

Second Edition
CERAMIC FUTURES

A project curated by Stefano Mirti





Ceramics of Italy

Ceramic Futures Second Edition

a project curated by Stefano Mirti
produced by IdLab

with the precious contribution of Martín Azúa, Yulya Besplemennova, Anna Bernagozzi,
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abitare,
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Second Edition

Ceramic Futures

a project curated by Stefano Mirti

Intro

This book documents a selection of projects developed by students for “Ceramic Futures” (www.ceramicfutures.com), the second edition of the first social project devoted entirely to ceramics.

Ceramics come from a technology that has followed four hundred generations of human civilization: more than ten thousand years of history between cultures, countries and places all very diverse from each other. The project seeks to explore and challenge the versatility of ceramic both as a creative and functional medium – a material that is universal and unique, sustainable and enduring, while also being one of the oldest.

Ceramic Futures involves the participation of four design schools (Accademia di Belle Arti di Bologna, École nationale supérieure des Arts Décoratifs (EnsAD), ELISAVA and Politecnico di Milano). The students were asked to explore potential new directions that the world of ceramics may take in the near future based on four themes: to walk, to eat, to love and to sleep.

The four groups of students had the opportunity to work adopting an interactive and collaborative approach based on the communication opportunities offered by social media.

The entire project is hosted on a dedicated online platform (www.ceramicfutures.com) connected to Google+ (plus.google.com/+Ceramicfutures). The activity was also kept updated via Facebook, Twitter and Instagram.

The work combines traditional methods (the individuals or groups of students have worked in their own cities using conventional design techniques) with the digital technologies that are now ubiquitous in our daily lives.

The community on Google+ collects the progress of the students' work with the aim of sharing ideas and opinions, and creating an archive of the individual projects. The use of social media has allowed for a further level of interaction in that the entire design process is open and visible from the outside, allowing anyone to connect, make observations, post comments and/or submit questions.

The entire process will be presented at Cersaie (Bologna, 22-26 September) with an exhibition of the students' projects and research work. In July, a ranking has been made based on parameters (votes, likes, comments, interactions) used to map the participants' profiles throughout the entire project and determine which of them are the most active, most amiable, most generous and most charismatic.

The two top students from each school have been invited to present their work at Cersaie 2014. One student from each school was chosen from the ranking, while the other was selected by a jury consisting of Stefano Mirti, the staff of Ceramic Futures and Confindustria Ceramica.

Promoted by Ceramics of Italy and Cersaie, the most important international exhibition of ceramic tile and bathroom furnishings held in Bologna each year (www.cersaie.it). The project has the support of Confindustria Ceramica and is organised by Edi.Cer. Spa in cooperation with IdLab.

ACCADEMIA DI BELLE ARTI DI BOLOGNA

Founded in 1711, the Academy of Fine Arts in Bologna (ABABO) is an independent institution of the University of Bologna. The Academy conducts training, production and research in the arts and in the field of visual arts, graphic design, and product and set design. The teaching subjects are subdivided into the following areas of study: visual arts, arts education and communication, design and applied arts, and restoration. The academic teaching focuses on both the theory and practice of art and design. In 2008, ABABO founded the Design Center for the promotion of research in the field of design culture.

POLITECNICO DI MILANO

Politecnico di Milano is a scientific and technological university which trains engineers, architects and industrial designers. The University has always focused on the quality and innovation of its teaching and research and on developing a fruitful relationship with the world of business and production through experimental research and technology transfer.

ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS (EnsAD)

Founded in 1766, EnsAD is a higher education institution under the authority of the French Ministry for Culture and Communication. It offers a wealth of intellectual, creative, and artistic opportunities within a multidisciplinary context of partnership and innovation. The school offers a five-year degree program with a specialization in one of ten departments (Interior Architecture, Art, Animation, Multimedia/Graphic Design, Product Design, Textile and Texture Design, Fashion Design, Printed Image, Photography/Video, Stage Design). The EnsAD degree is recognized as a master's level qualification.

ELISAVA - BARCELONA SCHOOL OF DESIGN AND ENGINEERING

ELISAVA is one of the top schools in Europe and a pioneer in the study of Design and Engineering. It is affiliated to Pompeu Fabra University. Official courses include a Degree in Design, a Degree in Engineering and Industrial Design and an Official Master's Degree in Design and Communication. The Master's and Postgraduate Degrees are related to the areas of Graphic Design and Communication, Product Design, Space Design and Architecture and Design, Strategy and Management. ELISAVA is located in a modern building on La Rambla in the heart of Barcelona.

It is with great enthusiasm that for the second year we are supporting the social project on ceramics: Ceramic Futures. The ideas and creations proposed last year persuaded us to continue the project, this time engaging other design schools and proposing new themes to be explored by the students.

At first glance, the chosen themes would appear to be far removed from the industrial environment of our ceramic companies and instead relate to everyday life – walking, eating, loving and sleeping.

Nonetheless, what might appear to be a futile exercise of the imagination has once again given rise to ideas, proposals and visions that can offer real inspiration to the people in our industry who are involved in developing new products – products that ultimately have an impact on the day-to-day lives of people who “walk, eat, love and sleep”.

Vittorio Borelli – Chairman of Confindustria Ceramica

Ceramic Playground

From Bologna to Paris connecting by way of Milan and Barcelona, and back again to Bologna, here we are at Cersaie, our final destination. Along the way, our ceramic futurists have met on a same playing field, that of social media. This field is our virtual playground where everything “ceramic” came to light. Sometimes literature, sometimes art, sometimes cinema, sometimes design, but all inspiration and, not to mention, amusement. Here, in sharing ideas, thoughts and possibilities, our realities have collided, collapsed to the flow of storytelling: from the artisan in his atelier, to the factory in Sassuolo, to the sketchbooks and experimentations of our futurists, to the feed of social media and the Ceramic Futures’ community. Reality and virtuality have come together for the purpose of creativity, freedom and play.

This catalogue is a collection of open-ended stories for the many futures of ceramics, fictionalized here for your own pleasure. Enjoy the ride!
Welcome to Ceramic Futures!

Stefano Mirti, Valeria Portinari and Giulia San Gregorio,
September 2014

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TO EAT

BREAK TO CREATE

Kitiara Ferran

ELISAVA

We live in a world that is being increasingly harmed by a number of human-related factors. Ours is a capitalist age in which everything is based on industrial production, without taking account of our surroundings. Climate change is the result of an excessive use of fossil fuels which have caused a rise in temperature. Technological advances in nuclear energy are enough to make anyone shiver at the thought of accidents like Chernobyl or Fukushima, two of the world's worst environmental disasters. These occurrences, together with the large numbers of species that are in danger of extinction, make us reflect on what

the future may bring, not just for ceramics but for the survival of life itself. The life capsules project explores the possibility of ceramic as a material with life conserving power. They consist of organically-shaped ceramic capsules capable of storing seeds, of storing life. They are protected by an airtight seal that combines with the ceramic to provide the necessary features for conservation: dry, fresh and with no light. In the event of a natural disaster, these seals will break, generating new life. Break to create: ceramics of the future to preserve species.









ZINGIBER Q. FICHIALE
2014

KLON CARPACENSIS
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ARIES AL
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HOOP

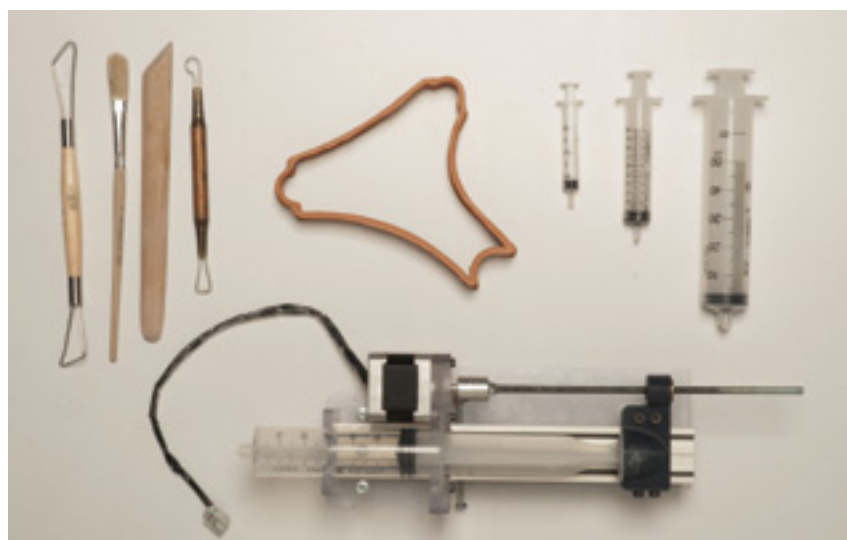
Francesco Pacelli

Politecnico di Milano

In 1800 there were fewer than 1 billion people on the Earth. There were plenty of resources and waste was not a major problem. According to current demographic projections, the world's population will probably exceed 10 billion in 2050, while waste accumulates and the planet's resources become increasingly scarce. This alarming future scenario calls for a lot of thought in terms of food distribution and waste management. One potential solution to this problem could be to recycle food waste in an efficient way for potential new applications. With this in mind, the project aims to develop innovative clay-based materials

with recycled food wastes in their compositions. These can be formed using traditional technologies such as moulds or innovative technology such as 3D printing, then hardened by means of solar drying or firing in kilns. The final result of these experiments would be a series of customized bricks and modules capable of forming complex structures for food storage, drying and cooking devices. The materials and finished devices thus create a circular process in which food wastes can be reused sustainably, becoming part of the manufacturing process itself.













COLOUR INGESTION

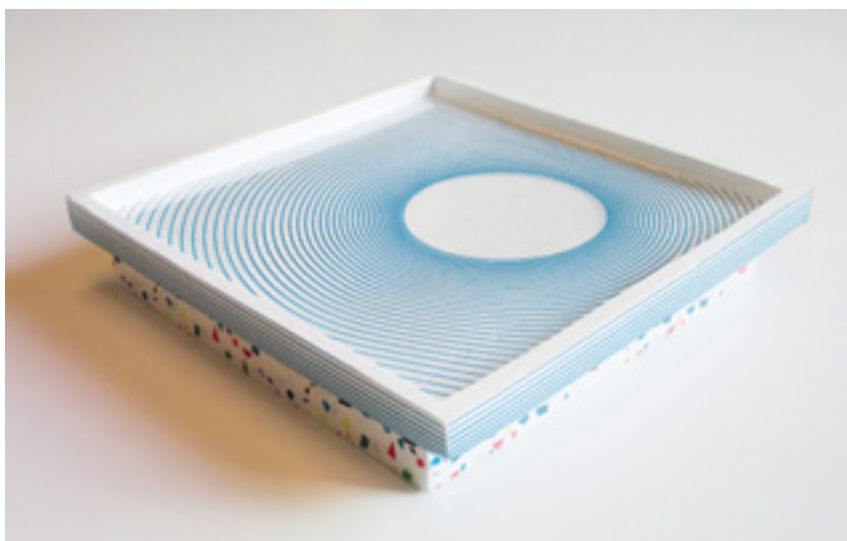
Jessica Pinotti

Accademia di Belle Arti di Bologna

What and how are we going to eat in the future? It appears that we will have to change our habits soon given the severe problems that are arising from the rapid pace of population growth and the highly polluting nature of current agricultural practices. I asked myself how my work as a designer could highlight the importance of food and nutrition and I discovered that colour can have a significant influence on our appetites and tastes. Eating sustainably and healthily are key factors. It is important not only to reduce portion sizes, but also to review the content of meals. The menus of future generations will include lab-

grown meat, algae, molecular food and mini livestock (insects). How can we survive this transition? Colours may come to our aid, as evidenced by a number of studies confirming that certain hues can enhance sweet or sour flavours. Add to this the fact that some colours, such as blue, are appetite suppressants and it appears realistic that colours will be able to help us adjust our eating experience. For this reason I have designed a series of functional decorations that take account of these theories. The support is a ceramic plate that can be used on both sides and also works when stacked, creating a sculpture that can be displayed after use.









ALCHEMY

Marc Bové Salas

ELISAVA

Alchemy is based on four elements: earth, water, fire and air. They are also the elements that are used in the pottery-creating process. Alchemical cooking is based on the idea of creating a cooking pot which emphasises the four elements and enhances the role of pottery, allowing it to be an indicator of cooking time. The cooking pot consists of three parts: the lower part is designed to cook food by direct contact with fire; the middle part is vapour-permeable and is designed for cooking vegetables and accompaniments; the top part acts as a lid. As we said, the idea is to enhance the pottery. The two upper pieces are sealed with mud, which breaks into

pieces due to heat deriving from direct contact with fire, indicating that the food inside is cooked. This concept is based on the behaviour of shelled seafood, which opens up when cooked indicating it is ready to be eaten. The length of time the seal will last depends on the composition of the mud, so it is possible to obtain cooking times of 10, 20 or 30 minutes. For this reason, choosing the right kind of mud for the specific cooking time is essential in order to prepare a delicious meal.













WITHOUT DISHES

Miguel Barrio González

ELISAVA

Is the future of the dish in danger?

Is the dish still in fashion?

Do I need a dish to eat on a table?

Nomads didn't live in specific locations,

so they created a series of smart pottery containers ideal for transport.

Contemporary humans still use this system of containers but not in the same way. We have adapted it to

a range of activities, including eating, preserving and storing.

In the 21st century it's time to rethink this system with a view to the future.

Why must we use a dish if human nature has changed? The dish is an outdated item, which may create storage problems in the homes of the future. It's time to find a solution

geared to the future. With this in mind, my project involves redesigning

the dish as we know it to create

a new object in which the support plate (table) becomes the dish itself.

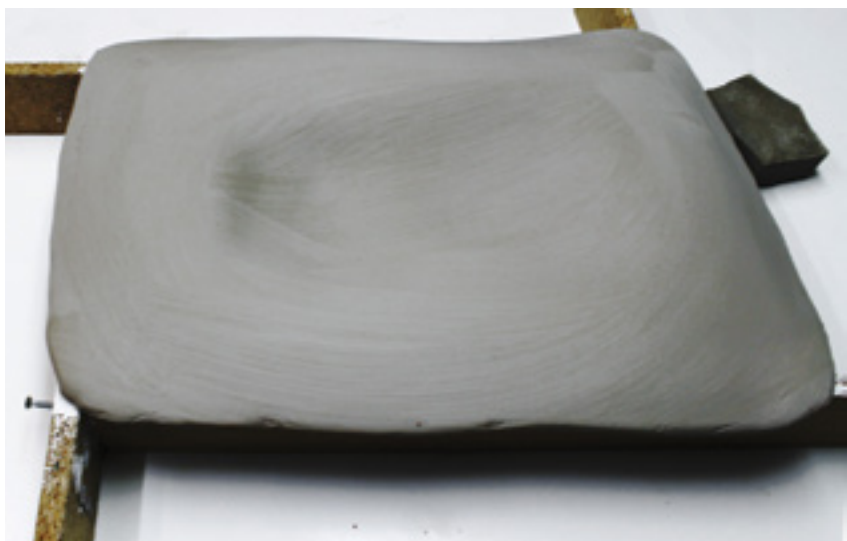
Having a single support on which to eat will save on storage space, time and

money. As users will not be restricted

by the spatial limitations of dishes, they will be able to enjoy any number

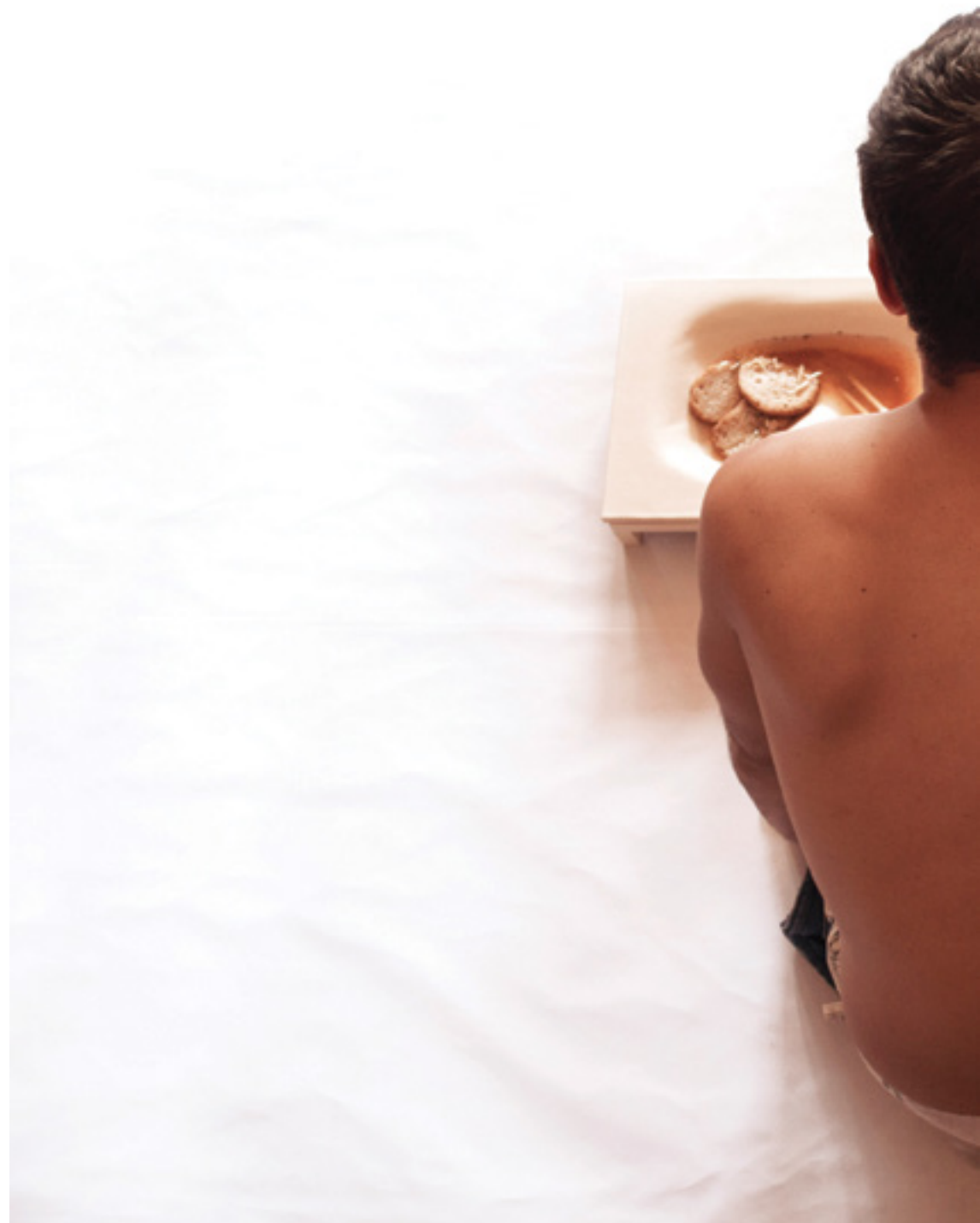
of meals on the common support area.











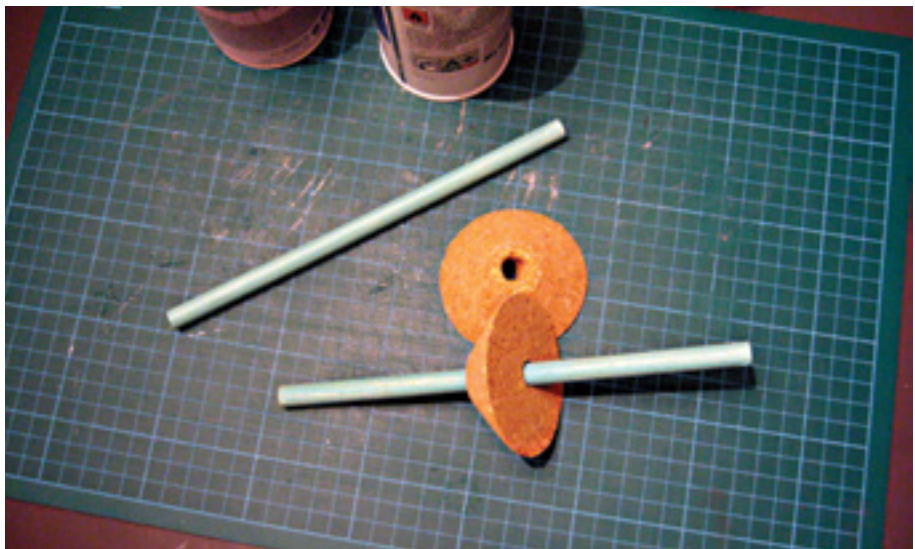


DERNIÈRE GOUTTE

Elodie Favre

EnsAD

Water is becoming a scarce and inestimable natural resource and we must preserve it. This bright straw, like a beacon in the night, guides us to this cherished elixir. In order not to waste the precious liquid, the cork top adapts to all types of glasses and preserves the treasure to the last drop!







« DERNIERE GOUTTE »

TO EAT - ENSAD
Team phosphorescent



AROMA

Sarah Belfer

EnsAD

Have you ever been awakened by the delicious aroma of the coffee? The pleasure is difficult to describe, but for many people the pleasant smell of coffee is enough to make them jump out of bed! My work focuses on aromas, especially that of coffee. My project was inspired by oenology and the special shapes of wine glasses designed to enhance the different flavours of wine. I wanted to create coffee mugs with a unique shape that would be capable of enhancing the aroma of coffee while following the profile

of the human nose.

The mugs are made of white porcelain and glaze and are decorated with gold leaf. The series aims to combine smell and taste by means of removable modules.













TRADITIONAL-FUTURE

Giovanni Piemontese

Politecnico di Milano

Traditional-Future is a portable and easy-to-use ceramic oven. In a future where people will predominantly eat pre-cooked food, we will lose our traditional ways of preparing meals and most of all we will lose our food skills. Traditional-Future aims to bring back these rituals with age-old cooking techniques such as “under-sand cooking”, inspired by the traditional Sardinian methods of cooking pork and by the Hawaiian technique for preparing meat. The kit is composed of three pieces: a small pot where charcoal is placed for burning; a medium size pot containing sand; and a larger pot where the charcoals and sand can be placed for cooking the food.

All three pieces are stackable, making Traditional-Future easy to store and carry around and enabling it to be used both indoors and outdoors.

Traditional-Future can be used to easily and quickly cook vegetables, meat and even fish, combining a new experience with a traditional taste.









REGARDEN

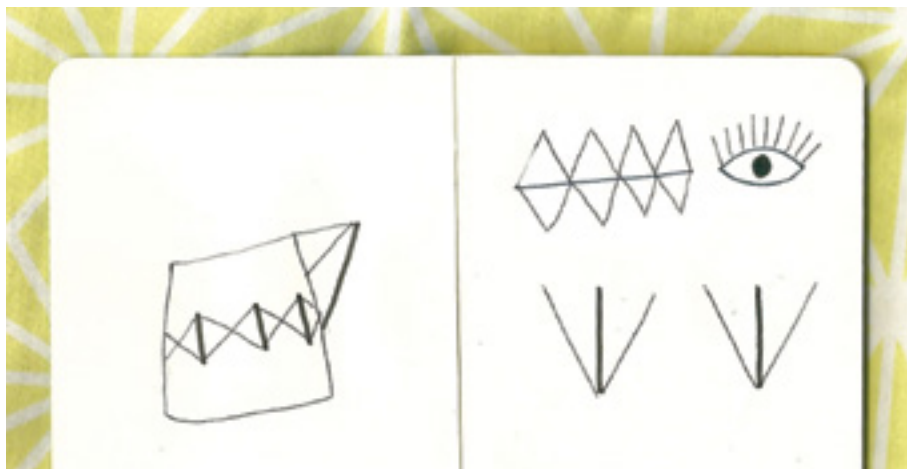
Sarah Roméro

Politecnico di Milano

Once upon a time there were Humans. Initially there were only a small number of Humans on the Earth, but their numbers grew rapidly and they need food to eat. But when there began to be too many of them and they grew smarter, they started to create weird new ways of developing food and growing vegetables. As a result, they found they were eating very badly. They became nostalgic and began developing kitchen gardens in their cities trying to eat better quality, fresh organic products. But they began to really care about what they were eating, particularly because it is healthier.

2020.

Humans have finally created magical ceramic pots. Rather than mere containers, they nurture the plants inside them just as mothers look after the child that is developing inside their wombs. If the baby plants need water, patterns appear to alert Humans that it is time to pour water inside. If the baby plants need food, pots feed them with nutrients (organic fertilizer) directly incorporated into the ceramic skin. And so these pots allow Humans to grow delicious fresh vegetables and herbs directly in their kitchens.













TO LOVE

TIME WILL BREAK US APART

Luis de Sousa

ELISAVA

Ceramics, like feelings, can change...

In the future we can imagine ceramic artefacts that can make us aware of the ephemeral nature of our feelings. This applies in particular to love: joy and pleasure can turn into pain in a matter of time.

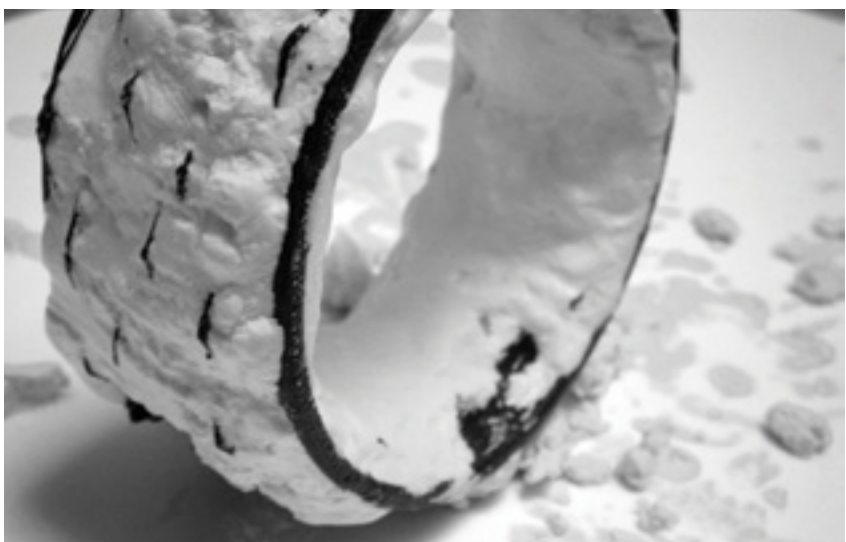
A simple object such as a bangle can convey this sort of emotional change through its evolving ceramic skin.

Essentially it will be able to evolve due to its two-layer composition, consisting of an inner core of hard earthenware and an outer skin of a softer ceramic.

As time passes and the bangle is worn, the softer outer skin will begin to crack and peel away, breaking open to reveal the spikes of the core and

transforming the bangle into a painful accessory. This will remind the wearer of the fleeting nature of love, the impermanence of joyful feelings, and the pain and suffering that always comes after a breakup. In the future, both ceramics and people will be forced to adapt and evolve because, as far as we know, the only constant is change.













KAMAZULEJOS

Emilie Ricada

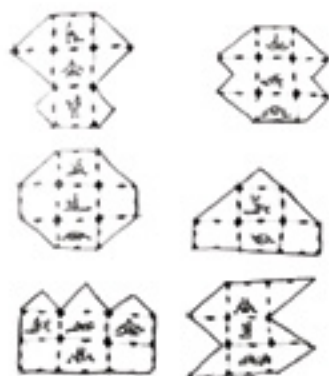
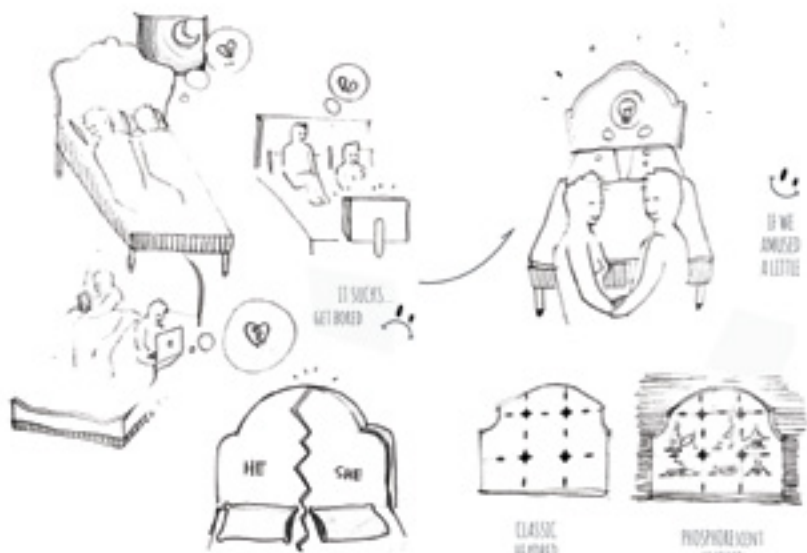
EnsAD

Inspired by the ancient Spanish and Portuguese tiles called “Azulejos”, the tiles we have developed are intended for use in the domestic environment, and specifically as a bed headboard. During the daytime the tiles form an almost traditional coloured checkerboard pattern. But when night falls, erotic figures from the Indian Kama Sutra suddenly appear, becoming a source of inspiration for the most audacious.



《KAMAZULEJOS》

TO LOVE - ENSAD
Team phosphorescent



AS WOULD CERAMIC TILES ON THE
LOGABUTT SEAT ON THE DARK
KAMAZULEJOS REVISIT HEADS
WITH GEOMETRIC TILES

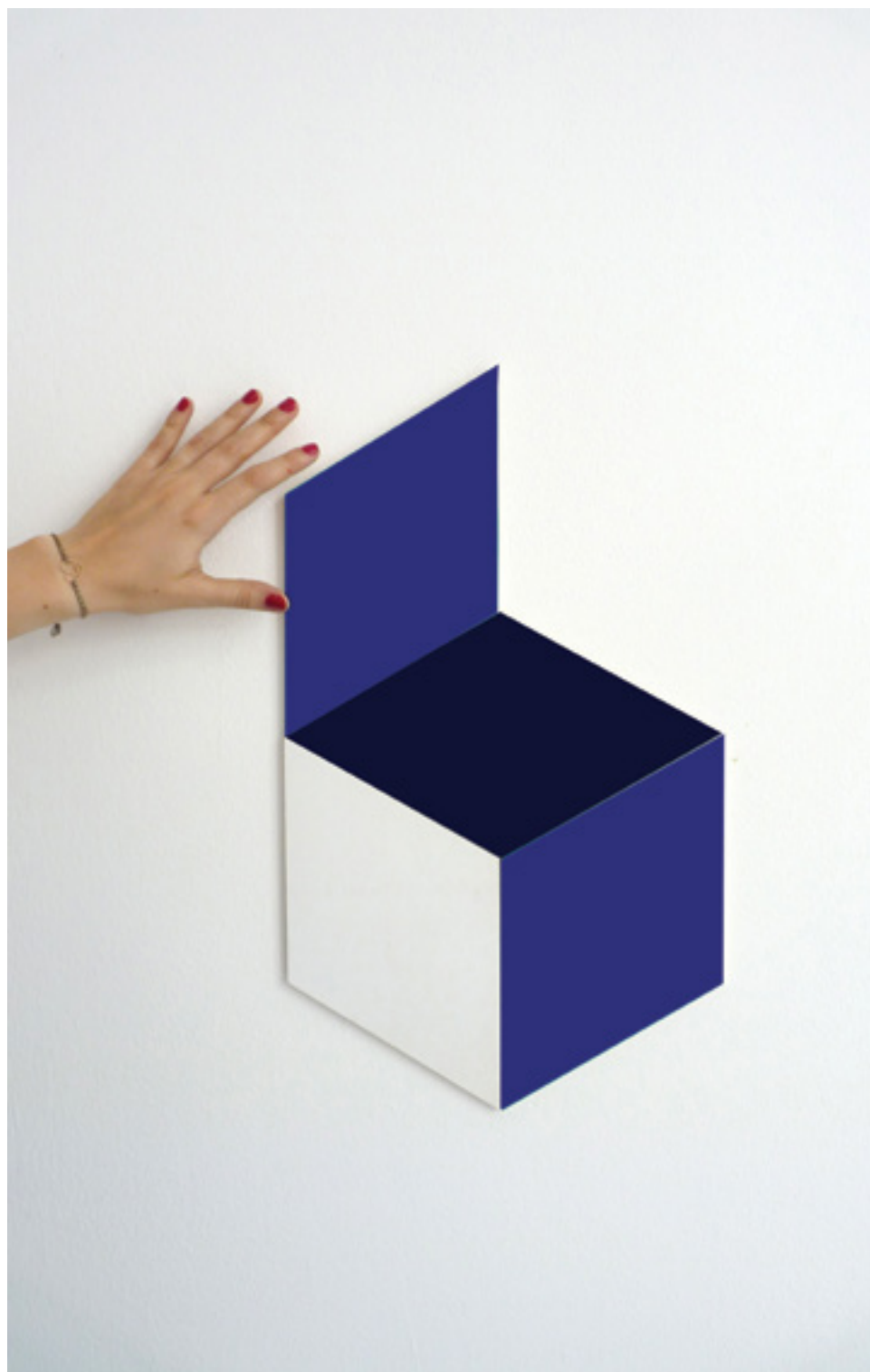
CLASSIC
HEADS

PHOSPHORESCENT
HEADS

ON THE LIGHT

ON THE SHADOW











RITO

Adrià Serrano

ELISAVA

The starting point is to love ourselves. We live in a society where we have to give our utmost. Our frenetic, high-speed lifestyles cause us stress and anxiety to achieve our goals. These common disorders can lead to other more harmful conditions such as muscle contractions, vomiting and dizziness. To combat this situation, Rito proposes a parenthesis in this space of time to love ourselves and care for ourselves a little more, thereby improving our quality of life.

Rito develops the technique of Stone Therapy inspired by Chinese culture and American Indians, who used hot stones to massage and relieve illness. The stones have been replaced

by ceramic pieces of different sizes, shapes and finishes. These are hollowed out to enable them to be filled with water at different temperatures and thereby regulate the treatment. Aromatic oils can also be added to create the desired atmosphere. Rito offers two hot and cold treatments to help reduce muscle inflammation, improve circulation, promote relaxation, revitalize the skin and stimulate the nervous system.













TALISMAN

Dan Wu

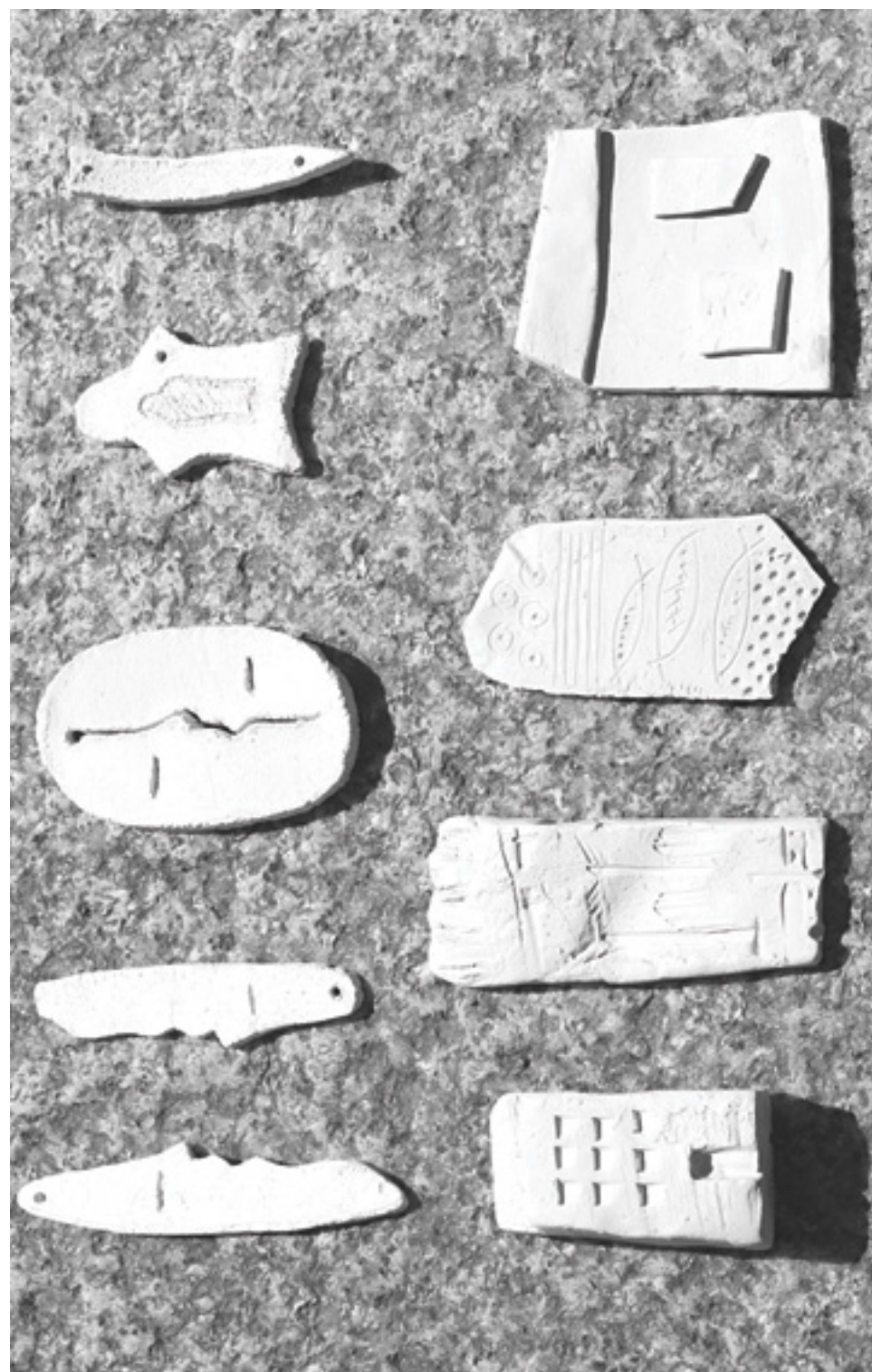
Politecnico di Milano

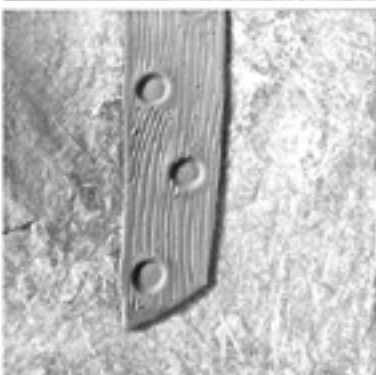
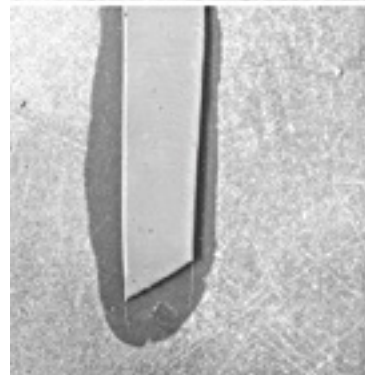
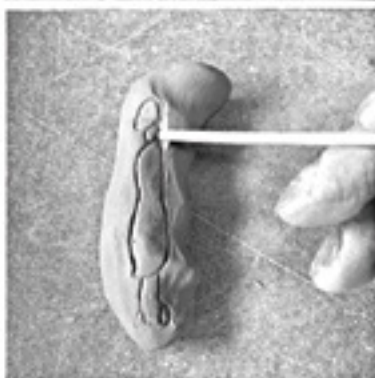
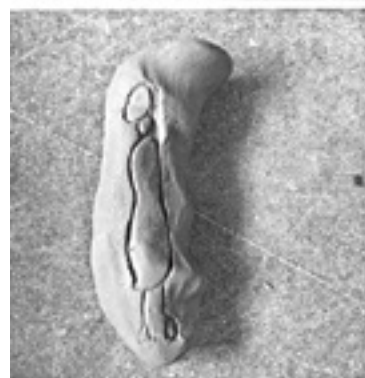
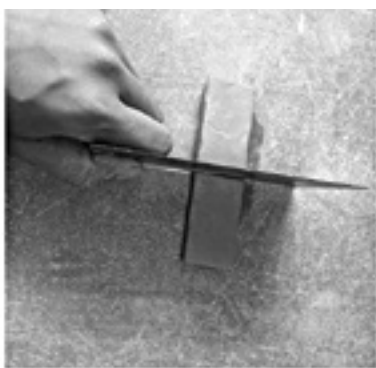
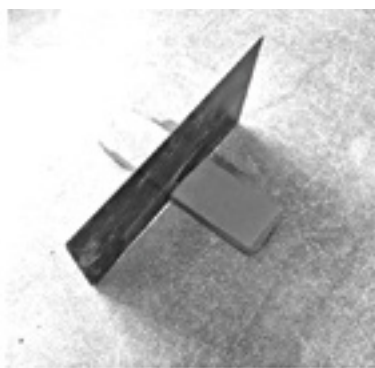
Farewells are the most painful thing in the world. Lovers, relatives and friends, separated by physical distance, life and death, misunderstandings... these are all barriers between us. Reach out and hold hands, join your hearts and feel each other's warmth and breath. Distance is between our fingers, and warmth is also here. Your loved one is gone, you will never be able to find him anywhere in the world. TALISMAN is his last gift before leaving. He clenches his fist, squeezes the clay, leaves us the impression of his palm, his breath and his last strength forever. This is the space inside his fist,

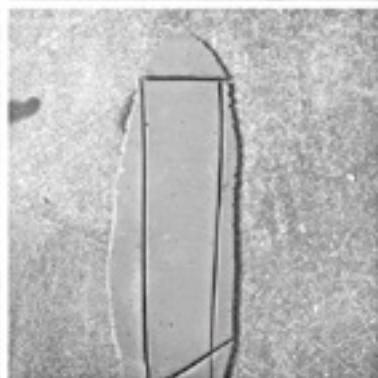
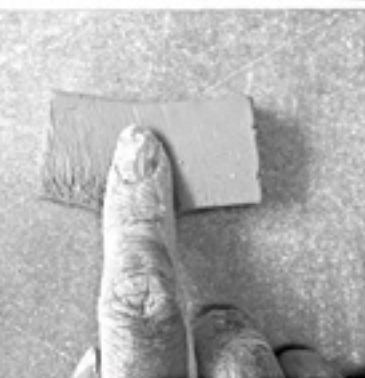
the lingering warmth of his fingers. Rather than a relic to be enshrined, this is something we can touch. It is not a photo, an image without substance, it is the real "him", for you to touch, feel and talk to.

Holding Talisman tightly, you can feel his substance in hands, just as if you were holding his hands tightly. Continue to hold on and your fingers gradually become intertwined with his, your silent tears falling slowly. He is there, on the other side, in the other world. But he will never be alone, you are always holding hands with him tightly.









TO SLEEP

CERAMIC DREAMS

Camilla Ceschi

Politecnico di Milano

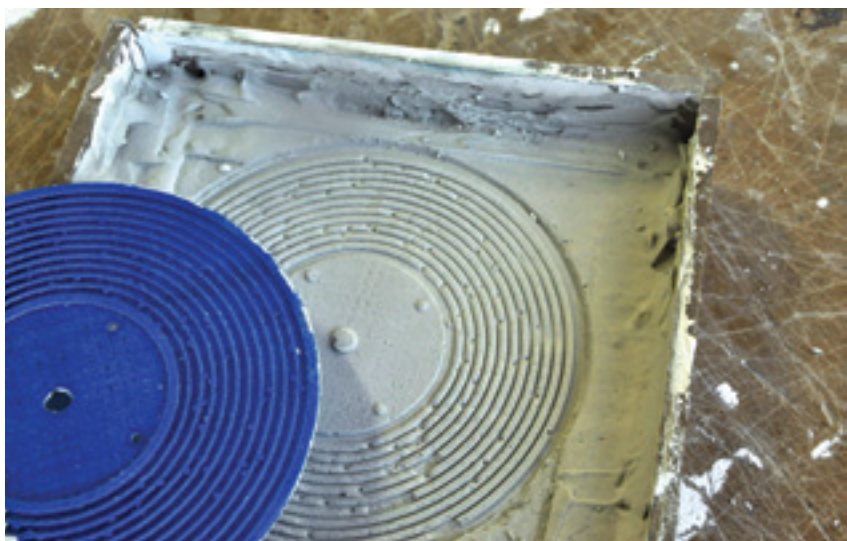
"I've always been afraid of the night. It's not the absence of light that scares me but sleep itself. The moment I'm alone with myself, with the darkest part of myself, it reveals itself uncontrollably. It's that unique moment in which I'm helpless, not knowing how to fight it." Share it. Bring this fear to reality," he said. That was how I began to make that fear real and concrete. During the night, my brain implant sensors record my EEG waves, transforming them into the sweetest and most accessible form of reality: music. It's easy: plot them on a musical stave, and music begins to play. Every morning when I wake up, I assign to them the colour of my dream feelings in the form of tags, and leave a message.

A printer creates little ceramic discs, and here they are, with my dreams transcribed on them.

I leave my dreams, my fears, my memories... all that I am. No matter what kind of dreams they are, it's enough to transform them, to make them real and allow me to share them, in their truest nature. No filters, for once, in this form of communication. My ceramic dreams are powerful and can withstand the passage of time, just as they can break easily if you don't take care of them. If you look after them, they will last forever.

Forever yours,
C.









protection

FRAGMENTIS

Alice Forestan

Accademia di Belle Arti di Bologna

I compare sleeping to a process of undressing, at the end of which we find ourselves stripped naked of the artificial masks we wear to feel untouchable and powerful. The results of this exposure to our selves are reflected on the skin as delicate signs, traces (created by the pillow and blankets) that tell a story of human fragility and uniqueness. Fascinated by these signs, I decided to replicate them on ceramic, working on something imperfect, with a skin-texture. I made cracks on baked clay to create pieces that could be sewn onto fabric, producing areas with different degrees of rigidity. After that

I broke pieces of fired clay that I had glued to a fabric to create cracks on all its parts. The cracks make clay mobile and flexible, ergonomic to wear on the body. These, and imperfections on ceramic are a metaphor for the signs that the unconscious impresses on skin during the night. Cracks create a texture that reminds us to appreciate imperfection as a sign of beauty, of life, of humanity and of our uniqueness. In my project, ceramic is worn in a destructured broken form to symbolize the beauty of the physical and emotional imperfections that define us all as human beings.









TO WALK

URBAN TILES

Lena Plaschke

Accademia di Belle Arti di Bologna

The inspiration for this project can be found in the streets.

Cracks in asphalt and stones – they can be noticed everywhere. They are a result of tension and stretching. These processes can be transferred to ceramic material. After many experiments, we succeeded in developing interesting structures. Cracks represent aging and evanescence. But at the same time they have a lot of charm if a little plant arises out of them. By transferring this situation to ceramic tiles, we are able to plant a wall. Behind the crack in the tiles lies a hollow space where small

plants can grow. This creates a surprising contrast between the rough, brittle texture of the ceramic and the gentle, natural plant. This kind of wall can be imagined as a future trend in the bathroom and living room.













BLUE LANTERN

Lionel Salazar

EnsAD

Fire-lit torches were the first source of light made by humans. In keeping with our focus on energy saving, we wanted to reinterpret these primitive guiding objects. While they are mere sculptural objects during the day, at night they help us to find our way in the dark and allow us to discover our environment from a different perspective.





《BLUE LANTERN》

TO WALK - ENSAD
Team phosphorescent





ANOMÀLIA

Luca Acito

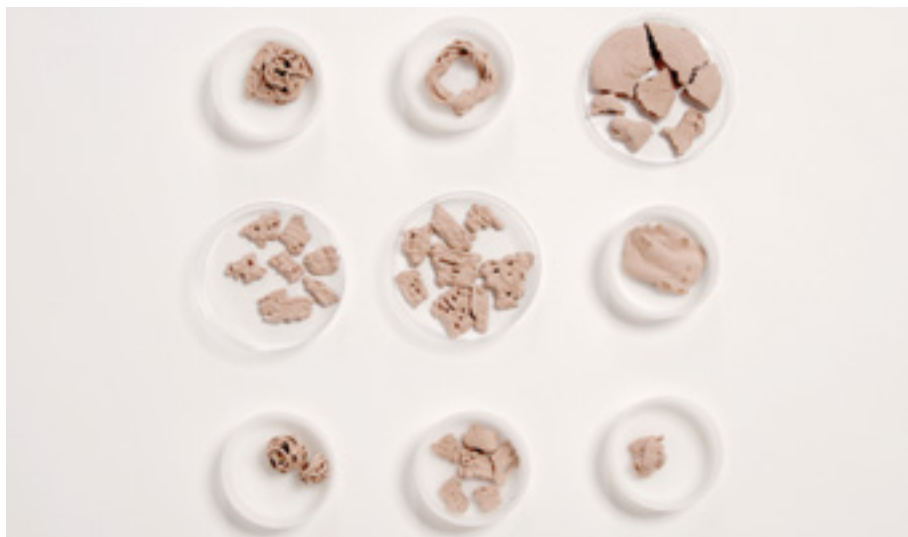
Politecnico di Milano

To what extent can we interact with liquid deposition modelling systems? How do people experience 3D printing and how is design influenced by digital manufacturing?

I used my small printer to experiment with a new computer-assisted system for building ceramic objects. The two-axis setting allows for greater freedom in printing different shapes and surface patterns than traditional printers.

The computer-driven axis responds to the code sent by the software, so anything that interacts with it can directly influence design and the entire printing experience. From intentional changes to code to the unconscious action of a hacker on your laptop,

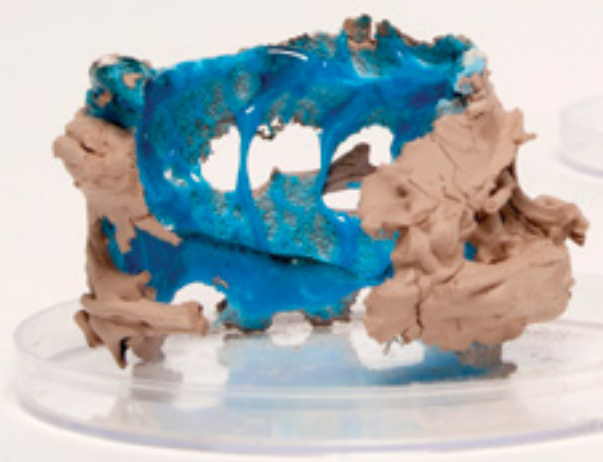
everything that occurs digitally has a direct consequence for the shape and function of your printed object. As my printer is simpler than a traditional system, it allows me to experiment and highlight the physical influences of changes in speed and direction caused by manipulating code. This shows that in the future, thanks to developments in the digital manufacturing processes, everything will first be shaped virtually. All interactions with reality will occur primarily in the digital environment. Have you ever thought that the mug you use each morning might have been infected and your school hacked? Are you sure you see things as they really are?













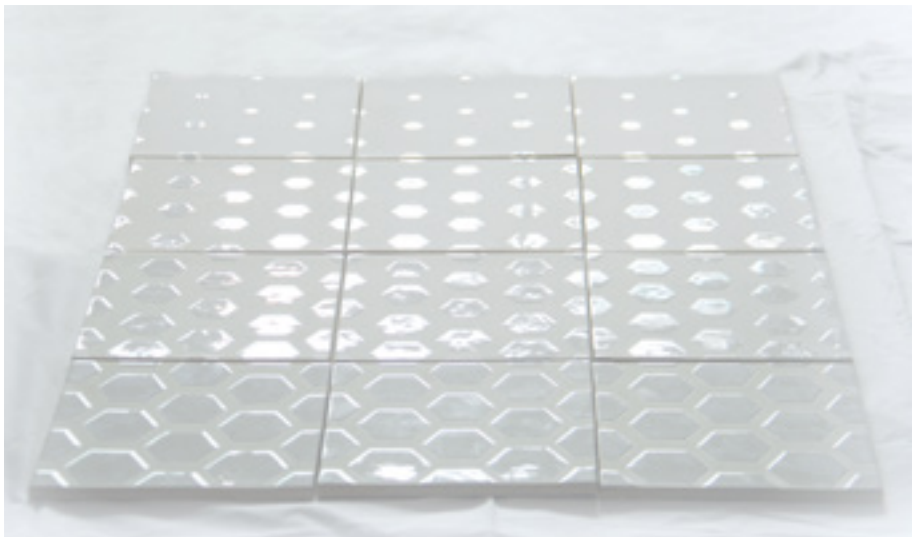
EQUA

Andrea Maresch

ELISAVA

Due to the hectic pace of our daily lives and routines, as soon as we leave our homes we are bombarded by external stimuli that are outside our control. This is why we see our interior living space as a hideaway from this exterior stress, a place where we can at least control what goes in and out. Equa tiles aim to generate a new type of stimulus and information transfer created by and for people. But how can a floor acquire the capability to transmit information? Through the properties and finishes of the tiles. The glaze on tiles repels water, which then pools on the surface; conversely, the part that isn't glazed absorbs the water when it dries.

Can I determine my location based on the information transmitted by the material? The pattern grows and shrinks, consequently increasing and decreasing the different stimuli generated by the material finishes; dry-wet, rough-soft, warm-cold. This way, a person walking over the tiles acquires sensorial inputs and doesn't need to look at the floor to know their position.









SENSORY GRAVEL

Iolanda Monsò

ELISAVA

Walking has always been a way of reaffirming that we are alive, that we have a purpose, a goal. Today, walking has become a way of travelling from A to B, but will human beings continue to walk in the future? How can pottery reunite body and soul? The essence of this project is to redefine the act of walking barefoot using a dynamic surface made of pieces glazed on one side. Touch, sight and sound are used simultaneously. Shortly after birth, our feet are pushed into shoes which limit their movement and contact with the outside world. Only on arriving home or on other rare occasions do we free ourselves from the shackles of footwear.

Sensory gravel is a daily personal oasis of stimulation. The traditional properties of pottery help to rapidly establish a connection between mind and body. Unlike most natural or artificial gravel, it causes no pain because of its rounded shape. To sum up, this changing surface is interpreted by the feet; loose pieces produce a characteristic sound denoting fragility while remaining firmly under our feet.









BOEN

Teresa Baena

ELISAVA

From the devalued earth to the divine elevation of ourselves. Far away from here, where water and food are a heavenly value and women carry burdens on top of their heads, is where Boen finds its place. In the world we live in, the way we walk, the way we sleep, what we eat and who we love are the vital characteristics that define us and reflect our bodies and minds. I see Boen as an extension of our anatomy, an attempt at inspiration where our inner selves take on greater meaning. Like a water carrier woman who lifts heavy loads, Boen rests on our shoulders and becomes part

of our bodies. The embrace offered by its sensuality and the gesture inherent in its shape invite us to hold it firmly but gently. Boen thus invites us to embrace the qualities that best define ourselves and to hold them close to our soul.













BONES COAT

Léa Sebaaly

Politecnico di Milano

My project imagines clothing in a dark future, in a destroyed world.

I chose properties I would like to integrate into the object: HIDE / DISSUADE / LEAVE A TESTAMENT OF OUR TIMES / SEDUCE/WALK

Innovations in both 3D printing and ceramic make me think of a combination of the two to create models that can be printed, assembled, and used in clothing. Adding mother of pearl to ceramic makes it one of the most hard-wearing materials. I'm thinking of a sort of return to primitive types of social interactions, non-verbal communication, a new form of tribal system. I would like to give

my project a ritual dimension: the idea of belonging to a social group and a culture that can be read on our clothes thanks to patterns. I would also like to add a symbolic aspect by adding our enemies' powdered bones to the ceramic, just like Viking tribes did. I started by drawing preliminary sketches in which I imagined abstract and dry landscapes where it would be difficult for people to move around. This abstraction makes me think of a pattern that could be used to create clothes to help us hide and conceal ourselves.

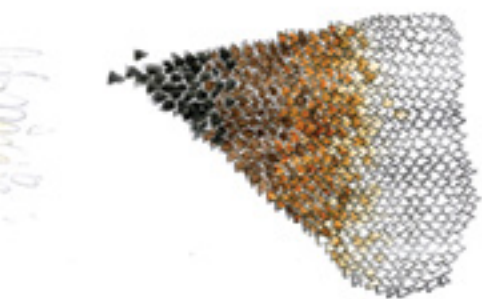












STEFANO MIRTI

curator of the project

Architect, he completed his studies at Politecnico di Torino. Post-doc at Tokyo University, he has been teaching and designing all over the world. As a teacher, he has lectured at Tama Fine Art University in Tokyo (1999/2000). Associate professor and responsible of the Exhibition Unit at Interaction Design Institute Ivrea (2001/2005). Director of NABA design school (BA) from 2007 to 2011. He is currently in charge of the Design course at Università Bocconi in Milan.

As a designer, he is one of the founders of Cliosstraat and partner of IdLab (Interaction Design Lab). He won (with Cliosstraat) the European prize for architecture three times (1995/1997/2001) and he has been awarded the Bronze Medal of the Italian Republic for his merit in the field of culture (2004).

His work has been published in various international magazines and exhibited in some of the most important institutions in the world (Victoria and Albert Museum, Biennale di Venezia, Triennale di Milano, Architecture Biennale Beijing and others).

As a curator he has been responsible for "The invasion of bodysnatchers" (for IDII, in Triennale di Milano, 2004) and "Torino Geodesign" (2008).

As a writer we can mention (among others): "Interaction Design Primer" (2006) and "Toyo Ito. Istruzioni per l'uso" (2003). Also, he often writes for some of the most important international design magazines (Domus, Abitare, etc.).

Since January 2013, he is the Scientific Director for all the new-media based courses at Abadir Fine Art Academy Catania. These courses are given with the Whoami platform (www.whoami.it): an experimental project exploring new methods of sharing knowledge in higher education. As an alternative to traditional schooling, its model is based on collective learning and mixes online interactions with offline activities.

Since January 2013, he is also in charge of the design of the Biodiversity Pavilion for the upcoming Universal Exposition in Milan. And, since January 2014, he is responsible for Expo Milano 2015 social media (www.socialmediaexpo2015.com).

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