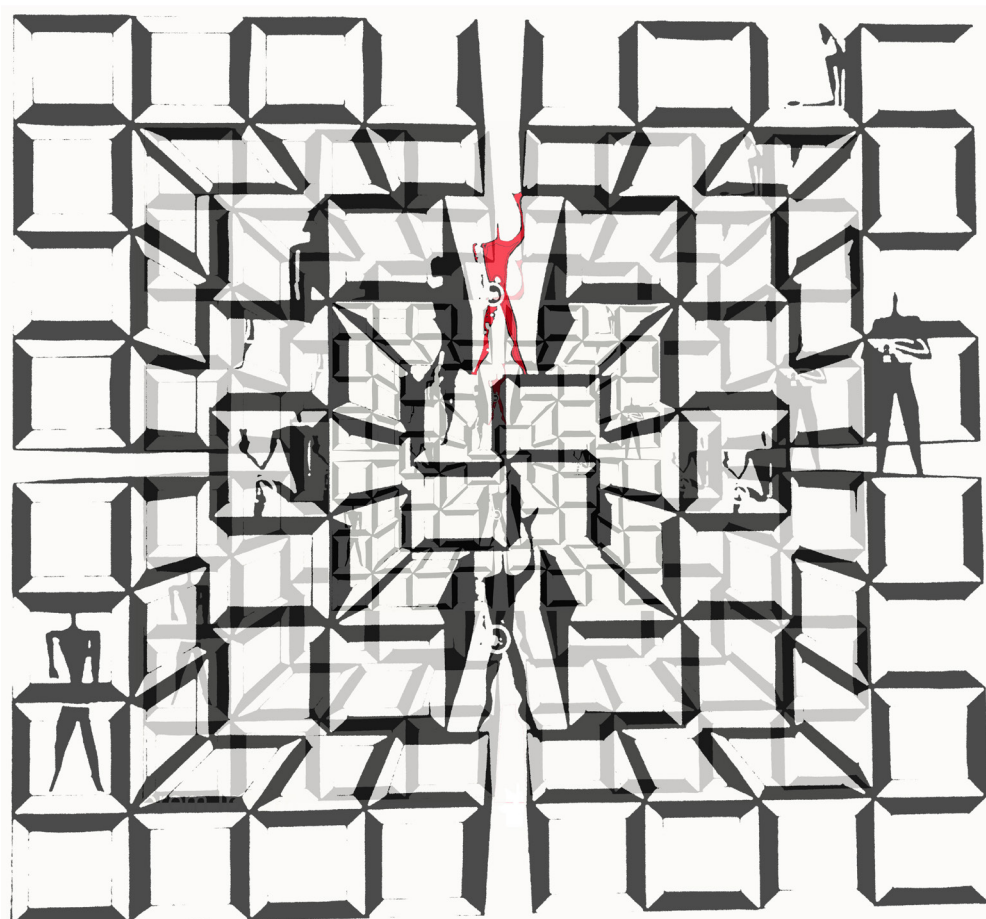


De_Sign Environment Landscape City_2020

Atti

a cura di Giulia Pellegrini



Atti

De_Sign Environment Landscape City/Di_Segnare Ambiente Paesaggio Città

International Conference on Drawing/Conferenza Internazionale sul disegno

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Animated City Modulor @Giulia Pellegrini su schema geometrico di Alessia Bergaglio

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Designing with personal data A parametric visual experience at TEDxGenova

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Abstract

As we dive deep into the so-called era of datafication (Cukier and Mayer-Schonberger, 2013), defined as quantification and subsequent transformation of our reality into data, we see a shift in the design discipline. Data can be used in different areas of the world of the project in order to define new meanings and highlight new perspectives on our world. Practically, they can define the value of a project by becoming parameters for algorithms whose output depends on the variation of the inputs that they receive. In this scenario, process is more important than outcome (Mau, 2001) and users' input and participation (in the form of data) is vital to the design outcome.

The paper discusses a case study of a parametric visual experience developed to engage participants of TEDxGenova 2019 during the event. By answering a few questions about their personal beliefs and biographical information, participants were able to generate a unique version of the event's key visual, a geometric mandala controlled by simple mathematical operations.

Abstract

Mentre ci immergiamo nell'era della così detta datafication (Mayer-Schonberger e Cukier, 2013), definita come quantificazione e conseguente trasformazione della nostra realtà in dati, vediamo un'evoluzione nella disciplina del design. I dati possono essere utilizzati in diverse aree del mondo del progetto al fine di definire nuovi significati ed evidenziare nuove prospettive sul nostro mondo. In pratica, possono definire il valore di un progetto diventando parametri per algoritmi il cui output dipende dalla variazione degli input che ricevono. In questo scenario, il processo è più importante del risultato (Mau, 1998) e l'input e la partecipazione degli utenti (sotto forma di dati) sono vitali per il risultato del progetto.

Il paper discute il caso studio di un'esperienza parametrica sviluppata per coinvolgere i partecipanti di TEDxGenova 2019 durante l'evento. Rispondendo ad alcune domande sulla propria ideologia personale e fornendo alcune informazioni biografiche, i partecipanti sono stati in grado di generare una versione unica del key visual dell'evento, un mandala geometrico controllato da semplici operazioni matematiche.

Personal data as project input

Mayer-Schonberger and Cukier claim that we are living in the era of datafication (2013), understood as quantification and relative transformation of reality into data. For the first time in history we have access to an immense quantity of information of the most varied typology, in particular concerning the personal sphere of individuals and their personal data; such data can be collected via web and mobile applications, wearable devices and networked products and appliances.

This amount is destined to grow, following the implications of Moore's law (Schaller, 1997). At the same time, this massive amount of data provides computers with the material on which to base their evolution; artificial intelligence bases its potential on incredible ability of computing huge masses of data, and the consequent possibility of recognizing in these data patterns and insights that would be impossible for a human mind to manage.

In this context, visual design has found in data a new unexplored material to be used as input for the project. Depending on how massive the amount of data being used and what the goal of the specific design is, tools in use may vary enormously, from the hand-drawn approach of the famous Dear Data experiment (Lupi and Posavec, 2016) to complex algorithm-based systems (Bohnacker et al., 2012). The goal in using data inside a project of visual design or branding may not be to allow to gather insight from them, as a data visualization would do, but rather to invest artifacts with new deeper meanings. Every project of this kind defines its own encoded language that needs to be interpreted to decode the designer's choices (Van Nes, 2012).

Users' participation in data collection

If data undoubtedly represent value and opportunities for the designer, the ethical discourse has to be taken into consideration when referring to personal data being collected ubiquitously by all the devices that surround us during our daily activities. There has to be developed a culture of data and a deeper comprehension by users of what kind of information they are sharing, mostly unknowingly, and what purpose those are used for (Gambetta, 2018).

Design on these matters can help build a common ground and educate users to understand the complete process of evolution of a project, and how data are used in it. The principles of Human Centered Design and the Open Source philosophy have shifted the designer's focus from finished products to the increasingly participatory design processes, involving figures with different skills and, above all, the end users to whom the design itself is aimed. That is the context in which experiences of participatory design can co-exist with transparent data collection, with users willingly share their information and can follow it in the journey of analysis and representation. This kind of designing activity values process over the outcome (Mau, 2001) and may lead to unexpected results in users' engagement.

Generative approach in visual design

The concepts discussed so far adapt very well to the practise of dynamic branding, which is not new, as first examples of successful living brands can be found already in 1980s, with the famous MTV logo as frontrunner. A dynamic identity is made up of the same elements of a regular one: logo, colour, typography, graphic elements, imagery and language. Making it alive means to assign more than one variable to one or more of the aforementioned elements, while fixed elements help users to recognize the brand and give consistency to variability (Van Nes, 2012).

A peculiar approach to dynamic branding comes from generative design, an area of the world of the project that involves more than visual design and can be defined as an iterative process that involves a

program that generates outputs that meet certain constraints defined by the designer, whose role is not to create the final artefact, but rather to program a system, a set of procedural rules with some degree of autonomy, contributing to or resulting in a complete product (Galanter, 2003).

Applied to branding and data-driven design, this means that one or more elements of the identity are influenced by external data of any kind – we have great examples that used weather conditions (e.g. Visit Nordkyn), real time online activity of users (e.g. High Tech Campus Eindhoven) and more.

If users, and consumers, nowadays desire experiences and brands that share and support their own values, we can assume that embedding their unique data into artefacts design for them and with them can only increase the depth of the relationship and level of appreciation and trust between them and the brand.

TEDxGenova: a dynamic event branding case

The particular case study hereby discussed regards the 2019 edition of the divulgation event TEDxGenova.

TEDx events are a grassroots initiative of TED, a Californian non-profit born in 1984 as a conference where Technology, Entertainment and Design converged, created in the spirit of the overall mission to research and discover ideas worth spreading. TEDx brings the spirit of TED to local communities around the globe through events organized by passionate individuals that work independently under a free license granted by TED. Event organizers agree to abide by TED format, which includes live speeches of 18 minutes maximum. More than 3000 events are currently held annually worldwide.

TEDxGenova was born in 2015 and has steadily grown to have an audience of 750 participants at the event of 2019, which theme was X Kind of Magic, as the ideas being brought to stage were so incredible that they could almost seem unreal.



Fig. 1 A moment of the event that took place in Genova on February 23rd, 2019.

For the occasion, the design team created a key visual based on a parametric model to generate geometric mandalas. Mandala in Sanskrit means centre, circle, magic ring. These drawings are present in several Eastern cultures and are used in meditation practices to focus and represent the inner sphere of the individual.

In order to give a contemporary shift to this concept and offer an extra experience to the public of the event, it was decided not to design only one key visual representing a static mandala, but rather define a logic, an algorithm able to generate countless different designs according to the input parameters that it receives. Such parameters were in fact numbers tied to the response of participants and speakers to a list of questions about their ideals, conception of magic and technology and some personal data such as age, level of education and so on.



Fig. 2 Andrea Facco, one of the speakers, in a promotional image with his personal version of the mandala

Mandalas were generated by rotating one polygon shape around a circumference. The main geometrical parameters that were edited to create unique results were the sides' count, the radius and number of iterations of the same polygon and the distance of the main polygon from the centre of the shape. In some cases, answers allowed to have mandala consisting of a double crown of polygons (Stevens, 1981). Despite not being a static key visual, but showcasing instead a collection of several different geometries, the 2019 key visual kept its consistency and appeal, by inserting in all communication and marketing material, plus stage setting, various mandalas threaded with TED official branding elements, such as colours and fonts. These were enough to tie the different images together and create an organic imagery for the event.

The experience of generating a personal drawing was embedded during the event. A simple web app was designed together with Pane e Design studio, and was online for one day, to be used with the personal code on the ticket. Structured as a sort of personality test, the app would show the geometrical modification to the shape of the mandala every time that a new answer added detail to it. In the end, the reward was a unique key visual to be saved, shared on social media and used as screen saver.



Fig. 3 The interface of the web app used to generate mandalas at TEDxGenova 2019



Fig. 4 The merchandising of the event showcasing a collection of different mandalas

Conclusions

The use of generative design and collaborative data collection during a divulgation event has proved itself to be a stimulating, valuable experience for the public.

On a quantitative point of view, the experience was completed by more than 300 participants, basically half of the people present at the event, whose profiles can be deduced by their answers. More than half of the users is 30 years old or younger and 75% of them was at their first TEDx experience.

The most fascinating answers came from questions about ideals and beliefs: 39% of the users believes that cooperation is key to a sustainable future for our world, which is the main concern of 43% of them, even more than science developments and human rights recognition.

50% of them have their best ideas working in groups rather than alone and 57% asserted to be more fascinated by human connection rather than AR experiences, Artificial Intelligence developments and space exploration.

Qualitatively, the experience of TEDxGenova 2019 has demonstrated a general fascination of users towards the chance to unleash their creativity and be involved in participative processes of design. It has to be taken into consideration that TEDx participants are a particular open-minded type of public, well informed on technology advancements and eager to discover new stimuli. The widespread presence of social media in our lives and the constant desire to share our experiences on public platform also plays a prominent role in inspiring people to conclude a task that generates an original and aesthetically pleasing content to be shared. Thus, the result of this experiment was for TEDxGenova to receive a positive feedback and engagement increase both in loco and online. Similar and even more engaging activities have been developed following the one hereby presented, that will be discussed in further publications.



Fig. 5 Some of the mandalas generated by the participants of TEDxGenova 2019

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La VI Conferenza Internazionale sul Disegno, *De_Sign Environment Landscape City_Genova 2020* tratta di: Rilievo e Rappresentazione dell'Architettura e dell'Ambiente; Il Disegno per il paesaggio; Disegni per il Progetto: tracce - visioni e pre-visioni; I margini i segni della memoria e la città in progress; Cultura visiva e comunicazione dall'idea al progetto; Le emergenze architettoniche; Il colore e l'ambiente; Percezione e identità territoriale; Patrimonio iconografico culturale paesaggistico: arte, letteratura e ricadute progettuali; Segni e Disegni per il Design e Rappresentazione avanzata. Federico Babina, architetto e graphic designer presenta ARCHIVISION, e Eduardo Carazo Lefort, Docente dell'Università di Valladolid e Targa d'Oro dell'Unione Italiana Disegno la Lectio Magistralis.

The VI International Conference on Drawing, De_Sign Environment Landscape City_Genoa 2020, deals with: Survey and Representation of Architecture and the Environment; Drawing for the landscape; De-signs for the Project: traces-vision and previews; Margins, signs of memory and the city in progress; Visual culture and communication from idea to project; Architectural emergencies; The color and the environment; Perception and territorial identity; Landscape cultural iconographic heritage: art, literature and design implications; Signs and Drawings for Design and Advanced Representation. Federico Babina, architect and graphic designer presents ARCHIVISION, and Professor Eduardo Carazo Lefort-University of Valladolid and Gold Plate of the Italian Design Union presents his Lectio Magistralis.

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