

My Boy Builds Coffins. Future memories of your loved ones

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Abstract: The research is focus on the concept of storytelling associated with product design, trying to investigate new ways of designing and a possible future scenario related to the concept of death. MY BOY BUILDS COFFINS is a gravestone made using a combination of cremation's ashes and resin. It is composed by a series of holes in which the user can stitch a text, in order to remember the loved one. The stitching need of a particular yarn produced in Switzerland using some parts of human body. Project also provides another version which uses LED lights instead of the yarn. The LEDs - thanks to an inductive coupling - will light when It will be posed in the hole. The gravestone can be placed where you want, as if it would create a little altar staff at home. In this way, there is a real connection between the user and the dearly departed.

Keywords: Storytelling, Memory, Critical Design, Death Design, Future Scenario

1. Introduction

A statement by the National Storytelling Network defines storytelling as an ancient art form of human expression: "the act of narrate a story". Because story is essential to so many art forms, however, the word storytelling is often used in many fields: literature, music, cinema, art and design too.

In product design, designers use the narration in order to express a meaning — as well as a function — and to elevate the product in something more *metaphysical*. The aim is to create an affection with the user and to establish an intimate connection with the object.

During my research I underline six different categories related to the concept of storytelling: *aesthetics, meaning, behaviour, ready-made, critics* and *memory*. These ones have been described in relation with their connections to the product design. Through the analysis of industrial design products, it has been possible to give more support to these investigations, in order to improve the state of the art.

Project is focus on two of these categories, which seem to be the most interesting from the point of view of design, concept and theory: memory and critics.

The narration is the focal point of these issues that design has developed and researched in a different way. The choice was dictated by the fact that choosing these two categories as a starting point, I could develop a product with two-faces story: an evocative on the memory; a provocative, concerning the critics.

Memory is a two-way concept: there is a collective memory: so what we see, hear and feel is culturally shared by all. And then, there is a private memory: which is intimate and linked to the stories of our lives, to our suffering and our personal memories. The design has been most successful when behind the product has set a personal story. For this reason, this project starts from our memories: the user can create a personal relationship with the object.

The critical part of the project partly from this type of memories to make it point of reflection too. The purpose is to create an object that, in addition to a commemorative function, it has a reflective one: who uses the object should not simply fulfil a function, but wonder why?

Having clarified this, I have to go a step further and try to understand what are the themes — related to memory — that can also serve as food for thought.

During the course of this thought, the one that has caught attention is the theme of death.

Death, despite the passing of years, continues to be an extremely sensitive subject. We still consider death as a taboo. It is something that is in our culture (funerals, ceremonies, etc.), but it is also something that we witness in silence, unable to say a word. If we go down in detail, considering the objects related to the death, we see how these (gravestones, tombs, urns) are objects that are not actually used by who is alive, but they serve to hide the death in all its forms.

To understand the relationship that exists between design and death, I researched all the projects related to this concept. In these products — largely commemorative — is the desire to bring death into our daily lives. But they are few and mostly slender; but the interesting thing is how these objects had used the technology.

At the end of my research, I judged interesting to work on undermining the concept of death as something that is not ours and we do not need products related to it.

The will, mainly from the critical part of the project, is to design a possible future scenario in which the object will be used. The consequence of this desire has been to consider the kind of technologies that have a relationship with death: biotechnology. The interesting aspect — that these technologies can have — is that they allow to work on the biological component, which I can use parts of died human bodies to design my project. Doing so I can give a more critical connotation to the whole product too.

From all these considerations, the final product is a sort of gravestone made using a combination of cremation's ashes and resin. It will have a series of holes in which the user can stitch a text, remember the dearly departed. The stitching need of a particular yarn produced in Switzerland using some parts of human body.

The gravestone can be placed where you want, as if it would create a little altar staff at home. In this way, there is a real connection between the user and the dearly departed.

It's also possible to have another version that uses LED lights instead of the yarn. The LEDs - thanks to an inductive coupling — will light when it will be posed in the hole.

2. State of the Art

2.1 Storytelling in Product Design

Storytelling is defined as the act of narrate a story. This kind of narration is used in many fields of culture: literature, cinema, music, art. Obviously, these ones used to tell a story in different way: through words, frames, notes, pieces of art. Every of these have a great influence in the social and cultural activity, because their *products* can be shared within society.

But there is only one discipline which is used to narrate a story through objects that people can use: product design. Designers of product are used to give a *meaning* for their objects, because only through a personal and intimate story could create an affection between users and products. In this way designed object acquired a metaphysical dimension, and not only a function that a product has to get.

In order to give a more speculative and deepened theoretical research, six different categories have been established. These categories have been identified according their relationship with product design: *aesthetics, meaning, behaviour, ready-made, critics and memory*.

- Talking about product design, **aesthetics** is related to the physical and perspectival features of objects. We can say this is the first matter which designer try to approach, because it is properly referring to design work and it is the most impressive way to spread a meaning, a story or a thinking. Studio *Formafantasma* is a perfect example of this way of designing, because the due starts form the aesthetic experimentations to get an intimate story to tell; such as the *Craftica Collection* (figure 1) made in collaboration with Fendi.
- In the past, design for **meaning** was focus on the individual designer's personal perception of what was meaningful. This inspiration might come from nature, art, fashion, movies, products or architecture. These sources might have provided a rich range of meanings for designers, but they were not necessarily the most appropriate ones for the users. *Using honest design language to make product stories real is the visual result of good design*. Using texture, colour and symbols designers can communicate meaning to their users. The meaning needs to be memorable and clear so that users can easily relay the story to family and friends. *Gaetano Pesce* is one of the best designer whose speculation is focus on this. His personal approach is able to tell complex and meaningful stories, like that has been narrated in *Donna Chair* (figure 2).
- The importance of **behaviour** in the design is essential, when it tries a correlation between user and object. The behaviour of using an object describes our relationship with the used object. This relationship may generate a new behaviour, so that we give to an object a different function from its principal. The designers have often used this trend to change the user function objects in order to investigate these reports. But often it happens that — in addition to this — the designer even created a new category of objects; objects that apparently seem to be what they are but that actually need *to be used* in a completely different way. *Joe Velluto Studio* is always able to connect behaviours to object; *Blowing Machine* (figure 3) is the perfect example of this.
- **Ready-Made** comes from the French *objet trouvé*, describing art created from undisguised objects or products that are not normally considered art, often because they already have a non-art function. Designers start from this theoretical evaluation of the history of Ready-made and they try to develop ordinary products into different objects with new appearances and usages through minimal modifications such as recombination or re-contextualisation. Their aim was to demonstrate the relevance Ready-mades have for the design and its process. The outcome is a series of functional and fictional objects that can easily be reproduced for mass production. For all

these reasons, the *Rover Chair* (figure 4) by Ron Arad is the most efficacious example of ready-made in product design.

- *“Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method. There are many people doing this who have never heard of the term critical design and who have their own way of describing what they do. Naming it Critical Design is simply a useful way of making this activity more visible and subject to discussion and debate. Its opposite is affirmative design: design that reinforces the status quo”*. This quote from Dunne&Ruby (Dunne&Ruby, 1999) website is the clearest description of this way of designing. The duo’s work is always focus on speculate reality and society through their product, which *Faraday Chair* (figure 5) represents the fundamental project of *critical design*.

- According to Donald A. Norman, *“what matters is the history of interaction, the associations that people have with the object, and the memories they evoke”* (Donald A. Norman, 2004). Memory is a tool that designers use in order to create an affection between users and products; also, it is a good way to express an intimate story and — consequently — it is an act of honesty. The same honesty that Alessandro Mendini underlines in the *Proust Chair* (figure 6), which is full of memories.



Figure 1: A piece from Craftica Collection.



Figure 2: Donna Chair from U5 Series.

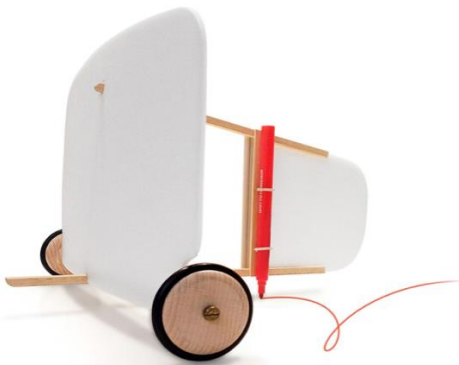


Figure 3: A photo of the Blowing Machine.



Figure 4: One of the first model of Rover Chair.

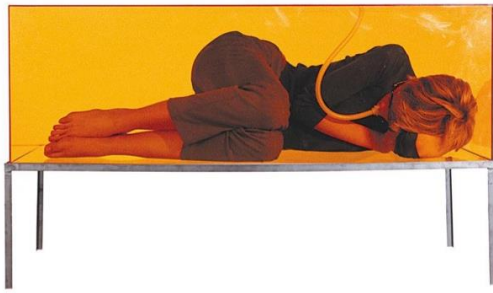


Figure 5: Faraday Chair from Dunne&Raby's catalogue.



Figure 6: One of the most famous pieces of Proust Chair.

2.2 Design and Death

During the history, peoples developed beliefs about death and the afterlife: the consequence was the production of objects that relate to these beliefs. Some create sculptures, which function was to help bid farewell, honor the dead or keep the memory of ancestors alive. Others developed most complex beliefs about an afterlife and produced objects in order to be used in the next world or in to assist in the journey there. Beliefs influence the way in which a body is treated after death and how it is buried. Usually, the cultures that produce objects to use in the afterlife build tombs to protect the body and to contain these objects. In complex rituals, people developed a lot of relating to beliefs and practices about death and afterlife.

This kind of references are useful for designers who want to treat the death in design process; not only to create *products*, but also to speculate.

The following examples give a lot of suggestion in designing objects about the theme of death.

- The *21 Grams* (figure 1) box is designed for all that people want to go back to the intimate memories of a lost beloved one. After a passing, people lost the intimacy with that dead person and this aspect is often remains unspoken. This is just the aim of *21 Grams*: to re-establish the intimacy with beloved one. By bringing different nostalgic moments together like the scent of his perfume, *their* music, reviving the moment he gave her first ring opens a window to go back to moments of love and intimacy. The cabinet functions also as an acoustic amplifier.

In the back of the cabinet there is room for an iPhone, the music plays through the flowers on the inside of the cabinet. The key to this cabinet is a golden collier too. In this way she is the only one who can access the cabinet.

The urn offers the possibility to conserve 21 grams of ashes of the deceased and displays an immortal desire. If she wishes she is able to have an intimate night with her sweetheart again but *21 Grams* is not just a way to tempt a person to revive an intimate night but more important; It displays an accusation against the unavoidable passing of life. *21 Grams* speaks in metaphors, not in shock value.

- *Save My Ink* is service used to remove inked skin from dead people and preserving them for their relatives.

The process allows tattoo enthusiasts to bequeath an actual part of themselves just like a house or any other cherished possession.

The skin is put through a chemical and enzymatic process to change the chemical structure of the tissue and stop it from decaying.

The service officially launched in America by a tattoo artist, Charles Hamm, who said they hope to

serve tattoo enthusiasts worldwide. Former financial advisor set up the association after realizing how much time and money he had put into his tattoos. He said Charles perfected the process by practicing on tattooed bits of skin he had removed during plastic surgery after he lost a lot of weight. *"I asked the plastic surgeon to mark where this procedure would take place, and I then informed him that I would have tattoos put on those spots. He removed the tattoos, the process on those pieces worked, and we were ready to go"*.

After they die, relatives have 18 hours to inform *Save My Ink* (figure 2), who post a removal kit with instructions and prepaid return packaging to the funeral home. The tattoo is removed within 60 hours by the embalmer and sent back to *Save My Ink*, who return the art to the family within three to six months. Only living people can opt to have their tattoos removed after they die, and the association refuses to remove inked skin from the face or genitalia.

Although death is universal, it seems that the final choice of how our bodies are laid to rest is not — and traditional burials are looking like less and less attractive as they take up land and use unsavory chemistry that eventually winds up in the soil. As a result, cremation and natural burials are becoming more popular due to the sensitive way they return bodies to the earth. We spotted a new approach over at Treehugger that was proposed by India-based industrial design student Margaux Ruyant as a thoughtful way to memorialize the deceased by incorporating their ashes into a living tree memorial.

- *And Vinylly*, a UK company which works on vinyl pressing services, puts the cremated body parts into raw vinyl that is used to make the discs and turns them into a memento of a person's life. Basic packages cost £2,000 for up to 30 discs - far less than the cremation or traditional burial. Users can choose a record with some opting for 12 minutes of laughter or songs. There is also the possibility to press the ashes into the vinyl with no song. The process involves sprinkling the ash onto a piece of vinyl, known as a puck or biscuit. The vinyl is then pressed by plates to create grooves and press the ash into the record.

- This project is designed for couples who want to share their bone in a 'bio jewelry' research project.

Using bioglass, a special bioactive ceramic which mimics the structure of bone material, researchers are growing rings made out of the couples' bone.

Five couples are having the rings made. They will be grown from bone cells taken from their jawbone.

The project in London aims to ignite public debate about bioengineering.

"By talking about science breakthroughs as designers, we can make objects and engage the public, their imagination and their desires and so on," Tobie Kerridge, co-researcher on the project, explained to the BBC News website.

There is no way for us to engage in this medical process yet, even though it will be affecting us in the future. So we thought about giving it a framework around things people know

The *Biojewellery project* (figure 4), a joint effort between designers Mr Kerridge and Nikki Stott from the Royal College of Art in London, and Dr Ian Thompson, a bioengineer from Kings College London, lasts initially for 10 months.

"We are interested in how technological innovation is used by human needs and desire rather than the pure functionality of the innovation," explained Mr Kerridge.

Each couple, selected from 180 volunteers across the UK, will have their wisdom teeth extracted at Guy's Hospital in London.

The eventual product will be a specially designed pair of rings made from a combination of

traditional precious metals and the bone tissue of either partner.



Figure 1: The vibrator from the 21 Grams' Kit.



Figure 2: One of the first piece of Save My Ink.



Figure 3: A picture of Vinyly from the advertising campaign.



Figure 4: Models from the experiments of Bone Ring.

3. My Boy Builds Coffins

3.1 Description



Figure 1: On the left the gravestone version with yarn, on the right the light version.

Designing approach was both *critical* and *poetical*, and the final project puts speculation about death at the heart. One of the most fundamental tool — In order to realize this kind of *merging* — was the technology.

Product can be described as commemorative gravestone which user can use as *memorial* in a private context — such a home, and no more external — such a cemetery. Its aesthetics is very simple: a rectangular shape (figure 1), produced using 75% of cremation ashes, which was mixed with white resin. The result is a resistant and marble-effect material. This technological and design step allowed to transform a *common* product, such a gravestone, in a *critical* object: on one hand, because it is related to *death*, that is a sensitive matter; on the other hand, because it treats the death using the *death* itself, that is represented by ashes.

The grave is composed of many holes that are intended to be *guides*, in order to text memories or thoughts. This kind of texts is possible to write using a particular yarn — produced by a company in Switzerland, starting from animal/human waste— or LED lights; for this reason there are **two** different **versions** of product: the differences concern the dimensions, the number of holes, the components and the inner structure of light version.

The components of first version are showed in figure 2 and they are:

- Gravestone
- Yarn
- Needle

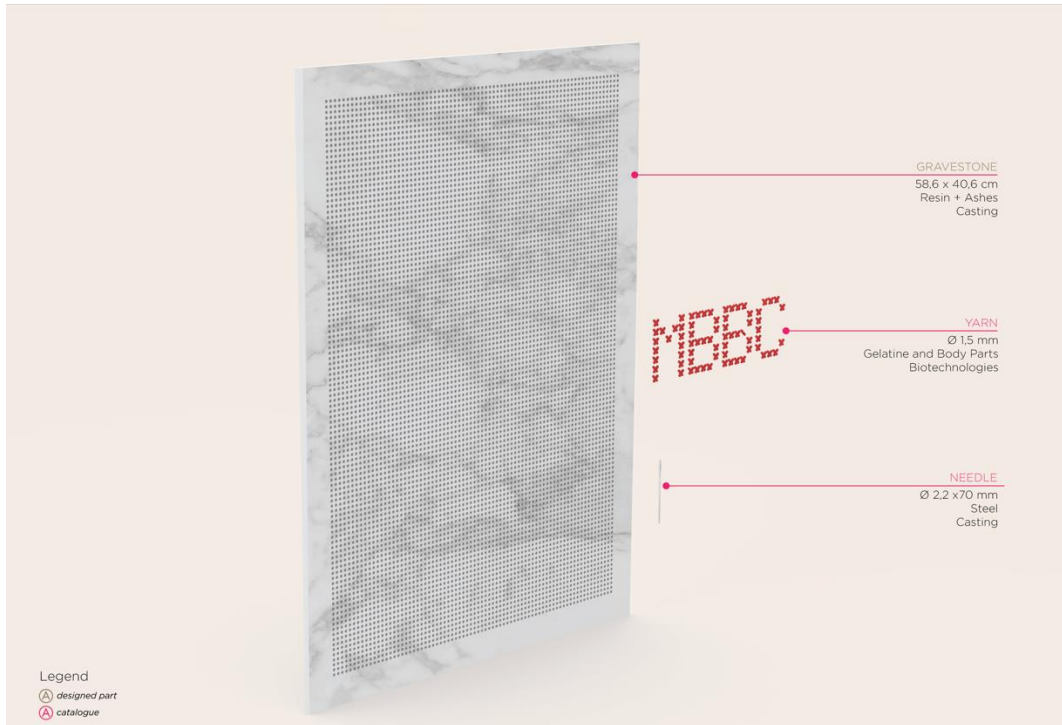


Figure 2: Components of version with yarn.

Technically, the light version is a little bit more complex, because it uses an inductive coupling in order to turn on the LED when it comes near the holes. The components are showed in figure 3:

- Gravestone
- LEDs
- Power Supply
- Jack
- Circuit

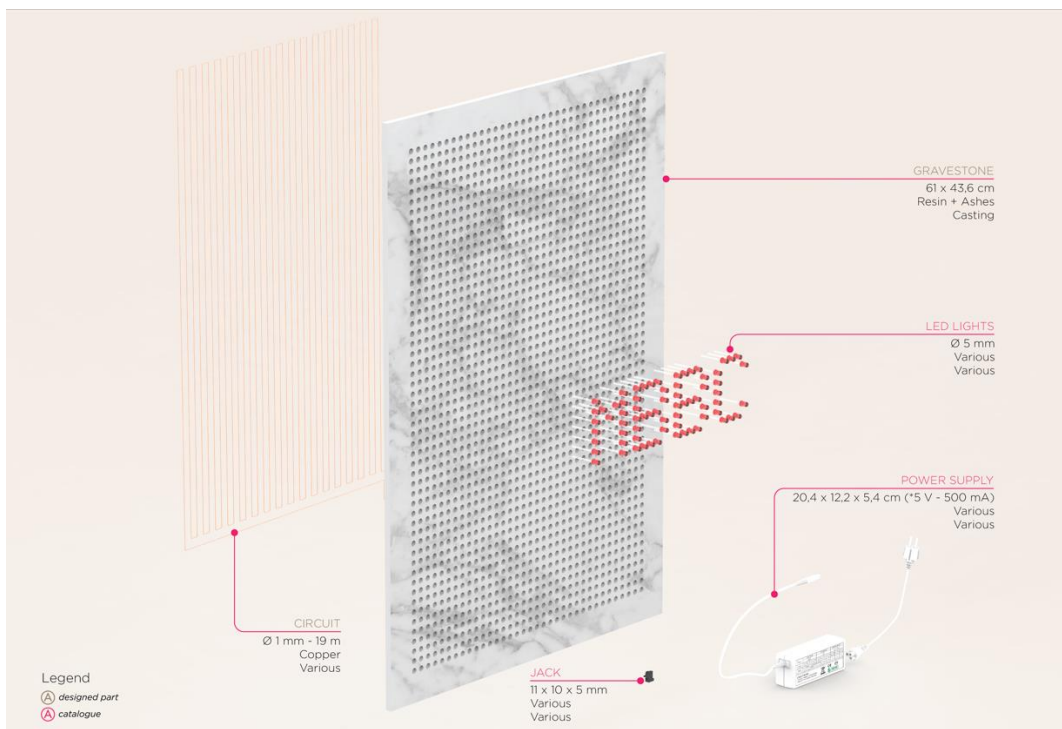


Figure 3: Components of light version.

3.3 Material and Technology

The material (figure 1) was produced in order to recreate the marble effect of classic gravestone, but using ashes from the cremation of human deceased

Using the EPOX PAV 30 resin, I obtained a material pretty similar to white marble, giving the sensation of a real gravestone.

Studied to realize industrial and civil floorings with thicknesses from 1 to 3 mm. Also suitable for warehouses, control rooms, laboratories, offices, canteens.

Usually, to apply the resin on a surface it is necessary to proceed with three specific steps, which allow to stratify the mixture, in order to make the floor more resistant and durable.



Figure 1: A sample of material made with resin and ashes.

Material is produced following these steps:

1. It begins with the drafting of an epoxy resin, which is characterized by an excellent pressure resistance, but, in general, it is less bright than the resin applied in the next layer. This resin has the function to create a uniform surface, free of deformities and blemishes. The primer also helps to make porous the support and allowing the resin to adhere better. The primer, usually, is fluid, able to better penetrate deep and can be based in water or with base in solvent.

2. After having waited 48 hours, we proceed with the sanding of the primer, the dust removal and the cleaning of the prepared surface.

It continues with laying of the polyurethane resin which, on the contrary, gives shine to the surface and form a layer of protection to scratches, thus contributing to the strength, determining the colour and appearance. The resin mixture is applied to the surface by means of an haired roller, or with the airless, follow these specific steps:

- Dilute the product always respecting the percentage of water or diluent indicated in the package;
- Dip the roller taking care to always dose the same quantity of product;

-Laying the resin by moving the applicator back and forth and then with crisscross technique, I mean from left to right, in order to obtain a uniform surface.

3. Finally, a coating film is applied which can have aesthetic aims, therefore, can be coloured, or may be purely protective and it is usually transparent. Immediately after applying the paint, you switch to the positioning of the ashes. The ashes will be placed in order to simulate the veins of marble.

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Foreword

It is my great pleasure to preface these proceedings of the 12th European Academy of Design conference, hosted by the Faculty of Architecture at Sapienza University over three days of a very warm April in 2017. The location could not have been more suitable: the largest and oldest University in Europe with a strong reputation for high-level academic endeavour, on the edge of one of the most beautiful public parks in central Rome.

I would like to take this opportunity to express my gratitude to the joint Chairs of the conference, Professor Lorenzo Imbesi and Associate Professor Loredana Di Lucchio, who were ably supported by Conference Manager Angela Giambattista and Communication and Media Manager Viktor Malakuczi, and a whole team of dedicated student helpers too numerous to mention by name. Despite its complexity, the conference ran smoothly, and all concerned seemed to enjoy the experience.

Design for Next was one of the busiest EAD conferences to date, with 550 delegates attending over the three days. In total, 379 full papers were presented across nine parallel tracks, along with 22 poster presentations, and 8 workshop events. The six keynote speakers gave thought-provoking and inspirational presentations, and set the tone for in-depth academic debate centred on the forward-thinking topics forming the thematic strands of the conference.

The results of the event are collected here to form a lasting record of an amazing conference. The range of topics covered and the variety of issues debated is a wonder to behold. I hope they prove of interest and value to everyone.

Paul Atkinson

President of the European Academy of Design

Introduction: Designing a Design Conference

12th EAD - European Academy of Design Conference, Design for Next

"If others can see it as I have seen it, then it may be called a vision rather than a dream."

W. Morris, News from Nowhere (1890)

It has been a honor to welcome the EAD community in the city of Rome in Italy, to host its 12th International Conference in 2017 at Sapienza University. The program fostered discussion among designers, academics and experts about the articulated scenario of contemporary design and its perspectives, with the intent to nurture diversity and interdisciplinarity.

'Design for Next...' is the title and topic where 'Next' implies the concept of proximity as well of destination, related to time and physical space. Contemporary shifts in society, technology and production are reframing design processes, approaches and tools. While the design community is questioning about the next stage of innovation, design is evolving as a wide open field with many applications and meanings. More than ever it is important to investigate through design research and practice in order to tackle the societal, technological and industrial challenges of the future.

Thanks to the contribution of professionals, educators and researchers we wanted to prompt reflection on the future fields of investigation in Design, as well to discover and to connect the spaces and the people who share common interests in Design research.

When the call for papers started, we launched two important questions: what is Design for Next? And what is the 'Next' focus of Design? We invited the authors to reflect on the different nature of Design for 'Next': Aesthetics, Education, Economy, Environment, Health, Industry, Society, Technology, Thinking... Each track focused around a keyword to engage and tackle the different fields of Design research and practice. Together, in this process, we have been drawing the big picture of Next Design.

The conference followed a long double blind peer review process with the support of 28 track chairs and beyond 100 reviewers selecting the ultimate research in design with scientific rigor, to end up with the following conference proceedings and a special issue of the Design Journal with a selection of the best papers. During the three days of the Conference, we reached an incredible number of attendees coming from any region in the world and presenting in nine parallel tracks. Academics, students, professionals, companies and industry engaged an interdisciplinary debate and developed the opportunity to share ideas and research experiences within the EAD Community with plenaries, workshops, roundtables, seminars, parallel sessions, poster sessions and of course activities for socializing and networking.

As well, eight international leading thinkers on Design acted as keynote speakers and introduced a range of different ways of approaching the next future. The plenary sessions were organized to have both contributions in design experimentation and practice, and at the same time a theoretical reflection to foster design thinking, also sharing global and local perspectives. Derrick De Kerckhove described his personal vision of next in the field of Design, society and technology; Maurizio Montalti (Officina Corpuscoli) displayed his exploration on the discipline of design, aiming to investigate and reflect upon contemporary culture, thereby creating new opportunities and visions for both the creative industry and a broader social spectrum; Gavin Munro presented how his practice (Full Grown) challenges the way we create products, as well as how we see the artifacts surrounding ourselves, often replacing the natural environment; Nicolas Nova (Geneva School of Art) shared his approach on reflecting on the next future, practicing research on the new media practices, design

fiction and speculative design as co-founder of 'The Near Future Laboratory', a research organization based in Europe and California; Anna Pellizzari (Executive Director at Material ConneXion Italia) is one of the most inspiring women in the Italian design scenario and she focused on the importance of innovative materials for the next design generation; Arturo Vittori (Architecture and Vision, Warka Water) displayed how merging innovative technology together with ancient tradition can result in projects on the edge between Art and Science addressing the most urgent needs of our society. Additionally, we hosted two special guests: Tonino Paris, who is the founder of the School of Design at Sapienza in Rome, and who introduced a concept of design related to the material culture of the places, and Ezio Manzini presented design for democracy as the next challenge for our community.

Among the activities, the conference featured the project 'Design for Next Lazio', which is an international project addressed to the local companies operating in Design. The initiative aimed to connect Business and Design in the Lazio Region directly involving Companies, Professionals, Associations and Schools of design. That's why the project is realized in partnership with Sapienza University of Rome (Department of Planning, Design, Architectural Technology), ISIA Roma Design (Istituto Superiore per le Industrie Artistiche), IED (European Design Institute), QDU (Quasar Design University), RUFA (Rome University of Fine Arts), ADI (Territorial delegation of ADI Association for Industrial Design), OAPPCR (Ordine degli Architetti, Pianificatori, Paesaggisti, e Conservatori di Roma) and Italian Academy of Arts Fashion Design. The final goal of 'Design for Net Lazio' is to create a shared path of co-design to develop new industrial processes and products. Last step of the initiative was the exposition of all projects and the awarding of the best ones. The initiative has been coordinated by the Lazio Region and Lazio Innova, the regional agency for innovation supporting both enterprises and the local public authorities by providing services for startups and biz development, venture capital, internationalization services, financial and valorization of regional clusters and regional champions. Its task is to enhance Lazio as a Region of Innovation with an international dimension and promote technology transfer and the innovation-competitiveness-internationalization process, to enter the international value chain. In order to focus on strategic topics, the initiative has been taking into account three thematic areas which featured three roundtables, with the participation of experts, academics, professionals, companies and students: Industry 4.0, Design for Smart City and Cultural Heritage.

Again, we have been honored to welcome the 12th EAD conference at Sapienza University of Rome: our academic institution was founded in 1303 by Pope Boniface VIII in Rome, with its 115,000 students and 4.000 professors and researchers. It is one of the oldest universities in the world and the largest in Europe, a top performer in international university rankings thanks to the 63 Departments organized in 11 Faculties that drive high levels of excellence in several fields of knowledge. In particular, our Department, "Planning, Design, Technology of architecture (PDTa)", manages the Research and the Didactic activities in the field of Design in Sapienza. The Conference was hosted in the historical venue of the Faculty of Architecture in Valle Giulia, located at the border of Villa Borghese, the greatest public park in the Centre of Rome.

Ultimately looking into the massive selection of papers in the proceedings, we believe the conference helped sharing and networking within our international design community, so giving a contribution to the progress of research and knowledge. We wish to nurture 'Design for Next' and then this book should envision where we are going.

Loredana Di Lucchio, Lorenzo Imbesi
Co-Chairs of the Conference

Keynote speakers

Nicolas Nova is an ethnographer and design researcher, working both as a Professor at the Geneva School of Arts and Design (HEAD – Genève) and as co-founder of The Near Future Laboratory, a research organization based in Europe and California. His work focuses on observing and documenting digital and new media practices, as well as creating design fictions, i.e. speculative designed objects exploring the experiences of near future. He holds a PhD in Human-Computer Interaction from the Swiss Institute of Technology (EPFL, Switzerland) and was previously a visiting scholar at Art Center College of Design (Pasadena), ENSCI - Les Ateliers (Paris) and Politecnico di Milano.

Maurizio Montalti. Strongly rooted in a collaborative, research-based and experimental approach, Maurizio Montalti's work tends toward the exploration of the design discipline, aiming to investigate and reflect upon contemporary culture, thereby creating new opportunities and visions for both the creative industry and the broader social spectrum. Maurizio's practice, "Officina Corpuscoli", seeks to reveal unorthodox relationships among existing paradigms, aiming to promote the growth of critical thinking, through the development and materialisation of tangible alternatives. Maurizio holds a Master in Industrial Engineering from the University of Bologna (IT) as well as a Master in Conceptual Design in Context from the Design Academy Eindhoven (NL). His work has been widely shown in multiple museums, exhibitions and festivals, both nationally and internationally.

Gavin Munro is an artist and designer from Matlock, Derbyshire. Gavin has lent his hand to a number of different skills, from furniture to houses, and everything in between. Inspired by a childhood experience with a bonsai tree, and constantly encouraged throughout his life, Gavin finally made growing furniture his full time profession. He now lives in Wirksworth, Derbyshire, with his loving wife Alice, and their full-time boss, Lina, the lurcher.

Arturo Vittori is an Italian Artist, Architect and a Designer. His work is internationally known for merging cutting edge technologies together with ancient traditions resulting in projects on the edge between Art and Science that answer our society's most urgent needs. After graduating he gained experiences collaborating with Santiago Calatrava, Jean Nouvel, Future Systems, Anish Kapoor. He was Manager of Aircraft Cabin Design at Airbus and involved in Yachts and Cruisers design at Francis Design. Vittori, since 2002, is directing the research and design studio Architecture and Vision, Italy, he is also the CEO of the american NGO Warka Water Inc.

Derrick De Kerckhove (born 1944) is the author of *The Skin of Culture* and *Connected Intelligence* and Professor in the Department of French at the University of Toronto, Canada. He was the Director of the McLuhan Program in Culture and Technology from 1983 until 2008. In January 2007, he returned to Italy for the project and Fellowship "Rientro dei cervelli", in the Faculty of Sociology at the University of Naples Federico II where he teaches "Sociologia della cultura digitale" and "Marketing e nuovi media". He was invited to return to the Library of Congress for another engagement in the Spring of 2008. He is research supervisor for the PhD Planetary Collegium M-node directed by Francesco Monico. Since 2008 he oversees global art projects for Solstizio, co-founded by the artist Giuseppe Stampone.

Anna Pellizzari is the Executive Director at Material ConneXion Italia, is an expert on materials design, with more than 25 year of experience in the field. She has attended short courses at Domus Academy in Milan, Central St Martins of London, and the Fashion Institute of Technology in New York and worked in graphic design, textiles, design of materials, CMF. Her collaborations include several major brands in the sectors of sporting goods, automotive, interiors, packaging.

About



SAPIENZA
UNIVERSITÀ DI ROMA

Sapienza University of Rome, which was founded in 1303 by Pope Boniface VIII in Rome, with its 115,000 students and 4.000 professors and researchers, is one of the oldest universities in the world and a top performer in international university rankings thanks to the 63 Departments organized in 11 Faculties that drive high levels of excellence in several fields of knowledge.

The Department of Planning, Design, Technology of architecture (PDTa), within the Faculty of Architecture, manages the Research and Didactic activities in the field of Design in Sapienza.

The Design Degrees in Sapienza are:

- the Bachelor Degree in Industrial Design (taught in Italian);
- the Master of Science in Design and Visual and Multimedia Communication (taught in Italian);
- the Master of Science in Product Design (taught in English).

Moreover, an interdisciplinary PhD Program in 'Planning, Design, Technology of architecture' is managed by the Department PDTa offering 12 positions per year.

The Design Research is supported by two University Laboratories:

- Sapienza Design Factory (SDF), focused on Product Design for Industry 4.0;
- Photomedialab, focused on Communication Design.

The
European
of **Academy**
Design

The **European Academy of Design (EAD)** was formed to promote the publication and dissemination of research in design through conferences hosted by different educational institutions in Europe and the publication of proceedings, newsletters and a journal. It was also formed to improve European wide research collaboration and dissemination.

The EAD was formed in 1994, to improve European-wide research collaboration and dissemination and to promote the publication and dissemination of design research.

The Academy is headed by a committee of leading academics from across Europe, as well as from North America and Australia.

To date, the Academy has hosted twelve international conferences.

Since 1997, The Design Journal had been published in association with the European Academy of Design. This refereed journal, published four times each year, provides a platform for the dissemination of design thinking and research. It aims to encourage discussion across traditional boundaries between practice and theory, and between disciplines defined by working media, materials and areas of application.

The Academy also publishes the proceedings of its conferences.

Membership is open to all of those interested in design research, whether academic, student or practitioner.

People

Conference Chairs

Loredana Di Lucchio

Associate Professor in Design,
Sapienza University of Rome

Lorenzo Imbesi

Full Professor in Design,
Sapienza University of Rome

Scientific Committee

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Designer, Professor of Design & Design
History, Sheffield Hallam University (UK),
President of EAD

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Architect, Distinguished Professor of Design,
Politecnico di Milano (Italia)

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Distinguished Professor of Design
Management and Policy, Lancaster University
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Director of Design Lab, University of California
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Architect, Full Professor of Design, Sapienza
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Professor, East China Normal University of
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Chairman of Material Connexion Italia Srl,
Honorary President of U.E.A. - Union
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We are very thankful to the international scientific community for its contribution to the double-blind peer review process.

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Track Ambassadors

Students of the Master of Science in Product Design at Sapienza University of Rome:

Gulnare Abdullayeva
Giulia Aliffi
John Alongi
Hoda Aman
Eugenia Maria Canepone
Elena Cardinali
Si Chen
Silvia Cosentino
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Carmen Rotondi
Lorenzo Santini
Amir Shoushtari
Alexander Schurig
Sara Testa
Colin George Thomas
Margarita Velandia
Vu Viet
Xu Zirui

DESIGN FOR NEXT AESTHETICS

Postmodernists dismantled Modernist construction in the name of difference. Then what's next? Should we search for a new coherent set of aesthetic rules to shape the artificial world or keep on emphasizing plurality? And where to find new foundations? In the messy world-wide-web; in the algid beauty of new technology; in the multifaceted research of the arts; in the bottom-up process of social design; in the makers movement? Or in a totally dematerialized world? And ultimately, we might ask: “are designers still in charge of the whole process”?

You can find the track papers from page S1234 to page S2345.

Track Chairs

Luca Guerrini

Associate Professor in Design, Politecnico di Milano (Italy)

Louise Valentine

Senior Lecturer, University of Dundee (UK)

DESIGN FOR NEXT ECONOMY ■■■■

The quest for improved performances, efficiency and effectiveness of products and services is leading to the growth of design both in the commercial and in the public sector, and to diverse attempts to assess its impact. How can design approaches, processes and tools be adopted in established and new domains of application to generate higher social and economic value? And how can it be measured? The track seeks to explore relationships between design and economy, assuming multiple perspectives and going beyond the traditional economic aspects of the design process and of its outputs.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Alessandro Deserti

Full Professor in Design, Politecnico di Milano (Italy)

Alpay Er

Professor in Industrial Design, Ozyegin University (OzU)/Istanbul Institute of Design (Turkey)

Tore Kristensen

Professor With Special Responsibilities in Marketing, CBS Copenhagen Business School (Denmark)

DESIGN FOR NEXT EDUCATION ■ ■

Along with the shifts in research and practice, education in design is changing and expanding its limits, approaches and tools, while accompanying the student and future professional into an evolutionary personal path to develop the design skills and language. The track seeks to understand the next future evolution of Design Education and its tools, approaches, pedagogy, methodology, philosophy and practice. While collecting and mapping different points of view, the track seeks for alternative and established ways of teaching, emerging technology and tools, the role of critique and hands-on in pedagogy, the use of material and immaterial scenarios, ethnography and participatory approaches, and more.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Claudia De Giorgi

Associate Professor in Design, Politecnico di Torino (Italy)

Kuno Prey

Full Professor in Design, Free University of Bozen-Bolzano (Italy)

Carola Zwick

Professor in Design, Weissensee Academy of Art, Berlin (Germany)

DESIGN FOR NEXT ENVIRONMENT

The complexity of sustainability issues (environmental, social and cultural) can not be fully described by rules and universally valid numeric parameters. In this scenario characterized by partial vagueness in design, the correct communication of sustainability content plays an important role in the stimulation of good behaviours and in giving meaning to things. The track investigates the next future evolution of the relationship between Design and Sustainability as well as the tools, questions, approaches and methods that will allow us to combine more wisely complexity, simplicity, meaningfulness and effectiveness, along with the design processes.

You can find the track papers from page S1234 to page S2345.

Track Chair

Giuseppe Lotti

Associate Professor in Design, Università di Firenze (Italy)

DESIGN FOR NEXT HEALTH ■■■■■■

Health is our greatest good. While the relationship between the health of humans and our planet is becoming more interrelated, our health system is facing increasing complexity. Emerging technologies empower people to become protagonists of their own health for better life, improving the importance of well-designed environments, products, services, processes and policies. From hacking and making and from networks to domestic landscapes, the track seeks to encourage fundamental debates and trans-disciplinary studies, and to renew approaches, tools, and visions from the future.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Medardo Chiapponi

Full Professor in Design, IUAV (Italy)

Raffaella Fagnoni

Associate Professor in Design, Università di Genova (Italy)

Hans Kaspar Hugentobler

Lecturer in Strategic Design Planning and Service Innovation, Lucerne University of Applied Sciences and Arts (Switzerland)

Francesca Tosi

Full Professor in Design, University of Florence, President of the Italian Society of Ergonomics and Human Factors

DESIGN FOR NEXT INDUSTRY

The so-called Industry 4.0 observation produces interference effects that go from manufacturable to digital, from B2B Business To Business (the factory) to B2C Business To Consumer (the market). Consequences of this new industry influence tools and processes of equipment production and of manufacturing networks. Influences are also seen in individual and city life, and in manmade environments. Design has a wide action area referring to industrial equipment (the Internet of Things), cloud services and learning artificial intelligence exploitation (the Internet of Behaviours).

You can find the track papers from page S1234 to page S2345.

Track Chairs

Flaviano Celaschi

Full Professor in Design, Università degli Studi di Bologna (Italy)

Christoph Holliger

Professor of Physics and (by courtesy) the Arts, University of Applied Sciences and Arts Northwestern Switzerland

Roberto Iniguez Flores

Professor in Design, Tecnológico de Monterrey, Campus Guadalajara (Mexico)

DESIGN FOR NEXT SOCIETY ■■■■

We live in a time of accelerated change, where innovation forces exceed any existing mental, logical and organizational frames. We explore new territories for the organization of societies, economy and transformation of production and consumption patterns. New initiatives are emerging, that are activating citizens, generating new directions for social innovation and developing services that support such change. This track invites submissions on design thinking in participatory and systemic perspectives that reflect how the combination of technology, design and new forms of social organization are activating new mechanisms of sharing knowledge and experiences, defending well-tried commons.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Wolfgang Jonas

Braunschweig University of Art, Germany

Nicola Morelli

Professor MSO, Department of Architecture, Design and Media Technology, Aalborg University, Denmark

Maria Antonietta Sbordone

Researcher Professor in Design, Seconda Università di Napoli

DESIGN FOR NEXT TECHNOLOGY

One of the main roles of design research and practice has been to humanize technology, translating it into products or services usable by humans. Digital technology and cultures have enabled design to include less material aspects within its field of action. Digital transformation is changing our world and design is one of the main drivers. This track will explore how next technology scenarios will change design research and practice; to understand how tools, methods and the purposes of design will evolve; and which opportunities will develop for creating new bridges across different trends of technological advancements, and with arts, sciences and society.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Paul Atkinson

Professor of Design & Design History, Sheffield Hallam University (UK)

Salvatore Iaconesi

Professor of Interaction Design at ISIA (Florence), CEO and CRO of Nefula (Italy)

Giuseppe Mincoelli

Associate Professor in Design, Università di Ferrara (Italy)

DESIGN FOR NEXT THINKING

This track invites you to explore, debate and leverage our understanding of design and designing for next thinking. The term "next" can be grounded in future/present, as well as past endeavours and ideas, and "thinking" refers to fundamental thinking and reflections in design and designing that may encompass also groups and collaborative action. We wish to invite contributions from many kinds of practice based and philosophical viewpoints as well as addressing and reflecting on thinking practices. This track aims to open a debate on the role also of intangibles and thinking activities in the next design scenarios. What will be the role of new or "other" original thinking in a design process? How to educate innovative as well as solid and coherent thinking for designing products, services and systems? The overall goal is to stimulate an improved discussion on the relationship between design and thinking focusing on some experiences and new future challenges.

You can find the track papers from page S1234 to page S2345.

Track Chairs

Martyn Evans

Professor of Design, Manchester School of Art, Manchester Metropolitan University, UK

Birgit Helene Jevnaker

Professor in Innovation and Economic Organisation, Norwegian Business School (Norway)

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