Calendar Collective

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Calendars increasingly play a fundamental role in establishing our everyday rhythms, shaping our consciousness of temporality. But these tools are not neutral. They codify values and behaviour while obscuring the politics of time embedded in their representation. After all, how we represent time affects how we conceptualize time. Calendar Collective is a design-led research investigation that challenges the normative understanding of time as linear, objective and neutral. In this investigation, I use calendar as a subversive tool to dismantle current hegemonic time structures and rebuild plural structures. As a designer from a previously colonized country, I further use calendar as a decolonization tool to render time - one of the most invisible epistemologies in futures work - visible. Using a combination of participatory design workshops, counterfactual history techniques, and personal cultural experiences, I unfold a fictitious archive of alternate calendars (real and imagined) traced through voicemails. The voicemails are a reminder that complex socio-cultural systems based on alternate temporal thought have always existed and still do.

speculative design; futures; calendars; time

About the Author

Kalyani Tupkary I am a hybrid designer and researcher from India currently living in USA. I hold a B.Des. from the National Institute of Design, India and an MFA (Design and Technology) from Parsons School of Design, USA. As a designer from a previously colonized country, I use ordinary objects to unfold alternate histories and marginalized futures that otherwise remain in the unexplored nooks of our everyday world. An anti-disciplinary designer, I draw, solder, stitch and play with pixels. I am not a specialist. Instead, I inhabit the fuzzier overlap between craft, design and technology. My process starts by steeping in history and rooting in research to unravel the values knotted in our default worldview. I think through making, always with others, playing with the materiality of alternate worlds through code, analogue, digital drawing and electronic textiles.
I conduct unconventional investigations to create artefacts as portals to alternate worlds. These artefacts then become tools for dreaming up new ways of seeing our world. As a critical yet optimistic designer, I employ technology to fulfil poetic needs.