

# DESIGN CULTURE(S)

Cumulus Conference Proceedings Roma 2021

Volume #2

ARTIFICIAL ARTIFICIAL  
LANGUAGES LIFE LIFE LIFE  
MAKING MAKING  
NEW NORMAL  
MULTIPLICITY  
PROXIMITY PROXIMITY  
RESILIENCE  
REVOLUTION  
THINKING THINKING

**Design Culture(s)  
Cumulus Conference  
Proceedings Roma 2021**

Volume #2

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# DESIGN CULTURE(S)

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# The power of designing choices.

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**Abstract** | Design has gone viral, all of us today are aware of the responsibility that design has taken on the challenges and crises of our time. After some considerations on these issues, the paper introduces the work carried out by "La Scuola Open Source" and in particular the XYZ2019 experience, and it deepens its methods and processes. A different kind of attitude emerges, balancing a state and quality of "being close" (proximity) and a dynamic encounter that provides energy (collision). The paper identifies some possible paths that match this way of acting. Is a trend inversion possible compared to a past that is no longer repeatable? Inversion defines something that is in-versus, against the common thing. It seeks the novelty by changing the verse: the newness has a subjective concept that includes individual experience and the power to design choices. 1#Introduction; 2#The world has changed; 3#XYZ2019; 4#The Affective in Design; 5#Conclusions

**KEYWORDS** | SOCIAL DESIGN, MAKING/HAKING, INVERSION, PROGETTARE NEL CAOS

## 1. Introduction

Design has gone viral and “has swallowed the world” (Gerritzen&Lovink 2019, p.33) it is everywhere. Compared with other disciplines, in the last seventy years, it passed from a semi-handcraft professional activity to a discipline with multiple different declinations. Private and public schools have sprung up everywhere, directions and areas of application have grown, stressing out borders. And all this with the crisis and the decline of other parallel fields. Where designers were once known for their ability to shape stuff, creating visual feature and appearance of goods, nowadays they work on a lot of different specializations including material or immaterial application, artificial intelligence, services, organizations, government agencies, territories, and so on. Nevertheless, how many of them are aware of what they do, of the social responsibility they have, thinking about sense and content as well as a form? The topic of design responsibility has been always part of design culture, as many experiences and authors testify: The First Thing First Manifesto (Garland, 1964), the Real world of Papanek (1970) aware of sustainability, social justice, inclusion and people's real needs; the focus on the human environment, the effort and designers' role in the process of social change (Maldonado,1970); the designing to nurture and educate good citizenship (McCoy1993). The designers' work requests to shift beyond issues of form and function to those of society and culture (Boradkar, 2004) also, as Mau, emphasizing the most positive side of capitalism, its ability to innovate in a socially responsible way, as a 'massive change' (Mau, 2004). Designers occupy a dialectical space between the world that is and the world that could be, they formulate a role as change agents and determine a course of action (Margolin, 2007, p.4-5) Despite the growing success of the responsible design movement, the industry is still perceived as often irresponsible, prioritizing profit and market share in the attention economy over consideration or accountability for harmful social consequences (Heller & Vienne, 2018, p.135 Kindle Ed.).

From the micro to macro, following the complexity of a multiscalar approach, new generations of designers adopt a systemic point of view, combining the detail with the big picture, investigating the physical and social, outlining critical issues and potential, experimenting the relational aspects between the form and structure of every kind of artefacts and situations. The “Emerging design” (Manzini, 2015) is a way of interpreting design and designing that is not yet mainstream, but that is expanding. It is a problem-based, solution-oriented design, defined not by the products, services, and communicative artefacts it produces, but by the tools and methods it uses. The focus of emerging design has shifted away from objects and toward ways of thinking and doing, becoming a means to tackle widely differing issues. It shifts from traditional, product-oriented design processes to a process for designing solutions to complex and often intractable social, environmental, and even political problems. (Buchanan, 1992; Cross, 2011; Manzini, 2016). “Design seems to become a lubricant for any social process imaginable” (Gerritzen&Lovink, 2019, p.14) but also the outcome of "Design as Collective Intelligence" (Di Lucchio&Imbesi, 2017; Frascara&Noël) combining the designers' personal intelligence with the collective knowledge of the society.

## 2. The world has changed

Design has not changed: the world has changed, (Fagnoni, 2019) and Design has adapted itself to the different conditions, not necessarily limited within the confines of the formal definition of the product but extended as a driving force of human actions and activities in different fields of material and digital production. It is undergoing a momentous change (Margolin, 2015). The consumption collapse, in the era of the post-industry, post-metropolis, together with an unstoppable process of social and environmental ruin put us in front of the failures of the previous ones.

“In the most narcissistic age in the history of humanity, the human-centred design reflects an antiquated and anthropocentric vision of reality. It is time to remedy with a good dose of altruistic and allocentric design” (Antonelli, 2019, p.21)

Almost thirty years ago Katherine McCoy invited designers to break out of the obedient neutral servant to industry mentality (McCoy, 1993, 2019, p.140), and Mike Monteiro has reiterated the same concept, describing how design has ruined the world (2019). The conditions have changed and consequently the purpose of the design projects. Previously industrial design concentrated work primarily on physical products. Today many of the designers' activities aim at the organisational framework, social problems, interaction and services. While during the last decades the territories and boundaries of the discipline have become frayed, the progressive transition from analogic to digital has transformed the design context. The radical changes we are experiencing, ecological, social, economic, technological, require now strong and decisive choices.

Design, as the discipline of making, always places the practical attitude ahead of the theoretical issue, and theoretical thinking always puts practice at the centre. This approach, certainly valid in the past, doesn't mean it could be the same for future designers (Fagnoni, 2018). As people who act, agents of change, they don't qualify as originators of chances through the possession of certain notional knowledge, but through operational skills, the ability to operate solutions. The Design professions are changing, adapting to the world that is progressively transformed. Laszlo Moholy-Nagy said "designing is not a profession but an attitude" and inspired by this statement Alice Rawsthorn titled her latest book (2018) offering a careful and current analysis of the new designer generations. Thanks to this attitude, they find themselves working in an independent way to face the great global challenges of our time, to which many of the systems and institutions that have organized our lives in the last century are no longer able to answer. (Fagnoni, 2019)

This happens by connecting with other's knowledge, interacting with the territory and its inhabitants, through inclusive practices of listening and co-design. The awareness emerges that it is necessary to consume fewer resources, also from an economic point of view, and at the same time designing for the triggering of new economies. Given the magnitude and quickness of the changes in society and its organization, as well as the emergence of disturbing elements within ecosystems, it raises the need Design Culture to consider a

holistic approach, to create a 'dialogic dialogue' with the local context (Manzini 2016) to nurture the spreading of active citizens.

### 3. La Scuola Open Source (SOS). XYZ2019. "Progettarenelcaos"

SOS is a private association<sup>1</sup>, recently became a Worker Cooperative, whose members can be part of the staff, teachers and/or researchers. They define themselves as a community of digital craftsmen, makers, artists, designers, programmers, pirates, dreamers and innovators; a solidarity ecosystem for social, cultural and technological research and imagination; a space to the transformation of the existing. The founding nucleus, based in Bari, has expanded with a community of people scattered throughout Italy. A rich portfolio of educational activities combines who needs to learn something and who offers teaching about something<sup>2</sup>.

As they claim on the website<sup>3</sup>, they aim to follow the founding principle of Plato's Accademia: 'a free individual should not be forced, as a slave, to learn any discipline'; they consider Design as a 'catalyst to collectively redefine our relationship with reality', envisioning things for how they could be, altogether. They organized their School's structure to co-designing its teachings proposing openly, allowing anyone to evolve each of its aspects with time, based on learning by doing, do it yourself, opensource, hacker ethics. Learning from Nassim Nicholas Taleb (2013) they are building a model capable to adapt to mutations and making good of any erraticism and change happening.

Courses, lessons and workshops deal with a large range of contemporary topics, about design-related disciplines. They developed an original format called XYZ of which they steered 6 editions in different places. It concerns a methodological tool for knowledge sharing, an immersive, cooperative, multidisciplinary research and co-design lab. The focus is on crossing common problems to find connective solutions, inspired by the hacker learning process and principles (iterative, open, nonlinear, cooperative, informal, ethical). The XYZ2019 edition, named *Comunità Eretiche*, involved almost 100 people, among researchers,

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1 Founding members were thirteen guys, their manifesto is available at the website: <https://www.lascuolaopensource.xyz/en> [accessed December 1st, 2020]. I knew them in 2015. Right from the start, they expressed themselves as a disruptive group. They have grown their program by working several handed, in a closed Facebook group. Each participant could share and contribute to edit the documents. Their first business plan has resulted in the actual SOS configuration.

2 There are six thematic areas: teaching, research, care, hackerspace, communication, sustainability. The educational activities are available here <https://www.lascuolaopensource.xyz/en/teachings> [accessed December 1st, 2020]

3 <https://www.lascuolaopensource.xyz/en/manifesto> [accessed December 1st, 2020]

teachers and designers working together with the inhabitants in the former convent, a disused complex of 6,000 square meters in Cerreto Sannita.

*Table 1. XYZ groups Focus and Sense. [\_DCs Table title].*

	focus	sense
X team	Identity, Strategy Communication Design Propaganda	X is a cross, the opportunity for a dialogue
Y team	Tools, Hardware and Software, Making/Hacking, IoT	Y is a fork, the opportunity for choice
Z team	processes, service design, governance, UX	Z is a road, a trip in divergent directions

Here, Guido Lavorgna and Raffaella Vitelli, with their local association Convento Meridiano, carried out an extraordinary undertaking: once obtained the thirty-year concession for the use of the convent spaces they proposed a project, thanks to which they won the fifth edition of the Culturability call - regenerate spaces to share. Accordingly, they invited La Scuola Open Source (SOS) to organize a research and co-design workshop.

The XYZ2019 goals were ambitious: to co-design the communication strategy and the visual identity system (X), to reorganize spaces and work on IoT grafts in the structure (Y), to develop a governance model, design services, and deepen the economic sustainability (Z) of Convento Meridiano: kindergarten, cinema, laboratory and space of possibilities; an epicentre of social and cultural transformations.

The SOS staff invited directly teachers or tutors and proposed an open call to pick participants. Confirming the importance of design's aptitude rather than expertise's, their selection criteria didn't relate skills or profiles, but the personalities. Some students, philosophers, pedagogues, engineers, designers, architects, economists, makers/hackers, service designers, participated. Sketches and notes below try to describe and model this experience, offering methodological thinking on the heuristic, experimental, intuitive, analogic practices, and tools used during XYZ2019. The coordination team proposes the overall plan. It allocates the goals throughout the laboratory to achieve the expected results. Starting from a shared input in a common meeting (1) the group (X, Y or Z) works in small subgroups with horizontal dynamics (2) involving internal and external actors. After each working session, the group meets again, share results and proceed with the progress achieved (3). The members of the subgroups learn, teach and produce by a mutual exchange relationship (4). They carry out small businesses useful also for other subgroups. As the days pass the subgroups are combining differently, often mixing their groups of original belonging. Everything happens in a fairly fluid way, based on skills, attitudes and interests. The work progresses through a continuous exchange flow and interactions that inspire self-training.

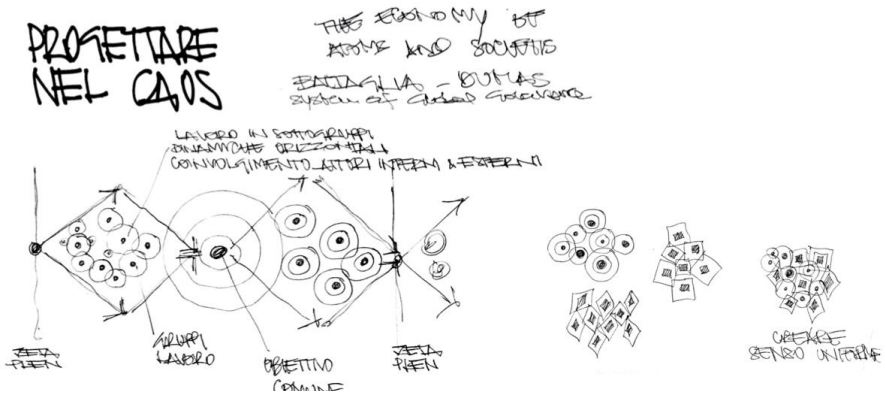


Figure 1. Processes and flows. An articulated relationships system assumes a chaotic behaviour when it does not follow strictly linear laws of evolution and development. Participants behaviours, after a certain time lapse, are atypical and almost unpredictable. Flows seem to lack a correlation between the subsequent steps; however, they are never random forms. [sketch: Raffaella Fagnoni]

Everything that was produced and shared during ten days of immersive and horizontal work, follows the wake of the ad hoc approach enhanced by the American counterculture in the '60s. Bennis and Slater (1968) indicate it as a new system of network relationships, more flexible and responsive. Adhocracy contrasts the model of pyramidal relationships with a rhizomatic one, proposing horizontal development and interchange. While the bureaucracy model follows the practice of imposition, that of adhocracy respects the practice of the proposition. The model of bureaucracy is autocratic, according to a vertical arrangement, while the approach of the adhocracy is collective with a rhizomatic development.



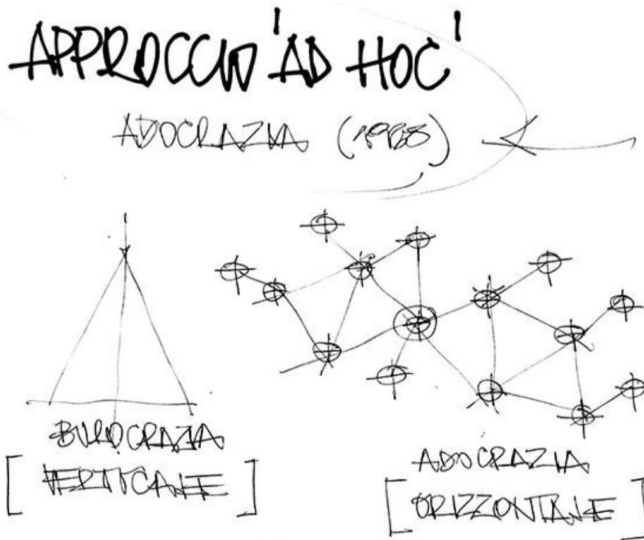


Figure 2. Adhocracy vs. Burocracy. [sketch: Raffaella Fagnoni]

With the term rhizome, the Frenches Deleuze and Guattari define a particular semantic model to be opposed to all models based on the tree concept (prevailing in all disciplines). The tree model provides a hierarchy, a centre, and an order of meaning, arranged in linear order. Instead, according to the authors, unlike trees or their roots, the rhizome connects any point with any other point, and each of its traits does not necessarily refer to traits of the same gender, staking very different regimes of signs. Compared to centric or polycentric systems, hierarchical communication and pre-established links, the rhizome is an acentric, non-hierarchical and non-significant system. (Deleuze & Guattari, 1997, p.33)

The design process (ProgettarenelCaos) is based on people enhancement and their movement autonomy, taking advantage of coordinators and teachers that act as moderators, activators and synthesizers. They behave as leaders and steering an irrepressible flow that otherwise risks overflowing. The Chaos is not an uncontrolled disorder but a generative context. It appears as a kind of harmonious anarchy in which the individual subjects, following a stream of effectiveness, organize themselves by units and positions during the work evolution. They generally maintain the same role and disposition until they

complete a specific work package. All the produced outputs are downloadable on the SOS webpages<sup>4</sup>.

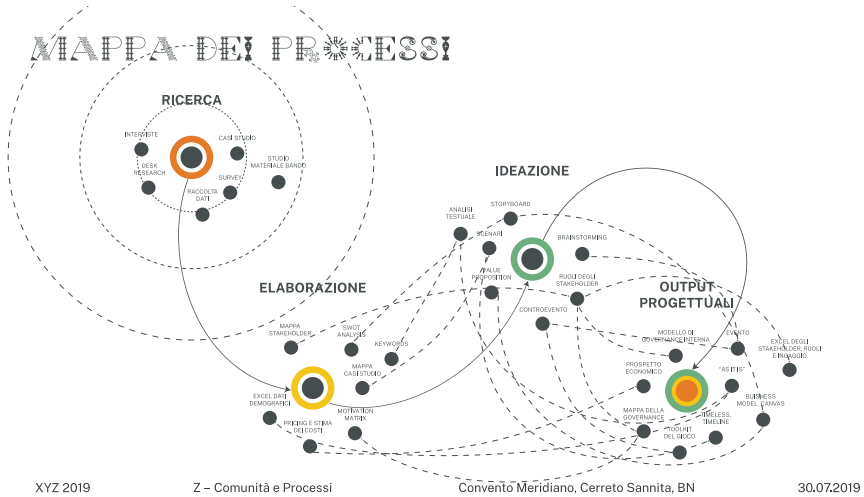


Figure 3. The map designed to show the XYZ process. Group Z, Scuola Open Source

The development of the works follows a step-by-step process, during which XYZ groups and subgroups act and proceed with multifarious interactions and connections. They are designing in the chaos, as a generative process.

<sup>4</sup><http://www.lascuolaopensource.xyz/blog/noi-siamo-gli-output> [accessed February 13th, 2020]



Figure 5. Life and work at XYZ2019, Cerreto Sannita (Ph: Raffaella Fagnoni)

Measuring project results. Just like the most creative projects, also the XYZ2019 experience has results that are both tangible and intangible. The tangible ones can be directly verified by measuring the effectiveness of what has been done. The artefacts and services designed for the structure and local stakeholders remain as assets of the group that manages the Convento Meridiano who are using them.

Quantifying the intangible results is less easy, but we can monitor and observe them. This is a first attempt to take advantage of the experience gained and to explore them:

- the sense of empowerment of each member of the group;
- the immersivity in the local context;
- the higher performance in a mix of skills;
- the trust in people;
- the positive rebel attitude (as makers/hackers)

All the practices, to operate for tangible results, focus on human relations and obtain as an added result to the expected final outputs also the design of a community, since the developed relationships move between proximity and collision. On one hand, the state and the quality of *being close*, proximity, permits participants to share and integrate skills in the multidisciplinary group, with stakeholders and by living the place. On the other hand, the *dynamic encounter* between people and activities, that often collide, intensifies the energy. The affective and aesthetic components become a fundamental insight into an immersive designing mood.

## 4. The relevance of the affective

The state of "being close" highlights the affective component as the quality of projects and design processes. Empathy and attention to relationships make the results more effective. In general, the objects of design culture and also design activism are affective, designers provide intensifications that give materiality (Julier, 2019 p. 341). This affective component, however, does not only refer to the formal aspect of product design objects. As Norman stated some time ago, emotions have a crucial role in the human ability to understand the world and to permit learning new things (2005).

The emotional and sensitive component extends generally as an attitude of the project. We can also find it in the design of reuse and regeneration of spaces and situations, in place-making actions, in the staging of performances or other events, in the performance of contemporary design practices. Today many design projects come up with installations whose meaning is above all to raise awareness and make people reflect on the critical issues of our time in order to induce change. Figure 4 shows an example on the theme of human interactions mediated by new technologies in the framework of the Sencity Festival, Montpellier, 2018. The passage from a individuals' community to the connected community.



Figure 4. Montpellier, Fav 2018, Sencity. Design Installation, "Inter/Faces", a cura del Team Università di Genova, Master Degree in Product and Event Design.

In similar cases design works in a process of co-articulation. Here objects function as a *materialization of participation*. They facilitate a performative engagement in public life without disembedding from the everyday. (Julier, 2019 p. 339)

The designer activist is working in a more open-ended way that goes beyond the materialization of the design. The implementation also involves a series of re-designs that doesn't necessarily mean that the design reaches an optimum point. Philosophically, of course, this has resonances with the notion of wicked problems (Rittel&Webber, 1973). The designers remain embedded with their public, their responsibility becomes a shared one, and one that gives space for the designers to usefully contribute their expertise while engaging users in taking on and continuing to develop results. (Julier, 2019 p. 339)

Design today plays such a dynamic role in so many areas. Historically, finding positive applications for new technologies was one of the key roles of design and will continue to be as technology is advancing at an unprecedented speed and scale. (Rawsthorn, 2018) A flow of new technologies promises to become part of our daily lives - quantum computing, neuro-morphing computing, including artificial intelligence, crypto-currency - and people do not always consider them positively. We frequently read stories about artificial intelligence, which, if poorly designed, can cause a considerable amount of damage. On the contrary, if we provide it intelligently and sensitively, it can help to solve problems. Designers will be fundamental in finding positive and beneficial applications for these technologies and have an incredible opportunity to identify them. The affective side takes on a considerable role in this dynamic. However, we need to balance these practices with those involving people. Here some paths to ride:

#### 4.1 Inversion

Inversion is an exercise about shifting the constituent elements of a speech into an arrangement and overturns the normal syntactical structure. It can be based on a shift or a pass from one state to another. Anyway, it is similar to error understood as a possibility for the change of perspective. Many past philosophers, from Plato to Saint Augustine, from Descartes to Heidegger, challenged the idea of error in the search for truth. Error is one of the figures of thought involving practically all fields of human knowledge (Donà, 2012), adopted by pedagogues as a fundamental aspect of mental construction and an integral part of learning (Maria Montessori, Gianni Rodari, Loris Malaguzzi, Bruno Munari), an occurrence for important discoveries in scientific research (e.g. penicillin, Alexander Fleming, 1929). Inversion refers to something that is in-versus, against the common thing, against habit. By changing the verse, it seeks novelty, what is new in a subjective level, a concept that includes the experience and different from that of innovative, related to something that was not there before.

#### 4.2 Craving for craft

Outside the maker spaces and fab labs, designers try to work hard to create authentic and craft-based processes. A craving for craft (Gerritzen&Lovink, 2019) diffuses practices hacking of the technical complex objects that surround us. The outlines of a novel post-digital craft appear. More than ten years after Sennett's book success (2008) good hands have regained

vigour, although electronics, computer science and artificial intelligence dominate and dematerialize customs and traditions. The good hands (virtuous, technically skilled) are also good hands (polite, doing right). These practices recover the culture of proximity between the local workers, the local economies and emerging designers.

The more interesting craft activities concern more developing products/services rather than producing traditional products because these activate alternative processes at the productive, social and economic level through the creation of startups. Through self-production, we enhance our traditions without losing them. Craft permits also to work with the local community. Even on an educational level, an alternative pathway exists. It starts with the analysis and choice of a problematic context. The following research phase evidences the peculiar aspects permitting to identify a project direction. Finally, a concept takes shape and a product/service of which a final model result.

### 4.3 Reuse and Recycle as Destiny

Reducing, reusing and recycling seems to be the only sustainable social strategies capable of expressing innovation, generating consensus and producing beauty. Recycle creates new value, a new cycle, another life. Recycle is an ecological action that operates pushing the existing into the future by transforming waste. It is not interesting to adopt recycling paradigm because it is an ethical action, good and right, but for the reason that today to recycle is to design. (Fagnoni, 2016)

### 4.4 Ecological Consciousness

Ecological consciousness is something that requires a radical rethinking of everything. First of all, of the term 'society', that must necessarily include also non-human entities: flies, cats, trees, oxygen. Social space has never been exclusively and totally human. We live in a biosphere, which today is becoming fragile and thin as a sheet of paper. (Morton, 2019)

### 4.5 Limit neoliberalism

Design schools have so far been directed to develop the ability to make beautiful objects accompanied by the illusion that they improve people's quality of life. They pursue the modernist illusion of progress, as in the famous historical film *To New Horizons*<sup>5</sup>(1940) which

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<sup>5</sup>Produced by General Motors, the video documents the "Futurama" exhibit in GM's "Highways and Horizons" pavilion at the World's Fair, which looks ahead to the "wonder world of 1960." It narrates how Americans are always striving for "new horizons," and "new ways of doing things." and proposes an immense, miniature diorama designed by Norman Bel Geddes. <https://www.youtube.com/watch?v=tAz4R6F0aaY> [accessed February 13th, 2020]

presented the vision of an ever-better world, always growing with the unlimited progress of science and technology.

The typically neoliberal vision of the world largely denies the existence of any negative implications of industrial products and systems on the environment and people. The fundamental problem, from a design point of view, is that huge portions of industries are involved in both the creation and continuance of such myths, however defective they may be. Neoliberalism encourages the unlocking of future sources of value and how design cultures work within this. Likewise, a similar dynamic is the work in design activism. Much of the rhetoric in design and social innovation is directed at tapping into underused resources and freeing up their potential (Manzini&Jegou, 2005) thus there is also a future orientation in design activism. (Julier, 2019, p. 340)

#### 4.6 Educating to Civic sense

Design is dealing with absolutely distant and different matters. This reality imposes today an exceptional commitment of intelligence, an adaptation ready to spread good practices if we aim for the power of designing choices. Yet, in recent history, with the latest reforms of the school and university system, the trend to lower the cultural offer to pursue educational success is gaining momentum. It focuses heavily on skills and less on theoretical disciplinary knowledge, in a sort of market between debits and credits. Certainly, the skills are useful, but it is unthinkable to reduce everything to kits of pre-set and repetitive formulas and models. In addition to basic skills, theoretical knowledge allows the development of critical thinking, emotional and creative intelligence, divergent thinking, the ability to autonomy and self-determination. These are not skills: they are knowledge that becomes part of learning and can be tools of emancipation.

The conference "Designing Civic Consciousness/ABC for the Reconstruction of Civil Consciousness" (San Marino, 2019) provided the opportunity to focus and debate on teaching, on the issues related to knowledge, democracy, and civic sense: that is the willingness to work for the regeneration of the social and physical quality of the context in which one lives. Its existence implies the presence in society of widespread mutual trust and a shared idea: the trust that if I behave correctly the same will be done by others. A shared idea of what is meant by 'correct behaviour'. (Manzini, 2019, p. 24)

#### 4.7 Designing community

Community is a social group in which relationships, emotional ties, closeness and solidarity are the prevailing aspects. It consists of several units interacting with each other: territorial (the geographical, environmental, networked and structural features); social (people, relationships, institutions, services); economic (activities, forces, resources); cultural (values, norms, behaviours, meanings). More and more clearly, the solution of social problems becomes possible only by adopting flexible and decentralized modes of operation, in

contexts closer to everyday life and based on the promotion of mixed networks, understood as a system of co-responsibility between different subjects.

Designing the community means building a voluntary, light and open group in which the individuality of each one balances with the desire to stay or do something together. It means fluid communities, without which there is only the loneliness of the connected individuality, or the reactionary attempt to re-propose the closed and identity communities of the past which, even though they were so beautiful in the past, are certainly a past that will not return. (Manzini, 2019)

## 5. Conclusion

My purpose has been to take a trip, moving from the contemporary situation and exploring some directions, with the aim to investigate what Design we need and what Design we could teach today. We have the power to design choices and to nurture good citizenship.

We are facing a momentous change, that someone considers a planetary procession toward decay. The consumption collapse, together with an unstoppable process of social and environmental ruin, put us in front of the faults of the previous ones. The young generations are much more sensitive to these issues: they feel anger towards those who preceded them, thinking without any scruple only about their interest. The approach of La Scuola Open Source proposes a different vision for design attitude and design education. A new kind of institute, a young cooperative, opening new perspectives. The XYZ2019 experience offers an example of co-creation and co-design. Today, the activities produced by this workshop are carried out by local people. These practices are thriving in our times as a possible solution to bridge the gap between science, society, innovation and some contemporary human problems.

Two poles balance our life: a prosaic and a poetic part. The first one leads us to act by obligation; while the poetic frame integrates each aesthetic element in our lifetime (Morin 2019, p. 12). The wonder is the emotion of aesthetic feeling that spreads desire for sharing and intensifies enthusiasm (a beautiful word from Greek: en-inside- and thèos-god-, the god inside). A more powerful and intense mood occurs, rather than a simple excitement, a feeling of energy overgrows us. Each goal seems easier to reach and every obstacle easier to fight. A contagious mood opens the chance of realizing ideas or dreams. I think the SOS guys have a terrific power of designing choices and to contribute to diffuse good citizenship.

Designers actions and practices take place at three scales: the individual one, the groups one and the institutions one. The first, the individual, is the level of People, where recombine distance relationships with proximity relationships. The second, the group, is the level of Place, where to organise places as nodes of networks and not as closed enclaves. The third, the institutions, is the level of Economy, where to address the crisis of neoliberalism with the economies of caring and reusing. Through their choices and their tactical creativity,



designers are able to act and spread out the culture of proximity to intervene on the most urgent issues. The more people will be involved in these processes, the more opportunities will be developed to turn what is preferable into what is possible.

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