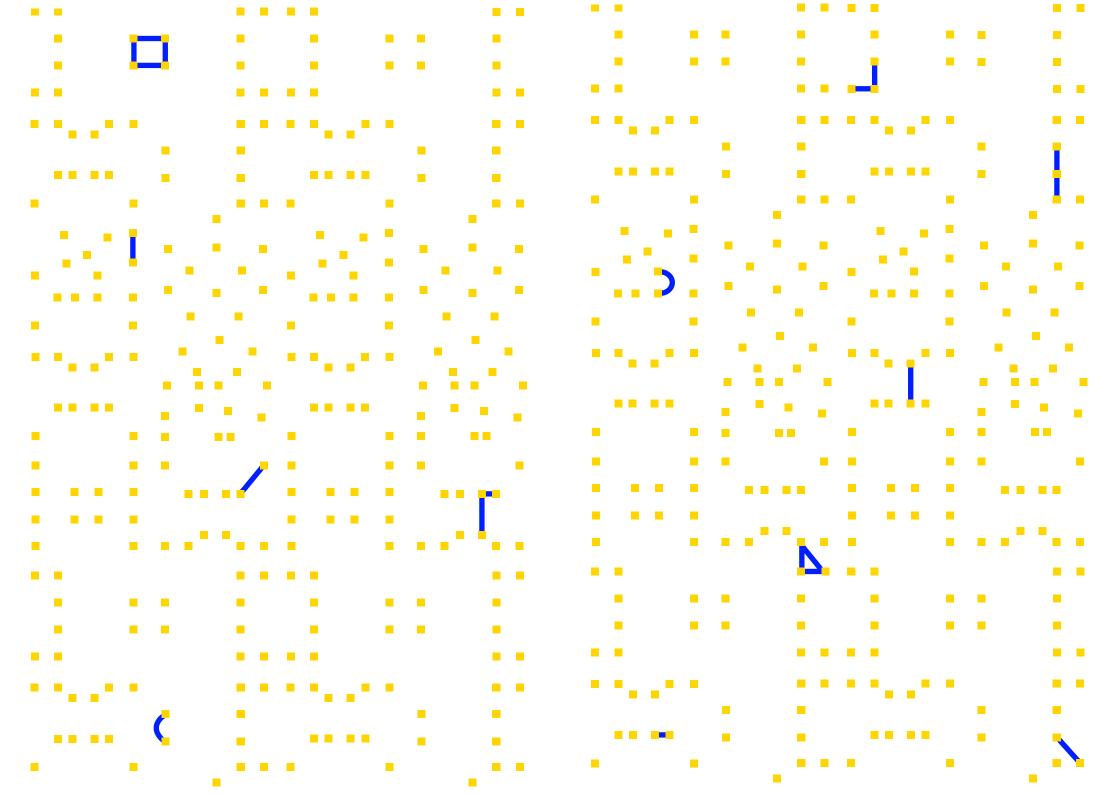
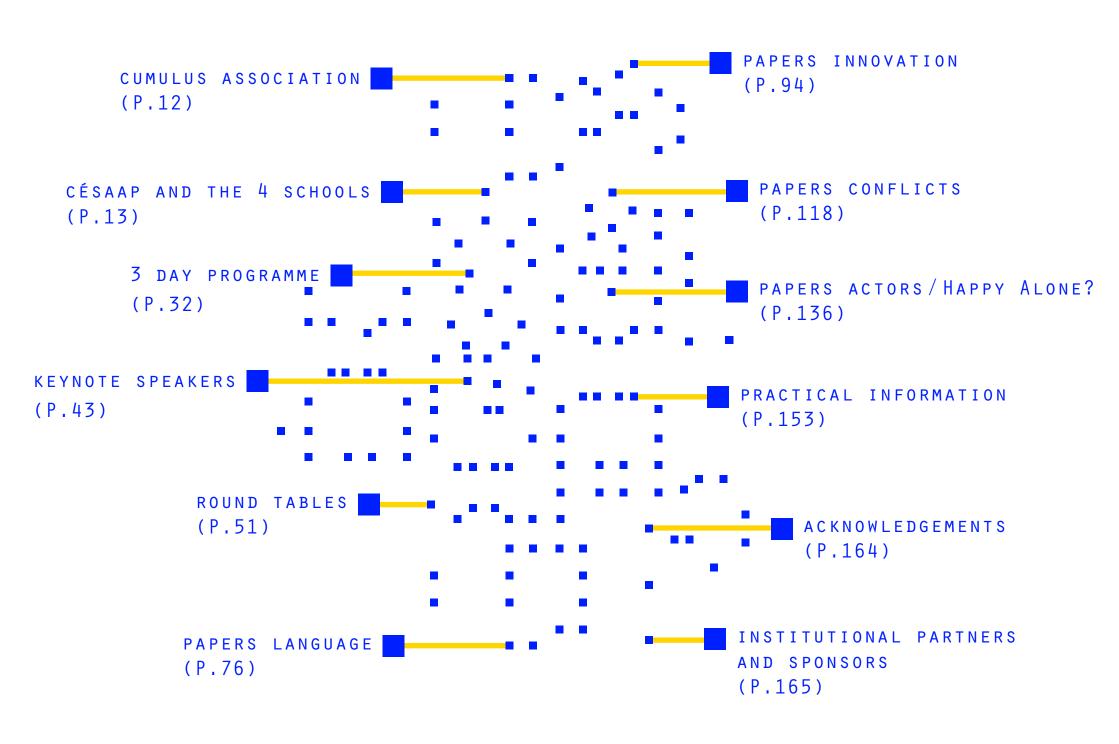


 $11^{\text{TH}} - 13^{\text{TH}}$ APRIL 2018 PARIS





BECAUSE WE BELIEVE THAT TOMORROW THE VARIOUS APPROACHES TO DESIGN RESEARCH **SHOULD FOLLOW** A COMMON PATH, COLLABORATIVE PRACTICES AND UNPREDICTABILITY BREAK FREE. TO GET AN OUTLOOK ON THE FUTURE. TO GET IDEAS **WE WOULD NEVER HAVE** HAD ALONE. TO GET SOMEWHERE NEW, **ALL OF US.** TO GET THERE. **DESIGNING TOGETHER.**

CUMULUS PARIS 2018 CONFERENCE

Doing, imagining, learning, thinking, seeking, innovating, creating, making and building together - leaving behind all that divides, opposes and excludes. To invent tomorrow. Design is a collective elaboration and a laboratory of possible horizons. It is as much the means to transform our environment as the manner of questioning it. It involves shared perspectives and expertise. The project-based approach and the spirit of collaboration inherent to design make it a powerful hub of thinking, education and transformation. How can this strength be spread to all areas of life? The Cumulus conference 2018 in Paris is adopting a cross-curricular interdisciplinary approach which highlights the collective and collaborative interest. Its aim is to make otherness a positive force and to ensure that design and this union of talents become an undeniable tool for action on reality. In partnership for the past two years within the framework of the Césaap, the four Parisian Schools of Art and Design, Boulle, Duperré, Estienne, and Ensaama have decided to share their expertise, to mutualise experiences and to host the Cumulus conference to invent tomorrow, together.

WELCOME TO THE CUMULUS SPRING CONFERENCE IN PARIS

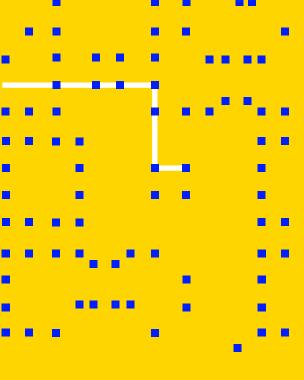
We hope that during these three days you will enjoy this opportunity to discover not only the four schools who are hosting the Conference togeter - Boulle, Ensaama, Estienne and Duperré, associated within the Césaap partnership in order to build a strong collaborative network, like 4 pieces of a design and crafts puzzle - but also the famous historical sites of the Sorbonne University for the Opening Conference and Inauguration Cocktail, and the Hôtel de Ville, the Paris City Hall, for the Farewell Gala. Together each and every one of us is enthusiastic to be able to create a dynamic stream of discoveries and discussions at our four schools in Paris, and to gather with you in these different venues. You will go from École Boulle, renowned for a profusion of crafts as well as for design, to École Estienne, the school of graphic design and printing, then on to École Duperré, the home of fashion and textiles, but also graphic and space design, and last but not least to Ensaama and its wide variety of courses, especially in industrial design.

Despite this geographical dispersion, we will all be Together. Through the numerous conferences and sessions on our ways of working, thinking and living, we will reflect on the double injunction both to be singular and different, and vet to be cooperative and united, in order to make a world which seems to be constantly splitting and struggling more bearable, more sustainable and more human. Thank you to Cumulus for agreeing to hold the Conference in Paris, and for accepting the theme To get there: Designing Together. We are truly impatient to meet you all in Paris.

Annie TOULZAT

President of the Césaap

Proviseure, École Duperré



SPACES OF PLAY AND LANGUAGE GAMES

In a conversation with Fulvia Carnevale and John Kelsey published by Artforum in 2007, Jacques Rancière suggested that: "The fundamental question (was) to explore the possibility of maintaining spaces of play". This phrase could summarize the whole Cumulus-Paris project "together/to get there". And all the more so since he added that: "The main enemy of artistic creativity as well as of political creativity is consensus". Living, speaking and working together doesn't mean living, speaking or working within given frames and following given rules, but producing language games and accepting the inherent possibility of misunderstandings. Being together is not thinking, speaking and producing everything alike, and consensus is far from an ideal as soon as we want to create! Quite the contrary, being together means recognizing what divides and opposes us, and being able to overcome differences without foreclosing or erasing them. Therefore we have to speak about discrepancies. we have to show them. In fact, we are at a crossroads and we need to guestion design and its forms and functions. The Paris Cumulus conference would like to address contemporary issues through conversation and critical spirit. It aims to bring together different design practices and theories, in order to create an open forum for debate between different points of view and practical confrontations. It should set out to recover positive disparities and pluralities within design practices, beyond classical boundaries. It should even

stage moments of dissension in order to explore the possibilities of dialogue and perhaps to demonstrate a new type of porosity or permeability, or even new cultural values. It aims to recognize various forms and various degrees of the discipline in order to forge a space of play where making things together is a priority and where we can engage new social subjectivities. Beyond the questions raised by design itself, being together points to the complex interwining of languages we could share. But emphasizing language certainly does not imply emphasizing semantics or meaning in a postmodern way. Here language is to be approached from the political dimension of being together. Let's hope a conference can be an experimental engagement through conversation which allows us to smoothly shift our attention from everyday life. Let's hope it could have a catalyzing effect on the design community by opening up debate. Being together should allow new connections to be made while asking what we have in common, while pointing out similarities among supposedly polarized practices, but also while recognizing differences and stating that they can co-exist.

Claire BRUNET

Head of Design Department - Lecturer at École Normale Supérieure Paris-Saclay President of the Scientific Committee

A NETWORK OF EXCELLENCE AND INNOVATION CUMULUS CREATIVE LINKING

Cumulus is the only global association to serve education and research in its disciplines. It is a forum for partnership, friendship and the transfer of knowledge and better practices. Cumulus provides its members and partners with a wide, flexible, dynamic and diversified friendly forum for exchange, cooperation and innovation. Cumulus promotes and empowers the talent of the next generation of creative and responsible people.

Cumulus builds and maintains a dynamic forum bringing together top-level educational institutions from all parts of the world. The cultural diversity of a variety of nations is a source of synergy and excellence. Cumulus was founded in 1990 and currently consists of 257 members from 55 countries, who are able to reach a minimum of 755,000 students and thousands of academics, staff and other publics. Cumulus is endorsed by UNESCO.

Cumulus, International Association of Universities and Colleges of Art, Design and Media Aalto ARTS. P.O.BOX 31000, 00076 Aalto, Finland www.cumulusassociation.org

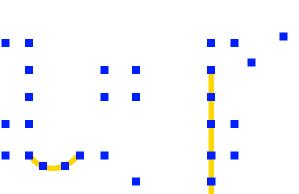


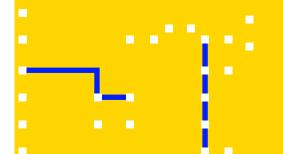


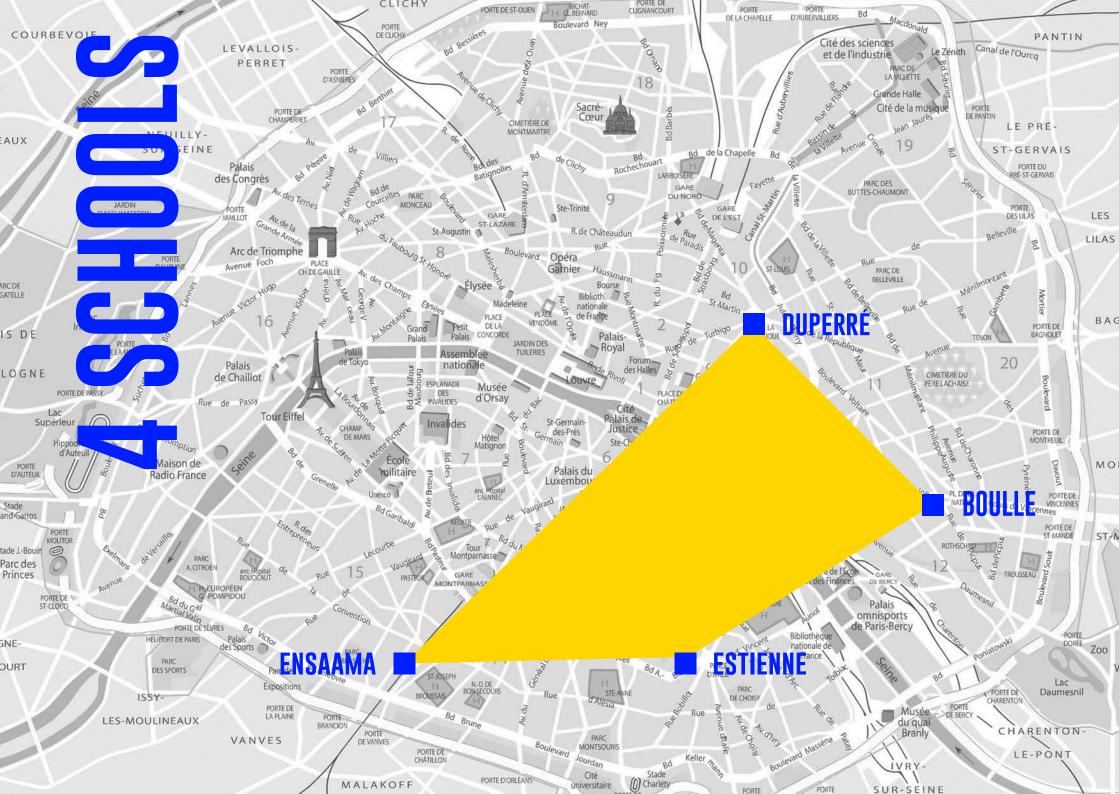
Created in 2016, the Conférence des Écoles supérieures d'Arts Appliqués de Paris - Césaap (Conference of Graduate Schools of Applied Arts of Paris) forms a collaborative network of the four public Graduate Schools of Applied Arts of Paris (Boulle, Duperré, Estienne and Ensaama), which enables the exchange of ideas and of instructional experimentation, the provision of an experimental master's degree in Design, the opening of lines of research and the heightened visibility of training programmes in applied arts and the art professions in Paris, France and internationally.

Césaap's ambition is to become an international reference in the field of training in the design professions. It helps to reinforce and increase recognition for the role of Graduate Schools in the field of research and creation, and proposes joint working methods that are conducive to the initiation of new approaches to design. It enables the implementation of a site policy on a Parisian level which fosters high-performance multi- and inter-disciplinary organisation, which pools means and networks, and intersects methods, guestions, fields of practice and partnerships.

The history of these four schools, some of which were developed in the 19th century, is inextricably linked to the history of the city of Paris, of decorative arts, of the expansion of arts and crafts, conservatories and museums. The schools experienced the emergence of design teaching in a particular atmosphere where the influences of the arts professions were decisive. In these schools teaching is founded on this training which it transcends: the tradition of production, of the delicate creative gesture, of materials and techniques, whether in the fields of fashion, objects, spaces or publishing.







Established in 1886, École Boulle Graduate School is one of the major references for the teaching of art, applied arts, design and the arts and crafts professions in France.

The school was created on the initiative of the City of Paris, in Rue de Reuilly, not far from Faubourg Saint-Antoine which was the historic centre of furniture-making professions in Paris. Its initial vocation was to train furniture professionals (cabinetmakers, chair makers, upholsterers and wood sculptors). Some time later it would be reinforced by complementary trades such as chisellers, bronzesmiths and steel engravers.

Over time, in addition to the 13 workshops of the arts and crafts professions (cabinetmaking, jewellery making, chair making, sculpture, etc.), officially recognised diplomas in architecture, product and object design were developed. Mindful of quality and rigour, the school opens new avenues in innovation and experimentation while preserving the invaluable heritage of arts and craftsmanship, and creative work.



Josiane GIAMMARINARO, proviseure Laurent BAILLY, proviseur adjoint Jacques-Antoine DROUARD, proviseur adjoint Lucinda CATON, international relations

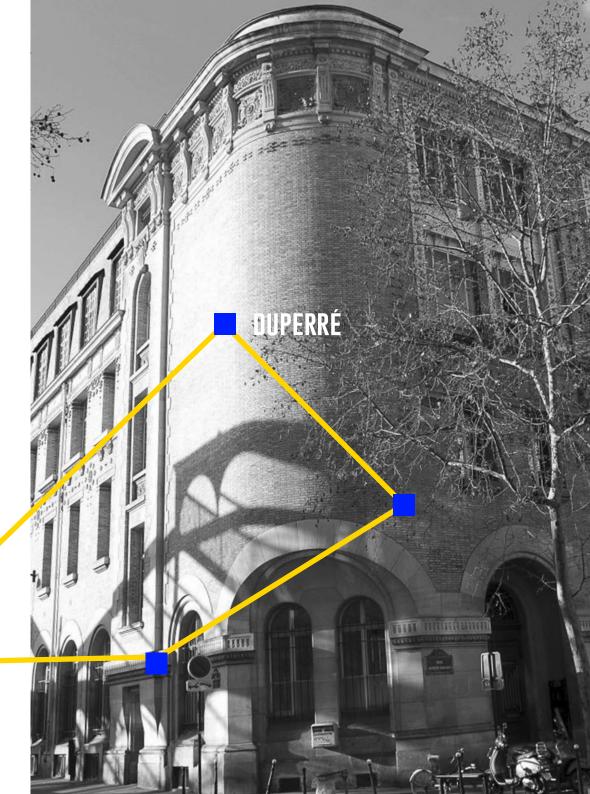




École Duperré, situated in the heart of the Marais, the emblematic district of Fashion and Textiles in Paris, is, through its history, linked to the women's emancipation movement. Elisa Lemonnier, revolted by the status of female workers, opened a sewing workshop and, in 1856, created the Society for the Vocational Education of Women which then become École Duperré. From its foundation, artistic and technical training programmes were immediately at the heart of learning and have remained so.

The school welcomes 500 students each year, whom it trains in the professions of creation, fashion, textile, space and graphic design, as well as in professions related to textile art such as embroidery, weaving and tapestry, and also ceramics.

Heritage and innovation, tradition and modernity, are blended and combined. Partnerships with businesses and institutions place the students at the heart of the technological and professional evolutions of today's world. Multidisciplinarity and teamwork, creative freedom and intellectual rigour, fuel research to serve a creative approach founded on contemporary culture.



École Duperré

Annie TOULZAT, proviseure Héloïse LEBOUCHER, proviseure adjointe Natacha LALLEMAND, international relations



The École Supérieure des Arts et Industries Graphiques – ESAIG (Graduate School of Arts and Graphic Industries), better known under the name of École Estienne, from the name of Robert Estienne (Robert Stephens in English), founder of the famous lineage of 16th century printers, was created in 1887 by the City of Paris, mindful of preserving the artistic tradition of bookmakers.

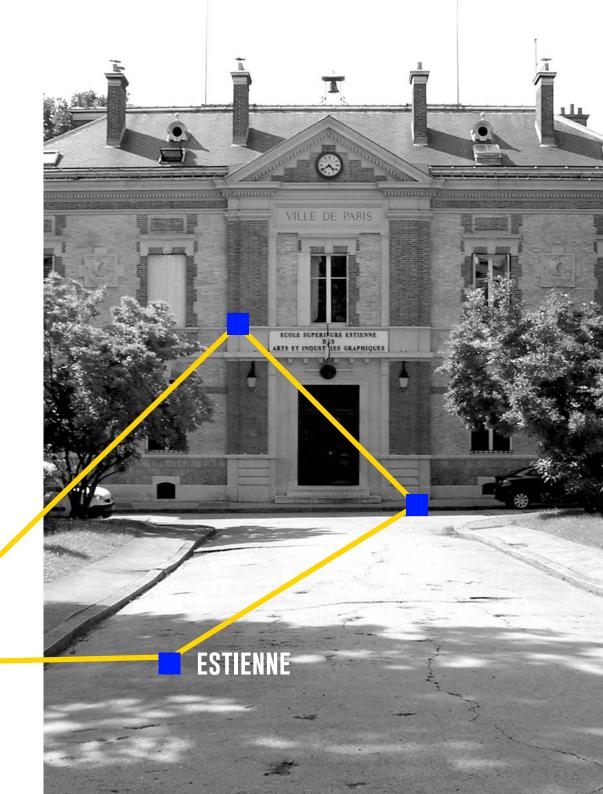
Since its first graduate year in 1889, École Estienne has seen renowned artists on its benches, including the illustrator Lucien Fontanarosa, the photographer Robert Doisneau, the cartoonists Cabu and Siné, and the type designer Albert Boton.

This public and free Graduate School, with its lifeforce of over 115 teachers and 600 students, has managed to adapt its training courses by combining digital tools with traditional ones. It has developed numerous partnerships with major French cultural institutions and universities, and today École Estienne collaborates with researchers from all fields of science and design.

Fully aware that the intermingling of cultures is a source of wealth, it also welcomes foreign students and promotes the inclusion of students from modest backgrounds.



Annie-Claude RUESCAS, proviseure Rémi ROUDEAU, proviseur adjoint Élisabeth LAFAY. international relations





ENSAAN

Ensaama (National Graduate School of Applied Arts and the Art Professions) educates designers-creators-developers with a high reputation in all the fields of design and certain art professions. Its cross-cutting courses combine applied arts with the demands of business to propose a resolutely innovative approach to our daily lives and to tomorrow's world, both in France and abroad.

Originally known for industrial design, the training fields of the school have evolved over the years. Firmly focused on the company and on vocational integration, Ensaama knows how to adapt to evolutions in trades and to innovative technologies. It is also recognised for its forward-looking teaching approach. Internship mobility for students is greatly encouraged and supported within the training courses. The business world and professionals are Ensaama's privileged partners. As co-trainers, they supervise numerous collaborative workshops.

The students, as citizens of the world and actors in its evolution, are particularly sensitive to the concept of responsible design and their projects systematically bear witness to this.

ENSAAMA

Fnsaama

Laurent SCORDINO-MAZANEC, proviseur Mariette DUPONT, proviseure adjointe Marie JONQUET, international relations





WEDNESDAY 11TH APRIL

8.00 - 9.00 Registration - Welcome coffee

9.00 - 10.30

Presentation of the organisation Keynote speakers:

Gilles GAREL Alexandra MIDAL

10

10.30 - 11.00 Coffee break

11 00 - 12 30

13

What conditions are necessarv to ensure the transmission of knowledge and know-how?

11.00 - 12.30 RT: Foundations, ncubators etc.: the role of accom panying structures in supporting new creative talent.

11.00 - 12.30 Cumulus Working group

Leadership & strategy part 1

LUNCH

Friends with Benefits?

13.30 - 15.00 Cumulus Design Conversations

13.00 - 15.00 New members

Working groups •Art and Design Teacher: Education and Pedagogy • For the Contemporary Art · Leadership &

13.00 - 15.00

Cumulus

strategy part 2 Sustainability

TRANSFER TO THE SORBONNE

Grand Amphithéâtre of the Sorbonne

Opening speech: Gilles PÉCOUT.

16.00 - 18.00

Recteur de la région académique Île-de-France, Recteur de l'académie de Paris. Chancelier des universités de Paris

Keynote speakers: Claire BRUNET Nelly BEN HAYOUN

Round 1

18.00 - 20.00 Inauguration cocktail in the Grands Salons of the Sorbonne

8.00-9.00 Registration - Welcome coffee Registration - Welcome coffee

9.00 - 10.00 9.00 - 10.00 Keynote speaker:

Keynote speakers: Anne ASENSIO Céline POISSON

10.00 - 10.30 Coffee break

communica-

tion

8.00-9.00

10.30 - 12.30 10.30 - 12.30 Cumulus Parallel Working sessions group IxDA visual

Emmanuël SOUCHIER

10.30 - 12.30 Together to endorse innovation

10.30 - 12.30 Citizenship: resolving conflicts

10.00 - 10.30 Coffee break 10.30 - 12.30

10.30 - 12.30 Parallel sessions A view into the creative eco-system of French luxury

10.30-12.30 Cumulus Working group 33

XFILES part 1 Quality Working Group

LUNCH

TRANSFER TO DUPERRÉ

14.00 - 17.00 Parallel sessions

14.00 - 15.30 RT: Interdisciplinarity: what conditions are necessary for shared exchange?

14.00 - 15.30 RT: Places, roles, statuses? Creative process and work logic in the fashion industries

15.30 - 17.00 15.30 - 17.00 RT: Industry and RT: How to Cinema: what create a whole place for the and consistent creator in the set, from a organization of collection of work? singular designs?

17.00 - 17.30 Coffee break Meeting point for cultural visits

17.30 - 19.00 Cultural visits (on registration)

19.00 - 21.30 Futurs en transmission exhibition Arts et Métiers museum

LUNCH

13.00-15.30 Cumulus Working groups

13.30 - 15.30 13.30 - 15.30 Art and design teacher What can design Restitution of and pedagogy teaching learn the international workshop Co-design from contempoworkshop rary collaborative Together at the design practices? Centre Pompidou

 Fashion and textile

 REVEDA XFILES part 2

Assembly

15.30-17.30

Cumulus General

Coffee break Meeting point for cultural visits

15.30 - 16.30

16.30 - 18.00 Cultural visits (on registration)

19.00-22.00 Farewell gala in the Grands Salons of Paris City Hall

22.00-2.00 Farewell party on a barge on the Seine

RT: Round table

WEDNESDAY

11TH APRIL
ÉCOLE BOULLE

ÉCOLE BOULLE

8.00-9.00

Welcome Coffee - Registration

9.00-10.30

AMPHITHEATER

Cumulus Introduction

Keynote speakers:

Gilles GAREL and Alexandra MIDAL

10.30-11.00

Coffee break

11.00-12.30

AMPHITHEATER - Round table

Foundations, incubators etc.: the role of accompanying structures in supporting new creative talent. Friends with Benefits?

11.00-12.30

F16 - Round table

What conditions are necessary to ensure the transmission of knowledge and know-how?

12.30-13.30

5TH FLOOR

Lunch

13.00-15.00

C11>C15

New Members Fair

13.30-15.00

AMPHITHEATER

Cumulus Design Conversations

CUMULUS WORKING GROUPS 11.00-15.00

35

A101

Leadership and Strategy

Eija SALMI

eija.salmi@aalto.fi

13.00-15.00

A102

Sustainability

Sara HYLTÉN-CAVALLIUS sara.hylten-cavallius@lnu.se

13.00-15.00

A104

Art and Design Teacher:

Education and Pedagogy, part 1

Martti RAEVAARA martti.raevaara@aalto.fi

13.30-15.00

A203

For Contemporary Art

Ann ALBRITTON aalbritt@c.ringling.edu

SORBONNE

16.00-18.00

GRAND AMPHITHÉÂTRE

Opening speech:

Gilles PÉCOUT, Recteur de la région académique Île-de-France,

Recteur de l'académie de Paris,

Chancelier des universités de Paris

Keynote speakers:

Claire BRUNET and Nelly BEN HAYOUN

18.00-20.00

GRANDS SALONS

Inauguration Cocktail

ÉCOLE ESTIENNE

8.00-9.00
Welcome Coffee – Registration

velcome conce megistrati

9.00-10.00

AMPHITHEATER CHARLIE

Keynote speaker: Emmanuël SOUCHIER

10.00-10.30 Coffee break

10.30-12.30

AMPHITHEATER CHARLIE

Round table

Together to endorse innovation

10.30-12.30

E210 - Round table

Citizenship: resolving tensions

PARALLEL SESSION

10.30-11.30

INNOVATION - C11

Massimo SANTANICCHIA Harah CHON, Joselyn SIM

LANGUAGE - C12

Éric DUBOIS

Renata JADRESIN MILIC,

Annabel PRETTY

CONFLICTS - C13

Kjetil VAAGE ØIE, Thomas LEWE Leslie BECKER

HAPPY ALONE/ACTORS - C14

Kathryn Shannon SIM

Ngoc PHAM, Trinh BUI, Davide FASSI

INNOVATION - C31

David-Olivier LARTIGAUD

Paul McELHERON

LANGUAGE - C33

Massimo MENICHINELLI

Karl ENGEBRETSON

CONFLICTS - C34

Stanley LIM, Matthias HILLNER David SERRA NAVARRO

11.30-12.30

HAPPY ALONE/ACTORS - C13

Amanda MORRIS, Wolfgang MUENCH

Jessica WEXLER

INNOVATION - C11

Kevin WALKER

Trinh BUI, Alba CAPPELLIERI,

Ngoc PHAM

LANGUAGE - C12

Ian GWILT, Joe ROLPH

Jan ECKERT

HAPPY ALONE/ACTORS - C33

Nithikul NIMKULRAT, Aaron OUSSOREN, Keith DOYLE, Hélène DAY FRASER

Roderick WALDEN, Stefan LIE,

Berto PANDOLFO, Anton NEMME

INNOVATION - C14

Satu MIETTINEN, Tang TANG, Silvia REMOTTI,

Emanuela DELFINO, Francesco BRUTTO,

Julia DAMMANN, Sara ALONSO

Emine GORGUL

LANGUAGE - C31

Kyle GRAHAM BRAND Job RUTGERS, John FASS,

Mo LING CHU

12.30

Lunch and transfer to École Duperré

ÉCOLE DUPERRÉ

14.00-15.30 109/110 - Round table

Places, roles, statuses? Creative process and work logic in the fashion industries

14.00-15.30

306 - Round table

Interdisciplinarity: what conditions are necessary for shared exchange?

15.30-17.00

109/110 - Round table

Industry and Cinema: what place for the creator in the organization of work?

15.30-17.00

306 - Round table

How to create a whole and consistent set from a collection of singular designs?

PARALLEL SESSION

14.00-15.00

INNOVATION - 304

Paul McELHERON

Austin STEWART, Ryan CLIFFORD

LANGUAGE - 103

Silvana KÜHTZ, Chiara RIZZI

Raul PINTO, Stefano PUGLIESE

CONFLICTS - 208

Saar FRIEDMAN

Harah CHON, Nur Hidayah ABU BAKAR

HAPPY ALONE/ACTORS - 209

Cathy GALE

Indrajit DE, Saumya PANDE

INNOVATION - 302

Nathalie SAVARY, Samuel ACCOCEBERRY,

Nicolas CUCCO, Morane LEURET

Margherita PILLAN, Yichen WU

CONFLICTS - 305

Stanley LIM, Joselyn SIM

Barak PELMAN

15.30-16.30

HAPPY ALONE/ACTORS - 209

Isabel Rosa MÜGGLER, Brigitt EGLOFF

Claudio GAMBARDELLA

INNOVATION - 103

Gary PRITCHARD

Heidrun MUMPER DRUMM

CONFLICTS - 208

Ashley BOOTH

Anne CORLIN

INNOVATION - 302

Gael GUILLOUX, Markéta FINGEROVÁ

Lara SALINAS

LANGUAGE - 304

Milica PAVLOVIC, Margherita PILLAN Tobias REVELL, Eva VERHOEVEN

INNOVATION - 305

Massimo BIANCHINI, Venanzio ARQUILLA, Massimo MENICHINELLI, Guillermo GUSTAVO FLOREZ VAZQUEZ Jörn BÜHRING, Jeanne LIEDTKA

17.30-19.00

Cultural visits

19.00-21.30

Arts et Métiers museum Viewing of *Futurs en transmission* and cocktail. 37

FRIDAY 13TH APRIL ENSAAMA

ENSAAMA

8.00-9.00

Welcome Coffee - Registration

9.00-10.00

AMPHITHEATER

Keynote speakers:
Anne ASENSIO and Céline POISSON

10.00-10.30 Coffee break

10.30-12.30

AMPHITHEATER - Round table

A View into the Creative Eco-system of French Luxury

10.30-11.30

INNOVATION - 302

Elisabeth NILSON,

Sofie Marie OTTSEN HANSEN

Peter MARTIN, Byrad YYELLAND

LANGUAGE - 303

Galina LOLA, Tatiana ALEXANDROVA Laura DOMINICI, Elena COMINO,

Pier Paolo PERUCCIO

CONFLICTS - 305

Pascal GLISSMANN, Selena KIMBALL María DE LOS ANGELES BRIONES

HAPPY ALONE/ACTORS - 306

Paulina CORNEJO MORENO VALLE Takayuki IKEGAWA, Osamu SAHARA, Atsushi MATSUMOTO 11.30-12.30

INNOVATION - 302

Keneilwe MUNYAI

Peter KWOK CHAN, Ben McCORKLE

LANGUAGE - 303

Sébastien PROULX, Susan MELSOP Alice PAYNE, Icaro IBANEZ-ARRICIVITA,

Lydia PEARSON

CONFLICTS - 305

Denver HENDRICKS
Pelin EFILTI, Özlem GÜRTUNCA,

H. Hümanur BAĞLI, Ozan SOYUPAK

CONFLICTS - 306

Sevi MERTER

HAPPY ALONE/ACTORS - 306

Ozgu O. HAFIZOGLU

12.30-13.30

Lunch

13.30-15.30

AMPHITHEATER - Round table

What can design teaching learn from contemporary collaborative design practices?

13.30-15.30

305 - Round table

Restitution of the international workshop "Together at the Centre Pompidou"

CUMULUS WORKING GROUPS

10.30-15.30

304

XFILES

Aparajita DUTTA a.dutta@kabk.nl

10.30-12.30

307

Quality Working Group

13.30-15.30

02

DESIGN CONVERSATION:

Co-Design Workshop: Creating

shared language for curriculum

John FASS: j.fass@arts.ac.uk
Job RUTGERS: jrutgers@faculty.ocadu.ca

13.30-15.30

306

Fashion and Textile

Nithikul NIMKULRAT

nithikul.nimkulrat@artun.ee

13,30-15,30

406

REVEDA

Lorenzo IMBESI

lorenzo.imbesi@uniroma1.it

Loredana DI LUCCHIO

loredana.dilucchio@uniroma1.it

13,30-15,30

303

Art and Design Teacher:

Education and Pedagogy part 2

Martti RAEVAARA

martti.raevaara@aalto.fi

15.30-17.30

AMPHITHEATER

Cumulus General Assembly

16.30-18.00

Cultural visits

19.00-22.30

PARIS CITY HALL

Grands Salons de l'Hôtel de Ville de Paris Farewell gala

23,00-2,00

Farewell party on a barge on the Seine

40 CULTURAL VISITS

THURSDAY 12^{TH} APRIL 17.30 - 19.00

FOCUS Photo and historical tour: LE MARAIS, from the 17th century to Street Art 17.30, Meeting point: Place des Vosges, at the Louis XIII statue

This tour will be in the Marais district, which has retained many traces of Paris in the 17th century. We will see places that shaped the century of Louis XIV and which still exist today. We will work on composition and photographic framing as well as aperture priority in order to play with depth of field (depending on your camera).

MUSÉE DES ARTS DÉCORATIFS: 5 visits 17.30 and 17.45, Meeting point: entrance of Musée des Arts décoratifs

-17.30, The need for a shared language: The languages of craftsmen and creators from the Middle Ages to Art Déco

Promoting the sensitive approach to works of art through the discovery of tools, specific techniques and materials in order to discover and understand the actions of the creators, artists and craftsmen of yesterday and today. Through glass, wood or textiles, discover and analyze the properties of materials and also techniques, leading us to question the forms and uses of everyday objects.

-17.30, Known and renowned actors: Martin Margiela, les années Hermès

This tribute to Martin Margiela provides the first-ever opportunity in France to exhibit his women's ready-to-wear collections for the famous Parisian house, in contrast with his own creations under his eponymous label. The interplay of 120 accessorised silhouettes that move between innovative deconstruction and timeless luxury, offers an understanding of and an insight into Martin Margiela's very personal approach. The fashion designer's two worlds thus provide the starting point for the "Margiela, les années Hermès" exhibition, of which the artistic direction is undertaken by Martin Margiela himself.

-17.45, Happy alone? Bijoux d'artistes, de Picasso à Jeff Koons

From Alexander Calder to Jeff Koons, and from Max Ernst, Pablo Picasso and Niki de Saint Phalle to César, Takis and Louise Bourgeois, a host of

modern and contemporary artists have taken a close interest in jewellery. Diane Venet, who has collected artists' jewellery for more than thirty years, is sharing her passion for these miniature artworks that often echo the artist's formal language. Her collection of some 230 pieces, complemented by exceptional loans from galleries, collectors and the artists' families, chronologically and thematically illustrates the work of 150 French and foreign artists.

-17.30, Exaltation of the senses

This tour develops along the way so that the perfumes created by Maison Givaudan are embodied in the works. The perfumers have worked on the register of materials, and "Nobilis" Nadège La Garlantezec, a royal scent which is a delicate and fine composition of lavender and iris, recalls the use of floral motifs on ceramics. Composed of musk and musk essences, Ursula Wandel's Tiergarten11 incense is associated with the preciousness of silver and its fascinating rigidity. The other nine perfumes summon our senses and lead us to a greater depth.

-17.45, Innovation: A fashion designer at the forefront

A great inventor of constantly-renewed fashion, Martin Margiela is a forerunner of the current concepts of slow fashion or slow design which, as part of a sustainable development approach, advocate recycling and the use of the bare minimum of raw materials. He has invited a new generation to think about simplicity, understated elegance, timelessness, comfort and functionality.

with a selection of works by his contemporaries, bringing together design, architecture and the visual arts.

FRIDAY 13TH APRIL 16.30 - 18.00

THE FRANÇOIS MITTERAND LIBRARY (BNF) 16.30, Meeting point: Est-Hall, just near the site-model

The presentation of the history of the Library and of the architecture of the building helps us to understand its organization as well as to discover its collections. During the tour, the visitors will go through the Reading Rooms and the Hall of the Globes, showcasing the globes presented to Louis XIV.

DUVELLEROY, the Parisian House of Fans 16.30, Meeting point: maison Duvelleroy 17, rue Amélie

Founded in 1827, the Duvelleroy Fan House became the official supplier of all European Courts, including the court of Queen Victoria, thanks to the beautiful execution of its collections, characteristic of the French Haute Façon. Duvelleroy opened a unique showroom in yellow and black, just a few steps from the Eiffel Tower. It houses the Couture collections (Haute Façon fans, designer fans and swan-feather headgear) as well as tailor-made orders and the archives of the house. A very interesting site in Paris.

FOCUS Photo and historical tour: Paris along the Seine 16.30, Meeting point: Place de la Concorde, at the Obelisk

Paris was built over time along the Seine. We will discover elements of the history of this city in non-chronological order, through some of the most emblematic monuments. We will work on photographic composition, framing and aperture priority, in order to play with depth of field.

CITÉ DE L'ARCHITECTURE ET DU PATRIMOINE: EXPOSITION ALVAR AALTO 16.30, Meeting point: entrance, avenue Albert de Mun

The Alvar Aalto exhibition proposes to take a new look at the work of the most famous Finnish architect and designer. Through models, drawings and photographs lent by the Alvar Aalto Foundation, Aalto's major achievements including the Paimo Sanatorium (1928-1939), the Viipuri Library (1927-1935), the Villa Mairea (1937-1939) or Maison Louis Carré (1956-1959), dialogue

CENTRE POMPIDOU: 2 visits 16.30 and 16.45, Meeting point: Centre Pompidou, on the forecourt -16.30, Sheila Hicks

Since the late 1950s, Sheila Hicks has been producing work which is exceptionally difficult to categorise. Knotting, wrapping, folding, twisting and stacking wool, linen and cotton: these are only some of the techniques and materials that have seen her undermine conventional artistic categories and their hierarchical relationships. A pupil of Josef Albers at Yale, Sheila Hicks is the heir to both a Modernist spirit that holds the distinctions between fine art, decoration and design to be unimportant, and a textile practice that has its roots in pre-Columbian America.

The Lignes de vie (Life Lines) exhibition at the Centre Pompidou brings together pieces which are representative of her whole career: a vast, vibrant and vital installation, pulsing with form and colour, and opening onto the city thanks to the gallery's full-length glazing which overlooks the street outside.

-16.45, Architectural visit and permanent collections

At the Museum, discover and explore the building and the largest collection of modern and contemporary art in Europe with a lecturer-guide. An encounter with creation in all its forms and a journey through the art of the 20th and 21st centuries, guided by the key works of movements and the leading artists of modernity, as well as the figures and themes of contemporary art.

MAISON LESAGE: 16.30, Meeting point: 13, rue de la Grange-Batelière

In the archives of the Maison Lesage, the largest collection of embroidery art in the world with 70,000 samples, we can find creations which have been the highlights of the most beautiful collections by Madeleine Vionnet, Elsa Schiaparelli, Yves Saint Laurent, Christian Lacroix and all the famous houses of international Couture. This collection is enriched every season.

Maison Lesage invites you to visit its treasure trove today, with the discovery of the different stages in the process of creating embroidery art,

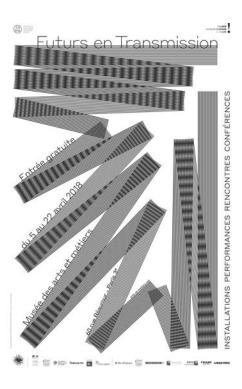
trove today, with the discovery of the different stages in the process of creating embroidery art, from the sample to the finished model, and also to do some embroidery yourself, under the expert and passionate eye of one of the Teacher-Embroiders from the school.

42 AND ALSO.

LES ATELIERS DE PARIS 30, rue du Faubourg Saint-Antoine, 75012 Paris (Subway station: Bastille)

A year in residence at the Mobilier National presented by the four schools, Boulle, Duperré, Estienne, and Ensaama, with their joint experimental master's degree in "Design, creation, projects and transdisciplinarity". This Master, which was created in September 2015 by the Césaap, is a one-year post-diploma programme which brings together students from different design fields. The Master is supported by the academic framework of the CNAM (National Conservatory of Arts & Crafts), and will become an officially recognized diploma in September 2018. In order to train designers and researchers who are capable of questioning the forms of Man's environment as much as they question their own disciplinary field, this experimental master's degree has chosen to operate in residence. The students are in total immersion, discovering, analyzing and questioning their host institution, involved in its resources and its processes, identifying and launching projects which will be proposals for the future. The Mobilier National, and the Gobelins, Beauvais and La Savonnerie manufacturing workshops, are all hosting this experimental project for the third consecutive year. Since the 17th century the mission of this institution has been to furnish official residences, creating and restoring textiles and furniture, preserving and enhancing France's major material and cultural heritage. It ensures the transmission of its exceptional know-how, and embodies the vitality of artistic creation and contemporary design. The thirteen young designers, who are housed in the Angiviller pavilion at the heart of the Gobelins site, have initiated eight projects which involve all the different domains of design, from the communication and events protocol through to production by craftsmen. Both collectively and individually they have called upon the memory and the archives of the institution, collected and inventoried resources, undertaken to reuse materials, and revitalized our heritage, mustering the lifeblood of the institution by proposing in situ meetings, exchanges and knowledge-sharing.

10.04 > 28.04.2018 Opening: Tuesday 10th April from 18.30 Wednesday to Friday: 10.00 - 13.00 / 14.00 - 19.00 Saturday: 13.00 - 19.00 Free entry

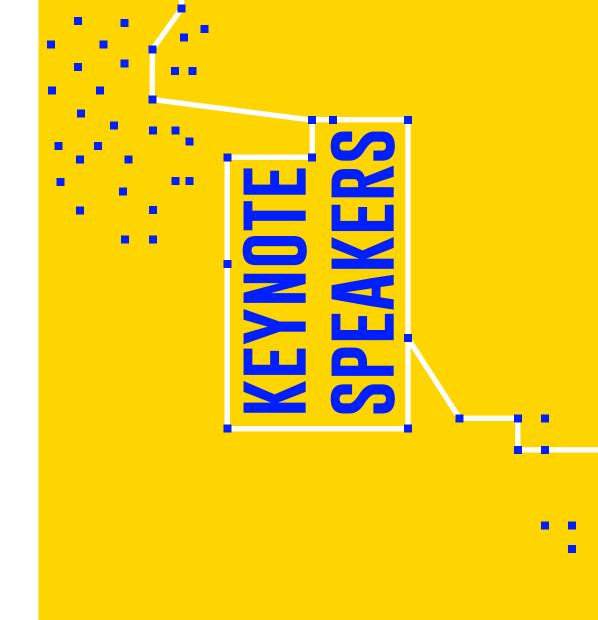


ARTS ET MÉTIERS MUSEUM 60 rue Réaumur, 75003 Paris (Subway station: Arts et Métiers)

Futurs en transmission exhibition

For the Journées Européennes des Métiers d'Art (JEMA), the Musée des arts et métiers and the Institut National des Métiers d'Art (INMA) are collaborating to present the event Futurs en Transmission. The programme—installations, performances, meetings, conferences—invites visitors to discover the work of a new generation of designer-producers in the making. Do the inventions of the past contain innovations for the future? If so, what practices should we propose in the future, and for what future? The students of Ensaama, Boulle, Duperré and Estienne have taken inspiration from the machines, objects and tools of the museum in order to imagine the crafts of tomorrow.

5.04 > 22.04.2018 **Cumulus special viewing:** Thursday 12th April 19.00 - 21.30 Monday - Wednesday: 10.00 - 18.00 Thursday: 10.00 - 21.30 Friday to Sunday: 10.00 - 18.00





NELLY BEN HAYOUN



ANNE ASENSIO



GILLES GAREL -



ALEXANDRA MIDAI



CLAIRE BRUNET



CÉLINE POISSOI



EMMANUËL SOUCHIER



CLAIRE BRUNET

Head of Design department - Lecturer at École normale supérieure Paris-Saclay - Sorbonne University,

GRAND AMPHITHÉÂTRE - 11th April - 17.00

Claire Brunet graduated from the Ecole Normale Supérieure with a PhD, and is now a Senior Lecturer in Philosophy at ENS Paris-Saclay where she is the Director of the Design Department. She is also in charge of editing for the International Lacanian Association, of which she is a member, and where she has directed the Charles Melman Seminar for the last ten years. Her regular past or present collaborations include the following periodicals: Les Cahiers du Musée National d'Art Moderne, La Célibataire, Vacarme, La Revue Lacanienne, and Le Journal Français de Psychiatrie. She has translated into French works by Michael Fried (Absorption & Theatricality, Manet's Modernism), Rosalind Krauss (Passages in Modern Sculpture) and Oskar Batschman (Nicolas Poussin: Dialectics of Painting). Claire Brunet's current work involves conceiving contemporary design objects with the tools, concepts and clinical experiences of psychoanalysis.



NELLY BEN HAYOUN

Designer of extreme experiences Sorbonne University, GRAND AMPHITHÉÂTRE -11th April - 17.30

Dr. Nelly Ben Hayoun is a designer of extreme experiences who aims to bring the sublime to life. Dubbed the "Willy Wonka of Design", Dr. Nelly Ben Hayoun is an award-winning French designer and filmmaker who creates multi-dimensional experiential projects at the intersection of science, theater, politics and design. Wired awarded her their inaugural Innovation Fellowship in 2014, and Icon magazine recognized Dr. Ben Hayoun as one of the top 50 designers 'shaping the future' for her pioneering "total bombardment" design philosophy. Her laboratory, NBH Studios, is on a mission to bring chaos to the world: she is the founder and director of the International Space Orchestra, the world's first orchestra of NASA space scientists and astronauts, and most recently she founded the University of the Underground, a subversive tuition-free educational and cultural programme which is on course to create disorder in academia. Her various roles include chief of experiences at WeTransfer, designer of experiences at the SETI (Search for Extraterrestrial Intelligence) Institute, Advisor to the United Nations Virtual Reality Labs, research director at Brooklyn-based design institute A/D/O and Advisory Board Member at AIGA (American Institute for Graphic Arts), Dr. Ben Havoun currently shares her time between London, Amsterdam and New York City.



GILLES GAREL

École Boulle, AMPHITHEATER - 11th April - 9.30

Gilles Garel is tenured professor of the chair of innovation management at the Conservatoire National des Arts et Métiers (National Conservatory of Arts and Crafts), and professor of the Department of Innovation Management and Entrepreneurship at the École Polytechnique. He conducts research into design and innovation management in direct collaboration with firms and innovative organisations in various sectors. He is also a researcher at the LIRSA (Interdisciplinary Laboratory for Research into Action Sciences) and former director of the Innovation teaching team at the CNAM. He is known as co-author, with co-inventor of the Swatch watch Elmar Mock, of *The Innovation Factory* (Dunod/CRC Press 2016), and co-author of the Mooc *Manufacturing Innovation* (2017 and 2018).



ALEXANDRA MIDAL

École Boulle, AMPHITHEATER - 11th April -10.00

Alexandra Midal combines curating and research activities in visual culture, as a professor of visual culture and design theory teaching on the MA course in Space and Communication at the HEAD/University of Art & Design, (Geneva, Switzerland), and also as professor at large at CAPC, Museum of Contemporary Art (Bordeaux, France). Former Director of the Regional Fund for Contemporary Art of Haute-Normandie (FRAC), and former assistant of Dan Graham for public commissions, she has curated numerous exhibitions at international museums: Popcorn, Art, Design & Cinema MAMC (Saint-Etienne); Tomorrow-Now Musée d'art Moderne (Luxembourg); Passe-muraille Musée d'art moderne (Paris); Politique-Fiction Cité du design (Saint-Etienne): Liberté Egalité Fraternité Wolfsonian Museum (Miami); Eames & Hollywood ADAM (Brussels); Cry me a River Artist's Space (New York); etc. As the director of the Design Project Room (Geneva) 2011-2014, Midal curated a series of solo shows: Carlo Mollino, Marguerite Humeau, Auger-Loizeau, El Ultimo Gritto, Superstudio, etc. She has published several books including Antidesign; Design, l'Anthologie; Introduction à l'histoire du design and catalogues: Eames & Hollwood, Politique-Fiction, as well as essays in international journals and museum catalogues: MoMA, MOCA, MNAM, Mudam, ARC, MAMCO, etc. Her book Design by Accident: For a New History of Design has just been published by Sternberg Press (February 2018), and her latest work on design and serial killing, was published last winter (2017-18). She is running a new format of series on the transmission of knowledge entitled the Abecedarium Series: Masquerade Balls at Perez Art Museum Miami (2016): Is Fashion Modern? at MoMA New York (2016). Abecedarium Design at Musée des Arts décoratifs Paris (2015). She is also the author of films on visual theory: Hocus Pocus, Twilight in My Mind; Politique-Fiction; Villa Frankenstein; Domestic Psycho, which are touring museums worldwide. Last September, she launched Le Festival du Film Invisible, an international festival of experimental film by designers.

For more see: www.alexandramidal.com



EMMANUËL SOUCHIER

École Estienne, AMPHITHEATER CHARLIE 12th April - 9.00

Emmanuël Souchier is a University professor teaching at the CELSA (School of Information and Communication Sciences) at the Sorbonne University in Paris. He is in charge of the doctoral seminar "Paths of writing" with Anne Zali (National Library of France), at the Sorbonne Research Centre, and was appointed research professor and director of the GRIPIC, the CELSA Research Laboratory at the Sorbonne University (2007-2014). He is the editor of Raymond Queneau's works for the publishing houses Bibliothèque de la Pléiade, Les Cahiers de la NRF, and Folio (Gallimard), and also editor-in-chief of the review Communication et Langages for Presses Universitaires de France. His work concerns the history and the semiology of text and image, the story, the imaginary world and the written word (writing, typography ...), the book and its "digital" forms. As author of a theory of "editorial enunciation" he is also the instigator of a theory of "screen writing" and "network writings". He is interested in design, and ordinary communication practices, as well as the relationship between literature and communication.



ANNE ASENSIO

Vice - President Design Experience Dassault Systèmes Ensaama, AMPHITHEATER - 13th April - 9.00

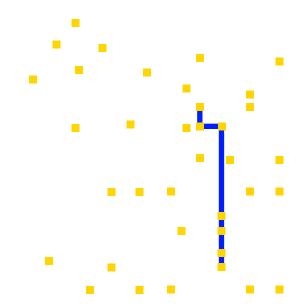
Anne Asensio is a designer. She has held executive roles in design management and innovation strategy at Renault, General Motors, and now Dassault Systèmes. There she founded the Design Studio, gathering a multidisciplinary team in innovation strategy through design (design experience), design research, design management and consultancy. Anne Asensio has won several design and innovation awards and plays an active role in strategic boards for companies and design schools throughout the world.

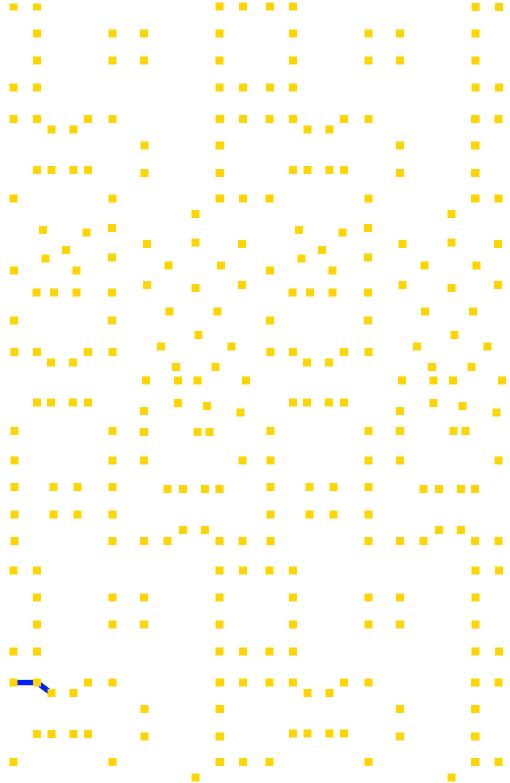


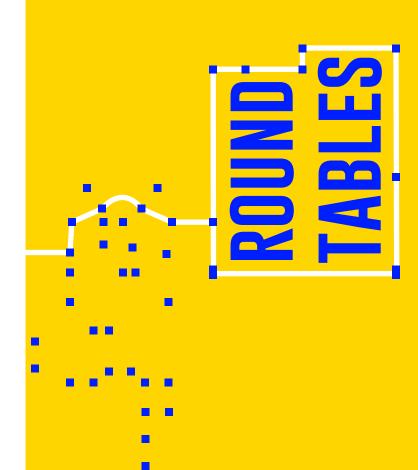
CÉLINE POISSON

Professor, School of design, University of Quebec in Montreal - Ensaama, AMPHITHEATER - 13th April - 9.30

Céline Poisson graduated in Industrial Design and completed a PhD in Semiotics at the University of Quebec in Montreal (UQAM). A professor at the UQAM School of Design since 1992, she founded the graduate program in Event Design in 2000. Her fields of research focus on design history, semiotics, pragmatism and methodology. She curated an exhibition and organized an international conference about the philosopher Ludwig Wittgenstein's architecture (MAQ, CCA, 2005), and published Penser, dessiner, construire. Wittgenstein et l'architecture (Éditions de l'éclat, 2007). At the UQAM Design Center, she exhibited a project based on Thomas Berhnard's novel Corrections, and co-curated an exhibition entitled Penser tout haut/Faire l'architecture (2008, 2010). She has published the Lexique des outils pour penser tout haut and the Abecedarium (Éditions de l'éclat, 2013), and also designed a memorial monument for the American philosopher Charles S. Peirce (Milford, Pennsylvania, 2018). She is currently working on a book entitled *Peirce museum*, and on a visual edition of Wittgenstein's Lecture on Ethics. She will soon participate in the reconstruction of Wittgenstein's house in Norway.







ÉCOLE BOULLE

52 11TH APRIL

11.00 - 12.30

AMPHITHEATER

Foundations, incubators etc.: the role of accompanying structures in supporting new creative talent.

Friends with Benefits?

Function & fiction, places & discourses, aesthetics & economics, public & private, local & global, object & artwork, reality & reflection, tools & services, promotion & prostitution

Moderators

- •Léonore CONTE (PhD student in graphic design)
- •Éric DUBOIS (École Boulle)

Panelists

- •Alberto CAVALLI (executive director of the Michelangelo Foundation for Creativity and Craftsmanship and Director of the Fondazione Cologni dei Mestieri d'Arte)
- •Marc MONJOU (editor-in-chief, *Azimut* periodical)
- •Alexandre ECHASSERIAU (designer, multiple award winner)
- •Françoise SEINCE (director, Ateliers de Paris)

Albei

Alberto CAVALLI

Alberto Cavalli is an executive director of the Michelangelo Foundation for Creativity and Craftsmanship and director of the Fondazione Cologni dei Mestieri d'Arte. He is also a lecturer at the Milan Politecnico University

and a visiting professor at the Creative Academy where, in addition to teaching, he runs seminars on the artistic crafts. Cavalli is a member of the jury of the Prix Liliane Bettencourt pour l'Intelligence de la Main by the Fondation Bettencourt Schueller in France, and has also contributed his expertise to the activities of the Centre du Luxe et de la Creation in Paris.



Alexandre ECHASSERIAU

Alexandre Echasseriau has worked as a freelance designer since 2013. A graduate of École Boulle, his work is rooted in a knowledge and love of fine craftsmanship.

At ENCSI-Les Ateliers he began working with state-of-the-art technology, creating workshop prototypes. His current projects combine these contrasting worlds. He lives and works in the Île-de-France region, where he has recently installed a workshop with digital tools and prototyping equipment. In 2016, he founded Crafter Studio, an industrial design agency that leads state-of-the-art projects with major companies.



Marc MONJOU

Marc Monjou is a researcher at the Saint-Etienne Higher School of Art and Design (ESADSE, France), Head of Research and director of the Design Research Cycle (CVDRE). He has curated several design

exhibitions (e.g. Tu nais, tuning, tu meurs, St-Etienne, 2015) and published numerous research papers on design theory. Marc Monjou is also the editorial director of Azimuts design research journal (ed. Cité du design).

Webpage: marcmoniou.fr - mail@marcmoniou.fr



Françoise SEINCE

Françoise Seince, a History of Art graduate, has been a journalist for 15 years. She created a new magazine called Métiers d'art where she was editor-in-chief and head of communication for ten years. She joined the

Paris City administration for the creation of the Ateliers de Paris in 2005. She now heads this service dedicated to the promotion of craft, fashion and design, where communication, contests and exhibitions are some of the tools used to promote creation in Paris and abroad. With three incubators, the Ateliers de Paris host 40 emerging firms for two years, giving them access to a solid professional network. ÉCOLE BOULLE

54 11TH APRIL

11.00 - 12.30

F16 ROOM

What conditions are necessary to ensure the transmission of knowledge and know-how?

If the notion of transmission is often associated with that of heritage, and hence with the incurring risk of repetition or of being pointless, it also transcends the idea of donation as it questions its significations, as well as the implication of its actors. The act of transmission takes place in a context which is at once a material, cultural, economic and ideological one, and which contributes, in the eves of the receiver, to the 'construction' of the information that he/she is supposedly being transmitted. It is in this multifaceted context that the relationship between the receiver, his/ her existing knowledge, and the transmitter, come into play.

Moderators

•Laurence BEDOIN (École Estienne)

Panelists

- •Saïd BERKANE (deputy managing director, Fondation Culture et Diversité)
- Arnaud DUBOIS (researcher and Curator at Musée des Arts et Métiers - CNAM)
- Jérôme PICARD (design director at 3RW arkitekter)
- Béatrice QUETTE (head of the Educational and Cultural Department - Musée des Arts Décoratifs)
- •Grégoire TALON (director of Soft Materials Division, Les Compagnons du Devoir)





Deputy managing director of Fondation Culture & Diversité, Saïd Berkane joined the team in 2014 after graduating in the Management of Cultural Industries from Kedge Business School. Before joining Culture &

Diversité he had had some experience in fundraising and implementing projects in various cultural institutions such as the Centre Pompidou. Throughout his first years at the foundation, he was in charge of partnerships, and also the coaching of the young artists who participated in the programs set up by the foundation and the main public art schools in France. He has also been in charge of a social impact study on the activities lead by the foundation.

Arnaud DUBOIS



Arnaud Dubois holds a PhD in Social Anthropology from the École des Hautes Études en Sciences Sociales (2014) and an MFA from the Paris École des Beaux-Arts (2008). He has been a visiting researcher at the

Musée du Quai Branly (2013–14) and a Fyssen Foundation postdoctoral fellow at University College London (2016–18). He is currently a researcher at the Musée des Arts et Métiers-Cnam where one of his roles is as the curator of exhibitions about contemporary arts and crafts such as Les Meilleurs Ouvriers de France (May 2017-January 2018) and *Futurs en Transmission* (April 2018).

Jérôme PICARD



Jérôme Picard is design director at 3RW arkitekter in Bergen, Norway, where he has a leading role in the design implementation of urban and architectural projects, while overseeing the office's business development

and public relations. With a dual degree from École Boulle in Paris and the Architectural Association in London, Picard moves freely between the disciplines of architecture and urbanism, and was previously a project architect at OMA in Rotterdam and Dominique Perrault in Paris. Picard is also a regular Lecturer and teacher at architecture schools in the UK, Norway and France.

Béatrice QUETTE



Béatrice Quette graduated from the École du Louvre and the Sorbonne University and is now Head of Education at the Musée des Arts Décoratifs, Paris. She is working on the development of programs for students and

adult audiences, and has built up partnerships with universities and applied arts schools to encourage access for the widest range of publics. Since 2014, she has been curator of the Asian Collections, curating exhibitions in France, Europe or the United States. She likes to promote the Musée des Arts Décoratifs in curatorial and educational fields.

Grégoire TALON



Grégoire Talon is director of the Center of Excellence for Soft Material (Pôle d'Excellence des Matériaux Souples). He graduated from the French national institute for advanced studies in industrial design (ENSCI). In the past

10 years he has developed an expertise in the management of artisanal know-how, creativity and innovation. The Center of Excellence for Soft Material is driven by Les Compagnons du Devoir, a traditional French organisation for teaching and research in artisanal crafts and trades.

Citizenship:

resolving tensions

Together, we aim to debate on and look for answers to the societal issues at stake in the current state of our economically and ecologically over-saturated world. Citizenship will serve as a guideline in our approach to educational and social practices committed to envisioning the future of design, of the city, and of the planet. We propose a collective reflection on the notion of individual responsibility for all stakeholders - designers, architects, sociologists, urban planners - in order to find solutions to create new patterns of life. Three languages:

IIIe. Tiree languages:

•Together: For education and transmission •Together: Towards a new participative and collaborative approach •Together: Towards social ecology as a concrete objective in offering future generations "feasible utopias" which are effective. Three guidelines for resolving conflicts: ●To get "where"? The question of mobility. ●To get "where"? Redefining growth.

•To get "where"? Towards the creation of new systems.

Moderators

•Isabelle SINCLAIR (Ensaama)

Panelists

- •Jean ATTALI (architect and philosopher, ENSAPLV)
- •Nawal BAKOURI (founder of a social design platform)
- •Sylvia FREDRIKSSON (ESADSE)
- •Virginie NICOLAS (urban lighting engineer Concepto)
- •Marine ROYER (designer and lecturer at Nîmes University)



Jean ATTALI

Jean Attali (philosopher, honorary professor at ENSA Paris-Malaquais, associate researcher at UMR Ausser/CNRS, member of the scientific Council of the ENSASE St. Etienne) Jean Attali has dedicated his work to the

themes of architecture and the urban environment. He is currently preparing an edition of an *Atlas of the World's Towns & Cities*, which was originally produced in digital form within the framework of a research seminar which he directed from 2007 to 2016 (website: www.atlasdesvilles.net). His works include *Plan and Detail: a philosophy of architecture and the urban environment* (2001); *Back from the Sea* (2014); *Elements Europe: The European Council and the Council of the European Union* (2016); and *Pau 2030, an Atlas for Tomorrow* (2017). He has also recently published articles on *The Philosophical Whisperings* of Pierre Mercier (2017) and *The Landscape of the World's Cities and Towns* (2017).



Nawal BAKOURI

After graduating from the École du Louvre, Paris, in African Arts and Arts of the Maghreb in 1999, Nawal Bakouri obtained a post-graduate diploma in Esthetics and Sciences of Art in African Contemporary Arts at Pantheon

Sorbonne University Paris in 2001, and a master's degree in Cultural Engineering at AEMC Paris in 2004. She is both an independent design curator and theorist, and a consultant, and coordinates the social design platform of which she is one of the founders. Her field of interest concerns social design, design and caring, and the exhibition as a social space. She has taught design history and theory at ESAM Caen-Cherbourg, and the Academie Charpentier in Paris. She is currently preparing an international exhibition within the framework of Reciprocity-Design Liège 2018: Handle with Care. At the Saint-Etienne Biennale in 2017, she proposed an exhibition concerning the representation of the elderly and disease: Care's Expression. She is the author of several articles on graphic design and social design, and was the director of the Anatome Gallery, the only permanent graphic design exhibition showroom in France, for 7 years.



Sylvia FREDRIKSSON

As a designer and researcher, Sylvia Fredriksson leads the "Design of Instances" programme at the Cité du Design research center in Saint-Étienne. She manages projects dedicated to commons and citizens'

appropriation of digital cultures and technologies as a lever of the emancipation of the civil society. She develops actions within the NGO Open Knowledge Foundation, working to promote free knowledge and Open Data, and is a member of the Steering Committee of the International School of Data network. She is also a member of Savoir-Com1 and Remix The Commons, documenting the ideas and practices surrounding the issue of common goods.



Virginie NICOLAS

An urban engineer by training, Virginie NICOLAS first worked on the conception of monumental urban art pieces. As a Project Manager at CONCEPTO (a lighting design studio) since 2005, she has specialized in the

lighting of complex urban spaces (railway stations, shopping malls, eco-districts, industrial sites...). She undertook a professional training course on daylight in 2012. She has designed about twenty urban planning projects and interior and outside lighting projects, in France and abroad, and has illuminated the annual contemporary art exhibitions at the Palais des Beaux Arts since 2013. As Vice-President of the French lighting designers' association (ACE), she hosted a professional workshop about social lighting research issues at Place des Fêtes in Paris, with the "Configuring Light" team of LSE (London School of Economics) in 2017. This event explored the ways in which co-design and collaborative processes could be achieved in the field of urban lighting design.



Marine ROYER

Marine Royer is a designer and an associate professor at the University of Nîmes (France) where she teaches both social sciences and design studies. She is assistant-director of Projekt, an interdisciplinary research labora-

tory whose research focuses on social innovation through design. Her main research foci are care studies, design for health and design in public. She also deals with ethnographic and design research projects on people in fragile situations (social, health and cultural issues). Marine Royer received her doctorate in Anthropology from the School for Advanced Studies in Social Sciences (EHESS Paris) in 2016.

ÉCOLE ÉSTIENNE 58 12TH APRIL 10.30 - 12.30

AMPHITHEATER

Together to endorse innovation

Contemporary creation combines a structural triangle between design, science and technology, bringing together the decisive factors for an environment that encourages, intensifies and combines the connections between industry sectors, academic transmission and design research, in order to obtain the application of knowledge to innovate products and/ or processes, highlighting the status of a culture of innovation through the contribution of the design approach.

Moderators

•Patrick DOS SANTOS (École Estienne)

Panelists

designer)

Jean-Luc DELPEUCH
(president, HESAM University)
 Marc DONDEY (general manager and artistic director,
La Gaîté Lyrique, Paris)
 Jean-Louis FRÉCHIN (architect, designer, founder of NoDesign)
 Laure GARREAU (experience)

Jean-Luc DELPEUCH

As a trained civil engineer who entered the École des Mines in 1982, Jean-Luc Delpeuch has devoted his career to the development of cooperation between countries, particularly in Europe, and also, by multiplying his missions

on a local level, to the cohesion of town and country planning (he is the president of the Clunisois local district council in the centre of France). His humanist and interdisciplinary vision of the transmission of knowledge and know-how has lead him to collaborate on major higher education and research projects (as director of the ENSAM Cluny), and to take on the role of president of HESAM University since February 2016.



Marc DONDEY

Marc Dondey is the General Manager and Artistic Director of La Gaîté Lyrique in Paris, an interdisciplinary arts center supported by the City of Paris, whose mission is to explore interactions between contemporary art, new

technologies and social innovation. As an artistic director, producer and writer Marc Dondey has worked with a number of major emerging artists in the fields of theater, music. opera and more recently media art and new technologies. Born in the US, he is a graduate of Sciences Po Paris, of the University of Paris Law School and a former student of Yale University. His playground is Europe and the international sphere. He has set up many co-productions, training workshops, commissions and joint residency projects, in France, Europe and the United States. More recently, he has worked in the fields of economic development, urban planning, and creative industries as well as digital entrepreneurship. Marc Dondev's career began with Meredith Monk, Robert Ashlev. John Cage and Robert Wilson. He has been in charge of programming at the Almeida Theater and the Almeida International Festival of Contemporary Music and Performance in London, Artistic Director of Musica, Strasbourg's international festival of contemporary music, and also Co-director of the Théâtre des Amandiers in Nanterre. He was in charge of writing the bid for the City of Strasbourg's candidacy for the title of European Culture Capital 2013. At the Eurométropole of Strasbourg he created Le Shadok, a new cultural and digital arts center, as well as Accro, an agency dedicated to the development of a creative economy. He is the author of a biography of the French film-maker Jacques Tati.



Jean-Louis FRÉCHIN

In 2001 Jean-Louis Frechin founded NoDesign, an award-winning digital and innovative design studio specialising in creation, innovation and strategic thinking in industrial and cultural projects. A trained architect and design graduate

of the ENSCI-Les Ateliers, he is recognized as a front-runner in design. He is a consultant and project leader for firms in new fields: innovation through design, advanced technologies, innovation strategy. For him design is a state, a prism for understanding and questioning the world, which means new challenges, new territories, attempting to enlarge the 'scope of what is possible' and 'desirable', without losing the basic values of design which are meaning, simplicity, emotion, and above all human endeavour. Founder, researcher and head of the Atelier de Design Numérique, and deputy head of prospection and innovation at the ENSCI/les Ateliers de Paris between 1998 and 2017, he was decorated "Chevalier de l'ordre national du Mérite" by the French Republic for his commitment to design and his teaching on digital design.



Laure GARREAU

Laure Garreau is a user experience designer, who graduated from ENSCI-Les Ateliers and more recently from École Normale Supérieure Paris-Saclay, and Télécom Paristech, where she obtained a master's degree in Design

Research. Her design approach and research are more specifically oriented towards science and design issues.

ÉCOLE DUPERRÉ

12TH APRIL

14.00 - 15.30

Places, roles, statuses? Creative process and work logic in the fashion industries

Fashion and luxury encompass powerful industries, which can be as versatile, transversal and forward-looking in the quality of the products they offer as in the creative processes they create. From advanced traditional craftsmanship to the digital revolution, from the insularity of the studio to the worldwide sequenced workshop, from the confidentiality of know-how to hyper media promotion, and from the hierarchy of the fashion house to the freelance designer... How have the creative process and the logic of work organization evolved in these industries? What do they have to tell us about all the industries related to creation today?

Moderators

- Mathieu BUARD (École Duperré)Céline MALLET
- (École Duperré)

Panelists

- •Laetitia BAQUÉ & Victor MOLINIÉ (Fashion designers)
- •Matthieu CHAUSSERON (Maison Hermès) (subject to confirmation)
- •Olivier JAULT (freelance shoe designer, Repetto, Jean-Paul Gaultier)
- Priscilla JOKHOO
 (director, Business Department French Federation of Women's Ready-to-Wear)
- •Giulia MENSITIERI [Post-doc at LIEU (Université Libre de Bruxelles), instructor at The New School. Parsons Parisl



Laetitia BAQUÉ & Victor MOLINIÉ

Laetitia Baqué, an HND Textile graduate specialising in embroidery, and Victor Moliné, a BA Fashion Design graduate, met in 2012 while studying for a fashion and textile degree at École Duperré in Paris. They later worked

together as textile designers for numerous fashion houses, before going on to found their own design, research and textile creation agency, Baqué & Molinié. Their association is based on their desire to explore their skills and create connections between their different forms of know-how. They aim to encourage collaborative practices to bring to light exchanges between craftsman and designer.



Olivier JAULT

Olivier JAULT is a free-lance accessories designer and art director, who graduated from École Duperré and AFPA state school for leather goods, industrial and technical processes. He has worked for a variety of

luxury and high-end brands such as: Givenchy, Yves Saint Laurent, Cacharel, Weston, ... etc. He is now in charge of the shoe collection at Repetto, as well as haute couture shoes & accessories at Jean Paul Gaultier. His various assignments go from pure design, through the development of lines in collaboration with design studios and marketing departments, to industrial follow-up and technical approvals. He also works for fashion and accessories design offices and has been in charge of students' creative shoe projects at IFM French fashion institute for several years.



Priscilla JOKHOO

After a solid career in fashion, marketing and trade development, at the age of 30 Priscilla Johkoo became director of the business division of the Fédération Française du Prêt à Porter Féminin (French Women's Ready-

to-Wear Federation). As an INSEEC and Mod'Spé-Paris graduate she started her professional career in 2006 in the marketing department of TNS Wordpanel Fashion, then joined the ethical brand Article 23 in 2009 as Sales Director. In 2011 she took charge of sales strategy and marketing in France for the American company Baci Lingerie. Parallel to this she also accompanies young firms in developing their strategy, and has thus built up a vast network of contacts with institutions as well as distribution circuits. Her global vision and her crosscutting career path contribute to the "Business" strategy of the Federation.



Giulia MENSITIERI

Giulia Mensitieri holds a PhD in Social Anthropology and Ethnology from the École des Hautes Études en Sciences Sociales de Paris (EHESS). Her work explores the construction of desirable fantasies and illusions

and forms of precarity in contemporary capitalism, by examining the fashion world. Through an ethnographic study of "immaterial" workers (stylists, models, photographers, designers, journalists, make-up artists), she explores the fashion system by analyzing the global traffic of fantasies and illusions, products and workers, as well as the production of subjectivity and the modes of subjugation that are typical of this industry. Mensitieri also holds an MA in Urban Studies (Territoires, Espaces et Sociétés) from the EHESS and an MA in Humanities (Hispano-American and Brazilian Languages and Literatures) from the Istituto Universitario Orientale of Naples. She has conducted ethnographic research in Mexico City, Naples, Paris, Brussels, Bordeaux, and Geneva, and is currently a postdoctoral fellow at the Université Libre de Bruxelles (Maison des Sciences Humaines). Mensitieri published Le plus beau métier du monde in January 2018 (La Découverte).

ÉCOLE DUPERRÉ 62 12^{TH} APRIL 14.00 - 15.30

Interdisciplinarity: what conditions are necessary for shared exchange?

In contemporary creation interdisciplinarity is the realisation of the complexity of our world, and the multiple lavers of meaning which compose it. What conditions and means (tools, structures, protocoles, language) are necessary to enable us to accomplish this meeting-based method of exchange, derived from both a holistic vision and the association of multiple viewpoints?

Moderators

 Matthieu LAMBERT (École Estienne)

Panelists

- •Julien BOBROFF (physicist, professor at Université Paris-Sud)
- •Dezzie DIMBITSARA (UX designer, Google)
- •Catherine GEEL (historian and professor at the École nationale supérieure d'Art)
- •Anaïs LEPAGE (art historian and curator based in Paris)



Julien BOBROFF



Julien Bobroff is a physicist and professor at Université Paris-Sud. He leads a research team, "Physics Reimagined", which focuses on new ways to popularize physics. He is developing various inter-disciplinary forms of

collaboration with design and art schools, including École Estienne, École Boulle, ENSAD or ENSCI-Les Ateliers in order to create new media dealing with physics. He also participates in research programs questioning these science+design collaborations. Visit PhysicsReimagined.com for more.

Dezzie DIMBITSARA



Dezzie Dimbitsara is a user experience designer at Google. She joined the company 12 years ago and is now part of the People Development Team where she focuses on designing learning tools and platforms as well

as engaging learning experiences for Google's employees. She holds a master in Interactive Media and Environment from the Frank Mohr Institute in Groningen (Netherlands) and a master of Fine Art from L'École des Arts Décoratifs de Strasbourg. @happydezzie

Catherine GEEL



Catherine GEEL is a historian and professor at the École Nationale Supérieure d'Art, as well as member of the Design Research Centre at ENS Paris-Saclay. She is also the Founder and Director of the master's degree

in "Dirty Art"/Applied Art (Sandberg Instituut/Rietveld Academy, Pays Bas), Co-founder of the Design Parade Festival as well as being an associate commissioner (Villa Noailles, 2003-2011), and Editor-in-Chief of Design (Archistorm, 2008-2011). Her next publications will be Design & display: une autre histoire des expositions. Paris. T&P Publishing, 2018, and Les grands textes du design commentés, Paris, éditions de l'IFM-Regards, 2018.

Anaïs LEPAGE



After training in Art History at the Ecole du Louvre in Paris, in Museum Studies at the Université du Québec à Montréal, and in Curatorial Studies at Paris 1 Panthéon-Sorbonne University, Anaïs Lepage accumulated experiences in

France and abroad: at La Maison Rouge - Fondation Antoine de Galbert in Paris, at the Museum of Contemporary Art and at Vox, Center for Contemporary Image, in Montreal, as well as with freelance curator Guillaume Désanges for exhibition projects at La Verrière - Fondation Hermès in Brussels and the 8th Biennale of Contemporary Art at Louvain-La-Neuve (Belgium). Since 2014 she has been involved in museum institutions dedicated to contemporary creation as assistant curator at the City Museum of Modern Art in Paris and at the Louis Vuitton Foundation. Inspired by collaborative energies and an international dynamic, she co-founded heiwata, a curatorial collective with members based between Mexico City, Paris and Toronto. She has curated various exhibition projects including the collective exhibition "Quart d'heure americain" for the 50th AICA International Congress. Combining an institutional and an experimental approach to creation, Lepage's art interests converge around under-represented aspects of art history, multidisciplinary works and performative practices. She is a member of the reading committee of the magazine Ingmar, and regularly contributes to exhibition catalogues, monographs and magazines.

ÉCOLE DUPERRÉ

12TH APRIL

15.30 - 17.00

109/110

Industry and Cinema: what place for the creator in the organization of work?

Hierarchy, status, role of each member in the global chain

If we consider that the working world is an organization which requires skills and expertise in order to optimize creative, technical and economic performances, then it becomes interesting to question the human and structural issues implemented in this complex network. How does the creative act reveal itself, define itself and participate in a global process within an industrial chain, and more specifically in the world of film?

Moderators

•Géraldine HERVÉ-DANNHAUER (École Estienne)

Panelists

- •Gwendal BESCOND (production designer)
- •Émilie BRISAVOINE (film director)
- •Anthony MASURE (associate professor of design at the University Toulouse)



Gwendal BESCOND

After 2 years studying at Ensaama and 4 years at the prestigious French cinema school FEMIS, Gwendal Bescond first worked as an art director, before being hired by Céline Sciamma as production designer for her

feature film *Water Lilies* in 2006. Since then Gwendal has enjoyed working on various cinema projects, from genre film to independent productions, but also commercials, TV series and mainstream movies. He is a member of the French production designers' guild A.D.C.



Émilie BRISAVOINE

Emilie Brisavoine was born in 1983 and grew up in Cannes, in the south of France. She studied at École Duperré where she graduated in Fashion and the Environment. After working as a freelance designer for luxury brands for a

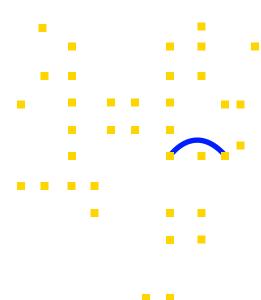
few years, and studying sociology at EHESS, she now teaches design and works as a film director (*Pauline s'arrache*, 2015 Festival de Cannes, Acid Selection, 2015)



Anthony MASURE

Anthony Masure holds a Senior Teaching Degree in Applied Arts and is a graduate of the École Nationale Superieure (ENS) in Cachan, where he studied design. He is an associate professor of design at the Uni-

versity of Toulouse – Jean Jaurès, and co-founder of the research journals *Réel-Virtuel* and *Back Office*. He defended his PhD thesis on software design at the University of Paris Panthéon-Sorbonne, under the supervision of Pierre-Damien Huyghe. He is the author of *Design and digital humanities*, which was published in 2017 by Éditions B42 (Paris). Website: www.anthonymasure.com



ÉCOLE DUPERRÉ

12TH APRIL

15.30 - 17.00

306

How to create a whole and consistent set from a collection of singular designs?

How can designers and editors, creators and curators, manage to work together and promote a singular aesthetic approach, while building a solid and coherent signature? Despite being happy alone, the creator needs the support of an editor! To widen their scope, to sell, to communicate, to excel. Together they are able to pilot better projects and to define a unique editorial slant. These are the issues we will be raising with a designer, a design gallery manager, and the editor-in-chief of a magazine.

Moderators

•Clémence MERGY (École Duperré)

Panelists

- •Angelo CIRIMELE (founder of *Magazine* style, media & creative industry magazine)
- •Élise FOUIN (designer)
- •Nicolas JARIES (founder Cx studio, Co-design studio)
- •Annie RAUCOULES (manager, Silvera Bastille store)
- •Isabelle de PONFILLY (general manager, Vitra France)





Angelo Cirimele is a trained philosopher and founder of *Magazine* (1999 -), which is a publication devoted to style whose *modus operandi* is to invite a different artistic director for each issue. He has also created exhibi-

tion catalogues (*Printemps de Septembre, Warhol TV à La Maison Rouge*) and the guide *The Style Press* for Publicis. In addition, he teaches visual communication at ECAL (Lausanne) and IFM (Paris), and has also been in charge of the editorial category of the competition organised by the Club des Directeurs Artistiques (2007-2014).

Élise FOUIN



Elise Fouin was born in 1979 and lives and works in Paris. She graduated in Design from École Boulle, and has chosen to stand up against the traditional approach to design, thinking about the material before thinking

about the subject. She likes to play with the tactile qualities of materials, in order to reinvent subtlety. She turns, places, accumulates, adjusts, packages, polishes and varnishes, until the object is born. She is known for the delicacy and poetry of her work with different materials including paper, and was nominated for the Map Maison & Objet Talent Show in 2010. She was also awarded the Face of Design Berlin for all her creations, and was among the Designers of Tomorrow selected by *Elle France Decoration & Maison Française*. Her creations reflect how design and art overlap, enabling her to participate in more artistic projects and to exhibit at the Tools Gallery and Granville Gallery in Paris. She is now working with luxury brands and retailers both in the product design and furniture fields.

Annie RAUCOULES



After studying interior architecture, Annie Raucoules worked in the design offices of department stores (Samaritaine, Galeries Lafayette) creating temporary exhibits. She first designed furniture and improved her knowl-

edge by working with fabrics by leading manufacturers. In 1999, she started working for Silvera, in their department within Galeries Lafayette, and in 2005 she became manager of the Silvera store at Bastille in Paris. Their clients are architects and individuals, and they also work with art and design schools.

Isabelle DE PONFILLY



Isabelle de Ponfilly has been general manager of Vitra France since 1994. She began her career in the furniture industry for Roneo in 1986, then went on to work for Knoll in 1988. She is the President of the Boards of ENSAD

(Ecole Nationale Supérieure des Arts Décoratifs) and ISTEC (a French business school), as well as a member of the Boards of APCI and Domaine de Boisbuchet. She is also a member of the Cercle des Femmes de l'Immobilier, Cercle 20/21 - Musée des Arts Décoratifs, SEIN (Société d'Encouragement pour l'Industrie Nationale), AMO (Architecture et Maîtres d'Ouvrage) and Archinov, as well as being Co-president of Actineo, the Observatory of the quality of life in the workplace.

Nicolas JARIES



Nicolas Jaries, is the founder of Cx studio, a customer experience studio dedicated to co-creation, in Le Marais, Paris. This group of collaborators, mostly designers from a variety of fields, are all motivated by the notions of

humanity and empathy. They mainly accompany societal projects such as hospitals, schools and retirement homes, as well as some services and retail projects. Nicolas is a self-made experience designer who is continuously improving his methods within an open-source culture (learning and sharing by doing). His previous managerial experiences in marketing, market research, innovation, social entrepreneurship and coaching all contribute to his current tailor-made role.

ENSAAMA

68 13TH APRIL

10.30 - 12.30

AMPHITHEATER

A View into the Creative Eco-system of French Luxury

Designers occupy a singular position in the French luxury industry where creativity and innovation are the result of a fruitful collaboration between designers, engineers and artisans. This round table will propose a view on this original model through the analysis and the testimonies of actors, and will present the teaching methods developed by Ensaama and the University of Evry, in collaboration with Comité Colbert, in order to train designers who are able to meet this interdisciplinary challenge: work together to get there.

Moderators

- •Xavière BOUYER (Ensaama)
- •Valérie SANDOZ (secretary general, Comité Colbert)

Panelists

- Nicolas BOS (global president and CEO, Van Cleef & Arpels)
 Serge BRUNSCHWIG (COO,
- Serge BRUNSCHWIG (COC Christian Dior Couture, president, Dior Homme)
- •Agnès LIELY (decor development and Int'l visual merchandising director, Chanel)
- •Gérard PORCHER (lecturer and research fellow, Université d'Evry Val d'Essonne)



Nicolas BOS

Nicolas Bos made his debut with the Richemont Group in 1992, when he joined the Cartier Foundation for Contemporary Art. In 2000, he joined Van Cleef & Arpels, which had just been acquired by Richemont, and became

the High Jewelry Maison's Creative and Marketing Director. His field of activity has steadily broadened to include the network of boutiques (development of the retail concept and the international network) and watchmaking. In 2002, while remaining creative director, he was appointed vice president of Van Cleef & Arpels, and he was also appointed president of Van Cleef & Arpels, Americas in 2010. On January 1st 2013, Nicolas Bos became global president and CEO of Van Cleef & Arpels. Under his leadership the house upholds the tradition of excellence, creativity and transmission which has contributed to its reputation worldwide, through exhibitions and the School of Jewelry Arts, supported by Van Cleef & Arpels. In 2017, Nicolas Bos was appointed to the Richemont Board and is a member of the Senior Executive Committee. He says that "Perpetuating a heritage marked by over a century of history and innovation while expressing and enriching that identity in the world of today: that is our mission".



Serge BRUNSCHWIG

Serge Brunschwig graduated from École Polytechnique, École Nationale Supérieure des Télécommunications, and Sciences-PO, in Paris, before starting his career in 1984 at Schlumberger/Gemalto as a sales engineer,

and going on to become Director of Marketing and Sales. In 1988, he joined Mc Kinsey & Company, firstly as a consultant and then as a project manager in Paris and New York, before becoming Senior Project Manager in Paris in 1991. From 1993 to 1995, he was sales director for Socar-Smurfit, and then joined LVMH Group in 1995, where he has since held the following posts: 1995 to 2000, president for Louis Vuitton Asia-Pacific based in Hong Kong; September 2000, CEO of Sephora Europe; July 2002, managing director of Louis Vuitton Malletier; March 2006, CEO of Celine; and September 2008, chief operating officer of Christian Dior Couture. Since September 2015 he has been both chief operating officer of Christian Dior Couture and president of Dior Homme.



Agnès LIELY

After taking a degree in interior architecture, Agnès Liely graduated in 1985 from École Boulle in Paris. She began her career at the Galeries Lafayette department store, then the Bon Marché, where she was in charge of

cultural exhibitions and themed-window displays. In 1996, she joined the prestigious French luxury house, Chanel. Today Agnès Liely heads a team of 50 and is responsible for all the events reflecting the brand's visual identity. She oversees spatial design, the creation of pop-up boutiques and the development of window displays while managing Chanel's international visual merchandising teams. In 2015, she set up Chanel's VM Designer Training Programme in partnership with the Ensaama school of art and design in Paris.



Gérard PORCHER

Gérard Porcher graduated from the prestigious École Normale Supérieure de Cachan and has a Doctor of Science degree from Pierre and Marie Curie University (Paris VI). He began his career in 1993 at the University

of Evry (UEVE) where he joined the Department of Science and Technology as a professor of mechanics and design. He helped to create a training program in industrial design at UEVE, working with two leading French schools of art and design (Ecole Boulle, then Ensaama). In 2010, he helped to introduce a master's degree in Industrial Design. This evolved into the course in Industrial Design Engineering offered as part of the master's degree in Mechanical Engineering by UEVE in partnership with Ensaama. Between 2008 and 2013, he headed the Department of Science and Technology at UEVE, and from 2010 to 2012 he served as Second Vice-President of UEVE's Board of Directors. As a professor at UEVE. Gérard Porcher is currently Second Vice-President of its Committee on Training and University Life. He oversees the "Organization and Management of Logistics Systems" curriculum within the master's degree in Complex System Engineering at the University of Paris-Saclay. He also coordinates the industrial design curriculum for the Master's in Mechanical Engineering course at UEVE. Since 2012, he has stood as Special Advisor on Student Life to the President of UEVE and to the "observatory" tracking the success of first-year students in a licence course (equivalent to a bachelor's degree).

13.30 - 15.00

AMPHITHEATER

What can design teaching learn from contemporary collaborative design practices?

Collaboration is nothing new to design teaching: both historically-significant design schools and applied arts institutes in France have integrated collaborative work into their teaching methods (whether between designers or in association with other disciplines). However, a new brand of design activities seems to be centered around new values of collaboration: "participatory design", "co-design" or even "open-design", etc.

Moderators

- Nounja JAMIL (École Duperré)
- •Frédéric VALENTIN (PhD student at Telecom Paris-Tech CO-DESIGN LAB)

Panelists

- •Marie-Virginie BERBET (Innovation Methodologies team manager – R&D Essilor)
- •Emmanuel GILLOZ (designer, Fablab manager Le Dôme, Caen)
- Minh Man NGUYEN
 (co-founder at Fablab WOMA & WAO firm)
- •Manuel ZACKLAD (professor and researcher, CNAM)



Marie-Virginie BERBET

Marie-Virginie Berbet has trained both in design (Ensci-Les Ateliers) and in neurosciences (master's degree in Neuropharmacology, ENS-Ulm). She started working freelance for 8 years, supporting big companies (Orange,

AXA Banque, LVMH...) as well as young start-ups (Zyken, Airmineral...) in designing new products and/or prospective concepts. In 2015, she joined Essilor R&D to bring the use and experience dimension to a "techno-push" culture. She has managed a team which supports the implementation and deployment of new innovative procedures among operational teams since July 2016, helping them to develop user-centric innovations.



Emmanuel GILLOZ

Emmanuel Gilloz explores alternatives, and experiments how to build a resilient society. He studied applied arts, product design and innovation management, and as one of the pioneers of Open-Source 3D Printing (RepRap)

and FabLabs, he has contributed to spreading these movements in France. He designed The FoldaRap (first foldable 3Dprinter), co-founded Nybi and the GsiLab (FabLabs of Nancy), and OpenEdge (3Dprinter manufacturer). He is now FabLab Manager at Le Dôme, Caen, and takes an interest in the Open-Badges movement.



Minh Man NGUYEN

Minh Man Nguyen trained as a civil engineer at ESTP (Paris), and also graduated as an architect both in France (ENSA Paris La Villette) and in the USA (Georgia Tech). He now teaches at ENSA Ville et Territoire at Marne-

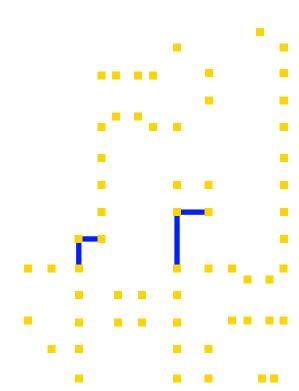
La-Vallée, ENSA Paris-Malaquais School in the Digital Knowledge Department, and at École des Ponts ParisTech for the master's degree in Design by Data. He co-founded the architecture firm WAO in Paris, developing a way of working based on the act of manufacturing, in 2011, and WoMa, fabrique de quartier (neighbourhood workshop), promoting the collaborative use of skills, tools, and work, in early 2014. In 2016, Minh Man Nguyen co-founded the Fab City Grand Paris, an organisation for re-thinking the way of building self-sufficient cities through production relocation.



Manuel ZACKLAD

Manuel Zacklad is a professor at the Conservatoire National des Arts et Métiers, holder of the "Expression and culture at work" chair, and also Director of the DICEN laboratory (Information and communication systems in

the digital age). He has led a dual career in both the private and the public sector. After training in cognitive psychology and computer sciences, he worked in public and private research and development. His current research focuses on cooperative work and knowledge management applied to the study of communities, the service economy, and also Web-based information sharing and cooperation systems in professional, civic and cultural contexts.



ENSAAMA

72 13TH APRIL

13.30 - 15.30

305

The designer's view of the living museum - collections, works, site and missions.

Moderators

 Jérôme PICARD (workshop coordinator)
 Jean-Christophe VALLERAN (workshop coordinator)



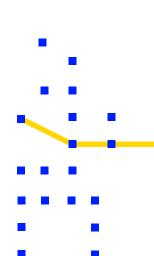
International Workshop at Cumulus Paris 2018 Together at the Centre Pompidou – Paris

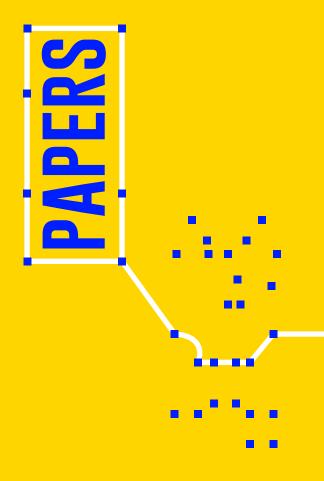
In the context of the Paris 2018 Cumulus Conference hosted by the Césaap partnership of the four Parisian schools of Art & Design - Boulle, Duperré, Estienne and Ensaama - an international transdisciplinary workshop was proposed to students from colleges affiliated to Cumulus. On the museum's invitation, the Together at the Centre Pompidou workshop took place within the Centre Pompidou from Tuesday April 3rd to Saturday April 7th 2018, and offered young designers the possibility of working in teams on subjects linked to the living museum as embodied by the Centre Pompidou. The students were invited to approach the works, the collections, the site, and the missions of the museum with a designer's eye. It was a real opportunity for in situ transdisciplinary work in the context of an international learning exchange. The project was supervised by a team of teachers from the four Parisian schools and coordinated by Jérôme Picard from the Norwegian architecture agency 3RW. It also benefited from the support and equipment of the curatorial and cultural communication departments of the Centre Pompidou.

The Centre Pompidou

The Centre Pompidou, designed by Renzo Piano and Richard Rogers, is a 20th-century architectural marvel, immediately recognizable by its exterior escalators and enormous coloured tubing. It is home to the National Museum of Modern Art and is internationally renowned for its 20th and 21st century art collections. The works of iconic artists are displayed chronologically over two sections: the modern period, from 1905 to 1960 (Matisse, Picasso, Dubuffet, etc.), and the contemporary period, from 1960 to the present day (Andy Warhol, Niki de Saint Phalle, Anish Kapoor, etc.). In addition to its permanent collections, internationally-renowned exhibitions are organized every year on the top floor, where visitors can enjoy a breathtaking view of Paris and its rooftops. Everything you might need to spend a pleasant half-day, or indeed a day in the museum is available: eat at Le Georges, learn more at the public information library, and take a break browsing the shelves of the museum gift shop. At the foot of the Centre, the Atelier Brancusi presents a unique collection of works by this artist who played a major role in the history of modern sculpture.







PARALLEL SESSIONS

TOGETHER,
THE NEED FOR A
SHARED LANGUAGE?

Does the interdisciplinarity inherent to design imply speaking a common language? Acculturating to the language of the other, inventing a common language and culture in order to understand each other and progress together, could it therefore be the condition of successful interdisciplinary collaboration? But what is the language of designers? How do other professions in design and other disciplines understand design and designers, how the end-users? Have designers invented their own language? If so, what is its nature? How can we evolve in the Tower of Babel that is the manufactory of the world?



ACRONYMES, an innovative cultural mediation performed by designers and contemporary circus acrobats **p.78**

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C12
Renata JADRESIN MILIC, Annabel PRETTY
Relevance of Renaissance Architectural Theories
Today: Together? p.79

THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C33 Massimo MENICHINELLI

A shared data format for describing collaborative design processes **p.80**

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C33 KARLENGEBRETSON

EGALI: Language and Visual Accommodation in Reactive Digital Signage **p.81**

THURSDAY 12, ESTIENNE 11.30-12.00 ROOM C12 Ian GWILT, Joe ROLPH

Cobotics: developing a visual language for human robotic collaborations **p.82**

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C12 Jan ECKERT

Leading the Conversation – Why Design Education should care more about Leadership and Stewardship in Design **p.83**

THURSDAY 12, ESTIENNE 11.30-12.00 ROOM C31 Kyle GRAHAM BRAND

A Concept Simulation Framework for Improved Design Practice and Teaching **p.84**

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C31

Job RUTGERS, John FASS, Mo LING CHU

Using shared language 'tools' in Curriculum

co-design p.85

THURSDAY 12, DUPERRÉ 14.00-14.30 ROOM 103 Silvana KÜHTZ, Chiara RIZZI

The Demolishers Manifesto. What remains of beauty p.86

THURSDAY 12, DUPERRÉ 14.30-15.00 ROOM 103 Raul PEIREIRA-PINTO, Stefano PUGLIESE

Designing with Living Systems: a pedagogical tool for basic design education **p.87**

THURSDAY 12, DUPERRÉ 15.30-16.00 ROOM 304 Milica PAVLOVIC, Margherita PILLAN

Mapping Hybrid Physical/Digital Ambient Experiences: Towards a Shared Language for The Design of Complex Systems **p.88**

THURSDAY 12, DUPERRÉ 16.00-16.30 ROOM 304 Tobias REVELL, Eva VERHOEVEN

Interact Global Design Networks. Exploring Post-Disciplinary Design in a Global Context p.89

FRIDAY 13, ENSAMA 10.30-11.00 ROOM 303 Galina LOLA, Tatiana ALEKSANDROVA

The Method for the Development of Designer's Own Ideographic Language as a Tool of Creative Communication **p.90**

FRIDAY 13, ENSAMA 11.00-11.30 ROOM 303 Laura DOMINICI, Elena COMINO, Pier Paolo PERUCCIO

The contribution of design and engineering in systemic design practice: analysis and evaluation of two different design approaches **p.91**

FRIDAY, 13 ENSAMA 11.30-12.00 ROOM 303 Sébastien PROULX, Susan MELSOP

Caution Roadblocks Ahead! Hosting a Design Driven Social Innovation Lab in a Research-Intensive University **p.92**

FRIDAY 13, ENSAMA 12.00-12.30 ROOM 303 ICATO IBANEZ-ARRICIVITA, Lydia PEARSON, Alice PAYNE

Fashion Education in the Asia-Pacific: Learning together in a flat world **p.93** 1-ÉCOLE

78 ESTIENNE,
THURSDAY 12TH

10.30 - 11.00

ROOM C12



Éric DUBOIS

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ACRONYMES, AN INNOVATIVE CULTURAL MEDIATION PERFORMED BY DESIGNERS AND CONTEMPORARY CIRCUS ACROBATS

In this article, I will study the ACRONYMES project, in partnership with three French national institutions: École Boulle, school of architecture, design and crafts, The Musée des arts et métiers, which is part of the Conservatoire National des Arts et Métiers (CNAM), centre for adults continuing education and research on engineering sciences and technics, and the Centre national des arts du cirque de Châlons-en-Champagne, school for contemporary circus (CNAC). The ACRONYMES project is an experimental cultural mediation performed by designers and acrobats within the permanent collections of the CNAM, based on the hypothesis that a cultural common ground could exist between design, circus and sciences. By cultural mediation we designers at École Boulle mean exploring the performative dimension of design, placing the designer as an actor, turning body technics and language into conceptual/ creative tools. The goal is to question traditional oral/written-based mediation in order to facilitate the understanding of a problem in a scientific/technical context, by allowing the audience to feel a content rather than just hear it. Design, circus and sciences share a common history as sciences have long relied on entertaining strategies to get attention and funding from people and politics. Cabinets of curiosities, public courses and events such as world fairs are amongst the numerous examples of this intertwined history. A meaningful theme was chosen: two are better than one to innovate. The ACRONYMES project was meant not only to entertain but also to prove the accuracy of pairing disciplines in a museum and therefore contribute to the evolution of mediation practices thanks to a design approach. It can be considered a first and very experimental on several levels indeed. If it brought to light close similarities in between disciplinary cultures, it also made it very clear designers and acrobats aren't alike. From a more institutional point of view, putting together such a project proved itself particularly ambitious as one year has been necessary to frame, schedule and advertise ACRONYMES. Confidence and friendship between leaders involved, helped push away academic boundaries and explore such a new language.

Keywords: Design, Circus Acrobats, Museum, Cultural Mediation, Body technics 2-ÉCOLE ESTIENNE,

THURSDAY 12^{TH}

11.00 - 11.30

ROOM C12



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RELEVANCE OF RENAISSANCE ARCHITECTURAL THEORIES TODAY: TOGETHER?

This paper will strive to identify and analyse the multiplicity of threaded knots which lurk under the surface of a mythologised Renaissance as characterised by monolithic classicism and untangling this to create a shared understanding or language.

The first lens which makes Renaissance theoretical discussions relevant today is that of the establishment of general surveying: Since the Renaissance, architects have been methodically developing the discipline of surveying to understand their present-day paradigm. They sought the "Knowledge" to solve contemporary problems albeit that many of these are derived from personal aesthetic and architectural interests: Palladio intensively surveyed classical Roman temples to learn from them, to understand the Greeks knowledge of the visual representation as recorded by the eye to remediate it such that it is perceived as being correctly proportioned.

The many theoretical statements as espoused in their treatises indicate that often as not they did not believe in the idea that an architect or an artist should work with the notion of pursuing an ideal progress in architecture. A sincere belief in the constant transformation of the structure, its architectural elements and details, was independent of the previous ideas. People naturally have been learning from each other since time immemorial, in the past and the present together: correcting old mistakes and making new ones for next generations to resolve that which connects them with the Renaissance paradigm. The second lens which makes Benaissance theoretical discussions relevant today is that of the fundamental mechanism of representation of a building via the notion of "drawing": the discovery of perspective and different visual examinations (orthographic drawings and/or axonometric). This new awareness of a geometrical nature of visual experience, and capability to mechanically reproduce images, is one which during the discourse of the Fifteen and Sixteenth Century resulted from the new awareness of the nature of visual experience.

Keywords: Architecture,
Drawing, Visual Awareness,
Spatial concepts,
Renaissance,

In that sense, Renaissance theoretical debates are very actual and relevant to contemporary architectural issues. Today's interests of architects turn towards visual awareness in architecture, and, as a result of an influx of the digital revolution, discovering new tools for exploring spatial characteristics of architecture has become the primary preoccupation of the profession: Together?

3-ÉCOLE
ESTIENNE,
THURSDAY 12TH
1 10.30 - 11.00

ROOM C33



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A SHARED DATA FORMAT FOR DESCRIBING COLLABORATIVE DESIGN PROCESSES

The design research and practice have recently been investigating how to have an active role in enabling collaborative and distributed systems through the analysis, visualization and design of their collaborative tools, platforms, processes and organizations. By adopting a meta-design perspective, new possibilities have emerged for designers to be active agents in the organization and management of collaborative and distributed processes, especially design ones. This paper presents a data format for describing collaborative design processes, building on existing literature and cases and encoded in the development of an experimental digital platform for the co-design of collaborative processes. This data format is a key component of a framework for modelling, analysis, management and visualization of design processes and such a framework could potentially facilitate the design, understanding, management and participation in open, collaborative and distributed processes. One research question is the basis of this paper: how can be collaborative design processes documented, analysed, managed, shared? This paper aims at bringing a contribution to these questions focusing specifically on a design process ontology encoded in a data format and software. The paper focuses on the context of Indie Designers and the Maker Movement, and provides a) an overview of the existing approaches to documenting design projects and processes, b) a proposal of an ontology and data format for describing collaborative design processes and d) directions for future research, especially in the validation of the proposal.

Keywords: Typog bility, Visual Accon Language Accom Collaboration, Organization, Typeface Design, Meta-Design

4-ÉCOLE ESTIENNE,

- THURSDAY 12TH
- **11.00 11.30**

ROOM C33



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EGALI: LANGUAGE AND VISUAL ACCOMODATION IN REACTIVE DIGITAL SIGNAGE

When language is displayed on signage it does not provide all readers with equal access to what is being communicated. Those with different reading or language requirements are often excluded from understanding the content.

Signage is experiencing a shift from physical and static applications to digital displays of information. Yet, the inherently flexible medium of digital signage often treats content in a manner that is inflexible and unresponsive to the needs of the user. Digital signage can, and should, adapt its messaging to the reading requirements that best suit each reader.

This paper outlines the development of a typeface family and a digital signage prototype, each addressing different issues of accessibility. The two components work together as a flexible system of support that provides messages to the reader in the format they prefer or require.

The typeface, Egali, is designed to provide quick legibility and features dynamic letter construction that establishes word and sentence relationships to encourage the flow of reading in multiple Western scripts. The typeface also includes options that modify letter construction and spacing to address specific visual or cognitive reading issues. These details of accessibility are provided on axes; which allow users to define the level of support they deem appropriate.

The digital signage prototype provides layers of content tuned to the reader's preferences. An easy initial scan loads content in the language and reading accommodation desired. Additional information is accessed by the user when physical proximity to the screen changes. This hands-free and intuitive interaction allows for a great depth of content to be explored in a small space by users with a wide range of technological proficiency, language fluencies, and visual abilities.

This speculative typeface and prototype project serve to demonstrate a universal design environment where there is no priority for one written language over another. Content tuned to the preferences of each individual provides equal access to the information on public display. By enabling easy reading accommodation in the outward display of digital signage, the us and other dynamic is mitigated and allows for a shared interactive experience with the content.

Keywords: Typographic Legibility, Visual Accommodation, Language Accommodation, Typeface Design, Digital Signage

5-ÉCOLE

ESTIENNE,
THURSDAY 12TH
1 11.30 - 12.00

ROOM C12



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COBOTICS: DEVELOPING A VISUAL LANGUAGE FOR HUMAN ROBOTIC COLLABORATIONS

The manufacturing sector is undergoing a massive change, with technology led concepts such as Industry 4.0, the Internet of Things, and Ubiquitous Computing all leading toward greater digitalisation, automation and connectivity of processes, products and experiences. As automated tools and devices (robots) move beyond industrial cages and cross the boundaries of factory safety tape, the concept of collaborative robots, or 'cobotics', is emerging as a more nuanced way of thinking about future forms of human robotic interaction. This shift in thinking wherein people and robots share tasks and activities in a co-located space moves beyond the simple binary construct (replacing jobs done by people with robots), towards a collaborative working paradigm that necessitates shared interactions. Interactions that reveal a need for new and improved interfaces and designs that can help individuals and communities engage with, understand, and trust new ways of working with robotic collaborators.

This paper describes original, interdisciplinary research that investigates the development of graphical communication signage and information interfaces for use in an industry setting, which were designed with the intention of building worker confidence in the introduction of co-working with robots and the semi-automation of existing manufacturing processes. The research describes a set of co-design methods including surveys, interviews, workshops, generative tasks, experiments and design prototyping that were used to help develop greater understanding of the attitudes towards working with robots amongst factory employees. We report on the findings from the research which challenge stereotypical thinking around robotics and their use, and have engendered discourse with the research participants in respect to the potential of having shared tasks with robots in the workplace and the attendant implications for task efficiency and worker wellbeing guatio tem guiam iliqui apel mos que mos que nihit am quassum, con re litiaturit adit. ut hicil imendic tibus.

Keywords: Cobotics, Design Research, Interdisciplinary Research, Information Design, Signage, Automated Futures. 6-ÉCOLE ESTIENNE,

THURSDAY 12^{TH}

12.00 - 12.30

ROOM C12



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LEADING THE CONVERSATION — WHY DESIGN EDUCATION SHOULD CARE MORE ABOUT LEADERSHIP AND STEWARDSHIP IN DESIGN.

As we gain higher design literacy across many domains other than design, more and more actors become involved in the design conversation itself. Amidst this extension of the design discipline, there is an emerging lack of designers who are able to lead this conversation across different sectors and disciplines. In this context, the present paper critically examines the disciplinary approach that is dominating most of today's design curricula and gives an insight into the development of our new undisciplinary MA curriculum in Design. Stepping out of the mental model of the designer as disciplinary problem-solver or author became key to our re-visited curriculum and led us to focus on collaboration. conversation and leadership. A first result of our research represents an alternative model, which we call the Y-shaped-Designer. The development of this model is based on an extended literature review and workshops with both design educators and professionals. At the core of our examination stands the shift of the designer's role in the professional field on the one hand and the required change. which design education needs to face on the other. According to our insights, part of this change is shifting from discipline-based towards problem- or theme-based curricula in design. Curricula, whose main objective is to enable future designers to lead collaborative processes across different disciplines and sectors. Based upon first experiences made with a series of pilot schemes in our MA programme, two concepts emerge as key to such collaborations: Designers as Conversation Leaders and the fundamental shift from authorship towards Stewardship in Design. As a conclusion. this paper proposes a first set of principles of Stewardship in Design – principles that have become central to the development of our new design curriculum and which are shared in this paper in order to initiate future discussion amongst learners, educators and professionals.

Keywords: Design Education, Y-Shaped-Designer, Stewardship in Design 7-ÉCOLE
ESTIENNE,
THURSDAY 12TH
11.30 - 12.00

ROOM C31



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A CONCEPT SIMULATION FRAMEWORK FOR IMPROVED DESIGN PRACTICE AND TEACHING

Contemporary Industrial Design practice has seen an increasing amount of hybridisation of digital and analogue techniques and tools. Industrial Design has also grown to encompass a far wider scope of activities, including service, experience and system design. This has led to much of the terminology and definitions being used in new and different contexts. At the Industrial Design program of the Tshwane University of Technology, it became evident that there was often ambiguity in terminology and definitions that were used. What was the difference between a model and a prototype? Is a 'hack-job' a type of prototype? The confusion that this was causing was between both students and lecturers, as well as amongst the lecturers themselves. These terms and definitions, often forming a kind of 'designer's jargon, needed to be better defined, organised and structured within a framework. The intention with this framework was to improve consistency amongst lecturers, avoid confusion for the students and provide these students, as future working professionals, with tools to clarify the process and the expectations of clients. The development of the framework was, and still is, a work in progress with lots of experimentation and redefining. As it was integrated into the teaching and projects we observed not only better clarity for all involved, but also an improvement in design practice. This paper describes the Concept Simulation Framework being used at the Industrial Design program of the Tshwane University of Technology as well some results from its integration into our teaching and projects.

Keywords: Concept-Simulation, Industrial-Design, Framework, Practice, teaching 8-ÉCOLE ESTIENNE, THURSDAY 12TH 12.00 - 12.30

ROOM C31



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USING SHARED LANGUAGE 'TOOLS' IN CURRICULUM CO-DESIGN

The conference track 'Together, the need for a shared language'?

The conference track 'Together, the need for a shared language'? poses the question if due to the interdisciplinary nature of their work, designers speak a 'common language'. In this paper, a working group of design schools from Canada and the UK describe how they have taken this question on shared language as the set up for the co-development of curriculum design 'tools'.

Language is usually thought of as means for communication. For the purpose of this conference it is important to note that for designers, it is also a tool. Designers use both written and visual language diagrammatically, to abstract concepts, to reveal and explain patterns, and to simplify complex phenomena to their fundamental essences. In this paper, we intend to share new (shared language based) tools. While these tools share a number of purposes, the overall aim is to better understand, design, manage and communicate the uniqueness of design education.

Firstly, as educators of 'design doing' we sometimes lack the language to explain students what is being learned within the iterative, reflection-in-action cycles that characterizes studio based design education. This is paramount especially now that design is presented (in attractive language) as part of the curricula in business schools and engineering programs. This paper explains our use of the term 'design competency' as a tool to explain and differentiate the unique learning of design.

With design disciplines and territories changing rapidly, the challenge of creating a future proof design curriculum is vexing, as the education system, like a super tanker, is complex to maneuver and slow to change. In this paper, we will share a case study on a recent curriculum co-design activity that aims to illustrate how shared language facilitated by using the Design Competency Futures Matrix tool to collaborate, conceive, compare and adjust design curriculum. Shared language is also being used as a tool in managing and evaluating the effectiveness of design education. In this paper, we will discuss some of the challenges associated with using design competencies for comprehensive and progressive measurement of students learning in design education, with an eye to future employment. We briefly discuss the creation of more specified job profiles (composed of design competency weightings within the curriculum) as useful new tools bridging the education/job market gap. One of our longer-term visions is to create a social network tool in which self-directed learning insights are the social capital. In this paper, we will share some current prototyping and explorations with the aim to probe debate and interest.

Lastly, with the rapidly evolving methods, tools, thinking and application of design being reported each year at the Cumulus conferences, we are asking the question whether it would it be possible to extend the notion of shared language across design schools? In this paper, our aim is to initiate a competency design workshop at Cumulus in which participants of the conference discuss, debate the key design competencies that are being elicited within this year's program.

Keywords: Curriculum Design, Co-Creation, Future Proofing design 9-ÉCOLE BUPERRÉ, THURSDAY 12TH 1 14.00 - 14.30

ROOM 103



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THE DEMOLISHERS MANIFESTO. WHAT REMAINS OF BEAUTY

This research project investigates the possibility of developing a multidisciplinary tool to demolish ugly buildings and get rid of what is inhospitable, unattractive and a burden on society. This subject stems from the present debate on the use of soil, consumption of land, and on the selective intervention on the built stock and urban landscape. The investigation started on questioning the reasons behind the habit of keeping rusty, ugly and inhospitable structures in place, instead of demolishing them. We developed the DEMOLISHERS MANIFESTO as a Decalogue conceived to break the taboo, particularly rooted in Italy, around the concept of "demolition". The Manifesto highlights the possibility of demolishing the ugly wherever it occurs, develops an original vision to care for beauty and represents a provocative framework for inspiration and action.

The starting point is: 1. we demolish the UGLY, the INCONSISTENT, the INHOSPITABLE. The Decalogue starts off as a suggestion to demolish ugly buildings, houses, squares and it expands on a metaphoric inspirational level, suggesting to demolish attitudes like resignation, irresponsibility, cynicism. In fact it ends with: 10. we pursue the beauty of resonance between community and territory. We are surrounded by ugly urban landscapes. Distinguish them is a first step to recover landscapes beauty and poetry. We propose to demolish the univ starting with the recognition of beauty. Affirming the necessity of demolition implies affirming a need to return to conflict as a condition that generates culture and innovation. This work (in progress at the moment) is the natural prosecution of these experiences: Poetry in action (born in 2005, involves amongst other things urban actions with readings and poetry sharing, spread in several Italian cities), Walking on the line and This is (not) a landscape started in Matera in the Department of European and Mediterranean Cultures since 2012. The research is developing along these axes:

Aesthetic: Beautification - restoration of beauty, demand for participation, responsibility of citizens, risk reduction.

Social: Enable participative dynamics.

Sustainable: Reduce land/energy consumption, improve housing performance and intervene sustainably.

Economic: Analysis of methods and estimates of real estate property. Creation of models with wealth generation for private property, developers and the community, tax exemptions.

Regulatory: Reuse and densify built areas and demarcate city borders.

Key words: Demolition, Void Beauty, Dystopia, Landscape

10-ÉCOLE Duperré,

THURSDAY 12TH

14.30 - 15.00

R00M 103



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DESIGNING WITH LIVING SYSTEMS: A PEDAGOGICAL TOOL FOR BASIC DESIGN EDUCATION

In this paper we describe how the elective course — Biomaterials: Designing with Living Systems — was planned and implemented to fit the existing demands of the ongoing undergrad Industrial Design program, offered by the Faculty of Fine Arts and Design of the University of Economics of Izmir.

The course has in its genesis two main pedagogical concerns: to reinforce basic design principles through a new media, and to broaden the students' understanding of design as a cross-disciplinary problem solving process.

Throughout the semester, students were given practical exercises to instigate them on doing fieldwork in order to analyse and register the day-by-day routines of existing biological systems in the surroundings of the campus, and in controlled environments. Following this, students were assisted in identifying and understanding morphological, physiological and behavioural characteristics that influence a specific living actuator (single individual or a superorganism) that has impact on form giving/manipulation of the system, in a distinguishable way and that can be furthermore manipulated.

After understanding a variable that influences spontaneous forms giving of a biological system, students were challenged to test tools (as little invasively as possible), that would allow them to manipulate the systems, looking for ways to gain some control over the final formal outcomes. The manipulations should disrupt as little as possible the quotidian biological activities of the systems and of its individuals. Furthermore it should allow a strong influence upon the systems' self-form-giving and a planned relation between: the initial design hypothesis, the tools to guide the biological actuator and the final outcome.

Throughout the first two years in which the course has been lectured, students were free to choose any living system that most attracted their attention, leading to a great verity of tested biological actuators: honeybees, various strains of mushroom mycelia, ants, different vegetable sprouts, moss, bacteria and silkworms. This approach, lead to a wide and varied scoop of actuators, which was interesting but also lacking a strategic research plan. With this in mind we decided that in the future, all students should be driven to give special attention to local honeybees and silkworms. This decision was based on two main reasons: the very high level of domestication of these biological actuators, leading to less invasive interventions and an easier to control over the systems, and the existing empirical knowledge that outcomes from the strong sociocultural heritage that the Aegean region has on farming silkworms and honeybees.

We consider that working with biological living systems, reinforced students' notions of basic design principles, gave them better notions of system-design with in a specific context and with specific constraints; it also gave them new ethic softs skills, and a border notion of a designers responsibilities as an interspecies mediator.

Keywords: Living Systems, Design Education, Biomaterial, Basic Design, Local Production 11-ÉCOLE ³⁸ DUPERRÉ, THURSDAY 12TH 1 15.30 - 16.00

ROOM 304



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Keywords: Shared Language, Mapping Complexity, Ambient UX, Hybrid physical/ Digital Systems.

MAPPING HYBRID PHYSICAL/ DIGITAL AMBIENT EXPERIENCES: TOWARDS A SHARED LANGUAGE FOR THE DESIGN OF COMPLEX SYSTEMS

The diffusion of digital technologies imposes an upgrade of design knowledge and skills, and, between others, of drawing capabilities. The design of digital facilities for complex spaces, (as in the project of digital applications for retail big stores, for functional public spaces such as hospitals, university campuses, libraries, ...), requires the integration of multiple design competences; service, communication. interaction, product, and interior design. Furthermore, the design of technology-based solutions, requires the collaboration between experts of different disciplines, such as engineers and business managers, and their involvement in co-design processes. In order to manage the complexity of these physical/digital solutions, and to ensure a design result oriented towards the optimal satisfaction of users, authors such as Dalton et al. (2016) and Kalbach (2016). have proposed new design approaches and mapping techniques focused on experience and on user activities. In a project focused on user experience, drawing activities are not only aimed at defining the physical characteristics of products and spaces, but also at representing users' physical and cognitive activities in time, in order to manage complexity due to the multidisciplinary contribution of different stakeholders. In fact, the interlacing of fields and cross-discipline perspective can lead to redundancy in the terms of data provided and of functionalities posed to the user, which brings experience design to a guite challenging guest to deal with. Designing for such systems poses as aim the comprehension of the experience that the user is having. This comprehension has to be mapped and represented in a way that it communicates clear messages to all the stakeholders and parties involved in the design project, thus establishing a shared language among them, while orienting the project efforts toward a common goal. Within the paper, we shape our discussion around the design of limits and enablers, as the design for experience is actually seen through designing points for limiting/enabling of activities. When mapping experience, we are mapping the points of interaction and actions from the side of the user that are happening within a certain time period. These points are the indicators of the elements that are limiting/supporting user's activities, and therefore posing a structure for defining an approach in designing for experiences. Structures aiming for potential creation of the shared language are presented, supported by case studies suitable for a conversation of drawing principles in design for experience. We discuss these in confrontation with certain design experiences in which we dealt with the issues mentioned above, in regard to peculiarity of the design field. Correspondingly, taking in consideration the building blocks of current existent tools for communication, and the needs that came with the nature of new project requests, we propose a structuring of the communication tools, which is to be the base for the establishment of the emergent language.

12-ÉCOLE DUPERRÉ,

THURSDAY 12TH

■ 16.00 - 16.30

ROOM 304



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INTERACT GLOBAL DESIGN NETWORKS. EXPLORING POST-DISCIPLINARY DESIGN IN A GLOBAL CONTEXT

Interact is an academic and student exchange project between four major institutions that explores the futures of design in the global context.

The first stage of the project took place between 2014 and 2017 across London College of Communication, University of the Arts (London), Danish School of Media and Journalism (Aarhus), Royal Melbourne Institute of Technology (Melbourne) and Queensland University of Technology (Brisbane), the project draws on the abundance of knowledge and experience of interaction design in practice, research and pedagogy between the institutions and industry partners to develop new ways of collaborating and communicating across institutional, national and expertise borders.

The project affords for a diverse range of voices across countries, fields and levels of expertise to develop strategies for applying interaction design to combat anxiety about future uncertainty, imagining and building new opportunities. By encouraging a global vision for staff and students in the program the project aims to broaden vocabularies and carve out a shared language for design and its interlocutors. This language works in a future-facing way; able to tackle or at least reconcile anxieties in regard to the dramatically shifting geopolitical contexts that design is bound up in.

The significance of the project lies in imagining alternative futures of interaction design practice and research against the tendencies of contemporary geopolitics. The vision of Interact affords space and time for a global forum of students, academics and practitioners with interaction design as a universal language of practice. The project established and provided frameworks for new pedagogic and practice relationships between academics, students and industry that would allow for continued resilience through collaboration and sharing.

The first stage of the project concluded with a seminar at the London Design Festival in September where many of those involved were drawn together to develop outputs and begin next stages. Here we were able to deal in strategies that would enable the continuation of a global, anti-nationalistic design practice. We drew conclusions about the vitality of these kinds of ambitious international projects, their importance to the continued imagination, ambition and growth of design fields and their role in combatting anxiety about future uncertainty.

Keywords: Collaboration, Internationalisation, Education, Digital, Resilience 13-ENSAAMA, FRIDAY 13TH 10.30 - 11.00

ROOM 303



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THE METHOD FOR THE DEVELOPMENT OF DESIGNER'S OWN IDEOGRAPHIC LANGUAGE AS A TOOL OF CREATIVE COMMUNICATION

In a society overloaded with fragmented and highly specialized information, design becomes a tool of creative communication: it does not merely contribute to better understanding of the actors, it is capable of developing joint innovative solutions. With its ability to create specific languages of translated messages, design makes it possible for the actors not just to exchange information but to become parts of a joint semantic ensemble of their messages and generate new ideas. The proposed Language Creation method is a tool of creative communication in interdisciplinary groups that generates specific semantic space which doesn't just overcome subjective and professionally biased approaches to the complex problems, but finds a way to avoid clichés in thinking, and secures a breakthrough to the new vision of the issue at stake.

14-ENSAAMA, FRIDAY 13TH 11.00 - 11.30

ROOM 303



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THE CONTRIBUTION OF DESIGN AND ENGINEERING IN SYSTEMIC DESIGN PRACTICE: ANALYSIS AND EVALUATION OF TWO DIFFERENT DESIGN APPROACHES.

Can a collaboration between Systemic Design and Ecological Engineering make connections between human needs and ecosystems? This paper aims to investigate the systemic approach in design practice, i.e. design language and problem solving tools to face complexity. Systemic Design is a discipline based on Systems Thinking and Human-centred Design methodologies to face challenges of complex systems by an interdisciplinary approach. The need of urban and rural contexts today is to promote more sustainable ways to manage resources, outputs and relationships between actors inside territories. To undertake tangible actions toward sustainable development, we urgently need to establish a strong shared knowledge and operational methods between designers and those who deal with sustainable management and environmental protection: engineers. We compare languages and methodologies involved in Systemic Design and Environmental Engineering practice, two disciplinary fields which are increasingly involved in shared projects. Designing with and for communities, generating eco-services and providing innovative and sustainable solutions are some common goals. Through the analysis of some case studies in design practice for sustainable development, we underline similarities and divergences in concepts and methods, and strengths and weaknesses of both approaches. The main purpose is to define tools able to improve the integration of languages, knowledge, competences and methodologies, achieving an interdisciplinary approach in ecological design.

Keywords: Method, Creative Communication, Translation, Ideographic language, Semagram Keywords: Systemic Design, Ecological Engineering, Systems Thinking, Interdisciplinarity, Design Methodologies 15-ENSAAMA, FRIDAY 13TH 11.30 - 12.00

ROOM 303



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CAUTION ROADBLOCKS AHEAD! HOSTING A DESIGN DRIVEN SOCIAL INNOVATION LAB IN A RESEARCH-INTENSIVE UNIVERSITY

This paper presents the process of setting up a Design-driven Social Innovation Lab in the Design Department at The Ohio State University. The authors discuss the challenges and roadblocks of developing the Lab, and provide a strategic roadmap to surpass them. Because project grounded research still has an ill-defined place in the scientific research landscape, setting up a social innovation lab in a Tier 1, research-intensive university has challenges both seen and unseen. For instance, colleagues across the university may not be aware of how design can be a tool for social change. Additionally, peers evaluating tenure-track faculty may not recognize social design as scholarship but view it only as service and community outreach. In order to overcome these challenges, the authors present an action framework to structure the relationship between community engagement and project grounded research to advance scholarship in social design. This framework serves as a way to reconcile misconceptions around the scientific value of project-based research and close the gap in language between the grammar of project-based design and academic research in the Usonian context.

16-ENSAAMA, FRIDAY 13TH 12.00 - 12.30

■ R00M 303



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FASHION EDUCATION IN THE ASIA-PACIFIC: LEARNING TOGETHER IN A FLAT WORLD

This paper examines togetherness and difference in fashion education in the Asia-Pacific region through three perspectives: fashion designer, textile designer, and design educator. The backdrop of fashion education globally is that of industry turbulence: radical digital innovation, hyper-competition enabled by fast global supply chains, and a world simultaneously more fragmented and more connected. Aside from living in a 'flat' globalized world, increasingly students' experience of fashion and textiles is flattened to images on a screen. However, the future for fashion and textile design may lie in local, entrepreneurial, and artisanal approaches to making.

In this paper, we examine the idea of the local within the global, and explore how our experience of local, within the wider Asia-Pacific, shapes the fashion culture and approach to materiality of our undergraduate design students and of ourselves as designers and educators. Our teaching approach is to foster curiosity and material exploration within the students as they tackle the guixotic task of making garments in Australia, a country in which manufacturing skills are in scarce supply, and where there is no shortage of clothing, but a dearth of high quality materials. We discuss the desire for local fashion cultures in a globalized world through the notion of "fashion togetherness" in which cross-cultural partnerships may be forged to celebrate difference and find common ground. Through a series of undergraduate student projects and cross-cultural connections, we illustrate how geographical location can at once limit and expand students' capabilities in fashion and textile design. We close by proposing collaborative strategies in making, thinking and doing fashion that may be specific to one's own place but are shared collaboratively within regional networks of fashion educators.

PARALLEL SESSIONS

TOGETHER, HOW TO FOSTER INNOVATION?

N N D V AT I D N

Working in groups, whether intra-or interdisciplinary, is above all recognised for its capacity to unlock the creative potential of everyone, to promote the unpredictable, to diversify approaches and to extend the limits of what is possible. How is interdisciplinarity in the field of design a lever for innovation? Why is design almost always allotted to objectives of innovation? Is there a designated discipline to try to reach this objective? Where is innovation situated, if it exists? Is it a formal, everyday, technical or social innovation?

THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C11 Massimo SANTANICCHIA

Systems Thinking in Design Education. Together, how to foster innovation? **p.96**

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C11 Harah CHON, Joselyn SIM

Social Innovation through Design. A Model for Design Education **p.97**

THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C31 David-Olivier LARTIGAUD

Digital Craftsman: Innovating by Doing p.98

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C31 Paul J. McELHERON

Building on Design Thinking p.99

THURSDAY 12, ESTIENNE 11.30-12.00 ROOM C11 Kevin WALKER

A systems approach to design innovation **p.100**

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C11 Trinh BUI, Alba CAPPELLIERI, Ngoc PHAM

Towards Innovation in Design Education. Reflections on a Vietnamese pilot workshop on Design for Sustainability in Fashion **p.101**

THURSDAY 12. ESTIENNE 11.30–12.00 ROOM C14 Satu MIETTINEN, Tang TANG, Silvia REMOTTI, Emanuela DELFINO, Francesco BRUTTO, Julia DAMMANN, Sara ALONSO

Service design tools for stakeholder dialogue and youth empowerment in Africa **p.102**

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C14 Emine GORGUL

Hear the Other, Design Together: Urban Interiors as Innovative Pedagogies in Contemporary Design Education **p.103**

THURSDAY 12, DUPERRÉ, 14.00-14.30 ROOM 304 Paul J. MCELHERON

Solving Titanic Problems: The contribution of design – thinking and knowledge building. **p.104**

THURSDAY 12, DUPERRÉ, 14.30-15.00 ROOM 304 Austin STEWART, Ryan CLIFFORD

New Models for Collaboration. Creating a Culture of Innovation in an Interdisciplinary Art & Design Studio **p.105**

THURSDAY 12. DUPERRÉ, 14.00-14.30 ROOM 302 Nathalie SAVARY, Samuel ACCOCEBERRY, Nicolas CUCCO, Morane LEURET

The Ant Farm. Design strategy is made possible by social animals **p.106**

THURSDAY 12, DUPERRÉ, 14.30-15.00 ROOM 302 Margherita PILLAN, Yichen WU

Design methods and local cultures: intercultural dialogue to foster different perspectives about the design of connected objects **p.107**

THURSDAY 12, DUPERRÉ, 15.30-16.00 ROOM 103 Gary PRITCHARD

Why Nurturing Student Mindsets and Skillsets is Critical to The Future of Design Education: A Manifesto **p.108**

THURSDAY 12, DUPERRÉ, 16.00-16.30 ROOM 103 Heidrun MUMPER - DRUMM

Life cycle design: Connecting life cycle thinking with design innovation **p.109**

Thursday 12, Duperré, 15.30-16.00 room 302 Gaël GUILLOUX, Markéta FINGEROVA

Designing devices to manage the relationship between elderly people and their ecosystem to improve their decision – making capacity in the home **p.110**

THURSDAY 12, DUPERRÉ, 16.00-16.30 ROOM 302 Lara SALINAS

What is the value of knowledge exchange? p.111

THURSDAY 12, DUPERRÉ, 15.30-16.00 ROOM 305 Massimo BIANCHINI, Venanzio ARQUILLA, Massimo MENICHINELLI, Guillermo Gustavo FLOREZ VAZQUEZ

Exploring collaborative processes between maker laboratories, designers and companies moving from third to fourth industrial revolution **p.112**

THURSDAY 12, DUPERRÉ, 16.00-16.30 ROOM 305 JÖRN BÜHRING. Jeanne LIEDTKA

Foresight by design: Supporting strategic innovation with systematic futures thinking **p.113**

FRIDAY 13, ENSAAMA, 10.30-11.00 ROOM 302 Elisabet NILSSON, Sofie Marie OTTSEN HANSEN

Re-thinking archiving for increased diversity — Insights from a co-design project with museum professionals and refugees **p.114**

FRIDAY 13, ENSAAMA, 11.00-11.30 ROOM 302 Peter MARTIN, Byrad YYELLAND

Finding a Wellspring. A Curricular Initiative Developing Interdisciplinary Innovation as an Agency for Wellbeing **p.115**

FRIDAY 13, ENSAAMA, 11.30-12.00 ROOM 302 Keneilwe MUNYAL

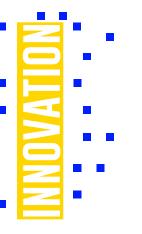
Unlocking innovation through design thinking training for university students **p.116**

FRIDAY 13, ENSAAMA, 12.00-12.30 ROOM 302 Peter KWOK CHAN, Ben McCORKLE

The Humane Technologies Collaborative. An overview of the "provocation, making, reflection" process p.117

1-ÉCOLE ESTIENNE, THURSDAY 12TH 10.30 - 11.00

ROOM C11



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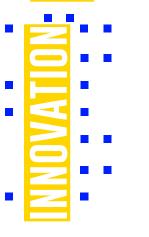
Keywords: Systems Thinking, Design, Diversity, Engaged Scholarship, Place-Based Education, Collaboration

SYSTEMS THINKING IN DESIGN EDUCATION. TOGETHER, HOW TO FOSTER INNOVATION?

This paper is an intellectual reflection on the benefits of introducing systems thinking at the core of design education with the specific case study of the design course Together-Repair held at the Iceland Academy of the Arts (IAA) in Reykjavik. The first part of the paper focuses on the overarching ideas, debates, and educational paradigms that undergird the course. The second part focuses on Together-Repair as a case study: the structure, examples, and impacts/outputs. In the first part systems thinking is illustrated as an educational paradigm and a critical tool to address complex challenges. Systems thinking helps us manage, adapt and see the connections between our choices and their impact. Thinking in systems therefore brings us closer together, not only to see the world and its components, but to feel that we are part of it. By applying systems thinking on the design process of the course Together-Repair four important educational paradigms emerge upon reflection: diversity, engaged scholarship, place-based education, and collaboration. Diversity means the inclusion of many different types of people into the design process. Engaged scholarship means connecting academic knowledge and real issues present in our community; opening the doors of the school to the otherness. Place-based education is about understanding the context, the environment, cities, and societies where we live and from where we operate. Collaboration is at the base of systems thinking and it is a key component not just for problem-solving but for developing dialogues. In the second part, the paper illustrates the experience developed during the eight-week multidisciplinary design course Together-Repair that has been running at the IAA since 2014. In Together-Repair diverse students. —second year BA students in Architecture, Fashion Design, Product Design, Visual Communication, first year students in the MA design—teachers. and local agents (people who have been selected by students as collaborators), collaborate on important themes that resonate strongly in the Icelandic context and which is also deeply connected to global issues. Together, possibilities become actions on reality capable of influencing everyday practice. Together-Repair is our contribution as educators and students to developing "engaged scholarship" to seek, see, and understand the connectedness of everything, the systems that link us all, and the great responsibilities that are connected to our decisions not only as designers but as human beings. We believe that no one owns a problem and each problem is universal and therefore the solution must be found in our collective work, in transdisciplinary approaches, in changing behaviour, in understanding our realities, and in a revaluation of our modes of praxis. Working together therefore means recognizing diversity in skills, attitudes, and thoughts. Together-Repair has shown that when diverse students engage together with local agents on real case studies they become social agents. Education therefore is not only about cultivating scientific factual knowledge but just as much about empathy and emotional intelligence. Together-Repair represents a case study in which design tools are used to explore and engage with our society and for the betterment of people's existence.

2-ÉCOLE ESTIENNE, THURSDAY 12TH 11.00 - 11.30

ROOM C11



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SOCIAL INNOVATION THROUGH DESIGN. A MODEL FOR DESIGN EDUCATION

Social innovation involves the convergence of human involvement and contemporary society, positioning design practice as a co-creative trajectory towards implementing significant and meaningful change. The social innovation concept has expanded the scope of design's role in society by means of fostering transparency and community involvement to produce contributions extending beyond the individual designer to impact culture and society. This humanistic perspective leads to questions of how design education should adapt and change to enhance the implications of socially conscious design and the designer's position as social leader. Through a discussion of participatory and co-creative design, this paper attempts to identify how design education can respond to social needs through innovative solutions for social change. This paper reviews the experiential processes of design activities through a series of case-studies to evaluate the impact of introducing the social innovation agenda as part of the design curriculum through collaborative and collective projects.

Keywords: Co-Creation, Design Education, Social Innovation, Social Change, Community Engagement 3-ÉCOLE ESTIENNE, THURSDAY 12TH 10.30 - 11.00

ROOM C31



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DIGITAL CRAFTSMAN: INNOVATING BY DOING

Innovation is the raison d'être of R&D laboratories within companies. and digital technology is probably the richest and most promising sector today. In a digital design laboratory, located in an art school, the motivation is elsewhere: it's a way to built an alternative thought, different than those explored by industry and engineering. By moving away from a pragmatic framework, research in design can be free from all expectations and presuppositions and thus opening up a wider field of answers and solutions. Yet, as designers, it is legitimate to ask the following question: must a designer be an innovator or a creator? In this way, our approach - more than a method - of digital craftsmanship tries to combine these two postures by a fine and applied knowledge of the digital domain. The position of creator - or inventor - here is not overwhelming, it is that of a know-how at the service of a problem to be solved. In our time, "innovation" is not expressed any more in these terms when thousands of designers. makers and amateurs aspire, at different levels, to transform the socio-economic landscape of our in crisis society of its capitalistic model.

Keywords: Design, DigitalKeywords: Design, Knowl-Craftsmanship, Innovation,edge, Creativity, Innovation,Creation, AlternativeInterdisciplinary

4-ÉCOLE ESTIENNE, THURSDAY 12TH 11.00 - 11.30

ROOM C31



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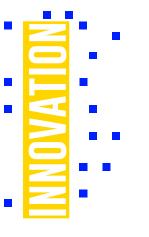
BUILDING ON DESIGN THINKING

Film (Duration: 7 minutes)

Creativity, innovation and the process of generating and applying new knowledge are inextricably linked. Design thinking has been shown to generate creative solutions to difficult problems and provide incremental innovation across a wide range of sectors. However, most problems require creativity and knowledge to solve them. Our studies on interdisciplinary teams of students using a design thinking methodology and working with these types of problems reveal that the most effective teams, in terms of innovative high knowledge concept generation, employ an effective knowledge acquisition, sharing and idea building strategy and this approach draws on several principles of knowledge building. The new knowledge, generated collaboratively allows analogical thinking leading teams to explore new technologies and meanings. These teams are effectively working creatively with knowledge and this increases the innovative content of their output. We have combined the process and practices of design thinking with the practices of knowledge building to produce a unified model. The film Building on Design Thinking presents our approach to integrating knowledge building principles into a design thinking process as an approach to foster innovation capability. Design thinking is represented by a clear process and procedure and knowledge building by a set of principles proposed as pedagogical scaffolds. Although design thinking and knowledge building have separate developmental histories, there are reasons to suggest that there is a relationship between the two. They both address ill-defined "real-world" problems and focus on working creatively with ideas to synthesize solutions. There are differences though: the focus of design thinking is on a "better" solution, sometimes represented as a product or artifact. Knowledge building focuses more on collective knowledge advancement as a learning outcome. The film explains the two approaches to innovation, and communicates the rational for combining them in a unified model. We also provide empirical evidence for the models utility as a stimulator of interdisciplinary collaborative practice and innovation and we include several "real world" examples. This diversified approach adds an extra dimension to innovative problem solving providing an alternative to the "lockstep" approach often applied in these situations and we offer some quantitative data to support this. We have found that combining design thinking processes and practices, with knowledge building principles help students receive and understand the innovation process at a deeper level, remain in design-mode and results in greater creativity and innovation capability. We have found that a mixture of narrative and engaging visuals results in a richer and more durable memory representation and allows the viewer to make associations & connections and aids the understanding of new concepts.

5-ÉCOLE ESTIENNE, THURSDAY 12TH 11.30 - 12.00

ROOM C11



Kevin WALKER

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A SYSTEMS APPROACH TO DESIGN INNOVATION

How exactly can interdisciplinarity in the field of design be a lever for innovation? Where exactly might innovation be situated in interdisciplinary design? We address these questions by, first, de-constructing the terms 'design' and 'innovation' to expose their roots in science and art. We then find patterns across science and art which can be applied to an expanded practice of interdisciplinary design, locating innovation in the connections between these disciplines. We abstract these into design principles focused around practice-based research, providing illustrative case studies. Our methodology for addressing the above questions draws from systems thinking combined with artistic research, and we show how a systems perspective can locate design innovation in the unexpected connections between art and science.

6-ÉCOLE ESTIENNE, THURSDAY 12TH 12.00 - 12.30

ROOM C11



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TOWARDS INNOVATION IN DESIGN EDUCATION. REFLECTIONS ON A VIETNAMESE PILOT WORKSHOP ON DESIGN FOR SUSTAINABILITY IN FASHION

Understanding the environmental, social and economic impacts of the fashion industry can support young designers in facing challenges and grasping opportunities as well as being aware of their responsibilities. Furthermore, by changing to suit the new context, sustainability should be integrated into learning and designing fashion processes. This paper presents a pilot workshop in Design Education that discusses Design for Sustainability (DfS) in the fashion field in Vietnam. With the participation of fashion design students from Fashion Design Department at University of Industrial Fine Arts, they have collaborated with fashion companies and traditional craft villages. The objectives of the trial were: (1) to diffuse and strengthen Design for Sustainability for young designers, (2) to apply design theory into practice with the relevant context of the environment, socio-culture, and economy, (3) to stimulate collaboration between the University/young designers to society and (4) to enhance the role of design education towards sustainability in higher education institutions. The results indicated that the application of DfS in fashion is a promising approach, offering opportunities to work together in order to expand the creative potential and increase cooperation. However, the design education system is in need of proper orientations and long-term collaborations between universities and companies as well as communities. That provides a context in which designers can take on different roles, stimulating innovation in individual and social cognition.

7-ÉCOLE

102 ESTIENNE,

THURSDAY 12TH

11.30 - 12.00

ROOM C14

INNOVATION

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Keywords: Service Design, Participatory Design, Youth Empowerment, Dialogue, Grassroots Innovation

SERVICE DESIGN TOOLS FOR STAKEHOLDER DIALOGUE AND YOUTH EMPOWERMENT IN AFRICA

Participatory Development with Youth (PARTY) project and service design methodology have helped in "giving a voice" to the marginalized youth in Africa. PARTY project is a research and researcher mobility project funded by MCSA RISE Horizon 2020 program focusing on participatory development with indigenous San youth. Empowerment has been recognised by World Bank (2000) as one of the three pillars of poverty reduction and the subject of debate within the development community. This research investigates how participatory service design process works as an innovation catalyst for youth empowerment in Africa? Through case studies, we illustrate how participatory service design enables and creates the local dialogue between the youth and their stakeholders. Through service design workshops PARTY project helped youth in Namibia and South Africa to identify the problems such as low self-esteem, poor literacy skills and lack of water, develop new solutions to address these problems and present the final outcomes to local stakeholders. Service design process enabled the youth to develop a dialogue with the local stakeholders. These stakeholders often leave the youth aside from the decision-making process. At the same time, the process helped the youth to increase their self-esteem. The youth felt helpful to their communities and proud to be listened by the local stakeholders. Based on Rocha's (1997) ladder of empowerment, models and approaches to the youth empowerment we propose "PARTY empowerment ladder" as a tool to increase youth empowerment. stakeholder dialogue and local grass-root innovation. For example, focusing on "atomistic individual empowerment" (Rocha, 1997), we have developed a "training the trainers" programme with the youth. Research collaboration includes stakeholders from both the academia University of Lapland, University of Leeds, Cape Peninsula University of Technology and Namibia University of Science and Technology and the third sector. Especially the third sector organisations have been active in the project. These organisations include South African San Institute (SASI), //Ana-Dieh San Trust in Namibia,!Khwat tu in South Africa and PACO Design Collaborative in Italy. We use artistic and creative tools and methods so that the participation becomes more accessible and attractive for all the user groups and participants. irrespective of education level or experience. In this case, the feelings of power are gained through self-control and recognition of the importance of resources available in the surrounding environment at the 'individual empowerment' level in Rocha's ladder. At the next level of the ladder, we discuss the conventional design skill, prototyping as the strength of a design approach that helps the youth develop a better knowledge for problem-solving and action plan generation. By considering the shift from a focus on individual empowerment to a focus on community empowerment, a number of the opportunities dilemmas and challenges are highlighted in relation to the replication and scaling-up of service design and grassroots actions.

8-ÉCOLE ESTIENNE, THURSDAY 12TH 12.00 - 12.30

NNOVATION

ROOM C14

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Keywords: Urban Interiors, Innovative Studio Pedagogies, Inter-disciplinary, Aspect in Design, Education, Interior Design Education

HEAR THE OTHER, DESIGN TOGETHER: URBAN INTERIORS AS INNOVATIVE PEDAGOGIES IN CONTEMPORARY DESIGN EDUCATION

Within the initial decade of the new millennium, we observe the increasing debates on re-questioning the current condition of the city, particularly the presence of public space (Urbonas et. al, 2017), which mostly discuss the condition of the new 'other'. Though, it has been a long discussion of the early modern city from Habermas through Arendt and Sennett, recent inquiries appear to go beyond genderic or post-Marxist approaches, but merely a novel focus that investigates further contributions of interdisciplinary collaborations in the creation of innovative attempts and implementations to the urban realm in terms of activating and designing the 'urban rooms'. Sequentially rising through diverse institutions around the globe, the

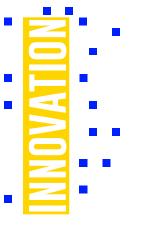
Sequentially rising through diverse institutions around the globe, the notion of urban interiors (Hinkel, 2011) emerges as a novel design strategy and pedagogical approach that investigates diverse potentials of the urban domain. It emphasizes the importance of interdisciplinary approach, which links various aspects and knowledge of different disciplines to create an innovative -yet a hybridized- attitude to the urban phenomena.

In this sense, the notion of urban interiority emerges as an innovative approach and practice to design and facilitate the current relations of the contemporary citizen with its milieus of existence via deploying the tools of interior architecture primarily, while creating temporal atmospheres of democratic urban spaces. Thus, ephemeral understanding of existential qualities and the enhancement of the atmospheric variations of belonging become essential values in the creation of these novel rooms of the city. So, the contemporary public space no longer remains as an afforded nor the privileged urban space, but becomes a common space for every member of the city, even embracing the non-human all components of organic and inorganic subjectivities, material and immaterial domains operating through mutual subjectivity or transitiveness of the subject-object duality.

Doubtlessly, utilization of design strategies, tactics and implementation of interior architecture up to the scale of an urban domain, not only emerges as intuitive unique practices, but also a pedagogical approach to be taught within an institutional aspect. Departing from these facts, this paper convevs the pedagogical experiments that are held since 2006 in one of these globally acting institutions, which is in fact located in one of the biggest metropoles of the Europe. Descriptive approach and comparative readings are deployed as the methodology of this paper. The paper begins by depicting the transfiguring presence of public space. Then it reflects how the innovative approaches about creatively design the urban rooms are developed in time. Then it reflects how the innovative approaches about creatively design the urban rooms are developed in time. Then, the paper opens the pedagogical knowledge into discussion, by briefly representing the studio pedagogies that are deployed in ITU. The discussion is concluded with brief commentaries and reflections.

9-ÉCOLE
DUPERRÉ,
THURSDAY 12TH
14.00 - 14.30

ROOM 304



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SOLVING TITANIC PROBLEMS: THE CONTRIBUTION OF DESIGN-THINKING AND KNOWLEDGE BUILDING.

This paper explores the contribution that the principles of knowledge building can bring to the process and practices of design thinking in terms of developing more innovative concepts. Also how these processes, practices and principles can be effectively communicated to novice designers. The rational for combining design-thinking and knowledge building is explained and an integrated model proposed. Design thinking and knowledge building are two rather ambiguous concepts and in order to help communicate them to students a "wicked" problem was required. We chose a titanic one, specifically the sinking of RMS Titanic in 1912 after striking an iceberg. Only 705 passengers and crew survived out of the 2,227 on board. Student teams are "placed" on the deck of the Titanic one minute after the collision and given the problem: "How would you save more passengers and crew?" Half the teams use a design thinking methodology to generate solutions, the other half use the integrated design-thinking/knowledge building model. Teams using design-thinking generated solutions that save over 900 additional lives. Teams using the combined approach generated solutions which could, potentially save the entire ship. For problems that require both creativity and knowledge to solve them, the integrated approach leads to more innovative solutions. Observations made during the design session and interviews with participants allow us to make some suggestions explaining the differences.

Keywords: Design-Thinking, Innovation, Creativity, Collaborative Knowledge Creation

10-ÉCOLE

DUPERRÉ,

THURSDAY 12TH

14.00 - 15.00

ROOM 304



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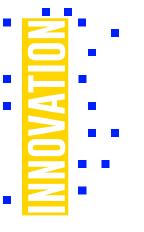
Keywords: Design Research, Social Innovation, Academia, Project Grounded Research

NEW MODELS FOR COLLABORATION. CREATING A CULTURE OF INNOVATION IN AN INTERDISCIPLINARY ART & DESIGN STUDIO

After multiple failed attempts at creating effective outreach and education materials for the agricultural practice of Integrated Pest Management (IPM), university research scientists and specialists in the field of Plant Pathology and Extension and Outreach approached the authors to develop an interdisciplinary collaboration focused on developing and deploying an innovative "moonshot" outreach and education campaign. As part of this collaboration, the authors provide resources and knowledge in design thinking, art and design studio practice, research, ideation, development, prototyping, and implementation of a comprehensive communication strategy. IPM is a set of agricultural practices that provides economic benefit to farmers and reduces or eliminates the use of pesticides and herbicides; in short IPM is an important facet of sustainable agriculture. However, IPM has struggled to gain widespread acceptance and adoption by farmers and is virtually invisible to consumers. As art and design educators the authors saw the value of not only including, but giving primary authorship of the project, to an interdisciplinary group of undergraduate students. We hypothesized that giving primary authorship and responsibility to young designers and artists could lead to unexpected, effective, and innovative design outcomes while providing a unique educational experience for the students. Rather than prescribe or direct the students, we facilitated their design and research process by introducing resources, theory, and methods that emphasize a deep analysis of complex issues, articulation of key issues, and identifies the communication need as a starting point for their final design outcomes. To realize this goal, we developed a year-long design process beginning with a novel sixteen-week interdisciplinary studio course focused on the development of a design proposal. The following semester is a paid experience for a subset of students in the studio course and is focused on the process of moving proposals to deliverables. This paper focuses on the studio experience as the paid experience is currently in process and thus we cannot report on final outcomes. In the studio, students were exposed to an immersive process in which they worked closely with the partners to research the topic and interview stakeholders: met innovative designers: and were exposed to disparate disciplines and methodologies (from Systems Thinking to Thinking Wrong). Students were also involved in experiences outside the studio including field trips, lectures, and workshops with leading innovators in the field of art and design thinking. Through this process students generated the following question to guide their proposals: How can we use design methodologies and processes to build a culture of IPM? In response to this top-level question they identified specific design goals, strategies, tactics, and communication vehicles. At the end of the semester they presented their proposals to the partners and several IPM stakeholders who were impressed with and excited by the students' depth of understanding the challenges facing IPM and the comprehensive set of proposals they presented.

11-ÉCOLE
DUPERRÉ,
THURSDAY 12TH
14.00 - 14.30

ROOM 302



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Designer

Nicolas CUCCO

Master in Design Strategy student

Morane LEURET

Master in Design Strategy student

THE ANT FARM. DESIGN STRATEGY IS MADE POSSIBLE BY SOCIAL ANIMALS

The Ant Farm. Design strategy is made possible by social animals Ant Farm is an adventurous tale that compares to what we would communally call "the work of an ant". We pretend to observe the process of a collaborative project between a school of design and a Société Cooperative de Production (SCOP) in the becoming. In his text Life of the Ant, Maurice Maeterlinck tells us that there is no such thing as a solitary ant. We then come to interrogate the role of design and the levers on which designers can work to accompany the basis of a cooperative and participative enterprise (Design Impact, when design creates value for the enterprise, Cité du Design, 2015). In this tale, all the protagonists are ants. La Villeneuve au Chêne (LVAC) is a little village in the French department of Aube that was stunned in 2017 by the closure of its factory of sanitary ceramic which has existed since 1929, under various names, but always on the same site. When they learned about their future perspective, the factory workers took on LVAC as a rallying call. It is the name of the village and it also stood for La Voix aux Céramistes (the voice of the ceramic makers). This voice has been asserted by six former workers of the factory into the creation of a Scop and a desire to collaborate with the design school of their region.

How do a group of employees, from a factory that has closed its doors, get together to keep their know-hows and their work alive? How do they encounter a design school and its students to work together? How does this new ensemble engage with a design network to envisage a common strategy that will allow each participant to search, to define himself and to evolve? This is what we want to recount through a testimony describing a specific collaboration between master's students of École Supérieure de Design de Troyes, their pedagogical environment and a local business initiative based on cooperation and participation. This Work in Progress illustrating the role of each protagonist will be exhibited next fall during the Paris Design Week.

12-ÉCOLE

DUPERRÉ,

THURSDAY 12TH

14.30 - 15.00

R00M 302



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DESIGN METHODS AND LOCAL CULTURES: INTERCULTURAL DIA-LOGUE TO FOSTER DIFFERENT PERSPECTIVES ABOUT THE DESIGN OF CONNECTED OBJECTS

Nowadays, international cooperation programs support the collaboration between professors and designers educated in different parts of the world, and the global diffusion of design knowledge. In the paper, we report some results of a research developed in a Chinese-Italian collaboration between design researchers: the research focuses on the comparison of design methodologies for education and professional work, aimed at the development of innovative products and, notably of connected objects. The mapping of the contents of education programs, together with the investigation of tools and design approaches actually employed by Chinese young professionals working in the field of innovative product design, produces hints for update and renewal of design methodologies for Interaction Design, and for the definition of contents that could conveniently be introduced in traditional industrial design courses so to support young designers in facing the challenges posed by the technology based evolution of the profession. The paper reports also some results of an education experience held in China, aimed at investigating the suitability of a tool based approach to the design of connected products. The research demonstrates the fertility of an investigation about differences between local culture with respect to design approaches, to the purpose of refining education programs and design methodologies for innovation.

Keywords: Design, Interaction Design, Design Education, Intercultural Dialogue, Design Methods 13-ÉCOLE

DUPERRÉ,

THURSDAY 12TH

15.30 - 16.00

ROOM 103



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WHY NURTURING STUDENT MINDSETS AND SKILLSETS IS CRITICAL TO THE FUTURE OF DESIGN EDUCATION: A MANIFESTO

This paper documents the ambitions and outcomes of an investigation to develop a radical manifesto for the future of creative design and media higher education. The result was the development of five fundamental principles that underpin a manifesto (Mindsets and Skillsets) that sought to profoundly redefine how creative design and media education could be delivered in the UK. At its heart – the manifesto attempts to create the optimum environment for students to thrive in education, careers and through life.

Ravensbourne University began a review of its portfolio of courses and academic delivery in May 2016. This provided a unique opportunity to evaluate the existing programme delivery philosophy along with the practices and models of a range of international creative educational contexts, and to review relevant literature and practice. Using a combination of the 'Double Diamond' design-thinking approach and a 'grounded theory light' research methodology this study gathered data from international college visits, pedagogic conferences, literature reviews around student learning, delivery modes and learning spaces, and a hosted symposium anchored by an international educational panel and a creative industries professional panel. The five resulting principles emerged from the analysis of the data materials and were identified as:

Principle 01: Cultivate/where the whole person thrives

Extending the student experience as holistic education - beyond the discipline and embedding into the core curriculum life skills such as resilience, self-efficacy, and multiple intelligences

Principle 02: Collaborate/where disciplines evolve

Blurring rapidly dysfunctional discreet disciplines to nurture a transdisciplinary petri dish approach for new thinking and practice. With the intention to foster shape-shifter practitioner graduates responding to, and leading on new practice demands.

Principle 03: Integrate/where education engages industry

Inculcating new professional modes of learning where education mirrors industry practices as 'production house' or 'design studio' to integrate both depth and breadth – inspiring specialist and generalist identities

Principle 04: Advocate/where purpose informs practice

To encourage 'Citizen Practitioners', moving from personal passion to tackling real-world problems. To evolve the 'self to selves'; from the individual to the collective in order to imagine and realize purposeful creative outputs and solutions.

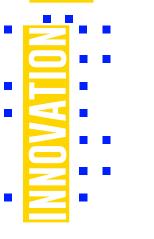
Principle 05: Originate/where creativity harnesses technology

To provoke radical 'mindsets and skillsets' that meld the dynamism of ideas and technology towards applied mastery - leveraging theory practice and innovation.

The paper attempts to position *The Mindsets and Skillsets Manifesto* as a visionary, pragmatic and deliverable new model of creative higher education.

14-ÉCOLE DUPERRÉ, THURSDAY 12TH 16.00 - 16.30

ROOM 103



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LIFE CYCLE DESIGN: CONNECTING LIFE CYCLE THINKING WITH DESIGN INNOVATION

To create and work within the new sustainability paradigm requires knowledge and methods that fall outside traditional design education, research, and practice. Together with inter- and trans-disciplinary practices, emerging design disciplines promise to contribute to the capacity within design to address this sustainability imperative. Meanwhile, a consumer-centric, 'form and function' design rubric prevails, which discounts, and often excludes, environmental values and goals. Therefore, a new framework is needed, expanding beyond established design competencies, to encompass core sustainability values.

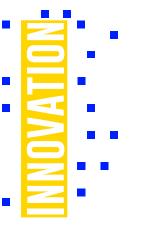
This paper proposes the product/service life cycle as the frame which defines environmental performance, and guides concept development. A methodology evolved from an on-going educational model in which student designers conduct life cycle studies as part of their research. A case study research project is discussed, in which a team of faculty and student designers explored and tested the use of life cycle studies with designers, engineers, and project managers within an international company. The research led to a refinement of the method, resulting in a staged process of design innovation and decision-making.

This paper introduces the use of such life cycle thinking as a critical and rigorous component of designing for sustainability. Observational and other evidence suggests that life cycle data can be integrated into design development, and measurable outcomes demonstrated. From a comprehensive perspective, and with system specific life cycle insight, evidence suggests that design can contribute to environmental improvement, and the achievement of sustainability targets.

Keywords: Interdisciplinarity, Transdisciplinarity, Thriving, Pedagogy, Collaborating Keywords: Life Cycle, Sustainability, Innovation, Design, Systems Thinking 15-ÉCOLE

110 DUPERRÉ,
THURSDAY 12TH
15.30 - 16.00

ROOM 302



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DESIGNING DEVICES TO MANAGE THE RELATIONSHIP BETWEEN ELDERLY PEOPLE AND THEIR ECOSYSTEM TO IMPROVE THEIR DECISION-MAKING CAPACITY IN THE HOME

A designer, an anthropologist and students of design from l'École de design Nantes Atlantique aim to address the issue of adapting the habitat of the elderly people by co-designing solutions with them and their ecosystem and by using ethnographic research methodologies to conceptualize a new design. Some devices, such as a water jug, a shelf, or a game can function as medium that harmonize the relationship between the elderly people and their ecosystem. We present the results of a three year project chronologically, introducing the co-design tools in each section that was used for the development of the final design. The findings of our pedagogical approach as it evolved from one year to the next, are highlighted. The conclusion is based on results in terms of pedagogy and of use of co-design methods and tools in order to determine the specific approach in designing for and with elderly people.

16-ÉCOLE
DUPERRÉ,
THURSDAY 12TH
16.00 - 16.30

ROOM 302



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WHAT IS THE VALUE OF KNOWLEDGE EXCHANGE?

Knowledge exchange is a collective and collaborative practice that together with research and education has become the third mission of higher education institutions. In the higher education context, knowledge exchange is an umbrella term used as a shorthand for x-disciplinary collaboration between academia and business, public and third sector organisations, that delivers innovation. The landscape of knowledge exchange in higher education is complex and moves along the spectrum of research, knowledge transfer and education resulting in a myriad of knowledge exchange practices, involving very diverse mechanisms, objectives, actors and external collaborators, and therefore generating a wide array of value and impacts.

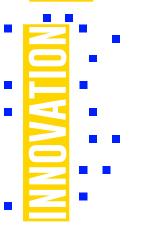
This paper reports on research in-progress commissioned to better

understand the distinctive value of knowledge exchange activities in the arts and humanities, and in particular to explore how might the value that arts and design knowledge exchange activities deliver to external organisations be more effectively identified, captured and communicated. The research follows an inclusive and participatory approach that includes literature review and workshops with academics and officers experienced in knowledge exchange. Finally, the author argues that currently institutionalised methods to account for the impact of knowledge exchange activities miss out, and shares work in-progress towards a framework to approach the qualitative value of knowledge exchange activities in the context of arts and humanities that takes into consideration (1) what is knowledge exchange, (2) inputs, enablers and barriers, (3) mechanisms, and (4) outputs, outcomes and impacts.

Keywords: Design Tools, Design Process(es), Interdisciplinarity, User Centred Design, Collaborative Design Keywords: Knowledge Exchange, Creative Exchange, Participatory Design, Impact, Evaluation 17-ÉCOLE

112 DUPERRÉ
THURSDAY 12TH
15.30 - 16.00

ROOM 305



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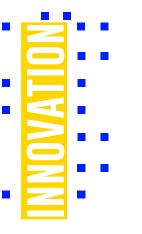
Keywords: Maker Laboratories, Designers, Manufacturing SMEs, Distributed Production, Collaborative Processes, Circular Economy

EXPLORING COLLABORATIVE PROCESSES BETWEEN MAKER LABORATORIES, DESIGNERS AND COMPANIES MOVING FROM 3RD TO 4TH INDUSTRIAL REVOLUTION

The present paper explores the relationship between makerspaces, Fab Labs and other maker laboratories, designers and companies to verify if these subjects are developing collaborative processes and producing a new systemic innovation model in terms of circular economy. The pioneering stage of the Makers Movement, fostered by techno-evangelists like Chris Anderson and Dale Dougherty, is almost over. For more than a decade the impressive growth of maker labs (maker spaces and Fab Labs) has created a hype about their effective role as new production places distinguished by open and peer-to-peer practices. These spaces have multipurpose technologies and multidisciplinary communities (professionals and amateurs) potentially able to materialise almost anything. But today, "anything" means overall materialise experimental prototypes, unique pieces, micro-collection and components that complete products made by other subjects. Economic and technological limits of many maker laboratories (such as basic technologies not easily upgradable because they are undercapitalised) combined with aesthetic, functional and material aspects of artefacts made by makers are still far from being appreciated by the market. In parallel, an increasing number of unemployed or with low wages designers and creative professionals need to transform themselves into self-employees or self-entrepreneurs and are then claiming easier access to the means of production. Finally, SMEs and craftsmen need to digitally transform their products and production processes to intercept a new generation of customers that are evolving into community-market and user innovators. For these reasons, it can be interesting to investigate if and how these subjects can strategically work together to exceed their limits and develop collaborative production models related to circular economy. Starting from this assumption, the first part of the paper explores the latest evolution of maker labs, designers and manufacturing companies. A state-of-the-art based on literature review identifies general issues, critical aspects and opportunities about collaborative processes developed by these subjects. The emerging research questions generated a subsequent fieldwork study. The second part shows the results of a study conducted in 2017 on 25 maker labs located in countries characterised by a high density of these spaces and a consistent presence of designers and manufacturing companies. Sections 1 and 2 of the study describes the maker labs involved analysing their system of relationship with designers and companies, 3rd and 4th sections analyse the collaborations between maker labs and designers and between maker labs and companies. The last section analyses the projects developed by maker labs involving communities of designers and companies. The whole study aims to reveal if these collaborations can generate sustainable product-services materialised thanks to open and distributed production models. The conclusions put these guidelines in the Fourth Industrial Revolution scenario.

18-ÉCOLE DUPERRÉ, THURSDAY 12TH 16.00 - 16.30

ROOM 305



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Jeanne LIEDTKA

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FORESIGHT BY DESIGN: SUPPORTING STRATEGIC INNOVATION WITH SYSTEMATIC FUTURES THINKING

This conceptual paper draws attention to the growing need for organisations to meet the demands of rapid social and technological changes, and to practice foresight at the front end of innovation. While most product or service innovations focus on meeting current market needs (typically over a 1-3-year time period), there is still precious little real understanding in how designers and interdisciplinary innovation practitioners learn to navigate disruption, make sense of complexity, and deal with uncertainty of social and technology environments over the medium and long-term time horizon (5-15 years). Acknowledging the complexity of socio-technological systems, stakeholders in design innovation have to work together to envisage higher order, more innovative, and sustainable solutions that will yield the greatest economic and social benefits (Buhring, 2017; Heskett, 2009; Hines & Zindato, 2016; Liedtka, 1998; Meroni, 2008; Slaughter, 2002). In this paper, we review the strategy, design and foresight literature at both macro and micro levels, with emphasis placed on how interdisciplinary innovation practitioners may engage with the future in order to explore the challenges to decision-making they highlight (Ferraro & Cassiman, 2014). From this review, and a series of facilitators identified by our own design and foresight field research. critical perspectives are presented that illustrate how foresight by design can inform decision-makers of the innovation challenges and opportunities that will emerge over the medium and longer-term time horizon. Consequently, optimising foresight as a core capability may strengthen the organisation's sense of direction and its capacity to innovate in the face of social and technological uncertainties (Kock, Heising, & Gemünden, 2015). Derived from these insights, we set out some hypotheses around the broader role of the strategic design conversation to include systematic futures thinking as a common language and transformational approach to producing visions of preferable and desirable futures. Practicing systematic futures thinking, we argue, will foster sustainable innovations by detecting early warning signals of change and giving deeper insights into the phenomenon behind these signs. Subsequently, applying systematic futures thinking could become concrete knowledge and processes for strategic innovations in product and service industries. This conceptual approach, moreover, will offer important considerations that may help overcome weaknesses in the alignment of visions between strategy, innovation and foresight functions, which is the purpose of design thinking and practice.

Keywords: Strategic Innovation, Foresight, Futures Thinking, Managing Uncertainty, Preferable futures 19-ENSAAMA

114 FRIDAY 13TH

10.30 - 11.00

ROOM 302

INNOVATION

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Keywords: Co-Archiving, Co-Design, Refugees, Museum Professionals, Archives

RE-THINKING ARCHIVING FOR INCREASED DIVERSITY - INSIGHTS FROM A CO-DESIGN PROJECT WITH MUSEUM PROFESSIONALS AND REFUGEES

The design research project Co-archiving Refugee Documentation is based on a collaboration with museum professionals and refugees. The overall aim of the project is to explore and develop collaborative (co-)archiving practices involving underrepresented voices in generating materials for the public archives and museum collections. The underlying assumption is that inviting more people to contribute to the public archives would result in a more diverse and representative record of human existence. A co-design process involving museum professionals and refugees resulted in a design concept for increasing the participation in archives referred to as the Co-archiving Toolbox. The toolbox is designed for archivists and museum professionals to use when collecting material in the field. It is meant to be administered by a public institution (a museum or an archive), left in the field for a period of two weeks, and used by the people who are being documented, that is, the 'subjects' of the archive, By applying the archiving practices included in the toolbox, they are invited to document their life situations with limited interference from the institution. The focus of this paper is on the outcome of the first field test of the co-archiving toolbox. The insights gained serve as input to the next iteration of the concept. The test was conducted at a leisure centre hosted by a non-governmental organisation that organizes on a voluntary basis activities for unaccompanied refugees under 18 years. Seven teenage boys participated in the field test. It turned out that only a few of them contributed with material to the co-archiving toolbox. According to the museum professional who worked with the toolbox, some of the boys even seemed to avoid the box. Her impression was that the barrier to engage was too high. The boys expressed a sense of dejection and wondered who would be interested in hearing their stories anyway. Some archival material was however generated during field test, mainly written material. Seeing the toolbox in the specific context of the leisure centre brought forward a clearer picture of the use of toolbox as very much a situated practice, where the physical placement and the specifics of the field influence the kind of tools applied and the way they are used. Whatever the boys' reasons were for not feeling motivated to contribute to the archive. an important lesson to learn is that the toolbox ought to be carefully adopted and adjusted according to the specific context and user group. The final iteration of the Co-archiving Toolbox will be designed as a completely open source co-archiving toolbox, where both the physical box in form of files for replicating the build, all materials and the handbook are made available for download, re-production and replication. The open source kit will be distributed via online maker communities. The results of this research project will thus reach beyond the academic community and be made accessible to professionals who are interested in continuing to innovate and create better conditions for increased participation in and access to our common archives.

20-ENSAAMA FRIDAY 13TH 11.00 - 11.30 ROOM 302

INNOVATION

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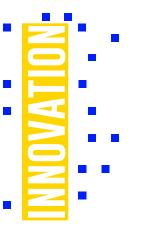
Keywords: Agency, Innovation, Interdisciplinary Collaboration, Post-Secondary Curricula, Wellbeing

FINDING A WELLSPRING. A CUR-RICULAR INITIATIVE DEVELOPING INTERDISCIPLINARY INNOVATION AS AN AGENCY FOR WELLBEING

Innovation as an idea is often regarded within university curricula to imply an imperative for post-secondary education to engage students in the creative pursuit of technological solutions to complex social and environmental problems as well as enabling them to achieve a certain job market relevance. This narrative is based on the notion that innovation is a creative capitalization of new technologies within emerging trends. This view is perhaps the 21st century's revival of Alfred Whitehead's assertion that the 19th century's most significant invention was the method of invention itself. However, if we investigate the intentions brought to these two "movements" of creative capacity we can begin to extend university students' consideration of innovation beyond a utilitarian and pragmatic scope. What if post-secondary curricula were designed to resituate innovation within individual and teams of students as opposed to confining innovation to an external field of issues and potential? What if university education was to conceive of innovation as a form of agency to be cultivated as an intent within individuals to be activated as an interdisciplinary practice rather than it being acquired as a purely entrepreneurial method? This paper introduces a curricular module being piloted to engage students from multiple universities in an examination of wellbeing that leads them into an interdisciplinary collaboration to innovate an initiative for wellbeing of self and society. This module is organized around a sequence of three objectives: (1) To develop through a critical and reflective process a student's conception of wellbeing, understanding of an intersectional array of its determinants, and a clarity regarding the associated values within the contexts of daily living and the arc of his/her life; (2) To synthesize the values, interests, and skills of students of multiple disciplines into a collaborative project to innovate a wellbeing initiative: and, (3) To apply a design thinking oriented collaborative process as an interdisciplinary team to innovate the philosophical, technical, and social goals, objectives, and initial prototypes of a wellbeing initiative to be of pursued as a "spin-off" following the course. These initiatives could be a community project, product or service concept, approach to self-care, conference proposal, research project carried out as a future course of study, or other proposed strategy of achieving an innovative agency of facilitating wellbeing. This module is pursued as an integrative and appreciative contribution to the current transition of post-secondary education from operating as siloed disciplines seeking specialized and transferable knowledge towards functioning as an interdisciplinary platform of generating transdisciplinary and situated practices. By providing a qualitative narrative and assessment of the module's objectives, syllabus, and pedagogic methodology this paper aims to illustrate how and to what extend might a university course foster innovation as a form of agency by deepening the intentions of students through an orientation to wellbeing and broadening their capability through interdisciplinary design collaboration. This review of the module's design is organized to generate a functional rubric with which to guide and evaluate the iterations of this module and other similar curricular initiatives.

21-ENSAAMA FRIDAY 13TH 11.30 - 12.00

ROOM 302



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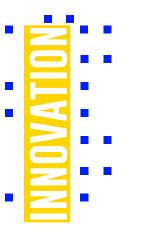
Keywords: Collaboration, Design thinking, Education, Empathy.

UNLOCKING INNOVATION THROUGH DESIGN THINKING TRAINING FOR UNIVERSITY STUDENTS

Design is slowly gaining traction as a strategic tool for problem solving in various context through the approach of design thinking, which uses tools and techniques from the design discipline, social sciences, engineering and the business world. Design thinking is an approach to develop innovative solution to complex problems. The design thinking approach minimizes the risk of innovation, by engaging directly the people impacted by the challenge one is trying solve to gain insights from the source, it is also iterative and encourages the development of low-fidelity prototypes, which can be tested with the users to learn from real people. Design thinking brings together people from different disciplines, cultural backgrounds and nationalities to work in multidisciplinary teams. Empathy is one of the core mindsets of design thinking. It requires that one build strong teams that understand and value the diverse perspectives. This approach has a great potential to addressing some of the complex challenges that face many African countries like South Africa. Largue that we need an empathetic mindset to innovation that leads to better understanding not just of what the problem is, but also the people impacted by it. Through empathy we get to understand ourselves, our own biases, prejiduces and world views. The collaborative approach of design thinking taps into some of the traditional african practices such as the philosophy of "ubuntu" which is about understanding that a person is partly forged in the community. Design thinking help in emphasising the value of empathy particularly in the African context when working on projects. This paper will reflect on the teaching and application of design thinking in South Africa and Africa continent and why understanding context and gaining empathy might lead to a more human-centered innovation. Under the theme together. how to foster innovation, this paper unpacks how design thinking training for university students has become a valuable tool to foster empathy and collaboration which result in innovative outcomes for none-design students in South Africa. Design thinking gives an opportunity to those who are not trained as designers to learn the mindset, principles and tools of design thinking in order to be able to collaborate and innovate. Furthermore, the process builds strong teams that use design thinking as a common language. Teams are considered to be the foundation of a successful workplace and preparing students for the workplace is important.

22-ENSAAMA
FRIDAY 13TH
12.00 - 12.30

ROOM 302



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THE HUMANE TECHNOLOGIES COLLABORATIVE. AN OVERVIEW OF THE "PROVOCATION, MAKING, REFLECTION" PROCESS

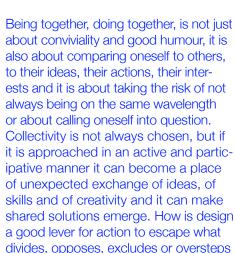
This paper outlines the design process of the Humane Technologies Collaborative, a multidisciplinary working group made up of university faculty, students, and industry professionals with backgrounds ranging from design, art, dance, humanities, and computer sciences. This collaborative, funded by a special two-year university grant awarded to proposals that address persistent social or environmental challenges, brings together specialists in various areas to explore humane approaches to technological advancement—including virtual/augmented reality, wearable technology, and 3D printing—that allow us to imagine more livable futures and enhance wellbeing.

The core activity of this collaborative project is the Pop-Up Collaboration, a five-day, creative collaborative residency taking place in the university's advanced computing center for artistic research. Unlike more traditional long-term research projects, Pop-Ups come and go in a short life cycle with intense focus of organized teams around targeted questions and rapid creation. This approach is described by Norah Zuniga Shaw, who conceived and facilitated it as "akin to a carnival tent, it "pop-ups" in the midst of everything to create a smooth space of sustained shared experience in our striated working lives" All collaborators are asked to participate in initial groundwork before the intensive period that includes sharing references and recent advances in the field via online platforms and writing short research statements. During the Pop-Up Week, participants, including students and alumni guests, created rapid prototypes, performances and other concrete outcomes together addressing specific discoveries. And afterward, all participants enhanced documentation with written and visual reflections and identification of future directions. As the first part of what will eventually become a much larger and theoretical design process project, this paper summarizes the activities of a year-long collaboration as it unfolded throughout the Human Technologies studio space: the sense making, the concept building, the rapid prototyping, the problem solving, the play-testing, the reflection and discussion, and the refining. Taken together as a series of case studies, this highly dynamic yet deeply reflective process yielded surprising and useful outcomes. Ultimately, this paper presents a successful process model that can potentially be used in similar projects or purposes.

Keywords: Collaboration, Humane Technologies, Embodiment, Interdisciplinarity, Discovery Process

PARALLEL SESSIONS

TOGETHER,
THE LIFTING OF
CONFLICTS?



these rationales of division, opposition

and exclusion?



THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C13 Kietil VAAGE ØIE, Thomas LEWE

Creative communication design: Communicating Holocaust to younger generations **p.120**

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C13 Leslie BECKER

Who Decides? (Towards an ethical framework for instigating collaborative work) p.121

THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C34 Stanley LIM, Matthias HILLNER

Design Thinking as a Meta Language p.122

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C34 David SERRA NAVARRO

Experience and design: a critical thinking incubator **p.123**

THURSDAY 12, DUPERRÉ 14.00-14.30 ROOM 208 Saar FRIEDMAN

A Festival Identity as a Case Study of "Improv Design," A Novel Technique for Creating Brand Identities **p.124**

THURSDAY 12, DUPERRÉ 14.30-15.00 ROOM 208 Harah CHON, Nur Hidayah ABU BAKAR

Collective Individualism in Design Education p.125

THURSDAY 12, DUPERRÉ 14.00-14.30 ROOM 305 Stanley LIM, Joselyn SIM

Introducing Teamworking Workshops to Enhance the Effectiveness of Interdisciplinary Design Education **p.126**

THURSDAY 12, DUPERRÉ 14.30-15.00 ROOM 305

Consensus Decision-making in Designbuild projects **p.127**

THURSDAY 12, DUPERRÉ 15.30-16.00 ROOM 208 Ashley BOOTH

A Pictographic Theatre. When words exclude, pictograms include **p.128**

THURSDAY 12, DUPERRÉ 16.00-16.30 ROOM 208 Anne CORLIN

Words Upon A Place: Highlights from a Design Experiment on Sharing/Using/Experiencing Urban Places **p.129**

FRIDAY 13, ENSAAMA 10.30-11.00 ROOM 305 Pascal GLISSMANN, Selena KIMBALL Observational Practices LAB: OBJECT AMERICA p.130

FRIDAY 13, ENSAAMA 11.00-11.30 ROOM 305 María DE LOS ÁNGELES BRIONES

Information design for empowering citizen activism through the use data as evidence **p.131**

FRIDAY 13, ENSAAMA 11.30-12.00 ROOM 305

Decolonisation in Tertiary Design Education.
Redesigning the Content, Structure and Space of Design Disciplines for an Inclusive Pedagogy p.132

FRIDAY 13, ENSAAMA 12.00-12.30 ROOM 305 Pelin EFILTI, Özlem GÜRTUNCA, H. Hümanur BAĞLI, Ozan SOYUPAK

The Use of Design Thinking in a Multidisciplinary Context: Collaborating with a Start-up Project **p.133**

FRIDAY 13, ENSAAMA 11.30-12.00 ROOM 306 Sevi MERTER

Highly Potential/Highly Problematic.
Participatory Design Processes with Children with Autism p.134

1-ÉCOLE 120 ESTIENNE, THURSDAY 12TH 10.30 - 11.00

ROOM C13



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CREATIVE COMMUNICATION DESIGN: COMMUNICATING HOLOCAUST TO YOUNGER GENERATIONS

This paper focuses on communicating the Holocaust to younger generations and reports how young university students from the fields of media, art and communication approach this communication challenge. The Holocaust memory culture has long relied on witness descriptions as a central way of conveying the horrors of 'The Final Solution' of the Nazi regime. When these witnesses' stories gradually disappear, communicating them includes a transition from lived culture to the culture of experts and mediated communication. This happens at the same time that the impact of legacy media is changing, the habits of young people's use of media are in a flux and the political European landscape can be considered challenging. The empirical data in this paper has been gathered through two annual 10 days "Litzmannstadt ghetto workshops" (Łódź, Poland), in 2016 and 2017 where the students (40 in total) developed ideas and concepts on communicating Holocaust. The aim of the workshops has been to facilitate arenas for collaborations across disciplines and cultures to address and highlight the importance of future Holocaust communication. The paper's theoretical inspiration embraces Hans Joas (1996) concept of creative action and the concept of communication design and considers them as useful concepts through which to investigate the design process of Holocaust communication. The study finds that place, emotions and situational elements were among the main drivers for the students' creative communication design. The cultural background of the students' influenced the discussion and outcome more than the cross disciplinary. Furthermore, we find that their concepts differentiate from traditional media representations of the Holocaust, but that their vision for future Holocaust communications is reminiscent of traditional forms and channels of distribution.

Keywords: Communication Design, Design Processes, Interdisciplinary Collaboration, Media Communication, Intercultural Collaboration 2-ÉCOLE ESTIENNE, THURSDAY 12TH 11.00 - 11.30



Leslie BECKER

Professor Graphic Design and Visual Studies, California College of the Arts, Ibecker@cca.edu WHO DECIDES? (TOWARDS AN ETHICAL FRAMEWORK FOR INSTIGATING COLLABORATIVE WORK)

If we engage an architect in the solution of a problem, we tend to see that resolution inhabit the form of a building. Problem complexity demands collaborations that often reveal long simmering biases from having been immersed within our respective design disciplines as silos have been reinforced from the time a design student chooses a major. When confronted by "others" our responses typically reveal that the particulars of our pedagogical influence have hardened our bias as we developed discipline-based competencies. Experiences with alternative, sometimes conflicting points of view vary, but more than superficial acknowledgement of difference is required. This paper focuses on the critical phase of assembling a team and establishing a space for ethical, productive interactions. While the broad view of collaboration is generally positive, within the group each discipline embodies a kind of traitor. Making evident this a priori tendency to analyze, speak, and act from bias is necessary as we attempt to reveal the potential for destructive conflict. When someone enters a group as a representative of a particular discipline, viewpoints may diverge. If we look at homelessness, the architect may want to design permanent shelter, the industrial or lx designer interactive products that real-time guide the homeless to the nearest temporary shelter or medical service. The "traitor" emerges initially as whatever is not your disciplinary frame. If the architect engages in a collaborative process and the result is not a building, the architect is also an intra-disciplinary traitor. As we form groups to address complex issues, individuals cling to tacit but powerfully defended territory that can be made explicit and successfully managed by developing particular skills and by creating consciousness of how failure to acknowledge difference impacts the future work of the group. By focusing on the specifics of the initial structuring and composition of a group and the behaviors required to equitably inform the management of the dynamics of collaborative space, I am querying how a group is populated, what constitutes a valid participant, what behaviors must be learned, and what questions must be asked for work to succeed. By drawing upon a relevant but eclectic mix of theory and practice to inform a framework for working together, we must recognize the role of language competency, re-consider what constitutes rational thinking, acknowledge cultural difference, and learn to listen in order to minimize unproductive conflict. An ethical framework needs to be established at the inception and guide our interactions during the full arc of collaborative work to minimize the group's tendency to be an ongoing site of power relations. How we make hidden assumptions evident, what we need to know to begin our work, and who decides are central questions.

Keywords: Ethics, Conflict, Traitor, Framing, Listening

3-ÉCOLE 122 ESTIENNE, THURSDAY 12TH 10.30 - 11.00

ROOM C34



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DESIGN THINKING AS A META LANGUAGE

"If you do not deploy design thinking, you are working for yourself." Neal Cross, Managing Director and Chief Innovation Officer of DBS Bank, at Singapore DesignWeek 2017

In his keynote speech at the Design Management Institute conference in London in 2015, Richard Buchanan, professor of design, management, and information systems at the Case Western Reserve University in the USA, distinguishes between design thinking as "a cognitive decision-making process" and design thinking as "a spirit that permeates a culture or an organization".

This paper examines design thinking in Singapore through investigating the way in which three of the country's most critically acclaimed design firms, FITCH, IBM iX and Chemistry, have adopted and adapted design thinking principles in different contexts: retail design, systems design, and social design. The methods used here can be linked to the design thinking methodology as incepted by Stanford University's Hasso Plattner Institute of Design, also referred to as d.School. The pragmatic characteristics of d.School's design thinking process makes it easy to adopt. However, the key question which this paper will raise, is whether or not design thinking can unite a greater range of stakeholders in Singapore. given that the country's Ministry of Communications and Information has elevated design as a key driver through the Design 2025 Master Plan which was issued in 2015. This initiative builds on the other definition of design thinking, the notion of a spirit. This paper discusses how expanding the collaborative attitudes within culture and society can potentially promote design thinking as a 'spirit' within a nation. Could design thinking be reframed to become a language-like concept that connects people and societies in their shared ambition to shape future lives? What are Singapore's prospects with respect to this endeavor?

Keywords: Design Thinking, Design Education, Interdisciplinary Collaboration, Design Management, Design Industry Practice 4-ÉCOLE ESTIENNE, THURSDAY 12TH 11.00 - 11.30

ROOM C34



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EXPERIENCE AND DESIGN: A CRITICAL THINKING INCUBATOR

The practice of design, as a tool for participation in decision-making, and participation mediated through design refer us to an idea of horizontal negotiation: a challenge for the contemporary designer where he becomes an ethical and aesthetic manager in a globalized context. As Bonsiepe describes us, "According to liberal thinking, democracy is synonymous with the predominance of the market as an exclusive and almost sanctified institution to govern all relations within and between societies" (2006). In this market reality, is there room for a design creation on the transversality of the critical and democratic space?

In recent years, the idea of strategic design: "Design as a resource for the challenges of contemporary managers - Socially Responsible Interprise." (Borja, 2006) has awakened corporations interest as a management model. A positioning that places design management in an interdisciplinary crossroads, in which process becomes the axis of the design definition. In a broader sense, contemporary design has experienced three important twists (Celaschi, Celi and Mata-García, 2011) that we could list as the transition from function to purpose, from user-centered design to co-design, and especially from product design to process design. Our interest, where design is a meeting point of different values. we will focus on the project WDF: We don't fit (Berta Vallvé, 2017 - ESDAP fashion department), a sample of experiential involvement between designer and user. An open dialogue that describes a social transformation originated from mentoring and mediated participation through design. The linking of the notion of participation with the design concept, takes us to a state of encounter that Nicolas Bourriaud interpreted as a collective elaboration of meaning (designer as a semionaut).

In this context of design research, as a systematic search and acquisition of knowledge related to design and design activity (Bayazit, 2004), the WDF project aims to question the established social structures, the systems, the relations of power and hierarchies, the apparatuses of normalization and the way it acts on dissident bodies and identities. It is a set of fashion design pieces that were thought for people that had experienced struggles with society norms, and that means a constant conflict between the individual and the conventional clothing. An experiential story that becomes tangent through design, and that suggests learning methodologies in the context of our design education. The figure of the designer as a mediator is acquiring more prominence in the current society. The following text/film wants to make visible this catalytic project to understand this emergence from the collaborative practice.

Keywords: Semionaut, Activism, Design Education, Co-Design, Participation 5-ÉCOLE 124 DUPERRÉ, THURSDAY 12TH 14.00 - 14.30

ROOM 208



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A FESTIVAL IDENTITY AS A CASE STUDY OF "IMPROV DESIGN," A NOVEL TECHNIQUE FOR CREATING BRAND IDENTITIES

OPEN is a full-service branding agency headquartered in Tel Aviv. serving commercial and artistic clients in Israel and worldwide, including El Al Airlines, Quaker Oats, Tuborg, Kaltura, and Mekudeshet. The latter is an arts and music festival aimed at changing the conflictcentric narrative surrounding Jerusalem by highlighting the positive aspects of the city's daily reality. In 2017, OPEN created an innovative and award-winning brand identity for Mekudeshet by transforming real data into a visual design. OPEN attached GPS trackers to eight Jerusalem residents and peace activists, and tracked their movements throughout the city. These movements were then plotted as individual paths on a single map of Jerusalem, each path uniquely designed to represent its respective participant. The final, abstract design showcased the beauty formed when these paths intersected and the borders between them dissolved. OPEN's final product has received several awards, has been featured in The Dieline and Brand New, and has earned OPEN an invitation to present at TYPO Berlin 2018.

Traditionally, real data informs branding concepts. OPEN took real data a step further: in the company's work for Mekudeshet, the collected movement data became the design itself. In doing this, OPEN introduced an uncontrolled variable into its concept, meaning that the company had limited control over the appearance of the final product, a technique that Saar Friedman, Chief Design Director and Co-Founder of OPEN, has coined "improv design." In a field whose established tools rely on planning, precision, and control, it may seem that improvisation has no place in design. Yet OPEN's successful implementation of "improv design" opens the door to more possibilities for using real data and improvisation to convey ideas and promote brands.

Keywords: Improv Design, Cultural Brands, Data-Driven Design, Dynamic Identities, Jerusalem 6-ÉCOLE DUPERRÉ, THURSDAY 12TH 14.30 - 15.00

ROOM 208



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COLLECTIVE INDIVIDUALISM IN DESIGN EDUCATION

Interdisciplinarity has allowed design education to expand beyond its traditional practises to integrate methodologies for understanding and addressing complexities, structuring and organising critical perspectives, externalising through visual representations, and reflecting on propositions and intended outcomes. Design establishes itself as a social process when situated within real-world contexts, thereby repositioning collectivity as an inevitable condition of design research and practice. This paper introduces the learning and working dynamics of design research students engaged in self-directed studies to examine how individual practises subsequently influence collective references in forming thematic parallels. Examples of student research are used to illustrate how divergent explorations of design issues converge to produce less insular approaches towards a collective body of knowledge. This paper discusses how individual perspectives contribute to unanticipated collectivity, communicating the value of facilitating a shared learning curriculum for design research and practise.

Keywords: Collective Individualism, Design Education, Communities of Practise, Curricular Research and Practise

7-ÉCOLE
126 DUPERRÉ,
THURSDAY 12TH
14.00 - 14.30

ROOM 305



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INTRODUCING TEAMWORKING WORKSHOPS TO ENHANCE THE EFFECTIVENESS OF INTERDISCIPLINARY DESIGN EDUCATION

Norman (2010), in his article titled *Why Design Education Must Change*, advocated an interdisciplinary approach towards design pedagogy that allows us to nurture "[...] new kinds of designers, people who can work across disciplines [...]." In order for designers to function effectively in the increasingly complex society we live in, it is imperative that they operate in interdisciplinary teams, to collaborate and coordinate with experts from different fields. This implies that designers will need to be equipped with project management and teamwork skills.

In the case of the Faculty of Design in LASALLE College of the Arts Singapore, the push for interdisciplinarity manifested itself through an initiative in the Bachelor's programme termed Clusters. Students from different design programmes worked in interdisciplinary groups on briefs that were designed to harness the strengths of the various disciplines. Teamworking challenges were observed and reported during the inaugural run of Clusters. It is commonly assumed that students will develop teamworking skills organically in the process to overcome these challenges (Larson, et al., 2015). However, without equipping students with these skills, issues are bound to surface that can affect the success of such interdisciplinary projects.

The paper focuses on the teamwork-oriented approach of the second cycle of Clusters, during which workshops were introduced to prevent and circumvent teamwork problems identified. Tucker's (2016) Input-Process-Output Framework of Effectiveness in Student Design Teams was adapted to develop a model that categorises various tools and exercises aimed at addressing challenges during the different processes of a teamworking experience.

This paper concludes with the insights gathered from the teaching of teamwork skills. The model, tools and exercises presented are of value to design educators and curriculum managers who seek to improve students' perception and development of teamwork skills.

Keywords: Teamwork, Design Education, Interdisciplinary 8-ÉCOLE DUPERRÉ, THURSDAY 12TH 14.30 - 15.00

ROOM 305



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CONSENSUS DECISION-MAKING IN DESIGNBUILD PROJECTS

This paper describes a Consensus Decision-Making process (CDM), which was recently practiced by a group of third year architecture students. The process was applied in order to choose between design proposals for a temporary bamboo pavilion to be collaboratively built by the students. This was part of a 6 - week Designbuild studio course, held in summer 2017, at the Architecture Department of Bezalel Academy of Arts and Design in Jerusalem, Israel. The course itself focused on the process of actual building and experimenting with materials, as an important driving force of architectural design.

During the course, the students developed 6 design proposals, out of which they had to choose one to construct collaboratively. CDM process was used in order to facilitate the selection process, by structuring a dialectical interaction that enables the student to work through conflicting ideas, while maintaining affective relationships. The process facilitated a deep engagement by all students in the design development and construction phases, while enriching their learning experience.

Keywords: Consensus Decision Making, Design-Build, Architecture Education

9-ÉCOLE 128 Duperré, THURSDAY 12TH 15.30 - 16.00

ROOM 208



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Keywords: Empathy, Empowerment, Pictograms, Dialogue, Visual tools

A PICTOGRAPHIC THEATRE. WHEN WORDS EXCLUDE, PICTOGRAMS INCLUDE

When words fall short, how can pictograms bridge the gap between people with different cultural and social backgrounds? How can we design visual tools enabling people with challenges to communicate their own stories? In our artistic research project Pictogram-me we investigate whether it is possible to use pictograms as tools for emotional dialogue.

Pictogram-me is an artistic research project developed at the University of Bergen, Faculty of Art, Music and Design and supported by the Norwegian Artistic Research Programme. The Pictogram-me project aims to experiment and investigate whether pictograms, which are normally accepted as simple and not very flexible visual messages, can express more complex social messages. We aim to highlight the experiences of different groups who have a challenging existence. We have chosen these groups of people, who have especially complex daily lives, as our case because for them communication can represent an enormous social and emotional challenge. Researching and communicating their stories represents a challenge for designers, our aim is to encourage increased attention and empathy for those who have a difficult daily life. The project is based on respect and equality, it is also based on research through design. which means that making is one of the most important methods when seeking new insight and experiences (Bergdorff 2006). In this project, we have cooperated with people with challenges, by visiting and interviewing them and their interest groups, if they have one, and collected their stories. We cannot claim to comprehend the diversity and the extent of the challenges some of us have. We can all feel underprivileged or have a difficult day, but we use 'people with challenges' as a generic term for individuals or groups of individuals who, for longer periods of time, face challenges in life and society. There can be many different types of challenges, related to being unemployed, in poverty, a victim of crime, a prostitute, an immigrant, a drug addict, elderly, a sexual deviant, or having lifestyle complaints, physical or sensory disabilities or being mentally challenged. When giving something in return to our 'people with challenges' participants became our inspiration for seeking an ethically balanced dialogue, we focused on developing tools for visual dialogue to enable others to tell and communicate their own stories directly, and on tools to record their stories. Our experiments led to the development of the PictoTheatre.

10-ÉCOLE DUPERRÉ. THURSDAY 12TH 16.00 - 16.30

ROOM 208



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Keywords: Citizen Involvement, Urban Places, Place **Attachment, Democratic** Space, Negotiation

WORDS UPON A PLACE: HIGHLIGHTS 129 FROM A DESIGN EXPERIMENT ON SHARING/USING/EXPERIENCING **URBAN PLACES**

The increased mobility of people across the world is a premise that needs to be taken into account and cities must be designed towards being able to maintain that. Placing newcomers in segregated places in cities is not the solution. The question is, therefore, how do we actually create places for interaction, together? This paper explores place attachment (Relph. 1976), territorialisation (Brighenti, 2010. 2014, Kärrholm, 2017) and Sennet's (1993) argumentation about how we need to live more impersonal in the city through a design experiment "Words Upon a Place". The experiment is a part of a Ph.D. investing pivotal design parameters when developing public urban places which support interaction between people and a coherent city. It discusses the emergence of a place and interaction with people based on Actor-network Theory (Latour, 2005; Yaneva and Heaphy, 2012) and takes both physical, social and structural 'actors' into account as design parameters. The design experiment Words Upon a Place' uses the design process and placement of four interactive benches, placed in two locations in the Danish city, Kolding, - The social housing neighbourhood, Skovparken and the Library Park, to explore how arranging a physical design into two different urban 'arenas' reveals knowledge about the two places in accordance to pivotal actors on the places. The method used is action research based on Archer's (1995) explanation. The project was intended as a 'constructive research design' (Koskinen, 2011). But the negotiation, we made turned the project into an action research project, where researcher influences and works with the different actors in the process of obtaining increased knowledge about the two places. The experiment started with preparations for two workshops, - 'Story Telling Cafe,' where participants were asked to tell a story based on the place, to be incorporated into the benches. After the workshop, the benches were developed and placed in August 2017. The benches work as such: when one sits on them, a story from one of the two places is played. After Just one week, the benches in Skovparken were destroyed. This incident gave rise to a conversation with the boys who did it to understand the reason behind. The design experiment shows us two fundamental points to take into consideration in the development of shared urban places: Firstly, the interaction among universities, design and architecture schools and the public life can be integrated by doing design and acting on design in the 'field' as a design parameter on the same level as deciding for a form or a material. Secondly, 'together places' are places open for negotiation. By nature, designers have a potential role to identify the typology of the public place that they deal with in accordance to point out the negotiators (or actors to be transformed) to create more democratic and equally voiced contexts and design solutions in the end. Therefore, these actions need to be taken by designers as well and not only by social workers-ideally in a strong collaboration between designers, social workers, and other related stakeholders.

11-ENSAAMA, 130 FRIDAY 13^{TH} 10.30 - 11.00

ROOM 305



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Keywords: Observation. Critical Practice, Material Culture, Collaboration Learning, Transdisciplinarity, The Everyday, Politics, Mass **Observation. Alexander Von**

OBSERVATIONAL PRACTICES LAB: OBJECT AMERICA

The Observational Practices Lab. Parsons School of Design, aims to provoke dialogue and instigate critical reflection about the very nature of observation across disciplinary boundaries. Observation is fundamental to ways of knowing, yet it is rarely investigated as a set of comparative methods and contingent practices. Initiated by questions arising out of art and design practice, the lab is driven by transdisciplinary and collaborative learning through experimental approaches to research. We aim to foster a non-hierarchical engagement with diverse modes of observation in order to investigate it's past effects, present consequences and potential in creating the

As a response to recent changes in the US political landscape, the Observational Practices Lab, initiated the transdisciplinary research project OBJECT AMERICA to explore the idea of "America" through everyday objects. We invited Ellen Lupton, Senior Curator at Cooper Hewitt, to choose an object which she believed would represent "America" into the future. Thirteen researchers from very different disciplinary backgrounds, from climate science to poetry, investigated this object. The observational methods that emerged will be disseminated publicly to not only inspire new ways of seeing but also contribute to the vital conversation about who and what defines "America".

This paper describes the background and rationale for the project: introduces its participants and mechanics: and offers insights into future visions and applications.

Humboldt

12-ENSAAMA, FRIDAY 13TH 11.00 - 11.30ROOM 305



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INFORMATION DESIGN FOR EMPOWERING CITIZEN ACTIVISM THROUGH THE USE DATA AS **EVIDENCE.**

Today we are witnessing social changes lead by technology in an unprecedented way. An increasing number of people live in a highly problematic, hyper-connected, open, complex and dynamic world. This context empowers new spaces of encounter and action, allowing people to meet in new ways around common needs that affect their daily life and seek solutions as a group. New forms of citizenship collectives. DIY citizenship, civic initiatives and communities are having a leading role in the 'city making' and urban transformations worldwide. These actions could be seen as a new citizenship activism in which the emergence of technology democratize the use of digital platforms for connecting and scaling up. At the same time, digital technologies improve the use of data for involving people to adhere to causes and spread the collective action. The use of data in this type of activism is essentially collective because knowledge and skills become relevant in the context of the group peers (Milan, 2017). In this context, the relevance of Information Design and visualizations emerges as the visualizations process and is also, and directly, a tool for community building (Manzini, 2015). How to stimulate collaborative practices from design, in a context of data abundance and technological democratization, where a relevant segment of citizenship is acting towards social issues and beginning to use data for these means? Information designers seems to have a key role: to organize information so people can make their own decisions and take effective action. This paper focuses on the role of information designers as amalgamators involved in setting the scene between the direct action and the communicative spheres in citizenship activism projects. Designers facilitate the collective process among diverse actors through design data strategies that mash up the communicative aim of visual artifacts according to the actions that they pursue as well as reaching expected audiences. This paper explores the role of communication design in projects that seek to empower citizens to advocate for their social issues using data as evidence. How are collaborative practices through data communication happening? Data visualizations among other communication artifacts constitute part of the data activism communication repertoire that citizen activism is starting to incorporate in their ways of doing. Through a case study analysis of 8 projects, this paper delves in data-strategies behind communicative artifacts that pursue citizen collective action. Cases are analyzed through a critical approach (Dörk et al., 2013) from its disruptive aesthetics (Markussen, 2013) problem space and spaces of contest (Fuad-Luke, 2009; DiSalvo, 2012) considering their design techniques and design activist methods. The design data strategies identified seek to contribute to the amalgamation role of the designers involved in the communication design of citizen activism projects. Despite the diverse aims and targets of each case, first results attempt to frame the strategies that link the digital visual artifacts and the post-action that they pursue. Lack of documentation on how the cases were build and its subsequent impact are still matters for further design research.

Keywords: Data Visualizations, Data Activism, Information Design, Collaborative Communities

13-ENSAAMA, 132 FRIDAY 13TH 11.30 - 12.00

ROOM 305



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DECOLONISATION IN TERTIARY DESIGN EDUCATION. REDESIGNING THE CONTENT, STRUCTURE AND SPACE OF DESIGN DISCIPLINES FOR AN INCLUSIVE PEDAGOGY

The Department of Architecture (DOA) at the University of Johannesburg (UJ) is actively developing a decolonised curriculum. Given the evolution of demographics at our university, black learners are the majority and it is time to engage actively with a colonised curriculum. This paper considers decolonisation as a crucial contribution towards curriculum transformation in the areas of structure the department, the content which it produces and production of space and hierarchy. These factors in our department requires both bold and uncompromising steps towards an inclusive and new pedagogy. The methodology of this research is to understand how colonialism affects our design curriculum, to articulate the issues, to develop a new value set in order to drive a practical way forward for curriculum re-shaping.

As a new head at the DOA at UJ. I reflect in this paper on interventions we implemented as experimentations to begin to articulate a vision for a transformed department in the design field. A vision which addresses how we relate to our own work and learners. I will unpack distinctions of curriculum content development, taking a critical view of how it is affected by colonialisation. The methodology I propose for this paper is a series of literature reviews on design studio pedagogies and decolonisation, documenting our experimentations and general feedback from students through informal interviews.

The intention of this paper is to argue that decolonisation is not a quick fix and that the role of experimentation is significant. Buy-in from peers and learners are important. The effects thereof are not limited to the actual learning content only, but can contribute significantly to a larger cultural transformation of a school of design.

Keywords: Higher Education, Diversity, Inclusive Pedagogy, Learning Communities, Reflective Practitioner, Culturally Responsive Pedagogy, Equity 14-ENSAAMA, FRIDAY 13TH 12.00 - 12.30

ROOM 305



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Keywords: Design Thinking, Design Thinking Methodology, Multidisciplinary Collaboration, Interdisciplinary Conflicts, Start-up Collaboration

THE USE OF DESIGN THINKING IN A MULTIDISCIPLINARY CONTEXT: COLLABORATING WITH A START-UP PROJECT

Design thinking is a well-liked strategy that was derived from the approaches of leading philosophers and design firms as a multidisciplinary method to understand people in detail and satisfy their needs properly. Innovatively, design thinking approach can be perceived as a catalyst to the development of better solutions, products and/or services. Although this method has flexibility in application, it should include examination, intervention and implementation phases based on the iterative nature of design thinking. In this study, design thinking method was constructed on a multidisciplinary practice within the frame of a graduate level course of Design Thinking. Within the context of this course, design-based master students and entrepreneurs who came from the engineering and business backgrounds were matched to work together. This study examines one of the collaborations which consists of a start-up working on a software platform to serve automotive sector. The purpose of this collaboration was to define deficiencies and problems also to find proper solutions for the start-up project with the help of applied research and idea generation methods.

In this collaboration, many limitations were faced among with challenging conflicts. This can be considered inevitable when collaborating with differing stakeholders. Varied academic approaches and discrepancies of experience, contributed to the unpredictable nature of the project's progress. But this is to be expected when using the unstructured characteristics of the design thinking approach. However. these disagreements were overcome by virtue of the transformation and combination of the methods that enabled through the flexible potential of design thinking in an effort to create a shared language among stakeholders. The language constructed an effective interaction between stakeholders and also led to a learning platform. The research and idea generation methods used in this study are the collocation of a business model canvas study constructed as a brainstorming session, a field research in an automotive bazaar, a group meeting including role-playing game, an interface analysis also a card sort method. The provocative and creative usage of the methods led to the exploration of productive knowledge for the project. Design thinking mindset revealed the inspirational potential of multidisciplinary collectivity and offered a multilayered experience for stakeholders that led to the comprehension of the entire picture in detail. Lastly, this paper presents the outcomes of a design thinking process with not only the whole encountered conflicts but also the collaborative and experimental approaches to overcome these conflicts.

15-ENSAAMA, 134 FRIDAY 13TH 11.30 - 12.00

ROOM 306

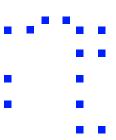


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HIGHLY POTENTIAL/HIGHLY PRO-BLEMATIC. PARTICIPATORY DESIGN PROCESSES WITH CHILDREN WITH AUTISM

Children with autism have limited interaction and communication skills and participatory design allows designers to elicit direct information about children with autism and understand their life-worlds, strengths, and limitations more deeply in a design process. In participatory design, the aim is not always searching for situated, creative, and tangible design solutions towards problems, but also empowering participants through design by helping them develop awareness of themselves and the conditions, situations, systems, relationships etc. that they are in. Participants' active participation also allows designing more appropriate physical and social environments for these individuals. However, due to the sensitive conditions of children with ASD and the emotional sensitivity of their parents and special educators, some problems, such as conflicting values or views, may occur during participatory design processes with them. This paper presents some initial findings on the interaction and communication issues realized during the exploratory stage of a case study as a part of an equipment design project for sensory development of children with ASD. These findings are discussed in terms of (1) the participants' skills and ways of interaction and communication that are directly related to the design process and (2) the level of interaction and communication among themselves that are directly/indirectly related to the design process.



Keywords: Participatory Design, Product design, Children with Autism, Interaction and Communication

HAPPY ALONE ACTORS

PARALLEL SESSIONS

TOGETHER,
(RE)ACQUAINTANCE
WITH ACTORS?

Productions stemming from design are rarely the work of a single person. While the credits of a film present an exhaustive list of all contributors, this is not the case with fashion or even architectural projects, which nevertheless only emerge with the assistance of several professions. Whether visible or concealed, these credits reveal the methods of organising creative work. Whether vertical or horizontal rationales, very hierarchical or elective (collectives, associations, etc.), all are effective and impact design.

TOGETHER... OR HAPPY ALONE?

The collective imaginary of creation is rooted in the figure of the author, the artist, of a distinct personality. The world of creation has always produced a tension between individuality and collectivity. Several design studios showcase the name of the creator behind whom numerous assistants are concealed. In addition, from the top of his 'ivory tower'. the creator knows very well how to find his place among his peers. How does this tension operate, between the fact of working alone and working in a group? How much solitude or interaction with others is necessary to give birth to a remarkable production?

THURSDAY 12, ESTIENNE 10.30-11.00 ROOM C14 Kathryn Shannon SIM

Audience As The New Creative: A Study of the Co-creation Role Audience Play in a Participatory Environment to Create Effective Advertising Campaigns with the Creative in the Context of Singapore **p.138**

THURSDAY 12, ESTIENNE 11.00-11.30 ROOM C14

Ngoc PHAM, Trinh BUI, Davide FASSI

Teaching Interior Design for Young Children
through Participatory Design approach p.139

THURSDAY 12, ESTIENNE 11.30–12.00 ROOM C13

Amanda MORRIS, Wolfgang MUENCH
System Designs for Arts Pedagogy p.140

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C13
Jessica WEXLER

Design Pedagogy as Professional Practice p.141

THURSDAY 12, ESTIENNE 11.30–12.00 ROOM C33
Nithikul NIMKULRAT, Aaron OUSSOREN,
Keith DOYLE, Hélène DAY FRASER
Collaborative Making in Craft and Virtual Reality
p.142

THURSDAY 12, ESTIENNE 12.00-12.30 ROOM C33
Roderick WALDEN, Stefan LIE,
Berto PANDOLFO, Anton NEMME

Prototyping, University-Industry Collaboration and the value of Annotated Portfolios **p.143**

THURSDAY 12, DUPERRÉ 14.00-14.30 ROOM 209 Cathy GALE

Dialogic Activism in a Collective Model of Design **p.144**

THURSDAY 12, DUPERRÉ 14.30-15.00 ROOM 209 Indrajit DE, Saumya PANDE

The Anonymous Descendants of Sher Shah Suri p.145

THURSDAY 12, DUPERRÉ 15.30-16.00 ROOM 209 Isabel Rosa MÜGGLER ZUMSTEIN, Brigitt EGLOFF

Self-Supporting Textile Future. How to shape a sharp professional textile designer's profile **p.146**

THURSDAY 12, DUPERRÉ 16.00-16.30 ROOM 209
Claudio GAMBARDELLA

Design, craft, city-Architecture without volume **p.147**

FRIDAY 13, ENSAAMA 10.30-11.00 ROOM 306

Paulina CORNEJO MORENO VALLE

DESIGNING WITH OUR NEIGHBORS:
a community Orchard Project p.148

FRIDAY 13, ENSAAMA 11.00-11.30 ROOM 306
Takayuki IKEGAWA, Osamu SAHARA,
Atsushi MATSUMOTO

"Film Cycle" Project p.149

FRIDAY 13, ENSAAMA 12.00-12.30 ROOM 306
Ozgu O. HAFIZOGLU

Synergetics or Allergetics. Cognitive Strategies of Collaboration in Analogical Design Process **p.150**

1-ÉCOLE ESTIENNE, THURSDAY 12TH 10.30 - 11.00

ROOM C14



Kathryn Shannon SIM

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AUDIENCE AS THE NEW CREATIVE: A STUDY OF THE CO-CREATION ROLE AUDIENCE PLAY IN A PARTICIPATORY ENVIRONMENT TO CREATE EFFECTIVE ADVERTISING CAMPAIGNS WITH THE CREATIVE IN THE CONTEXT OF SINGAPORE.

As digital technology has profoundly changed the way people communicate and interact with each other, there is a need to also change the way in which advertising communicates with its audience. Thus, a good advertising campaign should be one that leverages on digital communication and co-creation to enable active engagement, participation and reaction from the Audience. It is about creating a participatory environment for the target audience to co-create successful advertising with the Creative in order to increase its effectiveness. Past successful Consumer-Generated Advertising (CGA) campaigns were examined to study the interaction and engagement of the Audience which had made them effective and led to their success. In addition, a series of interviews with key creative professionals in Singapore were conducted to provide insights into the co-creator role the Audience play in a participatory environment to create successful participative advertising campaigns with the Creative in the context of Singapore. The findings gathered affirmed that the shift in the way people communicate due to the digital revolution has called for a collective effort between the Creative and the Audience to produce effective advertising campaigns that could break through ad clutter. This study would benefit agencies, brand owners, brand strategists, marketers and communications professionals by offering them a better understanding of the shift in the changing advertising practices today, and in return create a more vibrant and creative advertising industry.

Keywords: Participatory, Digital, Co-Creation, Interactivity, Advertising, Collectivity, Technology, Social Media 2-ÉCOLE ESTIENNE, THURSDAY 12TH 11.00 - 11.30

ROOM C14



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TEACHING INTERIOR DESIGN FOR YOUNG CHILDREN THROUGH PARTICIPATORY DESIGN APPROACH

In the last few years seen as the booming of "Design for Change" the platform has witnessed an exploration in innovative skill education, nationally and internationally. It is strongly indicated that, creativity, entrepreneurial skills, risk taking adaptability, innovation capacity, problem solving, skills related to effective team works and sharing information, knowledge are all be taken into consideration of competitive advantages. In specific with primary education in Vietnamese context, more than any other level of education, needs to first implement the new approach in innovation-related skills so to prepare for those who will lead the future. The Design Department of National University of Civil Engineering (NUCE) has adopted the Design Educational Program named "Kids Think Design" to answer the call "Doimoi", a government action for Vietnamese education for 2010- 2020 in which Design students, educators and young children work together through the design process. Design education plays the role not only for designing things beautiful or functionality, but also young children can learn many things about creativity and innovation from the design process. Especially in the field of interior design, by using participatory design methods, voung children can design better built environments with better perspective of their future spaces and learn about natural sciences, mathematics, geography and model making all at the same time. Additionally, with the contribution of intergenerational groups in the design team, children can be actively involved in the design practices and solving real world problems. This paper will describe a case study in the form of participatory design approach and co-design session. The results of study will be identified and discussed in four following categories, namely: 1) Adults as facilitators, 2) Fun and balanced relationships, 3) Participatory design methods and 4) Educational benefits.

Keywords: Participatory Design, Co-Design, Human-Centered Design, Interior Design, Design Education. 3-ÉCOLE

140 ESTIENNE,
THURSDAY 12TH
11.30 - 12.00

ROOM C13



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SYSTEM DESIGNS FOR ARTS PEDAGOGY

Art and design education continue to resonate with modernist and avant-gardist ideas of artwork and author. However, during the transition from modernism to post-modernism in the 1960s, art forms such as happenings, intermedia and participatory arts established evidence that cybernetic and system-theoretical approaches to art and design education as well as artistic practices provided valid avenues for the realisation of collective art forms. Emphasis on processes does not necessitate discipline-specific definitions of an expected final outcome, but relies on the synergetic impact of the combination of diverse expertise and experiences of the participating members of the team. Results are created and defined as a consequence of constant communication and feedback between team members. For realisation and evaluation of such an approach the determination of a set of rules on which such a system is based is critical. This paper evaluates process-oriented pedagogy within a tertiary arts education organisation with a selection of case studies from LASALLE College of the Arts (LASALLE) in Singapore. These interdisciplinary pedagogical arts practices range from structured improvisation as a creative laboratory, use of technology to inform practice, playing with spatial geometries, through to creating templates to shape or codes to sequence performance and durational arts practice. The paper proposes a system design for arts pedagogy based on the potentialities of collective collaboration rather than the individual artist and on the multiplicity of outcomes made possible by focusing on process rather than product or object.

Keywords: Arts Pedagogy, Process, System Theory, Interdisciplinary, Collective Collaboration 4-ÉCOLE ESTIENNE, THURSDAY 12TH 12.00 - 12.30

ROOM C13



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DESIGN PEDAGOGY AS PROFESSIONAL PRACTICE

In 2013, we formed Workshop Project as a professional design practice whose goal was to imagine what a pedagogical graphic design practice could be. We believed then, as we do now, that education is one of the few areas of design practice where one can be truly innovative. We began by initiating a series of projects whose goal was to discover the form of this new practice by producing its artifacts. We wanted to find the seeds of revolution and innovation in the everyday work and outcomes of design education. We believe that innovation happens not by trying to predict the future, but by radically embracing the now.

The artifacts we create at Workshop Project—lectures, presentations, workshops, and an online archive of our work and process—are spaces for collaborative exploration and making with our colleagues, students and peers. The workshops, projects, and provocations we offer, both in person and through our wiki site. provide design educators, administrators and students a structured experience and space to build community and discover innovative approaches to the work they do every day. We view our practice itself as an extended exercise in speculation, as we continue to develop and explore its structure, goals and outcomes. Our recent self-initiated project, FREE: A DESIGN EDUCATORS WORKSHOP, was the latest of these hybrid professional-academic projects. From July 20-23, 2017, we hosted a small group of educators from a broad range of institutions to explore the radical and speculative potential of the everyday artifacts and platforms of design education (tools, projects, syllabi, resource lists and the like) as spaces for new forms of critical writing, making, and discourse. The goal was for educators to generate these artifacts in a space that was free from the constraints of the institution, convention and expectation. Prompts were designed to resist conventional problem-solving so that participants could imagine, debate, and test drive the impractical, the extreme and the impossible. In order to allow for the broadest outreach to our peers, we offered this workshop at no charge for accepted participants. The first cohort represented a wide range of institutional, generational and cultural backgrounds as well as diversity of gender, race, and ethnicity. Our presentation will introduce the FREE Design Educators Workshop and discuss our collaborative approach to innovation through both case study (FREE workshop) and a theoretical model (WORKSHOP PROJECT). Documentation of Workshop Project artifacts can be found here: www.workshopproject.org. The online wiki archive of the FREE Workshop outcomes can be found here: www.workshopproject.wiki.

Keywords: Unforseen, Everyday, Revolution, Transparency, Agency 5-ÉCOLE 142 ESTIENNE, THURSDAY 12TH 11.30 - 12.00

ROOM C33



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Keywords: CAD, Collaborative Practice, New Craft, Digital Fabrication, Virtual Reality

COLLABORATIVE MAKING IN CRAFT AND VIRTUAL REALITY

This paper examines a collaborative practice of an analogue and a digital craft practitioner developed at Emily Carr University of Art + Design in Canada. Its aim is to illuminate ways in which craft making and hand-crafted objects can be translated using 3D modeling technology and addresses the following questions: (a) What forms of knowing and meaning making are evolving through collaborative practice? How does this inform research creation at an Art + Design University?; (b) What does it mean to manipulate material in Computer Aided Design (CAD) through Virtual Reality (VR)? What are the explicit implications of doing so and how does this inform analogue material practice and experimentation?: and (c) What are the pedagogical implications of this mixed analogue/digital workflow and practice? Originating with a hand-knotted object, the study began with the transformation of this analogue form into digital form using a range of techniques. These activities act as both a survey of digital fabrication capabilities and a way of exploring new thinking mechanisms offered by this emerging form of practice. The study seeks to broaden our understanding of the maker's role within the capabilities and limitations of digital interface and fabrication. Throughout this collaborative practice, each iteration of digitally-fabricated objects was documented and reflection was made on both the outcomes and the wavs in which the analogue and the digital craft practitioners work together. This emerging collaborative practice acts as a catalyst for established disciplines within art and design to collide and interact. Outcomes of this study include mapping new workflows within digital/analogue material practice, and reflection on how the materials and methods used in digital fabrication have the potential to expand the meanings connected to the things that are produced. The study also reveals a few provocations impacting the uptake of CAD and 3D modeling skills in the classroom, through collaborative, interdisciplinary practice.

6-ÉCOLE ESTIENNE, THURSDAY 12^{TH} 12.00 - 12.30

ROOM C33



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Keywords: Academic-Design practice, University-Industry Collaboration (UIC), Annotated Portfolios, Design research, Product Design

RESEARCH PROTOTYPING, UNIVERSITY-INDUSTRY COLLABORATION AND THE VALUE OF ANNOTATED PORTFOLIOS

The purpose of this paper is to describe how a team of academic-design practitioners working on a university-industry collaboration (UIC) project, used the method of research prototyping documented in an annotated portfolio, as a way to meet the dual need of contributing to the academic discussion and, problem solving through design practice. The annotated portfolio enables knowledge transfer and knowledge sharing, integration of new knowledge through research prototypes and a way of retaining knowledge for possible application in the current or future projects. During the process of conducting the UIC project, a team of three academic design practitioners working in product design research recorded images of prototypes constructed and catalogued those images to be systematically transferred to the annotated portfolio document. The entire body of work was catalogued for analysis (both during and after key project stages) to integrate knowledge generated through research prototypes. This paper will focus on the role of research prototypes constructed as part of the project, the classification of those prototypes recorded in photographs and the function of their arrangement in an annotated portfolio. Academic design practitioners working in collaboration with industry partners do not specialise in particular fields of application, such as furniture designers, medical product designers or in-house product designers. Instead academic design practitioners perform in a similar manner to the consultant designer who is required to guickly master diverse sectors on a continuing basis. The academic team is further distinguished by their focus on research in emergent fields that defy classical categorisation. Due to this, the methodologies through which they build new knowledge in areas of expertise that they're not practiced in, collect this knowledge and portfolio this knowledge is a unique commodity. In the field of design research for UIC projects, more needs to be understood about recording knowledge integration and the role of research prototypes. This research is important because it provides an understanding of how academics may record and contribute new knowledge through UIC projects, where prototype construction is the central research device. Further we propose a method for documenting UIC projects that could be used to help develop the expertise of the academic partner.

7-ÉCOLE

144 DUPERRÉ,
THURSDAY 12TH
14.00 - 14.30

ROOM 209



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Keywords: Graphic Authorship, Capitalist Realism, Design Activism, Collective Paradigm, Dialogic Design

DIALOGIC ACTIVISM IN A COLLECTIVE MODEL OF DESIGN

Historically, isolated modes of professional practice have been sought (and taught) as the route to hero status and commercial success in (graphic) design. This cultural-commercial system of validation is dependent on a competitive rather than co-operative emphasis within academic institutions, the design press and popular notions of the discipline. In an increasingly over-crowded field of students and practitioners such isolation diminishes design's intellectual, socio-cultural and political capital while perpetuating a state of anxious individualism. The emergence of creative collectives is explored in this proposal as an ideological shift and methodological antidote to the contingencies of current market-led practices in (graphic) design practice and pedagogy. Collective and co-operative structures represent new ways to overcome the limitations of isolated practice through cohesion and shared ideals for pragmatic cost-saving ends. This dialogic process of designing also forms a more participatory connection between stakeholders and communities in a more socio-political purpose. By embedding co-operative notions of design activism and political reflection into design education the power of multiple voices given written and visually-expressive form is examined as a knowledge-commons. The same persuasive pictorial strategies employed in graphic design to increase consumer engagement and gain commercial advantage are developed here as a form of visual rhetoric, seeking to provoke discourse and discover common ground. Accounts of collective and collaborative practice are drawn from art practice (the Guerilla Girls) and architecture (Assemble). From a pedagogic perspective, the Alternative Art School (AAS) is introduced as a student-led autonomous collective concerned with issues relating to contemporary design education and how current economic, gender-based, diversity, political conditions influence the production and value of design. The main purpose of the AAS is to raise difficult questions about the contingencies of art and design education and practice in the form of a collective: to use dialogic processes and design tools as methods of testing speculative alternatives to 'industry' norms relating to the lone design hero in a state of capitalist realism. A student-based exhibition 'Wall of Words' demonstrates how design debate can form a synthesis of voices expressed through design tools in a new mode of graphic authorship as a catalyst for community engagement. Collective approaches to design are framed here as an untapped source of agency and impact derived from a synergy of diverse participants in a more collaborative and co-operative formation embodied by a growing community of (graphic) designers.

8-ÉCOLE DUPERRÉ, THURSDAY 12TH 14.30 - 15.00

ROOM 209



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Keywords: Skilled-Hands, Rural-Craftswomen, Women-Empowerment, Migration, Quilting

THE ANONYMOUS DESCENDANTS OF SHER SHAH SURI

A closer examination of craft and fashion linkage suggests a paradox: Fashion celebrates bold statements, creating a trend or following it but craft or craftsmen remain unstated slowly moving to oblivion leaving behind only an expression of brilliance. The research paper attempts to look beyond this paradox, search for the unstated, unseen, unheard of skilled hands that fuel a million dreams and set the context of how fashion is lived, loved and patronized in our urban world. Anybody remotely working with any aspect of design and design education cannot underestimate the force that lies with the rural craftsmen in India. The paper is a reflection on our ongoing women empowerment initiatives in Kishangani district of Bihar and a broader push towards creating awareness about this hitherto unknown force. Kishangani is home to two different ethnicities; the Surjapuri who are the native residents and Shershabadi who have migrated from the state of West Bengal and blended seamlessly with the locals. The migration of the Shershabadi not only brought people from one state to another but also their skills and idiosyncrasies; be it knowledge about self and environment, skilled hands, visual vocabulary, craft of guilting layers of used saris or making hand fans, setting them apart from the rest. Primarily an agricultural community, the need for survival led them to "tobacco leaf rolling (bidi)" as a supplementary occupation. Inspite of the evident health hazards, the practice goes on today in almost all the Shershabadi villages. The objective of the research is to document the skilled hands of these women, their proud characters and pain of migration translating into their daily attires, rich dialects and beautiful quilts that they make only for their personal usage resulting in their uniquely evolved vernacular. The focus is not only an anthropological documentation of the guilting process locally referred to as "Suini" but also to place it as an offshoot of the traditional Suini embroidery in terms of differentiated stitches. mathematical pattern and local dialect based vocabulary together underscoring the need for unique identification of its own. The hope is to collaborate with the local grass root level workers and people of influence in order to create an enabling environment together. This should generate enough interest in the right media so that an alternate occupation can be crafted incentivizing the women to move away from the bidi rolling. Their individualized expression of guilt making both for personal and commercial purpose will surely catapult them from the background to the much deserved foreground in near future.

9-ÉCOLE

146 DUPERRÉ,
THURSDAY 12TH
15.30 - 16.00

ROOM 209



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Keywords: Textiles in MA Program, Self-Supporting Textile Future, Authorship vs Collectivist, Unique Selling Point for Textile Design, How to Sharpen the Professional Textile Designer's Profile.

SELF-SUPPORTING TEXTILE FUTURE. HOW TO SHAPE A SHARP PROFES-SIONAL TEXTILE DESIGNER'S PROFILE

This paper aims at defining the importance of material knowledge as practice of designing and building a professional textile design profile.

The authors are teaching in MA programs and have observed the ability to transform apprehension about a self-supporting future into strong belief of individual and collective skills in order to start a career facing a designer's reality. The paper unrolls the story of four students developing their professional profile, coming from their BA studies where either collective or individual skills have been in the foreground. Each one has individually found a way of addressing their textile skills to different design contexts validating the importance of material knowledge.

By nature, textile projects are interdisciplinary because a designer's investigation always triggers other disciplines contribution when it comes from concept to completion in production. Therefore, an important skill is to discuss a designer's point of view with production people, chemists, engineers, scientists, etc. Every featured example reveals how the personal goals could only be achieved by interacting in teams within an interdisciplinary context, with a strong artistic approach and advanced material knowledge.

While textile design is often under suspicion of pure aesthetization all examples described here, however, are giving proof of complex settings: Integrated storytelling in pattern stimulates the product - user interaction. A second example transfers authorship and the disciplinary one-dimensionality and attempts to meet design in an art context resulting in a social business network for production of handcrafted carpets empowering women in Morocco.

A third one proves textile design can be more than a problem-solving attempt, pushing limits of industrial weaving and gaining atmospheric qualities for applications in architecture.

A fourth one is exemplary showing how co- creation in textile design can lead to business models.

The authors conclude from a contemporary designer's point of view how textile can creatively, strategically and in the event gainfully be adopted for a fulfilling business practice, extending the existing textile variety and material culture both by working interdisciplinary in teams or collectives and as an author or artist.

10-ÉCOLE DUPERRÉ, THURSDAY 12TH 16.00 - 16.30

ROOM 209

ACTORS -

Claudio GAMBARDELLA

Associate professor Department of Architecture and Industrial Design, Università degli Studi della Campania "Luigi Vanvitelli" claudio.gambardella@unicampania.it DESIGN, CRAFT, CITY - ARCHITECTURE WITHOUT VOLUME

Making new architecture usually means producing new buildings. The pair architecture/building has become a sort of indisputable conceptual 'category'. However, the act of conferring new meanings to places is, for its inner values, a qualifying action, as for a re-definition that tends to valorise what does already exist. We are not here considering only the buildings renovation, but also the innovative actions that are consequence of a mix of Design Culture, Craft and Participation of the inhabitants. This idea is awakened by Richard Sennett's studies, as well as it arises from the Giancarlo De Carlo's work. It could be desirable, therefore, to change the approach, aiming at a new programmatic combination, which can be called 'Architecture without volume'. It is not just a matter of drastically contracting the construction of new buildings by choosing a large-scale reuse of the already existing ones. What is here intended is to convey a new sensitivity through unexpected design ideas, oriented more by the culture of mending suggested by Renzo Piano for the peripheries, than by the violent and a bit macho-styled gesture of the predatory business. The purpose it should be not design to fill the voids, rather to create new functional relations and aesthetic between existing buildings and empty spaces, almost like a tailoring work. It means caring of the connections and reconciling the several parts of an urban system. including micro dimension – i.e. a district, a lot, a street – and shifting the attention "from objects to relationships", as Gregory Bateson argued in his psychotherapy studies, to encourage that beneficial epistemological leap from the form to the process.

In this sense, the work of Riccardo Dalisi in the city of Naples could be considered a forerunner of an architectural design made using wasted things, the objets trouvés, the 'hand-made'.

This happens especially in Rua Catalana, an ancient road where metallic sculptures and street lamps have been placed on the facades of the buildings, made in cooperation with the blacksmiths who have been living and working there since ever. Thus, the urban space does not show the signs of modification only on the skin of its edifices. Transformations are not outside but internal to the city, due to the intense dialogue, consistent, structured between designer and craftsmen/residents of the neighbourhood. Craftsmen with this operation have been sustained in improving the quality of their business, have had the chance to be noticed and appreciated by new customers, above all by architects.

Exhibitions, conferences, essays and books have brought further notoriety to the designer of "the Neapolitan coffee maker by Alessi" and have made famous the artisans themselves. These transformations alter the space, the quality of living, the work and its dignity; they affect as well the economy of a neighbourhood, which has always supported with participation and sympathy the work of Dalisi as well as its craftsmen. 'Non-volumetric architecture' can therefore be interpreted through a resizing process, in a subtle design project in the city, delicate, clever, participated, 'poor', never miserable.

Keywords: Architecture, Urban Acupuncture, Urban Interior Design, Handicraft, Reuse 11-ENSAAMA FRIDAY 13TH 10.30 - 11.00

ROOM 306



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DESIGNING WITH OUR NEIGHBORS: CONNECTING THE COMMUNITY THROUGH URBAN GARDENING

The paper seeks to contribute to the knowledge and research on how universities can use their own resources to build bridges through design and social innovation with their surrounding communities. It is based on the case of the Social Design HUB of CENTRO University in Mexico City and its urban garden project CULTIVA, a collective initiative, based on transversal collaboration and the creation of shared value. The paper informs on the development of CULTIVA as a space for learning and social interaction in a neighborhood with a strong decline in public space and community life, and shares findings related to participants profiles, their perceptions and behavior about community life, and the effects of projects and collaborations based on mutual exchange. The research analyses CULTIVA under the frameworks of Ezio Manzini's Map of Participation, and the Social Design Pathways tool, showing different aspects of the project and its evolution, as well as its possible future pathways.

Keywords: Social Innovation, Social Design, Participation, Experience-Based Learning 12-ENSAAMA
FRIDAY 13TH
11.00 - 11.30

ROOM 306



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Associate Professor, Tokushima University, Japan

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Researcher of NPO remo (record, expression and medium organization)

Keywords: Media Design, Design Methodology, Community Archives, Personal Media, Visual Design

"FILM CYCLE" PROJECT

1. Research Background and Purpose

"Film Cycle" is a design project that aims to make an effective cycle of personal media, using 'old' and personal footage that includes 8mm films and various photos taken in the 20th century. Using digital technology to display these media in a cohesive sequence, personal and collective stories play important roles to establish new media which weaves next narratives to be shared within and beyond communities. We examined how to preserve and reuse those personal media to contribute to create a world of empathy.

2. Process and Results

From August 2016, the process of gathering and classifying the personal media within the local community was started, and in the space of half a year, members of the Ikegawa Lab from the Kyoto Institute of Technology, had a chance to experience Kyoto's local community (town called Ooe) history.

This project is divided in the following programs:

A. Design of the Education Program for High School Students: Digital coloring of pictures taken in the past.

Through the research process, using black and white pictures from the past of Ooe (Photographic plate) as material, the senior students of the Multimedia Course inquired the date of the pictures from the photographers themselves, and proceeded to digitally colorize the pictures

B. Gathering of stories and the design of their sharing space: Community-recorded 8mm film

In August, the activities related to the searching, and verifying the state of the 8mm films in existence within the town of Ooe took place, and from October onwards, with the collaboration of the Town Office of Ooe, a callout to the collection of these 8mm films was announced to the public.

C. Design of Media contents: Yuragwa River Story VR

On this program, using full 360° video recording, the river in its current state was recorded by Master's students from the Ikegawa lab. Considering the well-known tendency of flood in the region of Ooe, old footage from previous floods were used as a reference to include CG animation of such an event to the current footage of this river, displaying the result as VR content.

In February 2017, a temporary museum was set-up in the studio of Ooe High school, showing the outcomes of the project to the public, focusing specially in the public community of Ooe. Up to 400 people assisted this event. Also as a related event, a showing of the collected 8mm films was attended by over 50 people. Unlike a regular showing of media, the event and its venue were designed to allow the attendants to speak and share with each other the experiences of the past. Within this museum, the 'new' old media exhibited presented an opportunity for old and new generations to communicate, giving this project constructive arguments to continue collecting and presenting media and their stories in the future.

ROOM 306



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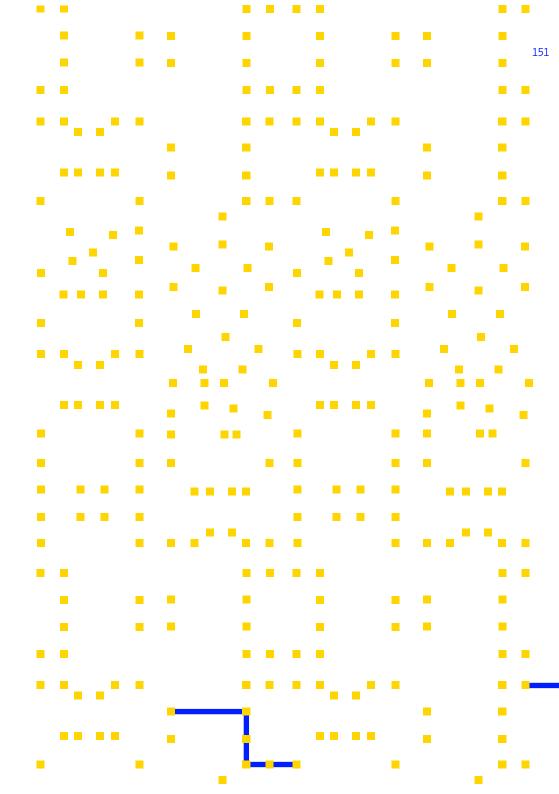
Keywords: Analogical Reasoning, Personality Types, Synergetics, Allergetics

SYNERGETICS OR ALLERGETICS. COGNITIVE STRATEGIES OF COLLA-BORATION IN ANALOGICAL DESIGN PROCESS

Analogy is an essential tool of human cognition that enables connecting two systems with causal relations and essential to learning, to innovation and to discovery. Previous research in analogy has focused primarily on the role of analogy in creative domains. In literature there is lack in understanding different personality type's use of analogy and the way how they think, act and react in a design process and in teamwork. This paper aims to explore and develop how to improve design processes and effective design problem solving strategies by involving different personality types in the various steps of design process. This is a study where cognitive science is applied in design research to improve design process methods.

The study aims to make a contribution to collaboration in analogical design process by investigating the interaction among three factors: personality types, execution of problem solving steps and the creative solutions achieved. An experiment is conducted to understand how designers with different personality types differ from each other in the way they execute each step of a problem solving process for a given design task. Participants took part in the experiment consisting of three tasks: retrieval of source information, mapping, transferring and adapting the whole information selected and evaluating the final solution achieved. In individually executed analogical problem solving process, the possible allergetic and synergetic points of personalities is tried to be revealed. In this research first we analyzed the relation between personality types and distance of source domains retrieved. Second, we analyzed the relation between personality types and the level of similarity mapped, transferred and adapted to the target domain. Third, we analysed overall relations between personality types, distance of similarity, and depth of analogical thought.

Results showed significant differences among different personality types. One aspect, i.e. the strong need to acquire understanding the behaviours of personalities may present obstacles to the successful execution of stages in analogical transfer process especially to prevent allergetics, but to create synergetics in teamwork. Allergetics and synergetics are both the terms the first of which is used to express dissociation and the second one is used to express association between different personalities for an effective teamwork.



PRACTICAL INFORMATION

Security

Throughout your stay please carry an ID card or passport, in case of identity or security checks outside of Cumulus conference venues. Proof of identity will be requested during check-in, as well as the official confirmation of your conference registration, in order to obtain your badge. Your badge must be shown at the entrance to all conference venues. It should be worn at all times and easily visible. Hand baggage will be inspected at the entrance to venues. Please note that large suitcases and travel bags must be left at your hotel or at a left-luggage facility, as in accordance with current security legislation in France we will be unable to accept them at the different Cumulus venues.



WEDNESDAY 11TH APRIL

ÉCOLE BOULLE

Address: 9 Rue Pierre Bourdan 75012 Paris

WIFI

Login: ECOLE_BOULLE or AMPHI_BOULLE Password: cumulus2018

Public transport:

Subway station Nation (lines 1, 2, 6 and 9) Bus stop Pierre Bourdan (line 57) Bus stop Nation (lines 26, 56, 57, 86)

Transfer from École Boulle to Sorbonne University:

28 min (bus + 4 min walk or RER express subway + 17 min walk)

1-by bus

From school to bus stop: 3 min walk Turn left when leaving the school Walk north on Rue Pierre Bourdan (60m) Turn right onto Boulevard Diderot (160m) Turn left onto Rue de Picpus (120m) Turn right onto Rue du Faubourg Saint-Antoine (30m)
Cross over Rue du Faubourg Saint-Antoine
Bus Line 86 stop: Chevreul
15 stops > stop: Cluny (on rue des Écoles)
At Cluny: go to 47, Rue des Écoles

2-by RER express subway

From school to RER station: 7 min walk Turn left when leaving the school Walk north on Rue Pierre Bourdan (60m) Turn right onto Boulevard Diderot (300m) Arrival point RER station Nation RER line A > 2 stops > Châtelet-les-Halles

At Châtelet-les-Halles change to RER line B

RER line B Châtelet-Les Halles > 2 stops > Luxembourg From Luxembourg (9 min walk) Head northeast on Boulevard Saint-Michel (90m) Turn right onto Rue Soufflot (30m) Turn left onto Rue Victor Cousin (340m)

SORBONNE

Address: 47 rue des Écoles 75005 Paris

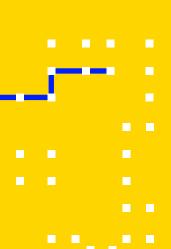
Turn right onto Rue des Ecoles

Arrival point 47 Rue des Écoles

Public transport:

Subway station Cluny La Sorbonne (line 10) Express subway station Luxembourg (RER B)

Bus stop Cluny (line 86)
Bus stop Dante (line 47)



HOW TO GET THERE

THURSDAY 12TH APRIL

ÉCOLE ESTIENNE

Address: 18 boulevard Auguste Blanqui 75013 Paris

WIFI

Login: cumulus Password: paris2018

Public transport:

Subway station Place d'Italie (lines 5, 6, 7) Bus stop Place d'Italie (lines 27, 47, 57, 64, 67, 83)

Transfer from École Estienne to École Duperré:

25 min (about 12 min walk) From school to subway station: Turn left onto Boulevard Auguste Blanqui Head northeast along Boulevard Auguste Blanqui (200m) Cross over Boulevard Auguste Blanqui to Place Henri Langlois Arrival point Place d'Italie subway station Take line 5 (Place d'Italie -> direction Bobigny-Pablo-Picasso) 9 stops > Stop at subway station République Take exit "Rue du Temple": 6 min walk Walk west 20m on Place de la République to Rue du Temple Head south-west on Rue du Temple (300m) Turn left onto Rue Dupetit-Thouars

Arrival point 11 Rue Dupetit-Thouars

ÉCOLE DUPERRÉ

Address: 11 rue Dupetit-Thouars 75003 Paris

WIFI

Login: ESAA-WIFI
Password: cumulus2018

Public transport:

Subway station République (lines 3, 5, 8, 9, 11) Subway station Temple (line 3) Bus stop Turbigo République (lines 20, 75) Bus stop République (lines 56, 65, 75)

Musée des Arts et Métiers Address: 60 Rue Réaumur 75003 Paris

Public transport:

Subway station Réaumur-Sébastopol (lines 3 or 4)
Subway station Arts et Métiers (line 3)

HOW TO GET THERE

FRIDAY 13TH APRIL

ENSAAMA

Address: 63 rue Olivier-de-Serres 75015 Paris

WIFI

Login: ENSAAMA Password: 433CC115E3

Public transport:

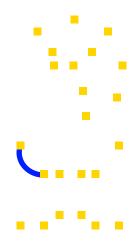
Subway station Convention (line 12) Bus stop Convention-Vaugirard (line 62) Hôpital de Vaugirard (lines 39, 80) Tram Georges Brassens (line 3a)

HÔTEL DE VILLE

PARIS CITY HALL Address: 3 rue Lobau 75004 Paris

Public transport:

Subway station Hôtel de Ville (lines 1 and 11) Bus stop Hôtel de Ville (lines 67, 69, 75, 76, 96)



IT'S YOUR TURN, LET'S CREATE!

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WEDNESDAY 11TH APRIL

8.00 - 9.00 Registration - Welcome coffee

10

13

18

RT: Round table

9.00 - 10.30 Presentation of the organisation Keynote speakers: Gilles GAREL Alexandra MIDAL 10.30 - 11.00 Coffee break 11.00 - 12.30 11.00-12.30 11.00 - 12.30 RT: Foundations, Cumulus What conditions ncubators etc.: Working group the role of accom are necessary to ensure the oanying structures Leadership & transmission of in supporting new strategy part 1 knowledge and creative talent. know-how? Friends with Benefits? LUNCH 13.00 - 15.00 13.00 - 15.00 New members Cumulus Working groups •Art and 13.30 - 15.00 Design Teacher: Cumulus Education and Design Pedagogy
• For the Contem-Conversations porary Art Leadership &

TRANSFER TO THE SORBONNE

strategy part 2
• Sustainability

16.00 - 18.00 Grand Amphithéâtre of the Sorbonne

Opening speech: Gilles PÉCOUT, Recteur de la région académique Île-de-France, Recteur de l'académie de Paris, Chancelier des universités de Paris

Claire BRUNET Nelly BEN HAYOUN

Inauguration cocktail in the Grands Salons of the Sorbonne

THURSDAY 12TH APRIL

FRIDAY 13TH APRIL

MORNIN		NE/AFTERNO	ON I	Duperré			Ensaama	W.E
8.00 - 9.00 Registration - Welcome coffee						8.00-9.00 Registration - Welcome coffee		
9.00-10.00 Keynote speaker: Emmanuël SOUCHIER						9.00-10.00 Keynote speakers: Anne ASENSIO Céline POISSON		
10.00 - 10.30 Coffee break						10.00-10.30 Coffee break		
10.30-12.30 Cumulus Working group IxDA visual communica- tion	tumulus Parallel sessions roup (DA visual ommunica-		2.30 - sse on	10.30 - 12.30 RT Citizenship: resolving conflicts		10.30-12.30 Parallel sessions	10.30-12.30 RT A view into the creative eco-system of French luxury	10.30-12.30 Cumulus Working group XFILES part 1 Quality Working Group
LUNCH						LUNCH 13.00-15.30 Cumulus Working groups		
TRA 14.00-17.00 Parallel sessic	nns RT: II plina cond are r for s	14.00-15.30 RT: Interdisci- plinarity: what conditions are necessary for shared exchange?		14.00-15.30 RT: Places, roles, statuses? Creative process and work logic in the fashion industries		13.30 - 15.30 RT What can design teaching learn from contempo- rary collaborative design practices?	13.30 - 15.30 RT Restitution of the international workshop Together at the Centre Pompidou	15.30 • Art and design teacher and pedagogy op • Co-design workshop
	RT: I. Cine place creat orga	RT: Industry and Cinema: what place for the creator in the organization of		15.30 - 17.00 RT: How to create a whole and consistent set, from a collection of singular designs?		15.30-16.30 Coffee break Meeting point for cultural visits 16.30-18.00 Cultural visits (on registration)		15.30-17.30 Cumulus Genera Assembly
17.00 - 17.30 Coffee break Meeting point for cultural visits						Cultural visits (off registration)		
17.30 - 19.00	Cultural vis	sits (on regist	ratior	1)				
19.00 - 21.30 <i>Futurs en transmission</i> exhibition Arts et Métiers museum						19.00-22.00 Farewell gala the Grands salons of Paris City Hall 22.00-2.00 Farewell party on a barge on the Seine		

RT: Round table

163

ACKNOWLEDGEMENTS

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Events and programme coordinator

Programming Committee

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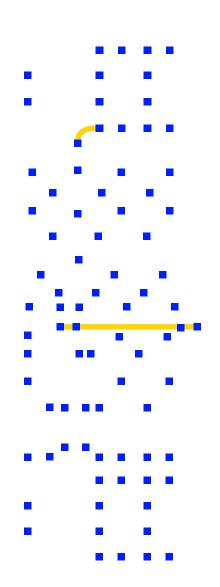
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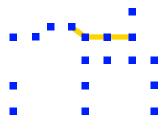


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