

DESIGN CULTURE(S)

Cumulus Conference Proceedings Roma 2021

Volume #2

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

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

Volume #2

Editors

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Volume #1, Volume #2

DESIGN CULTURE(S)

Cumulus Conference Proceedings Roma 2021

Volume #2

Cumulus Conference
Proceedings Series

Cumulus the Global Association
of Art and Design Education and Research

Rome 2021

DE
SIGN
CULT
URE (S)

ROMA **2021**

JUNE 08.09.10.11
CUMULUS CONFERENCE

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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			
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	5 X WORKING GROUPS	POS TER SESSION			DESIS EVENT
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

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Dimitri Russo

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ARTIFICIAL

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

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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

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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

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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

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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

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Giuseppe Lotti, University of Firenze, Italy

RESILIENCE

SOCIAL INNOVATION
CIRCULAR ECONOMY
SUSTAINABILITY

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REVOLUTION

CRITICAL THINKING
DISRUPTION
CHANGE

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THINKING

THEORY
HISTORY
CRITICS

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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.

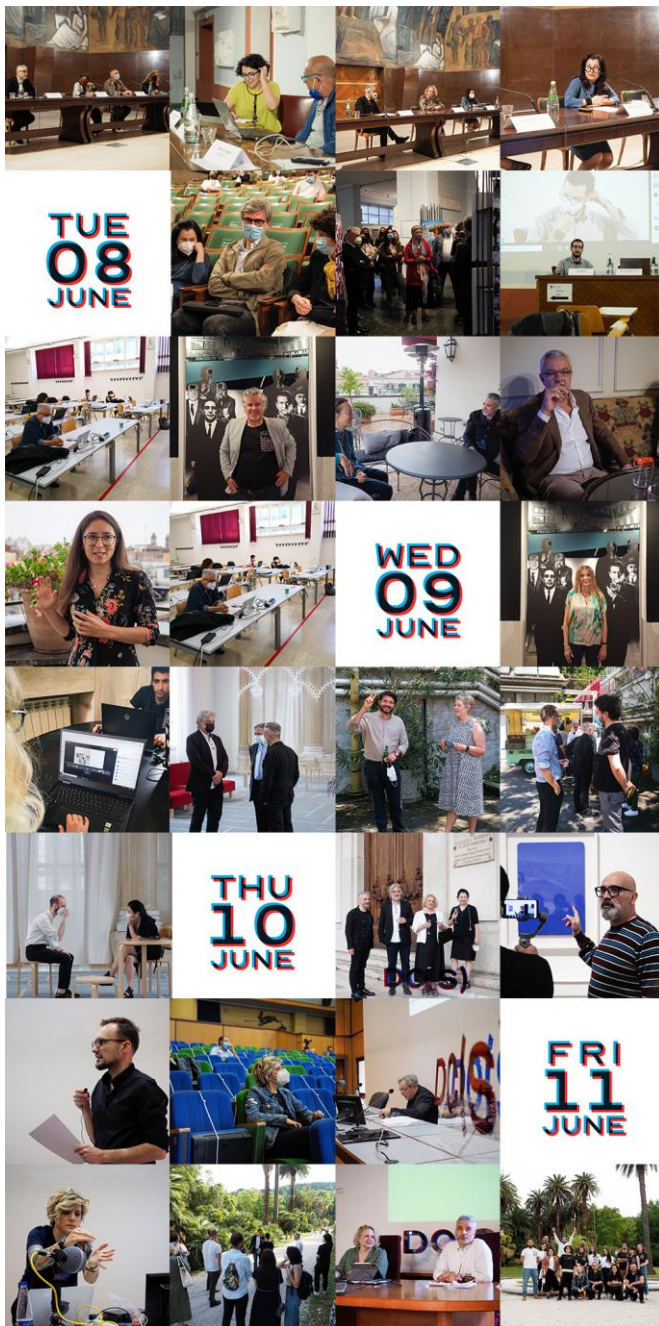
The Degrees of Design are part of the Faculty of Architecture, which was founded in 1920 and it happens to be the first modern Faculty of Architecture in Italy. At the core of its mission is the commitment to innovation, technology, urban living, while serving a fast changing society.

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'.



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LANGUAGES LANGUAGES
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RESILIENCE RESILIENCE
REVOLUTION REVOLUTION
THINKING THINKING