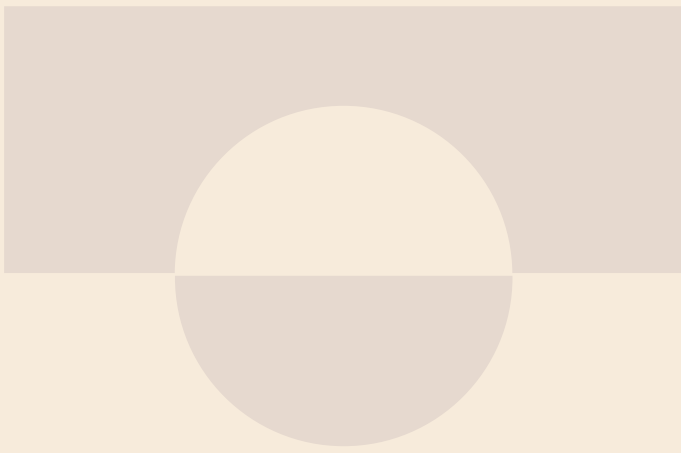


Cumulus Conference
Proceedings

Nantes, France
2025



ethical leadership
a new frontier for design



Ethical Leadership: A New Frontier for Design

Hosted by L'École de design Nantes Atlantique

Nantes, France, on June 3-7, 2025

Conference website : <https://cumulusnantes2025.design>

Published by Cumulus

Cumulus the Global Association of Art and Design Education and Research.

C/o Aalto University, PO BOX 11000, FI-00076 Aalto, Finland

<https://cumulusassociation.org/>

ISBN 978-952-7549-07-0 (PDF)

Cumulus Conference Proceedings Series, No. 14

ISSN 2490-046X

Editor-in-Chief:

Cumulus President Lorenzo Imbesi

Editors :

Frédéric Degouzon (L'École de design Nantes Atlantique)

Jade Gagnepain (L'École de design Nantes Atlantique)

Publications in the Series:

01/17 Kolding, REDO

02/17 Bengaluru, Letters to the Future

03/18 Paris, To get there: designing together

04/18 Wuxi, Diffused Transition & Design Opportunities

05/19 Rovaniemi, Around the Campfire – Resilience and Intelligence

06/19 Bogotá, The Design After

07/21 Rome, Design Culture(s) Volume #1, Volume #2

08/23 Guayaquil, Arts imagining communities to come

09/23 Detroit, Design for Adaptation

10/23 Antwerp, Connectivity and Creativity in times of Conflict

11/24 Beijing, Narratives of Love

12/24 Budapest, P/References of Design

13/25 Monterrey, Design Across Borders – United in Creativity

14/25 Nantes, Ethical Leadership: A New Frontier for Design

Ethical Leadership: A New Frontier for Design

Cumulus Conference Proceedings Nantes 2025

Conference Chair: Frédéric Degouzon (L'École de design Nantes Atlantique)

Conference Project Manager: Jade Gagnepain

Design: Esther Medeiros

Visual Identity : Eliott Gouyette, Julie Durand, Louna Mignonneau, Matthias Rischewski

Layout:

© L'École de design Nantes Atlantique

© Cumulus the Global Association of Art and Design Education and Research

All content remains the property of authors, editors and institutes.



CALL FOR PAPERS PROCESS

A call for papers & contributions opened to the design community early September 2024, for researchers, doctoral candidates, educators and design practitioners.

Track	Abstracts received	Abstracts selected	Final submissions	Final submissions selected	Selectivity rate
Care and Public Innovative	116	66	50	46	40%
Regenerative City	121	54	39	37	31%
Digital Ethics	136	62	40	36	26%
Food Transition	44	29	20	20	45%
Informational Issues	65	20	17	16	25%
Design Entrepreneurship	91	65	44	34	37%
General	573	296	210	189	33%

53% of the 189 final selected contributions are from Europe and 47% outside of Europe. Here the top 5 countries:

- **21% China (39)**
- **19% Italy (36)**
- **12% France (22)**
- **10% United-States (19)**
- **5% United Kingdom (10)**

Track Chairs

Clémence Montagne	Care and Public Innovative Action Issues Track Chair
Sophie Eberhardt.	Regenerative City and Territorial Development Track Chair
Frédérique Krupa	Digital Ethics Track Chair
Julia Kunkel	Food Transition Track Chair
Karl Pineau	Informational Issues Track Chair
Joesph Press	Design Entrepreneurship Track Chair

Scientific Committee

Armand Behar	École Nationale Supérieure de création industrielle (ENSCI)
Brigitte Borja de Mozota	Designence
Zoé Bonnardot	École Supérieure de Design de Troyes
Stéphanie Cardoso	Université Bordeaux Montaigne
Emmanuel Mahé	École Nationale Supérieure des Arts Décoratifs (ENSAD)
Jocelyne Leboeuf	L'École de Design Nantes Atlantique
Caroline Naphegyi	École Camondo
Ioana Ocnarescu	Strate, Ecole de Design
Sébastien Proulx	Ohio State University
Susana Paixao-Barra-dos	Kedge Art School, Kedge Business School
Marc Teyssier	De Vinci Innovation Center – DVIC
Natacha Lallemand	École Duperré – Cumulus board
Céline Gallen	Nantes Université
Ernesto Oroza	Esadse-Cité du design
Éric Rabot	Haute école des arts du Rhin
Katherine Sowley	École supérieure d'arts et de design de Reim

Reviewers

Aaron Fry	Emna Kamoun	Marc Teyssier
Alessia Romani	Enza Migliore	Marco Quaggiotto
Alexandra Coutsoucos	Estelle Berger	Margarida Azevedo
Alfredo Narvaez	Fan Chen	María Pérez Ripoll
Alice Peinado	Federica Appendino	Mariama Ndiaye
Alice Martin	Francesca Zampollo	Marie Laure Even Moreau

Álvaro Sousa	Frederique Krupa	Wen Lu
Amnon Dekel	Gabriele Goretti	Mariia Zolotova
Ana Margarida Ribeiro	Geraldine Hatchuel	Martin Pospisil
Anaëlle Beignon	Gianluca Carella	Maurizio Vrenna
Andrea Quartu	Giliam Ganzevles	Maxime Zoffoli
Andrzej Klimczuk	Grégory Moulinet	Miaosen Gong
Ankit Tejpal	Gwendolyn Kulick	Miguel Bruns
Anna Linda Derosa	Hilde Heim	Mirja Kälviäinen
Anne Le Gars	Javier Jiménez	Mohamed Osama
Anne-Catherine Chardon	João Lemos	Naglaa Sami Abdelaziz
Ashley Ajumoke Stewart	John Villar	Mahmoud
Belinda Verster	Jorge Sanabria	Nathalie Ciprian
Bérangère Clepier	Josymar Rodríguez Alfonso	Nawelle Zaidi
Biljana Jovic	Julie Calmettes	Nicola Morelli
Boglarka Jakabfi-Kovacs	Lara Salinas	Nicos Souleles
Camila Afanador-Llach	Laura Arpiainen	Paul Gardien
Catarina Lelis	Laura Mucciolo	Pauline Oger
Cédric Fettouche	Laurent Neysensas	Pelin Celik
Céline Gallen	Lei Mao	Philipp Heidkamp
Cheri Flewell-Smith	Liat Lavi	Pierre-Emmanuel Fayemi
Chongxiao WANG	Loélia Rapin	Rick Schifferstein
Claudia De Souza Libanio	Loredana Di Lucchio	Roberto Iniguez Flores
Daniele Busciantella-Ricci	Lorenzo Imbesi	Sarah Elsie Baker
David Sánchez Ruano	Louisiane Le Provost	Satu Miettinen
Denis Pellerin	Luc Perera	Scott Schmidt
Diane Beaulieu	Luca D'Elia	Sigrun Prah
Dorian Reunkrilerk	Lucia Viganego	Simon Renaud
Eduardo Gonçalves	Lucile Artignan	Sonia Massari
Edy Chandra	Luis Felipe Moreno Leyva	Sonia Massari
Ellen Gonzalez	Luis Miguel Ginja	Sophie Eberhardt
Emilio Rossi	Luke Gooding	stephanie Hemon
Susana Paixão	Luz Paczka	Xiao Lu
Teresa Franqueira	Valérie Hémar-Nicolas	Yang Yeaju
Thibaut Houette	Veronica Barnes	Yuhao Jiang
Tianjiao Zhao	Viktor Malakuczi	Zhiyu ZHAO
Ting Han Daniel Chen	Violette Vigneron	Zoé Bonnardot

PROGRAM

4 days

**553
participants**

**61
countries**

**400
schools**

**221
contributions**

**24 workshops &
working groups**

**9 Speakers
of honors**

Table of Contents

Adapting Healthcare Design for Innovation: A Co-Design Approach to Transforming Facilities	2
<u>Ms. Manon BERTHEREAUX¹</u>	
<i>1. L'École de design Nantes Atlantique</i>	
Advancing Territorial Design: Practices and Projects Taxonomy	17
<u>Mrs. Line Lorre¹</u> , <u>Dr. Clémence Montagne²</u> , <u>Mrs. Marine Belluet³</u> , <u>Mr. Simon Boussard⁴</u> , <u>Ms. Clara Tortorici⁴</u>	
<i>1. La Serre - CPAM 44, 2. Head of Care Design Lab, 3. L'École de design Nantes Atlantique, 4. Sensipode</i>	
Amplifying social initiatives of the Third Sector in the venetian landscape	18
<u>Prof. Raffaella Fagnoni¹</u> , <u>Prof. Pietro Costa¹</u> , <u>Prof. Gianni Sinni¹</u> , <u>Ms. Maria Manfroni¹</u> , <u>Mr. Giovanni Foppiani¹</u> , <u>Mr. Alessandro Lodovini¹</u>	
<i>1. Università Iuav di Venezia</i>	
Co-design and public policies for an educational equity in a secondary school	43
<u>Dr. Anna Majó¹</u> , <u>Ms. Lena Macau Sanz²</u>	
<i>1. University of Barcelona, 2. PhD student</i>	
Co-designing for accessibility: design-led strategies to improve airplanes washroom for people with disabilities.	66
<u>Mr. Simon Tremblay-Turcotte¹</u> , <u>Prof. Ernesto Morales¹</u> , <u>Mr. David Gotti¹</u> , <u>Mr. Ahmed Hadj Hassen¹</u> , <u>Prof. François Routhier¹</u>	
<i>1. Université Laval</i>	
Community Engagement in Co-designing Design Education: insights from the “School Day” initiatives and the shifting curatorship role of institutions in educational transformation.	75
<u>Mrs. Silvia D’Ambrosio¹</u> , <u>Dr. Andrea Manciaracina¹</u> , <u>Dr. Francesca Mattioli¹</u> , <u>Prof. Anna Meroni¹</u> , <u>Prof. Francesco Zurlo¹</u>	
<i>1. Department of Design, Politecnico di Milano</i>	
Confronting the Legacy of Slavery at the University of the South: An Empathy-Based, Student-Engaged Collaborative Approach	100
<u>Ms. Laura Battaglia¹</u>	
<i>1. Virginia Commonwealth University</i>	
Contact Improvisation and Co-design Practices	114
<u>Prof. YA LIU¹</u>	
<i>1. Tsinghua University</i>	
Cultivating Care: Ethical Pedagogy For Collaboration in Public Spaces	115
<u>Ms. Lakshmi Srinivasan¹</u> , <u>Dr. Daniele Busciantella-Ricci²</u> , <u>Ms. Khushboo Jogani³</u> , <u>Dr. Malay Dhamelia³</u>	
<i>1. BITS Design School, 2. University of Florence, 3. BITS Design School, Birla Institute of Technology & Science, Pilani</i>	
Design Empowerment : Participatory Governance in Renewable Energy Infrastructure Planning	144
<u>Ms. Xueyi Li¹</u> , <u>Prof. Yonghong Liu¹</u> , <u>Dr. Tobie Kerridge²</u>	
<i>1. Hunan University, 2. Goldsmiths, University of London</i>	

An Interactive Mental-Mapping Application with Pictographic Representations through Participatory and Co-Design Methods	1613
<u>Mr. Robin Coenen</u> ¹	
<i>1. University of the Arts Berlin (UdK Berlin)</i>	
Conspiracy Fiction as a Tool for Critical Thinking. Designing Embodied Narratives Based on Conspiracy Theories to Reflect on Contemporary Issues and Communication Design	1618
<u>Prof. Francesco E. Guida</u> ¹ , <u>Dr. Martina Esposito</u> ¹ , <u>Dr. Enrico Isidori</u> ¹ , <u>Dr. Claudia Tranti</u> ¹	
<i>1. Politecnico di Milano</i>	
DESIGN, DIALOGUE, DEMOCRACY: POST-TRUTH AND THE CRISIS OF POLITICAL PARTICIPATION	1636
<u>Dr. Matthew Robb</u> ¹ , <u>Dr. Lawrence Marcelle</u> ¹	
<i>1. The New School - Parsons School of Design</i>	
Design, greenwashing and data visualization. Visualizing the unsustainability of sustainability as a strategic ethical tool through design	1645
<u>Dr. Alessio Caccamo</u> ¹ , <u>Dr. Chiara Caleandro</u> ¹	
<i>1. Sapienza Università di Roma</i>	
Design, sustainability reporting and data-driven dashboards. Communicating data as a strategic leadership tool through design	1668
<u>Dr. Alessio Caccamo</u> ¹ , <u>Prof. Carlo Martino</u> ¹	
<i>1. Sapienza Università di Roma</i>	
Epistemic Virtues and Vices in the Design of Digital Media: The Case of Legal-Checking in the Media Les Surligneurs	1688
<u>Mr. Daniel Uribe</u> ¹	
<i>1. Institut Jean Nicod (CNRS, EHESS, ENS, PSL)</i>	
Exploratory Ethics in Communication Design: Developing a Pedagogy for Lively Ethical Engagements	1699
<u>Ms. Hera Winata</u> ¹	
<i>1. University of the Arts Singapore, LASALLE College of the Arts</i>	
Guerrilla Information Battles: Publishing in Public Spaces	1712
<u>Dr. Laurens Kolks</u> ¹	
<i>1. Delft University of Technology</i>	
Hyperreal Consumption: How Social Media Shapes Mothers' Product Decisions	1723
<u>Mrs. Pelin Ozturk</u> ¹ , <u>Prof. Cigdem Kaya</u> ¹	
<i>1. Istanbul Technical University</i>	
Information Design for Change in Public Sector. Methods to Decode Complexity for Policy and Decision-Making.	1731
<u>Dr. Aureliano Capri</u> ¹	
<i>1. ISIA Roma Design + Sapienza University of Rome</i>	
SharIN'House. Shaping interactions within IoT ecosystem through tangible interfaces	1745
<u>Prof. Lorenzo Imbesi</u> ¹ , <u>Dr. Luca D'Elia</u> ¹ , <u>Dr. Sonia Belhaj</u> ¹ , <u>Dr. Marcello Risolo</u> ¹ , <u>Dr. Alessandro Aiuti</u> ¹	
<i>1. Sapienza Università di Roma</i>	

Chapter 5

INFORMATIONAL ISSUES

Information and Interaction Design
& Trust in Information

Track leader: Karl Pineau, PhD

Media Design Lab director - L'École de design Nantes Atlantique





ethical leadership
a new frontier for design



JUNE 3-7, 2025

Nantes, France



Cumulus
Association



L'ÉCOLE DE
DESIGN
Nantes Atlantique

CONSPIRACY FICTION AS A TOOL FOR CRITICAL THINKING. DESIGNING EMBODIED NARRATIVES BASED ON CONSPIRACY THEORIES TO REFLECT ON CONTEMPORARY ISSUES AND COMMUNICATION DESIGN.

Martina Esposito^a, Francesco E. Guida^b, Enrico Isidori^a, Claudia Tranti^b

^aSchool of Design, Politecnico di Milano

^bDepartment of Design, Politecnico di Milano

ABSTRACT | Conspiracies are a form of narrative, and each piece of information is also, in part, a form of narration. Stories are a fundamental part of culture and our way of perceiving reality. As stated by Harari, humans “are the only species with the ability to use language—not just to describe things we can see, taste, and touch, but also to invent stories about things that don’t exist” (Gallo, 2024). Storytelling permeates every aspect of daily life and is used as a tool to give meaning to products, services and experiences. This phenomenon extends to the news, where the boundaries between facts and storytelling are more blurred than ever. Communication is largely driven by social media platforms, which have fragmented the information landscape. Informing has become a participatory practice: news and opinions are shared widely across many platforms, often leaving people struggling to make sense of events and phenomena.

Originally designed for entertainment, social media platforms now host all forms of communication. However, the way these platforms are built favours the content that answers their original purpose. Information has evolved in the form of opinions and storytelling to adapt to the algorithms. In this environment, conspiracy theories thrive. The trust in the sources of information is dramatically low. The news volume and the speed at which they travel make verifying the sources increasingly difficult. In Italy, only a third of

news readers report trusting the media, reflecting deep scepticism toward information channels seen as driven by political or commercial interests (Reuters Institute for the Study of Journalism, 2024).

Communication designers need to be trained to operate in such a complex landscape. Our proposal presents the aims and results of a Communication Design Studio at the Bachelor level in Politecnico di Milano. Students were asked to research conspiracy theories and craft a project that would make the effects and consequences of these beliefs tangible and real.

The studio consists of shaping a scenario in which the conspiracy theories are found to be true, followed by the design of a fictional brand and an interactive experience revolving around a prototype set within the scenario. The studio aims to develop communication design ecosystems within an anti-disciplinary approach, adopting a speculative design framework.

Students are prompted to discuss the role of communication and interaction design in building public trust. The topic of conspiracies is a tool for reasoning about the ethical dimension of storytelling and their responsibility as communication designers. The projects aimed to challenge preconceived opinions and instil self-doubt in the viewer, fostering a critical attitude that encourages deeper engagement with the complexity of issues.

KEYWORDS | CONSPIRACY, COMMUNICATION DESIGN, SPECULATIVE DESIGN, INTERACTION

1. Introduction

Nowadays, society is asked to tackle new political, environmental, and social issues, which are not only complex to understand, but also feel unprecedented to a vast majority of people. The idea that we are living in the “darkest timeline” or just the “wrong timeline” has gained increasing popularity within online communities, and can be interpreted as a sign of a wider feeling of uncertainty and distrust towards national and international authorities (Salvia, 2022).

With the weakening of previously trusted authorities and what they claimed as true, the ontological nature of “truth” itself has been questioned. As Harari (2024) states:

‘Truth’ is understood as something that accurately represents certain aspects of reality. [...] Truth and reality are nevertheless different things, because no matter how truthful an account is, it can never represent reality in all its aspects.

If reality can’t be grasped by any form of truth, information can be completely unrelated to both truth and reality:

What the example of astrology illustrates is that errors, lies, fantasies, and fictions are information, too. Contrary to what the naive view of information says, information has no essential link to truth, and its role in history isn’t to represent a preexisting reality. Rather, what information does is to create new realities by tying together disparate things [...]. (Harari, 2024)

The “naive view of information” can be a risk, as people tend to believe that, by gaining more information, they will eventually reach some form of truth. However, the overwhelming flow of contrasting information in the era of digital communication is the proof that opposite theories about the same topics can not only co-exist, but also feel credible and true to digital and traditional media users.

It’s not only a matter of an unhinged circulation of news, an increased amount of

information that we are subject to and our difficulty in processing a flow of events that nowadays runs at increased speed. The feeling, if anything, is an impression of a qualitative change. Only a few years ago, it seemed to us that the world still made sense. Today it doesn't make sense anymore. The result is that, at this point, we are not even sure if this sense ever existed. (Salvia, 2022)

This feeling of confusion and disorientation regarding the information provided by media, can be further analysed through what Byung-Chul Han (2015) defines as "Transparency Society". Transparency is a fundamental trait of the contemporary digital world, in which anything is manifest, easily accessible, already revealed. Transparency is then distant from both truth and knowledge, which must be searched and unveiled. From this point of view, digital media contributed to a weakening of true/false and good/evil dichotomies, which were previously set by the dominating narrative: this weakening is an opportunity for new and old counter-narratives to flourish, and for contradictory elements within these theories to exist.

Social media also act as an echo chamber for such theories, as people have constant access to information that reinforce their beliefs (Hood, 2023).

Moreover, in this historical moment, western society lacks a single "source of truth" as the authorities we relied on after WWII have become decreasingly influential and their narrations lack the credibility they had before, whether true or not. As stated by Reuters Institute for the Study of Journalism (2024) in their Digital News Report: "[...] across the world, much of the public does not trust most news most of the time."

The trust in the sources of information is dramatically low. The amount of news and the speed with which they spread make source verification increasingly challenging. In Italy, only one-third of news consumers report trusting the media, highlighting widespread skepticism toward information channels perceived as being influenced by political or commercial interests (Reuters Institute for the Study of Journalism, 2024).

The weaknesses, contradictions, and injustices of our society are now exposed, as they are no longer covered by a dominating source of truth. In this context, no matter how intricate or unbelievable conspiracy theories may appear, to a certain degree, they always address worries that are related to real, tangible issues.

If we don't settle for a mere debunking, if we actually listen, we find not only seeds of truth, but also warnings towards real dangers that loom over us. (Wu Ming 1, 2023)

The popularity of conspiracy theories rises when people, instead of relying on official and rational explanations for their worries, tend to believe in narrations that feel more epic, despite them not being sufficient to explain extremely complex problems. The need for engaging narratives, together with the decreasing popularity of journalism, politics and other traditional "sources of truth," caused a viral diffusion of conspiracy theories and counter-narratives. As stated by Bianchi (2021):

At the basis of every conspiracy theory, in fact, there is the idea that historical processes are the result of a perfect causal concatenation of events: something that can be planned from start to finish. [...] However, as psychology has demonstrated since Freud, in many cases we don't even really know what we want and we often behave in a completely irrational way. [...] As sociology and political science have long pointed out - social systems are complex, which sometimes generate unpredictable and unexpected situations.

2. Before Misinformation: The Narrative Structure of Conspiracy Theories

Every conspiracy theory is based on the idea that historical processes derive from a perfectly orchestrated causal sequence, magnifying intentionality beyond measure. Everything unfolds by meticulously following the conspirators' plans as if history were completely manoeuvrable by human beings (Bianchi, 2021). Psychology, however, teaches us that, as human beings, we often act in deeply irrational ways. Similarly, sociology and political science have long pointed out that social systems are inherently complex, capable of generating unexpected and unpredictable events that "have a life of their own and generate consequences that no one expected" (Butter, 2020).

To understand conspiracy theories, distinguishing between "complicated" and "complex" systems is necessary. A complicated system is characterized by a concatenation of simple events, which are consequential to each other; in contrast, a complex system is composed of elements that coexist without immediate and predictable relationships (Bertalanffy, 1968). Conspiracy theories tend to reduce the complexity of reality to a complicated, linear structure, offering seemingly coherent explanations but ignoring the unpredictable nature of social phenomena. In general, the conspiracy has the form of an articulated storyline, cum-plicated, with folds. In contrast, the nature of an event is cum-plexus, with plexuses, which are parts of a whole interacting with each other (Fig. 1). Thus, we have at the base a complex system in which events happen and a complicated narrative superstructure, that is essentially linear and accessible, but convoluted. As mentioned earlier, the conspiracy always arises from one or more real events, builds on a point of contact with reality, and builds a narrative that rests on itself.

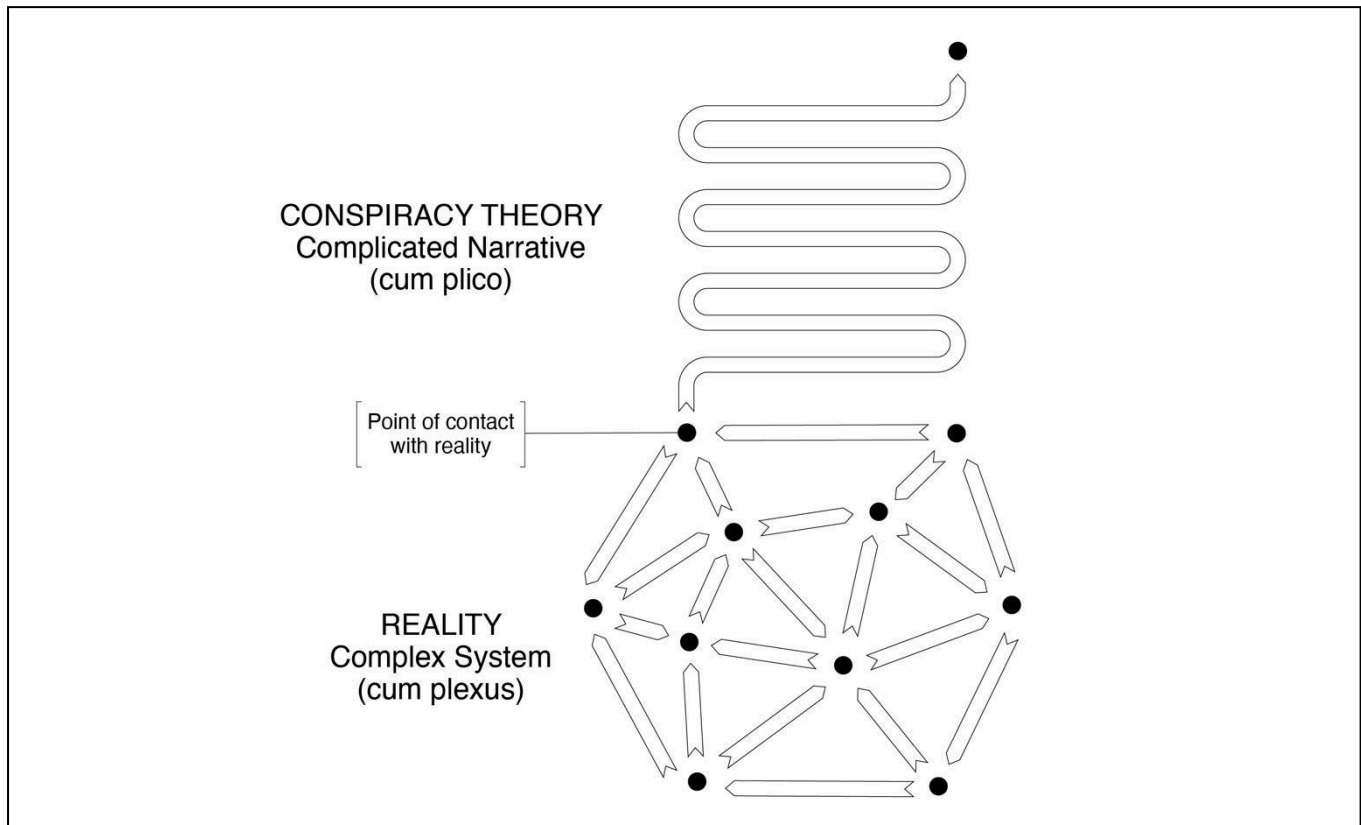


Figure 1. Conspiracy as a complicated narrative and reality as a complex system. Conspiracy structures do not take into account the complexity of reality but repurpose a narrative complication (authors, 2025).

Delving into a phenomenon's complexity offers a less compelling story, requiring more critical thinking and cognitive effort. The ease of thinking that goes with complicated narratives allows a free association of ideas, creating a narrative flow that seems natural and intuitive. Daniel Kahneman (2011) describes this phenomenon in his book "Thinking, Fast and Slow," where he distinguishes between "fast thinking" (intuitive and automatic) and "slow thinking" (analytical and deliberate). Conspiracy theories fit neatly into the first system: they are easy to understand and offer satisfactory answers to complex questions. It is important to note that the conspiracy theorists are not reductionists, people who simplify reality. On the contrary, they tend to possess vast information, but they associate it in a completely arbitrary way. Conspiracy theorists complicate reality, generating intricate and articulate conjectures and stories.

Conspiracy theories - feverishly creative, meticulously concocted - are, in fact, fictional stories that some people believe with conviction. Proponents of conspiracy theories link real data and imaginary data into a coherent and emotionally rewarding version of reality. [...] They fascinate us because they tell compelling stories with the classic problem-based structure and a clear definition of good and bad guys. They offer bleak and sensational plots that are easily transformed into exciting popular entertainment. (Gottschall, 2013)

Gottschall (2013) points out how each individual possesses, to some extent, a kind of "inner Sherlock Holmes." This mental mechanism has the function of retroactive reasoning from present observations, identifying possible causes of the observed effects. This evolutionarily adaptive narrative capacity allows people to perceive reality as an ordered system with meaning, avoiding being overwhelmed by chaos. The narrative mind, however, is allergic to uncertainty and constantly seeks meaningful patterns in the external world; if it cannot find them, it tends to impose them. Thus, conspiracy theories are, before being disinformation, attempts by conspiracy theorists to construct a coherent narrative in a fragmented world; they are not a mere simplification of reality but a more satisfying complication.

3. **Worlds Within Worlds: The Role of Communication and Speculative Design**

As information systems provide an increasingly fragmented view of reality, the role of communication in building public trust through clear and cohesive narratives becomes crucial.

Narratives are an essential dimension of communication design and our way of understanding and experiencing the world. "As Immanuel Kant pointed out in 'The Critique of Pure Reason', if there is an objective reality, it is unknowable. All we can know is the reality we construct. That reality takes the form of a story" (Wilson, 2005).

Stories shape our experience of the world and define how the world exists for us. Through a communication system, it is possible not only to express a point of view on reality but also to create an alternative version of it, imposing new order and meaning on some of its elements. This set of meanings can be defined as a narrative, a value system, or a world. As Ian Cheng (2024) states, "A world allows one to live in a different world than we would in the chaos outside. A world creates consensus about what is relevant. A world assigns meaning to certain actions within it." A world is therefore a system within another world, governed by laws and values that are coherent and valid therein.

Within the C1 Final Synthesis Studio of the Communication Design course at the School of Design, Politecnico di Milano, students are invited to create worlds within worlds –

narratives to critically reflect on the complex challenges facing our society.

Communication design obviously plays a role in these relevant issues, however, traditional design methods alone can't entirely grasp them.

To address such problems it is necessary to adopt a transdisciplinary approach, capable of overcoming the separation between natural sciences, social sciences, and the sciences of the artificial, outlining the profile of a designer whose task is to select results from heterogeneous disciplinary fields in order to reveal analogies and isomorphisms, activating a transdisciplinary circulation of concepts. (Pizzocaro, 2000; Scagnetti et al., 2007)

The methodological approach of the Studio draws from the practices of speculative design, a branch of design that engages with complexity through a process "that implies to cope with wicked problems, where the goals are uncertain and the solutions are many and sometimes at odd." (Scagnetti et al., 2007).

With its critical and provocative stance, speculative design enables the exploration of crucial issues in contemporary society, which are deeply embedded in our daily lives. By constructing scenarios set in hypothetical futures or alternative presents, students tackle topics such as climate crisis, loss of privacy, and institutional power—complex challenges that do not offer immediate or definitive solutions.

The complexity of these themes and the impossibility of finding meaning or logic in such central yet ordinary questions become fertile ground for the emergence of conspiracy theories. As Mattia Salvia (2021) writes in the introduction to the issue of "Iconografie" magazine titled "Apparenze. Sulle estetiche del complottismo":

The general point, of which I am convinced, is that conspiracy theories are a kind of wunderkammer that contains the paroxysmal expression of the spirit of the times — the zeitgeist, which is indeed the title of a famous conspiracy documentary — of society.

There is a very tight relationship between the forms taken by conspiracy theories over time and the vulnerabilities of the period in which they developed.

Addressing this theme means immersing oneself in stories constructed to cope with the dramas of current historical reality — narratives that seek to provide answers to otherwise unsolvable questions.

The topic of conspiracy theories provides an important opportunity to examine the ethical role of stories and communication design in shaping our understanding of the world and our approach to such central and complex issues. As creators of narratives through communication systems, designers need to reflect on both the power and impact of the stories they create and those that surround them, developing a responsible and ethically aware stance towards their profession.

4. Final Synthesis Studio Design Methodology

The brief of Final Synthesis Studio C1 2024/2025 was to build a speculative scenario where a particular conspiracy theory is considered true. Within this scenario, students must build a communication design project that can indirectly communicate this world.

Eleven themes were selected from the proposals individually identified by students during an initial research phase. These themes include: *Moon Hoax* (the belief that the Moon landing was a historical fabrication), *Birds Aren't Real* (the theory that birds are actually surveillance drones), *Reptilian Theory* (the idea that alien elites live among us in disguise to manipulate humanity), *Tinfoil Hat* (a supposed method of protection against

mind-control waves), *Water Fluoridation* (the belief that fluoride in drinking water is used to degrade cognitive abilities), *VIP Island* (the theory that celebrities believed to be dead are actually alive and hidden on a secret island), *Project Blue Beam* (a conspiracy about a staged global event to establish absolute control), *Mandela Effect* (the idea that collective false memories stem from parallel realities), *Rubber Fruit* (the belief that synthetic or chemically altered fruit is used to poison people), *Plandemic* (the claim that global pandemics are deliberately orchestrated), and *Voting Pencil* (the suspicion that pencils provided in polling stations are rigged).

Students worked in teams of five to six people, in which each member took on a specific role based on their skills and interests. After being assigned a theme, they explored and deconstructed its narrative through in-depth research and critical analysis. They then created a fictional brand that could plausibly exist within the chosen scenario, applying the knowledge and expertise gained during years of study. Building on this foundation, they developed a core concept and a communication strategy, which they then translated into a multidimensional and multichannel execution by selecting relevant media and touchpoints. The identity ecosystem revolves around a product or object proposed by the fictional organization or company: the *Communicative Machine*.

Communicative Machines are prototypes that serve as the linchpin of immersive narratives. By functioning as a kind of narrative catalyst, these interactive devices invite users to engage with fictional worlds. According to Mitrović (2016), these diegetic objects have the power to materialize narratives, allowing users to suspend their disbelief and fully immerse themselves in the story. Beyond their role as entry points into fictional realms, Communicative Machines can also be seen as “prototypes” – design artefacts that provoke reflection and discussion among diverse stakeholders (Casnati et al., 2024; Boer & Donovan, 2012). This concept underscores their capacity not only to entertain but also to stimulate critical thinking and dialogue. Furthermore, these machines are part of a broader communication ecosystem that includes touchpoints designed to provide users with a comprehensive understanding of the narrative universe. These communication ecosystems form narrative systems, comprising touchpoints, artefacts, and interactive devices.

In developing *Communicative Machines* during the prototype-making phase, students delve into tools such as Arduino alongside coding environments to interactively engage with technological processes – a practice highlighted by Lukens and DiSalvo’s (2012) emphasis on integrating technology for enhanced fluency. The goal here is not specialization but acquiring literacy across various toolsets; understanding which methods best translate concepts into tangible artefacts through appropriate mediums like print or code-based platforms (Cangiano, 2016).

Coding and prototyping intersect with communication design and visual systems, fostering work that moves across domains. Instead of adhering to fixed categories, students approach communication design as a space of convergence. Bernstein (2011) highlights how working with technology often requires crossing disciplinary lines. A speculative design perspective leads students to explore media and tools beyond standard methodologies, enabling them to experiment with techniques and references from diverse fields (Mitrović, 2019). Lukens and DiSalvo (2012) describe speculative design and technological literacy as inherently cross-disciplinary, framing design as an ongoing process of inquiry and integration.

This process follows an evolving, anti-disciplinary model that moves beyond structured methodologies. Rather than assembling multiple disciplines, it draws fluidly from different areas (Childress, 2016; Brin, 2016) and resists fixed specializations. This approach shifts from solving predefined problems to framing new questions (Blauvelt & Davis, 1997). In this process, iteration is fundamental, allowing students to work within areas where expertise is

still forming. Prototyping progresses from initial exploration to refined development through hands-on engagement. This aligns with the concept of “thinkering” (Antonelli, 2011), where understanding emerges through direct interaction and repeated refinements. Trial-and-error cycles inform each stage, from ideation to completion, reinforcing an adaptive design process (Berglund & Grimheden, 2011).

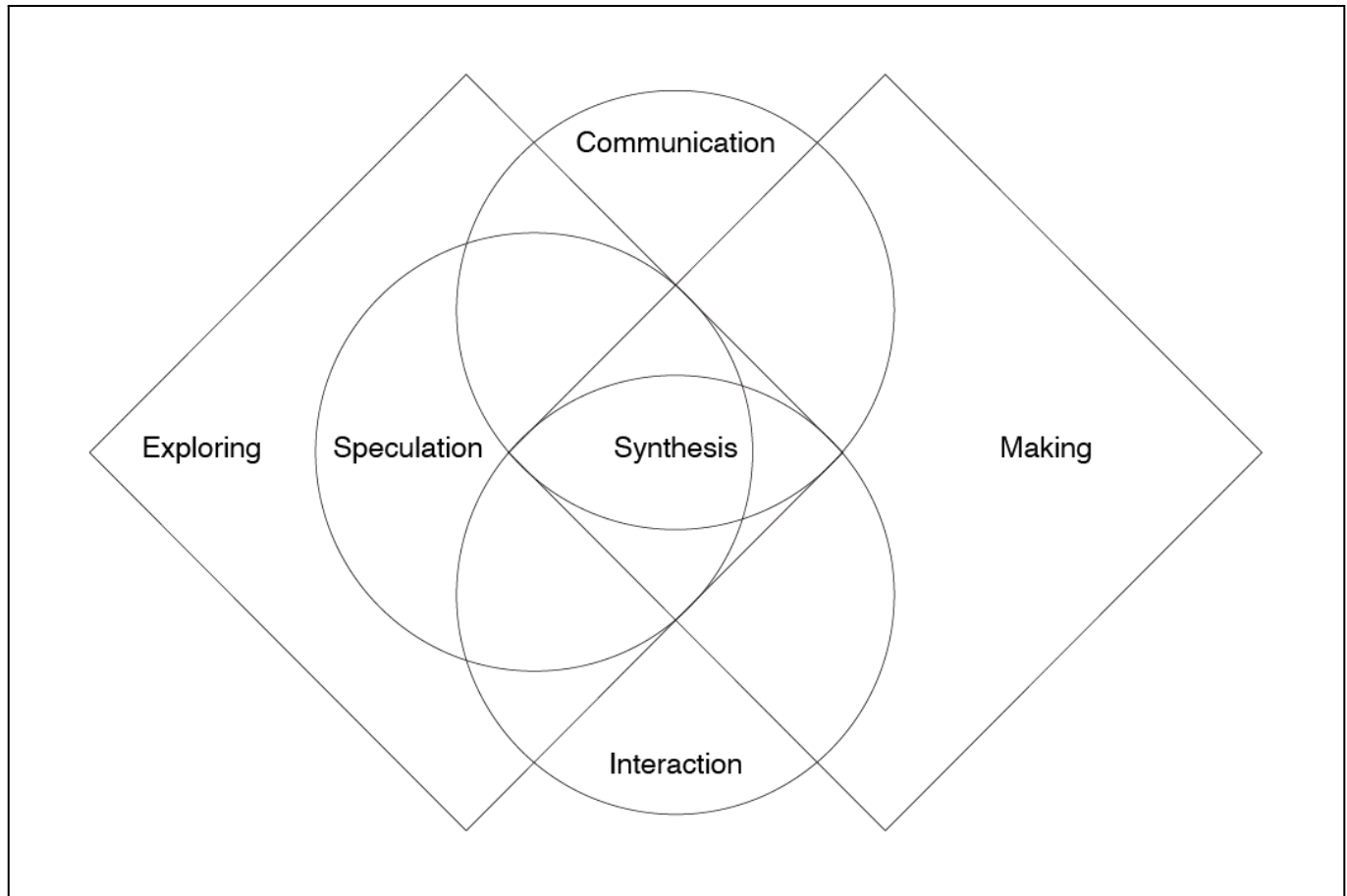


Figure 2. Speculative Overlapping Double Diamond (authors, 2023).

The learning-designing process can be summarised in five main parts, two overlapping phases crossing three design areas, as it is in the Speculative Overlapping Double Diamond model (Fig. 2):

- Exploring: the phase of research on the assigned subject.
- Speculation: scenario building, what if, concept definition, narrative.
- Communication: from concept to visual identity, defining a communication strategy into and out of the narrative.
- Interaction: definition of the prototype’s main functions and the experience’s user journey, considering all the touchpoints consistently to the communication strategy.
- Making: the phase of building and verifying the prototype through progressive refinements.

The overlap of the various phases and areas, defined as Synthesis, is indeed the moment of transformation into key intermediate project outputs. In the central area, where the

exploration gradually stops (converging) and the making begins (diverging), the project's genesis occurs. The field represents the transition from definition to development. The central Synthesis overlap merges into a Define-Develop phase.

In this design framework, conspiracy theories as a design tool represent an unconventional approach to stimulate critical debate. As mentioned, students are invited to create fictitious brands and *Communicative Machines* based on conspiracy theories to explore the narrative and emotional dynamics that make these stories so persuasive. This process does not aim to perpetuate misinformation but to deconstruct it, highlighting the inner workings and social implications. Through this approach, conspiracy theories become tools of provocation: they pose questions and invite students to think critically about the underlying issues. The project ultimately becomes a generator of uncertainty.

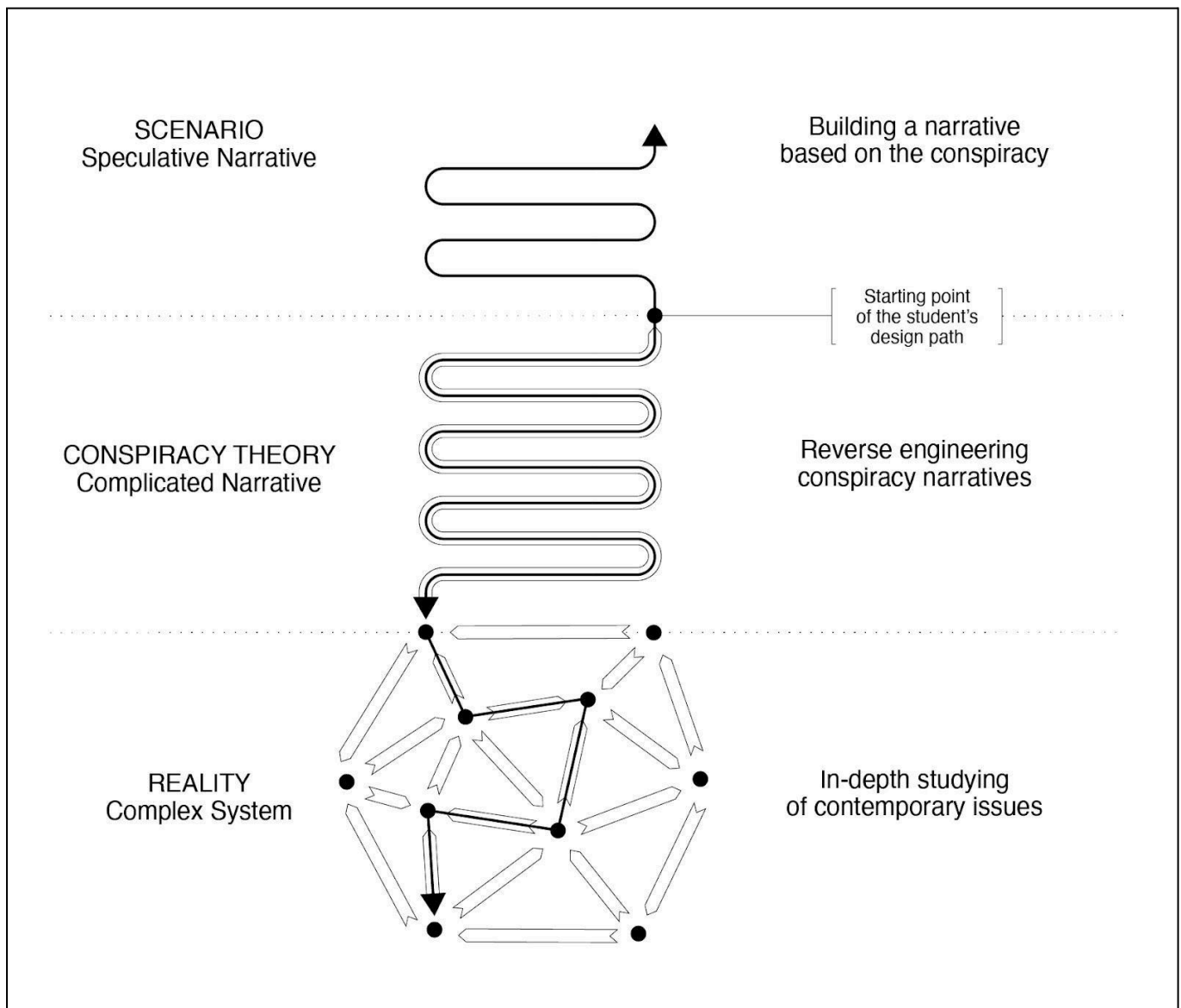


Figure 3. Student's design process path made during the 2024/2025 Final Synthesis Design Studio C1: starting from the analysis of the conspiracy narrative, through the study of the problematics it brings out, to the construction of a speculative scenario.

In summary, during the studio, students embark on a backward design journey (Fig. 3), starting with the plot to analyze and understand its narrative structure through the reverse engineering process. This approach leads them to examine and deepen the system of

matters that the conspiracy brings to light, both as a communicative phenomenon and as a manifestation of the tensions and issues from which it originated. Finally, once the narrative mechanics of the conspiracy are established, a speculative scenario is built upon it by integrating logic from the theory into the design output. The aim of this exercise is to provide the students with the tools to analyse these narratives, developing a critical approach that allows them to distinguish between the initial complex issues and the convoluted responses given to them.

5. Selected Design Results

To understand how the vision of the Studio has been re-interpreted by the students, the following paragraphs briefly describe a few projects from the 2024/2025 Final Synthesis Design Studio.

The first project is based on the so-called Plandemic, a conspiracy theory that argues that the COVID-19 pandemic was not entirely accidental and that the virus may have been deliberately released or manipulated to achieve broader goals, such as increasing control over populations or pushing specific political agendas. The project consists of a conspiracy theory within a conspiracy theory: the group of hacktivists ANTI-STREAMING ARMY discovers that the pandemic was planned by the Digital Content Consortium (D.C.C.), a powerful lobbying group representing the world's largest streaming platforms. Their investigation reveals secret communications between the D.C.C. and influential institutions, pointing to their role in exploiting the pandemic to earn new subscribers and increase their profits, cementing their dominance over global media consumption. The hacktivist group decides to reveal their knowledge by broadcasting the content of encrypted messages found by analyzing frames from popular streaming content. From billboards in city squares to digital ads on major websites, the group of hacktivists takes over these communication channels and replaces their content with the truth about the pandemic. Citizens are then invited to build themselves a digital tool that enables the detection of hidden messages within movies and series hosted by the most popular streaming platforms: the ANTI-STREAMING ARMY provides all of the instructions to create this device and keep spreading the truth.

This project is a fine example of the research and design process promoted by the Studio: deconstructing the conspiracy theory, understanding its logical connections, to recreate a new narrative that takes a critical stance. The students highlighted the social issue that gave rise to the conspiracy theory in the first place: the fear and suffering related to the period of the pandemic, but they also took into consideration the inevitable reliance that people had on entertainment to carry on (Fig. 4).

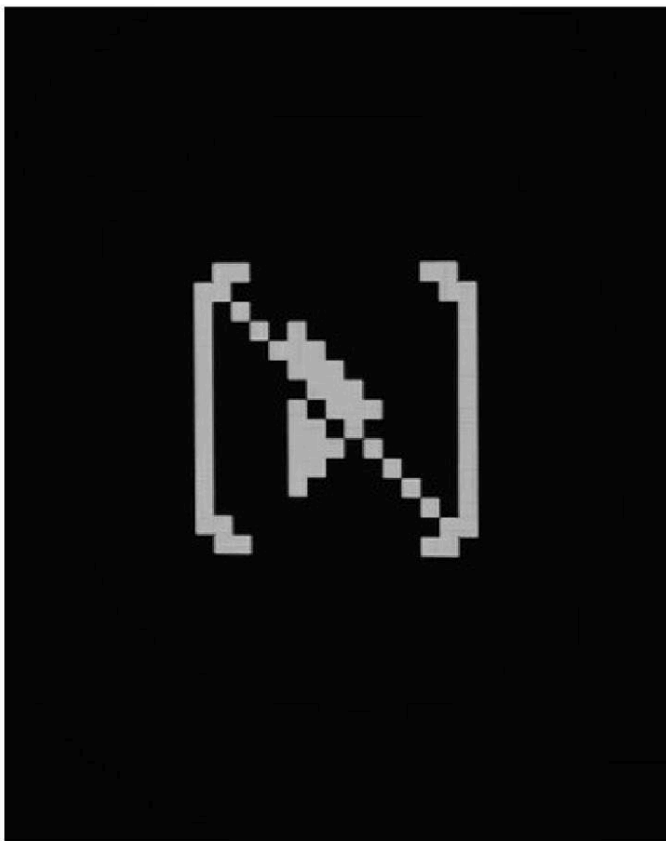
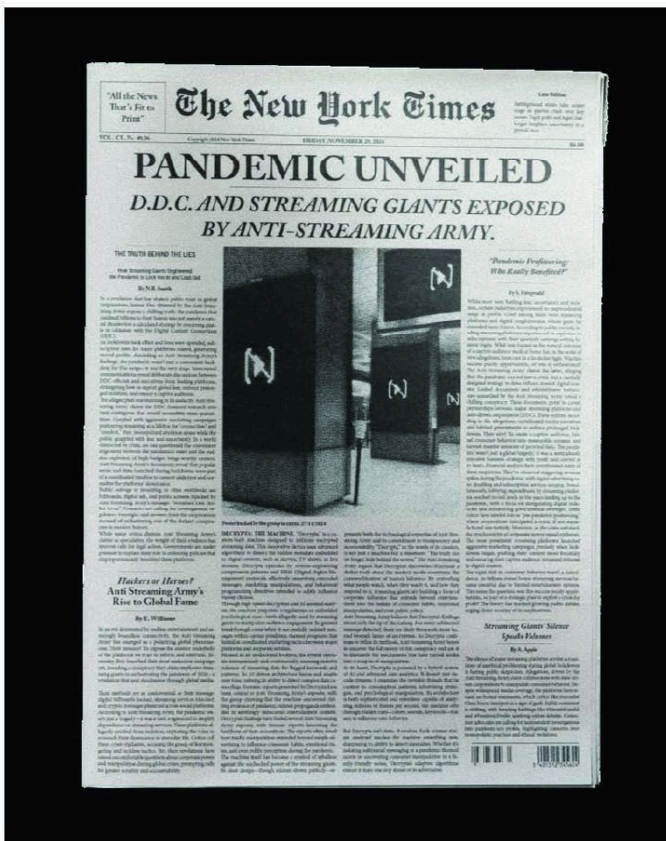


Figure 4. Anti Streaming Army (2025). E. D'Ancona, G. Ferrari, F. Morsia, F. Pecorari, M. Pina, F. Zannoni.

A different take on criticism towards contemporary means of communication can be seen through guMMM: a project that starts from the conspiracy theory of rubber fruits—which is the belief that, in the US, some fruits are fake or filled with rubber. By choosing this theory that spread through TikTok and Instagram, the students propose a reflection on the manipulative power of digital communication tools on influencers and users. This

conspiracy theory has in fact been born through videos and images of fruit that looks and behaves like gum, shared by common social media users and the students imagined that an actual brand took advantage of this viral phenomenon by sending gummy fruits: a remark on the predominance of the images through digital means of communication, which often blend the boundaries between imagination and truth.



Figure 5. guMMM (2025), E. Bonaiuti, L. Collaviti, J. Pace, M. Quendoz, A. Ragazzo, R. Villanueva.

guMMM is a brand that, with a funny yet bold tone of voice, produces and sells rubber fruit to assess the performance of influencers on TikTok. guMMM's products include rubber fruits of various types—bananas, mangoes, and watermelons—that are sent to influencers, who must demonstrate and prove their skills in manipulating objects and showcasing their characteristics. The more they stretch and bend the fruit, the higher their score will be. After the influencer creates a promotional video manipulating the fruit, the experience concludes with the final ranking of the best TikTokers (Fig. 5).



Figure 6. Habit System (2025), E. De Beni, G. Galenda, A. Parente, A. Santocchi, G. Stanziano.

Other critical aspects of contemporary society, which involve a lack of privacy and lack of representation within politics, have been analysed in the project Habit System. Starting from the conspiracy theory of voting pencils—which argues that votes expressed through a pencil are too easy to manipulate and that there is no value in voting within a corrupt system—Habit System proposes a complete overhaul of the voting method.

The new voting system is based on the recording and processing of data related to the daily actions of citizens, including those in the digital sphere. Every choice—such as purchases, media consumption, participation in public events, and other activities—is tracked through a vast network of electronic devices and digital platforms that collectively determine a vote for one of the two parties that make up the new political landscape: the Conservative Party and the Progressive Party.

There is no separation between the moment of voting and everyday life: the political result becomes a constant and accurate reflection of citizens' habits. Voting becomes a direct and unalterable expression of people's real needs, a dynamic process that evolves with society itself.

In a historical moment when voter abstention is increasing year after year, and people place more trust in CEOs than in governments (Elkind, 2021), changing the voting method would represent a true revolution. The project reflects on the issue of lack of privacy and data collection by companies and governments, using these concerns to raise awareness about abstention and the lack of political representation. Byung-Chul Han (2021), reflecting on these topics, asks himself if democracy and traditional forms of voting still make sense in a society that lacks a public sphere of dialogue, where isolated digital citizens are not able to create an actual common ground for a shared ideology (Fig. 6).

6. Conclusions

The experience at Final Synthesis Studio C1, with its speculative approach, led students towards the deconstruction and reconstruction of conspiracy theories' narratives. At first, students entered the world of their conspiracy theory, then they identified the characteristic elements, and eventually, they extended that world through a variety of communication artefacts.

Apart from the research and design process that has been carried out by the students inside the classroom, the aim of the studio is also to show the projects to external observers. In fact, after the end of the studio and after the projects have been evaluated by the teacher and assistants, an exhibition is usually organised to let the students themselves show their projects to the public. This year, this confrontational moment is even more significant as it brings back to the public the narrations that have been born outside the academic context. The students will be able to reflect on their projects and how they are received by the public; the observers will have the chance to experience a new point of view on some narrations they probably already know about.

It's not the Studio's role to define what is true and what is not, however, it serves as an invitation for both students and observers to avoid accepting any narrative as is; to have a critical approach enriched by the tools of speculative design. Avoiding misinformation and the spread of fake news is a crucial topic of our time, however, the tools of debunking and "prebunking" have often proven to be ineffective (Bianchi, 2021).

The psychologist Jovan Byford (2020), who has been studying conspiracy theories for twenty years, has developed six "rules of engagement" on the website *The Conversation*, one of which is to find a "common ground", the kernel of truth on which conspiracy theories are based. The goal, in fact, is not to make conspiracy theorists less curious or less sceptical, but to change the direction of their curiosity and scepticism. Along this path, the projects carried out during the Studio propose a method of doubtful thinking, which does not seek an immediate solution but knows how to linger.

Even if it's not possible to embrace the complexity of the world as a whole, the tools of speculative design can help people at least identify it and point out its critical aspects with irony and sharpness.

The pandemic hasn't been planned by some billionaires in cahoots with governments. Vaccines are not weapons of mass extermination. No anonymous user on the internet will defeat paedophilia with questionable prophecies. Reptilians from another dimension did not take over heads of state to launch useless and bloody wars. Economic crises are not deliberately set by a handful of Jewish bankers who meet secretly in a cemetery, or on the upper floors of a skyscraper in some metropolis. The climate emergency was not triggered by chemtrails.

It's all much scarier than that; therefore, everything is incredibly more difficult to accept. "The world is a ship adrift," Moore reiterates, and no one really has control of the rudder. (Bianchi, 2021)

References

- Antonelli, P. (2011, July 4). States of Design 03: Thinkering. Domus Web.
<https://www.domusweb.it/en/design/2011/07/04/states-of-design-03-thinkering.html>
- Berglund, A., & Grimheden, M. (2011). The Importance of Prototyping for Education in Product Innovation Engineering. In A. Chakrabarti (Ed.), *Research into Design – Supporting Sustainable Product Development*. Research Publishing.
- Bernstein, D. (2011). *Developing Technological Fluency Through Creative Robotics* [doctoral dissertation, University of Pittsburgh]. D-Scholarship @ Pitt.
https://d-scholarship.pitt.edu/8780/1/Bernstein_FINAL_810.pdf
- Bertalanffy, L. von (1968). *General System Theory: Foundations, Development, Applications*. George Braziller.
- Bianchi, L. (2021). *Complotti: Da Qanon alla pandemia, cronache dal mondo capovolto*. Minimum Fax.
- Blauvelt, A., & Davis, M. (1997). *Building Bridges: A Research Agenda for Education and Practice*. In M. Beirut, W. Drenttel, S. Heller, & D.K. Holland (Eds.), *Looking Closer 2*. Allworth Press.
- Boer, L., & Donovan, J. (2012). Prototypes for Participatory Innovation. In *DIS '12: Proceedings of the Designing Interactive Systems Conference* (pp. 388-397). ACM.
<https://doi.org/10.1145/2317956.2318014>
- Brin, S. (2016, November 2). *Making/Meaning in the Realm of Anti-Disciplinarity*. opentranscripts.org.
<http://opentranscripts.org/transcript/making-meaning-antidisciplinarity/>
- Butter, M. (2020). *The Nature of Conspiracy Theories*. Polity Press.
- Byford, J. (2020, July 22). I've been talking to conspiracy theorists for 20 years – here are my six rules of engagement. *The Conversation*.
<https://theconversation.com/ive-been-talking-to-conspiracy-theorists-for-20-years-here-are-my-six-rules-of-engagement-143132>
- Cangiano, S. (2016). Coding as a Way of Thinking – Interview with Casey Reas. *Progetto Grafico*, 13(30), 10–19.
- Casnati, F., Ianniello, A., & Romani, A. (2024). Provocation Through Narratives: New Speculative Design Tools for Human-Non-Human Collaborations. In F. Zanella et al. (Eds.), *Multidisciplinary Aspects of Design. Design! OPEN 2022*. Springer.
https://doi.org/10.1007/978-3-031-49811-4_71
- Cheng, I. (2024). *Fare mondi. Vademecum per emissari*. Timeo.
- Childress, J. (2016, May 26). *Head, Hands, Heart & Voice*. justinchildress.co.
<https://justinchildress.co/head-hands-heart-voice>

Elkind, E. (2021, January 13). Americans trust CEOs more than their own government, survey finds. CBS News.

<https://www.cbsnews.com/news/edelman-trust-barometer-2021-ceo-government/>

Gallo, C. (2024, March 17). The power of storytellers to shape our world. *Forbes*.

<https://www.forbes.com/sites/carminegallo/2024/03/17/the-power-of-storytellers-to-shape-our-world/>

Gottschall, J. (2013). *L'istinto di narrare: Come le storie ci hanno reso umani*. Bollati Boringhieri.

Han, B.-C. (2015). *The transparency society* (E. Butler, Trans.). Stanford University Press.

Han, B.-C. (2021). *Crisi della narrazione*. Einaudi.

Harari, Y. N. (2024). *Nexus. A Brief History of Information Networks from the Stone Age to AI*. Random House.

Hood, L. (2023). *Conspiracy Theories: How Social Media Can Help Them Spread and Even Spark Violence*. The Conversation.

<https://theconversation.com/conspiracy-theories-how-social-media-can-help-them-spread-and-even-spark-violence-209413>

Kahneman, D. (2011). *Thinking, Fast and Slow*. Farrar, Straus and Giroux.

Lukens, J., & DiSalvo, C. (2012). Speculative Design and Technological Fluency. *International Journal of Learning and Media*, 3(4), 23–40. http://dx.doi.org/10.1162/IJLM_a_00080

Mitrović, I. (2016). Introduction to Speculative Design Practice. In I. Mitrović, & O. Šuran (Eds.), *Speculative – Post-Design Practice or New Utopia?*. Ministry of Culture of the Republic of Croatia & Croatian Designers Association.

Mitrović, I. (2019, July 22). *New Reflections on Speculativity*. SpeculativeEdu.

<https://speculativeedu.eu/new-reflections-on-speculativity>

Pizzocaro, S. (2000). Complexity, Uncertainty, Adaptability: Reflections Around Design Research. In D. Durling, & K. Friedman (Eds.), *Doctoral Education in Design: Foundations for the Future*. Staffordshire University Press.

Reuters Institute for the Study of Journalism (2024). *Digital News Report 2024*. University of Oxford.

https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2024-06/RISJ_DNR_2024_Digital_v10%20lr.pdf

Salvia, M. (2021). *Apparenze. Sulle estetiche del complottismo. Iconografie*, 4.

Salvia, M. (2022). *Interregno – Iconografie del XXI Secolo*. Nero.

Scagnetti, G., Ricci, D., Baule, G., & Ciuccarelli, P. (2007). Reshaping Communication Design Tools. IASDR07 - Emerging Trends in Design Research, Nov 2007, Hong Kong SAR China. <https://hal.science/hal-00264332v1>

Wilson, D. S. (2005). Evolutionary Social Constructivism. In J. Gottschall, & D. S. Wilson (Eds.), *The Literary Animal: Evolution and the Nature of Narrative*. Northwestern University Press.

Wu Ming I. (2023, December 13). Perché dobbiamo prendere sul serio le fantasie di complotto sul clima. Prima parte. Internazionale. <https://www.internazionale.it/reportage/wu-ming-1/2023/12/13/fantasie-complotto-clima>

About the Authors:

Martina Esposito MSc student in Communication Design and teaching assistant at the School of Design, Politecnico di Milano. Her research investigates anti-disciplinary and speculative approaches in visual communication, focusing on ecological narratives and the representation of non-human perspectives in contemporary design.

Francesco E. Guida MSc in Architecture and PhD in Design and Technology for the Enhancement of Cultural Heritage. He is an associate professor at the Department of Design and teaches Communication Design at the School of Design at Politecnico di Milano.

Enrico Isidori Communication designer and artist. He works as a teaching and research assistant at the Politecnico di Milano, where he explores unconventional methodologies through representations of design processes.

Claudia Tranti She is a master's graduate in Communication Design and a teaching assistant at Politecnico di Milano. After 5 years of experience as a visual and UX/UI designer, she currently works as a freelance communication designer.

Acknowledgements: The authors would like to thank the teachers and colleagues who worked during the last years at the Final Synthesis Communication Design Studio C1, Bachelor's in Communication Design, School of Design, Politecnico di Milano: professors Andrea Braccaloni, Pietro Buffa, Alessandro Masserdotti and Giacomo Scandolara, the assistants Marcello J. Biffi, Davide Bruno, Alberto Candido, Pietro Forino, Antonio Garosi, Michele Invernizzi, Adele Mazzali, Andrea Pronzati, and Ernesto Voltaggio. Launching, managing, and sharing an anti-disciplinary design practice in an educational context has been possible with them. Consequently, a grateful thought is for all students who, over the years, accepted the challenge.

**Organising team of L'École
de design Nantes Atlantique**

Frédéric Degouzon
Conference Chair

Christian Guellerin
Executive Director

Jade Gagnepain
Project manager

Esther Medeiros Costa de Oliviera
Graphic Designer

Sandrine Pérou
Anne Lorgeoux
Assistants

Nello Debon
Clément Rambeau-Durand
Valentin Ruellan
Interns

Stéphanie Martin-Petit
Community diners

Track Chairs

Clémence Montagne
Sophie Eberhardt
Frédérique Krupa
Julia Kunkel
Karl Pineau
Joseph Press

Finance & Accounting

Emilie Deux
Noëlle Coquer

Communication

Christine Martin
Claire Ruaux
Maxime Danieau
Mathilde Hégron
Marie Laurent
Julie Tessier

Visual identity and signage

Eliott Gouyette
Julie Durand
Louna Mignonneau

Cumulus Design Conversation

Florent Orsoni
Patricia Adam

Building, Reception and Security

Pascal Le Hénaff
Fabien Collet
Lucien Pouilly
Norma Algecira Cruz
Laetitia Monnerat
Denise Poidevin

IT

Eric Kolesnikoff
Mathieu Pignon
Alice Bonneau
Raphaël Mohammedi
Fatoumata Badio
Esteban Helissen

**Workshops and student work
exhibition**

Zoé Lacey
Florent Michel
Zélia Darnault
Xavier Drouaud
Flavien Conilleau

Maxime Zoffoli
Jean-Luc Barassard
Béranger Recoules
Suânly Pinson
Neil Carmichael
Claire Camisoli
Alix Berthelot
Victor Petit-Petit
Nicolas Poiroux

Invited speakers

Cynthia Fleury
Federico Casalegno
Gjoko Muratovski
Fabien Grégoire
Rohit Priyadarshi Sanatani
Antoinette Lemens
Sihem BenMahmoud-Jouini
Matthieu Aquino
Stéphanie Roland
Keynote Speakers

Clara Bove
Katie Cotellon
Nicolas Buche
Emmanuel Thouan
Srini Srinivasan
Joesph Press
Jerome Ferrari Fromager
Georgios-Alexandros Tsaltas
Anne Asensio

Quentin Le Pape
Christian Guellerin
Yongqi Lou
Fabienne Munch
Stéphane Gouret
Mathieu Lehanneur
Ionna Vautrin
Cumulus Design Conversation

Julie Mesmeur

Bassem Asseh

Philippe Caïla

Yrjö Sotamaa

Cecilia Salazar

Mariana Amatullo

Felix Dartey

Javier Sanz

Isabelle Vérilhac

Peter Llyod

Ezio Manzini

Emmanuel Thouan

Opening Ceremony

Student Ambassadors

Ayna Seddigh

Amritta Das

Cumulus Secretariat

Eija Salmi

Justyna Molik

Cumulus Board

Lorenzo Imbesi

Anne Pikkov

Archana Surana

Makoto Watanabe

Miaosen Gong

Monica Di Ruvo

Natacha Lallemand

Nicola Morelli

Roberto Iniguez

Satu Miettinen

Teresa Franqueira

Volunteers

Marie Ancousture-Lavie

Elisabete Afonso

Maxime Bahaud

Orianne Besnard

Soizic Boëffard

Renata Carquejo

Christine Chauvreau

Jennifer Dupeyrat

Juliana Freitas

Léa Gilbert

Frédéric Gondouin

Sophie Guilloux

Coline Letort

Céline Leroux

Pierre Magnan

Annabelle Monot

Ophélie Moreau

Émilie Pavec

Romain Raczka

Victor Spillemaecker

Agathe Le Bris

Alexis Murzeau

Alix Lherbier

Anaïs Camacho Rouiller

Armelle Leboeuf

Arthur Jammet

Arya Seddigh

Axelle Reppert

Baptiste Lemasson

Célestine Dagnaud

Célia Lammoglia

Chengjun Wen

Christophe Khalil

Clara Pasquier

Clémence Péneç

Edwina Sözkese

Emilie Dumont

Emma Ekalle Mbongo

Estelle Jacqmarcq

Eva Lavigne

Ewan Kerisit

Fiona Warner

Guillaume Lentini

Huile Wang

Kanishka Naresh Singh

Katell Prunier

Kérène-H Akpovi

Léa Deschaumes

Léonie Grellier

Liam Georges

Loïc Inassimoutou

Lola Jouve

Louane Boisteau

Louis Pontoizeau

Lucie Allard

Lucie Poirier

Maël André

Marine Prestat

Marie Duranton

Mezerette Clément

Méline Bellanger

Niamh Slevin

Pauline Gillet

Raphaël Chevet

Sarah Gregoire

Savannah Legain

Seya Druenne

Sébastien Porthault

Sylviane Davant

Tess Goyet

Timote Jacquot

Typhaine Droniou

Vanshika Aggarwal

Yaëlle Couturier

Yashvi Jain



Partners:



Sponsors:



