday, 13 October, 11:15—11:45, Project Studio, UID

Can we visualize embodied knowledge through motion capture? In this project, we explore how skilled movements in sloyd can be captured, visualized and made available for reflection and learning. We focus on sawing, where rhythm, balance, coordination and the interaction between body and tool are important but often difficult to explain in words. By developing an online "digital twin teacher", students and teachers could explore these movements from different perspectives, slow them down, compare them and highlight aspects that are otherwise difficult to see. The project investigates how visualization can support new ways of understanding, discussing and teaching embodied craft knowledge.

Daniel Shanken:
Vacant

Monday, 12 October, 13—13:30, UmArts

Presentation of the installation Vacant which brings together works from Daniel Shanken's postdoctoral research. The installation centers on absence and extraction in cognitive and technological environments. It traces how perception and lived experiences are increasingly occupied by systems that observe, classify, predict, and replace. The works ask how memory, recognition, and agency are delegated to machines, and how the spaces left vacant might be reinhabited or reconstructed.

Vacant will open on the 12 October at 13.00 with a talk by Daniel Shanken and be open by appointment until the 23 October, when there will be a finissage event.

Sangram Shirke:
Sonic cartographies of (be)longing

Wednesday, 14 October, 10:00—10:30, Project Studio, UID

This presentation explores urban sound on a street marked by ethno-cultural diversity, foregrounding listening as a way of thinking in and through sound about urban fragments. It traces relational geographies of place, time, people, and culture by asking what sounds reveal in the reading of a fragment. Drawing on Ana María Ochoa Gautier's conceptualisation of sonic cartographies as "less a map and more a conglomeration of stories," the paper proposes listening across time and place as a critical response to twenty-first-century geopolitics. In doing so, it explores sonic cartographies as situated practices of listening across difference and the multiple temporalities embedded in urban space.

Sara Thor:
Rural Resilience in Northern Sweden

Friday, 16 October, 13:00—13:30, Project Studio, UID

This presentation explores how adaptive reuse can extend beyond the transformation of a building to reconnect architecture with local ecological and social systems. The case is a disused community-owned barn in Stöcke, northern Sweden, investigated as a potential node for local food and water cycles. Through iterative co-production and research through design, architectural scenarios combine nature-based and low-tech systems with existing community practices and resources. The project asks how such hybrid architecture—landscape infrastructures can support everyday resilience, and what limits their development at community scale. Attention is given to maintenance, care, local knowledge, and organisational capacity.

Roemer Van Toorn:
Towards an Architecture of Resonance

Wednesday, 14 October, 9:15—9:45, Project Studio, UID

Resonance is a responsive relation where subject, [object] and world affect and transform each other through being touched (af<-fection), moving and responding (e->motion), and remaining open and non-controllable.
Hartmut Rosa

Humanity stands at a crossroad. Humanity's dream of prosperity collides with socio-economic rifts, environmental breakdown, and widening inequality. We cannot continue to alienate ourselves from the environment and heterogeneous others, who should remain irreducibly other, while striving for co-constitutive kinship, solidarity, and emancipation. A paradigm shift (revolution) is needed—one that invests in the arts of coexistence between a new humanity and the more-than-human. Architecture, as an indispensable factor in the formation of human society throughout history, can play a major future role by realizing projects that relate to the world through resonance, a mode in which humanity and nature are mutually affected and transformed, animated by experience, intrinsic interest, self-efficacy, and nature's agency. In such a resonant relation, the world "responds" and the human and more-than-human answer with their "own voice," so both are changed rather than the (life)world being a mute object to be controlled, extracted, colonized, exploited and wasted.

Elizabeth Weiser:
What Can a Museum Do? Art, Heritage, and Rhetorical Action

Thursday, 15 October, 15:15—16:00, Project Studio, UID

How can museums confront difficult histories, challenge inherited narratives, and still successfully engage visitors rather than push them away?
Prof. Elizabeth Weiser's work examines museums as rhetorical institutions: public spaces that do not simply preserve culture and history but actively shape the stories through which communities understand who “we” are.
Drawing on examples of institutions that confront suppressed histories, competing memories, and contested forms of belonging, her research considers how museums—and communities—can use four rhetorical techniques to create spaces for more complex public identities—ones capable of acknowledging difference and historical conflict while still sustaining a meaningful sense of communal life.