

# DESIGN CULTURE(S)

Cumulus Conference Proceedings Roma 2021

Volume #2

ARTIFICIAL ARTIFICIAL  
LANGUAGES  
LIFE LIFE LIFE  
MAKING MAKING  
NEW NORMAL  
MULTIPLICITY  
PROXIMITY  
RESILIENCE  
REVOLUTION  
THINKING THINKING

**Design Culture(s)  
Cumulus Conference  
Proceedings Roma 2021**

Volume #2

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# DESIGN CULTURE(S)

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DESIGN CULTURE(S) | CUMULUS ROMA 2021  
JUNE 08.09.10.11, SAPIENZA UNIVERSITY OF ROME

## About the conference

**Loredana Di Lucchio, Lorenzo Imbesi**

Sapienza University of Rome

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### The theme

More than three years ago (it was 2018), when we presented our candidacy to host the Cumulus Conference in Sapienza, our first effort was to set up a Conference Theme. The duty was not simple since we wanted to avoid any naïve, fashionable or captivating topic. We were in search of a theme which is appropriate to the times, the context and moreover, to the Cumulus's community.

Our starting point was to consider what Cumulus meant and still means, not only for us, but within the worldwide design community. Looking back in the history of Cumulus, we found an interesting picture in its name: in fact, "cumulus" is the English name of a specific kind of clouds and comes from a Latin word that means "heap, pile, mass". Therefore, the word Cumulus is referred, at the same time, to those big clouds that appear in the sky every time in different forms and always in constant change, as well as it is referred to a set of singular elements that make up a unit together. As a consequence, Cumulus efficiently describes the idea of a set of many singularities that meet, settle and become each time a new and different entity.

This picture helped us to set our goal: offering to such variegated, mutant, but nevertheless aggregated "cumulus", a conference theme where to recognize itself. This idea of big entity made of a huge number of singularities is connected to the idea of community, and then we had no doubt that this was the exact purpose of the founders of Cumulus when they decided its name.

Today the concept of community is increasingly complex, since it is crossing new social, technological, political and economic challenges and at the same time it is more global and multicultural than ever, more and more enriched by new hybrid languages and habits, due to the increasing flows of goods and people around the world. As a consequence, also a

Design Community, as Cumulus, is evolving as a wide-open field with many new practices and sometimes new principles.

In this regard, in order to figure out such complexity, we found a suitable answer in another word with Latin roots: the word "culture". Culture comes from the Latin word "colère" which means "cultivating the land to make grow" and, figuratively, also "taking care" of something, including knowledge, and therefore, "cultivation through education, improvement and refinement of the mind". This second meaning of "culture" is based on an insightful concept by the ancient Roman orator Cicero in his *Tusculanae Disputationes*: "cultura animi", which is the cultivation of the soul.

The resulting parallel between the culture of the land and the culture of the soul was fascinating and highly significant to us, since it is showing the challenge of growing something new, starting from the roots, from the soil, from the context and - as we know - depending on available soil, context and roots, we are growing different plants, obtaining different fruits and seeds, to plant again in a virtuous life-cycle. Thanks to this metaphor, we understood that diversity is a prime condition for the birth and the growth of culture, while it doesn't mean opposition but combination, arrangement and hybridization. Thanks to this metaphor, we got back to the initial concept of accumulation, and to the concept of Cumulus.

On another note, the Cambridge English Dictionary states that culture is also "the way of life, the customs and beliefs, of a particular group of people at a particular time". This could be an interesting stimulus but, when associating "Culture" with "Design", it was immediately clear that we cannot refer to one unique Culture, but we need to open to the concept of biodiversity, where Design cannot be considered as the result of a single dominant, globalized, levelling thinking.

Finally, looking into design as an expression of Culture(s) and Culture(s) as the outcome of Design means to take into consideration not only what we are doing now, but what we are inheriting from the past and which should be granted for the benefit of future generations, so intertwining past and future, tangible and intangible, innovation and tradition.

Here is our conference theme: Design Culture(S)

Here, the suffix (S) is not only indicating the plural, the diversities, but it is also connected with the "saxon genitive", which is taking Design as subject, while connecting it to other different objects/meanings.

Following this concept, we found the ten keywords which we used to describe the tracks:

Artificial, Languages, Life, Making, Multiplicity, Proximity, Resilience, Revolution, Thinking and New Normal.

Each keyword was enriched with three additional keywords, to better explain the different directions and connotations, which are:

- Artificial is connected with Digital, Technology, Robotics
- Languages is connected with Aesthetics, Expression, Visual
- Life is connected with Nature, Biology, Human
- Making is connected with Process, Production, Post-Industry
- Multiplicity is connected with Gender, Pluralism, Diversity
- New Normal is connected with Health, Education, Work&Play
- Proximity is connected with Places, People, Economy
- Resilience is connected with Social Innovation, Circular Economy, Sustainability
- Revolution is connected with Critical Thinking, Interruption, Change
- Thinking is connected with Theory, History, Criticism

We obtained 40 wonderful words, full of possible meanings, ready to be interpreted and declined by the worldwide community of cumulus to figure out Design not as a singular specific voice but as a plural ecosystem of meanings.

After three years, during which our world is extremely changed, we can say that these words and this topic seems even more current and significant.

In the next pages of the Conference Proceedings, we are very enthusiast to offer a big picture of the biodiversity of Design Cultures and the multiverse of our Cumulus.

## The experience

Cumulus Roma 2021 'Design Culture(S)' covered four days full of parallel sessions, working groups, poster sessions, exhibitions, social events, and more, but above all attending was a new form of experience than a conference.

While feeling the responsibility of filling a long void caused by the pandemic, we tried to re-design the whole experience to deliver a new form of conference which is keeping the in-presence through the online opportunities, so to bring you all to Rome and get the colors, the smell and the taste of the city, the architecture, the arts, the food, and the wine, always giving a cultural and a scientific perspective.

When facing the challenges, we wanted to deliver a new format to the whole Cumulus community, with the aim of innovating with technology, enhancing networking and the sociability of the experience, and keeping everyone on board to ensure the participation and democracy to our association from anywhere in the world, no matter of the time zone.

After four full days, we trust this conference at Sapienza University of Rome to be one of the longest Cumulus initiatives, counting with approximately 680 attendees, more than 350 papers and posters, 10 exhibitions, 10 tracks and 80 parallel sessions, 20 track keynotes and

four plenary keynotes, more than 50 schools exhibiting in the New Members Fair from everywhere in the world, and 18 schools participating in the Italian Members Fair.

Our aim was to develop a new form of hospitality to welcome and to make all of you feel at home in Rome but in a new virtual environment, while sharing design research and knowledge, along with the true spirit of Cumulus.

It is not enough to have a good project to gain good results, but it is necessary to get good responses. Your reaction was extraordinary, not only for the massive amount of registered participants, but for the involvement, the enthusiasm and not lastly the patience you have shown during the days of the conference. You joined in perfect Cumulus style from all over the world: from Oceania to the Americas, from Africa to Europe, to Asia, and you have actively followed the four days continuously, participating in a chat that often could not make your voices heard, but made us feel your presence very close.

Thank you for trusting us since the very beginning to the very end, while making this event possible. We will remember it for a long time for its extraordinary nature. We wish we will meet all together soon again without mask, and we will keep the memory of these days together among the best memories of this difficult period.

TUE 08 JUNE			WED 09 JUNE			THU 10 JUNE			FRI 11 JUNE		
9:30 CET   DAILY PROGRAMME STARTS											
6 X ITALIAN MEMBERS FAIR	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	5 X WORKING GROUPS	POS TER SESSION	EX TRAS		
6 X ITALIAN MEMBERS FAIR	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	5 X WORKING GROUPS	POS TER SESSION		DESIS EVENT	
6 X ITALIAN MEMBERS FAIR	10 X TRACK SESSIONS + ROUND TABLE	1 X WORKING GROUP	6X NEW MEMBERS FAIR	10 X TRACK SESSIONS + ROUND TABLE	1 X WORKING GROUP	6X NEW MEMBERS FAIR					
12:50-14:30 CET   LUNCH BREAK   DESIGN CULTURE(S) OF ROME: FOOD EXPERIENCE											
OPENING PLENARY	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	10 X TRACK SESSIONS	POS TER SESSION	EX HIBITION SESSION				CLOSING KEYNOTE SPEECHES	
KEYNOTE SPEECHES	10 X TRACK SESSIONS	1 X WORKING GROUP	6X NEW MEMBERS FAIR	10 X TRACK SESSIONS	POS TER SESSION	GENERAL ASSEMBLY				FREE BREAKOUT SESSIONS & 1:1 SPEED NETWORKING	
17:30 CET   DAILY SESSIONS ENDING   18:30 EVENING EVENTS START											
EXHIBITION OPENING	DC(S) OF ROME: WINE DESIGN & TASTING		DO(S) OF ROME: MODERN ART EXPERIENCE			CLOSING REMARKS, CUMULUS GREEN					

## The Roman team

### Conference chairs

Loredana Di Lucchio | Full Professor in Design, Sapienza University of Rome

Lorenzo Imbesi | Full Professor in Design, Sapienza University of Rome

### Conference managers

Angela Giambattista | PhD, Research Fellow, Sapienza University of Rome

Viktor Malakuczi | PhD, Research Fellow, Sapienza University of Rome

### Conference design team

Gianni Denaro | PhD, Research Fellow, Sapienza University of Rome

Luca D'Elia | PhD candidate, Sapienza University of Rome

Paolo Cenciarelli | Photo and Video director

### Conference staff

Hoda Aman, Safouane Azouzi, Carlotta Belluzzi Mus, Alessio Caccamo, Gabriele Cito, Silvia Cosentino, Chiara del Gesso, Mariel Dominguez, Paride Duello, Raissa D'Uffizi, Ebrahim Imani, Miriam Mariani, Afshin Nazarieh, Susanna Parlato, Carmen Rotondi, Elettra Scotucci, Andrea Vendetti

| PhD candidates at Sapienza University of Rome, PDTA Department

### Student ambassadors

Camilla Gironi

Dimitri Russo

### Track ambassadors

Joy Abi Rizk, Michel Abou Noujeim Saada, Eya Chammakhi, Sun Chaoyan, Francesco Gregori, Tutku Hezgul, Elisa L'Angiocola, Nadine Mahfoud, Sara Muscolo, Behnoosh Nejat, Andreina Nunez, Miriam Saviano, Fjolla Voca, Mingzhu Zhang, Akerke Zhantiles, Li Zhou

| Students of the MSc in Product and Service Design at Sapienza University of Rome



## Track chairs

### ARTIFICIAL

D I G I T A L  
T E C H N O L O G Y  
R O B O T I C

João de Sá Bonelli, PUC-Rio Department of Arts & Design, Brasile  
Mathias Funk, Eindhoven University of Technology, Netherlands  
Patrizia Marti, University of Siena, Italy  
Giuseppe Mincoletti, University of Ferrara, Italy

### LANGUAGES

A E S T H E T I C S  
E X P R E S S I O N  
V I S U A L

Nicolò Ceccarelli, University of Sassari, Italy  
Chele Esteve Sendra, Polytechnic University of Valencia, Spain  
Spartaco Paris, Sapienza University of Rome, Italy  
Merav Perez, Shenkar College of Engineering and Design, Israel

### L I F E

N A T U R E  
B I O L O G Y  
H U M A N

Anna Bernagozzi, Ecole Nationale Supérieure des Arts Décoratifs  
Pepetto Di Bucchianico, D'Annunzio University of Chieti–Pescara  
Emilia Duarte, IADE, Universidade Europeia, Portugal  
Sabrina Lucibello, Sapienza University of Rome, Italy

### M A K I N G

P R O C E S S  
M A N U F A C T U R I N G  
P O S T - I N D U S T R Y

Mario Buono, University of Campania “Luigi Vanvitelli”, Italy  
Eujin Pei, Brunel University London, United Kingdom  
Andreas Sicklinger, University of Bologna, Italy  
Oscar Tomico, ELISAVA Barcelona School of Design and Engineering

### MULTIPLICITY

G E N D E R  
P L U R A L I S M  
D I V E R S I T Y

Özlem Er, Istanbul Bilgi University, Turkey  
Raffaella Fagnoni, Università Iuav di Venezia, Italy  
Gianni Sinni, Università Iuav di Venezia, Italy  
Pradyumna Vyas, National Institute of Design, India

## NEW NORMAL

HEALTHCARE  
EDUCATION  
WORK/PLAY

José Allard, Pontificia Universidad Católica de Chile, Chile  
Adam de Eyto, University of Limerick, Ireland  
Philipp Heidkamp, Köln International School of Design, Germany  
Michael Krohn, Zurich University of the Arts, Switzerland

## PROXIMITY

PLACES  
PEOPLE  
ECONOMY

Sam Bucolo, Swinburne University of Technology, Australia  
Frédéric Degouzon, L'École de design Nantes Atlantique, France  
Claudia De Giorgi, Polytechnic University of Turin, Italy  
Giuseppe Lotti, University of Firenze, Italy

## RESILIENCE

SOCIAL INNOVATION  
CIRCULAR ECONOMY  
SUSTAINABILITY

Davide Fassi, Polytechnic University of Milan, Italy  
Miaosen Gong, Jiangnan University, China  
Nicola Morelli, Aalborg University, Denmark  
Regina Aparecida Sanches, University of São Paulo  
Maria Antonietta Sbordone, University of Campania "Luigi Vanvitelli"

## REVOLUTION

CRITICAL THINKING  
DISRUPTION  
CHANGE

Hélène Day-Fraser, Emily Carr University of Art + Design, Canada  
Alastair Fuad-Luke, Free University of Bozen-Bolzano, Italy  
Stefano Maffei, Polytechnic University of Milan, Italy  
Betti Marenko, Central Saint Martins, University of the Arts London

## THINKING

THEORY  
HISTORY  
CRITICS

Paola Bertola, Polytechnic University of Milan, Italy  
Pier Paolo Peruccio, Polytechnic University of Turin, Italy  
Márton Szentpéteri, Moholy-Nagy University  
of Art and Design, Hungary

## Scientific committee

Mariana Amatullo | President of Cumulus Association  
Banny Banerjee | Director of Stanford ChangeLabs  
Luisa Bocchietto | President of World Design Organization  
Lin-Lin Chen | Chair of Design Innovation Strategy, Eindhoven University of Technology  
Luisa Collina | Past President of Cumulus Association  
Rachel Cooper | President of Design Research Society  
Cees de Bont | Dean School of Design, Loughborough University  
Claudio Germak | President of Italian Scientific Society of Design  
Christian Guellerin | Past President of Cumulus Association  
Antonio Paris | Emeritus Professor in Design, Sapienza University of Rome  
Rodrigo Rodriguez | President of Material Connexion Italia srl  
Yrjö Sotamaa | President Emeritus of Cumulus Association  
Francesca Tosi | President of Conference of Italian School of Design

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## Keynote speakers

### Roberto Marchesini

Roberto Marchesini is Director of the Center for the Study of Posthumanist Philosophy, as well as the School of Human-Animal Interactions, both based in Bologna, Italy. His studies focus on philosophical ethology, bioethics, zooanthropology, and posthumansism in an effort to better comprehend human-animal interactions. The cornerstone of his philosophical proposal is the unmasking of a perspective error that places humans at the center and at the measure of his predicates. One of his last books reinterprets the union between human beings and technology as a partnership that emerged from the phylogenetic set of the Sapiens species, highlighting the hybridizing and shaping potential of technology. From this perspective, every invention, every discovery, has an epiphanic effect; that is, it opens up a new dimension of the unexpected and of opportunities that change the boundaries and the perception of what we define human.



### Salvatore Iaconesi and Oriana Persico

Salvatore Iaconesi is a robotic engineer, designer and artist; Oriana Persico is a cyber-ecologist, autobiographer and expert in digital inclusion. Living and working together since 2006 under the brand [ AOS – Art is Open Source ], they created artworks and performances of global interest united by the exploration and observation of contemporary technological human beings and societies – and their continuous mutation. Promoting a possibilistic vision of the world in which art is the glue between science, politics, anthropology and economics, they are the founders of Nuovo Abitare and HER, the two research centers they use to study the psychological and social implications of data and computation in human societies. Together they wrote *Digital Urban Acupuncture* (Springer, 2016), *La Cura* (Codice Editore, 2016), *Read/Write Reality* (FakePress Publishing, 2011), *Romaeuropa FakeFactory* (DeriveApprodi, 2010) e *Angel\_F: diario di vita di un'intelligenza artificiale* (Castelvecchi, 2009).



## Pier Luigi Capucci

Pier Luigi Capucci has been concerned since the '80s with the studies on communication, the new media and the new art forms, and with the relationships among arts, sciences and technologies. His theoretical activity is concerned with technologies of representation and communication, with technoscience-based art forms and with the media archaeology studies. He published more than 350 texts in books, magazines and conference papers in Italy and abroad. Founder of the first online magazine in Italy NetMagazine / MagNet; president of Noema, journal on the relationships between forms of expression, technologies, sciences and society; member of the International Advisory Board in many editions of Ars Electronica. Recently he founded art\*science, a three-year research project on art and climate change and he serves as a consultant to the European Commission on the relationships between scientific disciplines and technologies (in particular Artificial Intelligence and Big Data) and humanities.



## Chiara Luzzana

Chiara Luzzana is an Award-winning Sound Designer. She pairs a broad range of leadership in Sound Design, Music Composition, Sound Branding, Soundtrack and Audio Installation collaborating with companies and agencies all over the world. Noted among others for her project “The sound of city”, she explores and listens in awe to the artifacts of the urban environment, the products of the industrial cultures all around the world. Eclectic Artist, she wanted to break the rules imposed by notation, working only with noise. Former student at Berklee College, she investigated how the brain reacts to sounds, experimenting with everything from the neurobiology of musical cognition, to the construction of microphones and sound sculptures. Her projects and talks take us to a journey starting from listening to our life, up to listening to ourselves turning life into a “soundtrack”.



## About Sapienza University of Rome

Faculty of Architecture and School of Industrial Design

The conference took place at Sapienza University of Rome, Faculty of Architecture. Sapienza University of Rome was founded in 1303 by Pope Boniface VIII and it is one of the oldest universities in the world. At the moment, Sapienza is hosting about 115,000 students and 4.000 professors and researchers, and it is a top performer in international university rankings, thanks to the 63 Departments organized in 11 Faculties driving high levels of excellence in several fields.

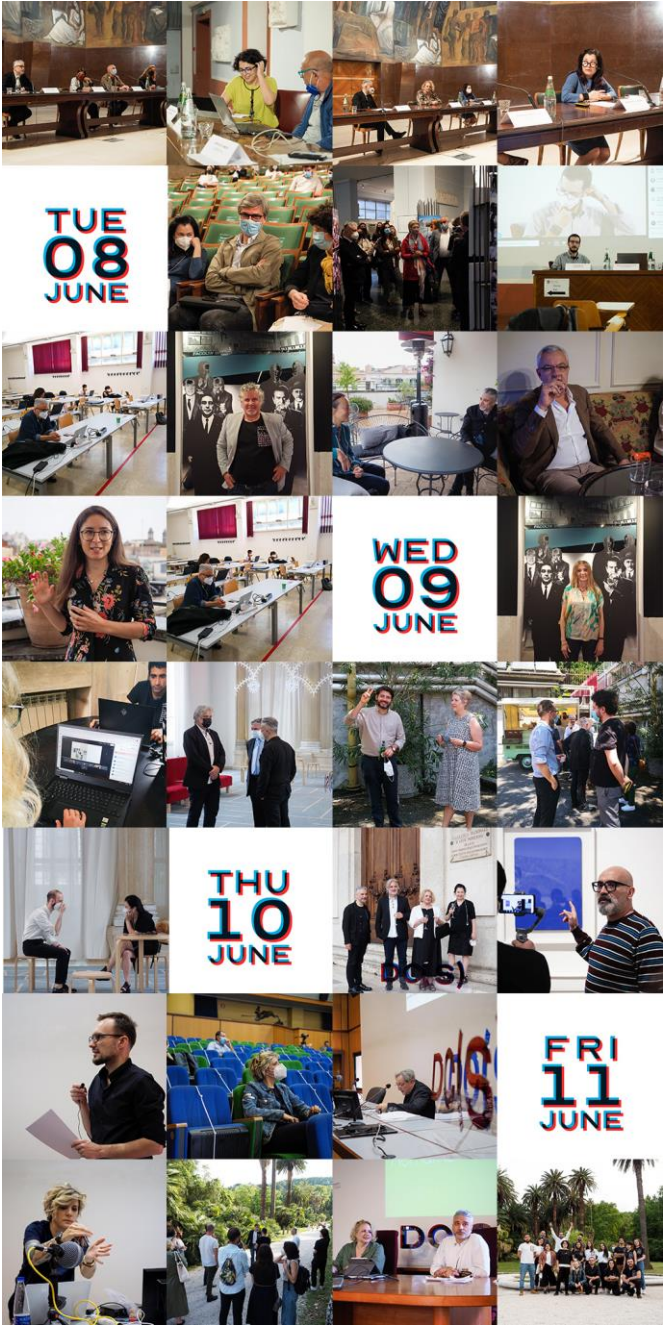
The Degrees of Design are part of the Faculty of Architecture, which was founded in 1920 and it happens to be the first modern Faculty of Architecture in Italy. At the core of its mission is the commitment to innovation, technology, urban living, while serving a fast changing society.

Its programs and curricula are divided between scientific research, studies in the humanities and experimentation with old and new technology. All this is leading to the education of the modern designer, which can be considered the synthesis of a scientist and a humanist who is both an artist and a technologist at the same time.

After the Degrees in Design, the Faculty is also offering programs in architecture, city planning, landscape, interior architecture and design management. Its high-calibre graduates are equipped with the skills which are necessary to design and to manage sustainable products, systems, services and environments, leading to innovation, technology, visual communication and design.

The Design Degrees in Sapienza are the following:

- A Bachelor Degree in Design;
- An International Master of Science in Product and Service Design (in English);
- A Master in Design and Visual and Multimedia Communication;
- An Interdisciplinary PhD Program in 'Planning, Design, Technology of architecture'.

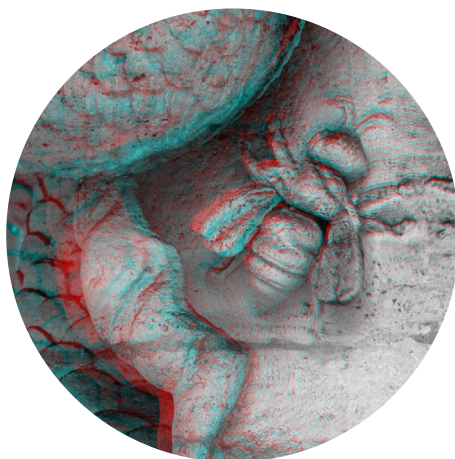




DE  
SIGN  
CULT  
URE ( S )

EXHIBITION

ALL CON-  
FERENCE  
TRACKS



# OVERVIEW

ONE EXHIBITION FOR EACH OF THE 10 TRACKS,  
10 SCHOOLS, 10 PROJECTS



**ARTIFICIAL**  
City of Experiences  
George Brown College

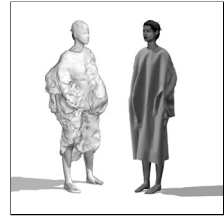


**LANGUAGES**  
Post collaboration as a form of counter-culture: The birth of new languages  
University of Johannesburg

**LIFE**  
Design for social problems in Mexico: living with disabilities  
Autonomous Metropolitan University



**MAKING**  
New Textile Topologies: Experiments at the intersection of surface, textile and form  
The Swedish School of Textiles



**MULTIPLICITY**  
Self-Acceptance to Self-Indulgence  
Pearl Academy

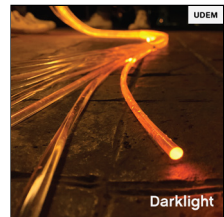


**NEW NORMAL**  
Expedition 2 Degrees  
Zurich University of the Arts

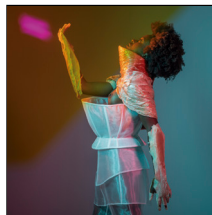
**PROXIMITY**  
Newcomers: Design For Immigrants  
Pratt Institute's School of Design



**RESILIENCE**  
Designing for Resilience: Creating new possibilities for industrial cities  
University of Monterrey



**REVOLUTION**  
UFØ Drift: In Search of Practice  
ArtEZ University of the Arts Arnhem



**THINKING**  
Design and awareness: user meeting  
ESDAP Catalunya

# DC(S)

DESIGN CULTURE(S) | CUMULUS ROMA 2021  
JUNE 08.09.10.11, SAPIENZA UNIVERSITY OF ROME

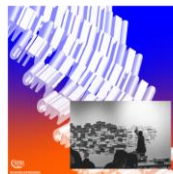
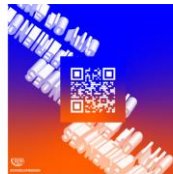
## City of Experiences

**Christian Pandolfi**

George Brown College, Canada  
chris.pandolfi@georgebrown.ca

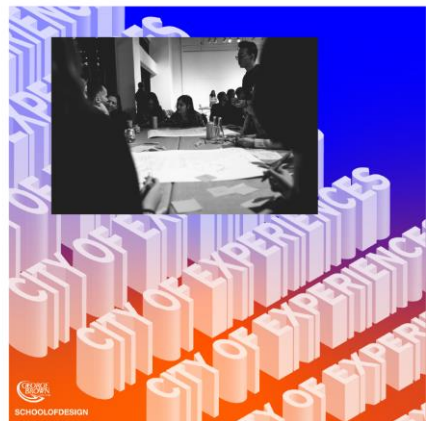
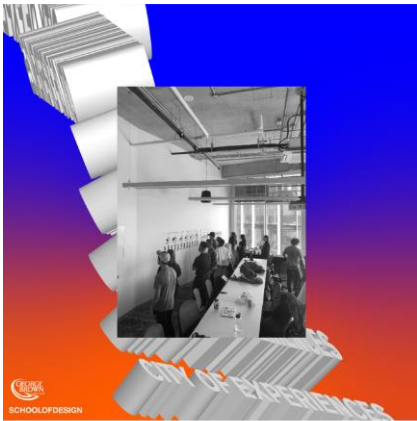
**Abstract** | The underlying goal for the City of experiences project is to continue questioning how cities are constructed and who they are constructed for. The popular discussion and ideas around the smart city and tech-utopias are not new, although maybe the technology used to drive them is. What is needed now, as a society, is to stop waiting for the acceleration of technology to determine how we will live, and instead be active in creating the necessary platforms for society to imagine what experiences they see in their lives as a driving force for design. The City of Experiences is a project that, through different experiments and engagements, will continue to explore this hypothesis. The work from this exhibition is situated in the Interaction Design and Development program at the School of Design at George Brown College.

**KEYWORDS | URBANISM, EXPERIENCE DESIGN, PLACES, CITIES, PUBLIC SPACE, PROTOTYPES, FUTURES**





Imagine a city without buildings — a city designed around experiences.



Imagine a city without buildings — a city designed around experiences.



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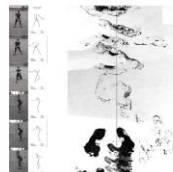
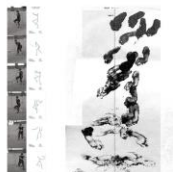
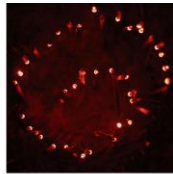
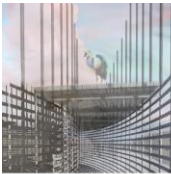
# Post collaboration as a form of counter-culture: The birth of new languages

Dickson Adu-Agyei, Jody van Aswegen, Kgaugelo Lekalakala, Veronica Chipwanyanya

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**Abstract** | The three projects exhibited all show the potential that lies in the collaborative approach to the design studio. Our collaboration with Makerere University in Uganda and Ardhi University in Tanzania allowed our students to engage with issues that are broader than their immediate environment. Moreover, the studio also encourages students to use critical visual studies (Dee, 2004) as a tool to express themselves freely, producing a series of projects that are counter-culture to the traditional ways of how architectural studios respond to spatial issues. These projects aim to bring out the untold narratives (Spiritual, Gender and Political issues) of the spaces we inhabit.

## KEYWORDS | ONE, TWO, THREE, FOUR, FIVE



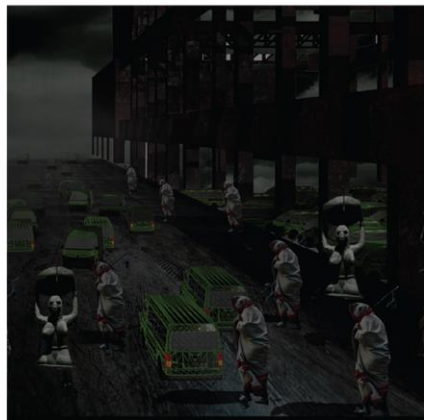
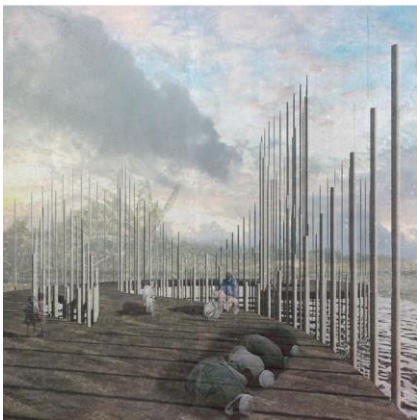
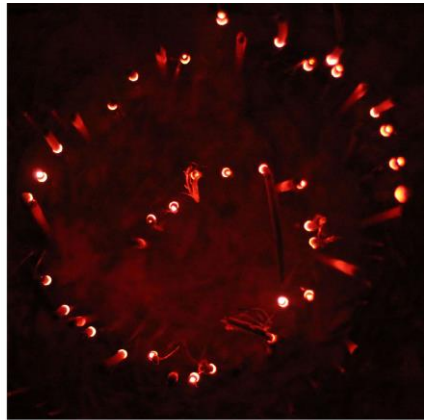
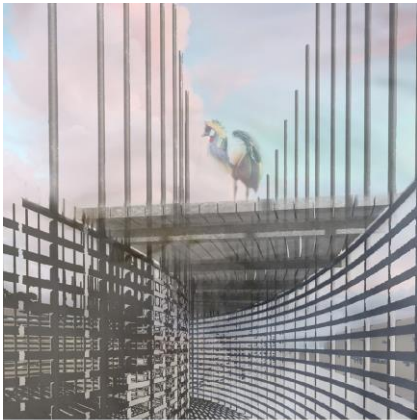


Figure 1. Jody van Aswegen | Kintu's Gate serves as a wastewater plant's bar screen trapping large masses of litter from the Nakivubo Channel, which flows through the informal settlements of the city of Kampala.

Figure 2. Jody van Aswegen | I reveal the spiritual dimension of the wetlands through a series of architectural installations serving as water purification gates strategically positioned within the wetland.

Figure 3. Jody van Aswegen | These interventions serve as sacred spaces as well as monuments to the sacredness of the wetlands, narrating the mythological Legend of Kintu for future generations.

Figure 4. Kgaugelo Lekalakala | She catches the 4 am taxi to school moving between transit spaces and passages/ That strip her of her innocence. "Xsxs- Xsxs, Mwxax'Mwxax, A o mphe marao, baby"/ From my so-called fathers and brothers. They do not see me. We are their artifacts./ Taught to ignore and reach your destinations.

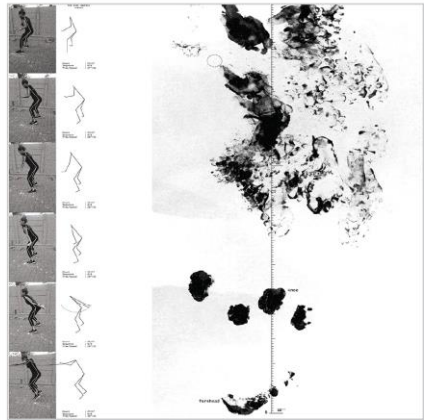
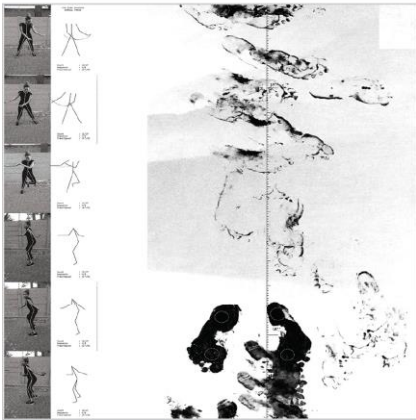


Figure 5. Kgaugelo Lekalakala | She moves silently, discreetly, to serve her home, before sunset. She does not set in space; she merely/ moves through it because it was not hers, to begin with.

Figure 6. Veronica Chipwanya | Occupy - A collection movement derived from Sukuma and Chagga Tribes of Tanzania. Symbolic of the intent to protest - using the body as an agent to occupy space. Firm Swing foot progression.

Figure 7. Veronica Chipwanya | Resist! - A collection movement derived from Sukuma and Chagga Tribes of Tanzania. Symbolic of resistance. Rigorous hand swings depicting confrontation, violence, and aggression.

Figure 8. Veronica Chipwanya | Flight and Scatter - A collection movement derived from Sukuma and Chagga Tribes of Tanzania. Symbolic of flight and scatter. Movement is abrupt, fast, calculated, gaining traction. The end is surrender (knees to ground, Forehead to ground).





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# Design for social problems in Mexico: living with disabilities

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Jesus Eugenio Ricardez Sanchez, Ruth Alicia Fernandez Moreno, Areli Garcia Gonzalez

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**Abstract** | The Ergonomics Laboratory of the CyAD (Sciences and Arts for Design) Division of the Metropolitan Autonomous University campus Azcapotzalco in Mexico City, is conformed of a group of research professors and students focused on designing, developing and producing comprehensive systems that improve the quality of life of people with disabilities. Play objects, orthotics, prostheses and technical aids for motor and sensory disabilities are included. It works in an interdisciplinary way, in academic projects that address real problems of society, through the application of ergonomic criteria, which apply to social inclusion through product design, which contemplate concepts of accessibility and social sustainability.

**KEYWORDS** | ONE, TWO, THREE, FOUR, FIVE





Figure 1. The research focused on developing aids for children with achondroplasia through experimental research and the application of product design and development processes.

Figure 2. The project has great relevance, since in Mexico there is still no comprehensive care for all people with achondroplasia, especially children.

Figure 3. Artistic intervention workshop of lower limb prosthesis housings, organized to sensitize and raise awareness in the community about the social divergence that is related to indifference towards people with disabilities.

Figure 4. It brought together academic peers and leading professionals within the field of illustration, research, awareness and product development for the improvement of the quality of life of people with disabilities.





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# New Textile Topologies: Experiments at the intersection of surface, textile and form

Riikka Talman, Kathryn Walters, Holly McQuillan, Karin Maria Magdalena Peterson

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**Abstract** | This exhibit presents examples of work by Riikka Talman, Kathryn Walters, Holly McQuillan and Karin Peterson, all members of the collaborative platform 'Critical Textile Topologies'. Developed through experimental design research, the work of these four PhD students from the Swedish School of Textiles aims to propose alternative methods and systems in relation to textiles, surfaces and form. While these practitioners have independent research programs, their collaborative work produces cross-disciplinary multimorphic textile-form practices, resulting from a hybrid analogue/digital, 2D/3D approach, culminating in new, not previously exhibited work.

**KEYWORDS** | TEXTILE TOPOLOGIES, DIGITAL SYSTEMS, CRAFT, WEAVING, DRESS





Figure 1. Clay sketch as stl.file imported and flattened as weave in Clo3D.

Figure 2. Stl.file materialized as a form for molding.

Figure 3. Map of bindings containing all information of and for multimorphic textile form being woven.

Figure 4. Released from the loom and separated through cutting, the multimorphic textile form is being shrunk on the form.



Figure 5-6. First example of multimorphic textile form. Partially shrunk on the form.

Figure 7-8. Second example of multimorphic textile form. Fully shrunk, no form.

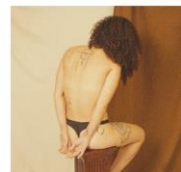
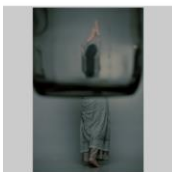
## Self-Acceptance to Self-Indulgence

Drishti Gupta, Nekita Narang, Srishti Bajaj, Tanya Garg, Yoshita Jain

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shalini.gupta@pearlacademy.com

**Abstract** | “In an uncertain place, unknown depressed earth, where nothing grows in the damp shade. That is where they live. Where they grow from the inorganic, take root and spread until they become the other and the other becomes unknown” – Shalini Gupta  
Historically when politics becomes skewed the arts and self-expression are the first to suffer its impact. Modern India has never been very accepting of the unabashed self. And yet, amidst this climate of hate and polarization, a few young visual artists, have dared to break through the confines, despite its conservative family values and conservative society, and presented themselves; their ideas, naked for all to see, the embodiment of the self-indulgent gaze. The self-consumed gaze. An aversion to draw the viewer into a conversation. Almost cheeky, unconcerned with the gaze of the other. Self-indulgent explorations that appear to be caught unawares or are they posed to appear as such?

**KEYWORDS** | DISTORTION, SELF-INDULGENCE, SELF-EXPRESSION, GAZE, MULTIPLICITY



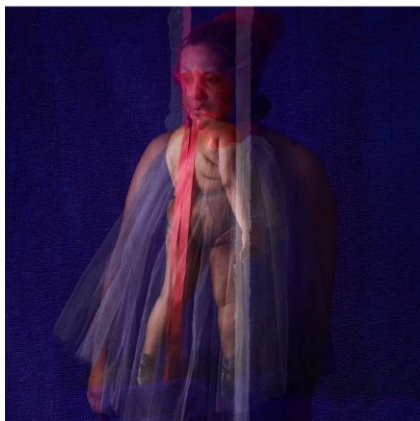
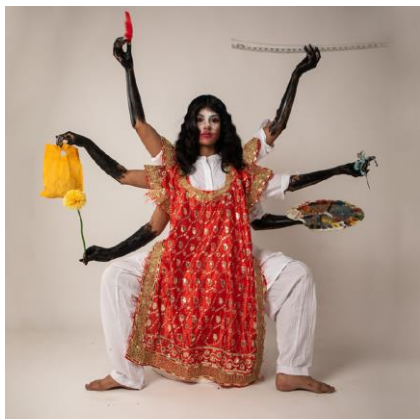


Figure 1. PINK SILENCE - Roadless.

Figure 2. PINK SILENCE - Mute.

Figure 3. UNTITLED - A spontaneous journey from the canvas to the lens.

Figure 4. UNTITLED - Connect the loose ends however you see them.



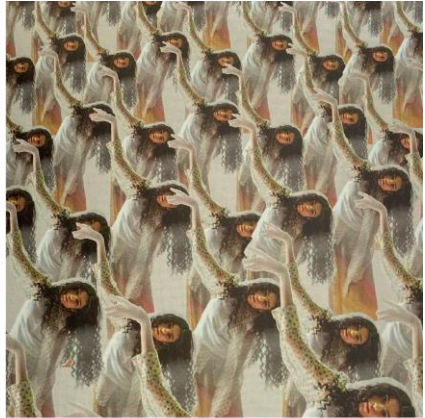


Figure 5. UNRAVELLING LAYERS - Sufism in poetry, prose and conversations.

Figure 6. STRANGER FACES - Images float on the internet, a new definition of infinity.

Figure 7. LADYLIKE - Women in a patriarchal society.

Figure 8. LADYLIKE - Female desire is taboo.



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## Expedition 2 Degrees

**Niklaus Heeb, Christen Jonas, Noemi Chow,  
Reto Spoerri, Andreas Linsbauer, Martin Hoelzle**

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Institute of Geography University of Zurich, Switzerland  
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**Abstract** | Experts have been warning: the Alpine glaciers will have almost completely disappeared by the end of this century. Global warming cannot be stopped, although by global efforts the temperature increase can still be limited to not exceed 2 degrees. But what are the consequences for nature and landscape and what will change for us humans? Equipped with 3D glasses, the expedition members set off to explore these abstract questions in an Alpine environment. The experience is intended to motivate reflection on individual decisions and efforts of the society, which in the end lead back to personal behavior. The project is originally aimed at school classes and includes a guided program in the classroom. Meanwhile, the project is on tour at various museums and events. [www.expedition2grad.ch](http://www.expedition2grad.ch)

**KEYWORDS | CLIMATE CHANGE, GLACIER, VR-EXPERIENCE, EDUCATION, MUSEUM**



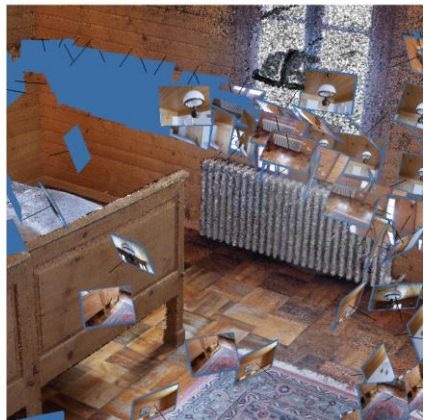


Figure 1. A virtual experience in a high mountains environment makes tangible a global temperature increase by 2 degrees.

Figure 2. John Tyndall, mountaineer and scientist, leads through time and space.

Figure 3. The expedition starts in the Hotel Belalp, where John Tyndall did research back in 1890.

Figure 4. The virtual environment in Tyndall's room was captured with photogrammetry.

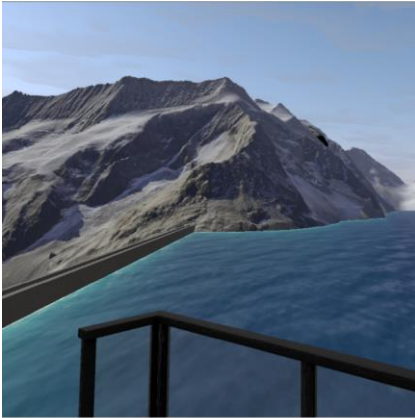


Figure 5. To create the virtual environment of the glacier area, the data of the latest scientific research was used, which includes the bedrock of the glaciers and potential lake occurrence in this area.

Figure 6. The VR installation also includes a climate quiz.

Figure 7. In the World Nature Forum in Naters pupils and students experience the installation.

Figure 8. Meanwhile, the project has been on tour at various museums and events such as the digital day in Zurich, Scientifica at University and ETH in Zurich, Youth Culture Festival in Basel. The tour is going on and further events are to come.



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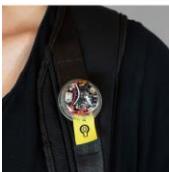
# Newcomers: Design for Immigrants

Constantin Boym, Alex Schweder, Josh Bird, Alex Thompson, Haiqi Yu, Harvey Feng,  
Alejandro Moyano, Oya Tekbulut, Shaya al Arfaj, Garrett Benisch

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**Abstract** | Newcomers was a graduate course offered at Pratt Institute's School of Design. For this course, students attempted to address the daily problems of people living without legal status in the United States of America. (Their number is estimated at 12 million.) Chair of Industrial Design Constantin Boym and Professor Alex Schweder conceived the project in collaboration with The New Sanctuary Coalition in New York. Through this collaboration, students were able to speak directly with activists for immigrants' rights and with people living in the United States without a legal status. A group of undocumented immigrants came to Pratt Institute as visiting critics to attend studio reviews.

**KEYWORDS** | PROXIMITY, PLACES, PEOPLE, ECONOMY, IMMIGRATION



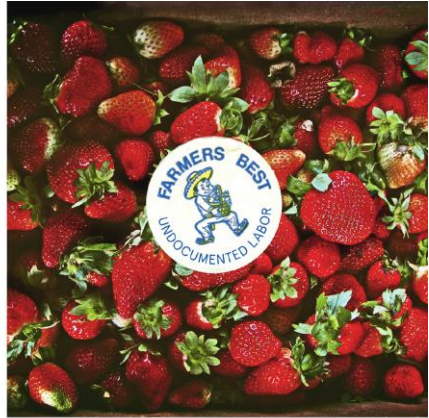


Figure 1. Josh Bird\_Citizen Umbilical Clip. Umbilical clamps are routinely used with every birth. This one securely stamps the GPS coordinates of the birth while also sampling DNA in such a way that it can be used as evidence in court. American-born babies of immigrants thus qualify for the US citizenship.

Figure 2. Alex Thompson\_Subversion Stickers. The Southern Poverty Law Center estimates that 60% of farm workers in the United States are undocumented. Appropriating the stickers that are ubiquitous in supermarket produce aisles, this work has developed a line of alternatively messaged stickers.

Figure 3. Haiqi Yu\_Shareable Package. The cost of vegetable produce in USA will double without use of undocumented migrant labor. The packaging concept Share makes this statistic clearly visible, inviting everyone who buys produce to acknowledge immigrants' contribution.

Figure 4. Harvey Feng\_Second Skin Gloves. These protective gloves for agricultural workers have an outer layer made from fabric that changes color when exposed to an active pesticide ingredient, Glyphosate. The danger is visualized in order to emphasize the need for extra protection.



Figure 5. Alejandro Moyano\_Ami Cam. The affordable lapel-worn video cam is designed to be activated with the pull of a tab. This triggers a 2-minute stream of video recording, which would automatically upload to the user's social media, thus placing the evidence into public domain.

Figure 6. Oya Tekbulut\_ICE Lollipop. This lollipop uses the likeness of ICE (Immigration and Customs Enforcement) badge to turn it on its head. Made with quintessential Mexican flavors, lime and cumin, this confectionary can help diffuse tense moments and, like political satire, make one laugh at a very serious topic.

Figure 7. Shaya al Arfaj\_JustICE Water. Shaya al Arfaj imagined distributing information among undocumented immigrants through water bottles that could be placed in a common chain-link fence.

Figure 8. Garrett Benisch\_ICE Planter. Garrett Benisch created an ICE Planter, designed for a non-native plant. Perched over the plant is a place where you can set an ice cube and to "melt ICE" in order to irrigate the plant.



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# Designing for Resilience: Creating new possibilities for industrial cities

Carlos Huerta Fernández, Ana Paula Garza Sepúlveda, Mariela Gómez Díaz, Isabel Escalante Sánchez, Mariana Urquidi Díaz, Ana Mehnert Stadeler, Carolina Villanueva Campoy, Daniela Cruz Morales, Samantha Lorena Cantú Ortégón, Ana Cecilia Alvarez Moreno, Ana María Peñúñuri García, Frida Fernanda Leal Parra, Luis Javier Laffitte Armesto, Gerardo Eugenio García Fuentevilla, Marcelo Hernández Paez, Ana Gabriela Lazo, Ana Patricia Garrido, Ana Paulina Pearl, Carolina Derbez, Yolisma Sedas, Linda Martinez

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**Abstract** | Known for its beautiful mountains and as the industrial capital of Mexico, Monterrey is also considered the most polluted city in Mexico. According to a 2017's article from The Guardian "Pant by numbers: the cities with the most dangerous air", Monterrey's air may have more than 3 times as many ultra-fine particles of less than 2.5 microns (PM2.5s) as WHO recommended levels (36 micrograms per cubic meter compared with 10µg/m3). As University, we highly encourage our students to propose and design solutions based on the needs of our community, and we look for professors that will give them the support to search for these solutions outside of their comfort zones, aiming for innovative and creative proposals. Most metropolitan areas in the world suffer from the consequences of its industrialization: not only smog but also flooding, light and sound pollution.

## KEYWORDS | DESIGN, ARCHITECTURE, POLLUTION, RESILIENCE, NANOTECHNOLOGY







Figure 1. Darklight’s proposal is to create a passive street lighting system, which uses the light wasted in the atmosphere, and take it to illuminate new spaces, creating new sources of light.

Figure 2. Tubular optical resin that redirects light captured from any type of lighting source. In the project’s case, the refracting duct redirects light pollution gathered by the parabola.

Figure 3. Silent rivers’ proposal is to create a translucent public corridor where citizens can go inside, that reduces exterior city noise and allows the user to isolate themselves from the city’s chaos.

Figure 4. Flowair aims to provide clean air to the inhabitants of Monterrey’s Metropolitan Area: the project consists of three complementary applications with an intelligent coating that neutralizes air pollution through nanotechnology.

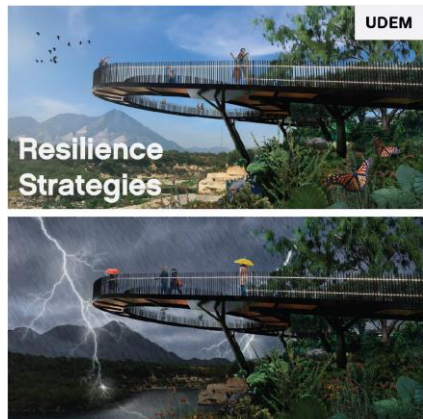
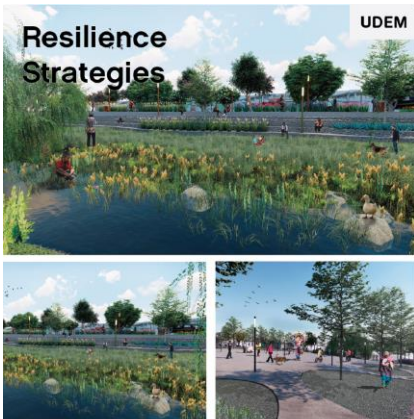


Figure 5. Resilience Strategies' goal is to design an urban infrastructure, as a linear park in the ravine capable of controlling floods in its neighborhood while working as a public space and social integrator.

Figure 6. Pollumesh proposes to take advantage of the existing structures of the city's billboards to clean the polluting particles through an intelligent coating process in which sunlight and wind are involved.

Figure 7. Pollumesh is the marketing agency of tomorrow, that helps companies and brands to build a more meaningful relationship with their customers. The company's first product is a smog-eating billboard.

Figure 8. POLLUMESH - Ana María, Ana Cecilia and Frida joined their interdisciplinary knowledge to create a social innovation project and have been awarded with a US\$ 100,000 seed capital grant from the Hult Prize.



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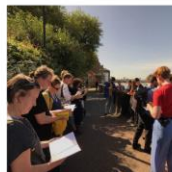
# UFØ Drift: In Search of Practice

Judith van den Boom, Fabrizio Cocchiarella

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Manchester School of Art, Manchester, United Kingdom  
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**Abstract** | A revolution doesn't start alone, it's a collaborative act with a wish to make a change physical, immersive and alive. Cumulus partners ArtEZ University of the Arts Arnhem (NL) led by Judith van den Boom and Manchester School of Art (UK) led by Fabrizio Cocchiarella present UFO Design Collaboratory. UFO is developed to hover between the institutes, facilitating a collaborative mode for radical intervention and methodologies for education and practice. UFO creates pathways for test-sites, making space to listen and establish connections —all to inspire an affiliation of perspective and methodology. Showcasing UFO 'Drift' and Brexit project 'State of Unsettlement'.

**KEYWORDS | DESIGN, RESEARCH, ACTIVISM, COLLABORATION, FUTURES**



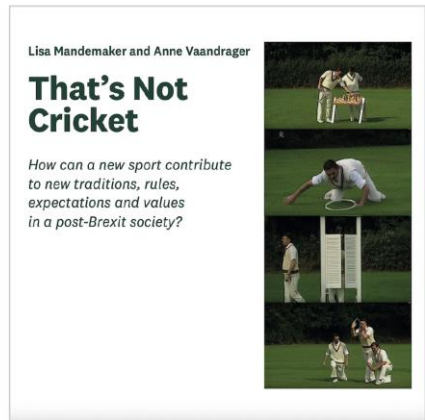


Figure 1. STATE OF UNSETTLEMENT - State of Unsettlement is a publication that contains a collection of eight research proposals by various students and researchers, all to facilitate alternative views on our current social climate.

Figure 2. State of Unsettlement wants to take the opportunity to transform possible futures and enact new pathways and perspectives in times of Brexit.

Figure 3. With this project, the Brexit research and the Drift, we aimed to research the role of the designer and its practice within a divided society.

Figure 4. UFØ uses design as a critical agent and allow the discipline to establish itself as a tool for activism and vision, defying the standard, proposing a collective working.

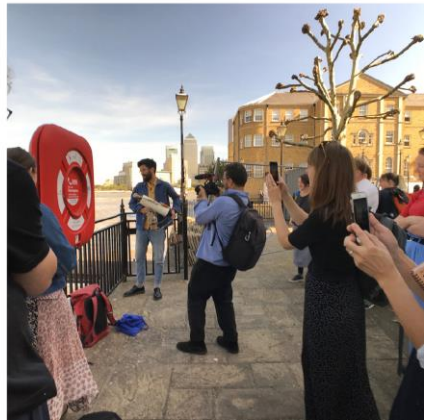
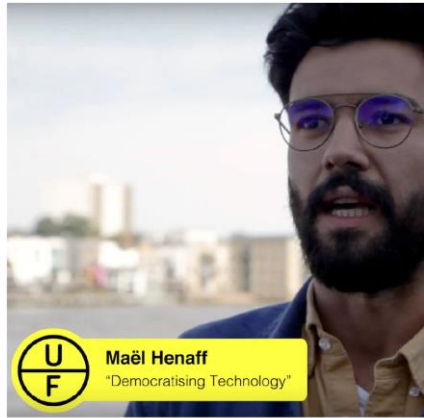


Figure 5. UFØ DRIFT - The UFØ Drift took place in September 2019 moving with a group of collaborators walking from Rotherhithe to Greenwich in London.

Figure 6. During the drift participants shared their research on the street, allowing the public to follow and engage and students exploring the practice in a nomadic context.

Figure 7. The various works developed by participants question and comment on the current precarious political, social landscape, in relation to the reinterpretation and imagination of the practice of design.

Figure 8. The Drift explored the conditions to re-think practice. Here designer Maël Hénaff is throwing his Sea Money Maker in the Thames.

## Design and awareness: user meeting

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Marta Forns, Georgina Soley, Laura Cabezudo

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**Abstract** | The social impact generated by the artistic discipline of Design is one of the pillars that support the DNA of the Studies Final Works of the ESDAP Catalunya. In its four specialities, graphic, interior, fashion and product, different proposals are developed to put the user and his community at the central point of reflection and analysis to: identify, propose and evaluate different tangible solutions for the individual and society. This selection of 8 SFW's mission is to show different projects with a common guiding thread: design as a tool for awareness, social transformation and awareness among users. Through different processes in which the designer-mediator is involved and in which the strategies and results of processes and artefacts that aim at empowerment, social innovation in specific groups, and resilience.

**KEYWORDS** | AWARENESS, SOCIAL TRANSFORMATION, RESILIENCE,  
MEDIATOR, COMMUNITY



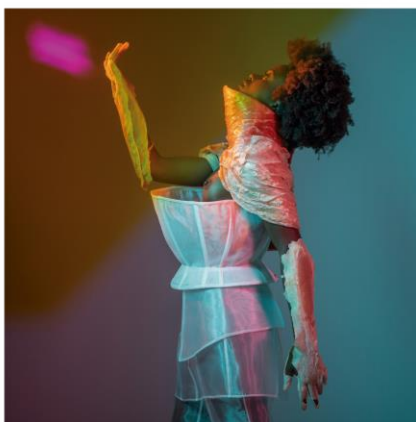


Figure 1. HERS - The main purpose of Hers is to create a coeducational tool (education based on equality and difference, and based on a gender perspective) in the shape of a card game with enigmas.

Figure 2. FURTHUR - The proposal of Furthur involves reusing unused clothing and offcuts as its main material, as well as military uniforms to peacefully and decidedly “declare war” on the fast fashion industry and to give the abandoned garments a fresh presence.

Figure 3-4. LIV - This project focuses on the female nipple. Its role, the reason why it is treated differently from the male nipple, its censorship, sexualisation and systematic stigmatization have recently been questioned and are now subjects of debate.



Figure 5. **CONTES PER ANAR AMB COMPTE** - Contes per anar en compte is an illustrated printed book that is intended to help separate children from their phone. The goal is to raise awareness of the troubles created by their addiction to mobile phones.

Figure 6. **VICTIMS OF SILENCE** - Victims of silence raises awareness about the presence and danger of asbestos, a hidden problem, which is in the air we are breathing and which is seriously injuring our health.

Figure 7. **ELLXS** - Elx's has given voice to the collective of transvestites and transgender people. The project is a resource for raising awareness of gender identity discrimination and is intended to educate and normalize the situation.

Figure 8. **COOPERA LLUÇANÈS** - This project is a useful tool for the creation of new cooperative companies that includes an online platform, a network and an offline communication campaign. Its aim is helping to develop more competitive and sustainable business networks in the Lluçanès region (Catalonia).