

# Curriculum Vitae § Dr. Frederick M. C. van Amstel

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## SUMMARY

Dr. Frederick (Fred) Marinus Constant van Amstel is a design educator and researcher who enables people from different social backgrounds to work, learn, and play while participating in design. His latest work investigates designerly and artistic approaches to overcoming oppression and other systemic contradictions.

Brazilian and Dutch nationalities, pronouns he/him/his.

Spoken languages: Portuguese, English, Spanish, and Dutch.

Website: <http://fredvanamstel.com> Email: [usabilidoido@gmail.com](mailto:usabilidoido@gmail.com)

Google Scholar profile: <https://scholar.google.com/citations?hl=en&user=CSw33G4AAAAJ>

Linkedin profile: <https://www.linkedin.com/in/usabilidoido/>

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# Education

In 2003, Gilberto Gil, a famous musician, was appointed as Minister of Culture in Brazil. One of his main acts was to establish a distributed network of cultural producers to explore the possibilities of digital media to support Brazilian cultural production. This act sparked a grassroots movement called Digital Culture that continues even after Gil stepped down in 2008. The movement contends free software, remix, hacking, and Creative Commons for the Brazilian Digital Culture context.

During my bachelor's studies in Social Communication (the equivalent of Media Studies), I got inspired by Gil and decided to work with the internet as a medium, believing there was a way out of the media oligarchy that dominated the public sphere. I wanted to intervene in, rather than just analyze, the development of interactive media, as my professors were doing at the time. I learned about mediation theories, Marxism, social movements, and Latin American cultural studies. I was particularly drawn to the latter for recognizing the popular culture I grew up in Rio de Janeiro as a source of veritable knowledge, sometimes even challenging academic knowledge. Instead of simply framing academia or the big media as a top-down ideological apparatus, Jesus Martín Barbero, the author I engaged with the most in this field, emphasized a dialectical relationship between the media and everyday communication, which he called mediation.

About the same time, I discovered the interaction design field, responsible for structuring interactive media, and decided to dig into it. In my Master in Technology (the equivalent of Science and Technology Studies), I combined Latin American cultural studies with participatory design to shift interactive media discourses from interfaces to interactions. Based on that emerging Latin American interaction design perspective, I designed many websites, applications, electronic products, games, and environments.

After working as an interaction designer for several years, I moved to the Netherlands for a PhD in industrial design engineering. I intended to continue deepening the dialogue between Latin American and European theories and practices; however, the Europeans supervising my work did not know, understand, or want to engage with Latin American thought. I returned to my earlier studies of Marxism and found a Finnish Cultural-Historical Activity Theory (CHAT) and a French theory of production of space that could be accepted in that academic context.

As a result of this epistemological conflict, my [PhD thesis](#) identified contradictions as sources of change in the study of design activity and design space, which were, at that time, locked by the uncritical acceptance of constraints and the perplexity generated by [wicked problems](#). In this work, I learned and developed several teaching and research methods to study design culture from a historical perspective while participating in that same culture. Given that Latin American Cultural Studies was ruled out of my thesis, I could not write in it about cultural differences; however, I secretly wrote about it on my researcher body.

I learned how to do that in a [summer school](#) hosted by the University of Southern Denmark, in 2011, the first year of my PhD trajectory. I was shocked to learn that, despite having studied in Brazil, I had to travel all the way to Denmark to learn about the participatory innovation of the [Theater of the Oppressed](#), a distinctive Brazilian approach to theater. That experience sparked my interest in studying the design body, or the social construction of the bodies who design things—the oppressor bodies—and those who are designed as things—the oppressed bodies. After taking courses at the [Center for Theater of the Oppressed](#), founded by Augusto Boal in Rio de Janeiro, I started to develop new additions to its arsenal of techniques. For instance, I experimented with spect-actors impersonating objects, artifacts, or technologies to make design intentions and biases explicit to the public. This became known as the [Theater of the Techno-Oppressed](#). Most of my continuing education is dedicated to developing this area of expertise.

## FORMAL EDUCATION

Apr 2011-Apr 2015 – **Doctor in Industrial Design Engineering** (equivalent of a PhD), “Expansive Design: designing with contradictions”, University of Twente, Netherlands.

Mar 2006-Nov 2008 – **Master in Technology** (equivalent of Science & Technology Studies) at Federal University of Technology Paraná, Brazil.

Mar 2001-Jul 2005 – **Bachelor in Social Communication** (equivalent of Media Studies) with a major in Journalism at Federal University of Paraná, Brazil.

Mar 2000-Dec 2000 – **Senior high school**, Colégio Dom Bosco, Curitiba, Brazil.

Mar 1998-Dec 1999 – **High school**, Colégio Lamenha Lins, Curitiba, Brazil.

## COMPLEMENTARY EDUCATION

Teatro das Oprimidas. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2026.

From Forum Theater to Legislative Theater. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2025.

Newspaper Theater and Social Media. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2023.

The Rainbow of Desire. 20 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2023.

Theater of the Oppressed Games and Exercises. 8 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2021.

Invisible Theater. 15 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2020.

Augusto Boal and the Theater of the Oppressed in the Marxist Tradition. 8 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2020.

Multiplication: the joker role. 45 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2018.

Forum Theater. 15 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2018.

Aesthetics of the Oppressed. 15 hours. Center for Theater of the Oppressed (CTO), Rio de Janeiro, 2017.

Activity theory and formative interventions. 56 hours. University of Helsinki, 2012.

Social Shaping of Innovation. 28 hours. University of Southern Denmark, 2011.

## Experience

Together with a group of educators, I founded an independent interaction design institute called [Faber-Ludens](#) (2007-2012). We pushed forward the potential contribution of interaction design to the emerging Brazilian Digital Culture movement. One of our projects, [Corais Platform](#) (2011-actual), became a significant infrastructure for the movement, harboring more than 700 cultural production projects spread over Brazil. Among several contributions, the platform pioneered [digital money](#) to mitigate the budget cuts in government funding since 2014. This early entrepreneurial experience shaped my views on the relationships between academia and society.

Soon after launching Corais, I moved to the Netherlands to pursue doctoral research at the University of Twente (2011-2015) in a project that integrated architectural design and service design in hospital construction. When I returned to Brazil (2015), I got caught up in a significant national political turmoil. I briefly worked for President Dilma Rousseff in the [Dialoga Brasil project](#), a social participation app that pioneered digital participation in Brazil. Then, I sadly observed her gendered and unfounded impeachment in 2016, which stalled the initiative and put Brazil on the line of far-right extremism. My thesis had limited applicability to the contradictions we faced at that moment.

As a design educator, I began studying and practicing [science & technology studies](#) (via Álvaro Vieira Pinto and his late research network), [critical pedagogy](#) (via Paulo Freire and his international legacy), and [theater of the oppressed](#) (via Augusto Boal and his trained jokers). In this shift, I got involved with various progressive social movements and developed an engaged scholarship profile.

In my first professor job at PUCPR (a private university), I applied design thinking, social entrepreneurship, and open innovation to tackle oppression. As expected, the social impact was minimal. Even so, I attracted and managed a [medium-sized research project on open innovation](#) with a total budget of 3.6 million Reais, one of the highest research budgets in the university. I also developed socially oriented entrepreneurship programs cooperating with industry partners such as [Apple](#), [Renault](#), [Copel](#), and local ecosystem startups. Alongside these business-oriented initiatives, I developed a [critical pedagogy for interaction design](#) that captured, represented, and worked out gendered, racialized, and ableist technology-

mediated designs.

After moving to UTFPR in 2019 (a tuition-free public university with racial, Indigenous, and low-income quotas), I collaborated with the University's [Solidarity Economic Incubator](#), started the [Theater of the Techno-Oppressed](#), supported my students in a [COVID-19 emergency outreach activity in disenfranchised communities](#), and founded the [Design & Oppression network](#) and its local hub [Laboratory of Design against Oppression](#) (LADO). LADO is an open, horizontal space for critical education, scientific research, and transformative action that approaches [design as a human right](#). Attentive to the university outreach policy, LADO mimics social movements' [self-management style](#). Any student can propose a new project to its regular assembly, find partners through it, and run a working group to realize the project. I supervised several projects at LADO: the formation of a [women coffee worker coalition](#), an [autoethnographic account of a design student](#), a [metadesign strategy for a self-management software](#), a [decolonial furniture system](#), a [shared management handbook](#), an [existential crises deck](#), and others. These projects are characterized by design students learning how to locate and position themselves critically in the world.

In 2023, I joined the [Design & Visual Communications](#) program at the University of Florida as a tenured Associate Professor. In 2024, I became the Director of Graduate Studies at MXD MFA. As the Director of Graduate Studies for the Master of Fine Arts in Design & Visual Communications (MXD), I helped consolidate MXD's pluriversal design education approach and expand design research outputs into academic papers and community outreach projects. The institutionalization of techno-fascism in the United States of America forced me to prematurely end my tenure and flee back to Brazil.

I returned to UTFPR in time to join the launch of its much-awaited [Graduate Program in Prospective Design](#) in 2025, which assembles many of my best ideas, discourses, practices, methods, and workplace relationships thus far.

## ACADEMIC EXPERIENCE

Feb 2019-current – **Assistant Professor** (Professor Adjunto) at the Industrial Design Academic Department of Federal University of Technology – Paraná, Brazil, a tenured position awarded by the first public tender in Service Design and Experience Design held by Brazilian public universities. This chair was created to expand the range of specializations offered by the bachelor in Design and to lead research towards new avenues. Curriculum building includes writing a proposal for a [new graduate program in Prospective Design](#). Outreach activities included the [Design & Oppression network](#), a [solidarity economy incubator](#), a [theater of the techno-oppressed group](#), and a [COVID-19 information campaign](#) in vulnerable communities. Research activities included founding the [Laboratory of Design against Oppression](#) (LADO), and developing a [research project on open innovation and Internet of Things](#) in collaboration with Bosch Brazil. Administrative activities includes heading the [Graduate Program in Prospective Design](#), participating in the [campus master plan committee](#), leading the Graphic Design's degree internationalization program, and sitting at its academic program committee (Colegiado do Curso).

Sep 2023-Apr 2025 – **Associate Professor** with tenure in the Graphic Design/Design & Visual Communications program, School of Art + Art History, University of Florida. As the

Director of Graduate Studies for the Master of Fine Arts in Design & Visual Communications (MXD), Frederick contributed to consolidating MXD's pluriversal design education approach and expanding design research outputs to academic papers and community outreach projects. Service included curriculum revision for the Bachelor's in Fine Arts Graphic Design, search committees for the College of the Arts' Interim Associate Dean for Research and Assistant/Associate Professor of Design and Artificial Intelligence.

Aug 2015-Jan 2019 – **Assistant Professor** at the Architecture and Design School of Catholic University of Paraná (PUCPR), Brazil, teaching undergraduate courses like Interaction Design, Digital Trends Laboratory, Design Thinking, Information Architecture, and Hypermedia, all of them in the Digital Design bachelor program. The [Digital Trends Observatory](#), associated with Frederick's teaching in this bachelor, became the largest public repository of its type in the Portuguese language, with more than 1700 trends identified. In addition to teaching, Frederick collaborated with other Industry actors to create entrepreneurship programs at PUCPR, such as [Apple Developer Academy](#), [Renault Experience](#), [Health Innovation PUC](#), and [PIBEP](#), which were all linked to the University's startup accelerator [Hotmilk](#).

Apr 2011-Apr 2015 – **PhD researcher** in a joint project between civil engineering and industrial design departments at the University of Twente, Netherlands. The topic was [Expansive Design](#), an approach for doing design based on contradictions, conflicts, and disturbances. Based on design interventions, the research identified six contradictions typically faced by service design and architectural design. The research developed a range of visualization tools to deal with these contradictions in construction projects needed to take services into account. Also, a board game was created to demonstrate the theory, which was later used in many courses worldwide to learn dealing with contradictions. This research was associated to the initial activities of the DesignLab, founded in 2014. Promotor: Prof. Geert Dewulf. Supervisors: Prof. Mascha van der Voort and Prof. Timo Hartmann.

Oct 2007-Mar 2011 – **Founder and president** at [Faber-Ludens Institute for Interaction Design](#). Inspired by European Design schools that embraced the Digital Culture, like Ivrea Institute and its successor, Copenhagen Institute for Interaction Design (CIID), a multidisciplinary group founded Faber-Ludens Institute for Interaction Design in Curitiba, in 2007. As a non-profit organization, Faber-Ludens had a democratic (sometimes anarchic) governance model, which favored intense collaboration between its members and the community. Faber-Ludens faded away in 2014, as the founders moved to other activities. In the 7 years that comprised its life, Faber-Ludens graduated more than 80 students, trained more than 200 people, consulted for 7 companies, and conducted more than 40 applied research projects. It had a lasting impact on the interaction design and user experience scene in Brazil. Activities: establishing professional graduate curriculum on Interaction Design, cultivating online community, partnering, lecturing, and teaching (Foundations of Interaction Design and Sociology of Technology).

Jul-Dec 2006 – **Assistant professor** at Opet, teaching in the undergraduate program in Web Design (technology education). Courses taught: Web Writing and Flash Animation.

Jun 2006-Jun 2009 – **Visiting professor** at Unisul, teaching in the Design bachelor. Courses: Literary Expression and Analysis, Digital Design studio, Usability and Ergonomy.

## PROFESSIONAL EXPERIENCE

Jan 2011-current – **Community manager** at [Corais Platform](#), the Open Innovation platform created by Faber-Ludens to host Open Design projects from individuals and other organizations. Since 2012, this became an independent cooperative platform for cultural producers in Brazil, maintained by Instituto Ambiente em Movimento and developed by Frederick van Amstel as an outreach activity of his academic work. The community of cultural producers became involved in Corais development since 2012, following government budget cuts. Corais became a major infrastructure for the Digital Culture movement, harboring more than 600 cultural production projects spread over Brazil. The projects range from theater operation to indigenous art exhibitions, yet, they share a common origin in activities that were previously led by the State.

Jan 2005-Mar 2008 – **Independent consultant** for companies such as Electrolux (electronic appliances), InfoGlobo (media company), Duty Free Dufry, Stobag (customized awnings), Magazine Luiza (major retailer), Tramontina (tableware industry), Celta (startup incubator), Odysseia (board games). Activities: usability evaluation, information architecture, user research, strategic design.

Mar 2002-Sep 2004 – **Web Designer** for a small Advertising Agency. DC Dois Advertising. Activities: graphic interface design, simple animation (Flash), basic programming (PHP).

Jul 2001-Feb 2002 – **Webmaster** for a regional news website. Cone Sul Agency. Activities: information architecture, web-writing guidelines, updating information, managing files.

## RESEARCH FUNDING EXPERIENCE

2023 – RESINCFRA: Towards inclusive co-production of global climate resilient infrastructure. Not awarded proposal (CA\$ 12 million ≈ U\$9 million) submitted to the International Joint Initiative for Research in Climate Change Adaptation and Mitigation, Government of Canada (NFRFI-2023-00515). Role: associate investigator.

The project aims to address the urgent need for climate-resilient infrastructure in response to human-created climate change, which severely impacts resource-poor communities facing drought, flooding, extreme temperatures, and sea level rises. This groundbreaking initiative unites an inclusive, interdisciplinary community across various countries and sectors to influence infrastructure planning and provision. It combines expertise from international development, science and technology studies, management, participatory design, geography, social work, law, accounting, finance, and construction management. The project employs a participatory approach, allowing teams to leverage their expertise while benefiting from collective research efforts. By focusing on equitable partnerships with Global South partners, the consortium aims to create direct practical impacts, inform policies, and advance research and education on climate-resilient infrastructure.

Institutions involved: Université du Québec à Montréal (Canada), Norwegian University of Science and Technology (Norway), University of Leeds (United Kingdom), University of Zululand (South Africa), Kwame Nkrumah University of Science and Technology (Ghana), **Federal University of Technology - Paraná (Brazil)**, University of Ottawa (Canada), University of Sherbrooke (Canada), and University of Brighton (United Kingdom).

2021-2023 – [Design as a Practice of Freedom in Self-Managed Organizations](#).

Undergraduate research project from UTFPR, funding from UTFPR (R\$22800 ≈ U\$4510), 2 student scholarships. Roles: principal investigator, research manager.

Summary: Design as a practice of freedom is an approach that considers that all people project themselves into the world seeking to increase their freedom of action. As a pedagogy, it is a proposal to raise awareness of the world as a result of intentional human projects, which can be questioned and transformed. As a technique, it is a process of critical appropriation of technologies for liberating purposes. Previous research has shown that this type of practice is common in self-managed organizations, which adopt generalist, egalitarian, democratic, and solidarity-based management principles. This research project aims to describe and analyze the digital traces left by self-managed organizations on the Coral Platform between the years 2011 and 2021. The data collected will be analyzed and the practices of freedom will be reconstructed. This project expects to elucidate how the principles of self-management are defined and how they give rise to design practices that aim to expand the freedom of self-managed organizations.

2020 – [Business model design innovation](#). Funding from Araucaria Foundation and Bosch Brazil (R\$14400 ≈ U\$2800), 1 student scholarship. Roles: research manager and supervisor.

Summary: This research develops a method for assessing the business potential of mobility innovations that are arising within and outside of Bosch, in an attempt to contribute to its Open Innovation effort. This will allow to discover innovations that have not yet been considered as such, to identify solutions that may generate value, to discover sustainability niches, to develop well-defined value proposals, to validate value propositions and, finally, to support the current business modelling practice. The method will be developed from the combination of design thinking, lean startup and open innovation recommended practices found in literature and in the Vale do Pinhão ecosystem. This research is expected to contribute with identifying the incompatibilities between these approaches, as well as developing a hybrid approach capable of making innovation into business in a creative, engaging, and effective way.

2019-2020 – [Open innovation ecosystem development](#). Funding from Araucaria Foundation and Bosch Brazil (R\$14400 ≈ U\$2800), 1 student scholarship. Roles: research manager and supervisor.

Summary: This research aims at articulating the participation of Bosch in the entrepreneurial ecosystem of Curitiba city, Vale do Pinhão. Firstly, the current connections and partnerships with startups will be mapped, in particular, the Curitiba Connectory initiative. Second, these relationships will be evaluated based on the Open Innovation practices carried out by other actors of similar size within “Vale do Pinhão”, as well as the practices described by the literature. The critical evaluation of the actions carried out will serve as a basis to build an appropriate articulation

strategy for this ecosystem. The strategy will be developed in 5 stages: 1) Analysis of the relationships that already generate value; 2) Mapping actors that are already related and those that are not yet related to Bosch in the ecosystem; 3) Elaboration of value proposals for strategic actors; 4) Prospecting for new relationships based on the Open Innovation paradigm; 5) Organization of meetings with strategic actors to articulate the new relationships. This project is expected to consolidate Bosch's positioning and knowledge sharing strategy in the Vale do Pinhão ecosystem. The action research will culminate in a set of recommendations for the articulation innovation ecosystems.

2018-2020, [Organizational Learning in Open Innovation Ecosystems](#). Funding from Copel using P&D Aneel tax regulation, grant number PD-2866-0496/2018 (R\$3.6 million ≈ U\$1 million), 4 student scholarships. Roles: grant proposal writer, principal investigator, project manager, and platform designer.

Team: 5 professors, 2 PhD students, 2 master students, 12 staff.

Summary: Open Innovation inspire big companies to participate in entrepreneurial ecosystems, in the hope of promoting valuable organizational learning. Individual employees can learn together with individual entrepreneurs who are struggling to find a working business model, however, this learning might not be absorbed by the company. One of the reasons for that is the lack of studies on entrepreneurial learning, despite this being considered the only guaranteed result from investing in startups. This research studies how Copel, a major utility company from Brazil, learns from interacting with entrepreneurs in an Open Innovation platform. This platform is based on set of living lab experiments which cocreate, codesign and coexecute startup accelerator programs targeted at the energy sector. The overarching goal of the experiments is to try out different combinations of incentives, processes, infrastructures, policies, and technologies to interact with startups. The experiments results will be compared to generate a set of recommendations for Copel's Open Innovation strategy.

## ARTISTIC EXPERIENCE

2021 – [Wicked Problems, Wicked Designs](#). Remote forum theater staged at the Attending [To] Futures conference, 2021, KISD School. Roles: joker-director and actor.

2021 – [Artificial Intelligence in Higher Education](#). Invisible theater staged at the UTFPR's Informatics student week of 2021. Roles: joker-director and actor.

2021 – [The Invasion of the Gringo Design Thinker](#). Remote forum theater staged by the Design & Oppression Network Youtube channel. Roles: joker-director.

2020 – [Design and Precarious Work in Digital Platforms](#). Remote forum theater staged at the USP design academic week of 2020. Roles: joker-director and actor.

## Service

I'm not particularly eager to play the role of boss, expert, reviewer, editor, or any figure of authority that can undermine my collaborators' autonomy. I'm always eager to hear, discuss, and debate with collaborators because participation is not only appropriate for design in a democratic society but also for management. My leadership style can be summarized by the Vedic Hindu concept of *acharya*, or leading by example.

As a leader, I'm a great facilitator, but sometimes, a complicator too. I don't avoid having difficult conversations, for they push the psychological and collective development necessary for change. I am an enthusiastic proponent (and researcher) of [self-management](#) and [leadership-as-practice](#). That means I prefer to develop leadership as a shifting, alternating, democratically governed, and collectively owned practice. This preference requires me to make my work practices as visible, permeable, questionable, and changeable as possible. Having the patience to wait for others is fundamental to not taking a bridge too far in the organizations I work for. I appreciate (and perform) *followship* as much as leadership.

My first leadership position was at [Faber-Ludens Interaction Design Institute](#), a non-profit I cofounded in Brazil. Faber-Ludens had a democratic (sometimes anarchic) governance model that favored intense collaboration among its members and the community. Elected by the board as President of the Institute from 2007 to 2011, I decided to play a facilitative role rather than command a hierarchy. There, I learned to motivate voluntary and paid workers to take initiative, execute their tasks autonomously, and report back to the regular assembly. Through this governance model, we achieved significant results despite limited funding and no hierarchy.

When I moved to the Netherlands for my PhD in 2011, my leadership profile completely changed due to the experience of racism towards my body. Before that, I had never experienced explicit social prejudice. In Brazil, I am usually treated as a privileged white middle-class hetero cis man; however, in the Netherlands, I was treated as a Latino immigrant even though I had Dutch citizenship, name, and language. My charisma, communication skills, and entrepreneurial spirit weren't appreciated due to the prejudice associated with my body. I learned to bond with immigrants experiencing similar prejudice, although I could not start any new business there.

After finishing my studies and returning to Brazil in 2015, I was caught up in the right-wing backlash that took over the country. When comparing what I just wrote in the Netherlands with what I saw in Brazil, I realized I needed to decolonize my mind from European canons to be responsive and relevant to the society I grew up in. Previously, I thought diversity was a matter of inclusion. Then, I understood that diversity required confronting its opposite: sameness. My students, particularly women, Black, and first-generation college students, made me realize that my presence in academia sustained racial, gender, and cultural homogeneity. Thanks to a great deal of self-criticism and other-criticism, I learned to avoid my culturally-ingrained sexist, racist, and homophobic prejudices and turn my privileges into shared rights. By developing critical consciousness within social movements, I realized that academia needs to go beyond its current focus on serving privileged people to support underprivileged people in their fight for humanization.

While at PUCPR, from 2015 to 2018, I managed to change the selection procedure of the [Apple Developer Academy program](#) to deemphasize programming skills, resulting in a steep increase in women and LGBTQIA+ participation. I tried to push social innovation in all the entrepreneurial programs I developed, but I was sometimes unsuccessful. My colleagues criticized this approach for being too commercial. In any case, students counted on me to supervise and mentor design projects that supported diversity and other social values. In a different setting, I supervised the following Bachelor of Digital Design final works: a digital child book on transgender, an alarm clock for the deaf, a short movie on the panic syndrome, an [animation movie on depression](#), an animation on aesthetic prejudices, and an [interactive film on cyberbullying](#) against women. In addition, I co-tutored minor works in speculative design, such as the mockumentary on [the white coup that overthrew the first woman Brazilian president](#) and another on the [ableist prejudice against people with prosthetic limbs](#). Reflecting on these works, we developed the concept of [computer-mediated oppression](#) and a [critical pedagogy approach for interaction design](#).

After moving to UTFPR in 2019 (a tuition-free public university with racial, Indigenous, and low-income quotas), I collaborated with the University's [Solidarity Economic Incubator](#), started the [Theater of the Techno-Oppressed](#), supported my students in a [COVID-19 emergency outreach activity in disenfranchised communities](#), collaborated with a social movement (Uniperifa) that educates the marginalized youth on their access and right to public universities, and founded the [Design & Oppression network](#). The local network hub at my institution is called the [Laboratory of Design against Oppression](#) (LADO), founded in 2021.

In 2023, I joined the [Design & Visual Communications](#) program at the University of Florida as a tenured Associate Professor. In 2024, I became the Director of Graduate Studies at MXD MFA. As the Director of Graduate Studies for the Master of Fine Arts in Design & Visual Communications (MXD), I consolidated MXD's pluriversal design education approach and expanded design research outputs into academic papers and community outreach projects. After fleeing from the US in 2025, I returned to UTFPR in time to join the launch of its much-awaited [Graduate Program in Prospective Design](#), which assembles many of my best ideas, discourses, practices, methods, and workplace relationships thus far. In 2026, I was elected Head of the Program. Building on the experience of LADO, I cultivate an atmosphere of self-management, care, and collegiality.

I play a similar role in the academic communities I am active. First and foremost, I try to keep the fair science ratio of reviewing two papers for each paper I publish. I witnessed and

reflected on the quality and depth of the design research from the Global South. So much good research done there never comes to be appreciated (published, translated, cited, etc) by the international academic gatekeepers of the Global North. As a guest editor at [Diseña](#) and editor of [Design Issues](#), I learned that journal editors can play a foundational backstage role by reaching out to marginalized researchers, encouraging them to challenge the exclusionary publication structure, finding reviewers who can understand the lived experiences at stake, and making editorial decisions informed by pluriversality. Most of the authors and reviewers we worked with did not have permanent academic positions, despite conducting breakthrough research on some of the most pressing contradictions of our times: oppression.

Contrary to the inherently oppressive judgment of double-anonymized peer review, I see it as an opportunity to foster critical dialogue, especially when mechanisms such as meta-reviews and editorial discussions can mitigate destructive reviews. Peer review is one of the last bastions of academic quality and freedom. It prevents the publishing business from entirely commodifying academic articles. However, reviewers — I suppose from the Global North — evaluate poorly researched work done by the oppressed, possibly due to being unaware of the difficulties of conducting research in oppressed realities. That is why, as a peer reviewer, I put extra effort into highlighting the research's contribution and providing constructive comments to the paper's authors whenever I encounter research arising from these realities.

Despite not having enough institutional support to take leadership roles in organizing conferences, I accept committee roles, keynote, and talk invitations as long as I am called in to include historically excluded people from these conferences. Conference organizers sometimes often call me in to encourage the Global South, particularly, Latin American authors and reviewers, to join the conference. Whenever I feel tokenized by academic leaders and communities who haven't done and don't want to do a self-criticism or acknowledgement homework, I decline such invitations. Most of the time such insidious invitations come from European academics who show me a red-flag of wanting to merely surf the academic hype without taking any serious commitment of repair. Most of what is currently published under the label of pluriverse falls into that category, unfortunately. As a leader in the decolonizing design debate, I feel entitled to clear out the European misappropriation of this American concept.

As an external examiner in doctoral and master thesis in Brazil and the USA, I have engaged in many constructive dialogues about this and other topics that emergent design researchers are dealing with. Most of such invitations come from graduate programs in design, followed by science and technology studies, computer science, and transition design. Sitting on so many doctoral committees is spearheading my future doctoral supervision activity, currently unavailable in my graduate program at UTFPR.

## **EXTERNAL EXAMINER IN DOCTORAL THESIS'S COMMITTEES**

1. Chapman, J.; Fox, S.; Theriault, N.; Van Amstel, F. M. C. External member for the evaluation committee of Esther Yeunhee Kang. **Sediments of Design: Reimagining the Temporal Dimension of Place Based Design in the United States**. 2024. Thesis (PhD in Transition Design) – Carnegie Mellon University.
2. Pinto, G.; Antunes., C.; Van Amstel, F. M. C.; Lima, M. F.; Gonzatto, R. F. Participation in the evaluation committee of Yuri Michelan Barcat. Uma sistematização da Obra

- Filosófica de Álvaro Vieira Pinto [**Systematizing Álvaro Vieira Pinto's work**]. 2024. Thesis (PhD in Science and Technology) – Federal University of Technology Paraná.
3. Tedesco, P; Falcão, T; Van Amstel, F. M. C.; Matos, E. Participation in the evaluation committee of Dyego Carlos Sales de Moraes. Abordagem de Fomento à Participação Infantil em Processos de Design Participativo de Artefatos Digitais Educacionais na Educação do Campo [**Fostering Approach for Children Participation in Digital Artifact Participatory Design**]. 2023. Thesis (PhD in Computer Science) – Federal University of Pernambuco.
  4. Matos, E; Van Amstel, Frederick M. C.; Garcia Chaves, C. V. F; Kronbauer, A; Junior, Ivaldir. Participation in the evaluation committee of Daniel Domingos Alves. Design de Interação em Desenvolvimento Distribuído de Software: práticas, desafios, recomendações e lacunas de pesquisa [**Interaction Design in Distributed Software Development Systems: practices, challenges, recommendations and research gaps**]. 2022. Thesis (PhD in Computer Science) – Federal University of Bahia.
  5. Rezende, D. A.; Garcias, C. M.; Flores, C. C.; Carniello, M. F.; Van Amstel, Frederick M.C.. Participation in the evaluation committee of Danieli Aparecida From. Modelo de prestação de serviços públicos municipais conectados por meio da Internet das Coisas no contexto da Cidade Digital Estratégica [**A model for the provision of connected municipal public services through the Internet of Things in the context of the Strategic Digital City**]. 2022. Thesis (PhD in Urban Management) - Pontifical Catholic University of Paraná.
  6. Carvalho, R. A. P.; Szaniecki, B. P.; Martins, B. M. R.; Van Amstel, Frederick M.C.; Prado Martins, L. Participation in the evaluation committee of Bibiana Oliveira Serpa. Por uma politização do design: caminhos entre o feminismo e a educação popular (**Towards a design politicization: paths between feminism and popular education**). 2022. Thesis (PhD in Design) - Rio de Janeiro State University.
  7. Carvalho, R. A.; Mazzarotto, M.; Ibarra, M.C.; Van Amstel, Frederick M.C.. Participation in the evaluation committee of Sâmia Batista e Silva. Design nas bordas: juventude periférica, re-existências e decolonialidade em Belém do Pará (**Design at the border: peripheral youth, re-existences and decoloniality in Belém do Pará**). 2022. Thesis (PhD in Design) – Rio de Janeiro State University.
  8. Baracho, Renata; Van Amstel, Frederick M.C.; Soergel, Dagobert. Participation in the evaluation committee of Danielle Rioga. **The Federal University of Minas Gerais International Graduate Students' Characteristics and Information Needs**. Thesis (PhD in Information Management & Organization) – Federal University of Minas Gerais.
  9. Battaiola, A; Van Amstel, Frederick M.C .; Padovani, S .; Haase, V. G .. Participation in the evaluation committee of Matheus Araujo Cezarotto. **Detailed game design recommendations to foster and sustain the motivation of children with dyscalculia in educational digital games**. 2019. Thesis (PhD in Design) - Federal University of Paraná.
  10. Battaiola, A .; Heemann, A .; Camargo, D .; Van Amstel, F.M.C .. Participation In The Evaluation Committee Of Daniella Rosito Michelena Munhoz. Design De Jogos De Tabuleiro E Dinâmicas Cooperativas: Uma Abordagem Histórico-Cultural (**Design Of Board Games And Cooperative Dynamics: A Historical-Cultural Approach**). 2018.

Thesis (Phd In Design) - Federal University Of Paraná.

11. Fadel, L .; Kistma, V .; Van Amstel, Frederick M.C .; Battaiola, A .. Participation In The Evaluation Committee Of Michelle Pereira De Aguiar Camargo. Jogos Digitais Educacionais: modelo auxiliar ao processo de design para equipes interdisciplinares (**Digital Educational Games: auxiliary model to the design process for interdisciplinary teams**). 2018. Thesis (PhD in Design) - Federal University of Paraná.

## EXTERNAL EXAMINER IN MASTER THESIS' COMMITTEES

1. Participation in the evaluation committee of Verônica Anselmo Jorge. Práticas participativas no Ensino de Projeto em Design (**Participatory Practices in Design Teaching**). 2023. Dissertation (Master in Architecture and Urbanism) – Universidade Federal de Uberlândia.
2. Participation in the evaluation committee of Ana Carolina Ribeiro Ferreira Da Costa. A realidade dissonante do design em plataformas digitais (**The dissonant reality of design in digital platforms**). 2023. Dissertation (Master in Design) – Universidade de São Paulo.
3. Caetano, P. H.; Felice, M.; Bomfim, F. M. A.; Van Amstel, Frederick M.C. Participation in the evaluation committee of Wanessa Dose Bittar. Práticas Regenerativas: a cultura ecológica em projetos-rede digitais (**Regenerative practices: the ecologic culture in digital network-projects**). 2022. Dissertation (Master in Interdisciplinarity, Arts, Urbanities and Sustainability) - Universidade Federal de São João Del-Rei.
4. Meyer, G. E. C.; Scaletsky, C. C.; Costa, Fernando C.; VAN AMSTEL, Frederick M.C.. Participation in the evaluation committee of Fernando Guimarães Horlle. Cenários de design orientados por redes: abrindo caminhos metodológicos pela análise visual (**Design scenarios oriented by networks: opening methodological paths for visual analysis**). 2022. Dissertation (Master in Design) - Universidade do Vale do Rio dos Sinos.
5. Hounsell, M. S .; Kemczinski, A .; Gasparini, I .; Van Amstel, Frederick M.C .. Participation In evaluation committee of Diego Sauter Possamai. Enfatizando A Criatividade No Game Design De Jogos Sérios (**Emphasizing Creativity In The Game Design Of Serious Games**). 2020. Dissertation (Master In Applied Computing) - State University Of Santa Catarina.
6. Almeida, L. D. A .; Bonacin, R .; Merkle, Luiz E; Van Amstel, Frederick M.C .. Participation In The Evaluation Committee Of Bernardo Alves Villarinho Lima. Híbridizações E Adaptações No Design Participativo Brasileiro Na Computação: Um Estudo Exploratório E Análise Crítica (**Hybridizations And Adaptations In Brazilian Participatory Design In Computing: An Exploratory Study And Critical Analysis**). 2020. Dissertation (Master In Technology) - Federal University of Technology Paraná.
7. Battaiola, A .; Calomeno, C .; Van Amstel, Frederick M.C .. Participation In The Committee For Jéssica Messias Goss Dos Santos. Análise Da Imagem Do Avatar Em Vídeogames (**Analysis Of The Avatar Image In Video Games**). 2020. Dissertation (Master In Design) - Federal University Of Paraná.
8. Procopiuk, M .; Gray, K .; Van Amstel, Frederick M.C .. Participation In The Evaluation

- Committee Of Diego Henrique Da Silva Baptista. Laboratórios Urbanos: Cocriação De Uma Governança Urbana Para Cidades Inteligentes E Sustentáveis No Vale Do Pinhão (**Urban Laboratories: Co-Creation Of Urban Governance For Smart And Sustainable Cities In The Pinhão Valley, In Curitiba**). 2019. Dissertation (Master In Urban Management) - Pontifical Catholic University Of Paraná.
9. Almeida, L. D. A .; Amaral, M. A .; Gasparini, I .; Van Amstel, Frederick M.C .. Participation In The Evaluation Committee Of Ana Paula Retore. Apropriação Por Meio De Tailoring Adaptável Em Sistemas Colaborativos De Comunicação: Um Estudo De Caso Com O Slack E O Whatsapp (**Appropriation Through Adaptive Tailoring In Collaborative Communication Systems: A Case Study With Slack And Whatsapp**). 2019. Dissertation (Master In Technology) - Federal University of Technology Paraná.
  10. Firmino, R .; Hardt, L. P. A .; Van Amstel, Frederick M.C .; Ibanez-Bueno, J .. Participation In The Committee For Luiza Chiarelli De Almeida Barbosa. Artemídia E Espaço Urbano: Análise De Interações Socioespaciais No Festival Transmediale'18 (**Artemedia And Urban Space: Analysis Of Socio-Spatial Interactions At The Transmediale'18 Festival**). 2019. Dissertation (Master In Urban Management) - Pontifical Catholic University Of Paraná.
  11. Merkle, Luiz E; Amstel, F.M.C. Van; Baranauskas, M. C .. Participation In The Evaluation Committee Of Gustavo Kira. Trajetórias No Design de Interação de Terceira Onda: Participações, seus Rastros, suas Viradas (**Trajectories in Third Wave Interaction Design: Participations, their Traces, their Turns**). 2016. Dissertation (Master in Technology) - Federal University of Technology Paraná.

## EXTERNAL EXAMINER IN PROMOTION COMMITTEES

2024 – Independent external assessor in promotion case to Associate Professor, Victoria University, Australia.

## EDITORIAL ROLES

2025-current – Co-Editor of Design Issues.

2024-current – Editorial board member, CoDesign: International Journal of CoCreation in Design and the Arts.

2022-2023 – Guest editor for two special issues on Design, Oppression, and Liberation, Diseña.

## GRANT PROPOSAL REVIEWER

Swiss National Science Foundation (SNSF), Switzerland (1 reviewed).

## JOURNAL ARTICLE PEER REVIEWER

AI & Society (1 reviewed)

Arcos: design, cultura, material e visibilidade (3 reviewed)  
CoDesign: International Journal of CoCreation in Design and the Arts (5 reviewed)  
Computers in Human Behavior (1 reviewed)  
Comunicação & Inovação (1 reviewed)  
Contexts (2 reviewed)  
Design and Culture (2 reviewed)  
Designing (1 reviewed)  
Entertainment Computing (2 reviewed)  
Ground Works (1 reviewed)  
Human Computer Interaction (3 reviewed)  
InfoDesign (6 reviewed)  
Journal of Digital Media & Interaction (1 reviewed)  
Journal on Interactive Systems (2 reviewed)  
Journal of Human-Technology Relations (1 reviewed)  
La Tadeo Dearte (1 reviewed)  
PUBLIC (1 reviewed)  
RChD: Creación y Pensamiento (1 reviewed)  
Revista V!RUS (2 reviewed)  
Revista Brasileira de Informática na Educação (1 reviewed)  
She Ji: The Journal of Design, Economics, and Innovation (1 reviewed)  
Strategic Design Research Journal (3 reviewed)  
Tapuya (1 reviewed)  
Tecnologia e Sociedade (1 reviewed)  
The Design Journal (1 reviewed)  
Urbe (3 reviewed)

## **CONFERENCE PAPER PEER REVIEWER**

2026 Design Research Society (DRS) conference, 2026 (5 reviewed)  
19th Participatory Design Conference, 2026 (2 reviewed)  
8th Service Design and Innovation conference (ServDes), 2025 (2 reviewed)  
12th Information Design International Conference, 2025 (4 reviewed)  
11th Nordic Design Research Society (NORDES) Conference (3 reviewed)  
18th Participatory Design Conference, 2024 (5 reviewed)  
2024 Design Research Society (DRS) conference, 2024 (21 reviewed)

15th International Conference of the European Academy of Design, 2023 (2 reviewed)

7th Service Design and Innovation conference (ServDes), 2023 (3 reviewed)

14th Brazilian Research and Development Congress (P&D), 2022 (14 reviewed)

11th Relating Systems Thinking and Design (RSD), 2022 (3 reviewed)

21th Brazilian Symposium of Human Factors in Computing (IHC), 2022 (3 reviewed)

12th Ubiquitous Music Symposium (UbiMus), 2022 (2 reviewed)

21th Brazilian Symposium of Entertainment and Games (SBGames), 2021 (1 reviewed)

17th Participatory Design Conference, 2022 (5 reviewed)

PIVOT 2021 Virtual Conference, Pluriversal SIG, Design Research Society, 2022 (4 reviewed)

20th Brazilian Symposium of Entertainment and Games (SBGames), 2021 (1 reviewed)

20th Brazilian Symposium of Human Factors in Computing (IHC), 2021 (3 reviewed)

10th Information Design International Conference (6 reviewed)

4th Journey of Advanced Studies in Strategic Design, Graduate Program in Design, Unisinos, 2020 (17 reviewed)

19th Brazilian Symposium of Human Factors in Computing (IHC), 2020 (4 reviewed)

17th Brazilian Symposium of Human Factors in Computing (HCI), 2018 (4 reviewed)

16th Brazilian Symposium of Human Factors in Computing (HCI), 2017 (4 reviewed)

15th Brazilian Symposium of Entertainment and Games (SBGames), 2016 (4 reviewed)

## **INTERNAL COMMITTEES**

2025 - Graduate admission committee for the 2026 cohort, PPGDP, UTFPR.

2025 - International coordinator for the Graphic Design program, UTFPR.

2024 – Search committee for the Assistant/Associate Professor in Design and Artificial Intelligence, member, School of Art + Art History, University of Florida.

2024 – Art in State Buildings Committee, visual artist representative, University of Florida.

2024 – University Galleries Committee, School of Art + Art History, member, University of Florida.

2024 – Search committee for the Acting Associate Dean of Research, member, College of the Arts, University of Florida.

2024 – Graduate Committee, School of Art + Art History, member, University of Florida.

2024 – Graduate admission committee, Master of Fine Arts in Design & Visual Communications (MXD) program, member, University of Florida.

2022-2023 – [Campus master plan steering committee](#), member, UTFPR Curitiba.

2019-2023 – [Prospective Design Graduate Program](#) proposal committee, member, UTFPR.

2021-2023 – Graphic Design undergraduate course collegiate, member, UTFPR.

2016-2017 – PIBEP Entrepreneurial Scholarship Program ruling committee, member, PUCPR.

## **EXTERNAL COMMITTEES**

2027 – Program chair, International Conference on Communities & Technologies (C&T)

2024 – Conversations Committee, Design Research Society (DRS 2024 Boston) conference (75 received / 31 accepted)

2022 – Chair of the Technology track, 14th Brazilian Research and Development Congress (P&D) (130 received / 84 accepted)

2021 – Guest member in the Working with Disparate Cultures and World Viewpoints (renamed Pluriversal Design) sub-committee, Future of Design Education

2020 – Chair of the Portuguese track and scientific committee member for the 16th Participatory Design Conference (19 received / 6 accepted)

2019 – Chair of the Industry track and in the 18th Brazilian Symposium of Human Factors in Computing (HCI) (6 received / 4 accepted)

2018 – Public Competitions for the professor career' committees. Graphic Design With Emphasis On Accessibility. Federal University Of Paraná, 2018.

2018 – Chair of the Arts & Design track in the 17th Brazilian Symposium of Entertainment and Games (SBGames), 2018 (130 received / 70 accepted)

2017 – Chair of the Arts & Design track in the 16th Brazilian Symposium of Entertainment and Games (SBGames), 2017 (130 received / 70 accepted)

## **JURY MEMBERSHIP IN DESIGN AWARDS**

Artful Integrators Award, Participatory Design Conference (PDC), Italy, 2026

ADA Awards 4th cycle, Pakistan, 2024

Concurso Peixe Grande, Brazil, 2013

Concurso Peixe Grande, Brazil, 2012

IF Design Awards, Brazil, 2010

Concurso Peixe Grande, Brazil, 2009

## **PROFESSIONAL ASSOCIATIONS**

Design Research Society (DRS), member, 2021-current

Brazilian Information Design Society (SBDI), member, 2021-current

Brazilian Association of Social Studies of Science and Technology – ESOCITE.BR, 2019-current

Brazilian Society of Computing (SBC), member, 2021-2022

Association for Computer Machinery (ACM), member, 2021-2022

## SELF-MANAGED COLLECTIVES

### [Design & Oppression network](#), 2020-current

A network of students and professors fighting all kinds of oppression in and through design. The network includes an online weekly reading group, a series of Youtube videos, and an orchestrated participation in design events and conferences. The network is weaved by an expanding group of volunteer complicators spread across Brazil.

### [P.D. Commoners](#), 2019-current

A collective design body formed by academics in several institutions across the world interested in commoning and designing: UTFPR, ITU Copenhagen, Aalto University, Aalborg University, and University of Trento. P.D. Commoners organized several [conference workshops](#) and published a paper on [becoming a participatory design commoner](#) and "[Commoning Design: a Pluriversal Slide-Deck](#)" (2020). The collective is preparing an edited book.

### [Citational Justice Collective](#), 2021-2022

A collective formed by academics in several institutions concerned with increasing citational justice in Human Computer Interaction field.

## OUTREACH ACTIVITIES

### 2021-current – [Laboratory of Design against Oppression](#) (LADO)

The Laboratory of Design Against Oppressions (LADO) is an open, horizontal space for critical education, scientific research, and transformative action at UTFPR. Attentive to the objectives of student involvement and participation in university outreach, LADO is organized through self-management, including collective decision-making and distribution of power among the several working groups created to coordinate each of its experiments.

### 2019-current – [Theater of the Techno-Oppressed](#)

Theater of the Techno-Oppressed is an outreach activity offered to UTFPR's local community. The activity aims at raising critical consciousness about the role of technology in our everyday life, in particular, the way it constrains our bodies to certain physical and/or political postures that accepts oppression as an inevitable deed.

### 2020 – [Conscious Periphery COVID-19 communication](#)

Conscious Periphery is an emergency outreach activity funded by UTFPR to fight misinformation about the COVID-19 in vulnerable communities around the university. To reach this aim, the students involved in the activity will collaborate with community leaders to find the right tune as well as with healthcare professionals to deliver the correct information. The messages will represent the contradictions that emerged from the COVID-19 crisis, aiming at a multisided approach to the practical problems.

### 2019 – [Solidarity Economy Incubator](#)

TECSOL is UTFPR's Solidarity Economy Incubator. This outreach project assists

disenfranchised communities to organize solidarity work relations, fair trade markets, and public policy advocacy for Solidarity Economy. Solidarity Economy is understood as an alternative mode of production which can work within Capitalism to overcome its limitations, such as poverty and dehumanization.

2015-2016 – [Curitiba Traffic Education School visual identity](#), Smart Urban Mobility Lab

2015 – [Organization change at Clinics Hospital of Paraná](#)

2014 – [High speed train social impact study by Architecture Sans Frontières UK](#),

2013 – [Natuurhus Almelo Nature Center](#)

2012-current – [Futurologias design fiction museum](#)

2011-current – [Corais Platform](#)

A digital infrastructure built with free software collaborative tools. Created in 2011, it hosts more than 700 collaborative projects run by social movements, indigenous communities, art collectives, and popular educators associated with the Brazilian digital culture movement.

2010-current – <https://fredvanamstel.com>

A spin-off of Usabilidoido (see below) in the English language, FredvanAmstel.com grew to become Frederick's main scientific dissemination and research outlet. It contains more than 376 pages, including 63 recorded lectures, and bonus material for research papers and articles.

2008 – [BrOffice.org website](#),

2003-current – [Usabilidoido](#)

Usabilidoido is a cross-media Science dissemination project that includes a weblog, a podcast, a Twitter account, a Slideshare gallery, an Instagram account, a Facebook page, and a Youtube channel. Topics range from usability, interaction design, experience design, participatory design, and other issues linked to Frederick van Amstel's research and practice. Launched in 2003, Usabilidoido is known as one of the first online resources about these topics in Portuguese. 1095 posts have been published so far. Among them, 142 are podcasts, mainly from audio recordings of Frederick's lectures and talks. The slides from these lectures and talks are available at Slideshare. As a result of this prolonged dissemination activity, Frederick has more than 5000 followers in his Twitter account.

## AWARDS

2021 – 3<sup>rd</sup> place in the Best Paper Award, 10th International Congress on Information Design, Brazilian Society of Information Design.

2021 – Best reviewer of the XIX Brazilian Symposium on Human Factors in Computer Systems (IHC 2021), Brazilian Society of Computing.

2021 – 2<sup>nd</sup> place in the Best Short Paper Award, Arts& Design track, Brazilian Symposium on Games and Digital Entertainment.

2019 – 2<sup>nd</sup> place in the Best Paper Award, Arts& Design track, Brazilian Symposium on

Games and Digital Entertainment.

2018 – 11th. Ozires Silva Award for Sustainable Entrepreneurship: Renault Experience, ISAE.

2018 – 1<sup>st</sup> place in the public tender for the position of professor in Service Design and Experience Design at UTFPR.

2016 – Shortlisted for Design Studies Best Paper Award with the paper The Social Production of Design Space.

2003 – Construction New Media Award - Students Category, Design Indaba.

## KEYNOTES

1. [Existential crises in doctoral design research](#), DRS 2024, PhD Consortium, Boston, 2024
2. [Diseño y la colonialidad del hacer](#), International Committee for Design History and Design Studies, Bogotá, Colombia, 2022
3. [Domesticated futures and monster aesthetics](#), Decolonising Futures in Design Education, ELISAVA School of Design and Engineering, 2021
4. South Trajectories, Link, University of Auckland, 2021
5. [Decolonizing Design Research towards the Pluriverse](#), SDS2021 Sustainable Design Symposium, UFPR, 2021.

## TALKS, GUEST LECTURES, AND PANELS

1. [What is Decolonizing Design?](#), ADA Awards Seminar, online, 2025.
2. [Systemic userism in service design](#), Design Justice and Emerging Technologies course, TU Delft, online, 2024.
3. Recognition practices in More-Than-Human Design: Insights from Hegel, joint talk with Fernando Secomandi, AI Future Labs Talks, TU Delft, hybrid, 2024.
4. [Decolonizing Service Design Ethics and Aesthetics](#), Service Design Network SDN NextGen, online, 2024.
5. [Decolonizing Design Futures](#), guest lecture at POLIMI, online, 2024.
6. [Dancing Algorhythms in the Theater of the Techno-Oppressed](#), College of the Arts Fall 2023 Research Lightning Round, University of Florida, online, 2023.
7. Creativity is Not a Scarcity panel, Critical UX, Hmncntrd, US, online, 2023.
8. [Cascading Oppression in Design](#), Workshop / Design Competitions: Climate Action in Kenya, TUDelft, online, 2023.
9. Assembly Design Participation & The Ethics of Collaboration, Parsons School of Design, US, online, 2023.
10. [Making work visible in the theater of service design](#), Codesign in Services course, TUDelft, Netherlands, online, 2023.

11. Critical Consciousness in Design, University of Illinois Urbana-Champaign, US, 2023.
12. [El hacer como quehacer: notas para un diseño libre](#), Master Designing for Emergent Futures, Elisava School, Spain, online, 2023.
13. [Can designers change systemic oppression?](#), Design and Systemic Change Symposium, Royal College of Art, UK, 2022.
14. Design and Oppression: historical complicities and solidarities between struggles, ESDI, Brazil, online, 2022.
15. [Ethics and aesthetics of the experience designed for the Other](#), A+D Visiting Artists, University of Illinois Urbana-Champaign, US online, 2022
16. [Confronting the Legacy of Oppression in Systemic Design](#), RSD11, UK, online, 2022
17. User experience as an ethical ideal, Coproduto community, Brazil, online, 2022
18. [Designing for / Designing against](#), Collective praxis as designing radicality, Loughborough University, UK, 2021
19. [Designing relations in Prospective Design](#), Transition Design Seminar, University of Texas, US, online, 2021
20. Decolonizing the Design Studio, Research & Design Colloquium, UFC, Brazil, online, 2021
21. Ethics and aesthetics of experience designed for the Other, Product Arena, Brazil, online, 2021.
22. Learning Participatory Design with Children, NaRedeComLabGrim, UFC, 2021, Brazil, online.
23. Computer-mediated Education and Oppression, Academic Degree in Computing Week, UTFPR, Brazil, online, 2021.
24. Prospecting futures, Meetup Focal Points, Cubo Itaú, Brazil, online, 2021
25. [Relational design and the contradiction of oppression](#), Cátedra Diseño, Arte y Ciencia, Universidad Jorge Tadeu Lozano, Colombia, online, 2021
26. Anthropophagic Interaction Aesthetics, Jornadas DEMULTS, UFRPE, Brazil, online, 2021
27. Thinking (inside of) outside of the box, 7th Mechanical Engineering Academic Week, UTFPR, Brazil, online, 2021.
28. Going beyond User-Centered Design, Software Engineering Student Academic Week, PUCPR, Brazil, online, 2021.
29. [Researching-creating for liberation](#), IV Meeting of Research Seedbeds, Universidad de Ibagué, Colombia, online, 2021.
30. [Designing against oppression](#), Critical Design Roundtable, Cornell University, US, online, 2021.
31. Liberating futures domesticated by imperialist design, Prospective Design seminars, UTFPR, Brazil, online, 2021.
32. Radical Alterity in Experience Design, panel discussion on inclusive design, ACM

- International Conference on Interactive Media Experiences, US, online, 2021
33. Designing Interactive Spaces, Architecture and Interior Design Meeting, Uniavan, Brazil, online 2021.
  34. Interaction Aesthetics and Computer-Mediated Oppression, ACM Brazil SIGCHI chapter, Brazil, online, 2021.
  35. Feral Creative Practices, panel discussion, Uroboros Festival, Czech Republic, online, 2021
  36. [Pluriversal Design Methods and Critical Ontological Design](#), Future of Design Education, Disparate Cultures and World Viewpoints workgroup, online, 2021.
  37. [Designing for Liberation in Solidarity Economy Circuits](#), 1<sup>st</sup> Design and Economics unconference, Institute for Creativity and Technology, Ravensbourne University, UK, online, 2021
  38. [Designing for Liberation](#), KISDTalks 2021, Köln International School of Design, Germany, online, 2021.
  39. Design Decolonial, Encontro Design Ativista, Brazil, online, 2020
  40. [Global South Futures of Design Education](#), Futures of Design Education, DRS Pedagogy SIG, online, 2020.
  41. [Pedagogy of the Oppressed](#), Pluriversal Design Book Club, DRS Pluriversal Design SIG, online, 2020
  42. Prejudices in Human-Computer Interaction, Interações'2020, UFBA, Brazil, online, 2020
  43. [Latin American Service Design](#), Copenhagen Institute for Interaction Design (CIID), Costa Rica, online, 2020.
  44. Design Thinking in Design and Engineering, VI Semana Acadêmica dos Estudantes de Engenharia Mecânica, UTFPR, Brazil, online, 2020
  45. The prospective power of design, Festival de Interatividade e Comunicação (FIC19), Porto Alegre, Brazil, 2019
  46. [Vernacular Interaction Design](#), Interaction 12, Ireland, 2012.

# Teaching

I chose to pursue a doctoral degree to extend my teaching opportunities first, although I ended up becoming more interested in doing research on teaching than teaching *per se*. Classrooms keep me in touch with the youth who still dreams of changing the world, hence, their dreams feed my research. I put extra effort into promoting their work to the general public as they help in keeping a sense of hope in a defuturing world.

Student feedback indicates I am a good studio instructor. However, my leading talent lies in bridging the gap between the theoretical foundations of design and the everyday practice of designing. I can create practical assignments in theory-driven courses that stimulate students to explore disciplinary depth while making something tangible. For example, I often use bodily practices in my classes, such as [Lego Serious Play](#), [prototypes](#), [improvised video](#), [theater](#), and others. I often carry with me many [card decks that represent patterns](#) found in specific domains to introduce students to new design spaces. Even if they have never created anything in that domain, they realize how to create something relevant for the situation they want to intervene by visualizing the design space. This expansion of design space is not straightforward, as contradictions arise from the combination of various patterns. Students typically lose their fear for the unknown and engage with the unexpected Others in the [outreach activities](#) I connect to my teaching.

Most of my assignments ask students to respectfully learn with a different kind of person, culture, or technology they are used to, following a [pluriversal design education approach](#). With that, I cultivate an atmosphere that favors creativity as much as criticism. I address creativity through engagements with artistic movements. Surrealism, for instance, states that anybody can create art, provided enough methods or games. This approach is [liberating for those who do not feel creative](#). Most of the time, it is just a matter of broadening their repertoire for creative ideas to start emerging. Yet, this expansion must bear a critical mindset; otherwise, imitation follows. The Brazilian Modernism movement had a compelling tactic for avoiding replication: first, appreciate the work and then [critically digest it](#). This cultural form of anthropophagy reached a global status with the Tropicalia movement, which mixed different cultures to create a new breed of Pop Art in Brazil. [Theater of the Oppressed](#) politicized Tropicalia and made it an instrument of liberation, the ultimate creative act.

As for critical thinking in design, I usually look for insights into the social sciences. The [reflective practice theory](#) of Donald Schön states that the design studio is a learning environment that depends on critique for advancing further expertise in situations that designers cannot determine in advance. I consider this kind of critique superficial, though. Paulo Freire's [critical pedagogy](#) goes much deeper in crafting the criticism, including the confrontation of different knowledge, disputed realities, and clashing historicities. Yrjö Engeström's [Theory of Expansive Learning](#) helped me to connect the critical with the creative aspects of learning what is not yet there.

In tune with this processual approach to design, I evaluate students based on their development, not on absolute knowledge. Hence, I propose 2-4 minor assignments throughout the course and a major assignment worthy of 40-60% of the grade. The minor assignments are primarily individual, whereas the major are mostly group work. I compare both assignments individually and collectively to decide on the grades. I consider the interactions students have with me during ad-hoc studio instructions and among themselves in class discussions, and project development. When students put effort into the process, they get a good grade even if they deliver a poor product. When appropriate, I propose [reflective writing](#) assignments to sharpen my grading and feedback. I usually deliver critical feedback in formal evaluation and constructive feedback in ad-hoc instruction, design critique, and research supervision.

Similarly, I provide free mentoring to selected professionals not enrolled at my university but engaged in oppression fights. I served as a mentor in the [MOMsIN mother leadership program](#), the [Design & Oppression academic career mentorship program](#), the [TECSOL solidarity economy incubator](#), and the individual requests received through my [LinkedIn profile](#). I strive to act as a popular educator besides being an elite educator. I've been sharing my way into design in a [weblog](#) published since 2003. Since 2011, I have started doing the same in English on [another website](#). My main open educational resource project is the [Corais Platform](#), which includes 277 wiki pages on collaborative methods. Together, these projects break down access barriers to the institutions I work for.

## **UNDERGRADUATE TEACHING EXPERIENCE**

2026 – Experience design project, 60hs, Design bachelor, UTFPR

2025 – Portfolio I: Ethical and socioenvironmental conduct, 45hs, Design bachelor, UTFPR

2025 – [Design and Culture](#), 45hs, Design bachelor, UTFPR

2024 – Senior Studio, 70hs, Graphic Design bachelor, University of Florida

2023 – [Psychology of Creativity](#), 30hs, Design bachelor, UTFPR,

2019-2023 – [Research Methodology](#), 30hs, Graphic Design degree, UTFPR

2019-2022 – [Design for Social Innovation](#), 60hs, Design bachelor, UTFPR,

2021 – Theater Theory and Brazilian Theater, 70hs, Portuguese degree, UTFPR

2021 – Games and Ludic Activity in Education, 60hs, Chemistry license degree, UTFPR

2021 – [Publication Design](#), 45hs, Organizational Communication degree, UTFPR

2019 – [Creativity](#), 30hs, Graphic Design degree, UTFPR

2019 – [Design and Culture](#), 45hs, Graphic Design degree, UTFPR

2019 – [Experience Design](#), 80hs, Design bachelor, UTFPR

2019 – [Sustainable design](#), 30hs, Design bachelor, UTFPR

2016-2018 – [Digital Design Trends Laboratory](#), 40hs, Digital Design bachelor, PUCPR

2015-2018 – [Interaction Design](#), 80hs, Digital Design bachelor, PUCPR

2015-2016 – [Digital Design Final Work](#), 160hs, Digital Design bachelor, PUCPR

2016 – [Information Architecture](#), 40hs, Digital Design bachelor, PUCPR

2016 – [Design Thinking](#), 45hs, Graphic Design bachelor, PUCPR

2009-2010 – [Usability and Ergonomics of User Interfaces](#), 30hs, Design bachelor, Unisul

2009-2010 – [Feasibility Design](#), 30hs, Design bachelor, Unisul,

2006-2007 – [Graphic Animation for the Internet](#), 80hs, Web Design degree, Opet,

2006-2007 – [Writing for the Web](#), 60hs, Web Design degree, Opet, 2006

2006-2009 – [Literary Analysis and Expression](#), 30hs, Design bachelor, Unisul

### **POST-GRADUATE TEACHING EXPERIENCE (PROFESSIONAL ORIENTED)**

2017 – [Service Design](#), 16hs, Post-graduation in Digital Business, Universidade Positivo

2008-2011 – [Interaction Design Foundations](#), 40hs, post-graduate program in Interaction Design – Faber-Ludens Institute for Interaction Design

2008-2011 – [Sociology of Technology](#), 24hs, post-graduate program in Interaction Design – Faber-Ludens Institute for Interaction Design

2010 – [Interaction Design](#), 30hs, post-graduate program in Web Development, UEM

2010 – [Ergonomics and Usability](#), 24hs, post-graduate program in Interior Design, Sustentare Business School

### **GRADUATE TEACHING EXPERIENCE (RESEARCH ORIENTED)**

2026 – Prospective Design Education, Master in Prospective Design, 60hs, UTFPR

2025 – [Prospective Design Studies](#), Master in Prospective Design, 60hs, UTFPR

2024 – [Research & Practice](#), Master of Fine Arts in Graphic Design/Design & Visual Communications(MXD), 45hs, University of Florida

2024 – [Graduate Seminar](#), Master of Fine Arts in Graphic Design/Design & Visual Communications(MXD), 45hs, University of Florida

2021 – [Designs of the Oppressed](#), 24hs, International Virtual Mobility Program “Destination Brazil”, Andifes

2021-2022 – [Special Topics in Technology and Society: Alvaro Vieira Pinto](#), Graduate Program in Technology and Society (PPGTE), UTFPR

2018 – [Human-Computer Interaction](#), 32hs, Graduate Program in Informatics (PPGIA), PUCPR

2016-2019 – [Educational Game Design](#), 45hs, Graduate Program in Design (PPGDesign), UFPR

2015 – Collaborative Future Making, 45hs, Pelle Ehn's master class at the DesignLab, University of Twente, 2015

## DOCTORAL SUPERVISION EXPERIENCE

1. Luis Garcia, **Designing Between Worlds: A Reckoning with the Contradiction of Situated Capability in Public Design Transitions**. 2026. PHD in Transition Design. Carnegie Mellon University. External supervisor.

## MASTER SUPERVISION EXPERIENCE

1. Hien Phan, **Codesigning Diversity Alter/natively**. 2025. Master of Fine Arts in Design & Visual Communications (MXD) program. University of Florida. Committee chair. <https://ufdc.ufl.edu/aa00127034/00001>
2. Emma Dennison. **Spiritual Diversity in the Museum Workplace**. 2025. Master of Arts in Museum Studies. University of Florida. Committee chair. <https://ufdc.ufl.edu/ufe0062412/00001>
3. Narayan das Ghiotti. **Making fun of business: Participatory Design for Creative Confidence in Entrepreneurship**. 2025. Master of Fine Arts in Design & Visual Communications (MXD) program. University of Florida. Committee chair.
4. Matheus Corrêa de Souza, **Modabilidade como característica de um videogame e seus potenciais impactos e oportunidades para desenvolvedores. [Moddability as a characteristic of a video game and its potential impacts and opportunities for developers]**. 2022. Master in Design. University of Brasília. Co-supervisor.
5. Gabriel Gonçalves Moreira. **Um Jogo Educacional para Ensino do Processo de Teste de Software (Educational Game for Teaching Software Testing Process)**. 2021. Dissertation (Master in Informatics) - Pontifical Catholic University of Paraná. Co-supervisor.
6. Tania Mara Dors. **The Reflective Practice in a Software Development Studio**. 2019. Dissertation (Master in Informatics) - Pontifical Catholic University of Paraná. Co-supervisor.
7. Elias Harmuch Neto. **Devigner: A contribuição do perfil transdisciplinar em um ambiente de ateliê de software (The Contribution of the Transdisciplinary Profile in a Software Studio Environment)**. 2019. Dissertation (Master in Informatics) - Pontifical Catholic University of Paraná. Co-supervisor.

## UNDERGRADUATE RESEARCH ASSISTANT SUPERVISION EXPERIENCE

1. Carolyne Vitor dos Santos Cordeiro. **Robótica Pedagógica Livre: Um estudo**

- autoetnográfico na Plataforma Corais [**Free Pedagogical Robotics: An autoethnographic study on the Corais Platform**]. Scientific Initiation, Physics Education Degree, UTFPR.
2. Aline Grein Pires. Uso de plataformas livres para o fortalecimento da historicidade e resistência ao epistemicídio afropindorâmico [**Free platforms that strengthen the historicity and resistance to the Afropindoramic epistemicide**]. Scientific Initiation, Bachelor in Design, UTFPR.
  3. Duana da Silva Mota. O Ponto de Convergência da Guerrilha Cinematográfica: Softwares Livres como Ferramenta de União dentro de Produções Independentes [**Convergence Point in Guerrilla Filmmaking: Free Software as a Union Factor in Independent Productions**]. 2023. Scientific Initiation, Bachelor in Architecture, UTFPR.
  4. Mateus de Jesus João Paulo Filho. Em busca de uma prática de design emancipatória em organizações autogeridas [**Towards an emancipatory design practice in self-managed organizations**]. 2022. Scientific Initiation, Graphic Design Degree. UTFPR.
  5. Isabela Luiza Molin de Siqueira. Processos Dialéticos para um Design Libertário [**Dialectical Processes for a Libertarian Design**]. 2022. Scientific Initiation, Bachelor in Design. UTFPR.
  6. Deborah Eberle dos Santos, Design para a Liberdade e o projetar com pessoas deficientes [**Design for Freedom with people with disabilities**]. 2022. Scientific Initiation, Graphic Design Degree. UTFPR.
  7. Jady Torralvo Alves. Design Ontológico Crítico em Organizações Autogeridas [**Critical Ontological Design in Self-Managed Organizations**]. 2022. Scientific Initiation, Bachelor in Design. UTFPR.
  8. Rafaela Angelon. Poéticas Corporais no Projeto de Interações e Experiências [**Embodied Poetics in Designing Interactions and Experiences**]. 2020. Scientific Initiation, Bachelor in Design. UTFPR.
  9. Larissa Paschoalin. Materialidade em Metaobjetos: um experimento de codesign em um projeto. 2020. Scientific Initiation, Graphic Design Degree. UTFPR.
  10. Bruno Mattioli. Pesquisa de Experimentos de Validação em Modelos de Negócio [**Business Model Validation Experiments**]. 2020. Technology Initiation, Bachelor of Electrical Engineering. UTFPR.
  11. João Victor Tarran. Mapeamento do Ecosistema de Inovação Aberta em Curitiba [**Mapping Open Innovation Ecosystem in Curitiba**]. 2020. Scientific Initiation, Bachelor in Design. UTFPR.
  12. Mateus Filipe de Lima Pelanda. Metaobjetos em coletivos autogestionários [**Metaobjects in self-organized collectives**]. 2019. Iniciação Científica. 2019. Scientific Initiation, Bachelor in Design. UTFPR.

## BACHELOR SUPERVISION EXPERIENCE

1. Adrie Leliana de Souza Campos e Gustavo dos Santos Polido. Inteligência Artificial no

- Trabalho de Design: Investigação sobre a Consciência Crítica e Ingênua do Pensamento Projetual [**Artificial Intelligence and Design Work: An Inquiry into Critical and Naïve Consciousness in Design Thinking**]. 2023. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
2. Isabela Luiza Molin de Siqueira. Em Busca do Design Como Práxis Dialética: Metadesign e Infradesign da Plataforma Rios [**Toward Design as Dialectical Praxis: Metadesign and Infradesign in the Rios Platform**]. 20223. Final Work (Design degree) - Federal University of Technology Paraná. Supervisor.
  3. Alanis Louise de Mello Zukowski and Maria Vitória Ribeiro Kosake. Colocando a Existência em Jogo na Educação Crítica em Design [**Existence at Stake in Critical Design Education**]. 2023. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  4. Camila Kutiski. Do Design Difuso ao Design Consciente: Fortalecendo a Autonomia Projetual em uma Organização do Terceiro Setor [**From Diffuse Design to Conscious Design: Strengthening Design Autonomy in a Third-Sector Organization**]. 2023. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  5. Polyana Andrade. Designers como produtores de cultura: estudo autoetnográfico de um processo de conscientização coletiva [**Designers as cultural producers: autoethnographic study of a collective conscientization process**]. 2022. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  6. Barbra Eliza Domingues da Silva. Integração entre serviços públicos e privados para a prevenção de suicídios: uma proposta de design de serviços [**Integration of public and private service for preventing suicides: a service design approach**]. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  7. João Conrado Dembiski e João Victor Tarran Araújo. SURU'BA: Sistema Utilitário Recombinante Utópico-Universal Baseado na Autonomia (**Recombinatory Utopian Utility and Universal System**). 2022. Final Work (Design degree)- Federal University of Technology Paraná. Supervisor.
  8. Larissa Paschoalin. Metadesign de Serviços e Inovação Social em um Projeto de Capacitação Solidária. (**Service Metadesign and Social Innovation in a Solidarity Training Program**) 2021. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  9. Humberto William Salmazo. Memorial Céu Brasileiro Bot: Design Gráfico, Arte Generativa, Visualização de Dados e Automação no Twitter (**Céu Brasileiro Memmorial: Graphic Design, Generative Art, Data Visualization and Twitter Automation**). 2021. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  10. Luciane de Carvalho Hulyk. Design Participativo e Economia Solidária: o papel da designer em um projeto editorial participativo (**Participatory Design and Solidarity Economy: the role of the designer in a participatory publication project**). 2021. Final Work (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
  11. Vitória Montes Lopes Lima. Projeto Editorial Cartonero e a Estética do Oprimido no Design Gráfico (**Cartonero Editorial Design and the Aesthetics of the Oppressed in**

- Graphic Design**). 2020. Final Work. (Graphic Design degree) - Federal University of Technology Paraná. Supervisor.
12. Mateus Filipe De Lima Pelanda. Infradesign: reconhecendo a dimensão projetual do trabalho invisível em projetos de interação (**Infradesign: recognizing the project dimension of invisible work in interaction projects**). 2019. Final Work. (Design degree) - Federal University of Technology Paraná. Supervisor.
  13. Rafaella Peres Eleuterio. A designer articuladora de coalizões: reflexões sobre um projeto de codesign com mulheres cafeicultoras do Norte Pioneiro do Paraná (**The designer as articulator of coalitions: reflections on a codesign project with coffee farmers from Norte Pioneiro do Paraná**). 2019. Final Work. (Design degree) - Federal University of Technology Paraná. Supervisor.
  14. Guilherme Honorato dos Santos and André Paulo Souza. Quem sou? Livro digital sobre transgênero para crianças (**Who am I? Digital book on transgender for children**). 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  15. Marcos Aurélio Balbinot Ferreira Da Silva. **Depressive thoughts: Animation about depression**. 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  16. Marcela Cardoso Pereira dos Santos. Preconceito em linhas: Animação sobre preconceito estético (**Prejudice in lines: Animation about aesthetic prejudice**). 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  17. Yasmin Mafra da Silva. Relógio digital e alarme para surdos (**Clock for all: Digital clock and alarm for the deaf**). 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  18. Rafael Georgete Lange, Rafael Gomes da Silva and Ceres Schneid. Deriva: Aplicativo para explorar a cidade (**Drift: Application to explore the city. 2016. Final Work**). (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  19. Victor Gustavo Kubis, Vítor Ângelo de França Serci and Tiago d. Medo Inesperado: Curta metragem sobre síndrome do pânico (**Unexpected Fear: Short film about panic syndrome**). 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  20. Vitor Augusto Ezequiel de Souza. Domun: Curta metragem caseiro de terror (**Domun: Homemade horror short film**). 2016. Final Work. (Digital Design degree) - Pontifical Catholic University of Paraná. Supervisor.
  21. Diogo Koenig Mattana. Enigmatron: Sintetizador musical analógico (**Enigmatron: Analog musical synthesizer**). 2016. Final Work. (Graduation in Industrial Design - Final Work Digital Design) - Pontifical Catholic University of Paraná. Supervisor.
  22. Juliana Hiromi Saito. Voxel: Assistente digital para lidar com a procrastinação (**Voxel: Digital assistant to deal with procrastination**). 2016. Final Work. (Graduation in Industrial Design - Digital Design) - Pontifical Catholic University of Paraná. Supervisor.
  23. Erick Gustavo de Oliveira Alcantara and Marta Heupa Klozouski. Deixe\_me Curta

metragem interativo sobre cyberbullying e o impacto na vida dos envolvidos (**Let\_me: Short interactive film about cyberbullying and the impact on the lives of those involved**). 2016. Final Work. (Graduation in Industrial Design - Digital Design) - Pontifical Catholic University of Paraná. Supervisor.

24. Caroline Nohama and Erik Tetsuji Matsugano Kato. LIT: Casaco digital para ciclistas (**LIT: Digital jacket for cyclists**). 2016. Final Work. (Graduation in Industrial Design - Digital Design) - Pontifical Catholic University of Paraná. Supervisor.

# Research

My current research aim is to develop a participatory design approach that can support students, researchers, social movements, non-profit organizations, and startups interested in tackling the contradictions that prevent the realization of social justice through high and low-tech. My research unleashes designing potentials that have been prevented or denied in specific communities and social groups through [technology appropriation](#), [critical pedagogy](#), [theater of the oppressed](#), and other Marxist-inspired approaches. The concept of [technology-mediated liberation](#), or developing technology for the oppressed's liberation, summarizes them all.

To put it in a historical perspective, this research program is the old, now reimagined utopia pursued by participatory design. It is a vision of emergent technologies contributing to maximal (not minimal) changes in everyday life, such as the end of imperialism, classism, racism, sexism, homophobia, xenophobia, fatphobia, ableism, and all forms of oppression. With this reimagining, participatory design may motivate young researchers, particularly women, indigenous people, black people, latinxs, immigrants, and other students from historically oppressed origins who want to use radical technologies for their liberation. Since this program is primarily based on Latin American oppression studies, it will likely contribute to rebalancing the international knowledge flow from academic centers to academic peripheries, expanding the possibilities for [decolonizing design research](#).

Instead of formulating a comprehensive theory and applying it later, I prefer to be active in research projects, outreach activities, social movements, governmental initiatives, and startup ventures promoting change. I use that first-hand experience as material for theory-building, as in the *praxis* epistemology. So far, my research has developed two radical praxes of change through design: [expansive design](#) and [designing for liberation](#). Expansive design aims at harnessing contradictions as a source of change in design activity and design space, whereas designing for liberation tackles oppression by raising critical consciousness about oppressed rights, aesthetics, and technologies. In both praxes, however, change is characterized as conflict-laden, not necessarily positive, sometimes chaotic, always affective, and unpredictable; in summary, it is a never-ending process of becoming through struggle or contradiction.

In my [doctoral thesis](#), I found that contradictions of activity reproduce in participatory design space — the possibilities considered in a project — by playing [design games](#) and other kinds of metaobjects. This led me to define the [social production of design space in Design Studies](#) (shortlisted for the Best Paper of the Year in 20216), pushing the field away from the individualistic understanding of the concept. That research found that many contradictions arise once these two design aspects are treated separately, i.e., as if activity was the sole concern of service design and space of architectural design. Instead of an integrated approach that supposedly eliminates conflict, the [expansive design](#) practice studied in my [PhD thesis](#) includes contradictions to anticipate organizational change and development.

While studying contradictions of body such as [oppression](#), I discovered the formation of the [collective design body](#), or the agent who designs in codesign and participatory design projects. In capitalist design, bodies typically compete for authority and power in a [controversial design space](#), using sticks and stakes. Alternatively, design bodies may engage in collective authorship in a [shared design space](#) that even those with no stakes or sticks can join. In both cases, I am concerned with the oppression of underprivileged bodies by privileged bodies.

Recent design research tries to reframe bodily differences as a positive feature that can strengthen diversity, innovation, democracy, and design space exploration. They propose new design approaches that consider the body not as a mere cognitive machine or an anthropometric model but as a social being with color, shape, history, voice, desires, and rights. [Decolonizing design](#), [ontological designing](#), [feminist design](#), design justice, and autonomous design have made significant progress in dealing with contradictions of body. Nevertheless, they did not look at how these intertwine with contradictions of activity and of space.

Most of the current design approaches end up reproducing contradictions of space while addressing contradictions of body, for example, by including Black or Indigenous people in human-centered designs based on the same [centralizing strategy](#) that sustained colonization and land exploitation. This can be partly attributed to the historical predominance of formal logic over dialectical logic in design thinking. My research tells me that contemporary design thinking needs to develop dialectical logic as much as formal logic.

Beyond progressive government bodies, my research is helpful to social movements, NGOs, startups, and other institutions interested in liberating society from the neoliberal motto of "There Is No Alternative." This condition is characterized by tight design spaces, technocratic design activities, and homogenized design bodies. With the design sociology I am developing, progressive actors may expand design thinking beyond the current hegemonic problem-solving, aesthetic taste regimes, and behavior-steering approaches. I sometimes use the concept of designing consciousness to contrast with design thinking while still retaining some of its gains in enabling multidisciplinary collaboration.

## EDITORIAL INTRODUCTIONS

1. Van Amstel, F., Bausone, M., Brown, B., Buchanan, R., DiSalvo, C., Lee, K., Triggs, T. Xiangyang, X.; Introduction: Notes on Culture and Design. **Design Issues** 2025; 41 (3): 1–6. <https://doi.org/10.1162/DESI.a.1>
2. Van Amstel, F. M. C., Gonzatto, R. F., & Noel, L.-A. (2023). Introduction to Diseña 22:

- Design, Oppression, and Liberation (2nd issue). **Diseña**, (22), Intro. <https://doi.org/10.7764/disena.22.Intro>
3. Van Amstel, F. M., Noel, L.-A., & Gonzatto, R. F. (2022). Design, Oppression, and Liberation. **Diseña**, (21), Intro. <https://doi.org/10.7764/disena.21.Intro>

## PEER-REVIEWED JOURNAL PUBLICATIONS

1. Phan, H. L. D., & van Amstel, F. M. C. (2025). The Contradiction of Institutional Diversity in the Design Student Body. **Diseña**, (27), Article.6. <https://doi.org/10.7764/disena.27.Article.6>
2. Secomandi, F., & Van Amstel, F. M. C. (2025). Coerced Recognition at the Service Interface: A Design Ethics Framework for Unveiling the User Oppression. **Journal of Human-Technology Relations**, 3, 1–25. <https://doi.org/10.59490/jhtr.2025.3.7745>
3. Guimarães, C., & Van Amstel, F. M. C. (2024). Prospectando qualidades relacionais na educação em Design através da quilt-terapia [Prospecting relational qualities in Design Education through quilt therapy]. **Arcos Design**, 17(1), 190–211. <https://doi.org/10.12957/arcosdesign.2024.77916>
4. Bizotto dos Santos, W., Mazzarotto, M., & Van Amstel, F. (2024). Tomando um LADO: formação crítica e prática de liberdade no Laboratório de Design contra Opressões [Taking a side: critical formation and outreaching practice in Laboratory of Design against Oppression (LADO)]. **Arcos Design**, 17(1), 143–175. <https://doi.org/10.12957/arcosdesign.2024.78425>
5. Mazzarotto, M., Van Amstel, F. M. C., Serpa, B. O., Silva, S. B. (2023). Prospecting anti-colonial qualities in Design Education. **V!RUS Journal**, 26, 135-143. Translated from Portuguese by Giovana Blitzkow Scucato dos Santos. Available at: <http://vnomads.eastus.cloudapp.azure.com/ojs/index.php/virus/article/view/833>
6. Noel, L.-A., Ruiz, A., van Amstel, F. M. C., Udoewa, V., Verma, N., Botchway, N. K., Lodaya, A., & Agrawal, S. (2023). Pluriversal Futures for Design Education. **She Ji: The Journal of Design, Economics, and Innovation** (Vol. 9, Issue 2, pp. 179–196). <https://doi.org/10.1016/j.sheji.2023.04.002>
7. Eleutério, Rafaella P.; Van Amstel, Frederick, M. C. (2023). Questões de cuidado na formação de uma coalizão de design feminista [Matters of Care in forming feminist design coalitions]. **Arcos Design**, 16(1). <https://doi.org/10.12957/arcosdesign.2023.71093>
8. de Souza, M. C., Pontes, T. B., & van Amstel, F. M. (2022). Modificabilidade: qualidade que emerge da negociação do espaço de possibilidades no design de jogos digitais [Moddability: quality that emerges from negotiating the space of possibilities in digital game design]. **Estudos em Design**, 30(3). <https://doi.org/10.35522/eed.v30i3.1526>
9. Van Amstel, Frederick M.C.; Botter, Fernanda; Guimarães, Cayley. Design Prospectivo: uma agenda de pesquisa para intervenção projetual em sistemas sociotécnicos. [Prospective Design: a research agenda for design interventions in sociotechnical systems]. **Estudos em Design**, 30 (2), 2022. DOI:

<https://doi.org/10.35522/eed.v30i2.1458>

10. Gonzatto, R.F. and van Amstel, F.M.C. (2022), "User oppression in human-computer interaction: a dialectical-existential perspective", **Aslib Journal of Information Management**, Vol. 74 No. 5, pp. 758-781. <https://doi.org/10.1108/AJIM-08-2021-0233>
11. Paschoalin, Larissa and Van Amstel, Frederick M.C. (2021). Materialidade no codesign: análise interacional de um experimento com blocos de montar (Codesign Materiality: interactional analysis of a building blocks experiment). **Design e Tecnologia**, 11(23). <https://doi.org/10.23972/det2021iss23pp82-92>
12. Van Amstel, Frederick M.C. (2021). The role of games in developing transformative agency. **Brazilian Journal of Socio-Historical-Cultural Research and Activity**, 3(2). <https://revistashc.org/index.php/shc/article/view/85>
13. Van Amstel, Frederick M.C and Gonzatto, Rodrigo Freese. (2021). Existential time and historicity interaction design. **Human-Computer Interaction**. DOI: [10.1080/07370024.2021.1912607](https://doi.org/10.1080/07370024.2021.1912607)
14. Van Amstel, Frederivan Amstel, F. M. C. (2021). Conservatism in Digital Trends: Findings from a differentialist analysis of influence graphs. **InfoDesign – Revista Brasileira De Design Da Informação**, 18(2). <https://bit.ly/3bpQMIr>
15. Angelon, Rafaela and Van Amstel, Frederick M.C. (2021). Monster aesthetics as an expression of decolonizing the design body. **Art, Design & Communication in Higher Education**, 20(1), pp. 83-102(20). DOI: [https://doi.org/10.1386/adch\\_00031\\_1](https://doi.org/10.1386/adch_00031_1)
16. Van Amstel, Frederick M.C.; Guimarães, Cayley; Botter, Fernanda. (2021). Prospecting a systemic design space for pandemic responses. **Strategic Design Research Journal**, 14(1), pp.66-80. DOI: <https://doi.org/10.4013/sdrj.2021.141.06>
17. Pelanda, M. F. L., & van Amstel, F. M. C. (2021). A fumaça digital: inversão infraestrutural do COVID-19 pela perspectiva Yanomami (The digital smoke: Infrastructural inversion of COVID-19 from the Yanomami perspective). **International Journal of Engineering, Social Justice, and Peace**, 8(1), 69-85. DOI: <https://doi.org/10.24908/ijesjp.v8i1.14735>
18. Vale, G.; Zanotto da Silva C., Cabral, M; Moniz, M; Rodrigues da Silva, C; Van Amstel, F.M.C. (2020) Perifa consciente: comunicação popular em comunidades vulneráveis de Curitiba (Conscious Periphery: popular communication in vulnerable communities of Curitiba). **Revista Tecnologia e Sociedade**, 16, 111-117. DOI: <https://doi.org/10.3895/rts.v16n44.12350>
19. Van Amstel, Frederick M.C and Gonzatto, Rodrigo Freese. (2020) The Anthropophagic Studio: Towards a Critical Pedagogy for Interaction Design. **Digital Creativity**, 31(4), p. 259-283. DOI: <https://doi.org/10.1080/14626268.2020.1802295>
20. Silva, R. L. P. da, Santos, M. R. dos, & Amstel, F. V. (2020). Quando o negro se movimenta, toda a possibilidade de futuro com ele se move (When the black's people moves, all possibility of future with him moves). **Albuquerque: Journal of History**, 11(21), 132-150. DOI: <https://doi.org/10.46401/ajh.2019.v11.9589>
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49. DOI: <https://doi.org/10.1016/j.futures.2017.01.006>
22. Van Amstel, F.M.C; Hartmann, T; Voort, M. van der and Dewulf, G.P.M.R. (2016) The social production of design space, **Design Studies**, 46, p. 199–225. DOI: <https://doi.org/10.1016/j.destud.2016.06.002>
23. Van Amstel, Frederick M.C. and Garde, Julia. (2016) The Transformative Potential of Game Spatiality in Service Design. **Simulation & Gaming**, 47 (5), p. 628-650. <https://doi.org/10.1177/1046878116635921>
24. Van Amstel, F.M.C.; Zerjav, V; Hartmann, T; Dewulf, G.P.M.R; Voort, M.C. van der. (2016). Expensive or expansive? Learning the value of boundary crossing in design projects. **Engineering Project Organization Journal**, 6 (1), Pages 15-29. DOI: <https://doi.org/10.1080/21573727.2015.1117974>
25. Zerjav, V., Hartmann, T., & van Amstel, F. M. (2014). A leadership-as-practice perspective on design in architecture, engineering and construction projects: interaction analysis of a collaborative workshop. **Engineering Project Organization Journal**, 4(4), 1-13. DOI: <https://doi.org/10.1080/21573727.2014.970177>
26. Van Amstel, F. M.C., Zerjav, V., Hartmann, T., van der Voort, M. C., & Dewulf, G. P. (2015). Expanding the representation of user activities. **Building Research & Information**, 43(2), 1-16. DOI: <https://doi.org/10.1080/09613218.2014.932621>
27. Gonzatto, R.F; Amstel, F.M.C.van; Merkle, L.E; Hartmann, T. (2013). The ideology of the future in design fictions. **Digital Creativity**. Vol. 24 (1). DOI: <https://doi.org/10.1080/14626268.2013.772524>

## PEER-REVIEWED CONFERENCE PAPERS

1. De Souza, E., Saito, P., Van Amstel, F. M. C., Gonzatto, R. F. (accepted). Collective handiness in prospective design: philosophical musings on seriously playing with articulation work. **DRS2026: Edinburgh**, 8–12 June, Edinburgh, Scotland.
2. Tavares, P., Gonzatto, R. F., Van Amstel, F. M. C. (accepted). Collective handiness in prospective design: philosophical musings on seriously playing with articulation work. **DRS2026: Edinburgh**, 8–12 June, Edinburgh, Scotland.
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