

ADESSO SYMPOSIUM

A day of study on Aesthetics and Design for Social Innovation

4th JULY 2019

Politecnico di Milano - Campus Bovisa - F.lli Castiglioni Room

10.00 - 18.00

Adesso (Aesthetics of DEsign for Social Innovation) research aims to investigate the sensorial insights and the aesthetic experience related to services, relationships, environments, communication strategies and spaces, all designed as Design for Social Innovation, highlighting the process and the outcomes.

DSI deals with all that design branches can do to promote and support social changes towards sustainability. Such processes are usually typified by a strong dematerialization of the design object itself, focusing on a relational and dialogical perspective.

Alongside, Applied Aesthetics, starting with the specific sense of Everyday Aesthetics, which brings off the analysis of actions and functions rather than just the pleasurable experience generated by contemplation, we will expand the analysis to other fields of studies.

In the last decades, design has increasingly faced complex social challenges. More generally, it is possible to remark that the object itself of the design process has constantly been upgraded, with a main attention to the intangible sides rather than to the tangible ones, granting a renewed value to the experience generated by artifacts and places. Together, a decreased authorship has progressively turned into a diffuse participative design.

Indeed, Design Aesthetics has mainly dealt with product design and the related sensorial involvements, and no specific studies have so far included DSI. This research aims then to investigate also the aesthetic experience generated throughout sustainable and participative cases, stressing on the importance taken on by differential contributions in relation to the whole processes.

Based on the research conducted so far on several scales by the members of ADESSO, DSI still lacks an aesthetics driven structured design discourse. Such a gap outlines the domain we intend to investigate further throughout a cross-sector approach between design and aesthetics.

• HOW CAN AESTHETICS CONTRIBUTE TO ENVISION MORE EFFECTIVE AND PLEASURABLE HUMAN-CENTERED DESIGNS, IMPACTING ON THE DIFFERENT PHASES OF THE DESIGN PROCESS, AS WELL AS ON THE OUTCOMES?

• HOW DOES APPLIED AESTHETICS IMPACT ON THE IDENTIFICATION AND DESIRABILITY PROCESS OF THE DESIGN OBJECT?

• HOW CAN DESIGN AND AESTHETICS LAUNCH A NOVEL DISCOURSE AND SET UP A MODEL OF ACTION AND INTERVENTION IN TERMS OF SUSTAINABILITY?

Based on a multidisciplinary approach, the research aims to launch a cross-sector discourse within and outside the Design Department of Politecnico di Milano, embracing a wide perspective including Sociology, Semiotics, Environmental Psychology, Ethology, Philosophy of Space, Communications Studies, and of course the several branches of Aesthetics.

The Symposium is structured around 6 areas of discussion:

- ENGAGEMENT AND/OR ACTIVISM
- INDIVIDUAL AND/OR COMMUNITY
- BODY AND/OR TECHNOLOGY
- PLACES AND/OR SPACES
- VISIONING AND/OR SHAPING
- MEANING AND/OR INTERPRETATION

The input of national and international case studies on social innovation and artistic projects will contribute to the discussion, adding a practitioner perspective to the conversation. The overall day is conceived as an on-going and participative dialogue between experts and aims to:

- REFRAME RESEARCH QUESTIONS, MAPPING GAPS AND OPPORTUNITIES
- IDENTIFY FUTURE RESEARCH DIRECTIONS
- ESTABLISH AN INITIAL NETWORK OF CONTRIBUTORS

TRACKS

ENGAGEMENT AND/OR ACTIVISM INDIVIDUAL AND/OR COMMUNITY

The turn towards diffused and participative design processes, adopted by DSI, challenges Aesthetics to investigate the experiences and the relationships generated by this approach.

The dimension of the community can be considered the dimension of change, when DSI aims at generating systemic and lasting transformations (Meroni, Sangiorgi 2011, Ogilvy, 2002). The shift from a user centered approach to a community centered one, where the community, instead of the individual, emerges as the new unit of interaction, requires the ability to set up, manage and support processes of participation, engagement and co-design, with various stakeholders, often with divergent interests and motivations, and with various degrees of relationships within a community. These processes may entail diverse trajectories, ranging from bottom-up local initiatives to top-down transformative paths, to hybrid processes where local initiatives are supported by larger actions. How Everyday Aesthetics discourses could support DSI in generating processes and outcomes that balance individual interests, ethical restraints and the collective (public) interest? How does the Aesthetic produced by the design and/or the design process relates with the indigenous aesthetics (Koskinen, 2016) emerging from the community and/or produced by the context? When empowering people and communities, does DSI do the same also on the aesthetic level? Is Aesthetic truly codesigned by the actors participating/involved in the process of developing socially meaningful initiatives?

Within this framework, the role of the designer shifts continuously from being a facilitator, adopting tools to foster collaboration, to be a proponent of contents (Meroni, Sangiorgi, 2011), generating and proposing visions and scenarios, to be a trigger of action, through forms of active engagement and interaction. Such a situated and proactive character of the design intervention in some cases foresees the (co)production of design initiatives that often claim a performative stage, a political act and a heterogeneous series of artefacts, which differently to artistic action, aims at coupling the construction of conversations with long-lasting changes, as legacies of the design intervention. DSI has the objective to change the world in a better place by making things happen; art acts in the public space and in general through activities aiming to generate thoughts, emotions, discussions, more than improving the actual situation. Both produce changes: which is the aesthetic of these changes? How to compare the role of the artist to the one of the designer and their relations to individuals and communities? DSI works, indeed, on creating new links and transforming established relationship among individuals, within both communities and the contexts of action. May such relations be seen through the lenses of Aesthetics? Finally, one crucial aspect of the engagement of the individuals as members of a community is the sense of belonging to the community itself: is this aspect related to the sense of belonging to an environment? When dealing with innovation, communities and contexts, does the Everyday Aesthetic contribute to explore the concept of strangeness and familiarity (Haapala, 2005) as drivers of social innovation?

BODY AND/OR TECHNOLOGY PLACES AND/OR SPACES

“Places are culturally formed and defined by reference to the human body” with this statement Arto Haapala (2005) refers to the interrelation between the physicality of a space and the necessity of a “living- sensing” beings which can perceive it. Here stands one of the main difference between the notions of mathematical and geometrical space and experienced and bodily space. So, a “sense of place” implies the necessity to have a body capable to sense and understand the place into which it stands. Then, it exists another “nature” of a place, detached from the body experience, which refers to the “spirit of a place”: the genius loci is that spirit that goes beyond the person’s feelings of a place, implying the very nature of the place itself – foremost concerning cultural, historical and geographical aspects.

Starting from these premises and according to Everyday Aesthetics theories, Aesthetics could interpret how a person experiences and acknowledges a place. Among this, the sense of aesthetic appreciation of a place implies not only bodily perceived aspects, but also the moral, social, and political significance of that sense, introducing the

concept of “place-thinking” which emphasizes the qualities of a space when it is filled with human values (Lehtinen 2015). From this reflection we can translate very practical problems and questions about the contribute of Everyday Aesthetics to Design for Social Innovation practices, because it implies the importance of the ethical responsibility for our everyday world. From “place-thinking” to “place-making”: how Everyday Aesthetics discourses could be integrated to Design for Social Innovation strategies? How the implementation of emerging technologies can eventually interfere with this cross-sector scenario? Can Somaesthetics be the key to analyze all those qualities related to bodily emotional experience in terms of place-making and social innovation? Looking at the complexity of our everyday spaces, characterized by the dichotomy “local vs global”, Everyday Aesthetics and Design for Social Innovation can collaborate in order to interpret the different perceptions of people’s sense of place?

VISIONING AND/OR SHAPING MEANING AND/OR INTERPRETATION

The capacity of the design discipline to bring concepts to life through processes of conception and exploration, is a key issue that concerns not only the traditional creative methodology but also when diverse stakeholders are involved to innovate together and to envision interactions, actions, objects, processes, services and systems. Within the contemporary paradigm shift, the so-called “agonistic space” (Mouffe, 2000; Björgvinsson et al., 2010; DiSalvo, 2010) that participatory design-led activities create to promote collective actions, owns a political side in the sense of reshaping – via multiple participating agents – the social space itself. Politics as a mode of action between (human, artificial, natural) agents, is linked to Aesthetics as a political activist space that questions the everyday behavioural and perceptual social dimension (Markussen, 2013). The struggle of Design for Social Innovations practices to design possible solutions encompasses not only the people capacity of imagining possible futures (Manzini, 2003), but also the capacity of analysing and reframing the past and the present toward those possible futures. Envisioning a better future is then possible while shaping a better present. Starting from these premises, how DSI practices could extend a more horizontal ethico-political agency, including the human and the non-human (Fox & Alldred, 2015), and widening the perceptive apparatus? Also, considering how experimental practices of envisioning and shaping are indeed part of the early front-end of the design development process (Sanders, 2005; Hillgren, et al., 2011; Stappers & Giaccardi, 2017), how the continuous divergence and convergence within the generation process of a shared vision could be further reinforced by the inclusion of existential values, questioning the past, the present and the future in non-linear time? How, according to Everyday Aesthetics, Aesthetics could be part of a model of action in terms of a moral, political, and existential sustainability?

Focusing on the end of the design process, it would be interesting to see it as more than an “end”, but rather as the front-end of a further ripple effect. Every project, in fact, carries values and meaning that must be shown and expressed through the use of different tools, such as storytelling. Value creation is possible when communication tools are able to touch certain perceptual elements and change the recipient’s point of view. In these terms and within a DSI reflection, communication tools affect not only the direct impact of their outcomes, but also have an indirect capacity (ripple effect) of generating an additional impact within the generation process of communication tools. In fact, communication processes change too, towards co-created strategies, contributing to the construction of the public sphere by means of participation. Bottom-up strategies enter, accordingly, into the process of communication and not only in its outcomes, contributing in constructing a common collective voice. How can Aesthetics help in the creation of meaning through the use of communication tools? How should the designer take aesthetic qualities into account when he wants to tell a project to a specific “target group” and, especially, when the “target group” participates in the communication process? Which approaches of the action-oriented dimension of Everyday Aesthetics theories can help the designer to create value through the interpretation of the project and influence desirability in a renewed value dimension of experiences?

PROGRAM

9.30-10.00	WELCOME COFFEE		
10.00-10.20	OPENING WORKS		
		Arto Haapala	
		Balancing between the Ordinary and the Extraordinary - Design as a Philosophical Problem	
10.20-11.00	FRAMING THE CONTEXT	Ezio Manzini	
		The hyper-local. From connected loneliness to collaborative and competent networks: politics of the everyday and design	
11.00-11.30	break		
11.30-13.00	ENGAGEMENT AND/OR ACTIVISM INDIVIDUAL AND/OR COMMUNITY	Laura Galluzzo Marta Corubolo	Pietro Gaglianò Ilpo Koskinen Alastair Fuad-Luke
13.00-14.00	break		
14.00-15.30	BODY AND/OR TECH PLACES AND/OR SPACES	Anna Cecilia Russo Chiara Lecce	Anna Ståhl Sanna Lehtinen
15.30-16.00	break		
16.00-17.30	VISIONING AND/OR SHAPING MEANING AND/OR INTERPRETATION	Annalinda De Rosa Andrea Manciaracina	Virginia Tassinari Elisa Bertolotti Davide Pinardi
17.30-18.00	CLOSING REMARKS		

Internal discussant.

Professors and researchers of the Design Department of Politecnico di Milano will contribute as internal discussant: Valentina Auricchio, Anna Barbara, Davide Fassi, Stefano Maffei, Anna Meroni, Francesca Piredda, Carla Sadini, Daniela Selloni, Davide Spallazzo, Salvatore Zingale. Other professors are confirming their presence.

GUESTS

ARTO HAAPALA

Professor at the Department of Philosophy, History and Art Studies, University of Helsinki - Finland

EZIO MANZINI

Founder and coordinator of DESIS Network
Honorary professor at Politecnico di Milano
Professor at ELISAVA Barcelona School of Design and Engineering - Spain

PIETRO GAGLIANÒ

Art critic and Lecturer at Santa Reparata International School of Art - SRISA - Florence - Italy

ALASTAIR FUAD-LUKE

Full professor of Design Research, Free University of Bozen Bolzano - Italy

ILPO KOSKINEN

Professor of Design Research, UNSW - Sydney - Australia

ANNA STÅHL

Senior Researcher at Research Institutes of Sweden - RISE - Stockholm

SANNA LEHTINEN

Postdoctoral Fellow, Department of Philosophy, History and Art Studies, University of Helsinki - Finland

VIRGINIA TASSINARI

Research Fellow at Design Department, Politecnico di Milano
Adjunct Professor at LUCA School of Arts - Bruxelles - Belgium

ELISA BERTOLOTTI

Assistant Professor, Art & Design Department, University of Madeira - Portugal

DAVIDE PINARDI

Adjunct Professor at School of Design of Politecnico di Milano - Italy

GUESTS' BIO

ELISA BERTOLOTTI works with storytelling, moving images and communication design. She is interested in developing creative projects that enable individuals to meet and laugh together. She has a PhD and postdoc from Politecnico di Milano and is a member of Imagis Lab and DESIS Network. She is currently an assistant professor of communication design at UMA - Universidade da Madeira, Portugal.

PIETRO GAGLIANÒ received a Laurea in Architecture, University of Florence. Critic of Contemporary Art and Independent curator, his research focuses the connections amongst the individual liberties, the aesthetics of the power and the subversive capacity of critical thinking and artistic work. He experiments hybrid formats between art and pedagogy. He is currently a member of the Executive Board of the Forum per l'Arte Contemporanea Italiana, of the scientific board of "Nexst," festival of Italian non profit spaces, of the board of Fondazione Smart - polo per l'arte, Rome, and CCC Centro Creazione Cultura, Florence. Artistic Director of Scripta Festival, a book festival for contemporary art theory. He teaches History of Contemporary Art, Feminism in Art, Art and Public Sphere at Srisa (Santa Reparata International School of Art, Florence) Installation and Performance Art and MFA Graduate Seminar in Studio Art: Professional Practicum at SACI, Florence.

ARTO HAAPALA received his PhD in Philosophy at Birkbeck College, University of London, and his M.A. in Aesthetics at the University of Helsinki. He has been Professor of Aesthetics at the Department of Philosophy, History, Culture and Art Studies, University of Helsinki since 1995. He has been a visiting Professor at Temple University, Philadelphia, Lancaster University, UK, Universities of Murcia and Málaga, Spain, and a visiting researcher at Universities of Freiburg and Bochum, Germany. His publications include *City as a Cultural Metaphor: Studies in Urban Aesthetics* (ed. 1998); *Interpretation and Its Boundaries* (ed. with Ossi Naukkarinen, 1999), *Aesthetic Experience and the Ethical Dimension: Essays on Moral Problems in Aesthetics* (ed. with Oiva Kuisma, 2003).

ILPO KOSKINEN was a sociologist, but has worked as a professor of industrial design since 1999. His main research interests have been in mobile multimedia, the relationship of design and cities, and methodology in design research. His most recent book is "Design through Research: From Lab, Field, Showroom," a book on constructive design research. He has been working as professor in Helsinki, Aarhus, Melbourne, and Hong Kong. He has been supervising dozens of projects by students and about 10 large research projects that have lately focused on services for industry but also local communities.

SANNA LEHTINEN is a Postdoctoral Research Fellow at Helsinki Institute of Sustainability Science HELSUS at University of Helsinki. She completed her PhD studies at University of Helsinki in 2015. Sanna has collaborated with the renowned architectural studio Davidsson Tarkela and worked as a Visiting Lecturer at Aalto University in its School of Arts, Design and Architecture and also in School of Science. Sanna is the treasurer the Nordic Society of Aesthetics and the President of the Finnish Society of Aesthetics. She is also an active member in the international Philosophy of the City Research Group and in the activities of the International Institute of Applied Aesthetics (IIAA, in Lahti, Finland). Before her research career Sanna worked as a curator at the Amos Anderson Museum of Art in Helsinki where she had a special focus on contemporary art.

ALASTAIR FUAD-LUKE is a sustainable design facilitator, educator, researcher and writer with twenty years' experience in Europe and internationally. He challenges how design is applied to societal, ecological, economic, political and educational issues and has been actively contributing to design's own transition through his work with eco-/slow/co-/social design and design activism. His books include *Agents of Alternatives* (2015, contributing co-editor), *Design Activism* (2009), *The Eco-Design Handbook* (2002, 2005 and 2009) and *The Eco-Travel Handbook* (2008). He joined the Free University of Bozen Bolzano in May 2016 as Full Professor of Design Research.

EZIO MANZINI founded DESIS Network, the international network of design for social innovation and sustainability. He is Distinguished Professor of Design for Social Innovation at ELISAVA School of Design and Engineering, Barcelona; Honorary Professor at the Politecnico di Milano, Italy; and Guest Professor at Tongji University, Shanghai, and Jiangnan University, Wuxi, China. His previous book *Design, When Everybody Designs. An Introduction to Design for Social Innovation* was published by MIT Press in 2015.

DAVIDE PINARDI studied history and then was writer of novels and essays and teacher in the central jail of Milan (San Vittore). Now he is script author, professor at Universities, film director and even singer. So sometimes he thinks to know every kind of narrative but it's not true. He's struggling to convince the world that storytelling is not telling stories but sharing worlds. He's going to loose, probably.

ANNA STÅHL works at RISE (Research institutes of Sweden) and holds a PhD in human computer interaction from Royal Institute of Technology. She is trained as an industrial designer, educated at Umeå Institute of Design. Her research interests are in the area of design research and bodily interaction. Her current focus is on Soma Design which is based on somaesthetics. In here she is looking at how to design interactions with technology that move beyond the visuals and screen, creating aesthetic experiences involving all of our body and its senses.

VIRGINIA TASSINARI is a post-doctoral Fellow at Politecnico di Milano (It), adjunct professor at LUCA School of Arts (Be) and design researcher for Pantopicon (Be), an Antwerp-based foresight and design studio. Her research in design and philosophy has a specific focus on design for social innovation, participatory design and design activism. She is co-founder with Ezio Manzini of the DESIS Philosophy Talks program, where design of social innovation is brought into dialogue with the philosophical discourse, and is since 2014 member of the DESIS International Coordination Committee.

MINIFARBERS' BIO

MARTA CORUBOLO has a PhD in Design. She is a Research Fellow and Contract Professor at the Department of Design of Politecnico di Milano. She is member of the Polimi DESIS Lab, part of DESIS (Design for Social Innovation and Sustainability) global network. Her research interests cover service and strategic design and social innovation, community centered design and collaborative services, with a specific focus on the incubation and growth of local initiatives and their relationship with the private and third sector. Her Doctoral Thesis (2018) discusses the role of the design discipline in enabling collaborative multi-stakeholder ecosystems, capable of generating and supporting social innovation through collaboration, defined as an open process of codesign and coproduction of services. As a researcher she joined several national and European research programs, among which: Transition (www.transitionproject.eu) aiming at scaling 300 social innovation practices through a shared multidisciplinary model of intervention, and Spread 2050 (<https://www.sustainable-lifestyles.eu/>), investigating European sustainable lifestyle models for 2050. Adjunct Professor at the School of Design of Politecnico di Milano, she has been a lecturer at the Master in Social and Collaborative Housing of POLI. Design, at ASP Alta Scuola Politecnica, SPD and IES Abroad. In 2014 she co-founded HousingLab (www.housinglab.it), a multi-disciplinary lab experimenting within the field of collaborative housing. HousingLab supports organizations from the public, private and third sector in developing new sustainable housing models, as well as citizens in exploring and building innovative and inclusive cohousing.

ANNALINDA DE ROSA is a Research Fellow at the Design Department of Politecnico di Milano for model development in spatial and service design postgraduate education, and for advanced didactic and training models for doctoral education. After graduating in Interior Design (MSc, 2010) at Politecnico di Milano, since 2011 she is teaching assistant for Interior and Product Service System Design courses at the Politecnico di Milano School of Design and collaborator in research projects at national and international level mainly on design for social innovation, design for public spaces and community-centred design topics. In 2012/13, she attended a post-graduate research course at EnsAD - École nationale supérieure des Arts Décoratifs in Paris, where she experienced graphic and set design collaborating with theatre companies and an architectural firm. PhD in Design at Politecnico di Milano (2019), her research is focused on the relationship between Spatial Design and Service Design, addressing the fundamentals of the disciplines in educational methodologies and processes. She is part of the Polimi Desis Lab research team within the DESIS Network (Design for Social Innovation and Sustainability) and she has been involved in the research project "Human Cities, Challenging the city scale 2014-18", co-funded by the Creative Programme of the EU, and in the European consortium GIDE - Group for International Design Education (2014-2016).

LAURA GALLUZZO, PhD, is Research Fellow and Contract Professor in Spatial and Service Design at Design Department, Politecnico di Milano. She is part of POLIMI-DESIS Lab within the DESIS Network (Design for Social Innovation and Sustainability). She works for research on public spaces, community centered design project, design for social innovation with a particular focus on spaces and services. She is the coordinator of the research ADESSO, Aesthetics for Design of Social Innovation. She works in different research programs dealing with Design for Social Innovation: Scuola 2.0 a research project with elementary and middle schools; Comunicare Ospitando, a research project for Polimi residences; Il Salone del Futuro, a research project for the Chamber of Commerce in Milan, TUS (Temporary Urban Solutions) in the Martesana District for Cargo-HiTech Company. In the last years she worked on campUS, a local research that was awarded of the XXV Compasso d'Oro (2018) and Human Cities-Challenging the City Scale, an European research project funded by the Creative Programme (2014-18). In recent years she designed the interiors and services for the Expo Village for Expo Milan 2015, she was the project manager of the last Cumulus Conference in Milan, The Virtuous Circle (2015) and Design Now, an international program of events of the XXI Triennale (2016). She was part of the Editorial Team of the Italian Pavillon for the XXII Triennale (2019).

CHIARA LECCE, PhD, after her Master's degree in Interior Design at the Politecnico di Milano Design School in 2008, she continued her studies at Politecnico di Milano earning in 2013 the PhD in Interior Architecture & Exhibition Design with the thesis Living Interiors in the Digital Age: the Smart Home. From 2008 she is involved in History of Design classes and

Interior and Spatial Design Studios at the Design School of the Politecnico di Milano. She is managing editor of the scientific Journals PAD (Pages on Arts and Design) (2013) and of AIS/Design Storia e Ricerche (2019) the official Journal of the Italian Association of Design Historians, as well as author for several scientific design Journals and books. She is currently research fellow and lecturer at the Design Department of the Politecnico di Milano, being involved in "Exhibit Design History and Methodologies" research topics. In 2016 she has been tutor for the H2020 European training project "Design for Enterprises". She has been part of two FARB projects of the Design Department of Politecnico di Milano: from 2014 to 2016 with MADEC (Material Design Research Center) and from 2017 to 2019 with DESY (Designing Enhancement Strategies and Exhibit Systems for the Italian House Museums and Studios). Since 2009 she collaborates with the Franco Albini Foundation and many other important Italian design archives (CSAC, Fondazione Achille Castiglioni, Osvaldo Borsani) other than continuing to work as a freelance interior designer.

ANDREA MANCIARACINA has a Degree in Industrial Design at Politecnico di Milano with a focus on the relation between communication design and technological devices for learning. Currently is a Research fellow, PhD candidate and graphic designer. Since 2002, he has been working on traditional graphics projects, multimedia graphics and installations for companies and institutions and he has been collaborating with the Design System of the Politecnico di Milano (School of Design, Department of Design and Poli.design) on applied research projects and on the management of communication tools for teaching and design orientation. From 2003 to 2017 he taught in numerous courses concerning the disciplines of visual communication and visual design. The research topic currently investigated is the relationship between communication, space and innovative didactics and in particular the relationship between teaching space, educational activity and its management mediated by the use of technologies. Currently, the research activity is focusing on: 1) the creation, in a research team, of guidelines for the preparation of innovative teaching spaces (within this project I am in charge of verifying and validating the choices on technological equipment); 2) the development of meta-project activities, in another research team, within a Design department's project aimed at the innovation of its teaching and service laboratories

ANNA CECILIA RUSSO, PhD and Researcher in Design Aesthetics and Communications, mainly focusing on Full Body Thinking and Body/Mind Comfort theories in relation to emerging technologies and smart materials. She holds a Ph.D in Communications Studies [Science de l'Information et de la Communication - with a Thesis in Design Aesthetics] from Université Sorbonne Nouvelle - Paris 3 and she is a member of APPLA Research Center in Paris (Centre d'Approches Pragmatiques en Philosophie du Langage et de la Communication). She previously accomplished an MA Master of Arts in Communications at IMI Brussels and she majored in Art History, at Università Cattolica del Sacro Cuore di Milano. Prior to join Academia she was involved internationally in several editorial and curatorial projects, based on design and art intersections, site specific installations, unconventional materials and interdisciplinary approaches to contemporary art and experimental design: from one-off wearable/jewelry to furniture. She has a strong background in Media and News Editing, as former Design Editor and Scout at CondéNast Italy (2005-2014), where she covered design news, outlining trends, and launching new talents, as well as interviewing renowned professionals. She also freelanced for other publishers, and her full list of lifestyle publications ranks hundreds of voices, including articles reedited for twin magazines in Spain and Asia/Pacific formats. While accomplishing her Doctorate, she embarked on a new parallel career path in Education, starting teaching and collaborating with course planning activities at the Master Program of École Boulle in Paris, at the Design School of Politecnico di Milano, and at IES Abroad, US University in Milan. Between 2016 and 2018 she was one of the official speakers/tutors (English and French) at Design for Enterprises, a free range of courses provided by EU Commission throughout the Member States and associated countries. Besides long study and research residencies in France, in 2014 she was Research Fellow at Vilém Flusser Archiv - Universität der Kunst - in Berlin.