

Jun 8th, 9:00 AM - Jun 12th, 5:00 PM

Transitional Materialities

Sofia Soledad Duarte Poblete

Design Department, School of Design, Politecnico di Milano, Italy

Camilo Ayala-Garcia

Faculty of Design and Art, Free University of Bozen-Bolzano, Italy

Follow this and additional works at: <https://dl.designresearchsociety.org/drs-conference-papers>



Part of the [Art and Design Commons](#)

Citation

Duarte Poblete, S.S., and Ayala-Garcia, C. (2026) Transitional Materialities, in Simeone, L., Gray, C. M., Verhoeven, A., de Götzen, A., Bakırlioğlu, Y., Zohar, H., Stead, M., and Buwert, P. (eds.), *DRS2026: Edinburgh*, 8–12 June, Edinburgh, United Kingdom. <https://doi.org/10.21606/drs.2026.136>

This Research Paper is brought to you for free and open access by the DRS Conference Proceedings at DRS Digital Library. It has been accepted for inclusion in DRS Biennial Conference Series by an authorized administrator of DRS Digital Library. For more information, please contact library@thedrs.org.

Editorial: Transitional Materialities

Sofia Soledad Duarte Poblete^{a*+}, Camilo Ayala-Garcia^{b+}

^aDesign Department, School of Design, Politecnico di Milano, Italy

^bFaculty of Design and Art, Free University of Bozen-Bolzano, Italy

⁺Contributed equally

*Corresponding author e-mail: sofiasoledad.duarte@polimi.it

doi.org/10.21606/drs.2026.136

Abstract: *Transitional Materialities* brings together research that understands materials not as static substances, but as dynamic agents embedded in ecological, technological, and socio-economic transitions. This perspective highlights the evolving relationship between material innovation, planetary health, and design's capacity to mediate and guide change. The track explores how designers move beyond passive material selection to engage actively in experimentation, critical reflection, policy making and the development of alternative, resilient futures. Contributions address material inspiration, education, and archives as means to support knowledge sharing and open-access dissemination; they also map materials and practices across contexts, from rethinking traditional material values and local specificities to examining how such models may be adapted elsewhere. Other papers range from more rigorous forms of material characterisation to radical speculation. Collectively, the track foregrounds renewable, waste-derived, organic, interactive materials, and materials intelligence, alongside post-anthropocentric, community-driven, and circular imaginaries for transition towards regenerative futures.

Keywords: Transitional Materialities; Regenerative Design; Circular Design; Materials Design; Material Driven Design

1. Introduction

In a context marked by climate urgency, resource depletion, and the need to rethink dominant models of production and consumption, design research is paying increasing attention to the role of transitional materialities that could enable a more circular, regenerative, and resilient futures (Duarte Poblete et al., 2024). Design practices cannot be separated from materials and the processes associated with them, which address both human and non-human needs. For this reason, it is necessary to investigate and gain a deeper understanding of materials and their transformation technologies from a systemic perspective that goes beyond exclusively anthropocentric approaches looking to shape post-anthropocentric futures (Rognoli et al., 2021).



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International Licence](https://creativecommons.org/licenses/by-nc/4.0/).

From renewable and waste-derived resources to interactive, living, and the intelligence of matter, material practices are expanding beyond conventional models of selection and application, opening new possibilities for design intervention, critical reflection, and systemic change, often shaped by forms of material activism (Ayala Garcia & Rognoli, 2018; Ribul, 2014).

The track Transitional Materialities brings together contributions that explore these shifts from multiple perspectives. The papers in this track examine how materials can act as mediators towards a circular transition through experimentation, education, mapping, archiving, localisation, characterisation, and speculation. The different contributions show how the concept of transitional materialities involves more than the development of alternative material proposals; it also calls for rethinking how material knowledge is produced, shared, and used. In this sense, it reflects the emergence of a new design mindset, increasingly driven by material knowledge, awareness and intelligence, which is enriched by dialogues with intersecting domains such as crafts, biology, science and engineering (Migliore et al., 2024; Rognoli & Duarte Poblete, 2026). In doing so, this track highlights the diversity of approaches through which design engages with materials today, from situated and community-driven practices to more speculative, post-anthropocentric, and future-oriented visions.

The contributions presented in this track reveal Materials Design as a field that is consolidating and continuously expanding. Materials are seen as central to broader processes of transition, shaping products and applications, systems, behaviours, imaginaries, and relations. This editorial introduces the key themes emerging across the selected papers and situates them within ongoing discussions on materials design, design research, and transition towards regenerative futures.

2. Emerging themes from contributions

Throughout three dimensions of this track is possible to observe the breadth and diversity of contemporary design research engaging with materials as active mediators of ecological, social, technological, and cultural transitions. Although varied in scope, method, and scale, the selected contributions reveal a set of recurring concerns that give coherence to the track as a whole. For the purpose of this editorial, the contributions are discussed through three dimensions or thematic clusters: (a) Material inspiration, education and archives; (b) Mapping materials and practices; and (c) From materials characterisation to materials (R)evolution.

2.1 *Material inspiration, education and archives*

A first set of contributions addresses questions of education, knowledge transfer, and the infrastructures that support emerging materials design practices. These papers suggest that, although approaches such as DIY materials experimentation, materials-driven design learning, and material libraries have been discussed for some time, from authors such as Akin and Pedgley, (2016), Karana et al., (2015) and Rognoli and Ayala-Garcia (2021), they continue to evolve as unconventional yet increasingly relevant modes of inquiry within design research. More specifically, the cluster shows how educational design methods,

experimental platforms, and curated repositories can foster deeper engagements with circularity, sustainability, and regenerative ecologies, while connecting these issues to biodesign, biomaterials, living interactions, and interdisciplinary collaboration (Duarte Poblete et al., 2023; Karana et al., 2023).

Within this cluster, two complementary trends can be identified. On the one hand, several contributions examine university-based and educational pathways, sharing experiences and reflections that may be useful for other researchers and educators working in related contexts. These papers suggest that dedicated spaces, methods, and pedagogical formats for such practices are still in the process of being established within many design environments.

Naito (2026), for instance, presents a 24-month research-through-design study focused on establishing a biodesign workspace in a university context, showing how the creation of a dedicated environment can support designing with living matter. The study offers a valuable example of how the infrastructure and spatial organization is required for the developing of experimental and transitional materials concepts. De Visscher and Auger (2026) instead reflect on a pedagogical approach developed with Design MA students, in which investigation and speculation emerge from the deep study of a given material. Their work discusses challenges linked to different kinds of materials, including proprietary, promising, and information materials, while also considering how this approach may be extended to other educational and research contexts. Similarly, Ioannou (2026), drawing on a university course and several graduation projects focused on bio-based and regenerative materials, examines how these practices reconfigure the designer's role across the value chain, from sourcing to post-use reintegration. The paper argues that bio-based materials contribute to a rematerialisation of design knowledge, where making becomes a mode of inquiry into the interdependencies between nature, technology, and culture, while material agency emerges as a co-creative force in design for circularity, resilience, and care.

A second group of papers highlights material libraries as key infrastructures for learning, documentation, and the dissemination of good practices. While material libraries are by now familiar to design researchers and practitioners, the papers in this cluster show how they are evolving in relation to circular and regenerative transitions. Rosato et al. (2026) investigate how a digital material library can support design practitioners and SMEs in navigating this transition by connecting sustainable innovation with industrial feasibility. Their prototype proposes a relational database that clusters materials through technical, expressive-sensorial, circular, and production-related attributes, thus expanding the role of the library beyond a physical archive of material samples. Ferguson et al. (2026), in turn, focus on eco-material libraries for design education, framing them as pedagogical infrastructures that combine material samples, replication recipes and experimental documentation. Their findings suggest that such libraries extend conventional models by linking material selection to making, comparison, and student contribution. Finally, Shin et al. (2026) bring a more experimental perspective to the discussion by effectively proposing a new kind of material library grounded in living processes. They investigate biomineralisation through photosynthetic processes across waste substrates for circular product design. The integration of biological protocols with design experimentation, results in a sample collection of biomineralised materials using cyanobacteria.

These contributions demonstrate that the concept of transitional materialities is built by creating open, accessible, interactive and inspiring spaces in which knowledge about materials and design can be created, shared, displayed, and taught. These researchers are sharing how the creation of workspaces, courses, and material libraries can expand knowledge and facilitate its transfer towards future applications.

2.2 Mapping materials and practices

A second set of contributions focuses on the mapping of materials and practices across specific countries, contexts, and thematic domains. Despite their different scales and methods, these papers share a common concern: understanding how materials and practices can contribute to more sustainable, circular, resilient, and ultimately regenerative futures, while also asking how knowledge developed in a particular place or case can be replicable in other contexts. Across this group of papers, materials are carriers of ecological, cultural, and social value. In this sense, mapping becomes more than an act of classification; it becomes a way of tracing relationships between resources, practices, local knowledge, and possible futures.

The different contributions examine how situated material practices can reveal broader pathways for transition. Kapsali and James (2026), through semi-structured interviews in the UK, argue that design research can re-mediate transitional materials by integrating ecological data, provenance, and care into material systems. Their work proposes a conceptual model of transitional materiality that links design, policy, and ecology towards regenerative and circular textile futures. Tao and Vettese (2026), focus their work on the collaborative programme *Design Matters Lab*, which brought together emerging designers from Europe and Indonesia through an online and in-person residency in Bandung. Their study shows how cross-cultural exchange, local material engagement, and collaborative making can enable new design directions, suggesting possible models for small-scale production working with craft techniques and sustainable local materials.

Other papers foreground the role of local and indigenous knowledge in shaping material transitions. Kilford et al. (2026), through their work on harakeke in New Zealand, they examine interaction and collaboration across multiple perspectives for a regenerative textile design systems. Their contribution is particularly significant in suggesting that what is transitional is not only the material itself, but also the knowledge that is carried, translated, and reshaped through inter-indigenous and intercultural exchange. Similarly, Gonul and Hasgul (2026) investigate vernacular dwellings in Behramkale village in northwestern Türkiye, where reused earthenware elements, from pots to roof tiles, are integrated into masonry for both durability and ornamentation. Their analysis positions this site-specific and stratified material practice as a valuable model for understanding how vernacular knowledge and local craftsmanship can allow resilient, waste-derived construction systems in contemporary sustainable projects.

A final group of papers in this set expands the mapping effort beyond individual case studies towards broader collections of examples. Guarino et al. (2026) present a study of 40 cases situated in, or relevant to, the wearable domain at the intersection of Material-Driven Design and Bio-HCI. The identification of recurring materials, methods, and tools shows how matter can act as a transformative agent in the development of lower-impact wearable solutions, shaping embodied and symbiotic interactions. Deniz et al. (2026), meanwhile,

analyse 635 material design projects across 56 countries, complemented by questionnaire responses from practitioners in 14 countries. Their mixed-methods study maps sourcing patterns, fabrication processes, and stakeholder engagements across diverse geographical settings, while also revealing how locality operates not as a passive element, but as an active parameter that influence both material development and designers' mindsets.

Through these contributions is possible to see that mapping materials and practices is a critical way of understanding how transitional materialities are shaped by locality, cultural exchange, ecological awareness, and situated forms of expertise.

2.3 *From materials characterisation to materials (R)evolution*

A third cluster of contributions moves towards questions of material characterisation, tuning, engineering, and hybridisation. Compared with the previous sections, these papers foreground a more technically oriented and application-driven perspective, showing how transitional materialities are also shaped through advanced forms of experimentation in which design increasingly intersects with engineering, and, in some cases, with biology. What emerges is a space where designers extend their role beyond material selection, engaging instead in the active reconfiguration of material behaviour, performance, and meaning. In this sense, the contributions present both processes of material characterisation and radical forms of material (r)evolution.

Papers in this group examine how materials can be engineered or classified in ways that expand their functional and interactive capacities. Qin et al. (2026), for example, investigate 4D printing as an interactive material technology in which materials respond to human and environmental stimuli through direct feedback loops. Their study proposes a taxonomy linking stimuli, smart materials, and transformation effects through a combined hierarchical and ontology-based classification approach. Positioned at the intersection of human intention and material expression, the framework demonstrates how responsive materials can support new possibilities for interaction design and fluid, adaptive artefacts across different design domains. In a different but related direction, Sander and Nhu Laursen (2026) explore how designers can support sustainable transition by retaining the intrinsic value of imperfect and discarded materials from manufacturing. Drawing on a Danish research project involving 22 discarded material samples, they develop categories and parameters that support what they define as a *Reshape* strategy: a design-led circular approach for integrating pre-consumer discarded materials into new product development.

Another contribution focus on hybrid practices that combine technological innovation with craft, biological systems, or perceptual exploration. Romani et al. (2026) examine how hybrid craft and digital fabrication can foster more sustainable material imaginaries by recognising the interdependence of humans, nature, and technology in ecological making practices. Through *Janus*, a collaborative case study combining local natural elements, 3D printing, and craft processes, the paper shows how hybrid making can generate new aesthetics and narratives while also advancing sustainability discourse. Velho et al. (2026), by contrast, present *Living Textiles*, a platform that integrates genetically engineered whole-cell biosensors into textiles for on-body physiological and environmental sensing. Their work expands the notion of textile materiality by positioning textiles as both computational and ecological systems, in which living cells sense and communicate through material change. Bruno et al. (2026) focus instead on transparent wood, a perceptually hybrid material

obtained by removing lignin from natural wood and infiltrating it with bio-resin or bioplastic. Their research combines sensory-perceptual analysis with creative scenario-building techniques to explore how this emerging material may be meaningfully presented within professional design contexts and mobilised in future applications.

Finally, Henderson et al. (2026) offer a distinct but highly relevant perspective by shifting attention from material performance to the fluctuating values that shape material circulation. Through the case of salvaged timber and its successive uses, the paper reframes the question of transition through financial, carbon, and social value misalignments that determine whether timber circulates as resource, product, or waste. Building on the logic of cascade use, the authors propose a value-centred metric for salvaged timber as a speculative policy tool capable of visualising, modulating, and stabilising value across material lifecycles. In this way, policy itself is understood as a design medium through which the systemic frictions of material economies can be made visible and more regenerative futures can be prototyped.

This cluster shows that materials-driven experimentation is not limited to educational exploration or conceptual framing. Rather, it can generate tangible forms of transformation that are measurable, engineerable, and future-oriented. Across responsive systems, discarded matter, hybrid craft, living textiles, perceptual innovation, and value-based policy tools, these papers demonstrate how transitional materialities are increasingly shaped through modes of inquiry that combine technical rigour with design imagination.

3. Reflections and conclusions

Transitional Materialities track reveal a field that is both consolidating and continuously expanding. Across different contexts, methods, and scales, the papers show that transitional materialities are not limited to the development of novel materials alone. Rather, they also involve the infrastructures, pedagogies, mappings, taxonomies, and speculative frameworks through which material knowledge is generated, shared, interpreted, and applied. In this sense, the track highlights how materials-driven design is increasingly used, conveying interdisciplinary collaboration where materials are recognised as active mediators of ecological, social, technological, and cultural transitions.

Different reflections emerge from this track's selected contributions. First, the papers demonstrate that material transition depends as much on systems of knowledge and dissemination as on material innovation. New educational spaces, DIY materials evolution, material libraries, experimental workspaces, and case mapping are still important elements that allow designers to engage with materials in responsible, situated, and future-oriented ways. Second, the track reveals the importance of locality, vernacular knowledge, and intercultural exchange in shaping transitional material practices. Many of the contributions suggest that material futures cannot be approached through standard solutions, and clearly highlight that designers are capable to take and develop projects with place-based resources, together with communities, material intelligences, and local ways of knowing.

A further reflection concerns the increasingly hybrid nature of contemporary materials design. Several papers show how design today operates at the intersection of craft, engineering, biology, digital fabrication, and even policy. This integration of design with

other disciplines expands the role of the designer, who is no longer only selecting and applying materials, but also participating in their tuning, characterisation, cultivation, communication, and systemic integration. As a result, transitional materialities point towards a design culture that is more collaborative, more materially aware, and more engaged with the interdependencies between humans, technologies, others species and in general with broader ecological systems.

Finally, the track suggests that the transition at stake is not only technical, but also epistemic and cultural. To rethink materials is also to rethink values, imaginaries, and relations. How materials are understood, what kinds of futures they support, and what responsibilities they demand from design research and practice. In this respect, the papers gathered here contribute to ongoing discussions on circularity, regeneration, and post-anthropocentric design by showing that materials are central to what and how is made, how are the material relations build, how resources are used and discarded, and to how transitions are imagined and enacted. The contributions in this track reaffirm the importance of resources, materials and processes within contemporary design research and open further directions for inquiry into more resilient, regenerative, and less harmful futures.

Acknowledgements: We would like to thank all the sub-chairs involved in this track, Prof. Dr. Enza Migliore, Prof. Dr. Markus Holzbach, Prof. Dr. Owain Pedgley, Prof. Dr. Miriam Ribul and especially Prof. Dr. Valentina Rognoli for encouraging the creation of a track that brings together multiple perspectives on transitional materialities. We are also grateful to all the reviewers for their commitment to the review process and for the valuable feedback they provided, and to the authors for the quality of their contributions. In the writing of this editorial, AI tools, specifically ChatGPT and Grammarly, were used to improve coherence and language refinement.

References

- Akin, F., & Pedgley, O. (2016). Sample libraries to expedite materials experience for design: A survey of global provision. *Materials & Design*, 90, 1207–1217.
<https://doi.org/10.1016/j.matdes.2015.04.045>
- Ayala Garcia, C., & Rognoli, V. (2018). Material activism. New hybrid scenarios between design and technology. *Cuadernos Del Centro de Estudios de Diseño y Comunicación*, 19.
<https://doi.org/10.18682/cdc.vi70.1143>
- Bruno, E. S., Lerma, B & Dal Palù, D. (2026). Perceived Quality and Future Applications of Transparent Wood: Insights from an International Focus Group. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1878>
- Duarte Poblete, S.S., Anselmi, L., Rognoli, V. (2023). Emerging materials fostering interdisciplinary collaboration in Materials Design. In: Yong-Gyun Ghim and Cliff (Sungsoo) Shin (eds) *Interdisciplinary Practice in Industrial Design*. AHFE (2023) International Conference. AHFE Open Access, vol 100. AHFE International, USA. <https://doi.org/10.54941/ahfe1002978>
- Duarte Poblete, S. S., Romani, A., & Rognoli, V. (2024). Emerging materials for transition: A taxonomy proposal from a design perspective. *Sustainable Futures*, 7, 100155.
<https://doi.org/10.1016/j.sftr.2024.100155>

- De Visccher, E & Auger, J. (2026). Deep Materialities - investigating the complex socio-technical entanglements of materials towards the designing of resilient futures. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.2020>
- Ioannou, O (2026). Re-Materialising Design: Material Agency and the Reconfiguration of Creative Practice. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.869>
- Deniz, G., Pedgley, O., & Ayala-Garcia, C. (2026). Locality as a Driver for Transitional Materialities. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.949>
- Erez-Henderson, E., Gaudillière-Jami, N., Malterre-Barthes, C., (2026). (Re)framing timber values: Cascade use metrics as a dynamic policy tool. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.2114>
- Gonul, H., & Hasgul, E. (2026). Reused earthenware in the wall: Learning from vernacular dwellings as a source of tacit knowledge for material circularity. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1077>
- Guarino, N., Ferraro, V., & Rognoli, V. (2026). Mapping Circular Design pathways for wearables: An annotated portfolio at the intersection of Material-Driven Design and Bio-HCI. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1447>
- Kapsali, V., & James, N. (2026). Material in Transition: Rethinking the Value of British Wool in Sustainable and Circular Futures. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.333>
- Karana, E., Barati, B., Rognoli, V., & Zeeuw van der Laan, A. (2015). Material driven design (MDD): A method to design for material experiences. *International Journal of Design*, 9(2), 35-54
- Karana, E., McQuillan, H., Rognoli, V., & Giaccardi, E. (2023). Living artefacts for regenerative ecologies. *Research Directions: Biotechnology Design*, 1, e16. <https://doi.org/10.1017/btd.2023.10>
- Kilford, A., Withers, S., Kane, F., & Smith, H. (2026). In kinship with harakeke phormium tenax: how one plant and its materials facilitate transitional knowledge through inter-indigenous and inter-cultural exchange. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1224>
- Ferguson, B., Edensen, S., & Lazaro, V. (2026). Reflecting with Eco Material Libraries: Bridging Material Experimentation, Teaching, and Sustainability Discourse. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1485>
- Migliore, E., Verdolotti, L., Langella, C., & Liguori, B. (2024). Material design meta-protocols: A method for design-driven experiments in the Lab. The case of nature's porous intelligence as a strategy for materials innovation. *Cuadernos Del Centro de Estudios de Diseño y Comunicación*. <https://doi.org/10.18682/cdc.vi239.11535>
- Naito, E. (2026). Infrastructuring transitional bio-materialities: Case of the BioMakerStudio. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.443>
- Qin, J., Pei, E., & Cifter, A. (2026). A hierarchical and ontology-based taxonomy of stimuli-smart materials-transformation effects in 4D printing as a new interactive modality. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1046>
- Ribul, M. (2025). *Recipes for Material Activism by Miriam Ribul* (2nd ed.). © Miriam Ribul.
- Romani, A., Gurrey, P., Cledinning I., Ke, J., & Pearce, J. (2026). Hybrid craft practices for sustainable materialities and narratives through digital fabrication. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1127>

- Rognoli, V., & Ayala-Garcia, C. (2021). Defining the DIY-Materials approach. In O. Pedgley, V. Rognoli, & E. Karana (Eds.), *Materials Experience 2* (pp. 227–258). Butterworth-Heinemann. <https://doi.org/10.1016/B978-0-12-819244-3.00010-7>
- Rognoli, V., & Duarte Poblete, S. S. (2026). WHICH LABEL GOES ON THE DOOR? Navigating the Identity of Materials Designer. In A. Mateus, S. Leonor, & C. Paoliello (Eds.), *What's Around Design?* (pp. 37–53). Springer Nature Switzerland. https://doi.org/10.1007/978-3-032-11584-3_3
- Rognoli, V., Pollini, B., & Alessandrini, L. (2021). Design materials for the transition toward post-Anthropocene. ITA. <https://re.public.polimi.it/handle/11311/1195676>
- Rosato, L., Bolzan, P., Succini, L., & Zannoni, M. (2026). Mediating material transitions. A digital library for circular upholstery material selection. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.867>
- Sander, N., & Laursen, L. (2026). Preserving material integrity: Designing for value retention in imperfect, discarded materials. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.2103>
- Shin, H., Archer, L., Malpass, M., & Collet, C. (2026). Systematic material experimentation with photosynthetic biomineralisation across waste substrates for circular product design. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.1528>
- Tao, X., & Vettese, S. (2026). Transitional materials and collaborative craft: European–Indonesian design practices from the Design Matters Lab programme toward a resilient future. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.291>
- Velh, A., Mhatre, S., Sethumadhavan, V., Tu, H., Joshi, N., & Zolotovskiy, K. (2026). Can textiles be alive? Exploring transitional materialities through microbial biosensors and textile fluidics. DRS2026: Edinburgh, 08–12 June, Edinburgh, UK. <https://doi.org/10.21606/drs.2026.2613>

About the Authors:

Sofia Soledad Duarte Poblete, Designer and PhD in Design. Currently post-doctoral researcher and lecturer at Materials Design for Transition at Politecnico di Milano (Italy). Her research focuses on materials-driven design for environmental sustainability and regeneration, exploring emerging practices and traditional knowledge.

Camilo Ayala-Garcia, Designer and PhD, is a Researcher and Assistant Professor at the Faculty of Design and Art, Free University of Bozen-Bolzano (Italy). His current research bridges emerging technologies and materialities towards transitional circularity, with a strong focus on tools that foster knowledge sharing and open-source materials and processes. In addition, he has devoted his research to local materials and product development, earning several patents.