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PAD

via Festa del Perdono 1 – 20122 Milano – Italy
via Roma 171 – 90133 Palermo – Italy
info@padjournal.net – editors@padjournal.net

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MEMORIES IN TIME OF CRISIS

Mnemonic Wars, Ephemeral Narratives and Contested Terrains

Collective Memory as a Conflictual Space of Confrontation

Andrea Facchetti

Free University of Bozen-Bolzano

Orcid id 0000-0002-9043-7155

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Abstract

As noted by Mouffe (2005) and Rancière (2004), the new millennium inaugurated a post-political phase where the idea of consensus replaced that of conflict: the political, understood in its agonistic dimension, is reduced to a series of administrative procedures, in which moments of tension and conflict lose their critical potential and are resolved through a technical and rational calculation.

One of the most common expressions with which the post-political phase of consensus has manifested itself, especially in the European context, is the idea of shared memory. In the last twenty years, the development of digital media has radically affected the way collective memory can be constructed, represented, narrated, and disseminated (Blom, 2016). While the intrinsic risks of the digital revolution have been widely discussed (in terms of fake news, historical revisionism, and in general post-truth), the possibility to understand and to approach historical documents and materials as living matter opens up new research trajectories and design approaches able to question the idea of shared memory, and to move closer to the image of entangled memory and *mnemography* (Feindt et al., 2014).

This paper analyses and discusses some projects and practices in the field of infographic design and counter-forensic that could lead to a conflictual or adversarial understanding of collective memory as a contested terrain.

1. Shared Memory and its Discontents

In the last decade of the 20th century, the fall of the Berlin Wall and the dissolution of the Soviet Union were hailed by many intellectuals and observers as signs of the “End of History”: history – understood in its conflictual dimension – would have ended and a new era of stability and prosperity, based on the model of liberal democracies, arisen. After thirty years of economic crises, war on terror, climate emergencies and pandemic, the image of the end of history seems to have faded away. Nevertheless, it inaugurated a post-political phase, where all the forms of political confrontation are oriented towards the idea of consensus. As noted by Ranci re, “At the core of consensus is the dream of an administration of affairs in which all forms of symbolising the common, and thus all conflicts over that symbolisation, have been liquidated as ideological spectres” (2004, p. 4). What has been described – and praised – as a post-ideological era turns out to be a post-political phase, characterized by a general effort to subsume all the different perspectives and voices that compose the political debate into an “harmonious ensemble” (Mouffe, 2008, p. 8). This implicitly presumes the possibility and “availability of a universal consensus based on reason” (Mouffe, 2008), excluding, or at least reducing, moments of social conflict from all representation and symbolization. In this way, the political, understood in its agonistic dimension (Mouffe, 2005), is reduced to a series of administrative procedures, in which moments of tension and conflict lose their critical potential and are resolved through a technical and rational calculation.

One of the most common expressions with which the post-political phase of consensus has manifested itself, especially in the European context, is the idea of a shared or consensual memory. On the supra-national level, memory studies and politics of remembering “present conflict as something that is to be overcome through an increased Europeanization of memory”, but “such a teleological approach risks denying the inherent polyphony of memory, where different voices constantly interact in multiple conflictual sites” (Feindt et al., 2014, pp. 37-38). This is also true for the nation-state level, especially when we consider some historical episodes that later became symbols of the national identity. The celebrations that accompanied the centenary of Italy’s entry into the First World War, for example, can be read through the lens of consensus and shared memory. As noted by the Italian collective of writers Wu Ming,

What does shared mean? [...] The ambiguity of the term also makes the proposal ambiguous. In some cases ‘shared memory’ means: let us agree on what cannot be forgotten [...]. But someone else goes further: let us agree on memories, so not only what to remember, but also how to remember it, how to describe it. Were the six hundred thousand Italian dead in the First World War a useless massacre or blood sacrificed for the fatherland? Should the deserters who fell before the firing squad be counted and celebrated among the number of war victims? (Wu Ming, 2016)

Outside the Italian context, another attempt to remove conflicts and construct a shared memory is the “politics of forgetting” in modern Spain. With the pacification process ini-

tiated after the fall of the Franco regime, the official way of remembering those decades was transformed into “the shared memory of the civil war as a fratricidal tragedy for which responsibility was equally shared, a social memory summed up in the slogans ‘never again’ and ‘we were all guilty’” (Boyd, 2008, p. 135). Again, we are dealing with the removal of conflicts in the name of social pacification – in this case, within the field of collective memory.

2. Politics of Memory within a Post-Political Scenario

The link between the post-political phase of neoliberal democracies and the attempt to orient collective representations and narratives of the past towards the image of the shared memory, has been noted by different authors. Bull and Hansen build on Mouffe’s theory of agonism to describe a conflictual approach to collective memory. According to the authors, “An agonistic approach to the uses of the past will have to oppose or unsettle hegemonic ways of understanding as well as reveal the socio-political struggles characterizing the public sphere both in the past and in the present” (Bull & Hansen, 2020, p. 2). Thus, an agonistic mode of remembering conceives collective memory within the framework of the struggle for hegemony, a continuous opposition and competition between different actors, where conflict is recognized “as an ontological and fundamental characteristic of human society” (Bull & Hansen, 2020).

A conflictual mode of remembering is at the core of another proposal about collective memory. Feindt et al. (2014) have articulated the concepts of *entangled memory* and *mnemogra-*

*phy*¹ to oppose both the traditional image of collective memory as a monumental mirror-image of true events, and the teleological approach that tries to overcome conflicts in the name of a homogeneous and consensual *lieux de mémoire*. Rather, their point of departure is a constructivist and hermeneutic understanding of collective memory – it's an act of interpretation and social construction of the past, rather than a faithful and neutral transposition (Feindt et al., 2014, p. 28).

However, this process of construction always entails a collective and conflictual dimension, and thus a plurality of perspectives that share similar or identical orientations, or clash and compete to establish their own interpretation. To retrace and deconstruct the constructive process of collective memory doesn't mean to account for all the different perspectives expressed by isolated actors. It is rather a work of mapping the relations that entangle different actors and their interpretations according to shared agendas or conflictual agencies, beyond the hegemonic interpretation that succeeded in imposing its own version as the true memory of a particular past.² This is the idea behind the concept of *mnemography*, an investigation on the “history of interpretations” (Feindt et al., 2014, p. 31), where the plurality of perspectives

1 “[...] we stress the entangledness of memory, that is, its (inter-)relational character. [...] Eventually, the analysis of entangledness, the study of cross-references in acts of remembering, leads to mnemography, a dialogical practice between theory and empirical research” (Feindt et al., 2014, p. 27).

2 “In this discursive field of plurality, the actors' struggles for visibility and recognition organize and diminish the variety and influence of other interpretations. In these moments of conflict, the heterogeneous character of memory comes most visibly to the foreground. [...] Thus, when the contested field of memory has been narrowed through hegemonic closure, interpretations no longer need to display their social reference points. Dominant interpretations tend to eradicate their signs of being an action” (Feindt et al., 2014, p. 32).

and points of view is not oriented towards their consensual and universal synthesis, but it is conceived and articulated as a dynamic field of relations between actors and agencies. Within this project it is crucial to map the actors' positions, as well as the directions of the agencies: "Their analysis helps in understanding the conflictual and productive dimension of memory: on the one hand, actors compete against one another about their discursive positions; on the other hand, their interpretations are transmitted to following generations" (Feindt et al., 2014, pp. 32-33). Thus, the analysis of actors' positions and agencies enables the construction of a temporal, spatial and relational map of memory, since it allows to visualize the field of relations of the actors involved, and to define both their situated condition and their orientation in terms of mnemonic agencies.

3. The Digital and the Ephemeral

Mnemography and the image of a spatial and relational representation of memory become key concepts for every attempt to re-think the organization, representation, and transmission of knowledge regarding collective modes of remembering beyond the idea of consensus and shared memory. The implicit theoretical framework within which the concept of *mnemography* emerges, refers to a hermeneutical and constructivist understanding of the past, and in general of knowledge. In the same way, tools and practices linked to the mnemonic activity should be conceived beyond the concept of the spatial organizer (exemplified in the image of the traditional archive), since "the concept of container memory is also increasingly being challenged", especially in the digital world (Blom, 2016, p. 11).

Facing the critical issues of the shared memory and approaching memory studies from a constructivist and agonistic perspective, design practices engaged in the organization, representation, and transmission of collective modes of remembering find an important reference in the concept of entangled memory and the image of *mnemography*. These practices should become aware of the central role they play in the production and organization of visual forms of knowledge, beyond the simple image of the invisible and neutral translator. For this reason, a conflictual analysis of the role of design in memory studies can benefit from Drucker's humanistic approach to visual epistemology. Drucker's point of departure is the recognition of the constructed and interpretative nature of visual knowledge, which leads to the project of re-orienting design tools and practices towards the visualization of knowledge as partial, subjective, and situated (Drucker, 2009). Being always the product of a hermeneutical practice, knowledge is

thus located in a perceiving entity whose position, attitudes, and awareness are all constituted in a codependent relation with its environment. The system is always in flux, and thus has the complex heterogeneous character of a cultural field shot through with forces that are always ideological and historical. (Drucker, 2009, p. 20)

It is interesting to note how the image of the “cultural field” described by Drucker presents several similarities with the “discursive field of plurality” with which *mnemography* is confronted (Feindt et al., 2014, p. 32).

In both, the epistemic activity – being the production of collective memory or knowledge – emerges from an entangled relational system between different positions occupied by situated actors and defined by specific historical and ideological conditions. They both conceive the product of the epistemic activity as a plural and dynamic interpretation that strives to become the hegemonic narrative, rather than as an objective representation corresponding to a true reality or past. They both understand the construction of memory and knowledge as a social and political practice.

To fulfil this project, digital media are brought to the fore as critical tools, since, thanks to their properties, they are inclined to endorse the constructed nature of knowledge,³ but at the same time, from their first appearance, they run the risk of producing ideological narratives about their being instruments of active participation, completely immaterial, and characterized by an endogenous neutrality. Nevertheless, since digital media seem to overcome the “desire to fix and monumentalize memory in terms of space and place” (Blom, 2016, p. 12), they enhance the possibility to understand and to approach historical documents and materials as living matter.⁴ Although they are not a prerequisite for a design practice

3 Digital media can enhance a constructivist approach since they “not only make use of interactive and dynamic graphics [...] but also create spaces in which montage principles and editing techniques used in narrative come into play” (Drucker, 2014, p. 46). Furthermore, “The ability to resize, rescale, alter, or manipulate these documents provides possibilities that traditional paper-based documents simply don’t possess” (Drucker, 2009, p. 173).

4 This is true not only for digital media themselves, but also for traditional media: “One of the strongest impacts of digital media has been to provide ways to think about traditional work in new ways – to see print artifacts, for example, as interactive and intersubjective instruments rather than inert forms” (Drucker, 2009, p. 130).

oriented towards the image of *mnemography*, digital media play a crucial role in deconstructing “the very notion that memories are object-like entities that we keep safely stored away in some archival system whose stability, durability, and accessibility are always the critical point” (Blom, 2016, p. 11), and approaching a more dynamic and entangled understanding of collective memory. This consideration has been widely criticized because of the instability of digital media (the possibility of a continuous reconfiguration of artifacts), a direct attack to the authority and legitimacy of historical documents and materials. But “the crisis introduced into aesthetic discussions by digital media is not, as commonly reported, a crisis of the copy, of originality, or of authenticity or truth” (Drucker, 2009, p. 142). By intervening in the organization, representation and transmission of memory, digital media render collective memory into something ephemeral and fragile, whose meaning remains in a continuous fluctuation between construction and interpretation, and whose truthfulness is a result of a constant and situated act of verification. But this is not necessarily a problem if we agree on an idea of memory (especially collective memory) as something that *is in itself* ephemeral and fragile.

4. History Flow, or Knowledge as a Contested Terrain

The inherent possibility to visualize the constant battle between actors and agencies to establish a specific interpretation as the hegemonic representation, has been explored by Wattenberg and Viégas in *History Flow* (2003). Although the visualization technique was developed almost 20 years ago as a research software to investigate new forms of collaboration

within the web environment, it still remains one of the most interesting web interfaces in visualizing processes of knowledge production and its collective, conflictual and dynamic character.⁵

History Flow is a web application that allows visualizing discussions, debates, and the changes, thus the story hidden behind each entry on Wikipedia. Once published, the entries of an encyclopaedia are presented through a fixed and static layout. Exploiting the digital encyclopaedia's public and accessible database,⁶ Wattenberg and Viégas' application supplies a more complex visualization by which each change and argument that have taken place during the drafting of the page can be seen. *History Flow* visualizes both the macroscopic trend that marks the evolution of an encyclopaedia entry and the detail of each single change of every debate. Therefore, it becomes a tool of analysis particularly suited to detect some trends or patterns of behaviour, especially when the analysed entry is controversial. Here, *History Flow* allows to detect several acts of vandalism, where authors delete considerable parts of the contents or insert large paragraphs on topics not related to the entry in question. Another example is the "zig-zag pattern", which indicates what is called an "edit war" in

5 Although the project was focused on knowledge construction processes within Wikipedia, it can nevertheless address issues and questions related to memory studies and collective acts of remembering. Since the development of History Flow, other projects have dealt with the visualization of the constructed and contested nature of Wikipedia pages. See for instance Notabilia, a data visualization tool developed by Moritz Stefaner, Dario Taraborelli and Giovanni Luca Ciampaglia in 2010 and BackStory, an online visualization tool developed by Florian Kräutli in 2014.

6 Thus, Wattenberg and Viégas visualization exploits the properties of the digital environment, "those of accretion (and processing) of data, aggregation [...], real-time and time-based work, and community interactions in multi-authored environments" (2003, p. 173).

the Wikipedia community – a dispute between two authors, or groups, who alternately continue to edit the contents of the page. In some cases, the visualization enables to uncover an author as a bot designed to perform automated edits. As design researcher Peter Hall states, “In visualizing the changes to specific entries in Wikipedia, Wattenberg and Viégas zoom in on the disputes and controversies that surround topics that might otherwise seem long since settled. An encyclopaedia page becomes a contested terrain” (Hall, 2011, p. 184).

With *History Flow*, we are confronted again with a design practice and a visual epistemology approach close to a conflictual and agonistic understanding of how knowledge is produced. If we apply this practice and approach to the field of memory, we could imagine a visualization system able to produce a mnemonicographic representation of collective modes of remembering. In this respect, the image of the contested terrain (as produced and visualized by *History Flow*) overlaps with the “discursive field of plurality”, where memory is approached and analysed as a temporal, spatial and relational configuration with different actors and agencies meeting and clashing.

5. Forensic Architecture and the Open Verification Process

Another interesting reference point for this discussion is represented by Forensic Architecture.⁷ At the core of its counter-forensic practice we find questions about the social con-

7 Forensic Architecture is a multidisciplinary research group established in 2010 and led by architect Eyal Weizman. It applies architecture and design research to the investigation of state and corporate violence, especially within the context of built and urban environments. See: Weizman and Di Carlo, 2010; Bois, Feher, Foster, & Weizman, 2016; Weizman, 2017; Weizman, 2019.

struction of past events and the *open verification* (Weizman, 2019) of a historical fact – always related to forms of violence that occurred in contexts of conflicts and wars, and often committed by institutions or state agencies. In other words, its practice is deeply entangled with the notion of truth – or to be more precise, with the idea and the possibility of establishing a past and collective event as true. For this reason, the case of Forensic Architecture can be studied and analysed in relation to the question of memory, and its relation with the design practice.

Forensic Architecture calls into question a dramatic change in the notion of truth (and memory), and how this notion is addressed through design tools and methodologies. As stated by Weizman, Forensic Architecture practice is oriented towards

an alternative set of truth practices that can challenge both the dark epistemology of the present as well as traditional notions of truth production. It might be altogether necessary to employ the word ‘truth’ differently. In opposition to the single perspectival, *a priori*, sometimes transcendent conception of truth embodied by the Latin word *veritas* – which connotes the authority of an expert working within a well-established discipline – a term more suitable to our work and of the same root is *verification*.

Verification relates to truth not as a noun or as an essence, but as a practice, one that is contingent, collective, and poly-perspectival. (Weizman, 2019)

As with entangled memory,⁸ truth is not conceived as a “thing”, something that exists in itself and that can be found out there, but as a practice, a difficult, fragile, and collective process of construction.

If we apply this practice in the field of past events and their documentation and representation, “We move on from the notion of the archive into another form of arrangement – a more dynamic relation between images – that we refer to as the architectural-image complex” (Weizman, 2016, p. 124). Coherently with the image of memory as a contested terrain and that of *mnemography*, Forensic Architecture calls for the passage from a compiling mode of collection to a dynamic mode of network construction, where all the actors involved are not just listed and documented but are embedded into a relational arrangement. In this way, the archive, understood as one of the traditional devices of the collective memory, can be pursued and designed not as a static container where “things from the past” are collected and classified, but in the form of a productive space of conflicts, where fragments are re-assembled within a temporal, spatial and relational structure acquiring a position and an agency, and new meanings according to the relations with other elements and their (conflictual) dynamics.⁹

8 “Rather than claiming hermeneutic objectivity, or re-essentializing an idea of historical truth by a neopositivist approach to sources, *mnemography* has to contextualize its theoretical premises and methodological tools in their historical and political contingency” (Feindt et al., 2014, p. 41).

9 The image of collective memory as a field of action within which relational dynamics take place finds another important reference in Wolfgang Ernst’s thinking around the concept of the archive. As Blom recalls, “If archives used to be described in terms of principles of ordering, they are now, as Wolfgang Ernst has pointed out, better understood through concepts such as ‘fields’ and ‘dynamics’” (Blom, 2016, p. 12).

This leads to a design practice as an “architecture of memory” (Weizman, 2017, p. 44), where the investigation of a past event doesn’t mean its examination according to material and objective evidence and its mimetic re-presentation, but rather its multi-perspectival and collective verification and its reconstruction as a fragile and fragmented narrative. In this way, “architecture can also be a mode of research, the means of locating disparate bits of evidence and data and composing the relations between them in space” (Weizman, 2017, p. 58). This architectural mode of reconstructing past events is highly significant in the orientation of design practices towards the image of collective memory as a contested terrain, since it embeds in the constructivist production of mnemonic narratives a multi-perspective, relational, and conflictual approach.

Within this design approach another important novelty is represented by what can be described as a material turn: memory is not confined to the human world, but we are confronted with “a shift from the speech of humans to the communicative capacity and ‘agency’ of things” (Weizman, 2010, p. 125). This authorizes to speak of a material-oriented or ecological approach, both to memory and design practices (Boelen & Kaethler, 2020), where the actors involved in the construction and production of memories, testimonies, and narratives are human and non-human, but also living and non-living beings. In this sense, the relational mode that has been described in regard to the concept of entangled memory first, and to Drucker’s humanistic approach to data visualization then, through the practice of Forensic Architecture becomes an ecological approach. This shift towards the material memory is also

important within the process of open verification. The continuous confrontation with “the agency of things” is an attempt to avoid the “relativistic trap” – which is always around the corner when positivistic notions of truth, objectivity and neutrality are questioned. A constant dialogue and confrontation between different actors (people, artifacts, media) and their agencies is crucial for the construction of “a more vital and risky form of truth production, based on establishing an expanded assemblage of practices” and on the “meshing of multiple, subjective, located, and situated perspectives” (Weizman, 2019).

The open verification process described by Weizman and his associates constitutes an important reference for adversarial design approaches¹⁰ to collective memory and also for their understanding of memory and mnemonic construction as a performing act. As noted, at the basis of the concept of entangled memory lies the idea of collective memory not just as an act of remembering, but as a social action. With Forensic Architecture, this premise is pushed forward through the conceptual image of the *forum*. The term “forensic” is not just referring to the modern forensic science and investigative practice, but it addresses its Latin etymology as well, which indicates a relation with the forum, the public space where citizens gathered in order to discuss and where the rhetoric art were performed. “Forensics is thus as concerned with the materialization of the event as with the construction of a forum and the performance of the object within it” (Weizman, 2010, p. 126). If we transpose the idea of the forum in the practice

10 The term *adversarial design* is taken from Carl DiSalvo (2012).

of *mnemography*, collective memory emerges as the product of a plural act of construction not just through the interplay between material and human agencies, but also through their performance within a public forum. The construction of forums stands for the construction of a common territory upon which the conflictual dynamics of memory can emerge. In this sense, the forum addresses the adversarial character of collective memory – the fact that the social construction of collective memory emerges through conflictual dynamics among the actors are involved, and not as a rational process which naturally results in a consensual agreement.

Finally, the idea of open verification calls into question the “creation of a community of practice in which the production of an investigation is socialized”, as well as the

presentation of evidence [...] As such, the open process of the investigation establishes a social contract that includes all the participants in the uncanny assemblage of production and dissemination. Every case produced with open verification is thus not only evidence of what has happened, but also evidence of the social relations which made it possible. (Weizman, 2019)

By disrupting the hierarchical structure that traditionally guarantees the truthiness of a piece of information, the collectivization of the verification process enhances a multi-perspectival approach and the creation of a shared ground – rather than a shared mnemonic representation – upon which adversarial and conflictual modes of remembering produced by different actors can emerge and confront.

6. Conclusions

The aim of this article is to question collective modes of remembering moulded on the idea of consensus, and to orient design practices towards a conflictual understanding of memory. Drawing upon Mouffe's agonistic theory and its application within the field of memory studies, the idea of entangled memory and *mnemography* (Feindt et al., 2014) emerge as suitable concepts since they conceive modes of remembering as acts of social construction where a plurality of actors and agencies confront and compete in establishing a specific interpretation or construction of the past as the hegemonic mnemonic representation. These concepts have been then confronted with a humanistic approach to visual epistemology, in order to discuss the theoretical framework within which design tools and practices involved in the organization, representation and transmission of memory work, and to understand their consistency with an agonistic theory of collective memory. Eventually, the idea of visualizing collective memory as a contested terrain (borrowed by *History Flow*) and the concept of open verification for reconstructing and presenting past events (taken by Forensic Architecture), emerge as two solid points of references within the project of understanding past events as living matter, and the ways we remember them as conflictual and political acts of social construction. Although it remains a preliminary study, this first attempt to organize a theoretical and practical framework for design involved in memory studies reflects a broader process of change in the way visual knowledge is conceived and approached within the design field. The idea of contested terrain and the concept of open verification, inscribed within

an agonistic and conflictual understanding of social reality, might contribute to the discussion of the political dimension of design, and its role in facing questions and problems posed by the crisis of liberal democracies.

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IV

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@unirmsm

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@unirmsm

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



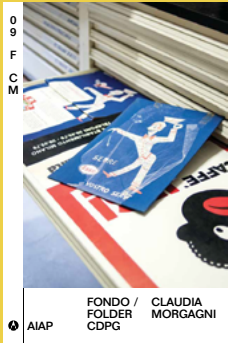
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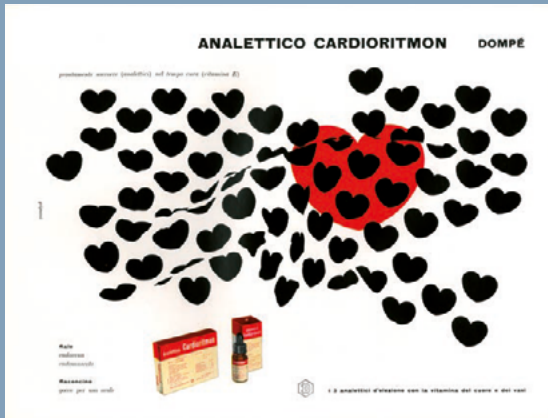
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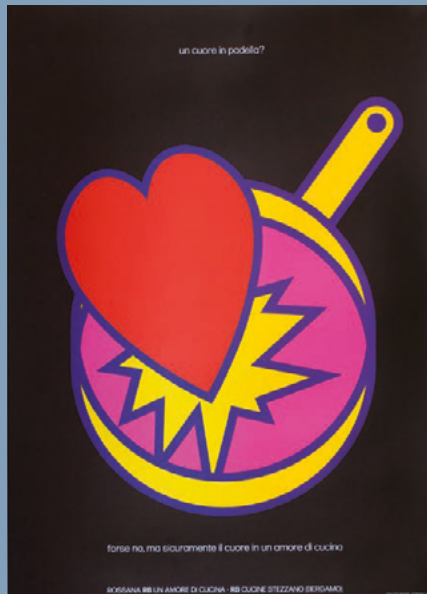
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AIAP CDGP, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well as layouts of projects, books, posters, 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.



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