23

P

AD

DIGITAL

MEMORIES

002

003

III. DIGITIZED & DIGITAL-NATIVE MEMORIES

IV. BIOGRAPHIES

004

DIGITIZED & DIGITAL-NATIVE MEMORIES

The Invented Mnemotopes Archive
Design Digital Practices for the Memory of Places

Clorinda Sissi Galasso
Politecnico di Milano
Orcid id 0000-0001-7432-8701

Abstract
Today, the digitization of memory is a crucial issue. As institutional mnestic repositories, archives are deeply involved in digitalization processes and must reconfigure their theoretical paradigms to keep memory active. They must find new horizons of meaning in technology and design practices. In these processes, the resource problem is evident: only in a few cases can a complete digitization of preserved documents be carried out. GLAMs are limited to partial virtual migration to allow read-only and remote access. Considering the impossibility of a full analog-to-digital conversion, it is necessary to reflect on the fact that it is not enough to think about the proliferation of information but about the quality of the translation strategies. In this context, *invented digital archives* emerge, where documents are thematically juxtaposed to generate new interpretative discourses. In between, digital design practices can extrovert territory by recognizing the archive of *mnemotopes*: a dense network of spatialized memories and cultural objects of territorial interpretation.
The paper presents two case studies in which design, especially communication design, leads to a digital mnemotopic representation that aims to stabilize these compound realities on the territory. Through a conscious reappropriation of personal memory and its territorial context, individual mnemotopes enter digitally into processes of collectivization, not as sites of mummification but of idea generation.

1. Renewing Archives

Today, more than ever, the digitalization of memory is a crucial issue. If memory is left to its own devices, there is a risk that it will be reduced to mere protection against the fragmentary nature of the past. It is no longer enough to preserve the original: it is a matter of mnestic dissemination, wide access, and an increasingly osmotic relationship with the community. In recent decades, therefore, the experiences of digital transposition by institutions have multiplied to create autonomous and identifiable spaces in the vast digital world and not lose the possibility of entering the web, making the knowledge of memory repositories more permeable. In this context, the archives remain privileged places of preservation and transmission of memory, whose work passes through several phases: collection, selection, preservation, and restitution. Materials are gathered to counteract the dreaded oblivion, selected to prevent the drift of a disposophobic civilization, conserved, and, above all, made accessible to anyone who wishes to consult them. Restitution thus represents a crucial moment in which memory has the chance to be revisited by the project of the future (Bertella et al., 2017), in which an effective confrontation between the past and the experiences that inhabit contemporaneity can transpire. Through these processes, preserved documents participate in the present and contribute to reviving the sense of belonging to a community. They become activators of proximity and create a dense network of relationships between the past, individual identities, and collectivities.

Despite the stability, permanence, and security offered by these institutional repositories and critical knowledge infrastruc-

tures, today, there is a need to reconfigure the main theoretical paradigms dedicated to the subject of archives (Frezza, 2008) to recover memories and expose them to the external context without falling into sterile simplifications. Archives, in their systematic sense, are no longer sufficient to meet the massive communication needs of today. The content has also changed over time: the preservation angle has expanded beyond the analog text boundary to include digital media content. The term *media archive* refers to repositories of textual; audio; visual, especially photographic, but also illustrative; audiovisual, especially film and television, and online circulating products (Frezza, 2008, p. 7). Digital archives have very different characteristics from those composed of traditional media: they can contain enormous amounts of data and allow instant retrieval of information. It is not the statute of archives that is changing but their conceptual landscape, which is becoming more open and accessible to new forms of communication.

Suppose archives want to be able to renew themselves and not only preserve and produce knowledge. In that case, they cannot remain indifferent to radical changes in the production and dissemination of data: they must find new horizons of meaning in technology and the design of tools and artifacts.

With the advent of the digital, the static character inherent in the concept of the archive must give way to the speed of transmission characteristic of the intangibility of the data it contains.

The difficulties posed by this new way of preservation are numerous: on the one hand, the infinite possibility of reproducing a document that undermines intellectual property, and

the problem of authenticity and fidelity of the digital file to the original. This last aspect is determinant in the visual domain because a scan always produces something different from the source material, and changes can occur in terms of light, color, and contrasts (Curti, 2021, p. 48). Second, the places of digital memory require a different conception of space; there are no longer shelves and folders but databases and cloud storage. Third, there is the issue of digital media obsolescence. Although the physical deterioration of archival materials is seen as an actual problem, there is less talk about the inaccessibility of digital files due to rapidly changing technologies or the lack of essential metadata that makes files lost without reference and thus in an infinite binary encoding. These operations also highlight the problem of resources and feasibility: there are few cases in which a complete digitization of the preserved documents can be carried out. Not only archives but also GLAMs (galleries, libraries, archives, and museums) are confined to partial digital migration to allow read-only and remote access. Digitization processes are very time-consuming and costly in terms of economic resources and labor hours. Specialized technical skills and appropriate equipment are needed. In many cases, it is only possible to scan and put online a very small portion of the preserved documents, resulting in immobile and aphasic collections in today's international and hyper-networked environment. Considering the impossibility of a full analog-to-digital conversion of documents, it is necessary to reflect on the fact that it is not enough to think about the proliferation of digital information but about the quality of translation strategies (Vitali, 2004, p. 118) to design precise plans for the transmission of cultural memory.

In this context, in some cases, we go beyond simple text transcription and make a selection, usually thematic, aimed at underlining the relevant or most particular parts of the deposits that function as real systems of memory representation. In this way, a network of *invented digital archives* is created (Vitali, 2004): clusters of documents and cultural texts juxtaposed to generate a new interpretative discourse that aims at avoiding reproduction and adapting the mnestic content to the nature of the web, revealing it in a critical way to traditional document sources.

2. The Mnemotopes

In the digital world, instantaneous communication condenses distances to the point where they are annulled, and space tends to dematerialize, favoring relationships that are symbolic rather than physical (Vitali, 2004, p. 202). In the context of preserving digital memory, we can then ask what the role of memory of the place is? How can we digitally consider a memory that consists of territorial experiences and steps of specifically localized narratives? How can we translate physical memories that relate to concrete and esperable places? The relationship between memory and places is a social issue linked to the constitution of communities and the recognition of their identity within the territory. Spatial narratives make us recognize ourselves as part of a whole and invest us in the responsibility of memory.

The expression of the spontaneity of memory and its connection with places are the *milieux de mémoire*, natural mnestic habitats (Dickinson et al., 2010), authentic environments of memory that are continuously experienced and do not create

a break between the past and the present (Kalinowski, 2021, p. 11). However, *milieux* are only one of the multiple expressions of the relationship between places and memory, and mnestic geography has historically been represented in various forms.

A real turning point in this theoretical framework is the emergence of the so-called *Memory Studies*, based on an aggregative research perspective associated with the publication of the homonym international journal in 2008, which considers memory as an integrated system combining the physiological dimension with the sociocultural one. The interest in these topics also led to the creation of the Memory Studies Association, including academic institutions, research centres such as *Konstanz Geschichte und Gedachtnis* founded in 2009 by Aleida Assmann, and independent institutions working for the valorization of local memories. Memory Studies are particularly interested in all those apparatuses in which memory is stratified and which may favour its transmission: places undoubtedly play a significant role, and defining their relationship with memory is crucial. Astrid Erll, founder of the Frankfurt Memory Studies Platform (FMSP), in her essay *Travelling Memory* (2011, pp. 4-5), identified three waves of memory studies closely related to the evolution of this relational idea linking territory and memory. The first, between the 1920s and 1930s, saw the central work on collective memory by sociologist Maurice Halbwachs (1950), who considered memory within various social frameworks, including place, supporting the spatialization of memory as essential for social stability and continuity. The second, in the 1980s and 1990s, extends from Pierre Nora's work (1984-1992) on *lieux de memoire*, composite sites where

collective memory takes root, to Jan Assmann's conceptualization of *cultural memory* (1992). The third started in the 2000s and is characterised by a focus on transnational, postcolonial, and multidirectional approaches with a specific emphasis on mnestic displacement. During these phases, more precisely between the second and the third, we can observe the idea of a *place of memory* condensing a plethora of cultural phenomena and the multiplication of its terminological variations: *Sites of Memory* (Winter, 2010), *Nodes of Memory* (Rothberg, 2010), *Backgrounds of Memory* (Erll & Nünning, 2010), *Historical Places* (Azaryahu & Foote, 2008), etc.

Among these synonyms and variations on the theme, some novel terms stand out by assuming their own conceptual independence, and a peculiar compound word emerges, an almost-neologism, a term that in its apparent dual being "should be fairly transparent" (Purdy, 2002, p. 94): the *mnemotope*, or more classically, *mnemo-topos*. It has been used sporadically in different fields of knowledge and, in 1992, was mentioned in Jan Assmann's most famous work, *Cultural memory and early civilization. Writing, remembrance and political imagination* (pp. 44-45). Taking the example of the Holy Land in Palestine, Assmann describes the mnemotope as a topographical text, a physical and memorable place of a certain amplitude, that acquiring stories and testimonies through the centuries becomes a privileged medium of cultural memory.

Recent studies attempted to overcome the indeterminacy of the concept by focusing on *what a mnemotope is not* expand-

ing its meaning. Jan Van Rookhuijzen (2020), one of the few scholars who have commented on the choice of mnemotopic terminology focusing on Herodotus' ancient Greece topography, affirms that mnemotopes are not objects, monuments, or landscapes. However, these categories are closely associated with them (p. 19). Mnemotopes can take any form; they can be man-made structures, natural landmarks, and even empty spaces (p. 7). We can distinguish *mnemotopes with trauma*, complex entities maintaining the controversial sides of the past (e.g., war mnemotopes), and *mnemotopes without trauma* (e.g., birthplaces of famous people, literary mnemotopes, cinematographic locations), mnestic realities that are not voted to commemoration, mainly related to creative memory (Fig. 1). In addition to these macro-categories, we can talk about individual and collective mnemotopes. Individual mnemotopes, so rich in textures and atmospheres, are very fragile and exposed to the passage of time. To remain stable, they need to be communicated, and they can be institutionally recognized through forms of externalisation of memory (e.g., monuments, memorials).

Today the mnemotopes can be considered as plural objects of territorial interpretation, mnestic devices that go beyond the perpetuation of the past and contribute to its active reconstruction; they anchor the territory and create a fertile tension that can generate movements in space in search of our origins or those of our ancestors, and act like triggers of experience. These realities, when recognized, form a dense and profound network of memory sites that can be understood through digital practices.
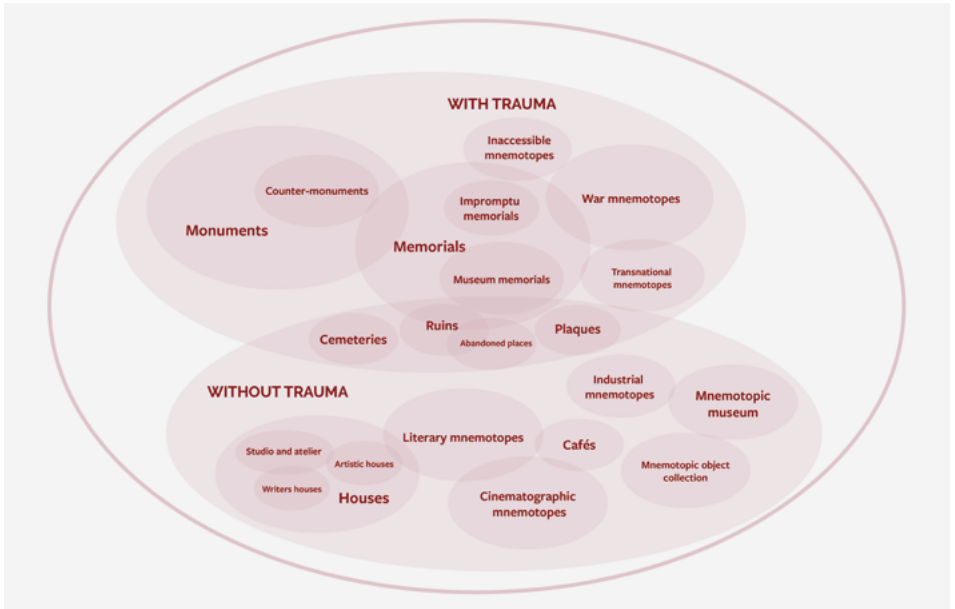
Figure 1. C. Galasso, 2020, Mnemotopic taxonomy.

3. Mnemotopes and Design

The reinterpretation of the connection between place and memory under a *mnemotopic perspective* allows for novel translations of past and present phenomena. "A mnemotope, […], is dynamic and continuously reworked according to the discursive frameworks guiding processes of remediation" (Brunow, 2019, p. 20), and, just as memory, is not only an "instrument for exploring the past but rather a medium" (Benjamin, 1999). Thus, a remediated mnemotope, referring "not so much to what one might cautiously call the 'actual event', but instead to a canon of existent medial constructions, to the narratives, images and myths circulating in a memory culture" (Erll, 2011, pp. 111-112), can offer original meanings and new interpretations of topographic reality.

In this regard, digital design practices can help extrovert the territory and its past. Even if the specific term mnemotope has not yet appeared in design studies or works, we can find a theoretical association between the mnemotopic frame of reference and the Communication Design for the Territory. This discipline has adopted the idea of a stratified territory as its own specific dimension. Between the territorial layers (e.g., physical, perceptual, narrative), the mnestic is fundamental: it contains the traces of the past, the archival documents, and the spatial information about historical events. Since the mnemotopic archive is an essential part of the territories, it already belongs to this layer. We can operate a *lexical transfer* of the mnemotope by carrying the term, usually used in other fields of knowledge (e.g., memory studies), to design, recognizing it not only at the theoretical level but also showing its possible applications in communicative systems.

This way, the mnemotope becomes a *performative concept* integrated into design processes and artifacts as an active part of project development.

The paper presents two case studies in which the concept of mnemotope plays the leading role and is accompanied by a conscious reappropriation of spatial memory. Emphasis will be given to individual mnemotopes, as these are often not perceived as true memory sites and are therefore imbued with obvious communicative urgency.

Individual mnemotopes, when digitally translated and extended, can enter processes of collectivization as sites not of mummification but of generation of ideas and innovative digital communicative solutions.

273

3.1. Mnemosphere Project

Mnemosphere is a research project launched in 2020 and funded by the MiniFARB grant from the Design Department of Politecnico di Milano. As the approach of Mnemosphere is based on a synergetic collaboration between different fields of knowledge, the project is carried out by a research team composed of PhD students and research fellows with diverse academic backgrounds. In this context, the term *mnemosphere* was expressly formulated for the study to lexically condense the interdisciplinary approach that aims to investigate how the memory of places can be designed through experiential spaces. The research proposes a dialogue between communication design and exhibition design, with particular attention to the issues of emotions, colour perception and the design of temporary spaces and services. Following the creation of a mnemospheric glossary based on three main themes (Memory of places, Atmosphere of spaces, Atlas of emotions), a public call to action was launched, the *Mnemosphere Open Call for Images*, which took place online between mid-January and the end of March 2021. The open call consisted of a short questionnaire related to a possible definition of the neologism Mnemosphere and the uploading of a maximum of three images per participant, with no restrictions in terms of format (e.g., photos, illustrations, paintings, etc.). The idea was to use a tool typically belonging to the visual arts sphere, the open call, and apply it in the field of design, triggering a process of hybridization between different disciplines. The Mnemosphere Open Call ended with more than 200 participants from around the world participating and uploading 423 different images (Fig. 2) that capture the unexplored visual essence of the Mnemosphere.

Figure 2. Mnemosphere Research Team, 2021, *Mnemosphere Project*, Open Call for Images results.

After collecting all the images, a multimodal approach was developed to organise the verbal responses and the related visual contributions. After the first phase of content organisation culminated in the realisation of an ID card for every image (Fig. 3), the research moved to the operational analysis phase. About half of the visually uploaded images showed a close relationship to the memory of places. In other cases, the textual apparatus provided by the survey confirmed the mnestic framework of the contribution. Based on these findings, the research team organised an in-person workshop to analyse and select the images from a mnemotopic perspective. Relying on the main mnemotopic categories, four thematic clusters were formed, and their images were selected based on the text presented in the questionnaire: Physical environments, spontaneous mnemotopes associated with images of anonymous places charged with intimate narratives (e.g., wild natural landscapes, generic urban contexts, and
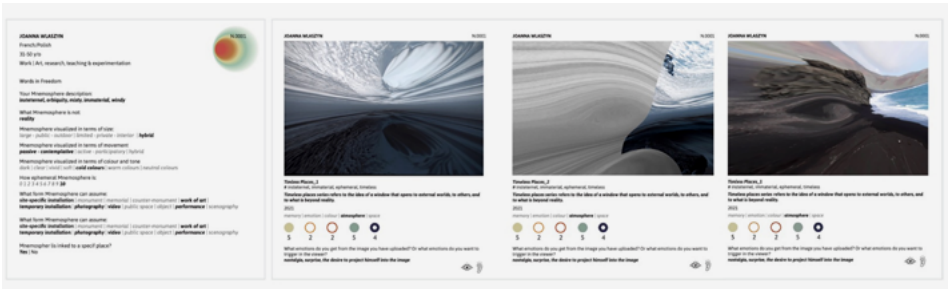
Figure 3. Mnemosphere Research Team, 2021, *Mnemosphere Project*, ID card for the Open Call for Images results.

Figure 4. Mnemosphere Research Team, 2021, *Mnemosphere Project*, digital mnemospheric tables related to the mnemotopes emerged in the Open Call for Images.

domestic or private interiors); Individual memory, intimate and personal mnemotopes in which faces, bodies, animals, portraits, and moments of people appear; Collective memory, mnemotopes associated with trauma, places of memory, and commemorative sites (e.g., memorials, monuments, ruins, cemeteries); Abstract dimension, images constructed with different artistic techniques, intended to highlight the emotional impact of external mnestic places. In the four digital mnemospheric tables (Fig. 4), the physical permanence of the mnemotopes is strongly present in its most diverse manifestations (e.g., urban views, green spaces, and private homes); the human and emotional presence is also evident as a manifestation of individual mnestic places. Beyond the variations on the theme, the narrative capacity of the mnemotopic images and their connection with the physical aspects of reality remain stable even in the most abstract iconography, generating a new visual participatory archive of the mnemospheres.

3.2. Mnemo Photo Project

Given the ancient relationship between images, memories, and places classically associated with the *ars memoriae* (Yates, 1966), Western culture has no shortage of visual/textual translations of this intersection, where the autobiographical element appears essential. The book *Un paese* is one of the most significant results of mnemotopic verbo-visual representation. It was conceived in 1952 by Paul Strand, an American photographer, and Cesare Zavattini, an Italian screenwriter, and published in April 1955. The result of the encounter between the two authors is the synthesis of 88 photographs with essential and lively textual descriptions of people and places

associated with Zavattini's rural birthplace, the small town of Luzzara. Through the joint remediation, Luzzara abandons its status as an individual Zavattini's mnemotope and embarks on the path of collective mnestic recognition.

Figure 5. C. Galasso, 2022, *Mnemo Photo*, example of mnemotopic phototextual report.

Inspired by this pioneering work, *Mnemo Photo* is a photography project that explores the potential of individual mnemotopes. Personal stories rarely have meaning for the whole community because they are too general, too ordinary, or too specific (Turri, 1998, p. 141). For this reason, the project aims to mediate the convergence between person, memory, and place to allow the bridge between autobiography and topography. It is based on the *mnemotopic phototextual report* (Fig. 5), a specific

design tool developed for the communication of mnemotopes combining three elements: the reports from case study research (Yin, 2018); the phototextual model that offers the union of the visual and verbal apparatus, creating a kind of fusion, a *third object* in the mind of the viewer/reader (Chiocchetti, 2019); the travelogue, a narrative genre that is part of the broader field of travel literature, collecting fictions describing a journey to a foreign place. The report is thus divided into three sub-parts (Cometa & Coglitore, 2016): Header – *inscription*, informative apparatus that acts as the title of the entire report; Textual apparatus – *subscription*, commentary level of the report consisting of the Description, basic information about the mnemotope, and the Mnemotopic remediation, autobiographical mnemotopic storytelling; Photographic apparatus – *pictura*, visual level of the phototext with two original pictures for each place.

Following the specific structure of this report, the participants of the projects were asked to fill out a digital form indicating some information about one of their personal mnemotopes: title; coordinates or address of the place; physical description of the place to be identified; personal memories associated with the mnemotope. After collecting the locations indicated by the participants, I built a digital map (Fig. 6) to establish the routes for taking the photos. Each location was photographed based on descriptions and memories (Fig. 7), reflecting the atmospheric and colour suggestions expressed by the participants. The photographs were then printed on a rigid support and returned to the mnemotopic owners. At that point, I took a staged photograph with the subject holding the printed photograph in his/her hands.
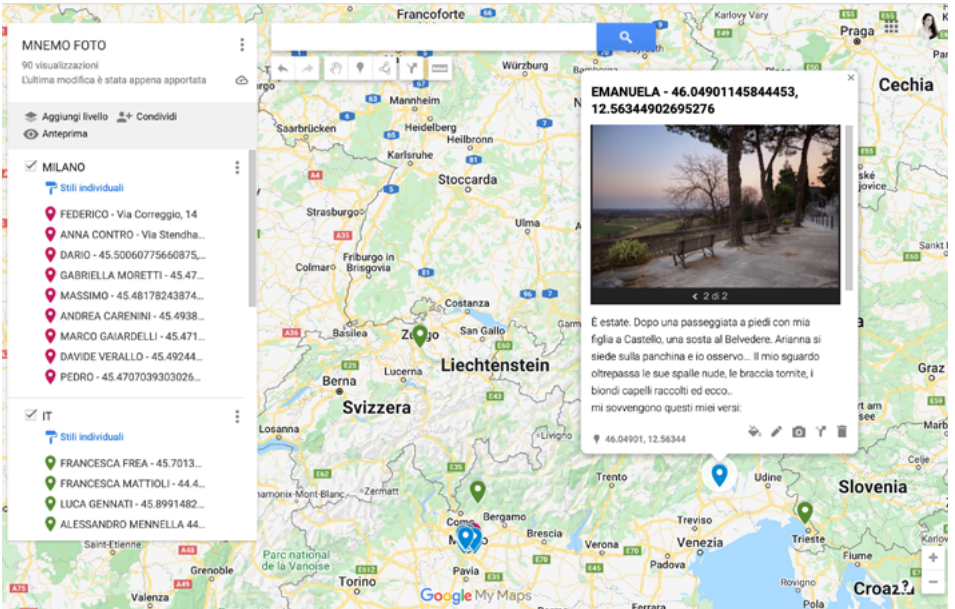
Figure 6. C. Galasso, 2021, *Mnemo Photo*, map of the geolocalized photo places.

Figure 7. C. Galasso, 2021, *Mnemo Photo*, example of photograph realized on individual mnemotopes.

Figure 8. C. Galasso, 2022, *Mnemo Photo*, example of meta-portrait.

I decided to make the portraits inside the houses of the subjects (Fig. 8), and not in front of a neutral background, to create a meta-portrait in the encounter between the internal individual mnemotope – the place of residence – and the external individual mnemotope – the place of memory externalised and spatialized. The individual mnemotopes, communicated through the three-part report (Fig. 9), photographed, and returned to the owner, enter in the portrait form a new path of fruition and shared perception, which brings them closer to collective realities. Personal memories linked to precise geolocalized sites, our personal mnemotopic archives, through the photoxtextual digital model, become remediated narratives that expose themselves to communitarian recognition and contribute to the reconstruction of proximity in a *synchoric* perspective of sharing and awareness of permanence on the same territory.

Figure 9. C. Galasso, 2022, *Mnemo Photo*, example of photo textual individual report.

4. Conclusions

In conclusion, the invented mnemotopes archive can emerge digitally on the territory through design practices, as the proposed case studies show. In *Mnemosphere Project*, the realities visualised by the online Open Call and mnemotopically filtered through the tables became an alternative mnemospheric archive highlighting the importance of place image in representing personal memories. In the *Mnemo Photo Project*, the mnemotope becomes the generative tool of a phototextual operation that succeeds in digitally mapping the presence of individual memories on the territory as a foundational part of our being on earth. Making the mnemotopic network emerge, then, is not necessarily to rediscover the real geography of

places, their physical status, but rather to acknowledge their living symbolic presence as containers of meaningful memories that can rise, remediated, to the surface, stabilise, and persist digitally in the communities future.

Therefore, I believe we can see a form of mnemotopic communication design surfacing that borrows the mnemotope from the Memory Studies as a referent term to represent the relationship between memory and place; that recognizes the mnemotope as a physical territorial feature of varying scale and scope, replete with potentially expressive narratives; that identifies the mnemotope as a performative concept active from the project point of view; that aims to translate mnemotopic specificities into complex communicative systems consisting of different devices (e.g., open call), using different communicative languages, and including different interpretive practices (e.g., phototext). Thus, the mnemotopes archive within communication design can be an alternative interpretive criterion that not only informs current projects but can also act on the narrative of the past, proposing a resematization and resignification of memory places and producing other invented digital archives (e.g., mnemospheric visual archive, phototextual map of personal mnemotopes). This kind of process can also offer a novel reading of itineraries in the territory (e.g., memory tourism routes) but also set in motion other interdisciplinary dynamics for the future. Designing mnemotopes is a mnestic enhancing process that recognizes the memory of places and its territorial permanence in the contemporary era.

References

Assmann, J. (1992). *Cultural memory and early civilization: Writing, remembrance and political imagination*. Cambridge University Press.

Azaryahu, M., & Foote, K. (2008). Historical space as narrative medium: on the configuration of spatial narrative of time at historical sites. *GeoJournal*, *73*, 179-194. https://doi.org/10.1007/s10708-008-9202-4

Benjamin, W. (1999). Excavation and memory. In M.W. Jennings, H. Eiland, & G. Smith (Eds.), *Walter Benjamin: Selected writings 1927-1934*. The Belknap Press of the Harvard University Press.

Bertella Farnetti, P., Bertucelli, L., & Botti, A. (2017). *Public history: Discussioni e pratiche*. Mimesis.

Brunow, D. (2019). Manchester Post-punk heritage: Mobilizing and contesting trans-cultural memory in the context of urban regeneration. *Culture Unbound, 11*(1), 9-29. https://doi.org/10.3384/cu.2000.1525.20191119

Chiocchetti, F. (2019, June 19). What is a Photo-Text Book? *Aperture Magazine*. https://aperture.org/editorial/pbr-photo-text-book/

Cometa, M., & Coglitore, R. (2016). *Fototesti: Letteratura e cultura visuale*. Quodlibet.

Curti, A. (2021). *Il futuro degli archivi fotografici e la memoria digitale*. Seipersei.

Dickinson, G., Blair, C., & Ott, B.L. (2010). *Places of Public Memory: The rhetoric of museums and memorials*. The University of Alabama Press.

Erll, A., & Nünning, A. (2010). *A companion to cultural memory studies*. De Gruyter.

Erll, A. (2011). Travelling Memory. *Parallax, 17*(4), 4-18. https://doi.org/10.1080/13534645.2011.605570

Frezza, G. (2008). *L'arca futura: Archivi mediali digitali, audiovisivi, web*. Meltemi.

Halbwachs, M. (1950). *La mémoire collective*. Mouton.

Kalinowski, A. (2021). *Memory, family, and community in Roman Ephesos*. Cambridge University Press.

Nora, P. (1984-92). *Le Lieux de Mémoire*. Gallimard.

Purdy, A. (2002). The bog body as mnemotope: Nationalist archaeologies in Heaney and Tournier. *Style*, *36*(1), 93–110. https://www.jstor.org/stable/10.5325/style.36.1.93

Rothberg, M. (2010). Introduction: Between memory and memory. From lieux de mémoire to noeuds de mémoire. *Yale French Studies, 118/119*, 3-12. https://www.jstor.org/stable/41337077

Turri, E. (1998). *Il paesaggio come teatro: Dal territorio vissuto al territorio rappresentato*. Marsilio.

Van Rookhuijzen, J. (2020). *Herodotus and the topography of Xerxes' invasion*. De Gruyter.

Vitali, S. (2004). *Passato digitale: Le fonti dello storico nell'era del computer*. Mondadori.

Winter, J. (2010). Sites of Memory. In S. Radstone, & B. Schwarz (Eds.), *Memory: Histories, theories, debates* (pp. 312-324). Fordham University Press. https://www.jstor.org/stable/j.ctt1c999bq.25

Yates, F. (1966). *The art of memory*. Routledge & Kegan Paul.

Yin, R. K. (2018). *Case study research and applications: Design and methods*. Sage Publishing.

Zavattini, C., & Strand, P. (1955). *Un paese*. Einaudi.

BIOGRAPHIES

Andre Andrade
He is a Swiss interaction designer. He was a research associate at EPFL+ECAL Lab from 2019 to 2021 and previously worked for INT Studio, a design studio that works at the intersection of art direction, interactive scenography, and creative programming.
info@andreandrade.ch

Alessandra Bosco
Architect and PhD, she is a Researcher at the IUAV University of Venice (Italy). She is the author of numerous contributions and publications and carries out research in the fields of Design for the enhancement of Cultural Heritage and Exhibition Design with a specific focus on collaborative approaches.
amlbosco@iuav.it

Marcos Chilet Bustamante
Professor of Future Scenarios and Speculative Design at the School of Design, Pontificia Universidad Católica de Chile. Designer from the Pontificia Universidad Católica de Chile, and MA in Critical Theory, Goldsmith College, University of London. Recently, he won the most outstanding overall contribution medal as co-curator of the Chilean pavilion at the London Design Biennale 2021.
mfchilet@uc.cl

Daria Casciani
PhD in Design, Assistant Professor at Politecnico di Milano, Department of Design, and member of the Fashion in Process research laboratory. Her research interests concern the influence of technological innovation of advanced manufacturing and smart integration that allow to imagine scenarios, systems, and innovative solutions.
daria.casciani@polimi.it

Lara Défayes
Interaction designer and art director, currently working at EPFL+ECAL Lab.
lara.defayes@epfl.ch

Agnieszka Dutkowska-Zuk
She is a Material Social Futures PhD student in the Department of Languages and Cultures and the Lancaster Institute for the Contemporary Arts at Lancaster University. Her interdisciplinary work is supervised by Dr Emily Spiers and Prof. Paul Coulton. Her PhD explores the future of infinite data storage and scenarios in which we will be able to store everything. She is interested in how human memory metaphors shape computer memory's design and vice versa.
Her research can be generally described as Speculative Design, through which she strives to understand how people and technology (will) interact with each other.
a.dutkowska-zuk@lancaster.ac.uk

Andrea Facchetti
Upon completing a BA in Philosophy, Andrea Facchetti holds a MA in Visual and Multimedia Communication (Iuav University of Venice). In 2017 he completed a PhD at the Iuav School of Doctorate Studies in the program "Design Sciences", where he developed a research regarding speculative practices and knowledge production in visual design.
Since 2018 he is a Research Fellow at the Free University of Bozen-Bolzano, Faculty of Design and Art.
He is co-founder and co-director of Krisis Publishing, an independent publishing and curatorial platform focusing on media culture, politics of representation and social research.
andrea.facchetti@unibz.it

Clorinda Sissi Galasso
She holds a PhD in Communication Design and is currently pursuing an Executive Master in Management of Territorial Tourism Development in collaboration with Touring Club Italiano. Research fellow at the Politecnico di Milano, her studies

are oriented toward memory representation systems and the valorization of documents preserved in historical archives. She is involved in researching a novel definition for the relationship between memory and places from a communication design perspective, focusing on the concept of the mnemotope. In particular, she is concerned with investigating new map-based communication apparatuses for visualizing complex mnemotopic networks. She is Adjunct Professor within the Design of Communication for the Territory (DCxT) research group of the Department of Design at Politecnico di Milano.
clorindasissi.galasso@polimi.it

Silvia Gasparotto
PhD, she is a Researcher at the University of the Republic of San Marino and Deputy Executive Director of the master's degree in Interaction & Experience Design. Her research interests are focused on Design for the enhancement of Cultural Heritage, interaction design, design theory, participatory and collaborative practices.
silvia.gasparotto@unirsm.sm

Emily Groves
She is a design researcher and educator. With a background in anthropology, experience design, and inclusive design, her interests lie at the intersection of technology and culture.
emily.groves@epfl.ch

Nicolas Henchoz
He is the founding director of the EPFL+ECAL Lab which explores the perspectives of emergent technologies through design. Trained as a scientist, he previously worked in science journalism and at the direction of the Ecole Polytechnique Fédérale de Lausanne.
nicolas.henchoz@epfl.ch

Margo Lengua
She is a Research Fellow at the University of the Republic of San Marino. She works on research projects focusing on Design for the enhancement of Cultural Heritage, in particular with the application of game design techniques.
margo.lengua@unirsm.sm

Carola Ureta Marín
Chilean designer and visual communicator based in London, specialises in editorial, cultural development and historical research projects. She was part of the curatorial team of the Chilean pavilion entitled *Tectonic Resonances* that won the London Design Biennale 2021. Frequent speaker at international congresses on Design Studies and Design History. She is part of the editorial team of the *Design for more than human futures: Towards Post-Anthropocentric worlding* to be published by Routledge.
carola.umarin@gmail.com

Sabrina Melis
Sabrina Melis is an Italian artist and designer. She is currently a PhD student at the Department of Architecture, Urban Planning and Design of Alghero. In her practice she intertwines artistic and scientific research focused on the exploration of possible approaches to find a way to integrate complex information avoiding the problem of oversimplification.
smelis1.@uniss.it

Matteo Moretti
Award-winning designer, he co-founded Sheldon.studio the first studio that focuses on immersive information-experience-design. Matteo Moretti was vice-director of the Interaction & Experience Design Master at the University of the Republic of San Marino, lecturer at the Faculty of Design of the Free University of Bolzano, at the University of Florence, at the SPD Milan, and guest professor at the Data-Design Master of the Elisava in Barcelona.
His design research projects, presented in many academic conferences and events such as TEDx and Visualized.io received the Data Journalism Award 2015, the European Design Award 2016 and 2017.

Moretti has also been a jury member at the World Press Photo 2017-18 (Immersive journalism category) and one of the 100 ambassadors of Italian design in the world 2018, named by the Italian Ministry of Foreign Affairs.
matteo@sheldon.studio

Daniele Murgia

Daniele Murgia is a PhD student at the Department of Architecture, Urban Planning and Design in Alghero.Previously worked as research assistant in SUPSI University of Applied Sciences and Arts of Southern Switzerland, Visual Culture Laboratory. He teaches Physical Computing in Genova at Ligustica Academy of Fine Arts.
As a freelance he works in the Interaction Design, Interactive Design and Music field, focusing his personal research on multi-sensory interface, user experience in digital environments and cross-platform devices.
d.murgia15@studenti.uniss.it

Alessandro Pollini

PhD and Interaction designer, He is Senior Researcher in Industrial Design at the International Telematic University Uninettuno where he teaches Experience Design. His research is on interaction design and, in particular, on design research for empowerment, human-centred automation and the evolution of human-machine interfaces.
alessandro.pollini@uninettunouniversity.net

Delphine Ribes

She is a senior research engineer with a background in computer science and medical image processing. She joined EPFL+ECAL Lab in 2014 to lead the algorithmics, software engineering and digital health activities.
She previously worked as a research engineer and led the clinical research at CAScination GmbH. She also worked as a research engineer for Advanced Clinical Imaging Technology, Siemens Medical Solutions, EPFL innovation park.
delphine.ribes@epfl.ch

Ilaria Ruggeri

She is a PhD in Architecture and Design Cultures at the University of Bologna. From July 2022 she is a research fellow at the IUAV University of Venice and since 2016 she has been collaborating with the Design Courses of the University of the Republic of San Marino in research activities, teaching, organization and communication of initiatives and events.
Her research topics and publications concern visual identity and communication design applied to public context such as Museums, territories, and cultural heritage, with a particular attention on the public utility and impact.
She is co-founder of Studio Taller, a graphic and communication design studio based in Rimini. Since 2018 she has been collaborating as a volunteer and professional consultant for "Il Palloncino Rosso", a social promotion association with which she works on projects for social innovation and cultural promotion, creating exhibitions of regional interest, publications and participatory projects related to the conscious reuse of abandoned buildings.
iruggeri@iuav.it

Mathieu Salzmann

He is a Senior Researcher at EPFL-CVLab with a courtesy appointment at the EPFL College of Humanities, and, since May 2020, an Artificial Intelligence Engineer at ClearSpace (50%). Previously, he was a Senior Researcher and Research Leader in NICTA's computer vision research group.
Prior to this, from Sept. 2010 to Jan 2012, he was a Research Assistant Professor at TTI-Chicago, and, from Feb. 2009 to Aug. 2010, a postdoctoral fellow at ICSI and EECS at UC Berkeley. He obtained his PhD in Jan. 2009 from EPFL.
Mathieu Salzmann's research lies at the intersection of machine learning and visual recognition. He has published over 100 articles at top-tier peer-reviewed machine learning and computer vision venues, including CVPR, ICCV, NeurIPS, ICML, IEEE TPAMI, IEEE TNN-LS.
He regularly acts as an Area Chair for these venues and is an editorial board member for IEEE TPAMI and TMLR.
mathieu.salzmann@epfl.ch

Andrea Schneider
She is a user experience researcher with a background in cognitive psychology. She is interested in researching the interaction between humans, technology and design.
andrea.schneider@epfl.ch

Elettra Scotucci
Visual Communication and Graphic designer, Elettra Scotucci is in the second year of her PhD in Design at Sapienza University of Rome. Her main research topics are Typography and Graphic Design History, and the relationship between Design and New Craft in the field of the contemporary production of display typefaces for letterpress printing.
Together with his Ph.D. colleague Andrea Vendetti, she runs a letterpress studio in Rome, Slab, which is also a key spot for historical research, experimentation, and educational projects.
Currently she is Teaching Assistant in the Type Design course, both in the English and Italian curricula, at the DCVM master's degree, at Sapienza.
elettra.scotucci@uniroma1.it

Gianni Sinni
He is an Associate professor of Communication Design at the IUAV University of Venice. He has been previously Associate professor and director of the Master Degree Course in Design at the University of the Republic of San Marino.
His research topics and publications concern communication design applied to social innovation, complex information and data visualization, with particular regard to the field of public utility.
He has been consultant of the Italian Minister for Technological Innovation and Digitization and of the Team for Digital Transformation at the Presidency of the Council of Ministers for the "Digital Republic" project. He was a member of the Steering Committee of the Agenzia per l'Italia Digitale (Agid) for the definition of the "Design Guidelines for the PA websites".
gsinni@iuav.it

Angelica Vandi
MSc in Design for the Fashion System, PhD student in Design at Politecnico di Milano, Department of Design, and member of the Fashion in Process research laboratory. Her research interests focus on rethinking the ways of modelling, preserving, and transferring fashion cultural reservoir making use of new media technologies, understanding how the digital sphere could be employed to augment the tangible and intangible value of fashion heritage.
angelica.vandi@polimi.it

Andrea Vendetti
After graduating from Sapienza University of Rome with a thesis on the clandestine presses of the Italian Resistance, and after a study period at ENSAD in Paris, he graduated from ISIA in Urbino with a thesis on the historiography of graphic design. He is in the final year of his PhD in Design at Sapienza University of Rome: his research consists of a survey on primary sources for the study of the history of wooden typefaces in Italy.
He teaches Graphic design and History of printing and publishing at Rufa. He works as a graphic designer with archives and associations and is the co-founder of Slab, a letterpress studio in Rome. Slab is a workshop where teaching and research are carried out to safeguard Italian typographic culture, and where workshops, exhibitions and conferences are held. Andrea Vendetti has been an AIAP national councillor since 2022.
andrea.vendetti@uniroma1.it

Michele Zannoni
Associate Professor in Industrial Design at the Università di Bologna (Italy). His published articles and books explore the intersection of interaction processes and visual and product design. His scientific research is concerned with digital and physical products and the evolution of the user interface.
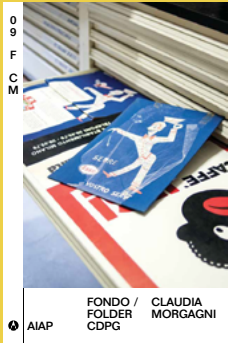michele.zannoni@unibo.it

Progetto Grafico
From 2003, the only Italian magazine totally dedicated to graphic design

AWDA
The International AIAP Women in Design Award

CDPG Folders
Booklets dedicated to the AIAP's Archives Funds and personalities of Design History.

CAMPO GRAFICO 1933/1939
The Birth of Graphic Design

AIAP PUBLISHES BOOKS, MANUALS, POSTERS, A MAGAZINE AND A JOURNAL.
GRAPHIC DESIGN, COMMUNICATION DESIGN, DESIGN.

aiap.it/libreria/

AIAP EDIZIONI

ANALETTICO CARDIORITMON   DOMPÉ

AIAP CDPG, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well as layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help to rewrite the history of graphic design in Italy and to support research and educational activities, as it is the CDGP's intention to make these documents widely available.

BORIS VIAN   RIZZOLI
STERPACUORE

A HEART BEATS WITHIN AIAP.
FIND IT OUT.

AIAP CDPG
centro di documentazione
sul progetto grafico

AIAP
via A. Ponchielli, 3
Milano
aiap.it – @Aiap_ita

P AD

AIAP
associazione italiana design
della comunicazione visiva