

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

Vanity Chamber

Lee, Nicholas Thomas

Published in:
PAD Journal

Publication date:
2024

Document Version:
Publisher's PDF, also known as Version of record

[Link to publication](#)

Citation for pulished version (APA):

Lee, N. T. (2024). Vanity Chamber: Reflections Upon Domestic Boundaries and Frontiers in a Post-Pandemic Home. *PAD Journal*, 16(25), 227-253.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

25



—
POST-DOMESTIC
HABITAT
—



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
founded by Vanni Pasca in 2005

Editor-in-Chief

Marinella Ferrara
Politecnico di Milano, Italy

Advisory Board

Tevfik Balcioğlu
Arkin University, Kyrenia, Turkey

Murat Bengisu
Izmir University of Economics, Turkey

Isabel Campi
Design History Foundation, Barcelona, Spain

Eduardo Corte Real
UNIDCOM/IADE, Lisbon, Portugal

Antonio da Cruz Rodrigues
Universidad Lusofona, Lisbon, Portugal

Soumiya Mikou
Moroccan Design Association, Casablanca, Morocco

Ely Rozenberg
RUFA, Rome University Fine Art, Italy

Mireia Frexia Serra
Gracmon, Universitat de Barcelona, Spain

Andreas Sicklinger
Alma Mater Studiorum Università di Bologna, Italy

Fedja Vukić
University of Zagreb, Croatia

Managing Editor

Chiara Lecce
Politecnico di Milano, Italy

Editorial Assistant

Giorgia Bonaventura
Politecnico di Milano, Italy

Editorial Board

Giuseppe Amoruso
Politecnico di Milano, Italy

Helena Barbosa
University of Aveiro, Portugal

Michela Bassanelli
Politecnico di Milano, Italy

Letizia Bollini
Libera Università di Bolzano, Italy

Stefania Camplone
Università degli Studi di Chieti-Pescara, Italy

Roberto De Paolis
REPRISE - MUR independent scientific expert, Italy

Cinzia Ferrara
Università degli Studi di Palermo, Italy

Francesco E. Guida
Politecnico di Milano, Italy

Ashley Hall
Royal College of Art, London, England

Elif Kocabiyik

Izmir University of Economics, Turkey

Lia Krucken
Creative Change, Brazil and Germany

Carla Langella
Università degli Studi di Napoli Federico II, Italy

Giuseppe Lotti
Università degli Studi di Firenze, Italy

Tomas Macsotay
Pompeu Fabra University, Spain

Nicola Morelli
Aalborg University, Copenhagen, Denmark

Alfonso Morone
Università degli Studi di Napoli Federico II, Italy

Raquel Pelta
Universidad de Barcelona, Spain

Daniele Savasta
Izmir University of Economics, Turkey

Rosanna Veneziano
Università degli Studi della Campania Luigi Vanvitelli, Italy

Li Zhang
Beijing Information Science and Technology University, China

Publishing Consultant

Vincenzo Castellana, Architect, Italy

Art Direction

Francesco E. Guida

Web Site

Pietro Forino, www.pietroforino.com

Correspondents

Amina Ageuznay (Morocco), **Hèla Hamrouni** (Tunisia),
Vesna Kujovic (Montenegro), **Can Özcan** (Turkey),
Ana Perkovic (Croatia), **Filip Roca** (Montenegro),
Azadeh Sabouri (Iran), **Marco Sousa Santos** (Portugal),
Pascale Wakim (Lebanon)

Reviewers

Anna Anzani, Laura Arrighi, Michela Bassanelli,
Ondina Cafiero, Aslı Çiçek, Elena Elgani, Francesco E. Guida,
Chiara Lecce, Vera Sacchetti.

PAD

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

Publisher

Aiap Edizioni
via A. Ponchielli 3 – 20129 Milano – Italy
aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887
#25, Vol. 16, December 2023
www.padjournal.net

0. EDITORIAL #25

Post-Domestic Revolution **006**
by Michela Bassanelli & Vera Sacchetti

I. MORE-THAN-HUMAN PERSPECTIVES. COHABITATION, TECHNOLOGY, ARTIFICIAL INTELLIGENCE

Biotopia. The Design of Decentered Domesticities **020**
by Jacopo Leveratto

Transhuman Identities. Rewiring the Domestic Subject **038**
by Vanessa Galvin

Post-Domestic Living. The Challenge of Adapting Domestic Spaces to the Evolution of Digital Technologies **051**
by Silvana Donatiello & Mariarita Gagliardi

Extractivism, Gendered-Computing and Online Queer Spaces. The Case of the Sims and Liquid Nitrogen Overclocking **073**
by Cyrus Khalatbari, Lucrezia Perrig & Guillaume Guenat

RGB Tour. Exploring of the “YouTube Bedroom” Type **098**
by Nicolas Bailleul

Rethinking Carceral Domesticity. Electronic Monitoring, Punishment and Home as Prison **121**
by Ece Canli

II. DOMESTIC DEVICES. HOW INTERIOR ARCHITECTURE AND DESIGN REACT TO THE CONTEMPORARY SCENARIO

Habitat as a Service. From Bespoke to Custom Interiors **149**
by Raffaella Fagnoni, Davide Crippa & Annapaola Vacanti

Flexibility in the Workplace. Envisioning the Role of Domestic Spaces in the Era of Hybrid Work **169**
by Sofia Cretaio & Paolo Tamborrini

Vicarious Domestic States. The Post-Domestic Turn of Digital Twinning Habitual Settings **193**
by Gerhard Bruyns, Daniel Elkin, Andrea Navarrete & Veronica Ching Lee

The Scenography of Everyday Theater. A New Narrative of Domesticity **209**
by Jiarui Cui

Vanity Chamber. Reflecting Upon Domestic Boundaries and Frontiers for a Post-Pandemic Home by Nicholas Thomas Lee	227
Post-Domestic Ageing. Living Indoors (Without) Looking Outside? Architectural Design and IT Devices for a New “Ageing in Place” by António Carvalho, Tianqin Chen & Jingya Zhou	254
Redefining Paradigms. How Technology Shapes Interior Spaces in the Age of Drones and Flying Cars by Anna Barbara & Elena Baharlouei	283
III. BIOGRAPHIES	
About the Authors	303



DOMESTIC DEVICES

**HOW INTERIOR ARCHITECTURE
AND DESIGN REACT TO
THE CONTEMPORARY SCENARIO**

Vanity Chamber

Reflections Upon Domestic Boundaries and Frontiers in a Post-Pandemic Home

Nicholas Thomas Lee

Royal Danish Academy

Orcid id 0000-0002-2725-4890

Keywords

Dwelling Interior, Specular Devices, Thresholds, In-between Realm, Artistic Research.

Abstract

Through the development of a spatial installation entitled *Vanity Chamber*, this article reflects upon the role of specular devices within the home and asks how their increased use might affect boundaries between the domestic interior and the world outside.

As a result of the Covid-19 pandemic and its associated lockdowns many activities previously reserved for the public domain suddenly had to take place in the home, via videotelephony platforms such as Zoom, Skype, Facetime and Microsoft Teams. Cultivated by a pre-existing *intrusion* into the home of digital specular devices, such as PCs and smart phones, which supported the increased use of videotelephony software observed during the pandemic, many people experienced a breaching of established domestic boundaries. Facilitated by these *leaky* thresholds, a simultaneous scrutiny from the *spectator* and a concern by the *voyeur* for the public display of the private interior was observed during lockdown.

An analysis of historical specular devices has shown that acts of voyeurism and vanity on the limits of the home are far from novel occurrences, and that these porous boundaries were often important liminal thresholds bridging the domestic with the public. Through the *Research by Design* method that led to *Vanity Chamber*, this article argues that the domestic interior has once again become an essential part of its surrounding neighbourhood and that it is on this *frontier*, or rather, within this *in-between realm* that we must now establish home.



Figure 1. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* in Designmuseum Danmark gallery, 2022. (Photo: Hampus Berndtson).

1. Introduction

The domestic habitat is in a state of constant metamorphosis, having to accommodate the needs of societies in perpetual flux, while at the same time, its architecture has often been envisioned with logic from a previous epoch, resulting in highly vulnerable built-environments. Of particular interest to this research inquiry, are the boundaries, limits, and threshold conjunctures of the Post-Domestic Habitat, which due to their increasingly diffuse character are a particularly exciting phenomena to study. Through the development of a spatial installation entitled *Vanity Chamber* (Fig. 1), this arti-

cle reflects upon the role of specular devices within the home and asks how their increased use might affect boundaries between the domestic interior and the world outside.

1.1. Diffuse Domestic Boundaries

As far back as the early 1980s, the French philosopher and prominent cultural critic of the post-war period, Jean Baudrillard identified an *intrusion*¹ into the home of technological devices, resulting in a greater porosity between the allegedly closed sphere of the domestic interior and the world outside through virtual bridges.

More recently, Anna Puigjaner, co-founder of Barcelona-based practice MAIO, has argued that the house has become an endless domestic landscape, and in turn the world has become a *grand interior*² composed from a boundless number of interconnected interiors linked together by technological networks. She writes, “The house has become part of a wider system, a system that has transformed the domestic into a generic, diffuse and continuously expanding ground” (Puigjaner, 2018, p. 113). Just over a year later, the Covid-19 pandemic and its associated lockdowns radically redefined the boundaries of our domestic habitats to an unprecedented extent, expediently advancing the phenomenon previously identified by both Baudrillard and Puigjaner, resulting in a greater porosity of the

1 The French philosopher and prominent cultural critic of the post-war period, Jean Baudrillard has written extensively on the *intrusion* into the home of specular devices and their effect on the virtual relations between the outside and the allegedly closed sphere of the domestic interior. It should be noted that this intrusion has been taking place over many decades, although arguably advanced and expediated greatly by the Covid-19 pandemic (Baudrillard, 1994; Baudrillard, 2020).

2 Puigjaner’s use of the term *grande interior* is a reference to Sloterdijk’s earlier definition (Sloterdijk, 2013).

home through a significant increase in the use of technological devices that support communication software, such as videotelephony platforms.

1.2. Videotelephony, Vanity and Voyeurism

During the 2nd quarter of 2020 alone, 40% of Danish employees were required to work remotely from their homes, with this statistic rising to an unprecedented 75% within the capital region of Copenhagen.³ Simultaneously, a marked increase in the use of videotelephony software was observed,⁴ where platforms such as Zoom, Microsoft Teams, FaceTime and Skype became the dominant forms of communication between the domestic interior and the world outside. In addition to remote working, many activities previously reserved for the public domain, such as education, dating, fitness training, job interviews, legal case hearings (BBC US & Canada, 2023) and even balcony marathons⁵ were being publicly broadcast from the private domain of the home. As a direct result of this breach of established domestic boundaries, many people experienced a greater public intrusion into their private homes, and continue to do so as working from home remains desirable for many. This has placed greater scrutiny on our domestic interiors, décor and the personal belongings displayed within. Over the course of the pandemic, a simultaneous interest

3 Statistics quoted in are taken from Danmarks Statistik (Hohnen, 2020).

4 Zoom's sales in the last three months of 2020 were up 370% compared to the fourth quarter of 2019. Over the same period its meeting participants jumped from 10 million to 350 million per day (Molla, 2020).

5 During the first lockdown in March 2020, Elisha Nochomovitz ran a full marathon on his 7m wide balcony (The Guardian, 2020).

from the spectator and a concern by the voyeur for the public display of the private interior was observed, both in media, as well as in the evolution of videotelephony software interfaces. Suddenly, topics such as voyeurism and vanity have become highly relevant when discussing these threshold conjunctures between the home and the world outside.

1.3. Towards a Specular Home

The technological devices that support these videotelephony platforms, such as PCs, laptops, tablets, Smart TVs, and mobile phones, can be categorized as specular devices, whereby a digital interface provides one with a view of the people that one is communicating with, as well as an image of one's own reflection, often through a transfiguring filter. The observation that the pandemic had resulted in these specular devices becoming the dominant way of mediating between the domestic habitat and the world outside became the catalyst for exploring the affect that this might have on the home, and its boundaries. An artistic research method, namely *Research by Design*,⁶ involving an investigation into specular devices, including windows, mirrors, screens, and filters, on the boundaries of the domestic habitat has resulted in the development of an analogue spatial installation entitled *Vanity Chamber*, which was publicly exhibited at Designmuseum Danmark as part of *The Future is Present* exhibition between June 2022-May 2023 (Fig. 2).

6 *Research by Design* as promoted by academics such as Halina Dunin-Woyseth, Leon Van Schaik and Johan Verbeke (2014) is a systematic approach where the practice of design is utilized as the primary means to develop understanding and new knowledge. Birger Sevaldson defines the *Research by Design* method as, “a special research mode where the explorative, generative and innovative aspects of design are engaged and aligned in a systematic research enquiry” (Sevaldson, 2010, p. 11).



Figure 2. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* in Designmuseum Danmark gallery, 2022. (Photo: Hampus Berndtson).

2. Methodological Framework

The methodological framework for this article is based upon a *Research by Design* method, whereby a two-fold movement⁷ occurs between the retrospective analysis of historical specular devices within the home, together with the writings of Walter Benjamin (1982), Charles Baudelaire (1947), Jean Baudrillard

⁷ In the book *The City: Its Growth, its Decay, its Future* (1943), the Finnish architect and urbanist, Eliel Saarinen describes design research as being a two-fold movement which is based upon the idea of two layers working in different directions and temporalities. In this model, ideas and research are projected both forwards (present to the future) and backwards (future to the present) simultaneously.

(1994; 2020), Michel de Certeau (2011), Georges Teyssot (2005), Beatriz Colomina (2020) and Linda Stone-Ferrier (2020), simultaneously with the development of a prospective spatial installation utilising mirrors and dichroic glass.

The author was invited by Designmuseum Danmark to develop a physical installation based upon the author's current research for an exhibition entitled, *The Future is Present*. The exhibition focused on exploring what the world could look like in 10, 20 or 30 years by raising questions, envisaging future scenarios and speculative designs that addressed global challenges. Pertinent questions raised by Designmuseum Danmark's curator resonated with the author's research. These included, "Will our behavior become more socially oriented, or will we be further apart and become isolated? Which human values will be more important? What will the future look like?".⁸ The three central themes of *The Future is Present* exhibition were: *Human*, *Society* and *Planet+*. The invitation to contribute to the exhibition provided the opportunity to explore non-written forms of dissemination for academic research within a public venue with an international profile.

3. Design Development of *Vanity Chamber*

With a point of departure in exploring the role of specular devices on domestic boundaries, an archive of catoptric objects was developed, as a way to position the contemporary situation within a historical context and to develop referential

8 <https://designmuseum.dk/en/exhibition/the-future-is-present/>.

knowledge that could be explored during the development of *Vanity Chamber*. Noteworthy references that influenced the development of *Vanity Chamber* included, *Gadespejl* (Danish Street Mirrors), *Kaiserpanoramas*, Mirror Rooms, Picturesque *Claude Glass* devices, and perhaps most contextually relevant, a folding vanity mirror originally designed by the Danish architect and furniture designer Kaare Klint for *Det danske Kunstindustrimuseum's* (Designmuseum Danmark) restroom, in 1938. Due to the unpredictable nature of working with mirrors and glass in dynamic daylighting conditions, it was imperative to carry out full scale tests within the museum space itself. At this stage in the process, it was decided that the installation should be assembled from multiple freestanding modules (Fig. 8) that could be easily adjusted and rearranged in relation to one another, so as to better control the specular effects of *Vanity Chamber* on-site. During this period, the author became increasingly interested in mirrored lenses, particularly those that alter the reflection of the viewer, often with uncanny, immaterial, and mysterious effects.⁹ On discussing the etymological root of mirror, the academic, Helene Furján writes, “the *mirror* and the *marvel* are closely connected, the word *mirror* deriving from ‘*mir*, the root of *mirabilis* (marvelous, wonderful) and *mirari* (to wonder at)’ (Furján, 2012, p. 512). It is also interesting to note the common etymological root of *Spiegel* (Mirror) and *Spiel* (Play, or game) in German, and Germanic based languages, such as Danish (Teyssot, 2005, p. 101).

9 In *Histoire du Miroir*, Sabine Melchior-Bonnet writes, “The (mirror) reflection alludes to the uncanny perception of another world, immaterial and mysterious, situated behind the reflective surface, and invites the gaze to go beyond the appearances” (Melchior-Bonnet, 1994, pp. 81-94).

The author decided to experiment with both double-sided mirrors, placed at right-angles to one another, as well as dichroic glass panels as part of *Vanity Chamber*. Depending upon the position of the observer and the direction of light ingress to the dichroic glass, one side appears one color, while the reverse side appears a second color. By working with double-sided mirrors, dichroic glass and their positioning in relation to the prominent window bays of the museum space exciting visual effects started to emerge, particularly during 1:1 tests on site with actual material samples. It should also be noted that regular meetings were carried out between the author and the exhibition curator at Designmuseum Danmark to discuss the development of *Vanity Chamber*, with a particular focus on safety and security.

4. The *Vanity Chamber*

Located centrally in one of the long linear galleries at Designmuseum Danmark, the realized version of *Vanity Chamber* took the form of two semi-circular arcs facing one another and encompassing a space approximately 3 x 4 m, which could be inhabited by the museum visitors (Fig. 9). The installation was assembled from fourteen freestanding wooden frames produced in solid Ash, that supported either double-sided mirrors or larger dichroic glass panels. An inner ring of a wider frame type held twelve pieces of dichroic glass in three different color variants, while an outer ring of a higher, yet slender, frame type supported the double-sided mirrors. The sizing of the wooden frames and the dichroic glass panels directly referenced the windows of the museum gallery, while the dimensions of the double-sided mirrors were inspired by the typical width of a *Gadespejl*.



Figure 3. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* multiplied interior reflections, 2022. (Photo: Hampus Berndtson).

Solid steel counterweights, inspired by those used in traditional sash-windows, were introduced on the inner ring of larger frames supporting the dichroic glass panels to increase stability (Fig. 7). The relative positioning of the fourteen frames, their angle in relation to one-another and the window bays of the museum gallery was orchestrated to maximize the specular effects experienced by the museum visitors (Fig. 3).

4.1. Inhabiting *Vanity Chamber*

It was fascinating to observe the behavior of visitors to *Vanity Chamber*, that could be largely described in one of two ways, firstly, those that spent a prolonged time within the installa-



tion taking many photographs to try and capture its myriad of specular effects, and secondly, those that chose to pass through the space quickly, perhaps finding the multitude of self-reflections uncomfortable. As a result of this, there was an intriguing tension one experienced in *Vanity Chamber*, marveling at the ephemeral simulations of one's own reflection, while at the same time feeling an uncomfortable sense of being on public display, for all to gaze upon. While it is difficult to quantify, *Vanity Chamber* was featured prominently on Designmuseum Danmark's social media channels, particularly on Instagram, where the museum shared the photos taken by its visitors.



Figure 5. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* multiple self-reflections, 2022. (Photo: Hampus Berndtson).



Figure 6. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* close-up reflections in dichroic glass, 2022. (Photo: Hampus Berndtson).

Unsurprisingly, many images posted of *Vanity Chamber* were selfies taken in the reflections of the double-sided mirrors, or the dichroic glass panels. Depending upon the light conditions, the dichroic glass panels could have particularly uncanny effects, whereby they performed as mirrored surfaces, creating *marvelous* reflections of the observer that could seem artificial (Fig. 4). Due to the orientation of the double-sided mirrors and the dichroic glass panels, multiple reflections could be observed from any fixed position within the gallery space (Fig. 5). This resulted in a kind of *multiplication* of the museum interior, as well as the reflection of the observer, whereby the entire space could be condensed down into a single view, momentarily mystifying the viewer as to what was a reflection and what was reality (Fig. 6).

5. Domestic Boundaries as Liminal Places

We return now to a discussion relating to the boundaries between the domestic interior and the world outside.

In his text, *A Topology of Thresholds* (2005), the French architect and academic Georges Teyssot explores threshold conjunctures, particularly within the domestic realm, through a historical analysis of mirrors, windows, frames, and other specular devices. In the text, Teyssot refers to writings from the 19th Century French poet and art-critic Charles Baudelaire, who while reflecting upon the effect of specular devices on the modern home, and in particular window apertures and mirrors, identified a collapse in the threshold between interiority and exteriority, whereby the modern domestic interior became a private façade on public display, while simultaneously the person on the street became a *voyeur*.

Teyssot goes on to affirm that specular devices, including mirrors, windows and digital screens are central to a collapse in the established threshold between the interior and the exterior. He writes, “Perhaps the modernist inhabitant is not so much to become exteriorized, or nomadic, as to find the home no longer neither simply an interior nor an exterior. ‘Living’ is somehow to now occupy the space between the two, inhabiting the threshold” (Teyssot, 2005, p. 106).

Teyssot’s interest in the space between is indebted to the 20th Century French philosopher Michel de Certeau’s (2011) reconceptualization of threshold limits, as frontiers, that become voidal and interstitial, thus turning the boundary into a bridge, an in-between, or rather, a space between, which provides the opportunity for exchanges, encounters and ultimately inhabitation. It can be argued that *Vanity Chamber* creates an inhabitable liminal place, akin to Teyssot’s space between through the ephemeral specular effects created by its double-sided mirrors, dichroic glass panels and dynamic natural lighting conditions. The boundaries of the installation are porous and ambiguous, while simultaneously, the interior space defined by the specular surfaces is multiplied through numerous reflections. Strangers can suddenly find themselves intimately together in a liminal in-between place created by the mirrored views of fleeting glimpses and glances (Fig. 3). When discussing these threshold conjunctures, it is unavoidable to address the subjects of voyeurism and vanity.

5.1. Domestic Voyeurism

The increased use of videotelephony observed over the course of the Covid-19 pandemic led to a greater public intrusion into

the home, resulting in an increased scrutiny of our domestic interiors, décor and the personal belongings displayed within. Representative examples of this increased domestic voyeurism are the Twitter accounts, *Room Rater* and *Bookcase Credibility*, both established during the first lockdown in April 2020, with the latter's sub-title being, "What you say is not as important as the bookcase behind you" (*Bookcase Credibility*, 2020).

As the name suggests, *Room Rater* allows the public to scrutinize the lighting, composition and content of other peoples' videocall backdrops and then assign them a score out of 10, while *Bookcase Credibility's* thread contains an extensive archive of screenshots from videocalls where bookcases have played a prominent role. The composition and contents of these bookcases are then meticulously studied and critiqued by an avid and loyal group of Twitter users. Over the course of the Covid-19 flu pandemic and the establishment of lockdowns globally, one could say that the bookshelf emerged as the preferred backdrop by public figures for conveying a sense of intellectual authority (Hess, 2020).

It is important to note that, a voyeuristic intrusion into the domestic habitat is hardly a new phenomenon, with Baudelaire writing about the relationship between the modern interior and the person on the street, "What one can see out in the sunlight is always less interesting than what goes on behind a window pane. In that black or luminous square life lives, life dreams, life suffers" (Baudelaire, 1961, p. 288; 1947, p. 77). In more recent times, the black or luminous square is no longer just the domestic window, but also the plethora of digital screens that have intruded our homes.



Figure 7. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* counterweight detail, 2022. (Photo: Hampus Berndtson).



Figure 8. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, isolated dichroic glass frame type, 2022. (Photo: Hampus Berndtson).

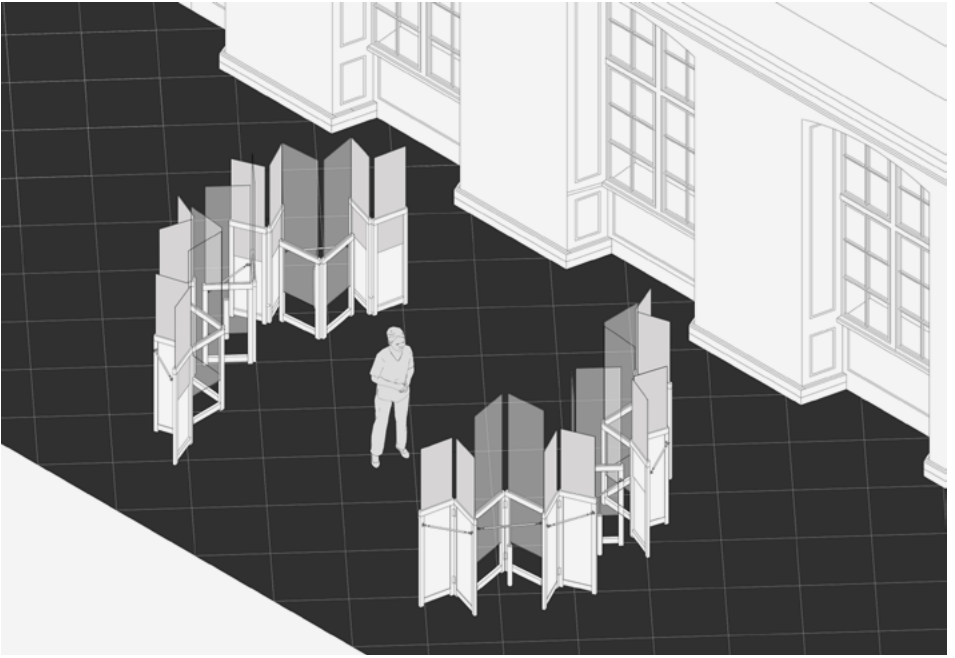


Figure 9. Nicholas Thomas Lee and Peter Alexander Bullough, *Vanity Chamber*, *Vanity Chamber* axonometric drawing, 2022.

While discussing this topic, Teyssot refers to the popular illustrations showing imagined sections through Parisian apartment buildings that were published frequently during the nineteenth century as a representation of the private interior becoming a public façade (Teyssot, 2005, p. 93).

These illustrations were often used to reveal, as if in peep-show, the sordid private lives of the metropolitan Bourgeoisie, for all the *Re-public* to see. In some ways, the gallery view of many videotelephony platforms is reminiscent of these voyeuristic illustrations, whereby a fictional building section is created by the compound composite of adjacent room backgrounds of the videocall participants, and their personal belongings contained within.

Returning to the design of *Vanity Chamber*, the positioning and orientation of the double-sided mirrors and the dichroic glass panels resulted in a multiplication of reflections that allowed one museum visitor to unexpectedly catch glimpses of another museum visitor from any fixed position within the installation (Fig. 5). This specular effect confronted the museum visitor with the uncomfortable reality of unintentionally become a voyeur, while also understanding the reciprocal consequence of potentially being viewed upon by others.

5.2. Domestic Vanity

Over the course of the pandemic, the saturation of videotelephony not only enabled domestic voyeurism, but it also encouraged vanity through the increased presence of, awareness of, and concern for, our own digital reflections. Returning to the topic of bookshelves, a number of companies emerged during the pandemic with the dedicated service of curating a client's domestic bookshelves, including the loaning of books for the sole purpose of satisfying the prying eyes of the videotelephony public.¹⁰ A concern for one's own self-image resulted in some farcical situations, for example, American political strategist Erin Elmore using a shower curtain with the printed image of a bookshelf as a videotelephony background when she was interviewed by Fox News, only being caught when avid viewers noticed creases in her apparent bookcase.¹¹

10 For example, Jessica Bowman manages a service called *Books by the Foot* at *Wonder Book* in Maryland where clients can hire her to curate their bookshelf background <https://booksbythefoot.com/>.

11 See <https://www.indy100.com/news/trump-erin-elmore-bookcase-sky-interview-b1784867>.

The theme of vanity within the domestic habitat appears in the early 20th Century writings of the German philosopher, Walter Benjamin. While Benjamin's popular description of the 19th Century bourgeois apartment as a velvet lined box for its inhabitants, such as that for a compass casing, places emphasis on the home as a means of protection, simultaneously it also highlights that the interior, and its contents are on display. On this point, Benjamin goes as far as to describe a fictional section through the home as being a façade, "[...] no matter where you open it and cut a section through it, my house remains a façade" (Benjamin, 1982, p. 4). The notion of the domestic interior and its inhabitants on public display could not seem more relevant in a post-pandemic world, where the use of videotelephony communication from the home continues to increase in popularity.

Over the course of the pandemic, videotelephony platforms were quick to evolve in order to cater to users' needs, with the introduction of sophisticated digital backgrounds, filters and even appearance altering tools. For example, VooV Meeting, a popular videotelephony platform in China, has a digital 'beauty filter' applied as default, which alters the user's appearance. Adjustable settings allow the user to smoothen skin, add blusher, enlarge eyes, adjust the distance between the eyes, alter the shape of the face, remove wrinkles, and even increase one's hairline. Perhaps interestingly, the default VooV Meeting beauty filter has no gendered differentiation. Returning to historical examples, the notion of contemplating one's own self-image within the domestic realm through specular devices has many relevant precedents.

The European 18th Century aristocratic interior was typically furnished with a wide variety of mirrors, such as pier glasses, overmantel mirrors, looking glasses, convex mirrors, vista mirrors, catoptric lenses, and so on. In the text, *The Specular Spectacle of the House of the Collector* (1997), Helene Furján writes about the myriad of specular devices found in Sir John Soane's *Lincoln's Inn Fields*, which not only served the purpose of increasing luminosity by multiplying the interior, but also offered the viewer the opportunity to contemplate one's own appearance, albeit often in an altered and more flattering form. Furján writes, "These mirrors proffer up a miniaturized (and thus *collectible*) image of the world of the viewing subject for the very *reflection* of that subject" (Furján, 2012, p. 507). The use of specular devices for vanity purposes in the 18th Century French bourgeois interior was so extensive that Teyssot writes, "So, it had been the aristocracy that had entertained itself by the multiplication of mirrors, a spectacle that would both nurture its own narcissistic drive, and create the condition of its depression and, eventually, its downfall" (Teyssot, 2005, p. 102). It is difficult at this juncture to not draw parallels with the contemporary saturation of selfies on social media. It was fascinating to see how popular on social media it was for museum visitors to take selfies, which captured the *marvelous* reflections that could be achieved when looking into the dichroic glass panels of *Vanity Chamber* (Fig. 4).

5.3. Domestic Boundaries, Bridges and Frontiers

Acts of voyeurism and vanity on the boundaries of the home are far from novel subjects when discussing the domestic interior. The academic and art historian, Linda Stone-Ferrier also

reflects upon thresholds between the domestic interior and the surrounding neighbourhood in the text, *Glimpses, Glances, and Gossip: Seventeenth-century Dutch Paintings of Domestic Interiors on Their Neighbourhood's Doorstep* (2020). By highlighting the importance of social interactions on the threshold between the home, and its surrounding neighbourhood observed in paintings from the time, Stone-Ferrier challenges the presumption that there was a firm borderline that distinguished the private from the public sphere in Dutch society. Of particular interest to Stone-Ferrier are the *voorhuis*, or front reception rooms, that supported acts of commerce with the surrounding neighbourhood and that functioned as a stage for the private display of personal belongings intended for public scrutiny. Typical of the *voorhuis* were distinctly designed windows and door openings, together with interior mirrored devices that were used to facilitate a reciprocal display, and voyeurism, between inside and outside. These open doors, windows and mirrored devices functioned as a liminal intersection, occupying both sides of the threshold, which “served as the bridge, rather than boundary, between home and street” (Stone-Ferrier, 2020, p. 29). This understanding of boundary thresholds as bridges is strikingly similar to the observations discussed earlier by Teyssot, and de Certeau. Within the context of Stone-Ferrier’s study, the thresholds between the home and the neighbourhood are reinterpreted as a vital fluid discourse, rather than as finite boundaries, where the domestic interior was an essential part of its surrounding context. Stone-Ferrier’s reinterpretation of the semi-private / semi-commercial *voorhuis* and its various specular threshold devices can provide us with a useful historical analogy to the contemporary phenomenon of remote work-

ing from home via videotelephony platforms. One could argue that *Vanity Chamber* also provided the museum goers with a liminal intersection between their private domains, based upon reciprocal display and voyeurism through glimpses and glances provided by the mirror and glass surfaces that formed the installation (Fig. 3).

6. Concluding Remarks

While the SARS-CoV-2 virus and its associated social restrictions tragically affected so many people globally, it has provided us with an important catalyst for reflecting upon our quotidian domestic practices and how they are affected by its evolving boundaries. A marked increase in videotelephony use from home and a saturation of digital specular devices that support these platforms, has made the boundaries between domestic and public, interior and exterior more porous. A perceived publicity of the private has resulted in threshold conjunctures that facilitate acts of voyeurism and vanity within our domestic habitats. An exemplary illustration of this could be the recent trend for celebrities to publicly broadcast the contents of their private fridges on social media.¹² However, writings from Benjamin, Baudrillard, Baudelaire, Teyssoit and Stone-Ferrier, have revealed that the home has never been a closed private sphere and that its boundaries have always had porosity, often facilitating important social interactions, which have included acts of voyeurism and vanity.

12 Gwyneth Paltrow is a recent celebrity to join the trend of giving their social media followers the opportunity to see the contents of their private fridge. See <https://www.independent.co.uk/life-style/gwyneth-paltrow-refrigerator-tour-products-eyemasks-b2388376.html>.

While digital specular devices have supplemented, and in some cases replaced, analogue mirrors and lenses, the bridges that they facilitate are neither unprecedented nor necessarily detrimental. *Vanity Chamber* created an inhabitable in-between place, where museum visitors could experience a porosity between privacy, intimacy, and publicity through analogue specular effects. Interestingly, the architectural historian, Beatriz Colomina has recently identified the bed, once a “symbol of intimacy”, as having the potential to become the new multi-purpose place within the home, through a metamorphosis into “a piece of public furniture” (Colomina, 2020, p. 29), by accommodating remote working, teaching, shopping and even socializing. Perhaps the domestic interior has once again become an essential part of its surrounding neighbourhood, and it is on this “frontier” or rather, within this “in-between realm” that we must now establish home.

References

- Baudelaire, C. (1947). The Mirror. In *Paris Spleen* (p. 83). New Directions. (Original work published 1869)
- Baudelaire, C. (1947). Windows. In *Paris Spleen* (p. 77). New Directions. (Original work published 1869)
- Baudrillard, J. (1994). *Simulacra and Simulation*. Michigan University Press. (Original work published 1981)
- Baudrillard, J. (2020). *The System of Objects*. Verso. (Original work published 1968)
- BBC US & Canada. (2023, September 6). *Lawyer Gets Stuck With Cat Filter During Virtual Court Case*. BBC. <https://www.bbc.com/news/av/world-us-canada-56005428>
- Benjamin, W. (1982). *Das Passagen-Werk* (Vol. 1). Suhrkamp.
- Bookcase Credibility* [@BCredibility] (2020). Bookcase Credibility [X profile]. X. Retrieved September 6, 2023. <https://twitter.com/bcredibility>
- Colomina, B. (2020). The Bed in the Age of COVID-19. Uncovering a New Workplace. In N. Fehlbaum (Ed.), *Vitra. New Dynamics in the Home* (pp. 28-29). Vitra International AG. <https://www.smow.de/pdf/vitra-e-paper-new-dynamics-in-the-home-en.pdf>
- De Certeau, M. (2011). *The Practice of Everyday Life* (Vol. 1). University of California Press. (Original work published 1984)
- Furján, H. (2012). The Specular Spectacle of the House of the Collector. In L. Weinthal (Ed.), *Toward a New Interior. An Anthology of Interior Design Theory* (pp. 505-518). Princeton Architectural Press.
- Hess, A. (2020, May 22). The ‘Credibility Bookcase’ Is the Quarantine’s Hottest Accessory. *The New York Times*. <https://www.nytimes.com/2020/05/01/arts/quarantine-bookcase-coronavirus.html>
- Hohnen, M. (2020, September 22). *40 pct. arbejdede hjemme under COVID-19-nedlukningen*. Danmarks Statistik. <https://www.dst.dk/da/Statistik/nyheder-analyser-publ/bagtal/2020/2020-09-22-40-pct-arbejde-hjemme-under-nedlukningen>
- Melchior-Bonnet, S. (1994). *Histoire du Miroir*. Imago.

- Molla, R. (2020, December 4). The Pandemic Was Great for Zoom. What Happens When There's a Vaccine? A Look at What's in Store for Zoom in a Post-Pandemic World. *Vox*. <https://www.vox.com/recode/21726260/zoom-microsoft-teams-video-conferencing-post-pandemic-coronavirus>
- Puigjaner, A. (2018, July 19). The Continuous Interior. An Endless Domestic Landscape. *AR House + Furniture: The Architectural Review*. <https://www.architectural-review.com/essays/the-continuous-interior-an-endless-domestic-landscape>
- Stone-Ferrier, L. (2020). Glimpses, Glances, and Gossip. Seventeenth-century Dutch Paintings of Domestic Interiors on Their Neighbourhood's Doorstep. *RACAR: Revue d'Art Canadienne / Canadian Art Review*, 45(2), 25–46. <https://www.jstor.org/stable/26965793>
- Saarinen, E. (1943). *The City. Its Growth, its Decay, its Future*. Reinhold Publishing Corporation.
- Sevaldson, B. (2010). Discussions & Movements in Design Research. A Systems Approach to Practice Research in Design. *FormAkademisk*, 3(1), 8–35. <https://doi.org/10.7577/formakademisk.137>
- Sloterdijk, P. (2013). *In the World Interior of Capital. Towards a Philosophical Theory of Globalization*. Polity.
- Teyssot, G. (2005). A Topology of Thresholds. *Home Cultures. The Journal of Architecture, Design and Domestic Space*, 2(1), 89–116. <https://doi.org/10.2752/174063105778053427>
- The Guardian. (2020, March 21). *Man Runs Marathon on 7-Metre Balcony During French Lockdown*. <https://www.theguardian.com/world/2020/mar/21/man-runs-marathon-on-7-metre-balcony-during-french-lockdown>
- Verbeke, J. (2014). This is Research by Design. In M. Fraser (Ed.), *Design Research in Architecture, An Overview* (pp. 137–159). Ashgate.



BIOGRAPHIES

Elena Baharlouei

She graduated in Interior and Spatial Design at Politecnico di Milano. She has been Design Intern at Labirint - Laboratory of Innovation and Research on Interiors - Department of Design, Politecnico di Milano. Former Designer at Fluid Motion Architects.

elena.baharlouei@mail.polimi.it

Nicolas Bailleul

Since October 2020, he's a PHD candidate at the AIAC Laboratory (University Paris 8), under the supervision of Patrick Nardin (MCF) and co-supervision with Gwenola Wagon (MCF). Title of the thesis: *The Bedroom. A Space of Contained Creation*. Through the creation of documentary films, installations, and performances, his work is defined by the use, appropriation, collection, and exploration of platforms, virtual worlds, connected spaces, and the web's uncertain logics and geographies. By attempting to concretely depict what unfolds in supposedly unreal, invisible, and inaccessible places, he aims to bring forth contemporary issues related to creation, sociology, economy, and ecology.

bailleul.n@gmail.com

Anna Barbara

She is Associate Professor in Architecture and Interior Design at Design Department, Politecnico di Milano. President of POLI.design; Member of the Board of Directors of the World Design Organisation; Co-founder of the Global Design Futures Network; Scientific coordinator (with Venere Ferraro) of the D\Tank, Design Department, Politecnico di Milano.

Graduated in Architecture at Politecnico di Milano, she taught at Tsinghua University, Academy of Art and Design, Beijing (China); Kookmin University, School of Architecture, interior Design and at Master Brain 21 (South Korea); and in universities in USA, France, Thailand, Brazil, Jordan, UAE, India, etc.

She was Foundation Fellow 2000 at Hosei University in Japan, Special Mention of Borromini Prize 2001, selected by Archmarathon 2018, selected ADI-Index 2019, 2023, Special Mention Fedrigoni Top Award – Large Format Communication, 2023; Eccellenze della Lombardia 2019, 2023.

anna.barbara@polimi.it

Michela Bassanelli

Ph.D., she is an Assistant Professor in Interior Architecture and Exhibition Design at Department of Architecture and Urban Studies, Politecnico di Milano. Her research focuses on domestic interiors, museography and exhibition design, and practices of disseminating collective memory through a multidisciplinary theoretical approach. Among her publications: *Abitare oltre la casa. Metamorfosi del domestico* (ed., 2022); *Covid Home. Luoghi e modi dell'abitare, dalla pandemia in poi* (ed., 2020); *Oltre il memoriale. Le tracce, lo spazio, il ricordo* (2015).

michela.bassanelli@polimi.it

Gerhard Bruyns

He is an architect and urbanist and an associate professor of Environment and Interior Design at the Hong Kong Polytechnic University School of Design in Hong Kong. He is the PhD coordinator, the Deputy Specialisation Leader of Transition Environmental Design, and the Discipline Leader of Environmental and Interior Design.

He holds a PhD and MSc from TU Delft, the Netherlands. His research deals with the aspects of spatial forms and how typologies of use impact behaviour through the formal expression of space. This relates to the societal conditions of cities whose landscapes are compressed by speculation and excess. He has published research in journals, conferences, and edited volumes, with the most recent being a Springer-published editorial collection on Design Commons.

gerhard.bruyns@polyu.edu.hk

Ece Canli

She is a researcher and artist whose work intersects body politics, design performativities and gendered reproduction of material regimes. She holds a PhD in Design from the *University of Porto* (PT) and is a founding member of the *Decolonising Design Group*. She is currently a full-time researcher at *CECS (The Communication and Society Research Centre)* in the *Cultural Studies* cluster at the *University of Minho* (PT) where she investigates spatial, material and technological

conditions of the criminal justice system, queer incarceration, penal design and abolition feminism. As a researcher and educator, she lectured and published internationally on queer materialities, critical making and penal design.

She is a member of the *Carceral Geography Working Group (CGWG)* (UK), *AtGender* (NL) and *SOPCOM* (PT) research entities. As an artist, she works with extended vocal techniques and electronics, producing sound for staged performances, exhibitions and films both in collaborations and as a soloist.

ececanli@ics.uminho.pt

António Carvalho

PhD degree in Architecture with a thesis on housing design for older people. Associate professor at Politecnico di Milano, where he teaches how to design inclusive and age-friendly environments. His research interests are age-friendly housing, intergenerational spaces, inclusive environments, shared urban space, universal design, neighborhood green spaces, placemaking. Antonio Carvalho is an awarded practising architect and urban designer who runs his own architectural practice in Lisbon since 1988, with extensive built work in Portugal.

antonio.dasilva@polimi.it

Tianqin Chen

PhD candidate at AUID, Politecnico di Milano, her research interest is focused on the age-appropriate architectural design in Covid-19 era.

tianqin.chen@polimi.it

Veronica Ching Lee

She is a Hong Kong born interior and architectural designer and researcher. With an MSc in Architecture from the TU Delft, and a BA in Environment and Interior Design from The Hong Kong Polytechnic University, her research background and interest lies in urban interiority and the negotiation of territories from an interdisciplinary approach. Her master thesis *The interior is the exterior; the exterior is the interior* deals with the negotiation of territories between the *public* and the *private* in the hyperdense city of Hong Kong, seeking a theoretical approach to redefine and understand the complex relations between inhabitants and the collective urban city. Her PhD research extends the discussion of the master thesis and further challenge the conventional concepts of interiority and exteriority and the public-private dichotomy from a perspectivist approach.

veronica-ching.lee@connect.polyu.hk

Sofia Cretaio

PhD student in Management, Production, and Design at the Polytechnic of Turin. Her research focuses on using data to innovate spatial and organizational dynamics in the workplace, fostering safety and sustainability. She has a Master's Degree in Systemic Design and she is a member of the Innovation Design Lab and the Graphicus magazine.

sofia.cretaio@polito.it

Davide Crippa

He is a senior researcher at Università Iuav di Venezia, where he is also director of the Master in Innovation Design Management. He obtained a PhD in Architecture and Interior Design in 2007 and has taught at the Milan Polytechnic and the New Academy of Fine Arts in Milan. Head of the ADI designer commission until 2012, he writes articles and publishes books on theory and criticism of the project, always projecting his attention towards constantly evolving scenarios. In 2004 he founded Ghigos studio and, since then, has carried out both theoretical research and projects awarded in international competitions. In particular, he is now investigating the potential of interaction design and new digital fabrication technologies from a circular economy perspective.

dcrippa@iuav.it

Jiarui Cui

He is a PhD candidate, Department of Architecture and Urban Studies at Politecnico di Milano, Italy. With a background in architecture and interior design, Jiarui has pursued academic research and practical projects in both China and Italy, providing a rich, cross-cultural perspective on spatial design and urban development. His primary area of research focuses on the *Pro-*

ductive Environment, specifically exploring the redefinition of spaces designated for production in a contemporary context. Through his studies, Jiarui aims to unravel the complexities of how spatial configurations and urban designs influence, and are influenced by, the evolving nature of production in modern societies. His hands-on experience in architecture and interior design projects enhances his academic inquiries, offering practical insights into the theoretical frameworks he examines. Jiarui's interdisciplinary approach leverages both qualitative and quantitative methods, blending architectural design, urban studies, and sociocultural analysis.

jiarui.cui@polimi.it

Silvana Donatiello

She is a research fellow in Industrial Design at University of Naples Federico II. Her research focuses on ecological transition, with a specific focus on social design, Nature Based Solutions, digital manufacturing and community-based systems. She has a Bachelor's Degree in Architecture and an international Master's Degree in Design for the Built Environment from the University of Naples Federico II. She has been a visiting student at the University of Applied Sciences Fachhochschule Potsdam, Germany.

silvana.donatiello@unina.it

Daniel Elkin

He is a researcher and designer specializing in spatial agency research, agency driven design, and housing science. He is an associate professor and the Deputy Discipline Leader of the Department of Environment and Interior Design at The Hong Kong Polytechnic University School of Design. Educated at Cranbrook Academy of Art (MArch) and the University of Cincinnati (MArch, BSArch), Mr. Elkin's career spans between sociological research, architecture, product design, and activism. Elkin has established scholarship in spatial agency research and housing science, branches of social and spatial research concerned with individual and collective decision making, particularly regarding housing acts and artifacts.

daniel.k.elkin@polyu.edu.hk

Raffaella Fagnoni

She is full professor of Design at Università Iuav di Venezia, where she teaches design laboratories and civic space design. She also directs the PhD school in Science of Design. She has lectured abroad, in Iran and China, and has coordinated local and international research groups, both public and privately funded. Her research topics focus on design for social impact, service design for public interests, social innovation, reuse and recycling, and design for sustainability, with the aim of intervening in emerging issues through active stakeholder involvement and the enhancement of local heritage. She is focused on the ongoing role of design in contemporary society, considering environmental emergencies and the state of alert in which our planet finds itself, working on the circular economy, local territory, waste recovery, and care for people and habitats.

rfagnoni@iuav.it

Mariarita Gagliardi

She graduated with honours in the international master's degree DBE Design For The Built Environment at the University of Naples Federico II. She is currently a full-time research fellow in industrial design at the University of Naples Federico II. She is specialised in the field of digital manufacturing and parametric design, participating in several international workshops. Her research topics focus on the field of Nature-Based-Solutions (NBS) and IoT (internet of things).

mariarita.gagliardi@unina.it

Vanessa Galvin

She is a lecturer in the Department of Interior Architecture at the School of Design and Built Environment, Curtin University. She completed her PhD in Architecture: History and Theory at the University of Western Australia. Her dissertation is theoretical, and it adopts a Foucauldian approach to the history of the domestic interior. The research extends to questions of inhabitation that include notions of subjectivity and the processes of self-formation as they relate to the built environment. In addition, her research often explores the counter-positioning of fictional and imagined regimes against empirical bases for understanding and managing domestic environments.

v.galvin@curtin.edu.au

Guillaume Guenat

He is a PhD student at the Institute of social sciences at UNIL, where he's working on a thesis about the social History of video games practices in Romandy, directed by Prof. Gianni Haver. Graduated in political science, he focuses his research on the social, political and historical dimensions of leisure, games, media and images.

guillaume.guenat@unil.ch

Cyrus Khalatbari

He is an artist, designer and PhD candidate of the joint program between the Geneva Arts and Design University (HEAD – Genève, HES-SO) and the Swiss Federal Institute of Technology (EPFL). Inside his PhD, Cyrus' bridges ethnographic fieldwork, Science and Technology Studies (STS) with arts and design methodologies in order to address, at the level of the Graphical Processing Unit (GPU), the ecological implications of computing power and the digital.

cyrus.l.khalatbari@gmail.com

Nicholas Thomas Lee

PhD, Architect MAA, he is an Assistant professor at the Institute of Architecture and Design, Royal Danish Academy – Architecture, Design, Conservation. With an academic and professional background in both architecture and design, his research interests occupy the fertile domain between these disciplines, with a particular focus on domestic architecture. He is specifically concerned with *In-between places* within, thresholds between, and the morphology of domestic landscapes. As a core scholar at *STAY HOME* and the Center for Interior Studies, his post doctoral research project, entitled *Dwelling in a Time of Social Distancing*, examines the unprecedented demands that the Covid-19 pandemic has placed on the private home and its architectural arrangement. He actively works with a *Research by Design* method, whereby architectural installations and exhibitions are central to both knowledge production and dissemination.

nee@kglakademi.dk

Jacopo Leveratto

PhD Architect, he is a senior lecturer at the Department of Architecture and Urban Studies of Politecnico di Milano, where he focuses his research on radical forms of habitability and posthuman architecture. Local Principal Investigator of the European Research *en/counter/points* (2018-22) and head of Walden Architects during the last Seoul Biennale on Architecture and Urbanism (2021), he is now a coordinating member of the Italian National Biodiversity Future Center (2022-25), and the National Coordinator of the research project PRIN *D7^2* (2023-25). Besides having authored numerous publications in peer-reviewed journals and edited volumes, he published *Posthuman Architectures: A Catalogue of Archetypes* (ORO Editions, 2021).

jacopo.leveratto@polimi.it

Andrea Navarrete

She recently gained a doctoral degree from the School of Design at The Hong Kong Polytechnic University. Her research focuses on the promotion of autonomy and decoloniality through design. After graduating from a bachelor of Industrial Design in Mexico – where she investigated design's impact and its possible future within a Latin American context – she realized that the role of design in the ruling economic dynamics promotes unsustainable ways of production and consumption, leading her to study a MA in Social Design & Arts as Urban Innovation in Vienna.

She has worked with participatory processes through design workshops, creating synergies toward endogenous forms of development, design and autonomy.

andrea.navarrete@connect.polyu.hk

Lucrezia Perrig

She holds a Bachelor's degree in philosophy from Saint Louis University, and a Master's degree in political science from Lausanne University. She wrote a dissertation on visual arts students' relationship with politics, and then spent two editions of the feminist festival Les Créatives in Geneva, where she co-wrote a guide to gender equality in culture.

lucrezia.perrig@unil.ch

Vera Sacchetti

She is a Basel-based design critic and curator. She specializes in contemporary design and architecture and serves in a variety of curatorial, research and editorial roles. Recently, she co-founded *Fazer*, a new design magazine in Portugal; co-initiated the *Design and Democracy* platform (2020–); and served as program coordinator of the multidisciplinary research initiative *Driving the Human: Seven Prototypes for Eco-social Renewal* (2020-2023). Sacchetti teaches at HEAD Geneva and Design Academy Eindhoven, and in 2020 joined the Federal Design Commission of Switzerland.

vera.vilardebo-sacchetti@hesge.ch

Paolo Tamborrini

Full professor in Design, in 2015 he co-founded the Innovation Design Lab. He has coordinated numerous research in the field of design and communication for sustainability. He is the director of “Graphicus - designing communication”, a magazine that tells the world of communication involving authors of distant but connected disciplines.

paolo.tamborrini@unipr.it

Annapaola Vacanti

She is a junior researcher at Università Iuav di Venezia, where she teaches in design laboratories for the curricula of Product design and Interior design of the master degree design courses. She obtained a PhD in Design at the University of Genoa in 2022. Her research focuses on Interaction Design and the opportunities offered by data-driven tools and Artificial Intelligence for design, exploring the challenges that lie at the intersection between technology, human factors, and sustainability issues. She is working within the iNEST (Interconnected Nord-Est Innovation Ecosystem) project, funded by the National Recovery and Resilience Plan (PNRR). Alongside her academic career, since 2018 she has been art director and organizer of TEDxGenova, an autonomous event operating under official TED license for the local dissemination of valuable ideas.

avacanti@iuav.it

Jingya Zhou

PhD candidate at AUJD, Politecnico di Milano, her research interest is focused on curability and impact of architectural space design on depression in older people.

jingya.zhou@mail.polimi.it



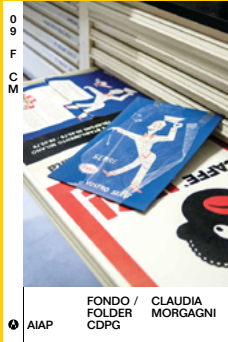
Progetto Grafico

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



AWDA

The International AIAP Women in Design Award



CDPG Folders

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



CAMPO GRAFICO 1933/1939

The Birth of Graphic Design

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

aiap.it/libreria/



AIAP EDIZIONI



MUSEO DELLA GRAFICA AIAP CDPG

FATE SPAZIO! STIAMO PER USCIRE.

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

posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDPG's intention to make these documents widely available.

aiap
CDPG



Aiap
via A. Ponchielli, 3, Milano
aiap.it — aiap.it/cdpg
[@Aiap_ita](https://www.instagram.com/Aiap_ita)



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#25, Vol. 16, December 2023

www.padjournal.net



AIAP

associazione italiana design
della comunicazione visiva