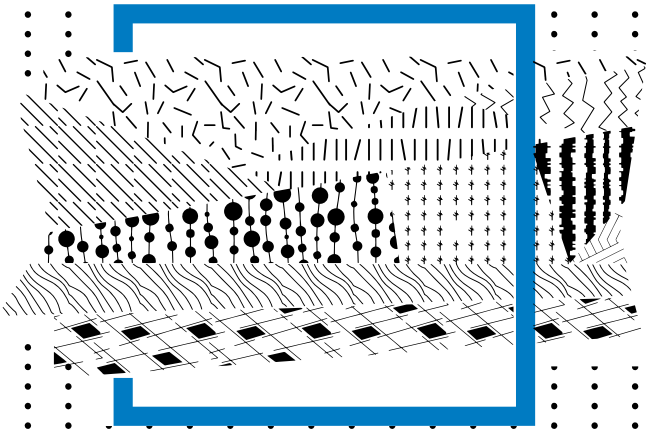


BOOTCAMP

DESIGNTERRÆ

19/23 luglio 2021

TOLENTINO

MAIN PARTNER

GEBRÜDER THONET VIENNA

WIENER GTV DESIGN

REPORT

INDEX

PART 1
Abstract
Context
Team
Partner
Students
Laboratory
Teaching
Design stories

PART 2
Theme
Thematic areas
Phases
Results
Exhibition

PART 1

Abstract
Context
Team
Partner
Students
Laboratory
Teaching
Design stories

PART 1

Abstract

The Design Terrae Association, founded by the will of Franco Moschini, has as its mission to promote "beauty, good and well made" from the Upper Macerata area, addressing those who intend to evolve it and, in particular, young people. Living opportunities for knowledge and growth through operations of contamination and bridging between knowledge and people is one of Design Terrae's objectives. Thus, design - interpreted in a broad sense as a cultural attitude - becomes a "tool" that tells, enhances and transforms, to help both individuals and communities to face change, starting from sustainability and experience. Le Marche Region and, in particular, the Upper Macerata area still give an important contribution to Made in Italy. With this initiative, Design Terrae wish to attract young talents and use its territory as a place of contact and comparison with companies and knowledge. In this sense, this Bootcamp was an innovative summer campus for higher education in design; the first important step towards a broader project aimed at an education that thinks of design practices ultimately as an attitude that draws on the past to launch into the future in new ways.

This first edition of the Design Terrae Bootcamp was aimed at creatives, artisans, designers, artists aged between 20 and 40, proposing them to measure their creativity, their knowledge and skills in a teamwork and experiment innovative design visions through an hybrid operational strategy, based on a learning by doing approach.

The Design Terrae Bootcamp was created to be open and inclusive. We received 310 requests of interest from all over Italy and received 28 applications. Among them we have selected 11 people based on the correspondence of their curriculum, project production and personal motivation with the methods and objectives of the Bootcamp itself.

Context

The Bootcamp was conceived as an alternation of theoretical lessons, practical activities in a traditional laboratory flanked by digital production technologies, visits to companies and thematic stories by design professionals. The training methods were unprecedented: the participants were put in the condition to express creativity as a complex act that deals with design, new production technologies, the wide choice of materials in a systemic and often experimental way and with the new methods of communication, distribution and sale.
The context of the whole experience, the Upper Macerata area, was an integral and distinctive part of the entire project, played with visits to places and companies in the Tolentino area.
First of all, President Franco Moschini's estate, the Casale delle Noci, in many ways a place out of the ordinary, ensured that the participants had a unique, intense and enriching experience, intimately immersed in the heart of the Upper Macerata area. The Casale, during the 6 days of the Bootcamp, has become a "campus" immersed in nature in which the laboratory has been a hub for moments of relationship and comparison on the topics covered. Thus, the interaction with prominent designers (such as Spalvieri & Del Ciotto, Martino Gamper, Lorenzo Scodeller and Zoe Romano) at the Politeama Theater was fundamental to confront and broaden one's visions as much as possible.

PART 1

Team

The inclusive and multisciplinary approach is a sine qua non for contemporary innovation in the field of design and beyond. For this reason, the Design Terrae Bootcamp has foreseen a close collaboration between the organization, the teachers, up to those who dealt with communication. Thus, the close relationship between different skills has not only enriched the experience, but also contributed decisively to both the value of the entire experience and the final results.

Carlo De Mattia
President Design Terrae

Silvia Ruffini
Coordinator Design Terrae

Valentina Rossi
Head of Communication Design Terrae

Veronica Antinucci
Advertising Coordinator

Massimo Barbierato
Tutor

Emilio Antinori
Tutor

Vincenzo Franchino
Laboratory Coordinator

Michele Mobili
Photographer

Giorgia Vlassich
Photographer

Luca Giustozzi
Videomaker

PART 1

Partner

Gebrüder Thonet Vienna is a world reference brand in luxury furnishing. Founded in 1853, it is a protagonist in the history of design. Gebrüder Thonet Vienna has chosen to be partner of the Design Terrae Bootcamp with the intention of experimenting new evocative and sustainable visions starting from the rich production tradition of the company. The chair no.14, an icon of design in the world and produced in over 50 million copies between 1850 and 1930, was at the center of the Bootcamp laboratory activity.

PART 1

Laboratory

Immersed inTolentino's countryside, inside the park of Franco Moschini's estate, Design Terrae chooses to convert the 100 square meters agricultural annex into a temporary technological laboratory. Originally used as a shelter for historic cars, agricultural vehicles and warehouse, equipped with toilets, sink and a work counter, the annex was immediately identified as the ideal place to host people, equipment and materials for the realization of the Bootcamp. The large space without partitions, the steel structure, the skylights and the concrete floor are the perfect setting for an experimental design laboratory. It was therefore equipped with worktops, digital production machines (3D printers and lasercuts), materials and a variety of tools, specially selected for the development of the project. The setting up of the laboratory was also designed to facilitate and support the various stages of processing, from the preliminary analysis, to the selection and cataloging of waste, from design to processing up to the final transformation into an exhibition space and photo studio.
A space that soon became a place where teachers, staff and students were able to interact and live an authentic experience and give shape to a vision.

Students

Diego, Devis, Chiara, Cecilia, Diana, Giorgia, Beatrice, Nikola, Zoeli, Davide, Elisa. Eleven people, coming from all over Italy, with different ages, histories, abilities and experiences met during a midsummer week in a place unknown to them, to compete with a real and structured project, to test themselves in a new context, with unknown people.
They are designers who bring with them only their skills, their knowledge, their desires, their creativity and the desire to make themselves available to others and to the project.
Eventually they became friends, colleagues, collaborators or, simply, people with whom they shared a totally new and unexpected training experience.







PART 1

Teaching

The Design Terrae Bootcamp explores the theme of sustainability within the life cycle of industrial products through waste enhancement, analyzing and displaying processes, materials, information and energy. In nature, waste phenomenon does not exist. It is a purely cultural fact, linked to human activities and it is therefore only man who can become aware of it, understand it, analyze it and, above all, visualize it. The teaching approach is fundamentally based on the experience that is triggered by relating people, context and objects, (both physical and virtual) pursuing a specific goal, in this case, "visualizing waste". Students, different in social background, culture, age, geographical origin, professional and study experience, in a very short time are called to demonstrate their skills and put their knowledge into a team effort. Action and "doing" are the only way to learn to reflect on what happens, on the solution to be found.
The teachers also learn and grow and place themselves on the same level as the learners, while remaining guides and "stimulators" of the experience. Theory, experimentation, thought, design and realization come together in a single space and in a single moment that is repeated cyclically until the final exhibition of the obtained results.

Design stories

Design Terrae promotes most of its activities with a mood that we call “bridging”, that is, trying to contaminate and enrich oneself thanks to other people and knowledge. This is why we wanted to combine the didactic and laboratory activities and the comparison with personalities who have valuable experiences in the field of investigation of this Bootcamp; we called these meetings Design Stories.
So, Spalvieri & Del Ciotto, Martino Gamper, Lorenzo Scodeller and Zoe Romano, followed one another in telling us how they dealt with the theme of re-use and upcycling. The result was a rich mosaic of approaches and stories that showed us how design practices can address the challenges of sustainability in different ways, bringing wealth and value to companies, products and territories.

PART 2

Theme
Thematic groups
Phases
Results
Exhibition

PART 2

Theme

Less & more, less waste, less volume, less energy, more communication, more value, more knowledge. The keywords that characterize the Bootcamp teaching approach were experience, complexity and sustainability.
Experience is the primary goal, that is, the interaction between people, context and objects. Experience generates knowledge, new sensibilities, new visions, new futures. We asked the eleven participants to work on the chair that changed history, introducing process innovation, ethics, experimentation, genius and formal poetry: Michael Thonet's no.14.
After visiting on of the production plant, we realized the little waste that the company still produces today during the processing of this wonderful design object.
The low production of residues, due to the innovation of the production process of wood bending through steam, helped us to design the structure of the Bootcamp, becoming the driver of the whole experience and communication of results. Today Gebrüder Thonet Vienna still produces the no. 14 as it was built 160 years ago, with the same philosophy and attention to the environment.
We decided to implement a data physicalization process giving physical and tangible form to the production waste data. We collected it in a 10x10x10 cm cube and placed it right next to the chair. We started from our own amazement at seeing this small volume quantified. How can we revive that waste? How can we communicate it to those who sit on a no. 14 or intend to buy it? How can it become a story in this delicate historical moment of becoming aware of environmental problems? We asked the Bootcamp participants to give it new life, not through a new product, but through new experimentation processes on the material, in order to generate new design horizons.

Thematic areas

The participants of the Design Terrae Bootcamp were divided into 5 thematic tables - of highly experimental nature - where they were able to give new shape to the production waste of chair no. 14.

1) Observe, modify and recreate
We asked this group to analyze the breakages and analytically quantify the scraps of the processing of the solid parts of the chair (backseat, seat and legs). The goal was that of cataloging, visualizing, modifying and recomposing waste for design purposes.

2) Horizontal surfaces
Can waste become a surface? Can it be transformed into a floor or a support surface that narrates this process by making it visible?

3) Vertical surfaces
Can shavings, wood dust and straw be mixed with other natural materials to become coating slabs or plasters in which the waste redraws a new aesthetic?

4) Junctions and supports
Is it possible to transform mixed wood dust into joints that put together the structural elements of the seat? Is it possible to replace the metal components with elements made of this ecological compound? Can we replace the rubber support feet of the no. 14 with elements generated by its own waste? What would be the advantage in communicating the object?

5) Regeneration - paper
Is it possible to transform waste into sheets of paper where we can communicate the ethics of the company? How many of these sheets visualize the residue of the processing of a single chair? Will we be able to insert them in the packaging of the chair to physically communicate this data?

“Observe for a long time, understand deeply, do it in an instant”
(Bruno Munari, 1968)

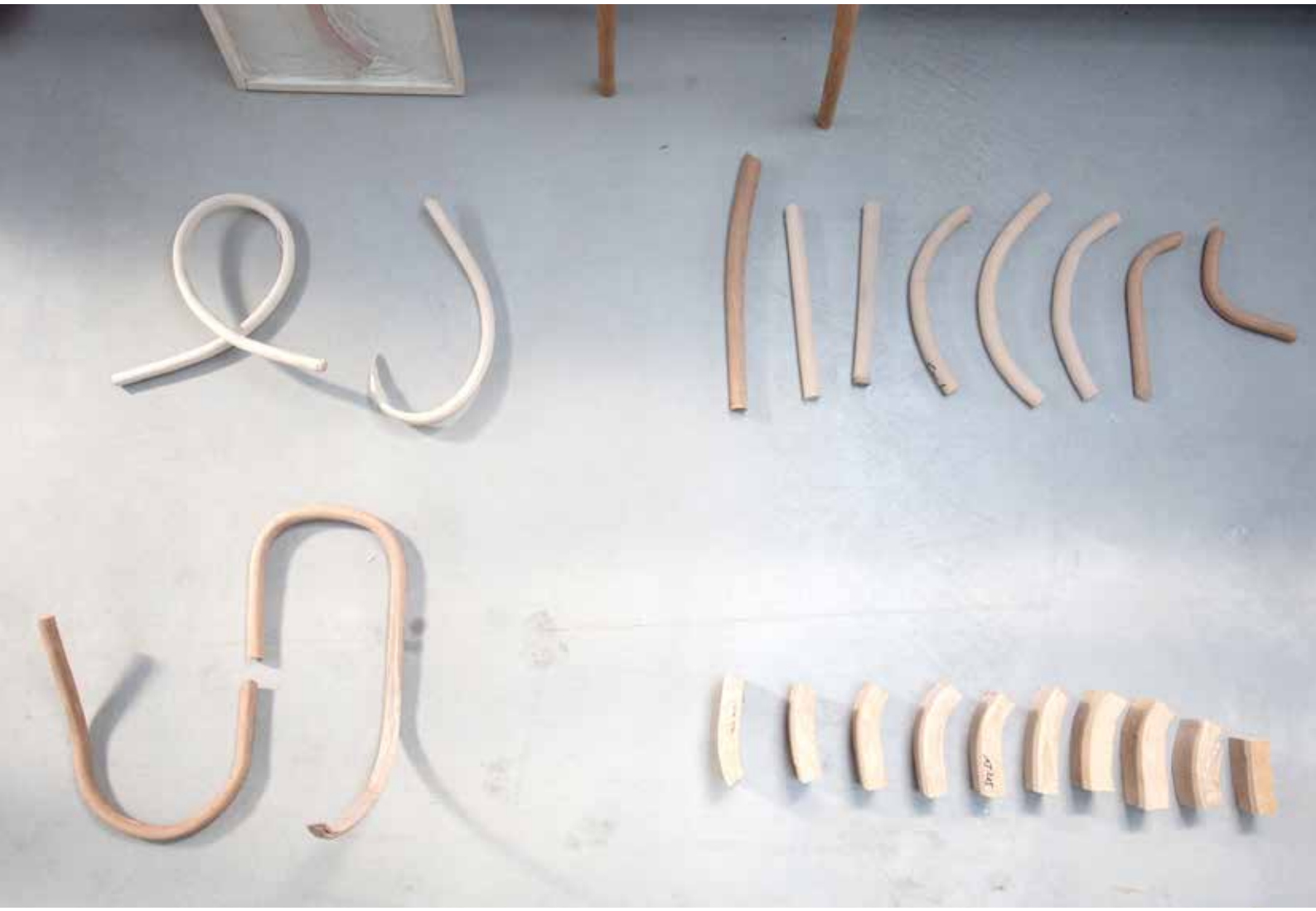
Phases

The Design Terrae Bootcamp was divided into three phases.
The first, focused on the visual, sound and tactile observation of a chair no.14. A series of stethoscopes and microscopes made possible to investigate and listen to its surface and geometry, to understand its material and texture. We have analyzed the manufacturing processes of wood bending and the generation of shapes, trying to understand the moments and breaking points of the processing.
In a second phase, we visualized and analytically quantified the waste of the manufacturing processes of a single chair no. 14.
Finally, we divided the students into five research groups and gave them a project brief on which to investigate and try to interpret the difference displayed and quantified during the previous phases.
The development of the projects followed one another in a series of tests and considerations on the results obtained with an experimental and analytical approach.

Results

The obtained results explored totally different ways. All, in our opinion, surprising and worthy of further development. The Design Terrae Bootcamp has turned into a collective experience in which tutors and students collaborated with great cohesion, determination and harmony on a common project.
We lived together, thought together, imagined together. It was not required to arrive at any finished product, but to think, like alchemists, on new possible visions of waste re-use that could communicate the ethics of the company and of the production processes introduced by Michael Thonet.
The residue from the production of the chair no. 14 generated continuous surfaces, plasters, materials, coatings, colors, printable papers, tiles, slabs, vertical partitions, walking sticks. Each of these experiments wanted to translate data, through a process of physicalization, into tangible and visible artifacts to tell and remember the extraordinary innovation in woodworking introduced by this company. Small tangible tales of Gebrüder Thonet Vienna's environmental ethics.

1.
Observe / Recreate












WASTE CATALOGUING

1. Viennese cane - L 0,80 - 2,60 cm
2. Viennese cane - L 1,90 cm
3. Viennese cane - H 10 cm
4. Leg - H 0,70 - 15 cm
5. Leg - Ø 1 - 3 cm
6. Crossbeam - various H 40 cm
7. Crossbeam - S 4 cm, H 12 - 25 cm
8. Ø 2,5cm, H 5 - 11 cm
9. Various crossbeam
10. Leg - Ø 2,5 cm, H 11 -15cm
11. Leg - Ø 30 cm, L 35 - 47 cm
12. Various crossbeam
13. Seatback - Ø 3 cm, L 35 cm
14. Seat - h 10 cm, L 12 - 16 cm, S 0,5 - 3 cm
15. Crossbeam - 11 cm x 7,5 cm x 4 cm
16. Crossbeam - Ø 0,01 -0,12 cm 6x6 cm
17. Crossbeam - 10x5 cm
18. Crossbeam - 10x19 cm, s 0,5 - 2 cm


1


2


3


4


5


6


7


8


9


10


11


12


13


14


15


16


17


18

WASTE CATALOGUING

18. Crossbeam - 10x19 cm, s 0,5 - 2 cm
19. Crossbeam - H 8, L 14-20 cm, S 1-1,5 cm
20. Various
21. Cleat - h 30x15x4 cm
22. Various
23. Seatback - various
24. Seatback - L 50 cm
25. Seatback - L 62 cm
26. Thin sawdust - various
27. Sawdust - various
28. Seatback - about 30x30 cm
29. Leg - L 0,90 - 110 cm
30. Leg - H 118 cm
31. Leg - H 93-150 cm
32. Leg/Seatback - H 93x43 cm
33. Leg/Seatback - H 93x43 cm


19


20


21


22


23


24


25


26


27


28


29


30

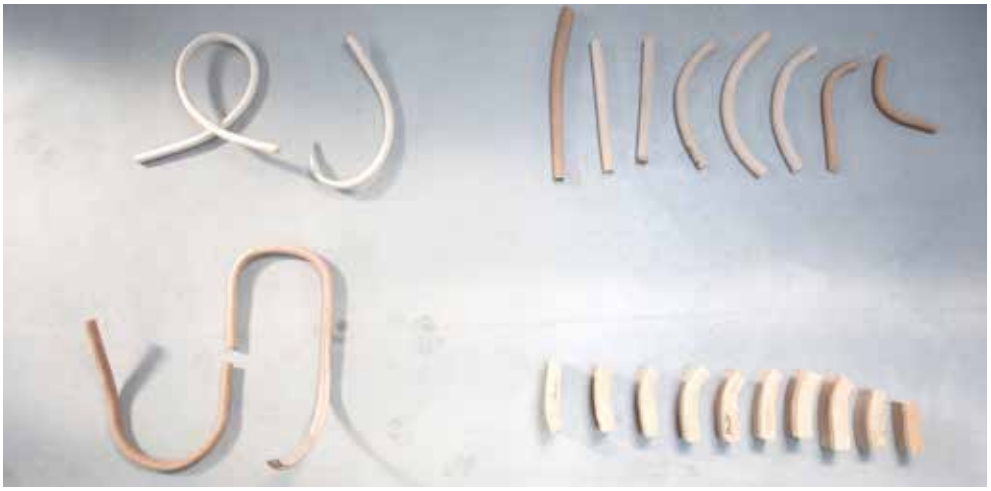

31


32


33


34

POSSIBILITY
VISUALIZATION
Waste type: various



POSSIBILITY

PAVEMENT

Waste type: crossbeams

POSSIBILITY

UPHOLSTERY

Waste type: seat

POSSIBILITY

WALKING STICK

Waste type: seatback

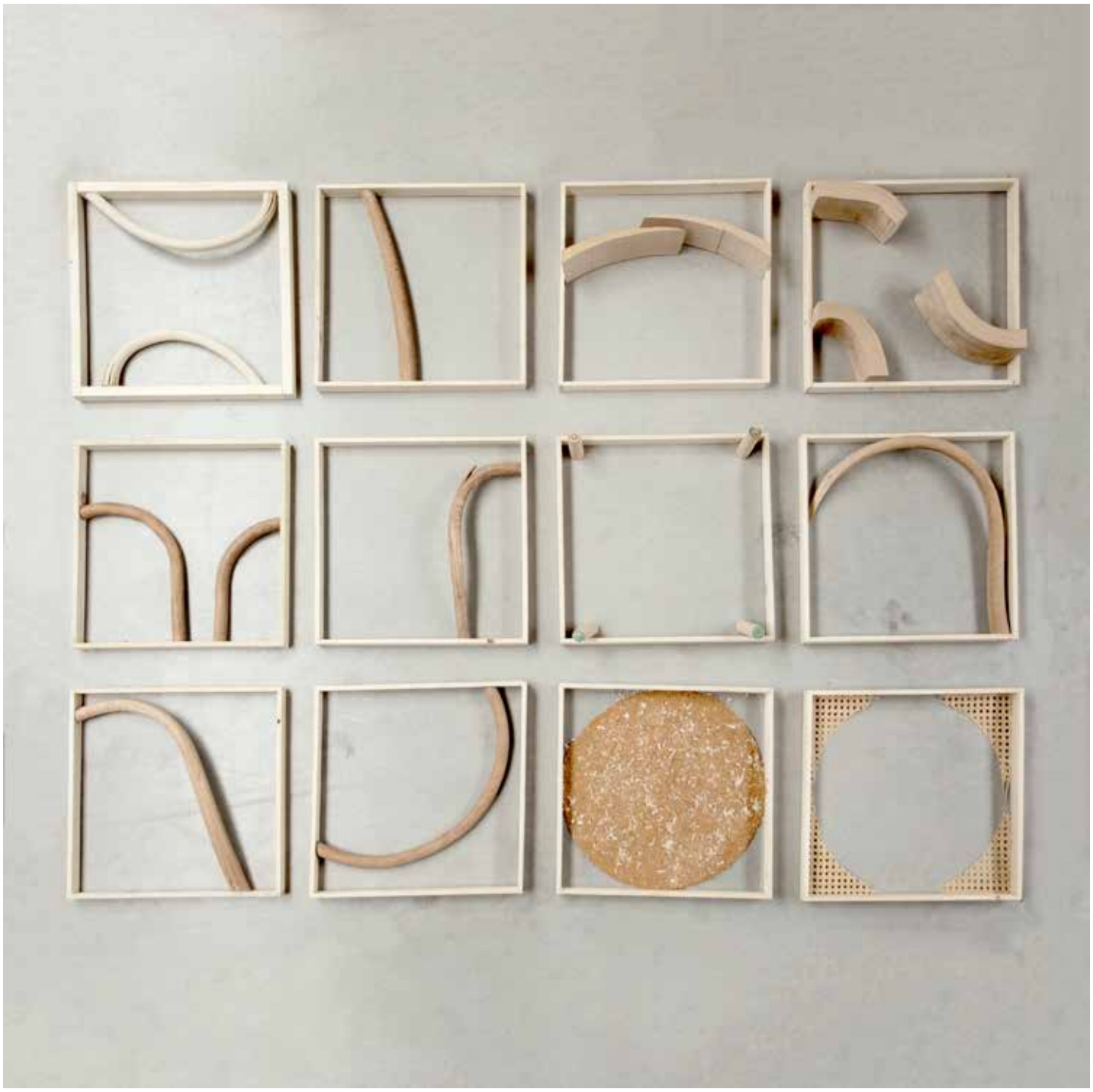
2.
Horizontal surfaces



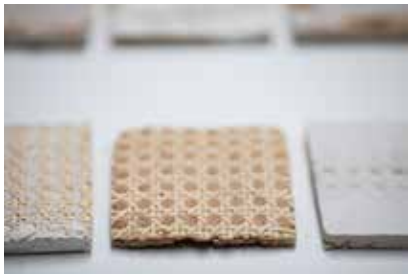


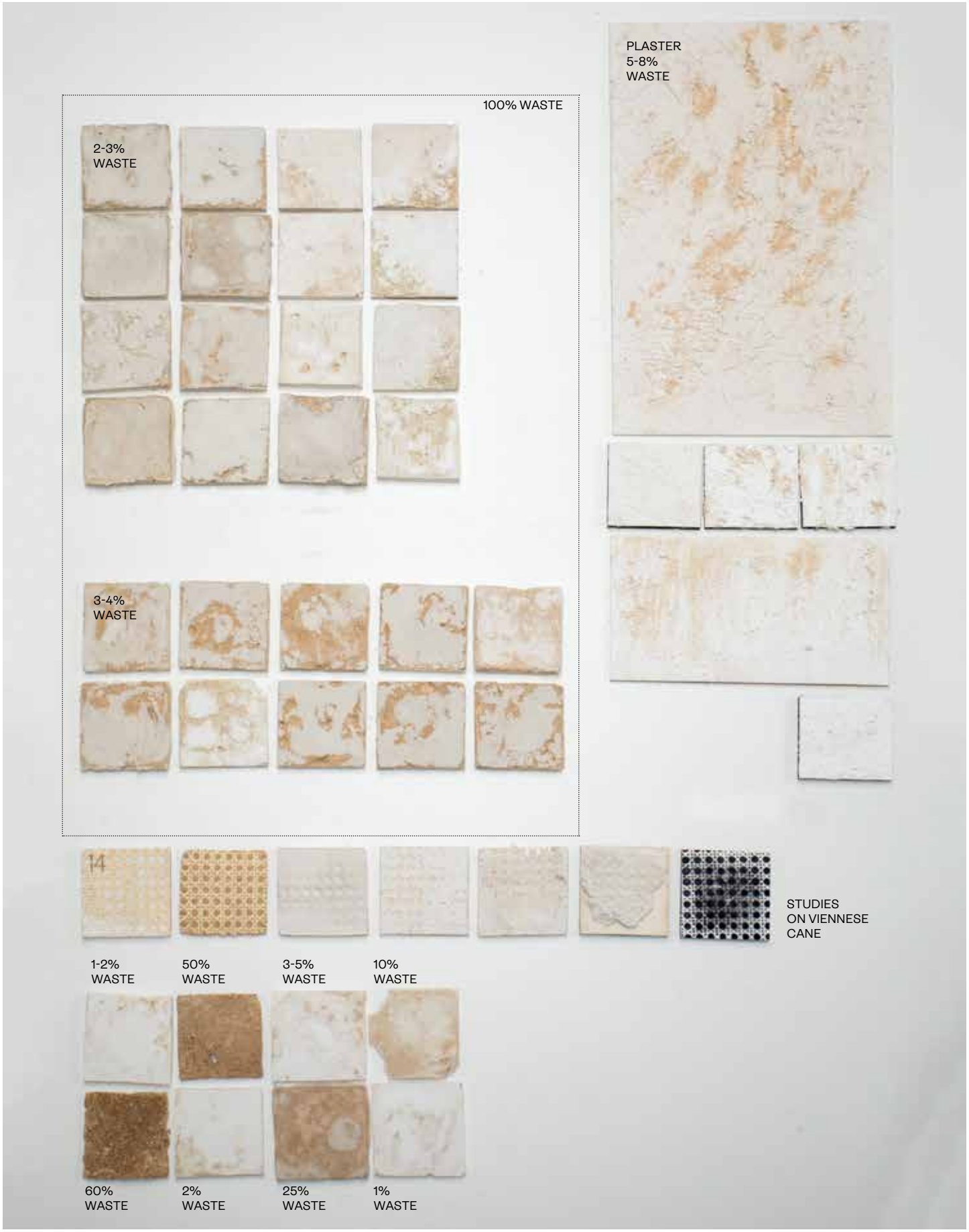




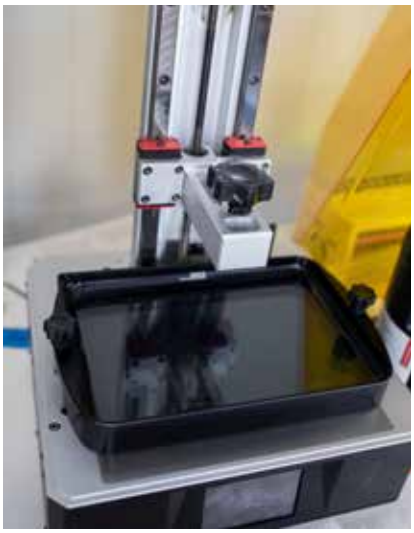



3.
Vertical surfaces




100% WASTE
2-3%
WASTE
3-4%
WASTE
PLASTER
5-8%
WASTE
14
1-2%
WASTE
50%
WASTE
3-5%
WASTE
10%
WASTE
STUDIES
ON VIENNESE
CANE
60%
WASTE
2%
WASTE
25%
WASTE
1%
WASTE

4.
Junctions



60% NATURAL RESIN
40% THIN GRAIN DUST

80% RESIN
20% SIFTED DUST

90% RESIN
10% SIFTED DUST

ORIGINAL BOLTING

60% RESIN
40% SIFTED DUST

90% RESIN
10% SIFTED DUST

90% RESIN
10% SIFTED DUST

80% RESIN
20% SIFTED DUST

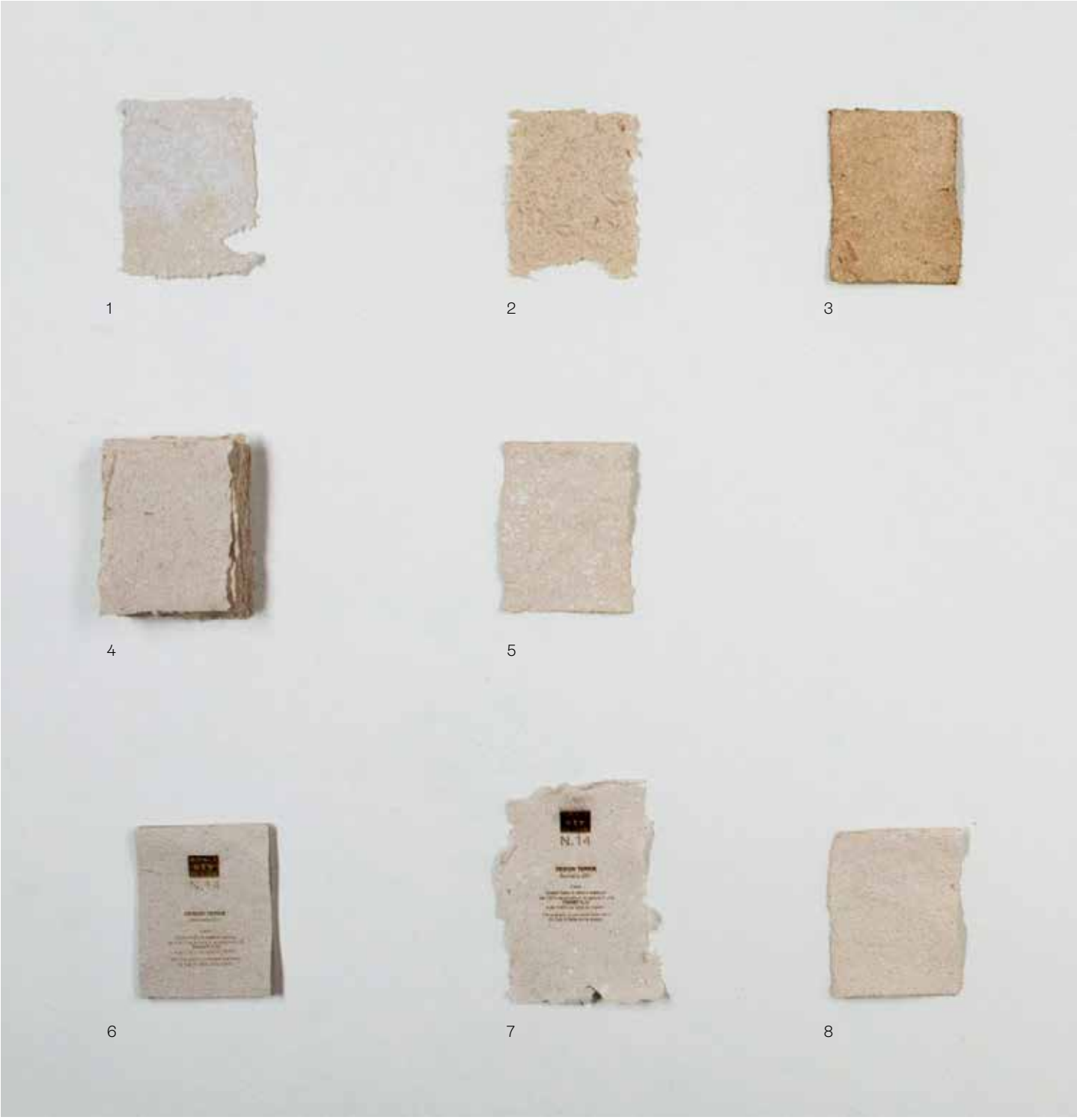
NEUTRAL RESIN
3D PRINTING

80% RESIN
20% SIFTED DUST

5.
Regeneration - Paper


14


3) CARTA
14



1
Water 600g
Paper 15g
Thin dust 25g

2
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup

3
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup
Starch 1 Tbsp

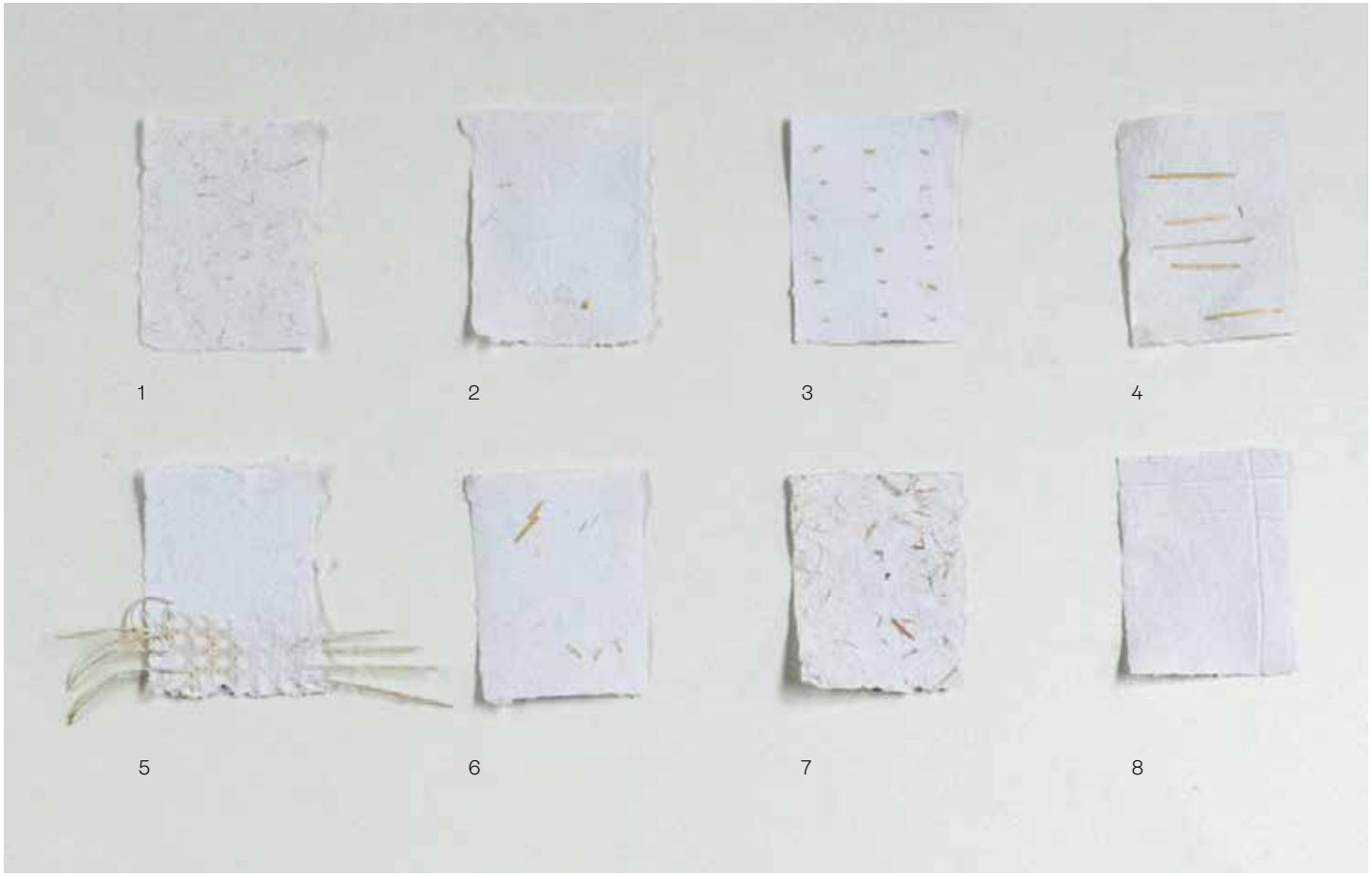
4
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup
Fringed edges

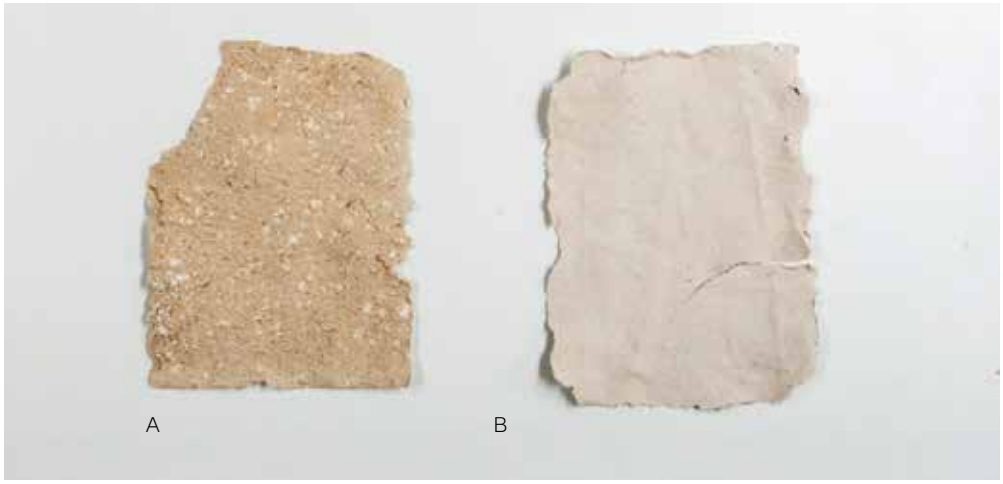
5
Thick steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup

6
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup
Linear edges and laser print

7
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup
Fringed edges and laser print

8
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup





WHITE PAPER

1
Steeped paper/squeezed 120g
Steeped paper water 450g
Beech fibers 5g
Viennese cane 2g
Shavings 2g

2
Thin steeped paper 120g
Steeped paper water 450g

3
Thin steeped paper 120g
Steeped paper water 450g
Chopped Viennese cane

4
Thin steeped paper 120g
Steeped paper water 450g
Viennese cane - fibers

5
Thin steeped paper 120g
Steeped paper water 450g
Viennese cane 2g

6
Steeped paper/squeezed 120g
Steeped paper water 450g
Beech fibers 5g

7
Steeped paper/squeezed 120g
Steeped paper water 450g
Beech fibers 5g

8
Thin steeped paper 120g
Steeped paper water 450g
Viennese cane impression

GRAIN

A
Water 145g
Thick steeped paper 80g
Thin steeped paper 80g
Thick dust 5g
Starch 1 Tbsp

B
Thin steeped paper 400g
Thin dust 100g
Water 1lt
Steeped paper water 1 cup

PART 2

Exhibition

The exhibition aimed at visualize the process and phases that each group followed during the working week.
It was decided to place all the tests carried out on the ground, following the logical order of succession of the work.
Alongside the physical tests, we asked the participants to explain the contents of the tests and the percentage of discarded content by means of legends.
The final goal was first of all to visualize the knowledge that emerged during the analysis phases, from design to the realization of the artifacts. Secondly, to share and compare the results obtained by the different development teams and, finally, to encourage students to tell a story of experimentation through the configuration and visualization of the objects as a whole.