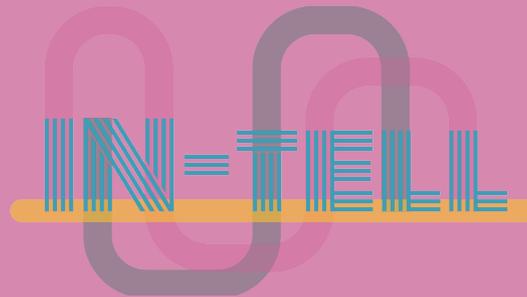


# Master's Degree Thesis



An intersectional feminism exhibit,  
for a systemic awareness

## Politecnico di Torino

*Master's degree program in Systemic Design*  
a.a. 2020-2021

### Candidate

*Sergio Degiacomi*  
s269474

### Under the supervision of

*Silvia Barbero*  
*Andrea Di Salvo*  
*Franca Garzotto*



**Politecnico  
di Torino**

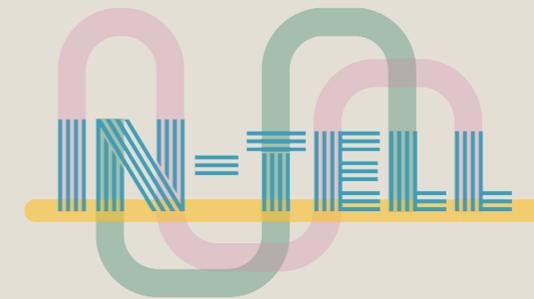


**POLITECNICO**  
MILANO 1863

*In collaboration with*



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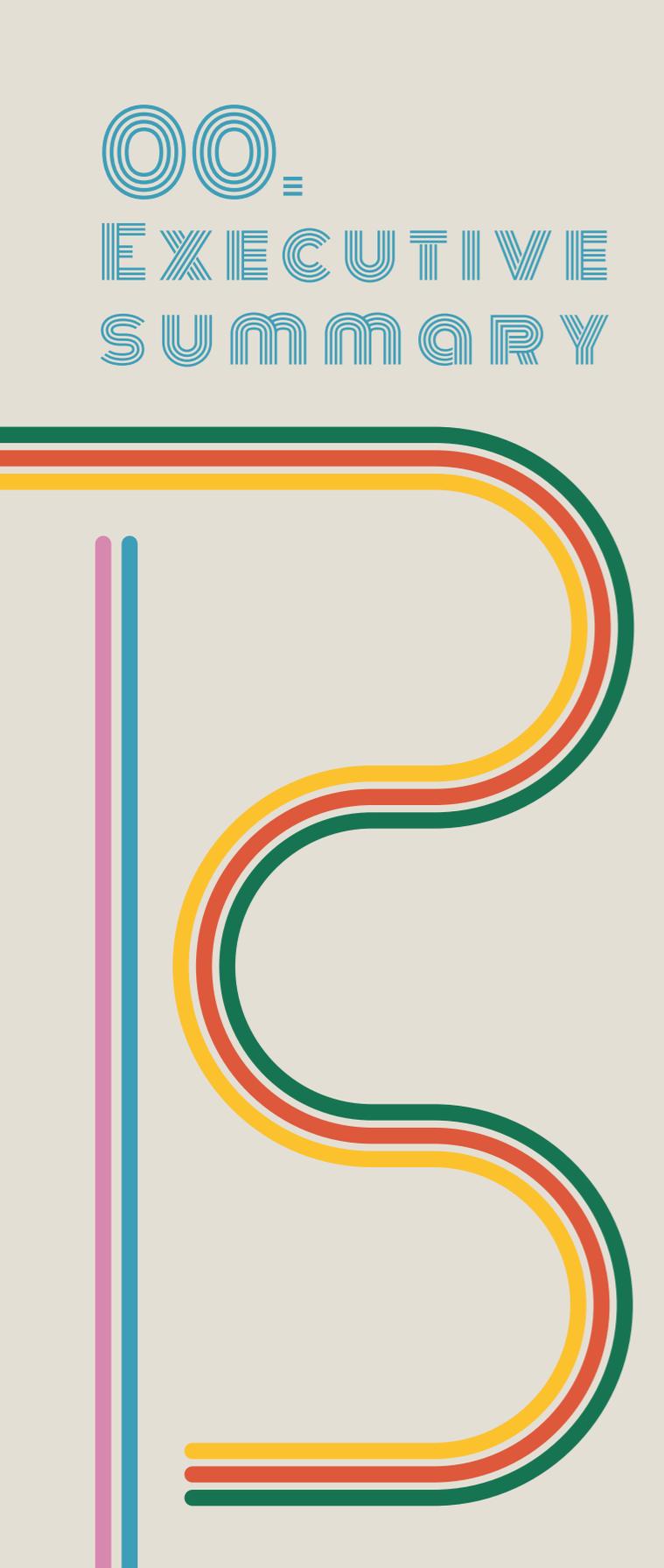
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# OO EXECUTIVE SUMMARY

When we think about “equality” there are many different ideas, considerations and approaches with which we can face the issue. But equality is definitely not an opinion or a point of view. At its base, there are many moral and ethical non-written norms. So, how do we know that what we are doing, saying or the way we are acting is inclusive and follows those common lines? It is not easy, but *IN-tell* is designed for this purpose. “IN-tell, An intersectional feminist exhibit, for a systemic awareness” is a project that started as one of the proposals for an interactive exhibition for the *Alta Scuola Politecnica*. Since then, thanks to the support of a group of activists it became a more developed and personal project.

### **An overview**

Going back to where everything started, the *Alta Scuola Politecnica* and, in particular, the chosen project “We Are The World” were the first sparks that kicked off this project. The request was to define an interactive exhibition, based on the *Sustainable Development Goals*. With the will of transdisciplinary teamwork, the proposal oriented towards a combination between some environmental aspects and many social aspects. Moreover, it generates different solutions and a multitude of connections, interactions and dialogue. Tutors Pietro Crovari and Fabio Catania, guided by Prof. Franca Garzotto, overviewed the different

aspects of the project: from the definition of the topic, to the selection of the exhibits, the technological support, the interactions and all the management parts.

### **A development**

From this still developing project, an idea began to grow: what if an interactive exhibit is able to tell personal, but unfortunately not uncommon, stories of injustice and discrimination, and transform them into tools for common awareness? In particular, an important topic that should be addressed more often –not just from those receiving the discrimination, but from everyone– is gender discrimination and in particular, all those actions that involve gender-based violence. It is such a critical topic that involves many different actions from verbal, to physical, to sexual.

For this reason, many times they are not considered severe or linked to this kind of violence. Moreover, these considerations and the common disinterest make victims feel alone and incapable of reacting. This project has the purpose of showing and then giving the possibility to act, not just individually, but as a group. That is why, in addition to personal analysis and development, an external collaboration was necessary to be as inclusive as possible, considering all the possibilities involved. The team of *Break The Silence* is a

group of activists born in Turin in June 2020. Their aim is to spread awareness and individual messages of victims that are in touch with the group.

### **In conclusion**

Our common purpose is to create a network of voices that are not just the ones that suffer the violence, but also of people close to them. In doing so the voices are multiplied and the perception is not anymore the one of loneliness but of a community. Furthermore, the exhibit proposes to create an interactive visualization for these messages through keywords and expressions of feelings experienced both by victims and people close to them. The individual interaction of the visitors, the direct feedback and the Call to Action proposed will give the possibility to join the choir and add their voices to many others to “Break The Silence”.

# 01. INTRODUCTION

**When we think about Equality there are many different ideas, opinions and approaches with which we can face the issue. But Equality is definitely not an opinion or a point of view. At his base, there are many moral and ethical non-written norms. So how do we know that what we are doing, saying or acting is inclusive and follows those common lines? It is not easy, but “In-tell” is designed for this purpose.**

## 01.1 An overview of the general issue

How to impress and involve a wide audience, guiding them through empathy and concrete information? At first, it is crucial to define a specific context in which to act, who is directly involved both in the narration of the story and who is listening, and finally, what is the story to tell. As it will be possible to discover soon, the prefix context is defined by different factors: the first idea launched in the brief or an *Alta Scuola Politecnica* project (ASP, n.d.), the consideration of the Sustainable Development Goals (SDGs, n.d.) and the physical context of the city of Turin. Following the guidelines designed, a quite young audience will be involved thanks to the support of a collection of information given by personal and common experiences. This has the purpose of giving the right tool and supporting generations in the making by not telling them what to do, but showing them what “it is”. Finally, the story to tell will include a specific topic extracted by the SDGs in collaboration with a local organization placed in the context of Turin. This aspect does not have the purpose to be rhetorical and to hide behind the classical sentence of “this is for everyone”. Here, the aim is to understand all the people involved, work with them, on them, and for them, in order to make these experiences, what is inclusive about this journey.

In the analysis of the context, apart from the ASP project, which later will be described, the focus on the SDGs goes towards the social aspect mentioned in them. In particular, among all, SDG number five is the one that fits more the narration of the project. In this goal, the aim is to achieve gender equality and the empowerment of all women and girls. Those are a cross-cutting theme in all the 2030 Agenda Goals and have seen some processes in recent decades: girls’ access to education has improved, the rate of marriages precocious has declined, and we have progressed in the field of sexual and reproductive health.

However, gender equality remains a challenge permanent for countries around the world. The lack of such equality is one of the biggest obstacles to sustainable development. Gender inequalities are still deeply rooted in every society; women suffer from a lack of access to decent work, face occupational segregation and wage gaps. They are often denied access to basic education and health care, are victims of violence and discrimination and are under-represented in decision-making, political and economic processes (Global Women and young girl conditions, n.d.).

## 01.2 The “Alta Scuola Politecnica” delivery

In the following chapters, there will be a wider

explanation as well as from where everything started. In particular, the previously mentioned activity of *Alta Scuola Politecnica* and the chosen project “*We Are The World*” were the first sparkles that started this whole path. With the request to define this interactive exhibition, the teamwork that generates different solutions and the multitude of connections, interactions and dialogue, made possible different outputs.

Tutors Pietro Crovari and Fabio Catania, guided by Prof. Franca Garzotto, overviewed the different aspects of the project: from the identification of the topic to the definition of the exhibits, the technological supports, the interactions and all management of it. The multidisciplinary team –that includes engineers, designers and architects– of both students from PoliTo and PoloMi is composed of Alessia Kayalibay, Anika Rieth, Francesca Zoccarato, Irene Barcarolo, Sergio Degiacomi, Valentina Ferreri, Valeriia Vapelnyk and Vittorio Zampinetti. As a heterogeneous team, it was able to deliver the requirements placed by the supervisors and personal goals, achieving coherent and balanced results.

Those combinations of different activities, researches and experiences that support the definition of this transdisciplinary project, then reached the personal view and aware-

ness on these topics. Moreover supported also the development of this individual and personal outcome fully integrable in the ASP experience, but at the same time, linked with the territory of Turin.

### 01.3 A personal consideration

Since this project had a very inspiring and deep meaning, there was the necessity to push it further and give to it an added value able to reach a secondary layer of human interaction: empathy. For this reason, this specific development in the field of interaction and experiences can be materialized through an exhibit that has three main levels of “dialogue achievement”.

The first level is managed by pure knowledge. When a topic is introduced to a new audience, it is fundamental to tackle their interest with anecdotes and stories that set the mood, create a specific context and immerse the person in the narration of it. This could be possible through objects that evoke memories and start a conversation between the visitor and the exhibit (Norman, 2004). Moreover, additional information, qualitative data and most importantly confrontation are going to complete the first element of interaction able to define the boundaries of the topic involved. In order to start a conversation on one topic, it is crucial to have the basis of it and to

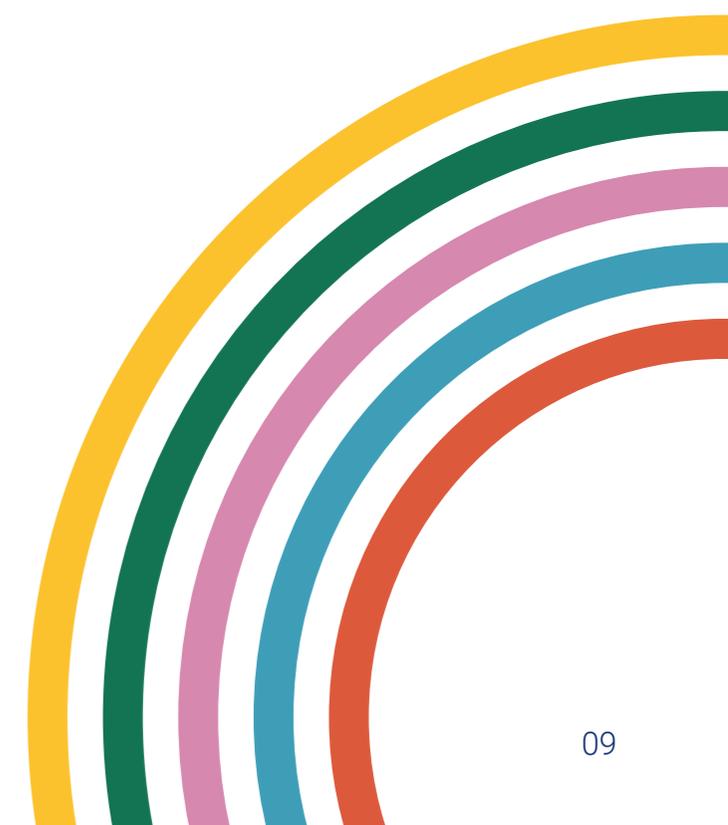
learn what is necessary. It will help not to feel detached or even scared by topics that might appear taboo or inappropriate. Sharing confronting and opening up the conversation – even for few limited moments– might be the best way to begin this journey.

The second level of interaction is provided by quantitative data. If the first step was a more horizontal dialogue to create an empathic connection, this is going to be a vertical –top-down– phase. It is fundamental to provide current knowledge, therefore real-life tools, that are able to make us understand better real-life experiences, common behaviours, and so, the socio-cultural environment that defines the society in which we are living. It can be a clear and understandable way to showcase patterns of reality (Pannafino, 2012). In this way, after setting the boundaries, the visitor has the chance to create their tools of analysis and investigation in order to become a more independent and “active individual”.

The last level of interaction can be only a suggestion provided by the exhibit. In fact, it is mainly focused on future actions. This exhibit will not have just a so-called representative symbolic purpose, but it can be identified as the first sparkle for a future paradigm shift. This experience, combining quantitative and qualitative information –and so empathic

driven interaction and knowledge provisioning experiences– will set the mood for the last call to action. From this moment on, the visitor will be the one in charge of their choice during a confrontation with other visitors or other people in their life. In conclusion, apart from all the information built to define the exhibit, the main purpose is to open up the conversation on topics that are usually treated lightly with detachment or circumstance.

In the following chapters, it will be possible to discover, step by step all the elements, information, collaboration and sparkle of creativity that will make possible the development of this exhibit.



# 02

## ASPPROJECT AS A BASE

In this chapter, the project, from which the idea of this thesis started, will be analyzed in-depth. The listed description of it will consider the origin, the information collected, the development of the project itself. In addition to so, can be added the personal consideration that helped detached this collective activity into something personal and systemic, but still interactive. In detail, there will be a consideration of the different *Sustainable Development Goals* considered from a generic to a specific point of view. Then the analysis of the case studies and good practices had an important role in the definition of the concept and the next steps. As well as the data gathering from a blended condition of desk and field activity supported the definition of guideline and the final outcome. In the following page, the focus will be directed just on the research phase, until the definition of the concept, in order to give a state of the art of the personal project that will be expressed consequently.

### 02.1 An overview of the SDGs

In a preliminary group phase, considering the different paths that this multidisciplinary project could have taken, there was the common conscience that a strong and outstanding choice would have been the basis of this journey. Considering all the seventeen *Sustainable Development Goals*, the ones that spoke the most individually and collectively were about social issues. During moments of confrontation, it came that the perception that a common awareness about environmental issues is already quite widespread. And even though it might not be at its finest, it is still already well known. On the contrary, social matters are quite fragmented and considered marginal issues in our society. Moreover, environmental repercussions affect all, therefore they are more felt universally; while social discrimination, marginalization and outcasting are more sectorial topics [image 01]. According to these considerations in the matter of the project, the analysis moved towards the involvement of the following SDGs: 1 No poverty (End all forms of poverty in the world), 5 Gender equality (Achieve gender equality and the empowerment of all women and girls), 10 Reduced inequalities (Reduce inequality within and between nations), 17 Partnership for all the goals (Strengthen the means of implementation and renew the global partnership for sustainable development) (ASVIS, n.d.).



Image 01: Sustainable Development Goals 1-5-10-17, from ONU

### 02.2 Research of case studies

The research analysis consisted of a blended approach. Several case studies have been considered by a desk modality.

At first, they have been analyzed individually, and in a second moment, compared. Also, a physical visit was done in the museum "A come Ambiente". Both the experiences combined give the team more awareness of what can be done with the interactions through a digital approach, but also the lack of the topic involved. In fact, there are no exhibitions focused on social matters like this. Especially considering the SDGs and the evident correlation with the environmental topics, that on the contrary, are well-exploited. In the following pages, few case studies can be shown in order to understand the direction of analysis.

# CECIN'EST PAS...

Dries  
Verhoeven

2013, Festival Utrecht  
<https://driesverhoeven.com/en/project/ceci-nest-pas/>



Image 02-03-04: Some examples of the performances put in place by the artist, from [driesverhoeven.com](https://driesverhoeven.com)

For ten days, an “unwelcome representation of things” is shown in a glass booth in the city centre. The exhibition of ten living “statues” features individuals who, to varying degrees, are considered social outcasts. Behind the soundproof glass, they are presented as rare relics. Hinting at *La Trahison des Images* (The Treachery of Images) by René Magritte, the work explores the tension between a word and a representation of that word in an image.

The work explores the reasons behind different forms of social unease, and the need to show and discuss that unease in the public domain. In 2014 *Ceci n'est pas...* was the subject of controversy during the Baltic Circle Festival in Finland. According to the local police, the last scene of the glass box series, *Ceci n'est pas... mon corps* would have been an act of public obscenity. The *Finish News* reported on the event. In Strasbourg (October 2013), the project led to numerous public responses. The local broadcaster, *Stras TV*, looked at the project and the reactions.

# SOCIAL SOUL

Lauren Lee McCarthy &  
Kyle McDonald

March 2014, Vancouver  
<https://lauren-mccarthy.com/Social-Soul>

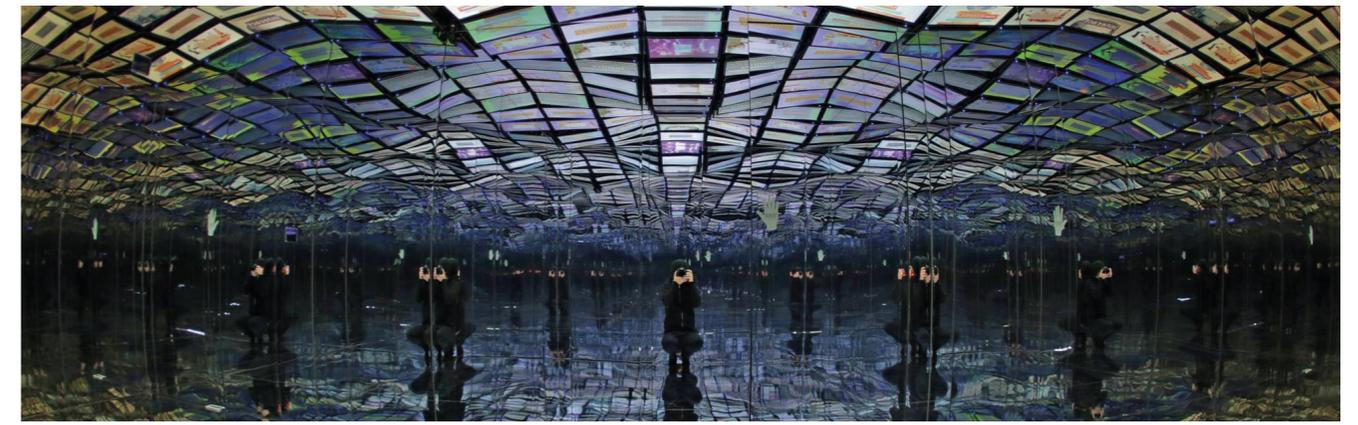


Image 05-06-07: Some video representations shown during the exhibition, from [lauren-mccarthy.com](https://lauren-mccarthy.com)

*Social Soul* is an immersive digital experience inspired by the question: How does it feel to be inside someone else's social stream? The installation brings to life a user's Twitter stream in a larger-than-life structure where their social media profile is on display in a 360-degree stream of monitors, mirrors and sound.

The experience starts with the stream of the person visiting, it then uses a custom algorithm to match participants with other TED attendees and speakers, displaying their social stream. After exiting, users and their connected “Soul Mate” receive a tweet encouraging offline connections and conversation. The entire project uses seven different languages of code to handle everything from scripting to styling. The sound is a mixture of generative audio and music composed Live.

Created for the TED Conference with Delta Air Lines and MKG. A second version was created for Samsung 837, in collaboration with Black Egg.

# PLAYMODE

Filipe Pais &  
Patricia Gouveia

September 2019 - February 2020, MAAT  
<https://www.filipepais.com/playmode>



Image 08-09-10: Several installations put on display for the direct involvement of visitors, from [filipepais.com](http://filipepais.com)

It is said that play has saved entire lives, who, in order not to succumb to hunger, resorted to playing games for hours at a time. While the Lydians, that distant people from Anatolia, invented games as a mode of survival, play from the beginning has been an invention linked to a vital need —to stay alive and withstand the darkness, immobility and extinction. The artists understood early on the transformative power of play and began integrating it into their works for various purposes— escaping reality, social construction and transformation, subversion or as a criticism of game and play mechanisms themselves. The exhibition Playmode offers a reflection on these aspects and on the era of ludification that contemporary societies are now experiencing, bringing together pieces by several artists, organized in three different thematic areas: «Mode of deconstructing, modifying and speculating», «Mode of transforming, dreaming and working» and «Mode of participating and changing».

## 02.3 Interviews and data collected

It is always necessary, after any study of the practical and theoretical aspects of the case, to research the needs and preferences for users to understand how to better convey the significance and influence human thinking. Based on the previews analysis, a survey was carried out to better understand which is the idea in the mind of future participants when talking about an exhibition on inequalities.

The questions were chosen to merge different perspectives on data. The introduction part was aimed to gather general information about the person (age, gender and occupation), while the first part was studied to better understand expectations for such an exhibition. The elements asked concerned the location, the time spent in an exhibition, the knowledge of SGDs and previous attendance to exhibitions on inequalities [Graph 02]. The second part, instead, is based on the ranking of some propositions to gather insights about what is considered most important in the eyes of the participants. The questionnaire was filled in by 249 people, some of them (53) gave the availability to be further interviewed; some individual interviews and, a focus group, were then carried out [Graph 01]. This system helped to extract both quantitative and qualitative data in further analysis and graphing to better understand people's

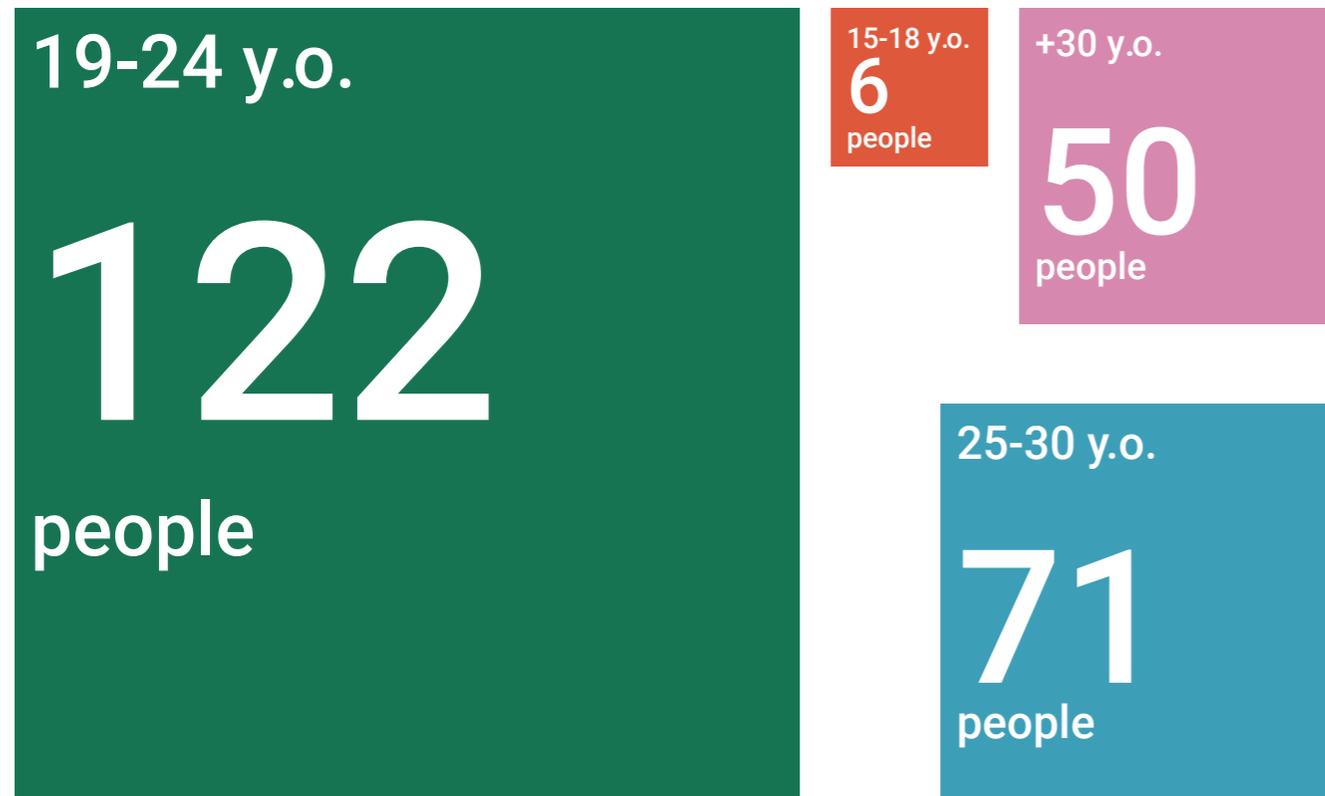
preferences [Graph 03]. Looking at this in more detail, one can say that a qualitative analysis helps to collect detailed information on a topic. This was used to start research by discovering the problems or opportunities that people think about. These ideas became hypotheses to be proven through quantitative research. At one time, quantitative research provided numerical data that applied to statistical analysis and to support hypotheses. The obtained objective facts allowed making the right decision about personas. Interviews provided an opportunity to settle the further course of events and promote the development of the exhibition: to determine the place, the age-old group of visitors, the way of delivering information.

Moreover, interviewing helped to find more stakeholders and understand the best way to solicit accounts. On the following page, some outcomes of the survey were done.

## 02.4 The ASP proto-concept

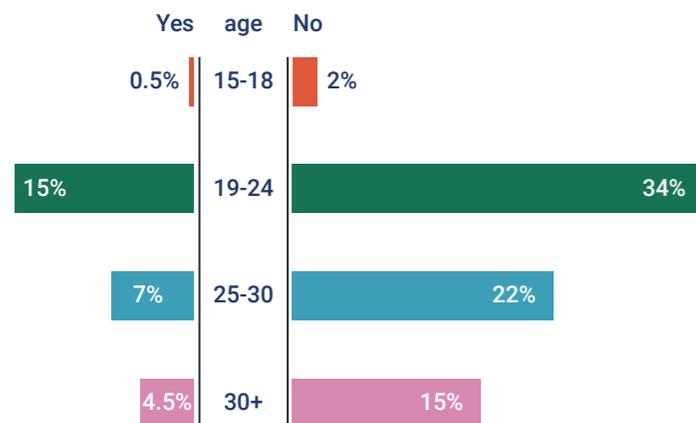
A final consideration of this project, in order to have a clear view of the next direction, is the definition of the concept. Here the purpose was to give the feeling of the common perception of our proposal. In particular, the aim was to create an environment composed of different exhibits, linked to each other from a fil rouge, but not consequential. In doing

**Interviewed involved** (overall questionnaire questions in annexes)



Graph 01: Subdivision into age groups of the interviewees

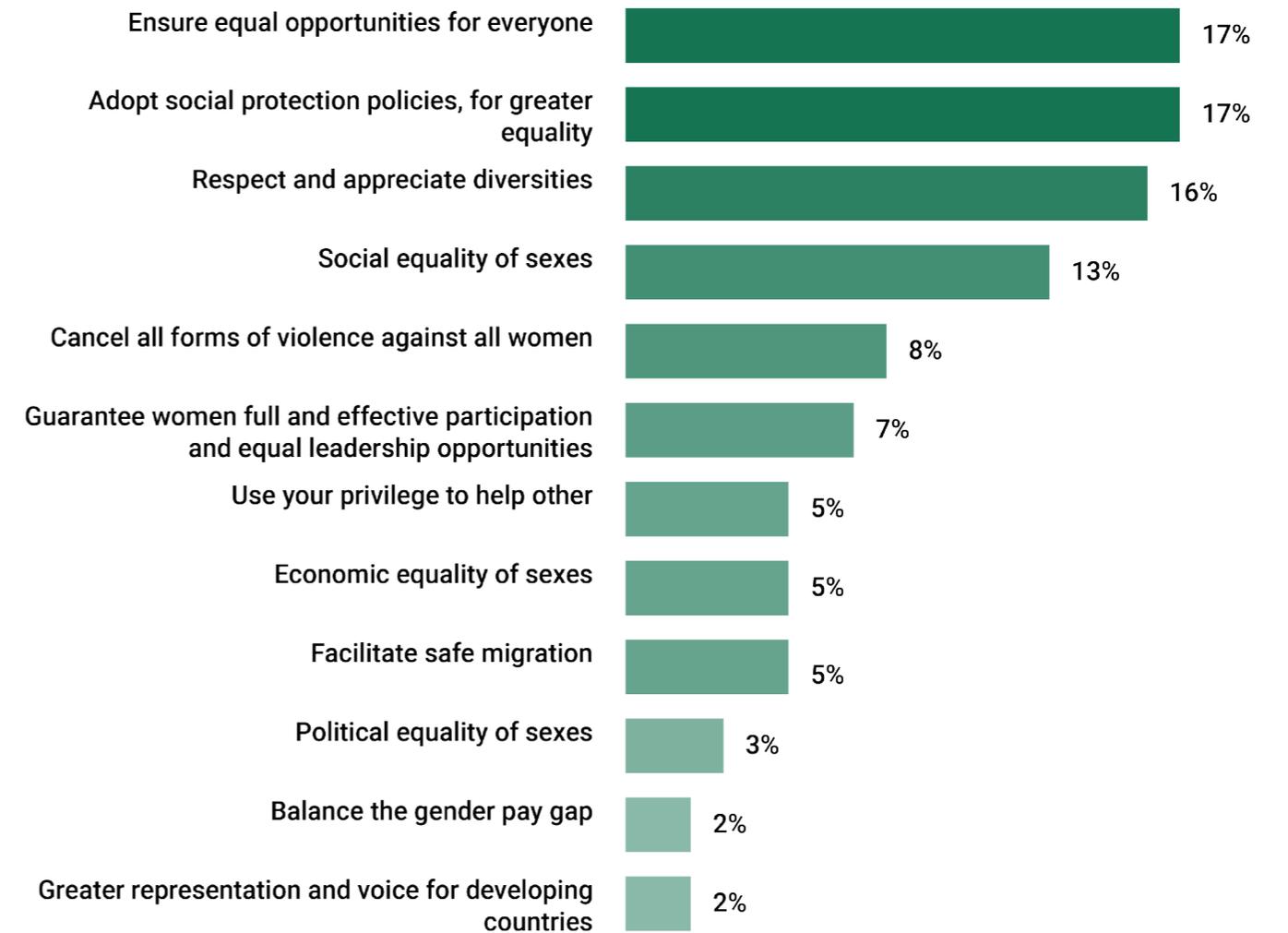
**Do you know SDGs?**



Graph 02: Knowledge of the interviewees about the Sustainable Development Goals

that, the journey into the exhibition could be perceived from different points of view. Moreover, the aim is to tell several stories non detached from the visitor, but on the contrary, able to involve them in a practical way. In doing so, the narration is directly managed by the visitor able to look at the bigger picture. The technological elements can be used as a support to the interaction and as a catalyst for new data. It can be seen as a personal

**Preferences on SDGs' target**



Graph 03: Bar chart on the scale of preferences on some of the targets of the selected SDGs

guide that improves the experience, without any alteration of the reality in which we are leaving. The final result should be the realization of the experience itself that takes shape

the conclusion of each individual exhibit, but at the same time at the end of the whole experience. The output is a direct call to action to the visitor.

# 03

## THE PERSONAL TWIST & POINT OF VIEW

**The previous experiences set the mood of the general approach that this project is willing to take. But it is important to underline the personal direction that this exhibit will be guided. The concept of equality, and more in general, social sustainability is a very wide topic to take into account. Therefore there is the need to concentrate and focus more on fewer specific topics in order to be incisive, direct and effective. The purpose is to speak directly to the visitor as an “equal friend” with whom there is an interest in opening new conversation and confrontation. The dialogue should be horizontal and pleasant at the conclusion should reach both visitors and the exhibit itself. For this reason, one topic emerged from personal interest due to a strong belief in the intersectional feminist movement.**

### 03.1 The topic

The topic of gender-based violence is a very old and well-known topic that just recently is receiving visibility. Due to international movements like the “me Too movement” or local and national actions like “the Wall of Dolls”, it is not just a matter of dialogue, but more expression of rights. They are not just visible political movement that aims to manifest, but they are focuses of advocacy (wallofdolls, n.d.). For this reason, there has been the need to give voice to this topic not just to support the people who received this kind of violence, but more to educate everyone on the negative behaviours that our society is perpetrating more and more. In this chapter, there will be an analysis of issues that need to be addressed. It will be explained better the reasons why such a topic should be integrated into common dialogue, and more specific, in this exhibit.

The analysis will consider at first those discriminations that are not so clear to some, therefore must be explained and showed as violence. At a second moment, the most visible discriminations will be expanded with clear examples of recent events. In particular gender-based violence, which is time by time narrated in news, advertisements, campaigns –to be mainstream and gain visibility–, but with time forgotten or put aside.

Another important element must be addressed. This kind of project is not, in any case, a way to overlap this voice to the one already existing. It is not a substitution of a self-manifestation. The purpose here, is to support and enlarge the range of possible “listeners”, with always the will to redirect the visibility to the one that deserves the attention required first. Connecting this clarification on the context of breaking the silence, a way to consider at first this data provided, and then, the project development is to be the best possible ally, listening to what is proposed and support the inclusive actions.

### 03.2 “Invisible discriminations”

Our society is used to many behaviours and actions that might look innocent and not harmful, but in specific contexts, they are like microaggressions that create systemic-based violence on a category of people. Some of these behaviours are directly linked to the local environments that, with time, is generated. In particular, this behaviour discriminates against individuals due to their social role or even the wage earnings creating the so-called gender pay gap issue.

One example, that has been recently addressed, can come from the mediatic attention in activities such as sport. Even though female athletes occupy 40% of the total, they

receive just 4% of the interest from the media (Gruber, 2019). That demonstrates the unfairness –also based on cultural habits– which creates a priori an invincible limit that set down a closed-loop of economic return. In fact, having a look at the payment that according to Forbes, can be in the best-case scenario one-third of the male counterparts (Abrams, 2019). Again, here is visible the consequences of cultural taboo and stigma related to activities and sports usually played and watched by males, but that actually are not strictly related to gender roles.

These considerations, if placed in comparison, are more visible, but at the same time more ignored in the daily routine, therefore considered as normal and standard behaviours. If not addressed, this conduct towards the same category of people, but different gender, will be kept unchanged.

Another noticeable example is related to the STEM professions (Science, Technology, Engineering and Mathematics). In these fields, the female presence is around 20% (Report on equality, 2019). This represents vividly nowadays situation and is the cause of issues such as the glass ceiling. That stops women from achieving higher ranked jobs or activities that are socially distant by this gender but only due to cultural norms.

Studies, jobs, sports, payments; these kinds of silent issues are at the base of common consent. Since there aren't visible or "strong" mono-directional campaigns against this discrimination, it led to much stronger repercussions in our society.

### 03.3 "visible discriminations"

On the other side, other discrimination presents in our society are more visible due to more physical consequences. Although the origins of this violence are not always visible or clear, the outcomes are well known, on the body and minds of the victims. In order to give some examples and show the impact that these actions have on society, a few specific cases can be considered.

According to a study done by the American journal of public health, due to the test done with male mannequins of the car-crash test –that have specific dimensions, weight and bone structure– the vulnerability of women during driving is way higher. Women have a 17% more chance to die during an accident and 47% more chance to have severe injuries (Bose, Segui-Gomez, & Crandall, 2011).

Adding one more piece of evidence to this analysis of discrimination and violence, the most controversial and severe example is related to femicides. This is an "invisible war

with quite visible data". In Italy in 2017, there has been a femicide every three days (ISTAT, 2017) and 31,5% of women between sixteen and sixty years old had physical or sexual violence (Gruber, 2019). Moreover in France in 2016, 90% of women confirmed that they received harassment of public transportation (UN woman, 2020). This and many other kinds of behaviours perpetrated in private as well as in public are at the base of a common systematic cultural issue based on our male patriarchal society. In order to change the cultures, there is the need to work on behaviours and structural elements part of our social pattern.

### 03.4 Conclusion

In the consideration of micro-aggressions, visible physical violence, and systematic behaviour, the topic of the exhibit moved towards the attention of this action, the social consequence that they have and the feeling that the person is obliged to have. Moreover, there is the need to tell a wider story of these consequences, linking people that receive violence, as well as everyone else that can be part of the same network of actors. As a result, this will give the tool to everyone to see with a "different pair of glasses" the reality and to break the silence of the indifferences. From this, it will be possible to recognize in real-life situations, similar behaviour, and so,

act properly to change the paradigm of these socio-cultural issues. In addition to this, it is possible to integrate this storytelling with historical information, divulgation and education of the feminist movements, in order to understand what has already been done, and moreover, where is possible to act for the good of our common future. This combination of information and actions can give a good balance of content for the visitor, allowing them to focus on one specific topic that, at the same time, is well structured and widespread into different points of view.

Awareness, sensitization and conscious action are the three main pillars of this exhibit that gravitate around the concept of fighting gender-based violence. From this idea, the future considerations will see deep research of good practices, data and information gathered in order to enlarge vision, as well as the definition of several crucial steps, before the realization of the exhibit itself.





## THE RESEARCH PHASE

At first, considering the possible option that can enlarge the vision of this design process and can give a better understanding of what has already been done, several case studies, best practices, papers and books have been analyzed in order to create a strong base of knowledge. Even though the topic on which the project is focused is related to Exhibits, no limit has been placed in this preliminary desk analysis. This means that all the references come from a vast multitude of fields. To give structure, order and criteria of considerations, four main categories have been developed to cluster these examples considering them from “different angles”.

### 04.1 The category & case studies

The first category is “interactive learning”: with it, it is meant to consider the experience given to the people involved, linked with personal knowledge growth. The process can be active, so it can consider the visitor as the advocate of the final output, or even with a passive attitude; listening, watching or just perceiving. The aim of it must create a physical or empathic bond that enlarges a personal awareness of specific content. The thrill and amusement in learning should appear, especially connected to an interactive experience.

The second category is “communicational content”: in this specific group is valued the ability of the example to “speak on his own”. The examples considered can be static or dynamic; physical or digital, but it is important that they are able to “tell a story” about themselves or specific content. They should evoke an iconic statement given by the experience, the object involved or the interaction required. As a chiasmus, the acknowledgement grows until the epiphany achieved in the conclusion of it. It is more effective if bold and radical statements are involved.

The third category is “inclusive interaction”: In this category are collected all the useful knowledge to consider in order to design an inclusive exhibit. The examples can provide technical, experiential and practical information that is able to include as many people as possible. Even though it’s clear that some elements might be left out, the purpose is to see as many points of view as possible, acknowledging them and including solutions suitable for the differences that define humankind.

The last category is “Knowledge provider”: this is a collection of possible information that we might come across in an inclusive exhibit. The aim is to collect not final data, but topics, categories and criteria useful to start with and then go further within a deeper analysis. In this area, it is possible to find mainly books, research papers and other theoretical content, but practical examples that represent a wider facade of experience can be included too. Also, this analysis will never be all-encompassing but will try to include as many points of view as possible.

### Introduction to the case studies

In the following pages, there will be a more defined analysis by thematic of the different case studies taken into account. Moreover, a description of each will give a clear idea of the context, action and development of each of them. In conclusion, they will be able to enlarge their personal knowledge on the topic and start defining some elements that will support future developments even more [Graph 04].

# COSTRUISCI LA TUA ONDA

Festival della  
Scienza

interactive learning

Genova, October 26th-27th, 2020

<http://www.festivalscienza.it/site/home/programma-scuole/costruisci-la-tua-onda.html>



Image 11-12-13: Some moments captured during the carrying out of the experiments, from [festivalscienza.it](http://festivalscienza.it)

This was an online laboratory, oriented towards schools programs and young visitors between 8 and 13 years old. A scientific animator showed different types of waves that will integrate into various parts of the world. To allow a deeper knowledge of these systems, visitors have been guided in the reconstruction of the different sea beds and the related wave motion. The construction of the wave will take place with the use of the so-called "automata", mechanical artefacts that, when properly prepared, will reproduce the waves in motion. The automata are mainly with recycled materials that the classes can be collected before the activity, with a view to proper recycling and reuse of waste.

This DIY design of a specific and scientific object pushes the personal skills in the making and introduces common scientific knowledge that can be taught.

# DISEGNARE UN ALBERO

Bruno  
Munari

interactive learning

Milano, 1977

from *Fantasia* (pp.154-162)

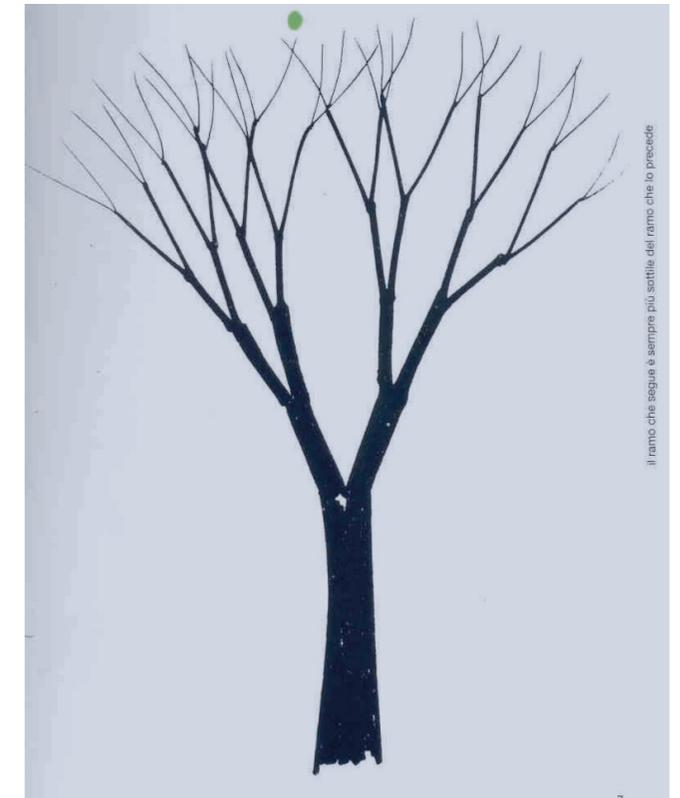


Image 14-15-16: The theoretical and practical conceptualization of Munari's experiment, from the book *Fantasia*

In this example, we have a practical proposal with an exercise. A biomimetic process explained with creativity and curiosity can bring in the people, in this case, children, new awareness around them. The process involves the realization of a bidimensional paper tree, starting from one sheet of paper. To make this kind of tree, starting from a trunk and consequently the increasingly thin branches up to the leaves, flowers and other details, following Munari's procedure It is necessary to divide one sheet of paper in half. One half will be the trunk, the second half, divided in two again, can be a principal branch. So on so forth, it is possible to realise the body of it just by sticking them with tape. A pattern to the structure can be added with colours and obviously also leaves, small animals, flowers and decoration can make it complete. There is just a rule in this game, which says: "destroying the model remains the rule". After completing it, everyone involved is invited to destroy the tree. This example underlines the importance of the message behind the realization and the necessary collaboration to achieve a common goal.

# CLIMATE SPIRAL

MACa

Turin, 2018

**interactive learning**

<https://www.ambiente.org/mostre-temporanee/cambiamenti-climatici.html>

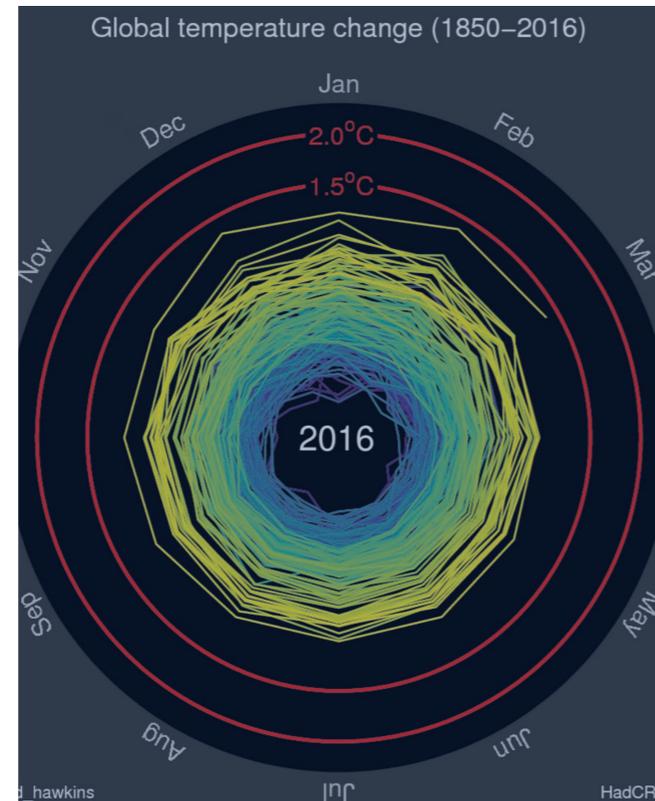
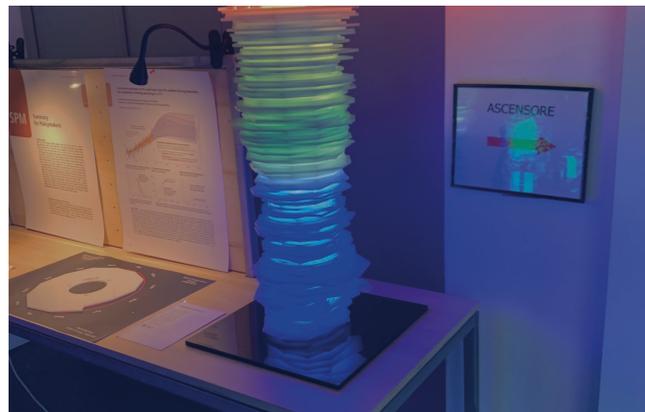


Image 17-18-19: Some moments of the interaction with the installation, from the Author

Maca is a museum located in Turin, that looks into the environmental issues we have to face globally. It was founded in 2004 and is one of the biggest museums within this area.

The influx of visitors is mainly focused on students from primary school to high school and this environment is offering an experimental and open space to explore the topic by interacting rather than reading.

During our tour in the MACA museum in the Edificio 37, we explored three environmental areas: Energy, Water and Waste.

One exhibit that was shown in the Guscio pavilion, and now is in the permanent museum, is the climate spiral, a visual representation of the years from 1850 to 2016 according to the increase of the global temperature. The impactful representation is highlighted also by the LED light and the transparency of the layers. Two side notes about this exhibit are: the exhibit can be updated easily by adding layers on top; it is enriched by other data and information both global and Italian about global warming.

# SANDBOX

MACa

Turin, 2018

**interactive learning**

<https://www.ambiente.org/mostre-temporanee/cambiamenti-climatici.html>

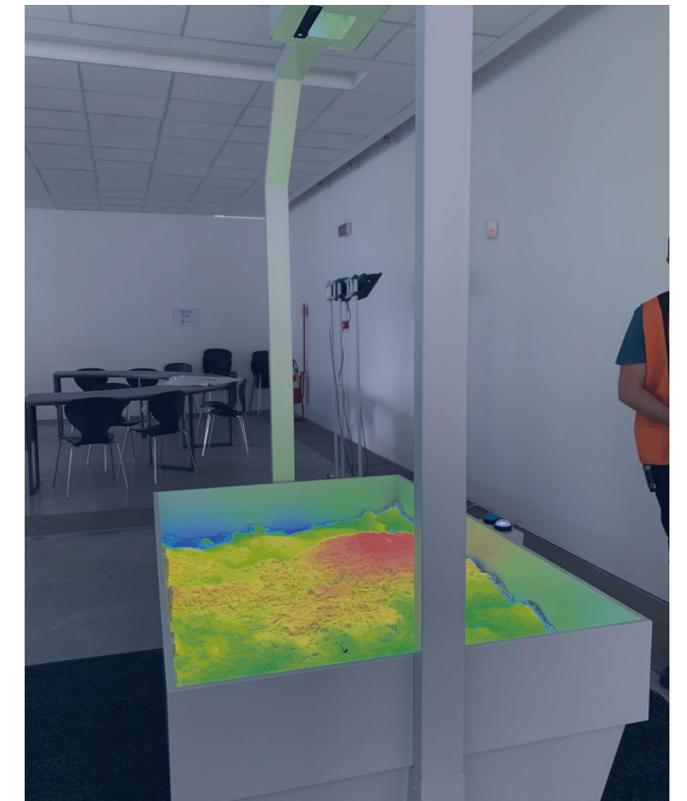


Image 20-21-22: Visual representation of the physical interactions implemented by the visitor, from the Author

In the exhibition “Verso il Futuro” was presented an interactive exhibit that combined a playful approach to the learning experience and an advanced technological implementation as support.

The main structure is defined by a metal container filled with kinetic sand and a projector placed on top with smart sensors. Every time that the sand is moved, the projector changes the colour of the projection in order to simulate the height and the depth of a territory.

When this transformation is done, another visual element can be added. In fact, the projector simulates rain that follows the landmarks built.

In doing so, it is possible to learn the importance of the conformation of a territory, its “state of health” and the changes given by the hydrological conditions.

## Flokk

**interactive learning**

Stockholm Furniture Fair, Sweden, 2019

<https://blog.flokk.com/a-journey-through-sustainable-design-stockholm-furniture-fair-2019-review>

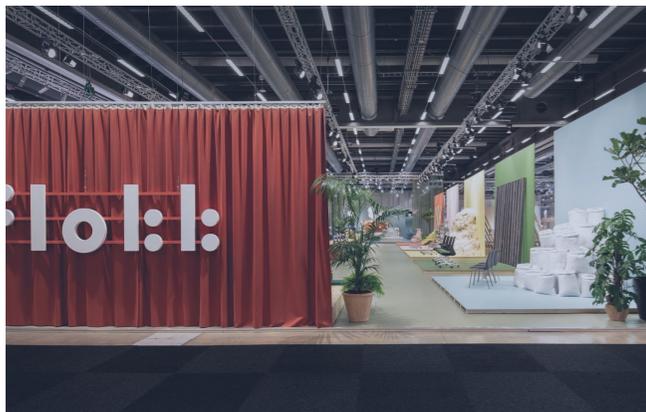


Image 23-24-25: Symbolic images of some moments of the fair and in particular, of recycled scraps, from the Author

This showcase of products by the Flokk company can be considered as true storytelling of the products themselves, from the origin to the final results. Set up half as an open bar and half as an exhibit, this space has the purpose to invite the visitor to have a familiar and pleasant feeling and at the same time learning the background of the company.

In this particular case, five new pieces of furniture, such as chairs were shown in front of a specific background: each represents the result of the output materials behind. In doing so, not just with the visual perception of the waste and the new product, but also with the direct data of the company about the number of recycled products, they show the “vulnerable part of their process” usually not crucial for the buyers. In doing so, they try to reach the empathy of the visitors giving them knowledge and awareness about what they see.

Finally, everything is played and framed very well with pop colours, a bit desaturated and plain surfaces that highlight the feature of the raw materials and the products.

## Nicola L.

**interactive learning**

Sculpture Center, New York,  
Sep 18<sup>th</sup>–Dec 18<sup>th</sup>, 2017

<https://www.sculpture-center.org/exhibitions/3428/works-1968-to-the-present>



Image 26-27-28: Some objects designed by the artist and represented at different times, from sculpture-center.org

Her collection of works is the perfect representation of interdisciplinary practices. From functional art to ready-made products, the perception is to see artworks with souls.

In particular, the humorous use of the human body as part of the furniture is a strong statement to break those rules that the institution does not allow you to actually do so.

This exhibition includes “Little TV Woman: I am the Last Woman Object” from 1969, a cross-legged vinyl woman pregnant with a small television set, which she described as “probably inspired by the new feminist movement,” when interviewed in 2015. By fusing the female body with domestic objects, Nicola L. plays with the construction of both the social skins (that we present to others) and the interior spaces that condition female lives.

# MACHINE ART

Philip  
Johnson

communicational content

MoMA New York, Marc 5<sup>th</sup>-April 29<sup>th</sup>, 1934  
<https://www.moma.org/calendar/exhibitions/1784>

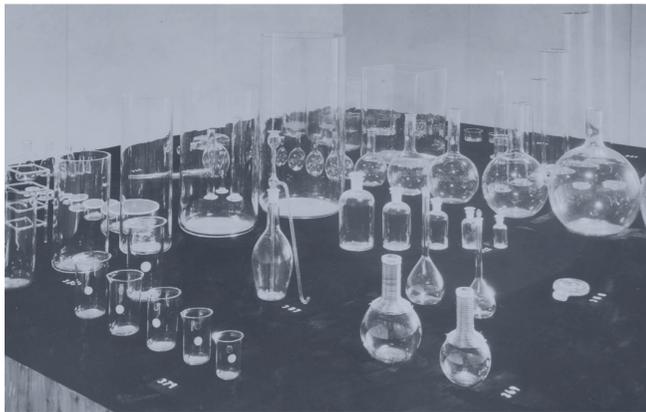


Image 29-30-31: Historical images of the exhibition, from moma.org

In the clean and sleek atmosphere of this exhibition, common, simple and even banal objects have been displayed. The variety of objects on display ranges from utilitarian to machine-made objects, such as springs, pots and pans, and scientific instruments. In this case, they are displayed not just as common tools, but more like works of art and sculpture. In order to point out the beauty inside these symbolic objects, it has been organized even with a beauty contest with guests such as Amelia Earhart and the philosopher John Dewey.

This system of meaning, experience and appreciation helps to understand better how objects can have or receive different meanings due to the context in which they are.

# LEGO CUSTOM MINIFIG

Jens Nygaard  
Knudse

communicational content

Denmark, 1978  
<https://www.lego.com/en-us/service/help/bricks-building/buying-parts/creating-your-own-mini-figure-40810000009639>



Image 32-33-34: Patterns, resale images and product advertising, from Lego.com; the Author

When the minifig was released, they used to have a specific use and a specific aim in the role of the lego's boxes and combinations. Recently this concept has changed especially in physical shops. In fact, now it is possible to customize a minifig choosing from walls and boxes of different heads, bodies, legs, hairs and extra accessories. This process is able to bring new awareness to the users and even more engagements in order to have a unique element made of common and standard pieces.

The simplicity in a game that has no age or gender, but only creativity and inventiveness, is able to be evergreen and functional for ages.

What can be considered crucial to underline is the simple action made by the user, to build this personal item. The very low cost, the high engagement and "personal reward" make this experience worthy to be mentioned and considered.

# PLEGARIA MUDA

Doris Salcedo

communicational content

Guggenheim Museum (retrospective June 26<sup>th</sup>–October 12<sup>th</sup>, 2015) 2008

<https://www.guggenheim.org/audio/track/doris-salcedo-plegaria-muda-2008-10>



Image 35-36-37: Different points of view and details of the artistic installation, from [guggenheim.org](http://guggenheim.org)

The title Plegaria Muda translates as “silent prayer.” This prayer is for the victims of mass killings in two quite different cultural contexts. On the one hand, the work originated in Salcedo’s research into gang-related shootings in South Central Los Angeles, but it also refers to the murder of young people from impoverished rural areas by members of the Colombian army. The tables are around the size of a human body and appear en masse as coffins or graves. In this sense, they continue Salcedo’s imagery of mourning.

With this expansive installation, Salcedo has created a cemetery of sorts. The uneven rows of tables might suggest a mass grave, their repetition underscoring a painful continuum of senseless deaths.

The presence of natural growth and this seemingly miraculous resurgence make for quite a different effect to, say, the artist’s series of concrete furniture. Like grass growing over a grave, these blades might be considered a consoling sign of healing and redemption. However, they might also suggest how easy it is to forget the suffering of others as time relentlessly marches forward.

# THE WALL THAT DISAPPEARS

Goethe Institut

communicational content

Graphic days, Turin October 1<sup>st</sup>-11<sup>th</sup>, 2020

<https://www.graphicdays.it/en/the-wall-that-disappears/>

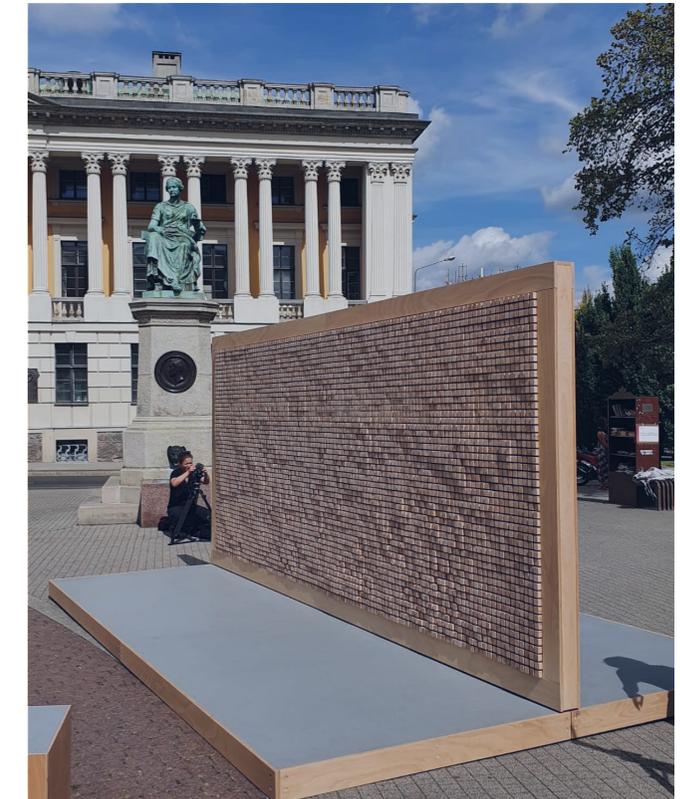


Image 38-39-40: Different locations and details of the exhibit, from [graphicdays.it](http://graphicdays.it)

This exhibit comes from the idea of the artist Maria Yablonina, reworked by the architect and engineer Werner Sobek. It consists of a wall made of a plexiglass grid and six thousand wooden blocks. Each block has a sentence in Italian, German and English from and European thinkers and it symbolizes the bond between people. In fact, meanwhile, people are removing one element at a time bringing it home, the wall becomes more and more transparent, fulfilling so, the physical and semantic meaning.

In this case, the individual interaction with the exhibit is able to generate a possible interaction with people present in the environment at that moment but also with other people. In fact, such a peculiar object is able to bring curiosity in people and so, to start talking about it. In addition, the meaning behind the exhibit is very deep and current, but at the same time expressed in a simple and direct way.

# BEIJING DESIGN WEEK-16

Lava  
Design

communicational content

Beijing, 2016  
<http://lavabeijing.com/>



Image 41-42-43: Details of internal and external environments of the wayfinding and of the exhibition itself, from [lavabeijing.com](http://lavabeijing.com)

Lava Studio attended for the second time at Beijing Design Week with a project that combined public engagement, and architectural and infrastructural upgrading. The project involves two main elements: a strong and bold urban communication and a dynamic and interactive exhibit based on the ideas of education and sharing.

The communication aspect is characterized by a wayfinding approach, in fact, the multicoloured bilingual sign and flags are widespread in the neighbourhood in order to create a sense of community outreach. Also the brochure for this experience it's another full story to leave: The main information has been applied on 9 different rolls each long 2Km. By doing so, the visitor can choose which information to consider and to bring home.

# WALL OF DOLLS

Jo  
Squillo

communicational content

Via De Amicis 2, Milan,  
since Saturday 21<sup>st</sup> June 2014  
<http://wallofdolls.it/>

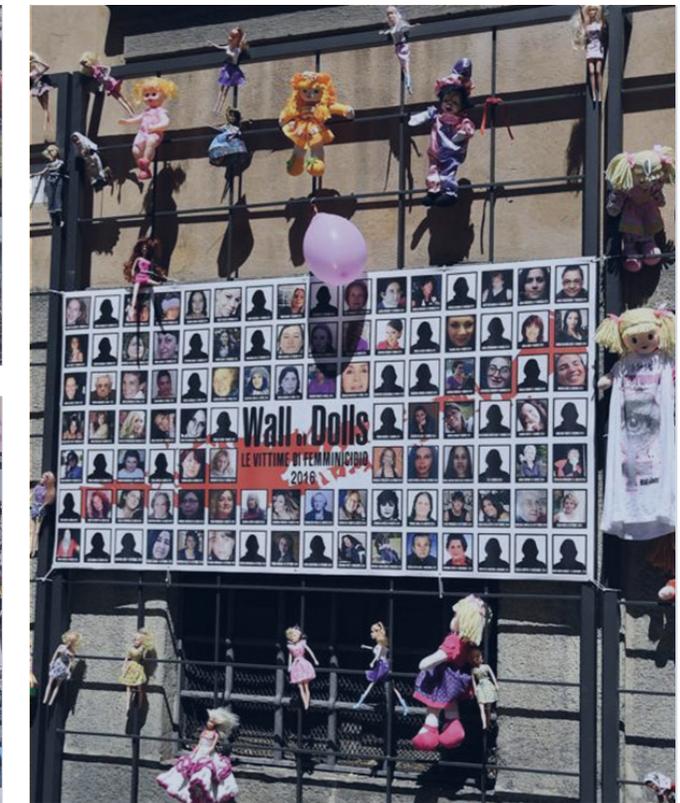


Image 44-45-46: Several moments of encounter and reconstruction of the Milan installation, from [wallofdolls.it](http://wallofdolls.it)

"Wall of dolls" is a permanent installation that takes up an Indian tradition whereby every time a woman suffers violence, a doll is posted on the door of her house. Anyone has the opportunity to go to the "Wall" and hang her doll, as a testimony of the fight against violence against women. The installation is mainly composed of an additional curtain wall made of a metallic grid. On it, there is the possibility to individually add a personal element, mainly dolls, to it in order to enlarge the installation and bring a personal testimony.

"Wall of dolls" is now also in Rome, Genoa, Venice and in many other Italian cities: a strong message, a necessary creative action against gender violence to make it less and less socially acceptable.

# THE NOBEL PRIZE “MONORAIL”

The Nobel Prize  
Museum

communicational content

Stockholm, Sweden 2001

<https://nobelprizemuseum.se/en/whats-on/>



Image 47-48-49: Details of the upper part of the entrance and the hall of the museum, from nobelprizemuseum.se

The Nobel Prize Museum, located in the old part of the city of Stockholm, represents a dynamic collection of information, experience and discovery of over one hundred years.

In this specific case, it is possible to see all the laureates that received the price in a sort of monorail loop that runs all over the museum's ceiling. They are represented with a picture, the year in which they won, a symbol that represents their field and a short description of the reasons.

This exhibit gives the possibility to experience some, or even all if there is time, of the winner in a new way without even moving. The system is quite simple and not physically impact, but at the same time, usable by all.

# WOMAN OR OBJECT?

Philomena  
Epps

communicational content

Elephant art, March 14<sup>th</sup>, 2019

<https://elephant.art/woman-object-furniture-female-body/>



Image 50-51-52: Three main examples shown during the narration of the theme, from elephant.art

This collection of these workplaces represents and underlines the stereotypical condition of the female form and household objects structured from a different point of view by different artists.

Birgit Jürgenssen in “Housewives’ Kitchen Apron” underlines the condition of replacement of the female figure stressing not just the female condition but also the capitalistic idea of continuous replacements. Allen Jones and his controversial “furniture women” scandalizes with the narration of the woman as a multipurpose object. Finally, Sarah Lucas with “Bitch”, turn the male fantasy inside out, pushing the misogynistic point-of-view to the point of absurdity.

These and many other artists touch that topic combining the surreal conflation between furniture, function and bodies. Real-life objects put closer the idea behind those artists and emphasise more strongly the concept with the normal signifiers of the object themselves.

# THE NOBEL PRIZE “ACCESSIBILITY PAGE”

## The Nobel Prize Museum

**inclusive interaction**

Stockholm, Sweden 2001

<https://nobelprizemuseum.se/en/whats-on/>

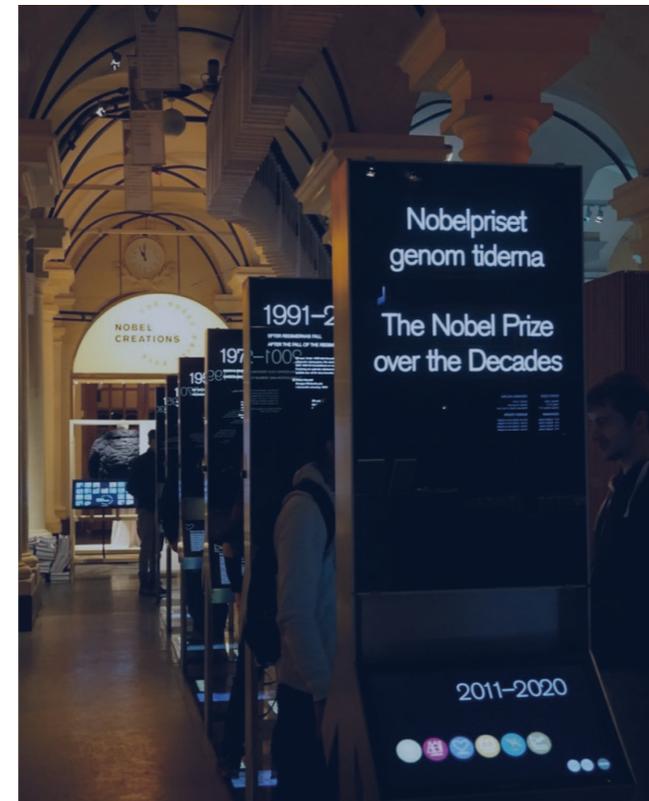
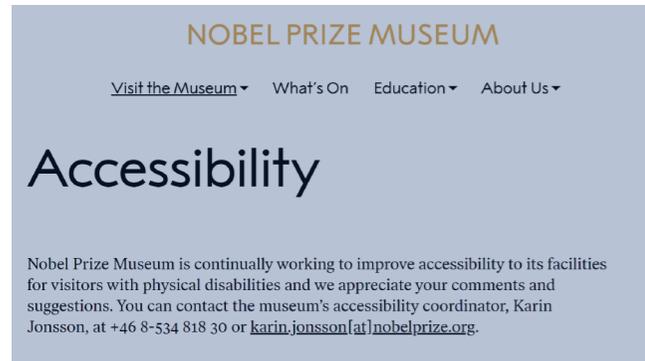


Image 53-54-55: Details of the website, of the front part of the entrance and the main hall of the museum, from [nobelprizemuseum.se](http://nobelprizemuseum.se)

The accessibility of the Nobel Prize Museum is one element that must be underlined. In order to be as inclusive as possible, the museum has a dedicated web page about accessibility.

All the environments are accessible by wheelchairs and if there is a need, the museum itself can provide wheelchairs but also magnifying glasses and flashlights that visitors may borrow. For emergency and safety, there are many precautions to include everyone in possible evacuation.

Not only the building itself has this kind of care, but also the exhibits themselves. The majority of them have interfaces at the proper height for everyone and the experiences can be exploited with different scenes.

# TOWARD 2030 WHAT ARE YOU DOING?

## Lavazza, City of Turin

**inclusive interaction**

Galleria Sabauda, Turin

July 11<sup>th</sup>, 2020 – April 11<sup>th</sup>, 2021

<https://piemonte.abbonamentomusei.it/Mostre-e-Attivita/Toward2030.-What-are-you-doing>

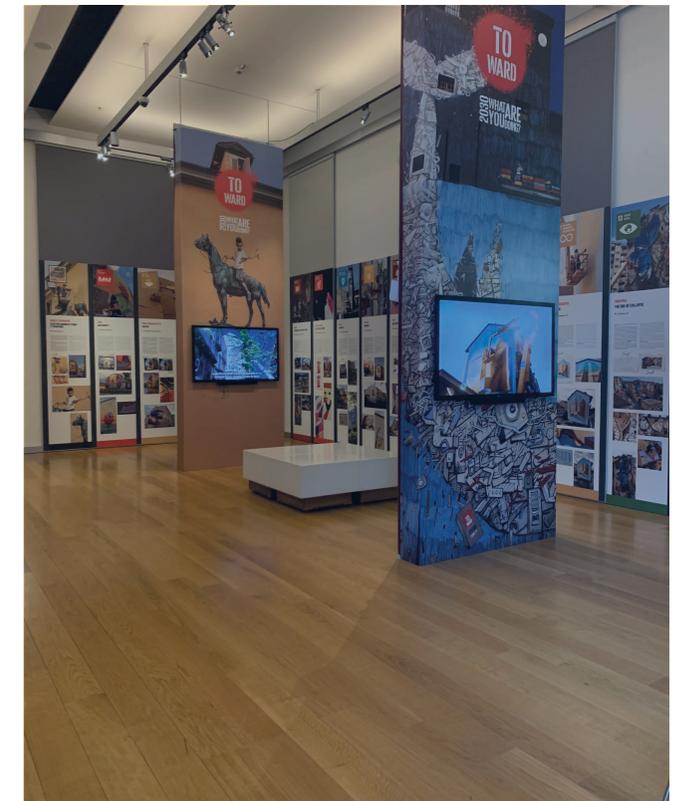
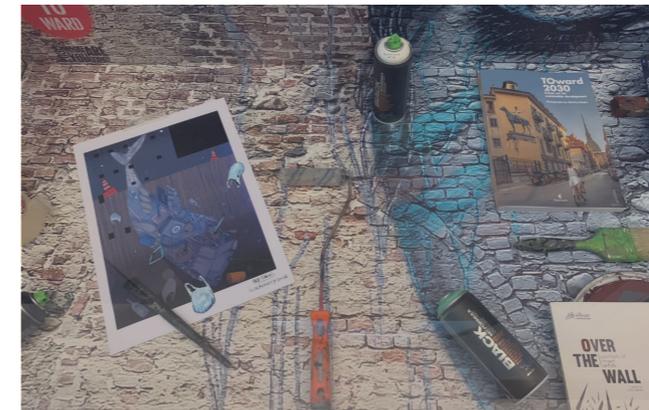


Image 56-57-58: An overview of the room and several details of the interactive learning experience, from the Author

One of the different environments of the gallery has been set up with images, text, videos and objects all representing the project that involved the city of Turin and Lavazza in raising awareness about the Sustainable Development Goals of the 2030 Agenda.

The main part is composed of eighteen panels each representing one goal represented and described by the artists who created it on the walls and building of Turin. In particular, we have one that gives the introduction and seventeen that each defines one goal and the way it has been developed. In addition to creating the exhibit more inclusive, at rotation the artists, through a video, tell the story behind it and how they designed them. There is also a bigger panel that introduces the topic and gives the map of the different locations of the murals and a table with the tool used in the realization and collateral communication. Feedback can be given through a wall with a post-it or a book for personal stories.

# FEMINISMS!

Gabriele Schor,  
Marta Segarra

**inclusive interaction**

Centre de cultura contemporània de Barcelona, July 19<sup>th</sup>, 2019—January 5<sup>th</sup>, 2020

<https://www.cccb.org/en/exhibitions/file/feminisms/231713>

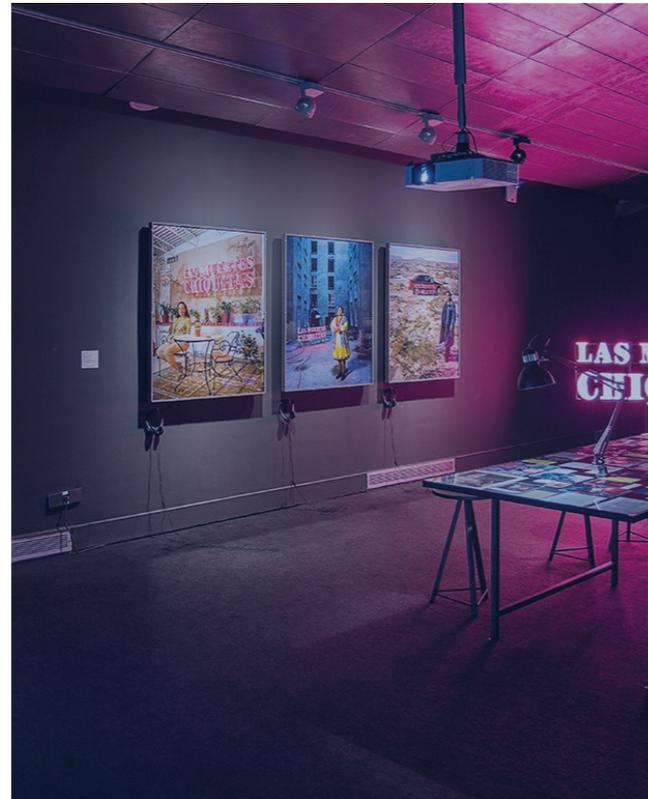


Image 59-60-61: Some moments of the different scenographies of the exhibition, from cccb.org

**"Feminisms!"** is a combination of the exhibition **"The Feminist Avant-Garde of the 1970s. Works from the VERBUND COLLECTION, Vienna"** and an extensive programme of activities **"Choreographies of Gender"** which highlight the dialogue, continuities and divergences between radical feminism of the seventies and today's various forms of feminism.

From the retrospective of the second wave of the feminist to the nowadays situation, the dialogue is enlarged and the dialogues are too plural to fit into a single narrative. **"Choreographies of Gender"** is based on thematic focuses that complement and enrich the view of the seventies, from a Catalan and Spanish perspective, with the voice of artists who were not yet present on the artistic scene of the time. The route ends with a space dedicated to historical documentation and a section on comics and feminism, **"The body as a conflict"**.

In the exhibition, there was an additional event called **"«FEMINISMS!» with your family"**: an educational commented visit that works as an intergenerational experience based on the exhibition.

# WORLD PRESS PHOTO

CIME

**knowledge provider**

Palazzo Madama, Turin, October 10<sup>th</sup>, 2020— February 18<sup>th</sup>, 2021

<https://piemonte.abbonamentomusei.it/Mostre-e-Attivita/World-Press-Photo-2020>



Image 62-63-64: Most significant and interesting photos and areas of the exhibition to represent, from the Author

This exhibit has the purpose to collect different photos of global photo reporters for competition around eight different categories. Each photo tells a different story about a specific moment or a longer period of time, a person or a community, humans or other speeches and so on.

Out of more than four thousand photographers, just forty-four have been chosen and showcased along with the stories. Every photo or collection of photos has its own space defined with one black frame. Inside can be placed just one picture or more and the winner of a specific category can have more than one frame. Aside we see the description of the context and the analysis of the individual pictures.

Even though some are telling tragic moments while others have more moments of hope, all of them have a strong social impact on the visitors.

# THE CLOTHESLINE PROJECT

Duane  
Hanson

knowledge provider

University of Utah March 4 –7<sup>th</sup>, 2019

<https://library.med.utah.edu/blog/eccles/2019/03/02/the-clothesline-project-interactive-exhibit-during-womens-week-march-4-7/>

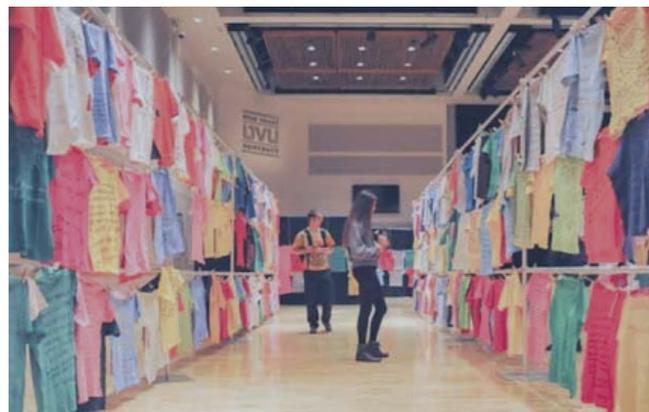


Image 65-66-67: Explanations, reconstruction and involvement of visitors to the exhibition, from [utah.edu](http://utah.edu)

The Clothesline Project is a visual display and interactive exhibit with the aim of bring visibility and speak out about violence against women. During the public display, a clothesline is hung with t-shirts, each designed by a survivor or in honour of a woman who has experienced violence to represent the particular woman's personal experience.

The colours of the different t-shirts also represent a different type of violence or abuse, meanwhile, the graphic representation of the text is free of choice by the author.

The purpose of the project is to increase awareness of the impact of violence against women and to provide an avenue for women to courageously break the silence that often surrounds their experience. This kind of exhibit had wide consent and appreciation and women from around the country and the world has participated in breaking the silence of violence by telling their stories, hanging their shirts on a clothesline, and by making connections with other survivors.

# ARTICLES & PAPERS

Jove, E., (2013), "INFRA\_lines: Artistic and Inclusive Exhibition: A" Collaborative Project. The International Journal of the Inclusive Museum Volume 6, University of Girona, Spain, [onmuseums.com](http://onmuseums.com), ISSN: 1835-2014

inclusive interaction

The aim is to create a universal inclusive exhibit with the support of: 3D reproduction, accessible audiovisual, braille materials, audio descriptions, special stations for the deaf, adapted signalization. In particular, this paper explores the first accessible artistic event held at the Universitat Autònoma de Barcelona, which can be considered the first all-encompassing and inclusive exhibit for all types of disabilities.

Langbakk, V., (2017), "Economic benefits of gender equality in the European Union". The European Institute for Gender Equality (EIGE), ISBN 978-92-9493-196-2 doi:10.2839/736676, <http://eige.europa.eu>

knowledge provider

The study on the 'economic benefits of gender equality is unique in the EU context. It's the first of its kind to use a robust econometric model to estimate a broad range of macroeconomic benefits of gender equality in several broad areas such as education, labour market activity and wages.

- The overall results of the study show that more gender equality would lead to between 6.3 million and 10.5 million additional jobs in 2050 with about 70 % of these jobs taken by women
- Positive GDP impacts that grow over time
- An increase in GDP per capita of up to nearly 10 % in 2050

Gruber, L., (2019), "Basta! Il potere delle donne contro la politica del testosterone". Solferino editore, RCS MediaGroup S.P.A, Milano, ISBN 978-88-282-0311-7

knowledge provider

A personal analysis of the last years of politics and policies truth data and researches. This is not just a collection of information, but can be described as a "war reportage of the female front". From the work environment to ISTAT data to ONU data, this can be a good starting point for external research.

Also the focus point in the different topics, it guides wide and manifold: it's possible to find calcitic analysis regarding female teams; the design of common objects, but mainly customized for men like the car seats; femicides were done every year.

These topics are very useful to understand the systemic behaviours related to a patriarchal society, how it's perpetuated and what possible actions can be done, in order to establish a different environment of interactions.

# ARTICLES & PAPERS

Miles-Johnson, T., & Wang, Y. (2018). 'Hidden identities': perceptions of sexual identity in Beijing. *British Journal of Sociology*, 69(2), 323–351. <https://doi.org/10.1111/1468-4446.12279>

knowledge provider

This analysis was done in an LGBT centre in Beijing, where the perception and considerations of the volunteers are analyzed and considered regarding the guests. In particular, it underlined the influence of the Chinese culture towards behaviour not strictly related to heterosexual people. This condition is also able to affect the social interaction, public expression and internalized oppression of these people. The analysis, data collection and interpretation showed also a lack of information and consideration on transgender people even more oppressed by the cultural barriers and so reluctant in interaction even with the volunteers of the centre. Volunteers at the Beijing LGBT Centre stated this "cultural focus" stigmatizes LGB sexual identities and fuels misconceptions of LGB related sexuality in Chinese culture. The findings in this research show that the participants reject the idea that there has been a collective shift in Chinese culture regarding market reforms, changing social policies, and increased acceptance of LGB people, which contests existing literature regarding redefined collective and individual agency towards open expressions of sexual identity.

Lotti, G., Trivellin, E., Cianfanelli, E., & Luca, V. De. (2018). *DESIGN E TERRITORI*.

knowledge provider

Design e Territori is an introspective collection of projects that gravitate around the importance of a specific territory and how it can be exploited in the best way possible in order to highlight the emotional aspects. All the projects are considering different innovative approaches picking from traditional and analogue technologies, but also new interactive technologies, blending the approaches and creating different possibilities of interconnections.

The purpose is to condense a different collection of approaches all-inclusive of the respect and the understanding of the territory, the involvement of people and the wide spreading of knowledge, of these approaches in order to replicate these proposals as new economical systems of developments.

Norman, D., A., (2004) "Emotional Design, Why we love or hate everyday things". Basic book Tlf, e-book New York, ISBN 0-465-05135-9

interactive learning

In this book, Donald Norman argues about the importance of considering emotion as one element in the design output.

Even though from a rational, and even scientific, point of view we might consider mainly the usability and the efficiency of a specific object; unconsciously we are also attracted by what most "speaks" to us.

We act in different ways according to the contexts, the involvement of our senses and the personal experience that we carry with us. According to that also the design process might consider all these elements to express the best solution to the specific context.

Many examples can be taken into account: from objects to music, to movies and even browser interfaces and these experiences of design and emotions can be so widespread that even customer experience must be included now not just to propose a personal object, but also a personal experience that evokes only us specific emotions.

# GOOD PRACTICES

## BREAK THE SILENCE

Turin

[https://www.instagram.com/breakthesilence\\_ita/](https://www.instagram.com/breakthesilence_ita/)

Break the Silence IT is a group of young girls at first from Turin and now more spread in the north of Italy with the aim of telling personal stories or moments of people involved in sexual harassment or assault. They are able, through social media, to communicate these stories with well-detailed posts, private messages or interviews. They are also interviewing professional figure experts in psychology, sexology, law and other fields in order to gain widespread knowledge and awareness.



Image 68-69-70: Logo, images and representative posts of the team, from BTSit

## CATCALLSOFTURIN

Turin

<https://www.instagram.com/catcallssofturin/?hl=en>

Catcalls of Turin is an initiative that started from the most known Catcalls of NY. It has the aim of sharing publicly, but at the same time anonymously, personal experiences of people that received verbal harassment or unsolicited comments. The modality of sharing is managed or by the group itself or also in common events. Usually, the action, quite similar to a performance, is made by writing down those comments with coloured chalks on the street's pavements. This process is made so those words of shame became a tool, a weapon to use instead.

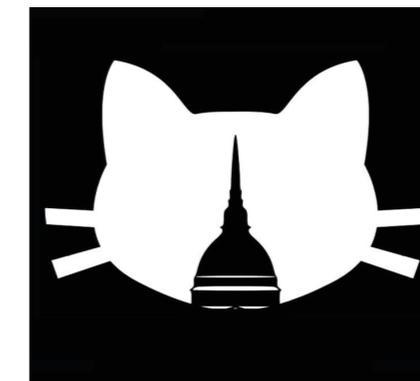


Image 71-72-73: Logo and representative images of the team, from catcallssofturin

# CASE STUDIES

# SUMMARY

## Interactive learning

*Costruisci la tua onda*

*Fantasia "Disegnare un Albero"*

*Sand box*

*Climate spiral*

*DNA: a journey through sustainable design*

*Emotional Design, Why we love or hate everyday things*

*Works, 1968 to the Present*

## Inclusive interaction

*INFRA\_lines: Artistic and Inclusive Exhibition: A Collaborative Project*

*The nobel museum (accessibility page)*

*TOward 2030. What are you doing?*

*FEMINISMS!*

### DIRECT INVOLVEMENT

Considerations on case studies that a physical interaction

### PHYGITAL INTERFACES

Attention towards case studies that inspire physical elements to deal with

### PATTERN DEFINITION

Focus on case studies that define a pattern during or at the end of the experience

### SUPPORT TOOLS

Considerations on those case studies that require more elements to interact with it

### DIALOGUE & CONFRONTATION

Attention to those case studies that lead to a human confrontation after the experience

## Communicational content

*Machine Art*

*Lego custom minifig*

*The wall that disappear*

*Beijing Design Week-16*

*The nobel museum (monorail)*

*Wall of dolls*

*Woman or Object? Furniture and the Female Body*

*Plegaria Muda*

## Knowledge provider

*World Press Photo*

*The Clothesline Project*

*Hidden identities: perceptions of sexual identity in Beijing*

*DESIGN E TERRITORI*

*Basta! Il potere delle donne contro la politica del testosterone*

*Economic benefits of gender equality in the European Union*

Graph 04: Interconnection of case studies divided by themes with keywords of evocative concepts

#### 04.2 Collection of data: from personal discoveries to a shared project

In order to have a wider point of view and more possibility of confrontation, an external collaboration can be the best option in this case. In particular one of the good practices taken into account looked suitable for this purpose. *Break the Silence*, the Turin team that supports and gives voice to people that suffered violence, was available. They encountered perfectly the approach and the modality of intervention that this project is developing.

This project was born in June 2020 by four girls: Mariachiara Cataldo, Giulia Chinigò, Francesca Sapey and Francesca Penotti. Starting from personal experiences, their project involved an Instagram page that worked as a common platform for sharing –in full anonymity and confidentiality– experiences of gender-based violence. With time, the project evolved and took into account other touchpoints like public meetings, intervention in schools and the realization of a book. Their will of providing a voice and to break the barrier of stereotypes and inequalities allowed them to be always open to confrontation and proactive in their job.

Moreover, since they mainly work with personal and anonymous testimony, they already have a large collection of data that can be used as an additional source in this project.

The shared database included more than three hundred testimonies (374) that clustered, organized and analyzed deeply. The intense and continuous exchange of information and point of view was crucial for the development of a visible scenario in which to place the project.

In particular two kinds of data were gathered: the first was personal testimony already collected by the team of *Break the Silence* that directly involved the victims of violence; the second kind followed the path of the first one but was oriented more on people that know someone who received that kind of violence. The first data were crucial to defining some key points and elements that worked as an attractor of this complex system of consideration and guided the choice of the questionnaire of the second analysis. Here, the purpose was to have a double point of view, and after, combine that information in one unique “pattern of awareness”.

##### 04.2.1 Data collection from “Break the Silence” and criteria

The provided data from the *Break the Silence* team, out of 374 testimonies based on the short narration of personal experience about physical, psychological, verbal or sexual violence, some consideration can be done. Crucial information based on the demographic data can be underlined such as the majority

(97,6%) that had any kind of harassment are women. Out of this information, 30% are underaged people and the majority are seventeen years old. Another important piece of information is related to the location of these acts of violence. 12,2% took place on public transportation, 9,9% took place at school and 39,7% while they were coming back home. During this analysis, an important element came up. All the victims of violence express feelings perceived at that moment, and then told in the narration of the stories. They are all feelings that had during the moment or that persisted in time, but most importantly those feelings are time by time common in the victims. In order to give examples, 69 of them felt loneliness, 65 fear, 40 disgust, 34 felt violated, 14 dirty and the other 14 were in shock. These were just some of the most recurrent feelings exposed. It is understandable and clear that a simple word is not able to express fully the perceived sensation, but it can be a cathartic way to fix that moment and transform it as a statement of self-empowerment. Moreover, it can work as an echo and repetition for other people that perceived similar experiences and then feelings.

Finally, these data –then organized and visualized– are quite important because they showed a pattern of feeling based on external action, done by others and not by the victims

themselves. Something that defines an individual person that felt violated, but that in this case, is not alone and can share the feelings among others.

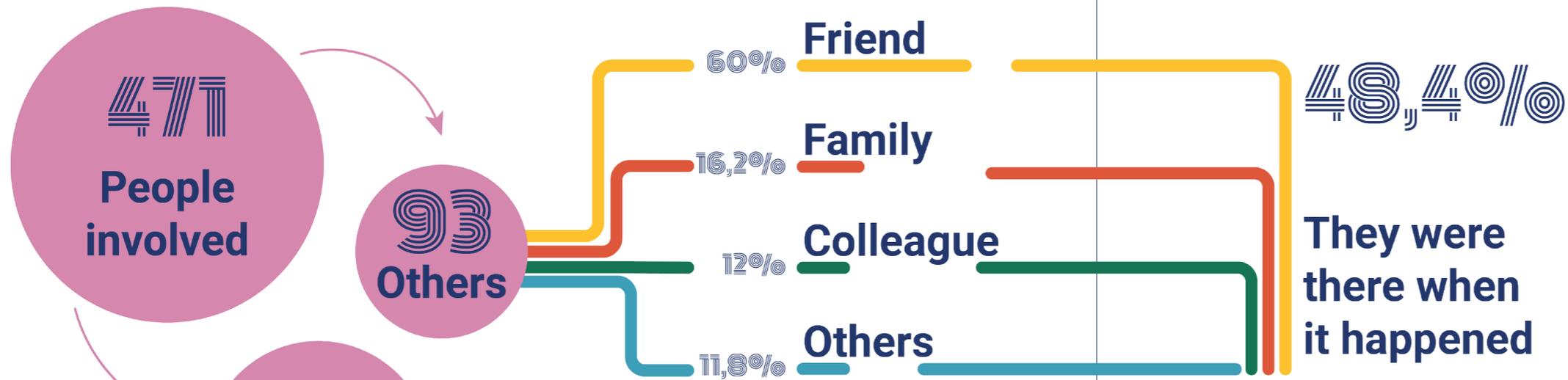
##### 04.2.2 A second data collection & additional criteria

After the consideration of the previous external data gathering and the personal analysis, it was necessary to enlarge the spectrum of consideration, following the path of sensitivity and feeling. In order to find a common point between people who received violence and everyone else, a questionnaire has been defined with more specific questions towards people who know someone that had any kind of violence.



The QR code that leads directly to the questionnaire created

The first question – *Do you know anyone who has experienced gender-based violence?; How many times has this happened (about a year)?*– were necessary to understand generally what kind of audience was involved and what was the level of awareness. So a set of second questions was placed. –*Tell us about one, what kind of violence was it?; What happened? (open answer); Were you there when it*



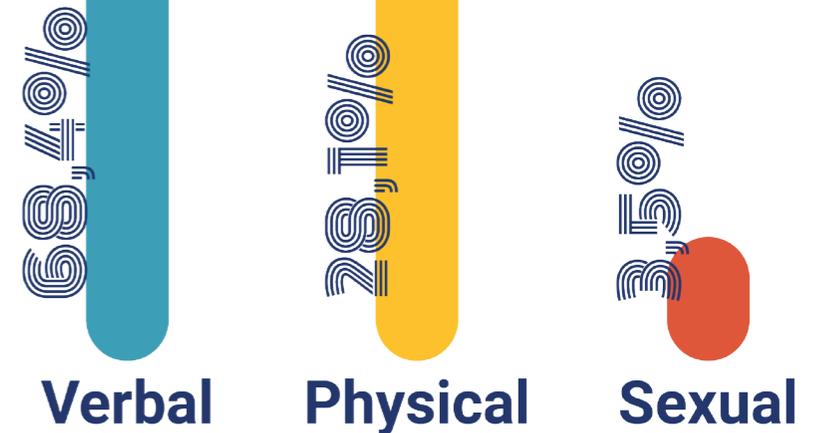
- Legenda**
- Victims
  - Friends
  - Family
  - Colleagues
  - Others

- 111 Returning home
- 46 On public transport
- 37 At school



## Types of violence suffered [it]

Un collega l'ha aggredita al lavoro, mettendone la mano sotto la maglietta. Queste 'avances' sono continuate a lungo e quando lei ne ha parlato con altri colleghi, le si sono ritorti contro perché lui era un "bravo ragazzo" e non sarebbe mai stato capace di fare cose del genere.



## Observations [it]

Mi urta sapere di essere vulnerabile. Mi urta dover modificare comportamenti per via di comportamenti scorretti di altri (prevalentemente di uomini). Orari, tragitti, mezzi di trasporto, indumenti. In un mondo ideale vorrei fare quello che voglio senza adattarmi per mantenermi "sicura".

Graph 05: Graphic summary display of the most relevant data extrapolated, from the double collection.

*happened?*— From these considerations, the analysis went in-depth, understanding more the kind of violence experienced if there is the possibility to explain the moment, what kind of perception the person has and, as a conclusion of this segment expresses, the feeling as an outsider —*How did you feel seeing or hearing?; Use an adjective to describe your feeling*—. This last point was crucial in order to find a meeting point between the feeling felt by the victims and the one felt by others. The last segment focused on the relationship between the person interviewed and the victims, understanding their link and connection, fundamental to defining a pattern of action, behaviour and feeling —*Do you know the victim firsthand?; Who are you for that person? (Parent - partner - children - sister / brother - friend - acquaintance - other); Do you have other considerations to make?*—.

This second collection of data, based on 94 people involved, gave other fundamental data. 60% of them said that they were friends of the victims, 16,2 were family (e.g. parents, siblings or partners), 12% colleagues and 11,8% other (such as unknown, passer-by, social health workers and others). Of the total, 48,4% were present during the event but only 27,7% were able to intervene. Considering the kind of violence that the victims had, from the total of interviewed people, 68,4% told a sto-

ry about verbal violence, 28,1% about physical violence and 4,5% about sexual violence. Moreover, the most common feelings felt are fear (felt by 25 of them), disgust (by 33 of them), anger (by 10 of them) and violation (by 6 of them).

With the comparison of this information, to the previous data analyzed, the area of intervention was quite clear [Graph 05]. This consideration then should be readapted and organized for the specific area of involvement, the context and the final users. For this reason, it is necessary to explain at best these information gathered, combined and adapted to a context in which they can be assimilated and can be the vehicle of a new, and more enriched, education.

#### **04.3 Field of intervention and analysis**

In the previous analysis that suggested methodological and practical approaches, it was possible to learn old and new experiences, know-how in the radical and critical design, and potentiality in the world of exhibits. Moreover, a theoretical and practical case study in the field of gender-based violence enhanced even more possibility of information and divulgation of some specific topic towards a larger audience. In addition to this "desk" analysis, the data gathering, from the "Break the Silence" team and the individual survey,

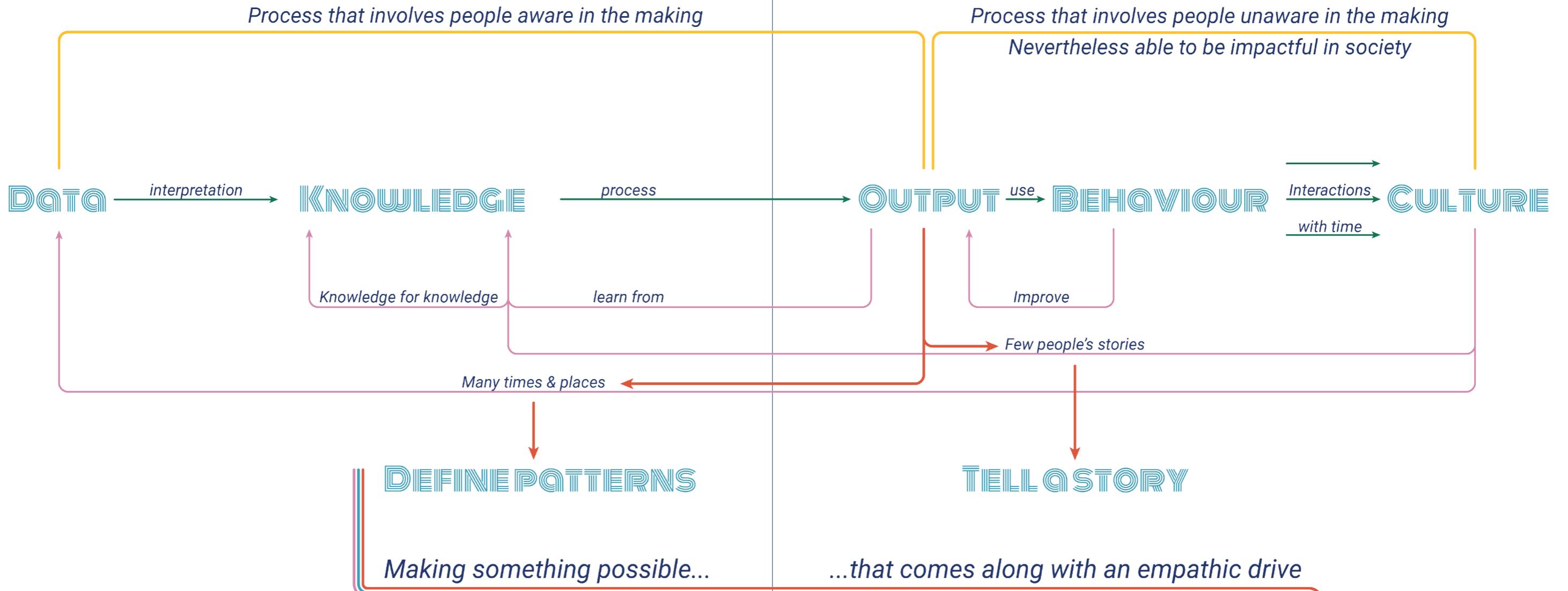
enlarged, even more, the consideration and personal awareness of the selected topic. For this reason, the analysis of the defined matter went in-depth with a systemic confrontation of all the data gathered and experience perceived. In doing so, some elements emerged from peculiar behaviours, ways of acting and feeling analyzed. Elements with which our western culture is facing every day —from objects to activities, services, experience and so on—. We have settled on a range of unspoken rules that define a common behaviour. This silent modality, then with time and with other similar approaches went to define the socio-cultural reality which we are leaving (Miller, 1997). But all this unconscious elaboration of information and propositive actions can have a common goal. They can be useful, if combined in a horizontal way, as collective common knowledge —useful to zoom-out and visualize a pattern—, or as individual stories, if considered as personal knowledge that can be shared. They can be the base —as in this thesis— for a rounded state of the art of a specific society [Graph 6]. Moreover, they can be the starting point for even more analysis and in the following development in a defined action towards the same society, that closes the circle between knowledge behaviour and culture (Hicks & Beaudry, 2010).

#### **04.4 Conclusions**

This project has the aim to define a strategic pattern between the previous considerations, but at the same time, tell stories that are gravitating towards the same topic of investigation. In doing so the aim will be to guide the visitor towards a clear individual action that can be reflected on their society. At the same time, this action can be done with the guide of specific information that provides more awareness and consciousness —that is based on solid knowledge and experience— as well as real-life moments. For this reason, all the previous information will be considered as good practice to take into account and data to combine and analyze, even more, keeping an open-mind approach into considering more opportunities for investigation. The next step will be to define the context in which this project will take place, therefore the audience for who is going to be designed and all the interaction required to accomplish the experience.

# ANALYTICAL PROCESS

The final and objective considerations of the analytical process of the data and information collected. This process has led to fundamental outputs to establish the next steps.



Graph 06: Graphic representation of the conceptualization of data-experiences-behavior and cultural processes

# 05

## CONTEXT OF INTERVENTION

**The context defined for this kind of exhibit is not specifically one finished environment, but is more a possibility of a space linked with the kind of users involved. In fact, the purpose of this exhibit is a mix of educational and interactive adventures, therefore the audience itself should have an open mindset for this attitude. The selected environment is moreover connected with the city of Turin to enhance the link as well with the team of *Break the Silence* –which is born in this city– and to keep the making of this experience locally. For this reason, the involvement of the “*museiscuol@*” can be the perfect solution.**

### 05.1 The physical scenario

The *City of Turin* –Cultural Area-Archives, Museums and Cultural Heritage Service– has been carrying out for several years a large and widespread project for the rediscovery and enhancement of the historical school heritage. And it does so directly in the places where this heritage has settled over the years –schools– and directly involving the main players in the world of schools: pupils, teachers, managers, families. This operation creates an added value of truly significant meaning it is a broad operation:

- of shared appropriation of heritage
- of active citizenship
- of enhancement that leads to creating information and innovation
- to rediscovering and using previously forgotten sources
- to extrapolate new information

These elements enhance the respect to the history of the city, certainly from a scholastic point of view, but also of social history, history of the city and its inhabitants, stories of professional and personal lives, of economic and territorial development, of interactions and, of political and institutional choices. In this context, the main goal is to combine research aspects on the subject of school materials with those of educational research, experi-

menting and observing teaching practices that, starting from the historical teaching aid, lead to method and practice innovation. It is a research-action path that aims to support the world of schools and offer concrete tools for continuous improvement (Pizzigoni, 2018).

Since 2019, Turin has had a total of fourteen *Museiscuol@* widespread throughout the city, especially in the higher part of the city from the Porta Nuova train station upwards. In particular, two of them –Scuola dell’infanzia “Casa del Sole” and Scuola dell’infanzia “E14”– are in kindergarten, meanwhile the majority – eight of them– are in primary schools. At the same time, it is important to notice the four of them are in secondary schools and, for the purpose of this project, these last locations can be the most appropriate especially for the content proposed. For this reason, it is important to have a deeper analysis of each of them (*museiscuol@*, n.d.) [Graph 07].

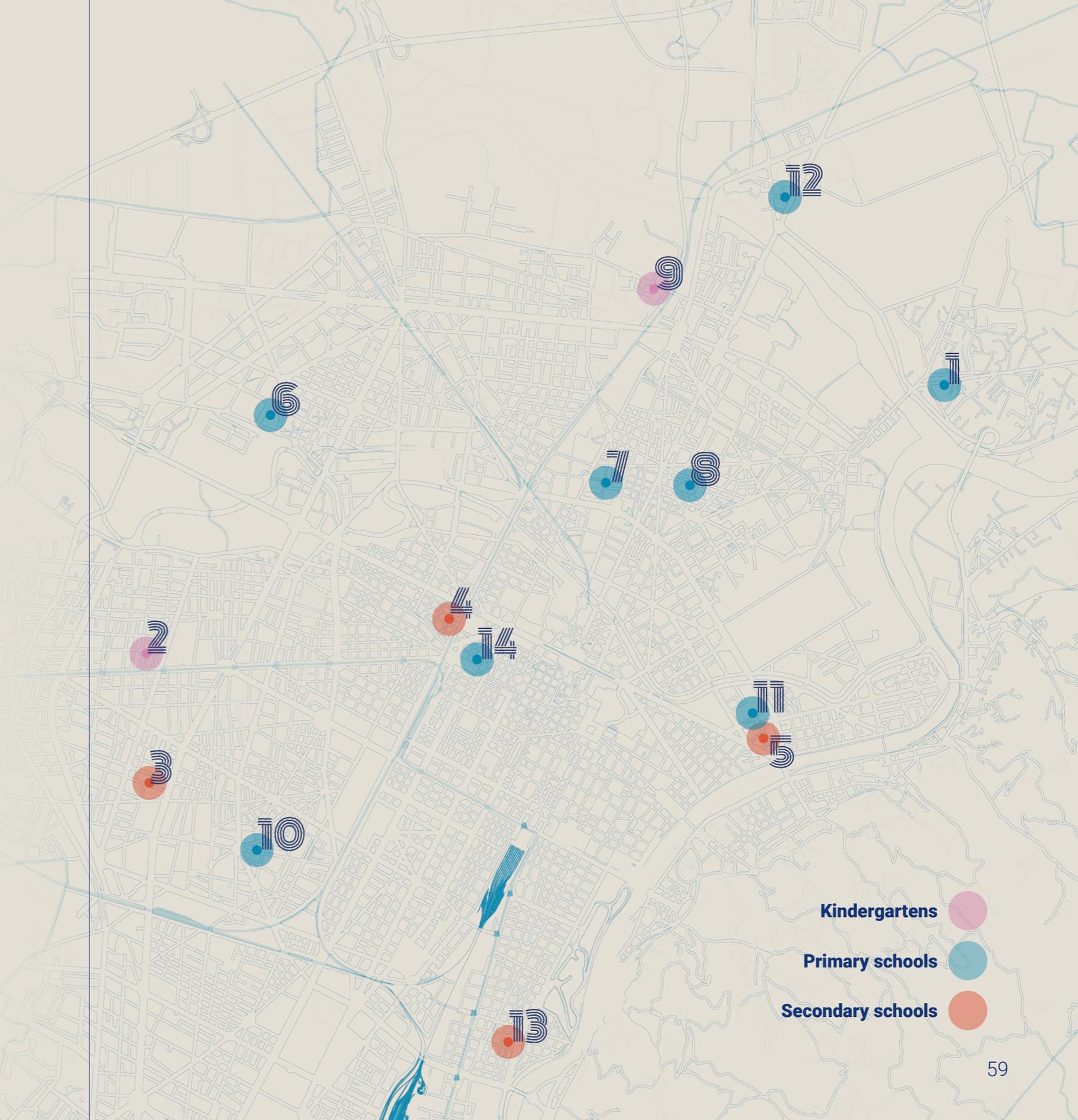
The first among the secondary school’s museums inaugurated was the Vittorio Alfieri high school in 2012. It is a classic high school located in Corso Dante 80, but the museum realized has more scientific purposes. In fact, the interactive exhibition includes tools that can be used for real-life experiments –as well showed also on their YouTube channel–. It is also noticeable the inclusion in the school’s

# TERRITORIAL ANALYSIS

1. **Scuola primaria** "G. Cena", strada San Mauro 32, Torino  
Opened on Sunday May 2019
2. **Scuola dell'infanzia** "Casa del Sole", Via Valgioie 10, Torino  
Opened on Friday 15 June 2018
3. **Scuola secondaria di primo grado** "G.Perotti", Via Tofane 22, Torino  
Opened on Monday 21<sup>st</sup> May 2018
4. **Istituto Tecnico Industriale e Professionale** "Internazionale", Via Bonzanigo 8, Torino  
Opened on Thursday 17<sup>th</sup> May 2018
5. **Scuola secondaria** "Carlo e Nello Rosselli", Via Bettino Ricasoli 15, Torino  
Opened on Sunday 22<sup>nd</sup> May 2016
6. **Scuola primaria** "Padre Gemelli", Corso Lombardia 98, Torino  
Opened on Sunday 29<sup>th</sup> November 2015
7. **Scuola primaria** "G.E. Pestalozzi", Via Banfo 32, Torino  
Opened on June 8<sup>th</sup>, 2015

8. **Scuola primaria** "Aristide Gabelli", Via Santhià, Torino  
Opened on Sunday 24<sup>th</sup> May 2015
9. **Scuola dell'infanzia** "E14", Via Reiss Romoli 45  
Opened in 2014
10. **Scuola Primaria** "Santorre di Santarosa", Via Braccini 70, Torino  
Opened on May 19<sup>th</sup>, 2013
11. **Scuola Primaria** "Muratori", Via Bettino Ricasoli 30, Torino  
Opened on May 26<sup>th</sup>, 2013
12. **Scuola primaria** "XXV Aprile", Via Cavagnolo 35, Torino  
Opened on Sunday 20<sup>th</sup> May 2012
13. **Liceo Classico Statale** "Vittorio Alfieri", Corso Dante 80, Torino  
Opened in 2012
14. **Scuola primaria** "Federico Sclopis", Via del Carmine 27, Torino  
Opened in 2007

Graph 07: Mapping of the museiscuol@ in the area of the city of Turin. Further divided by orders and grades



**Kindergartens** 

**Primary schools** 

**Secondary schools** 

activities the “psychological listening desk”. It is designed for students, parents and staff, aims to involve in initiatives that are the fulfilment of the educational obligation and the promotion of academic success and is intended as a “listening point” (Liceo Alfieri, n.d.).

**Liceo Classico Statale “Vittorio Alfieri”,**  
Corso Dante 80, Torino  
Opened in 2012

“The psychological listening desk, aimed at students, parents and staff, is addressed in initiatives aimed at compulsory training and the promotion of academic success and is intended as a listening point”.

La Collezione del liceo classico statale Vittorio Alfieri, corso Dante 80, Torino

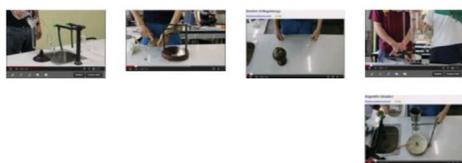


Image 74: Some experiments in the museum proposed as interactive videos, from comune di Torino

The second secondary school that includes a museum is “Carlo e Nello Rosselli”, located in Via Bettino Ricasoli 15. The *museoscuol@* opened on May 22nd 2016 and also this museum is directed towards scientific themes. But in this case, there is also an important collection of historical knowledge and facts linked to the school. Moreover, also this school includes a listening space. Therefore,

the school provides a listening desk with Dr Antonella Orenco. They also have procedures for involving adopted kids and procedures for reporting bullying (Carlo Nello Rosselli, n.d.).

**Scuola secondaria “Carlo e Nello Rosselli”,**  
via Bettino Ricasoli 15, Torino  
Opened on Sunday May 22<sup>nd</sup> 2016

The school is part of the Piedmontese Network of Schools that Promote Health and is a project that intends to build a close alliance between the various bodies that deal with Health Promotion.



Image 75: An image used as a poster for the museum, from *lcviaricasoli.it*

The third secondary school that opened a *museoscuol@* is the “Istituto Tecnico Industriale e Professionale “Internazionale” in Via Bonzanigo 8. It opened on May 17<sup>th</sup> 2018 and it presents a collection of different tools and objects used in the past at that school. The purpose of this exhibition is to combine mechatronics knowledge and historical fact in one unified environment. Moreover, the schools have a strong belief in the educational purposes of such institutes. In fact, it is vis-

ible by the statement proposed on their webpage: “We are aware that in the high school age group, boys and girls need attention more than ever. The school must not only teach and build the foundations for the future professional life but also be a place for human and social growth” (Internazionale, n.d.).

**Istituto Tecnico Industriale e Professionale “Internazionale”,**  
via Bonzanigo 8, Torino  
Opened on Sunday May 17<sup>th</sup> 2018

“At the International Institute no one is left behind, everyone is put in the most suitable conditions to overcome difficulties and aim for maximum results thanks to the continuous support and assistance from our teachers”.



Image 76: An overview of the room where the museum is housed, from *Itiinternazionale.eu*

The last secondary institute that opened a *museoscuol@* is “G. Perotti” lower secondary school, located in Via Tofane 22. The museum opened few days after the previews one on May 21<sup>st</sup> 2018, showcasing a collection of different documents regarding the history of the school since the beginning of the

XX century. The collection includes objects, newspapers, documents and tools found inside the school or in Warehouse. The project “Una Scuola, tante storie” has the aim, as the name says, to combine in a transdisciplinary approach different experiences into one environment. Finally, the purpose of this museum can be summarized with the word of the school itself: “A hub of education to cultural heritage: a place of participatory learning and inclusion, a training ground for studying through sources, the place of collective memories of the community, a shared heritage belonging to each of us”. (Perotti-Toscanini n.d.)

**Scuola secondaria di primo grado “G. Perotti”,**  
via Tofane 22, Torino  
Opened on Sunday May 21<sup>st</sup> 2018

“A good school is, above all, an inclusive school, which leaves no one behind and truly takes care of everyone. To try to achieve this ambitious goal, the Perotti – Maritano School has adopted a precise organization, with the identification of the following areas of intervention and related Coordinators”.



Image 77: An overview of the room where the museum is housed, from *mediaperotti.it*

Considering the analysis of this school, some considerations can be done. First of all, it is visible an already strong organization of the system of *museiscuol@*, which is proactive and in expansion. From another point of view, it is visible the will of the school of talking more about social issues and including not just the students but also all the other actors that are gravitating around the solar system. For these reasons, the exhibit proposed in this context has the aim to combine the already existing modality of *museiscuol@*, the interest of the schools of involving more social and sensitive issues, and the importance of the thematic of gender-based violence to be argued already at school.

### 05.2 Education & modality of communication

Considering the specific context in which this exhibit could be placed, It is necessary to investigate more in the communication field especially towards adolescents and teenagers. With this analysis, the communication approach can be more effective and adapted to that range of age and above. Around the topic of young education and awareness, different journals are interested in that field of divulgation especially considering health and health-care (Heaven & Patrick, 1996). In particular, those considerations focus on the incrementation of a wither awareness of the context that is surrounding the individual [image 78].

That action can bring more personal awareness and then, the consequent behaviour can be directed towards better outcomes for the person themselves. This aspect is linked with the concept of “locus of control”, which can be expressed as the degree of control directed to external events of life. Even though there is the consciousness that total control of personal events is imaginable, the possibility of increasing the awareness around personal action, behaviour and attitude as an adolescent, can support personal growth and eventually define the future choices (Heaven & Patrick, 1996).



Image 78: The journal of adolescent health, from journals.elsevier.com

Following the importance of giving teenagers the power of awareness is also the consideration given by Kapetanovic. His focus is directed mainly on the importance of communication and confrontation between adults and adolescents. The focus point is directed towards the effort that an adult should make, considering the context –and so the tools that a teenager has– in order to understand a specific concept of a set of rules. Moreover, an increase of communication between the two generations –again keeping into account the importance of context, boundaries and quantity of information required– can guide adolescents in an “adolescent-driven communication”. This brings up the consideration and the importance of a self-analytical approach and educative shearing moments (Kapetanovic, 2020).

Concluding this analytical research, useful for the future development and process in the communication, one last element can be taken into account: the efficacy of self-discipline. Guiding the adolescent with a set of individual tools that are adapted to the context in which they are leaving, can be the proper way to learn how to behave in specific situations. The imposed discipline based on power or fear is not efficient if the interest is also in gaining mutual trust and esteem (Gordon, n.d.).

### 05.3 The space

The necessary space in which to place and perform the exhibit is not going to require a wide space. It can be proper, an environment similar to a classroom, that is able to guest a group of students standing. It can be idealistic between 16 up to 20 m<sup>2</sup>. The location must be in a closed space due to the possible technological support. It can be moreover placed in dialogue with the pre-existing museums in the schools in order to combine the traditional part of them, with the more modern and contemporary side of it. This can create a transitional environment in with the experiment physically but also emotionally; training, developing and supporting all the skills of the person.



## 06 PERSONAS

To define the possible visitor and create an inclusive exhibit customized for whoever is interested in the content proposed, a set of personas was defined by the previews knowledge collected from the different data: the first collective consideration with the ASP team, the individual researches, the case studies and good practice, and of course, all the data gathered with the *Break the Silence* team. Moreover, this consideration is combined with the specific requirement that the context of work is including. Therefore, the personas defined are all gravitating around the educational path and they are from different ages, gender and social background. These archetypes are able to address a specific type of person and not just a random group of people (Pannafino, 2012).

### Francesca

The first persona is Francesca, a young girl interested in the topic of equality, but in need of general information. Her will of learning about this field is strong, but since she is still sixteen, the lack of specific education in this sector and personal experiences require her to be more informed. She is able to discover this exhibit because it is organised in her school. This experience can enrich her personal know-how and make her realise that she is not alone in the path of her life. Moreover, the experience that she could have, can support her and can be the right call to action in order to become an advocate of the topic. This experience can become the vehicle of spreading a new awareness, and in the meantime, she can become the person that enlarges the possibility of this exhibit in other schools.

### Alessio

Alessio is a young twenty-six years old boy. His experience in the equality field is more wide and developed. His concept of equality is linked to the normalization of diversities. Since he is a teacher, his involvement in the exhibit can be immediately clear in order to better understand his students, and then, find new ways of interaction with them. What he would like to experience, in order to enrich his awareness are strong messages that guide his perception of realities from different points of view. A direct interaction as experience can be

a good starting point in order to be engaged and then educated on topics that I might not have considered before. This experience can be interesting if he is doing it, together with his students. That can be a direct way to communicate with them also in a more informal way, learning from them and maybe educating them in these delicate, but important topics.

### Marta

The last persona is Marta. She is forty-eight years old and her main activities are managed in a bank office. She is the furthest of the group from the issue of gender-based violence. Her main interest is working now for a better future for her family. Since other parents of her daughter's school are talking about this exhibit, she can be interested in learning more. This can be an interesting common point with other parents, but most importantly with her daughter. Hopefully, the exhibit and the complete experience can involve her in a much wider dialogue about the topic. Strong messages that create empathic moments and other periods of reflection, can be useful for her in order to visualize and consider different points of view. Moreover, this can be a way to open up the convention also in the family with all the generations, and then also with other parents at school as well as with her colleagues at work.

**Description:**

“She likes the texture of the cocoa powder on top of tiramisù, that time by time, melts on the cream. When she goes to high school, she usually sits on the bus, in the place behind the driver, because there is more space for the backpack. She also likes to sing and she follows class every week. Maybe one day, she will be able to perform in public. At school, she has few friends with whom she is really close. She’d like to interact with others but many guys are not that friendly”.

**Habits:**

She takes singing lessons once a week. She also likes drugstore makeup and she experiments every day with new looks.

**Preferred channels:**

Instagram 5/5, Chrome 2/5, Spotify 4/5, tik tok 3/5

**Goals:**

- To be known for her singing ability
- To finish high school with good results
- To move to a bigger city where she can meet new people

**Pain point:**

- Not being able to be independent
- Being alone in bigger choices
- Find the right path for the future

**About Equality**

She thinks is related to the **idea of equal opportunity**.

**Exhibition interests:**

She discovered the exhibition because it is organized in her school. In this kind of situation, she might spend 30 minutes there. She could be **looking for direct information** given by **image or illustration**. This kind of topic can be new to her so **she will need basic knowledge**.

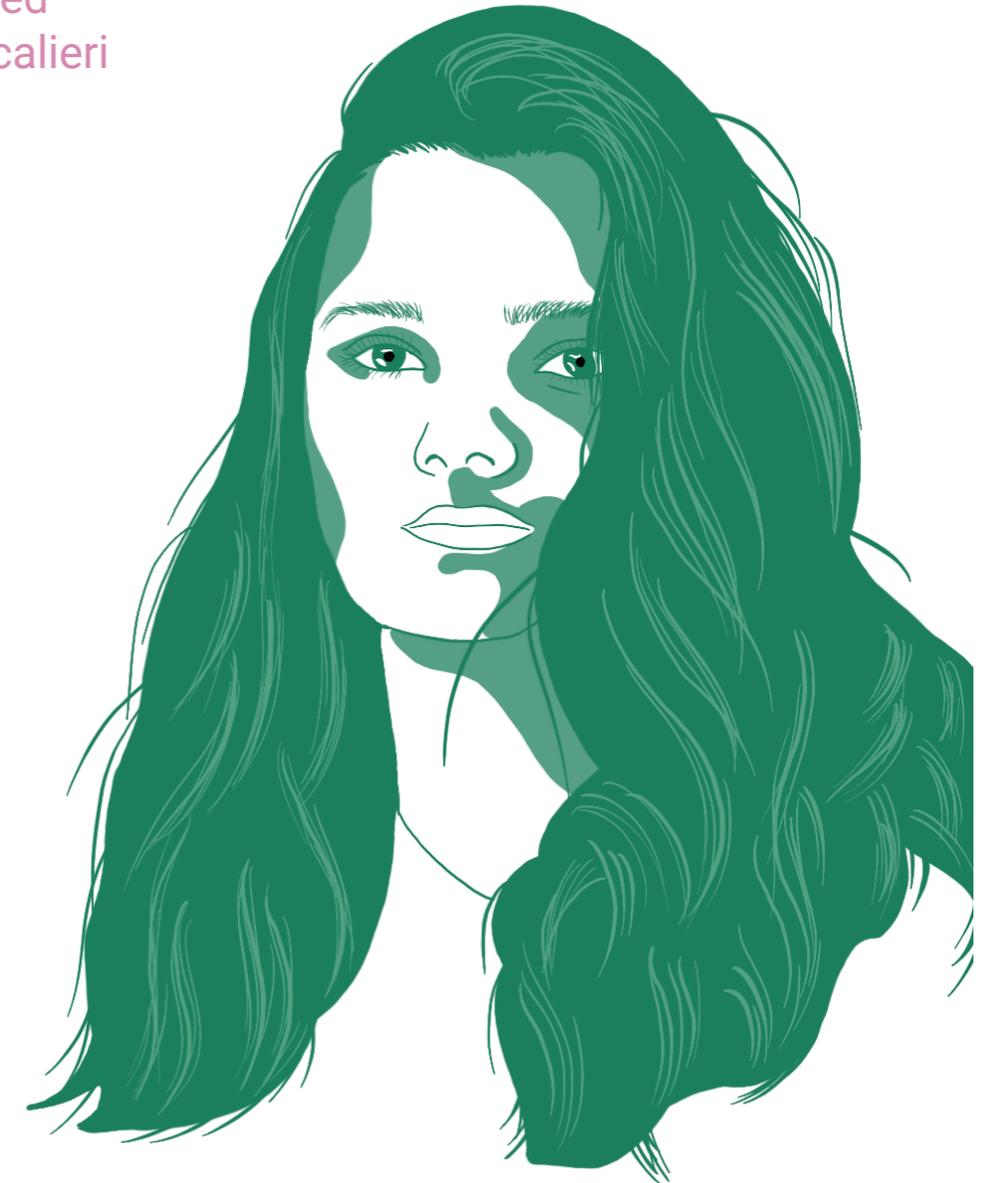
# Francesca

**Age:** 16 years old

**Qualification:** Scientific high school Galileo Ferraris

**Job:** Unemployed

**Location:** Moncalieri



**“As Cher said, I’ll be the rich man”**

**Description:**

“He likes to walk everywhere. He lives close to Turin’s hill, but he walks every day to university. He works also as an activist in an LGBTQ+ organization on his spare days and on weekends. He likes warm colours: from mustard to orange to deep brown. In fact, his favourite season is Autumn because of the sound of dry leaves, foggy days and the first chocolates. When he is outside he wears long coats that hit the ankles and fluffy turtleneck sweaters”.

**Habits:**

He loves long walks next to the river, buying clothes from a second-hand shop and listening to Scottish music.

**Preferred channels:**

Instagram 5/5, Facebook 1/5, Chrome 4/5, Spotify 4/5

**Goals:**

- To create his own non-profit organization
- To inspire his students in order to find their path
- To learn sign language

**Pain point:**

- Not being well organized on all the things that he has to do.
- To be able to save some money for the future

**About Equality**

The biggest problem and barrier that should be solved, is linked to **the normalization of diversity**. It can lead to equal opportunities and equality.

**Exhibition interests:**

He discovered this exhibition on social media. He is willing to spend 45 minutes there. In the exhibition, he is interested in **strong depiction and comparison**, especially with pictures.

# Alessio

**Age:** 26 years old

**Qualification:** literature at UniTo

**Job:** Professor of Italian at Alfieri

**Location:** Turin



**“I’d like to see real people involved and their faces on powerful photos”**

**Description:**

“She drives a white Prius every day to go to work. On the way, she listens to her favourite rock music from the 70s and 80s. This helps her get ready for the day. Most of her time she is surrounded by paper and pc monitors, but on her lunch break, she has the chance to eat in the courtyard, where some plane trees make beautiful shadows. When she came back home her husband already had dinner with her daughter, she just needed to warm the leftovers and enjoy the evening”.

**Habits:**

She likes to spend part of the weekend in the countryside. She likes commercials and quizzes on TV.

**Preferred channels:**

Instagram 1/5, Facebook 4/5, Chrome 5/5, Spotify 2/5

**Goals:**

- To one day retire
- To improve her marriage
- To find a good school for her daughter

**Pain point:**

- Not being able to protect her daughter
- Not being able to maintain economic stability

**About Equality**

She has never engaged in this kind of topic. She prefers the comfort of her situation and **just hopes for a better future for her daughter.**

**Exhibition interests:**

She discovered this exhibition by word of mouth by another parent of her daughter’s school. She is willing to spend 15 minutes there. At the exhibition, she isn’t interested in anything in particular. Maybe on **some interactive elements.**

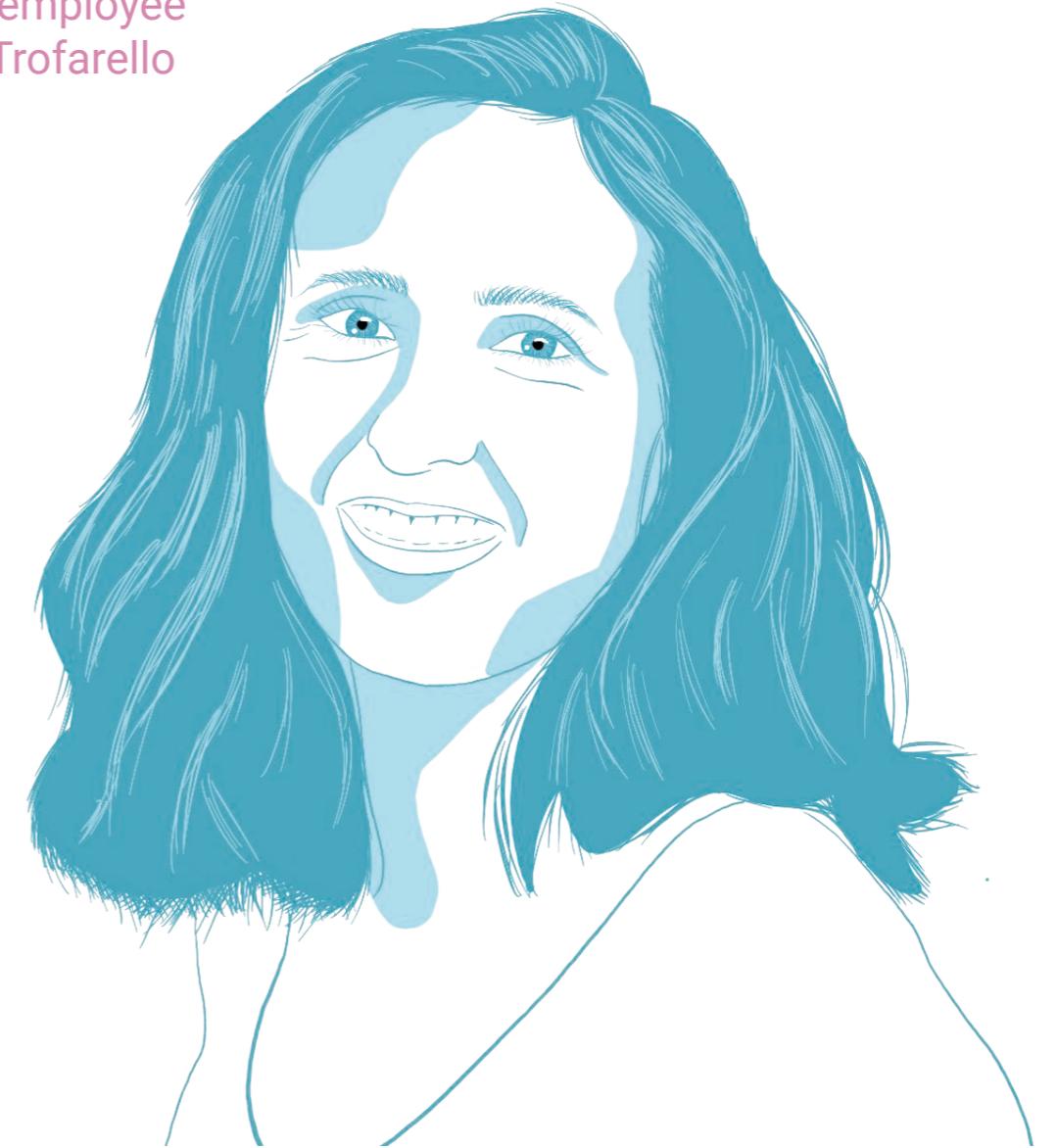
## Marta

**Age:** 48 years old

**Qualification:** scientific high school Marconi

**Job:** bank employee

**Location:** Trofarello



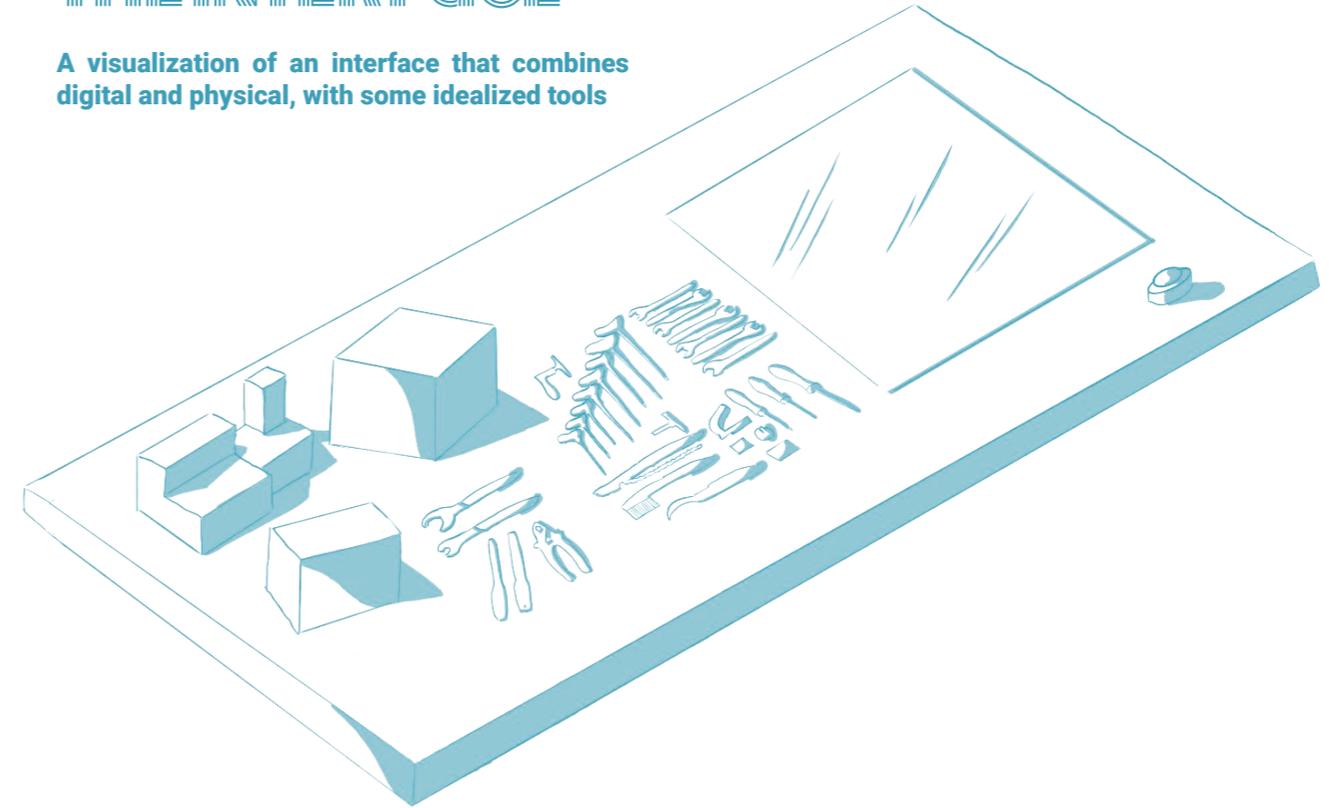
**“Time is money, that’s why I work in a bank”**

# 07. CONCEPT

As the final step of this data analysis, common and personal consideration, external interaction and dialogue with the actors involved in the definition of a concept can be done. In particular, the structural overview of the project is fundamental in order to support the guideline that will define the realization of the project. Moreover, the concept will see the definition of the overall structure as a whole experience in order to set the mood and give an overview of this project. Then the collaboration and interaction can be implemented in the narration in order to define the context both from a physical and thematic point of view. Finally, the communication can be mentioned to give the idea of the approaches, the interaction with the final user and the aim of this preliminary concept.

## THE INTERFACE

A visualization of an interface that combines digital and physical, with some idealized tools



In particular, the exhibit is going to be a unique phygital interface on which the interaction can be managed by the visitors through additional tools. The interaction can be done individually, but the experience is more complete and fulfilling if managed in groups. The included elements can support the visit with different possible actions.

- They can be the first moment of interaction between the visitor and the exhibit

- They can activate the interface, and more, in particular, some screens
- They can also reveal data and guide the visitors in the understanding of the exhibit.

The exhibit can conclude with a final call to action supported by quantitative and qualitative data that give added value to the experience. This can guide the visitor to open up the conversation about the defined topic.

# THE INTERACTIONS

A visualization of a dashboard with qualitative and quantitative data to consider



The person involved can experience the activities individually or with the support of other people in order to find moments of comparison and dialogue. The experience can be considered as a learning and educational path that combines

- Historical facts
- Recently collected data

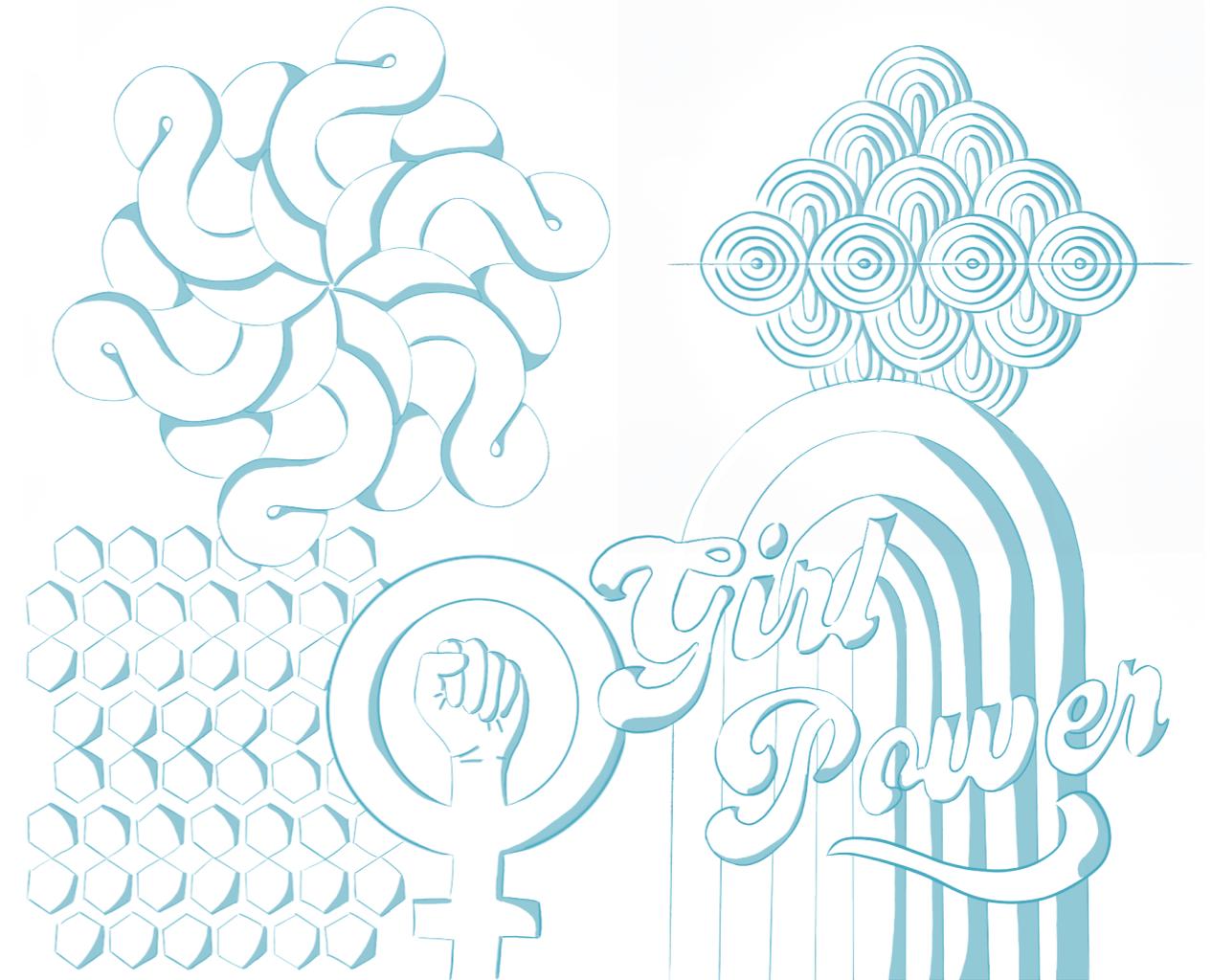
- Qualitative personal information  
The direct feedback of the interface is supporting the communication, not just during the visit, but also in other moments. Moreover, the final call to action is a clear reminder to those moments of confrontation and the partner of the exhibit "Break the Silence".

# THE COMMUNICATION

A visualization of some 1970s aesthetics with symbols and patterns

The corporate image of the exhibit is inspired by the look and feel of 1970's art. The combination of those disco-pop colours with the political ideas that emerged in those years is perfectly representing the concept of this intersectional feminist exhibit.

The contrast of strong colours on a soft base enhances the specific feature of the project. The use of a font that recalls neon lights is a dynamic way to catch the attention of the visitors. Finally custom made graphics support the meaning and the communicational purpose of the exhibit.



# OS GUIDELINES

**In the consideration of the previous steps and, in order to create a final output that respects all the characteristics implied, a set of guidelines can be organized into different criteria. Moreover, those guidelines can become the base criteria from which the development of the project can be directed. The main one that can then set the other guidelines, can imply the physical space that this exhibit occupies; the experience of the user as well as the interactions; the communication contents produced; and the technological aspect that, as tools, support the previews criteria.**

## 08.1 Introduction

In this phase, the project requires a practical and methodological approach in order to rationalize the information and transform it from “act into potential”. The design figure, in this phase, has to act as an “explorer” as well as a “mediator between areas of knowledge”. Explorator due to the fact that is discovering a new combination of factors and elements. They need to be weighed and measured in the proper way. They are an aware figure that works with quality and cooperativity. And doing so, they need to set a range of elements—in this case, guidelines—that reinforce and defend the direction chosen. But the designer needs also to be a mediator between areas of knowledge. This is well visible when then, these guidelines are combined and intersect in order to define a new, innovative outcome (Bistagnino, Celaschi & Germak, 2008). Only a well-managed equilibrium between factors—and in this case, the sphere of intervention—is going to provide a feasible result.

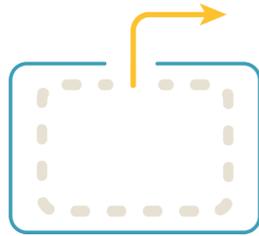
The first set of criteria that provided then the main guidelines are related to the need for physical guidelines, useful to define the tools. The physical interaction, in an exhibit, is a fundamental component to maintain it, therefore it requires specific criteria that must be followed and preserved.

The physical tools, then used by the people involved, create patterns of behaviours. They can be supported by the second category of criteria that can describe the human interaction of the experience. Moreover, they suggest and promote signifiers useful to simplify the mental maps of the visitor and experience it in the best way possible (Buiatti, 2014).

This provides not just the understanding of physical communication, but also visual ones. It is important to set as well criteria for the interaction, feedback and call to action that the visitor will have to perceive and do. Managing a responsive interface able to provide a complete experience to the visitor is a must in order to make the exhibit independent and even self-regenerative.

Finally, although technology is only one of the many tools that support innovation, nevertheless, it requires specific rules to be applied. It can complete the physical experience with a digital one, creating so a phygital, inclusive and interactive space.

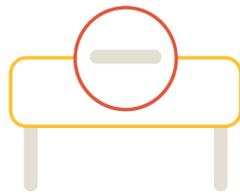
## GUIDELINES



**A phygital responsive space**



**A livable space**



**Without architectural barriers**



**With support tools that broaden the experience**

### 08.2 Physical guidelines

The output should be realized with the understanding that it has to be a **livable space** that has the aim to involve the visitor in the activities. Therefore, the physicality of it should be integrated with a digital aspect transforming it into a **phygital and responsive space**.

Those characteristics are useful for engaging the audience and starting a conversation around the topics that concern the exhibit. Since the focus of the exhibit is about inclusivity and the elimination of discrimination, the exhibit should be **without any impediments and architectural barriers** (Vaudetti, Canepa, & Musso, 2013). In addition to the space itself that occupies the exhibits, some extra elements that can be identified as **tools can enlarge the involvement** of the visitors, **broadening the experience**. This element integrated one to the other can be the basis of a general overview of the exhibit.

## GUIDELINES



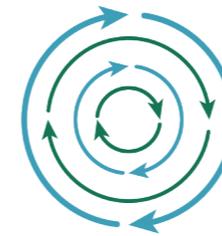
**Phygital interactions**



**Common and understandable signifiers**



**Strong call to action as conclusion of the experience**



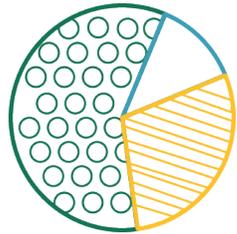
**Clear feedback**

### 08.3 User experience & interaction guidelines

Taking into account the previous guideline, the **interactions** that should be integrated with this experience should follow guidelines **based on a phygital space**.

This means that a blended reality can be organized to experience different information at different layers of communication (Piumatti, Lamberti, Sanna, & Montuschi, 2020). The interface, in order to be as inclusive as possible, should take into account **common and understandable signifiers** that guide the experience of the user whomever they are. This can simplify some behaviour and action that are directly guided by the look and feel of the interface (Pannafino, 2012). These elements have to be followed by **clear feedback** that makes explicit the actions made by the users. This responsive behaviour can be guided by different sensorial experiences, but the final aim is to complete and satisfy the experience of the visitor (Pannafino, 2012). Finally, **a strong call to action** can be important to underline **the conclusion of the experience**, as well as to guide the visitor towards a new conversation outside the exhibit.

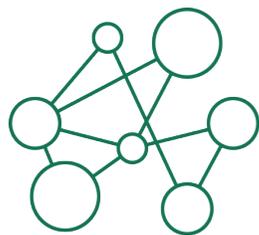
## GUIDELINES



### Views of subjective data collectively



### A combination of quantitative data and punctual information



### A self-buildable 3D network



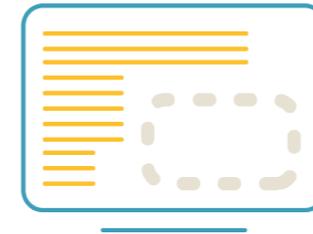
### Use of gamification

#### 08.4 Communication content guidelines

The purpose for this exhibit is to combine the different voices of people that felt similar experience, and with those elements break the barrier of silence.

Therefore one important element can be **the visibility of subjective data in a collective way**. This can multiply the power of individual feelings in a more impactful way in the visitor. This **quantitative data** then has to be **summarised in some punctual information** at the beginning, in order not to overload the visitor with too much information. Moreover, since that information can be clustered into simple visible output, those can be added afterwards, of **a more large network** that can be seen **as self-buildable**, since the experience can be reached by the experience of the visitor themselves. Finally, in order to engage the visitor also with some more **didactical stories**, the **use of gamification** can be proper also due to the location –and then the audience– of the exhibit itself.

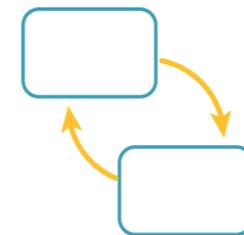
## GUIDELINES



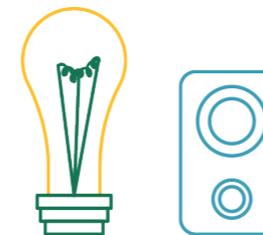
### Use of screens



### RFID-tag



### Double interaction human-digital



### Sensorial supports (e.i. LED, speakers)

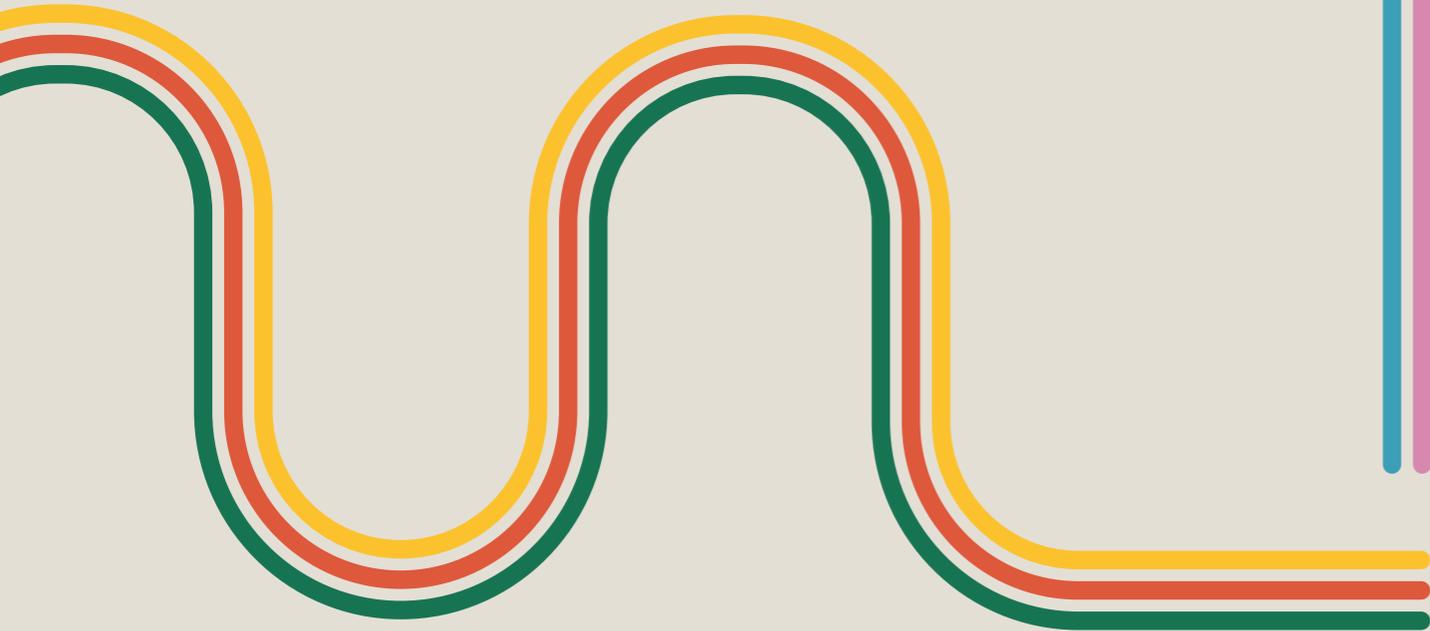
#### 08.5 Technological guidelines

The last element that completes the set of guidelines useful for the definition of the exhibit itself is the technological element that, as tools, support the mentioned phygital experience.

They can be seen as a complementary addition that enhances the interaction more than replace its purpose. The **use of screens** are necessary to show the different data at first punctually and then interconnected. In order to activate the change of information, some digital triggers have to be included. One simple, but effective technology is present with **RFID-tag**, useful for rapid and simple activity. This kind of technology requires a reader as well as a source from which the information comes. So **a double item that guides the visitor** can be the best option if the purpose is to make the persona active in the exhibit. Moreover, additional sensorial supports, like **LED lights** or **speakers** can be useful for additional feedback and a better sensorial experience.

# 09

## PROJECT DEVELOPMENT



**After the definition of the main guidelines and the different criteria, the design of the exhibit itself can start with a general overview of the required input and output, the definition of the most important touchpoints and the interaction that the visitors will be guided to do in order to achieve the scope of the experience.**

### 09.1 The purpose of the exhibit

The purpose of this exhibit is to include quantitative and qualitative data. They are mainly from the state of the art of the gender-based violence analysis –that we are facing– considered. It is included as well, historical information still linked to the same topic. Finally, a proposal of being proactive in promoting the importance of gender equality. For this reason, the exhibit will include a shared phygital interface that includes both graphic representation of the thematic, as well as screens that update the data provided. This common space can be supported by additional objects that can be seen as tools. They have the role of directly interacting with the user –so their shape must be clear and evocative– and at the same time communicate to the person and with the interface. The output desired, in this case, is to open up the conversation on the topic of gender-based violence. But also to reinforce the knowledge about the topic with historical facts and nowadays information and create an environment for the visitor –in this case, people involved in the scholastic spaces– of common growth.

### 09.2 Communication content

When the exhibit has been seated, the necessary mood of it has an important role because it has the burdens of expressing the whole meaning of the exhibit, linking the ele-

ments together, and at the same time, being appealing to the visitor. In this phase, it is fundamental to define a common ground from which to make the output “speak”. It can be inspired from a moment in time, a collection of values that resemble the aim of the exhibitor, even smaller elements like keywords that represent and combine fully the experience. From that and adequate research, the combination of colours, images, fonts, and then, graphics can start. The definition of a clear pattern is fundamental in order to create a coherent corporate image of the exhibit. Then, this can be applied to the rest of the phygital outputs. In doing that, the delivered exhibit is going to express at best the purpose behind, creating a strong and effective memory for the visitors.

### 09.2.1 The origin

The most relevant historical moment that can be associated with both the aim of this exhibit –so, breaking barriers and stereotypes– and our contemporary years that are seeing the new movement of awareness –such as the “MeToo” movement or “BLM” movement [Image 79-80]– is the 1970’s art. In particular, the *Poor Art* of that time, which combines joyful colours and strong messages. Moreover, if settled a focus on the feminist thematic, it is visible that those years are characterized by the second wave of feminism.

Going more into detail, the women’s liberation movement is the main slogan used to change the female figure’s paradigm (Sağlik, 2014).



Image 79: One of the many demonstrations in the United States of the movement, from unsplash.com

Due to new working-class development, a higher level of interconnection and technological improvement, give the possibility—in some contexts already with good levels of privileges—to reinforce some elements of equality and break some barriers of prejudice and stigma (Dow & Bonnie, 2014). Moreover, those are also the year of understanding the

interconnection between some kinds of inequalities—such as in the LGBTQIA+ community and in the black community— even though the consciousness of intersectionality was only awakened during the fourth wave of feminism.



Image 80: Demonstration against sexual assault – Sunday July 19, 2020 – Montréal, from unsplash.com

### 09.2.2 Inspirational meaning

One artist that reflects fully the concept of paradigm shift and new awakening, and that can inspire and support this exhibit development is Michelangelo Pistoletto. His artistic expression, which is a combination of Pop Art and Nouveau Realisme, embraces the social sphere with installation and communication elements that express the need and the will of breaking barriers (Pistoletto, n.d.).

The use of bold and bright colours is counterbalanced and softened by the material perception of them—usually with fabric and

textile—, but also with the use of reflective or smooth surfaces like mirrors, plexiglass and marbles [Image 81]. Those were able to “clean the surrounding context” and enrich the element placed in the scene.



Image 81: Venere degli stracci— 1967 – belonging to the works of poor art of “found art”, from pistoletto.it

Even though the inspiration comes from the 1970s, his artistic evolution followed those values. In fact, in 2003 he realized the third paradise. The Third Paradise is in practice, a collective work that solicits an act of change in which everyone is called to participate personally. It combines the idea of the artificial world (tu) and the natural one (io) into a new collective and sustainable loop (noi) (Pistoletto, n.d.) [Image 82].

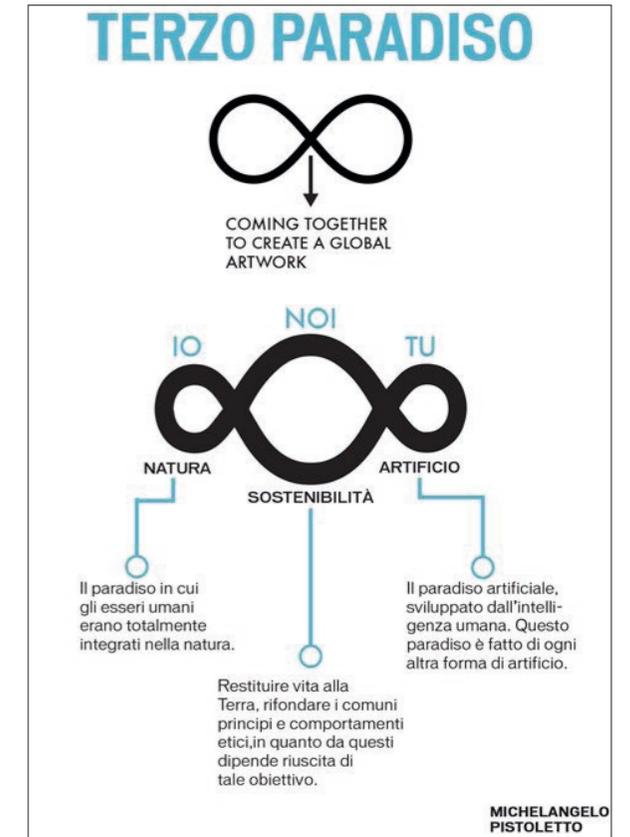


Image 82: Graphic representation of the concept of “Third paradise” by pistoletto – 2003 –, from pistoletto.it

This ideological concept, could be the perfect starting point for the mood that this exhibit is going to have. Combining the idea of “underground movements”, Poor and Pop Art, and of course, sustainability, can become the base of all the meaningful representation—graphical, communicational or performative—in the exhibit.

### 09.2.3 Colour palette

For those reasons, the aesthetic style of the project recalls all the Pop, Radical and Poor Art elements from colours to geometric forms. The seven selected colours are all different and rainbow inspired. The undertones are vibrant, but with an opaque and matte finish.

The red one (#DE573B; C=7.53, M=76.47, Y=78.27, K=0.59), which has been called *Warm coral*, has a light warm and orange undertone that gives the idea of soft rubber. It embraces and envelops all the other colours, warming the scene.

The light blue one (#3D9EB8; C=71.87, M=19.8, Y22.85, K=2.13), which takes the name of *Intense baby blue*, is a stronger version of a baby blue and it's a good complementary colour of the red. The contrast with the red is also in the brightness, softening the context more and resting the gaze.

The pink colour (#D587AE; C=16.28, M=56.91, Y=9.05, K=0.03), which is called *Bubble pink*, has nearly no black undertone and is a more pop version of antique pink. It takes up the dynamism of red, but with a colder and softer undertone, similar to blue.

The green (#147352; C=85.83, M=30.13, Y=74.83, K=18.23), is named *Forest green*, and it is very dark and full; it is a good complementary colour of the pink and gives the

idea of fresh undergrowth.

The neutral tone (#E3DFD3; C=13.19, M=10.7, Y=18.44, K=0) takes the name of *White cream* and it is well balanced among all the colours, with a slightly more presence of yellow. It allows to warm up the scene and transition in a better way among all the colours.

The yellow (#FCC12B, C=0.23, M=26.98, Y=87.12, K0.01), which is called *Volkswagen yellow*, is the brightest colour with a light warm undertone that closes the circle of the whole and returns to first the red mentioned. Lastly, a dark blue (#123274, C=100, M=80, Y=0, K30, called *Blue PoliTo*, is the darkest colour introduced to create a strong contrast with the rest. It is more a side colour that helps to align the palette with the PoliTo aesthetic. Moreover, it can be used to complete texts in graphical elements that require a higher standard of readability.

In conclusion, the combination of the colours is, as well thought to be as much inclusive as possible. In particular, the contrast is enhanced between the colours —especially between the red/green, and pink/blue— so it is possible to oppose them without any issue. Moreover, even in grayscale, the contrast is present, allowing everyone to recognise shapes or texts.

## COLOUR PALETTE

	<b>Warm coral</b> #DE573B C=7.53, M=76.47, Y=78.27, K=0.59
	<b>Intense baby blue</b> #3D9EB8 C=71.87, M=19.8, Y22.85, K=2.13
	<b>Bubble pink</b> #D587AE C=16.28, M=56.91, Y=9.05, K=0.03
	<b>Forest green</b> #147352 C=85.83, M=30.13, Y=74.83, K=18.23
	<b>White cream</b> #E3DFD3 C=13.19, M=10.7, Y=18.44, K=0
	<b>Volkswagen yellow</b> #FCC12B C=0.23, M=26.98, Y=87.12, K0.01
	<b>Blue PoliTo</b> #123274 C=100, M=80, Y=0, K30

#### 09.2.4 Graphic content

The graphic elements that are present throughout all images of the exhibit are parallel stripes mainly straight and with rounded corners. They can be presented also in circular elements, always parallel or concentric among each other. They present the colour of the palettes always trying to keep the order of them or to balance the complementary. The lines are always thick and evident and can be enhanced even more with other graphical elements. Finally, the look and feel of the seventies can be amplified even more, if the representations are then overlapped with LED lights that follow the style and the artistic perception of graphical representation.

Other smaller graphical patterns are made by light lines that create nets, asterisks, or other geometrical shapes in order to reinforce the concept of interconnection among the whole elements. They can be monochromatic or polychrome and can be placed on a neutral background in order to create an aesthetic visual representation or placed in contrast with the other colours to reinforce a concept of meaning. Finally, the most simple one can be also a symbol of a trigger point in the physical interface in order to define the specific location and so, specific actions [image 83]. Moreover, other atomic elements are taken into account if needed when there are graphical representations to counterbalance or to be completed [image 84].



Image 83: Pattern created for the project with the colours and style defined, from author

## GRAPHIC CONTENT

Image 84: Several illustrations and graphics for the project, from author



### 09.2.5 Main elements

The main graphical elements are inspired by both the feminist's waves and the 1970's Pop and radical art. Generally, they have strong and direct messages, but in particular, they represent iconic sentences like "not your baby", "girl power" or "fight like a girl". They are then combined with elements that follow the feminist style and, in general, the riot movements. The sentence "not your baby" is written in a crafty font and is reinforced by a dark dropped shadow. In addition, it has red lipstick beside it, which gives the idea of the tool with which the sentence has been written. The feminist fist includes all the colours of the palette and combines the traditional representation of it with the joyful colour used.

This representation has the purpose to catch the attention of the visitor and tell a small but impactful story that can open up the conversation. It uses all the different moments of the feminist waves combined in one unique experience. Moreover, they can be applied to both physical and digital support. If it's the case of the second support, they can be even animated or readapted. If used on physical support, they are going to stand out in any case due to the look and feel given.

## MAIN GRAPHIC ELEMENTS

**The six main graphic elements represents sign and aesthetics from the different moment of the different feminist waves.**



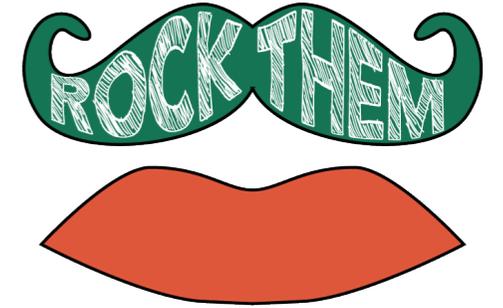
*The representation of a common phrase, much felt as a response to catcalling, in this case presented as an inscription made from a lipstick. The same then, is located next to the writing to facilitate the connection.*



*A counterculture message to overturn gender roles and stereotypes. It is then applied to a mouth to make it more communicative and to underline the idea of conveying this message.*



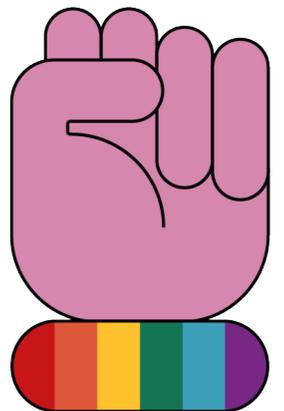
*The "girl power" message condensed into only consonants is combined with the lightning bolt symbol to transform the statement into a call to action*



*This message communicates an aesthetic of emancipation of one's body. It combines stereotypical male and female characteristics in a single representation free from aesthetic standards. In addition, the phrase invites us to respect these heterogeneous canons.*



*The traditional symbol of the feminist movement, enriched by the colors of the project and make it word placed in the horizontal component of the symbol.*



*The fist symbol, very common in bottom up movements, in this case enriched by the colors of the rainbow.*

### 09.2.6 Fonts & logo

The fonts used for this exhibit are Monoton regular e Roboto. For what concerns Monoton, It is a contemporary take on metal press fonts like, for example, 'Prisma' (originally designed in 1931 by Rudolf Koch.). It is a font that recalls neon led and is made by different parallel lines. This enhances the style of the exhibit and reinforces the perception of the 1970's vibe. It can be used for big titles, the main sentences and areas of the texts where it is important to underline specific concepts. It should be used moderately due to its peculiar aesthetic and its difficulty in integrating with other fonts. Roboto can be used in regular, bold or semi-bold. It is a quite common sans serif font and its versatility allows the user to apply it in a different context. Its dual nature –rigid and regular, but with friendly and open curves– allows it to be used in main text, descriptions and common content. Moreover, in one of the official fonts used in the Sustainable development Goals, this gives continuity from the project to the other integrated activities.

At last, also the logo of the exhibit has been designed. Since the project and the exhibit is called IN-tell, as well the logo will recall this word. Starting from the meaning of it, it is a combination of the preposition "In" which is also the main name of the ASP project. Its meaning is related to the will for inclusion confrontation and interaction. The sec-

ond part is composed of the word "tell". It is quite self-explanatory due to the will to narrate stories as well as open up the conversation. If these two words are then combined into "IN-tell", they gain a new meaning that in the urban language means a collection of knowledge previously provided, moreover, it can also recall a short form from intelligence (Cambridge, n.d.). The design of the logo starts from the typographical parts of the title "IN-tell". It is realized with the Monoton font. The "in" part is in capital letters meanwhile the rest is in lowercase letters. The colour of the text is "Intense baby blue". The rest of the logo is characterized by similar lines that are present in the rest of the graphical design. In particular, there is going to be a line in "bubble pink", that starts from behind the first "I" and, creating an arch on top, passes behind the last element of the "N". After that the same line enters from under the letter "E" and concludes its path in the last "L". Another line in "forest green" is going to start from the first part of the "N", pass under it and with an arch enter at first in the "T" and then, in the semi-last "L". Both this line has an opacity of 30%. One last line passes horizontally under all the text as underlining the meaning of it is realized with the "Volkswagen Yellow" with 60% opacity. Moreover, the logo could have different variants:

- With a "White cream" background
- With different colours of the palette
- With a grayscale

## FFONTS

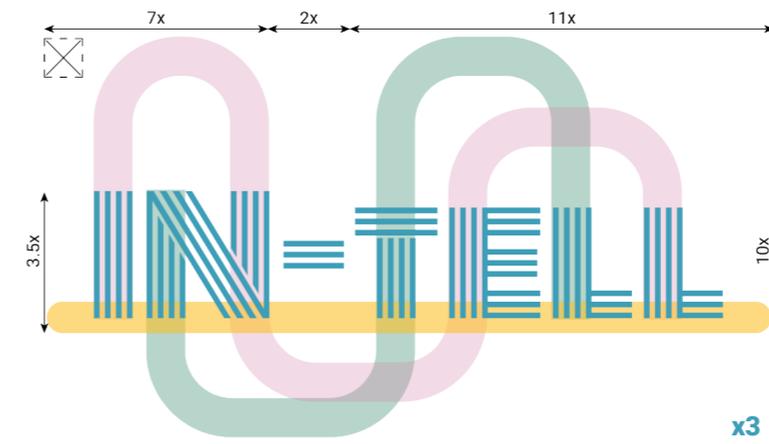
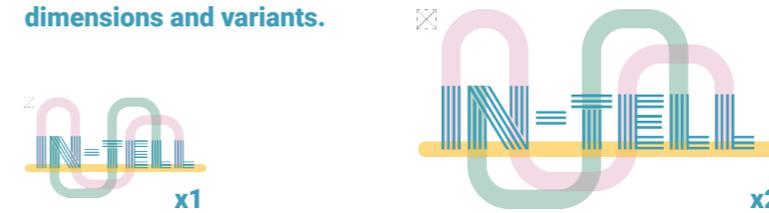
The two fonts used and analyzed in their variants, sizes and thicknesses.

### MONOTON

A B C D E F G H I J K L M N ...  
a b c d e f g h i j k l m n ...  
1 2 3 4 5 6 7 8 9 0

## LOGO

The designed logo with dimensions and variants.

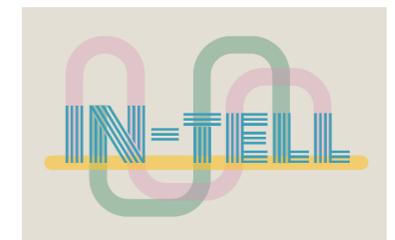


### Roboto Regular

A B C D E F G H I J K L M N ...  
a b c d e f g h i j k l m n ...  
1 2 3 4 5 6 7 8 9 0

### Roboto Bold

A B C D E F G H I J K L M N ...  
a b c d e f g h i j k l m n ...  
1 2 3 4 5 6 7 8 9 0



With background



In blue and red



In grayscale

### 09.3 The physical structure: the panel

The principal interface of the exhibit is going to be a phygital panel that includes static graphic representation, screens and light effects. Its main purpose is the interaction with the user and the general aim of the exhibit: tell stories and show the current state of the art through numbers and feelings. Moreover, it also gives the possibility to act in some way at first with the interface itself, and after with other people, that are willing to discuss the topic of the exhibit.

#### 09.3.1 The structure

The total dimensions are 70cm in depth and 180cm wide. Meanwhile, the thickness can be decided when the material of realization is settled [Image 86-87]. It has to be thick enough to hide inside five different monitors of 7 inches each –around 168X138 mm– and different RFID tags (explained in chapter 9.3.2). In addition to this, some strip LED lights are placed on the surface following some geometrical lines.

The overall physical surface includes a series of data visualizations, collected during the first phase of data analysis. They are integrated into the path and are coming from lines that start outside and arrive inside the structure. This is made so, in order to underline the fact that this exhibit is a collective com-

ination of information, and that is always in development. Moreover, the other physical focus points are five of the different graphical elements realized –the feminist simple, the lips with “fight like a girl”, the rainbow fist, “not your baby” and the girl power symbol– that can be seen as static interfaces that are able to catch the attention and guide the visitor. Every one of these elements is juxtaposed by a smaller pattern such as a net or an asterisk with the sentence “qui” (place here) in order to guide the interaction with the visitor and the tools that are provided (and explained in chapter 9.4). In fact, in that area, there is going to be an RFID tag reader that understands the interaction and gives real feedback through the LED strips and the screens. Throughout the surface, to link the graphical elements and the screens, in fact, there are parallel lines of different colours always grouped by three. But only one of them –for each segment– has an LED strip that is connected with the tag reader and guides the eyes of the visitor to the screen that will show the direct feedback of the exhibit. The screens are elements slightly raised and framed by structures that recall the same colours of the exhibit. Inside each screen, there is specific information and at each interaction, they change time by time [Image 88].

Finally, on the top right corner of the panel,

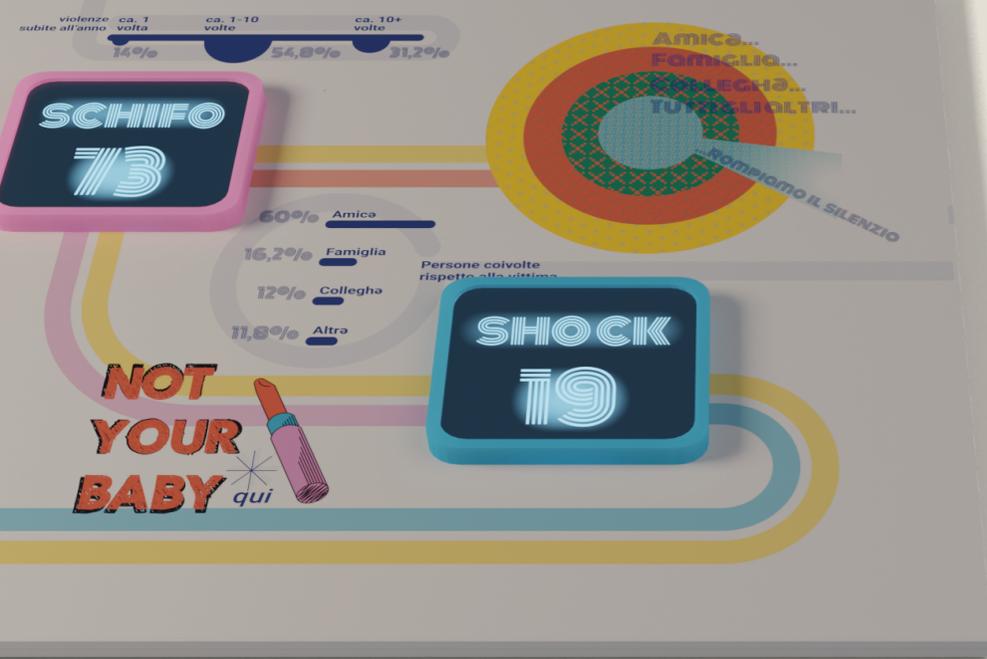
there is a quite visible circular shape with concentric circles that reflect different patterns. In fact, each circle has a reference of a category of person –such as family, friends, colleagues and so on– that through another tag reader, will represent similar graphic elements in the screens [Image 85]. The circles are then “interrupted” by a cone with the sentence “Rompete il Silenzio” so “break the silence” as a final call to action in order to open up the conversation about gender-based violence not just during the experience but also during other moments. This first overview gives the general idea of the panel, but it includes other components that need to be explained separately. For instance, the screens are another visible elements that the visitor will interact with, therefore the look and feel must be designed properly.

#### 09.3.2 The digital interfaces

When the screens are taken into account they are able to represent specific information of a specific topic. In particular, each screen represents one emotion –such as loneliness, fear, violation, disgust or dirtiness– with a correlated number [Image 89-90]. Those numbers are the totality of the times that the people during the survey made previously –both the one collected thanks “Break the Silence” and the individual one–. They are shown in particular the word on top and the number in a bigger

dimension but with the same font (Monoton). The colour in this case is going to be a light blue (#97E1F2; C=42.05, M=0, Y=8.1, K=0) to contrast with the rest of the background and to stand out from the coloured frames. The main interaction is dedicated to the change of the number, which will decrease by one every time that a visitor interacts with the correlated RFID tag reader. In addition to the LED light, the screen will show the feedback with the decrease of a number to symbolize the “breaking of silence” and therefore the support of a victim, eliminating one of the negative sensations perceived during the violence.

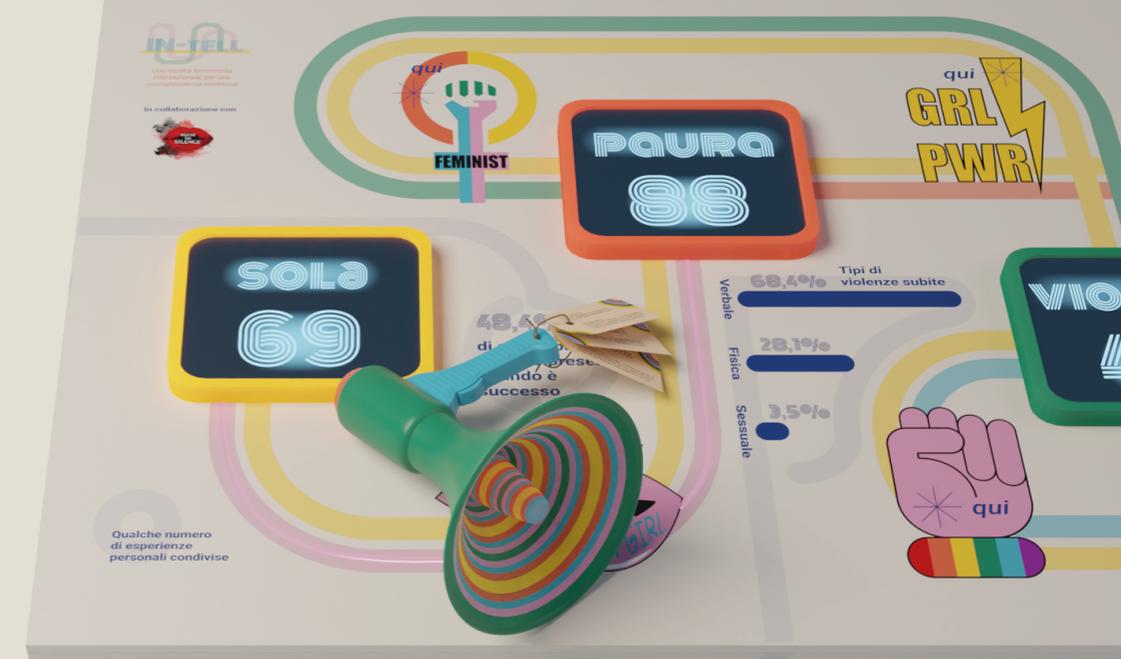
Finally, there is another interaction that can be done with the screens but with all of them simultaneously. If the interaction with the RFID tag reader is on the top right corner of the panel, all the screen will conclude the experience in the exhibit showing in a dynamic way the proportion of the people that express those feelings –according to the survey– with a circular shape and the proper pattern. In fact, the graphical representation in the physical panel is a sort of legend of the different people –such as colleagues, family friends and so on– that are then symbolised and summarized with the different dynamic circles in the screens by the number of interactions that have been expressed previously [Image 91-92].



## INTERFACE

The representation of the exhibit per user with some screens and the graphic interface of the final step. Which is characterized by concentric circles with patterns.

Image 85: Detail of the exhibit

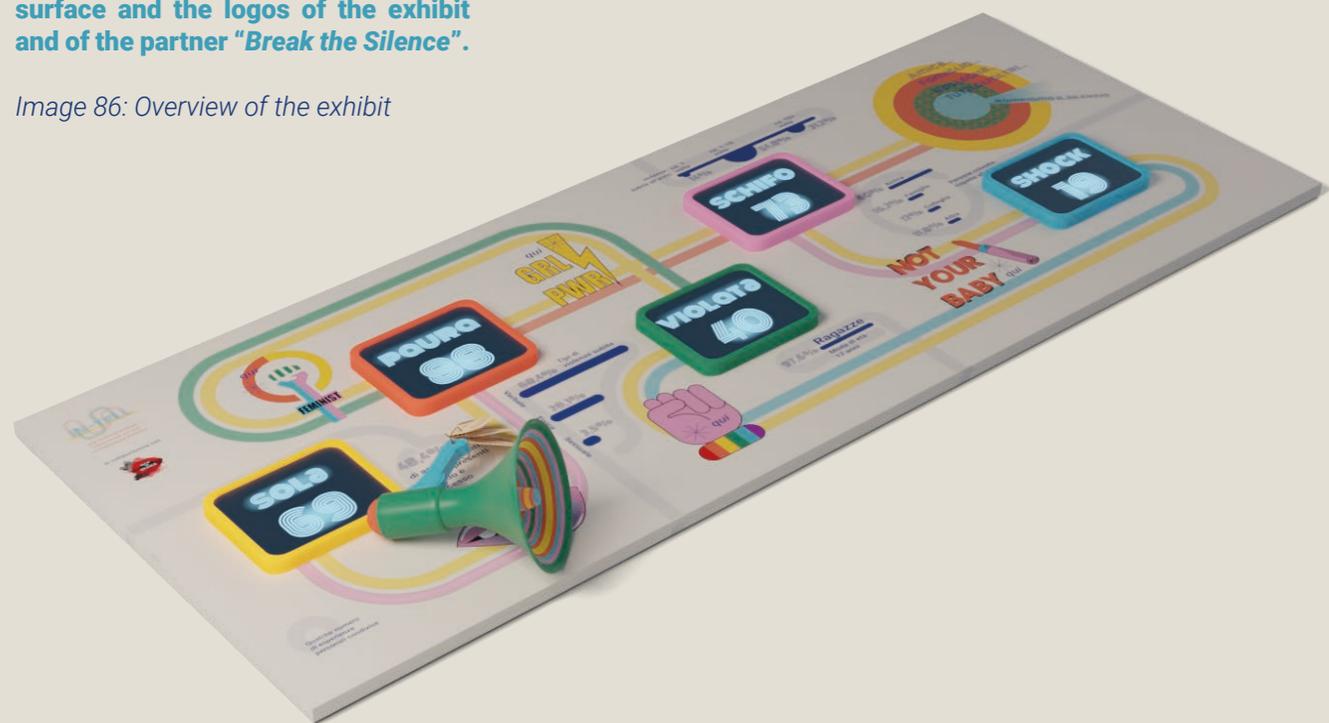


The representation of the exhibit per user with the detail of some screens and one of the positioned objects that activates the LEDs.

Image 87: Detail of the exhibit

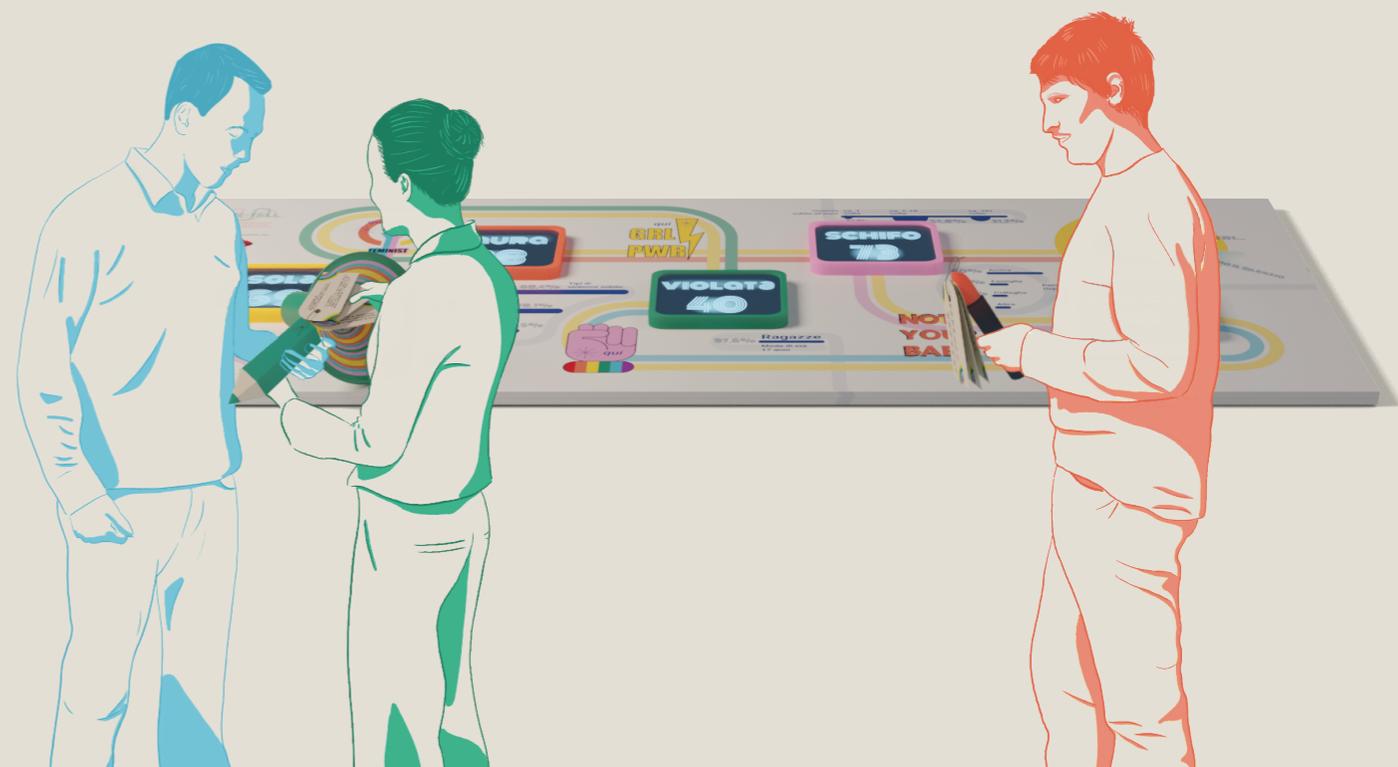
The total surface area of the phygital interface. It is possible to see the two-dimensional graphic representations, the screens projecting from the surface and the logos of the exhibit and of the partner "Break the Silence".

Image 86: Overview of the exhibit



An example of user interaction with the exhibit. Some students confront with some of the objects, before placing them on the platform.

Image 88: User interaction of the exhibit



# INTERFACE

An example of the transition of the numbers on the screen after the RFID tag stimulation on the platform.

Image 89: Detail of the screen



A close-up view of the platform and one of the screens, with particular attention to the "neon" effect of the writing.

Image 90: Detail of the exhibit



The final representation of all screens when they are activated by the last interaction on the platform.

Image 91: Detail of the screen



An example of patterns and colors to distinguish the people involved in the exhibit. Beside a unit for each example.

Image 92: A graphic detail



Unit: 1 person

#### 09.4 The tools

In order to activate the digital interface of the exhibit and the LED light as well, there is the need for an additional object that includes the RFID tag, able to communicate with the readers. But the total elements have to be balanced out with a more human side. For these reasons, data visualization can be a very useful element, but must be integrated with additional knowledge that can come from empathic stories as well as historical events to reinforce the know-how about female's empowerment in the previous decades.

In doing so, there has been identified several archetypal objects that can be seen as tools to reverse their story or reinforce their purpose in the historical scene of the feminist waves. The selection includes 10 objects all coming from different moments and different contexts, but all with the purpose of being unreached and becoming that tool able to break the silence. The selection of objects includes a megaphone, lipstick, high heel, phone, nail polish, miniskirt, menstrual cup, bandana, pencil and fridge.

In addition to them, each object is characterised by some tags attached. The tags have a double purpose: the first is to describe the objects and to explain their meaning and their origins. This will contextualize more the scope of the tool as a symbol of empower-

ment and liberation. A second purpose of the tag is given by another additional text that will tell a personal story of one of the victims of gender-based violence that felt to tell. This second tag will bring back to the present day reality giving a more precise context of what has been done in the past, but also what can still be done today.

The dimensions of both the object and the tag –at a maximum of 20 cm for each side– will be adapted to be held by the user's hands. In doing so, the interaction can be one on one with the tools. This will allow the person to move freely in the space with the tools always with them and then place the object on the right spot only when it's needed. Moreover, it has been designed to have different interactions –with the objects, with the historical tag and with the personal tag– in doing so the experience can be done in small groups of three people, that each one of them can experience one of the parts of the object per time. Therefore there can be a sort of a round-robin between the people involved in the same group, as well as exchanging groups of confrontation with different tools. This can guide the exchange of knowledge, information and opinions (Barbero & Marchiò, 2009).

## THE MEGAPHONE



Image 93: A virtual representation of the megaphone, from the author

The megaphone has a bright green colour on the body, the light blue one on the handle and the inner part has all the colours in a spiral. The dimensions are a bit reduced compared to the original in order to be balanced with the other [Image 93].

It is inspired by the poster "Russian Books (Please) in all branches of knowledge" realized by Alexander Rodchenko in 1924 [Image 94]. He represented Lilya Yuryevna Brik, a Russian writer, actress and sculptress, also known for being Vladimir Mayakovsky's artistic inspiration. Her multifaceted and trans-



Image 94: Lilya Yuryevna Brik on the "Russian Books (Please) in all branches of knowledge", 1924 Poster by Alexander Rodchenko, from google

disciplinary interest in art, was able to inspire many others in the following years. Moreover, the work of art in which she is included is an expression of independence, freedom and representation of the masses art (google arts & culture, n.d.). It is a very important symbol of breaking the silence on certain indifference and calling to action other people close to the thematic. Finally is also a very common element in the manifestation and parade of different genres, therefore it can include different meanings all gravitating around the idea of freedom.

## THE LIPSTICK



Image 95: A virtual representation of the lipstick, from the author

The lipstick has a dark matte surface on the lower part of the body, with an exception of a multicolour element in the middle of it. The lipstick itself has the bright red colour of the palette [Image 95].

It is inspired by the suffragette of the first wave of feminism [Image 96]. Especially, the suffragettes in the UK and US wore red lipstick as “part of their daily uniform”. It was seen as a silent symbol of empowerment (Rachel Felder BBC4, n.d.). Since is an aesthetic element placed directly on the face, one of the main focal points for use when we are in-

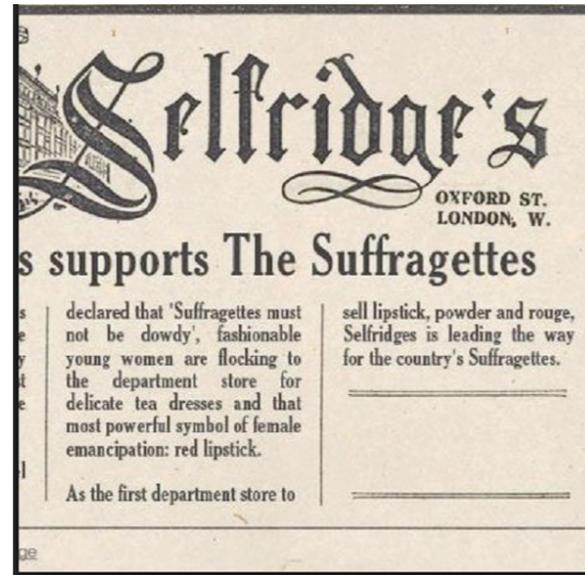


Image 96: A manifesto of the first wave of feminism and suffragette movement, from bbc.co

teracting with other people, it can be a very direct message that communicates a strong statement —in the contexts of suffragettes: independence and will of equality form a social, economic and political point of view—. Nowadays, it is a common “feminine tool”, but it is like that, only due to the women’s liberation that has been started since the beginning of the XX century.

## THE HIGHHEEL



Image 97: A virtual representation of the high heel, from the author

The high heel is, the most common object one used and represented in this context. The red pump has a bright finish, but, to add an element of focus, the inner part recalls the multicoloured spiral as some of the other objects [Image 97].

Its inspiration comes from the art exhibition of Elina Chauvet. She released “RED SHOES” the first in 2009 in Juarez, Mexico [Image 98]. This kind of exhibit in the following years, it has been shown at least eighty times all over the world. The exhibit in particular is composed of the placement of different red



Image 98: RED SHOES, Artist: Elina Chauvet Location: Juarez, Mexico (2009), from .institutefor-publicart.org

shoes on a wide space that can be a square or another open-space venue. It can be a participative event since everyone can contribute to add personal shoes and so, personal stories. The first original exhibit aims to commemorate the women of Juarez and at other times it is a question of denouncing general violence against women (Institute For Public Art, n.d.). Now it enlarges the vision towards gender-based violence in the world.

# THE TELEPHONE



Image 99: A virtual representation of the telephone, from the author

The telephone has an aesthetic of the old landline phone of the 1960s - 1970s. It includes the red colour on the body, the blue one on the handset and the green one in the iconic thread twisted on itself. All the colours used in this object have a shiny finish in order to refresh the look and keep it pop [Image 99].

In particular, this object is inspired by the birth of the “Pink anti-violence phone” in 1988 in Italy. It was an initiative of the March 8 Court as a telephone listening point for women victims of violence (Tribunale 8 Marzo, n.d.) [Image 100]. Moreover, this organization produces



Image 100: A photograph of the first team of the “Telefono rosa antiviolenza”, from abcnews.go.com

an annual report on violence against women, campaigns with testimonials, conferences and offers legal and psychological counselling services. It is a very important support that comes from the solidarity and the mutual understanding of suffered injustices. It is not just a symbol or an object with this purpose but it is a supportive experience behind it that should be recognized and valorized.

# THE NAIL POLISH



Image 101: A virtual representation of the nail polish, from the author

The nail polish is a truncated cone with an octagonal base. It is composed of four different sections with different colours –green, pink, blue and red– and with on top, a black lid that resembles the geometrical shape, but it is reflected [Image 101].

It is inspired by the history of modern nail polish that started in the industrial era with the invention of nitrocellulose lacquers, which were used to paint cars. From the end of the XIX century, the formula and production developed a lot, but only some women started using it and since the 1970s it became only a female’s beauty mark. But exactly during

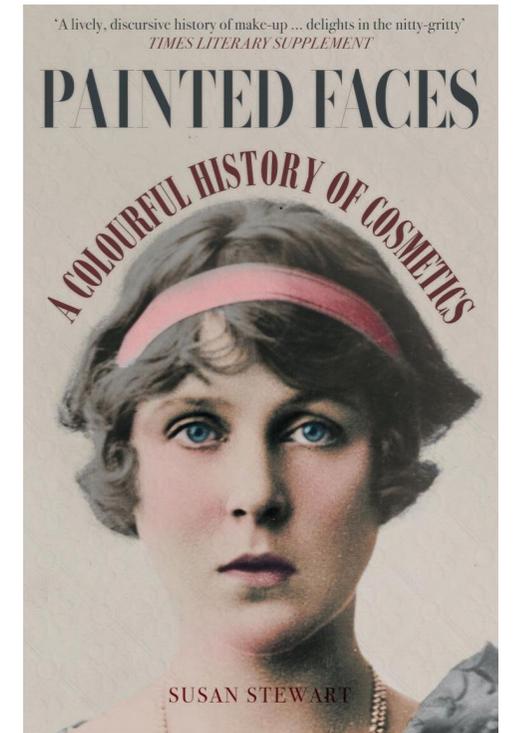


Image 102: The book painted faces by Susan Stewart, from ilpost.it

those years, it became as well a symbol of transgression and rebellion and nowadays is having a similar impact. More and more is breaking the barrier of gender and becoming a common element of personal aesthetic. But at the same time, it can also become a symbol of awareness. It can be an external and quite visible statement that can bring a message. For instance when famous actors painted a nail for the “Polished Man” campaign, – with also the support of actors and famous people– drawing the attention to a thematic such as abused children (Il Post, 2021) [Image 102].

## THE MINI-SKIRT



Image 103: A virtual representation of the mini-skirt, from the author

The mini-skirt is realized with a small compact rigid object, but with an asymmetric and irregular surface, especially at the bottom. To complete it, it has pockets on the sides. The main colour is light blue with an enhanced bright red waistband [Image 103].

The mini-skirt is inspired by the impact that was in part of the emerging young culture of the 1960s. It followed the second wave of feminism and so the beginning of the sexual liberation movement due to different new inventions such as the birth control pill (BBC Foreman, 2014). This new young subculture

had a higher self-awareness and no longer felt the need to conform to certain rules of manners. Moreover, the person universally credited as the inventor of the mini-skirt that is known today is British designer Mary Quant. In 1965, she “hacked” the hemlines of her skirts to several inches above the knee, and christened the style after her favourite car, the Mini. The aesthetic of Quant’s mini-skirt carried many of the ideas young women of the time sought to embody: youth, energy, originality, and rebelliousness. This new item received, as mentioned, many endorsements by a certain part of the population, but at the same time revised criticism too. The Netherlands banned the skirt for a time, and many women had to protest in support of their beloved clothing. Designer Christian Dior, whose full-skirted “New Look,” was the exact opposite, expressed disdain for the style. Even Coco Chanel declared the garment “just awful”. But it is from the 1980s and 1990s that it also became an item of fashion and was fully accepted by the same brands that were against it at first (Startup Fashion, 2015). Today, the mini is seen no longer as the scandalous symbol of rebellion it once was. Society and social norms have evolved to catch up with the ideas the garment embodied, and it is now viewed as a basic wardrobe staple of the modern woman, and maybe, also men as well.

## THE MENSTRUAL CUP



Image 104: A virtual representation of the menstrual cup, from the author

The menstrual cup is realized with the classic shape that resembles a goblet with a long stem at the base. It has been scaled in a bigger size to be adapted to the other objects as well. The colours are also here multiple and recall the spiral effect [Image 104].

It is inspired by the Period Products (Free Provision) Scotland Bill that has been introduced into Parliament by Monica Lennon on 23 April 2019. The Bill’s main policy objectives are to ensure that everyone in Scotland who needs to use period products can obtain them free

of charge through a “period products scheme” which the Scottish Government would have to set up. The Bill requires primary and secondary schools, colleges and universities to make period products free in all appropriate toilets and enables Ministers to place a similar duty on other organisations. The scheme must ensure that a choice of different types of period products are available, and they must be able to obtain period products “reasonably easily” and with “reasonable privacy”. This action can be considered a great step towards the recognition of a completely ignored problem concerning women’s health. Considering that what was seen as an entirely female problem is now considered as important as other commonly recognized health conditions, leads to advancements from gender equality topics within society. If a region like Scotland has managed to overcome the taboo of the menstrual period and what it concerns for women, also for many other countries can take this bill as an example to open their eyes to this topic, which is a detriment to women. Scotland has made the menstrual cycle a social topic within everyone’s reach and in which everyone must be interested, regardless of gender (The Scottish parliament, 2019).

## THE BANDANA



Image 105: A virtual representation of the bandana, from the author

The bandana has a classical shape with a rounded irregular surface that simulates a fabric pattern. It has also a bow in the frontal part simply simulated with a not and the two flaps of woven fabric. The colour used here is the vibrant red that enhances the folds of fabric [Image 105].

It is inspired by the famous work of art “We Can Do It” by the artist J. Howard Miller [Image 106]. It became popular during the second world war since women were encouraged to take wartime jobs in defence industries, they became a celebrated symbol of female patri-



Image 106: The poster We Can Do It! by J. Howard Miller (1943), from americanhistory.si.edu

otism (Smithsonian, n.d.). From the 1980's it has been reproduced at different times and became popular as a symbol of feminism and sisterhood against gender inequalities. It is another wearable element, that transformed, at first behaviours and then the pattern of a specific society guiding the culture to a more inclusive and modern view of life (Brennan & Patricia, 1982). Still, nowadays it is used as a symbol of female's empowerment and independence and is used in a different context.

## THE PENCIL

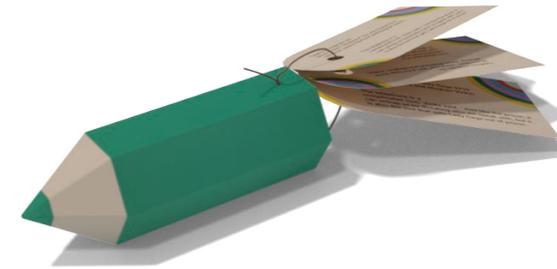


Image 107: A virtual representation of the pencil, from the author

The pencil has a classical hexagonal prismatic shape, with a hexagonal pyramid on top to simulate the tip. The diameter of it is more enlarged respect the standard in order to create a stronger base and a more stir structure. Therefore, although the shape doesn't fully resemble a classical pencil, the iconization of it explains at best the meaning. Moreover, the colours are mainly monotone in the body and on the tip end, meanwhile, the base of the tip is completely white to simulate the wooden part [Image 107].

The shape is inspired by the Voting Rights for

women. In particular, this object wants to tell the story of the different European countries that since the beginning of the XX century started to give the right to vote. Finland has been the first in 1906, followed by Denmark in 1915 and Austria, Estonia and Poland in 1918. Lastly, we see Italy, Slovenia and Romania in 1945, followed by Belgium (1948) and Grece (1949) Meanwhile, Cyprus gave the right to vote in 1960 and Portugal only in 1976 (European Parliament, 1998).

Moreover, Europe achieves different important steps that guide unified gender equality from a political point of view. The principle of equal treatment between women and men was first enshrined in Article 119 of the EEC Treaty —signed in 1957— as the right of “equal pay for equal work”(EUR lex, 2017). From this, it was followed by the Amsterdam Treaty, signed in 1997 that introduced several new provisions that are the expression of these principles:

- Achieving equality between men and women, as one of the objects of the Community;
- Eliminating inequalities in all employment strategies and Community actions;
- Combatting discrimination based on sex or sexual orientation.

This and many other documents reinforced the individual arrangement of the different countries under a unified European direction (European Union, 1997).

# THE FRIDGE



Image 108: A virtual representation of the fridge, from the author

The fridge is realized as a vintage household appliance of the 1950s. The bulky and round shape makes the object look romantic and pleasant. The dimensions are scaled-down, in order to behold in one hand and to be realised by additional prototyping. The colours are flaming red for the main body and sparkly blue for the handle for the doors [Image 108].

It is inspired by the domestic revolution that the 1950s sees. In fact, in those years, especially in the United States, (83% of the population had running water and 94% electricity. This leads to a domestic revolution, especially



Image 109: A photo of the inventor of the modern fridge, Florence Parpart, from sciencedaily.com

in the labourers. From the 58 hours per week of female's domestic work, in 1975 it became 18 hours. Although it wasn't –and still nowadays– fully recognized as a real-time job, and so properly retributed, it became way lighter and less exhausting, therefore, gave the possibility to undertake new activities, and then jobs (University of Montreal, 2009).

In particular, the fringe was chosen due to the fact that Florence Parpart –an American inventor–, in 1914 published her updated version of the electrical fringe, revolutionising the domestic reality of the obsolete iceboxes (Stanley, 1995).

# THE LABELS

Description of the meaning of the **menstrual cup** (in Italian) and a testimony of a young girl from the *Break the Silence* project on violence suffered in the school environment.

Description of the meaning of the **pencil** (in Italian) and a testimony of a person from the *Break the Silence* project on violence and gender discrimination suffered on a daily basis.

Questa coppetta mestruale si ispira al **Period Products (Free Provision) Scotland Bill** che è stata presentata al Parlamento Scozzese da Monica Lennon il 23 aprile 2019.

I suoi principali obiettivi politici sono **garantire che chiunque in Scozia abbia bisogno di utilizzare prodotti per il ciclo** possa ottenerli gratuitamente attraverso un "preciso progetto amministrativo" istituito dal Governo Scozzese. →

**La Scozia ha reso il ciclo mestruale un argomento sociale alla portata di tutti e al quale tutti dovrebbero essere interessati, indipendentemente dal genere.**

The Scottish parliament, Lennon, M., (2019) *Period Products (Free Provision) (Scotland) Bill*

Amica di 16 anni, dal progetto *Break the Silence*

Uno dei primi episodi che mi hanno colpito è stato quando durante la lezione egli ha posto ad una compagna domande relative alla propria intimità, come ad esempio quando fosse stata la prima volta che avesse avuto il ciclo mestruale; tutte le ragazze della classe si sono sentite in imbarazzo ed a disagio nonostante non fossero le dirette interessate.

La forma a matita si ispira al **diritto di voto delle donne**. In particolare, questo oggetto vuole raccontare la storia **dei diversi paesi europei che, dall'inizio del XX secolo**, hanno iniziato a garantire il diritto di voto.

La Finlandia è stata la prima nel 1906, seguita dalla Danimarca nel 1915 e da Austria, Estonia e Polonia nel 1918. Infine, vediamo Italia, Slovenia e Romania nel 1945, seguite da Belgio (1948) e Grecia (1949). Cipro concesse il diritto di voto nel 1960 e in Portogallo solo nel 1976. →

Inoltre, l'Europa ha raggiunto diversi obiettivi che guidano l'uguaglianza di genere unificata da un punto di vista politico. Il principio della parità di trattamento tra donne e uomini è stato sancito per la prima volta dall'articolo 119 del Trattato CEE (firmato nel 1957) come diritto alla "parità di retribuzione per uguale lavoro".

EUR lex, (2017), *Access to European Union law*, da <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM%3Axy0023>

Amica, dal progetto *Break the Silence*

Ho l'enorme fortuna di rimuovere facilmente dalla testa le frasi pronunciate da certi sconosciuti, ma credo che la frase peggiore di tutte siano certi sguardi, perché quelli non si dimenticano altrettanto facilmente. Certi occhi che ti guardano come fossi solo un mero oggetto di piacere sessuale e niente di più. Ed è uno schifo. Così come è uno schifo rovinarsi molte serate innocenti quando si esce solo con amiche per la paura di ciò che potrebbe succedere e che quegli sguardi fanno presagire.

# THE LABELS

Description of the meaning of the **refrigerator** (in Italian) and a testimony of a girl from the *Break the Silence* project on violence suffered in the home environment.

Questo frigorifero, si ispira alla **rivoluzione domestica che vede gli anni '50**. Ma in particolare a Florence Parpart, l'inventrice del frigo come lo conosciamo oggi.

Questo e molti altri strumenti hanno portato a una rivoluzione domestica, soprattutto nel mondo casalingo. Dalle 58 ore settimanali di lavoro domestico femminile, nel 1975 sono diventate 18 ore. →

Sebbene non fosse (e non è ancora oggi) pienamente riconosciuto come un vero e proprio lavoro, divenne molto più leggero e meno faticoso, dando quindi la possibilità di intraprendere nuove esperienze soprattutto nel mondo del lavoro.

University of Montreal. (2009, 13 marzo). *Fridges And Washing Machines Liberated Women, Study Suggests*. ScienceDaily. Estratto il 9 giugno 2021

Amica di 29 anni, dal progetto *Break the Silence*



E poi ci sono le violenze domestiche, quelle dalle quali a volte è più difficile fuggire se non hai un'indipendenza economica e non vuoi raccontare nulla ai tuoi per non dare dispiaceri. Sono le peggiori perché pensi di non poter fuggire perché ti fanno sentire in colpa, perché a volte dicono di pentirsi con tanto di lacrime allora pensi che sia stress, che sia un periodo, che cambierà. Ma poi non cambia nulla.

Description of the meaning of the **bandana** (in Italian) and a testimony of a girl from the *Break the Silence* project on violence and catcalling about the type of clothing worn.

La bandana si ispira alla famosa opera d'arte **"We Can Do It"** dell'artista **J. Howard Miller**. Dagli anni '80 è stato riprodotto numerose volte ed è diventato un simbolo femminista e i sorellanza **contro le disuguaglianze di genere**.

Divenne popolare durante la seconda guerra mondiale, nel momento in cui le donne furono incoraggiate a intraprendere lavori in industrie in tempo di guerra. →

È un altro elemento indossabile, che ha trasformato, prima i comportamenti e poi il modello di una specifica società, guidando la cultura verso una visione della vita più inclusiva e moderna.

Brennan, Patricia (23 maggio 1982). *"Poster Art for Patriotism's Sake"*. Washington Post Magazine: 35.

Amica di 22 anni, dal progetto *Break the Silence*



Ero dal benzinai, dopo vari commenti sessisti da parte del gruppo dei benzinai che stavano staccando dal lavoro, uno di loro viene ad aiutarmi. Inizia a parlarmi e a fare commenti sul modo in cui sono vestita, e su quanto sono provocante, mettendomi a disagio. Il senso di ghiaccio e di paura che rimangono sulla pelle sono indimenticabili.

# THE LABELS

Description of the meaning of the **lipstick** (in Italian) and a testimony of a person from the *Break the Silence* project about violence and inappropriate comments on body parts.

Il rossetto rosso si ispira al movimento delle **suffragette della prima ondata di femminismo**. In particolare, le suffragette nel Regno Unito e negli Stati Uniti le quali indossavano il rossetto rosso come "parte della loro uniforme quotidiana".

Poiché è un elemento estetico posto direttamente sul viso, **uno dei principali punti focali al quale prestiamo attenzione**, divenne un modo per comunicare un messaggio diretto di forte affermazione e di ribellione a certi canoni. →

Al giorno d'oggi è un comune "strumento femminile", ma è così, solo grazie alla liberazione delle donne che è iniziata dall'inizio del XX secolo.

Rachel Felder BBC4, (n.d.) Estratto il 13 maggio 2021 da [https://www.bbc.co.uk/programmes/articles/3N\\_q4D3\\_S14VtxBn8mNshCXMM/red-lipstick-nine-things-you-might-not-know](https://www.bbc.co.uk/programmes/articles/3N_q4D3_S14VtxBn8mNshCXMM/red-lipstick-nine-things-you-might-not-know)

Amica, dal progetto *Break the Silence*



Quando frequentavo il liceo nel tragitto a piedi casa - scuola, un signore cinquantenne che lavora in un fioraio ogni giorno nel momento in cui passavo mi fissava dicendomi "sei bellissima, che bella bocca che hai" o mi fissava con gli occhi sbarrati. Per 5 anni per giorni alterni ho dovuto sopportare il suo sguardo sporco addosso.

Description of the meaning of the **miniskirt** (in Italian) and a testimony of a young girl from the *Break the Silence* project about violence and insults suffered by another person regarding the type of clothing.

La minigonna si ispira all'impatto che essa ebbe **sull'emergente cultura degli anni '60**. Inoltre, seguì la seconda ondata del femminismo e quindi l'inizio del **movimento di liberazione sessuale** dovuto a diverse nuove invenzioni (tra cui la pillola anticoncezionale).

Questa nuova giovane sottocultura aveva **una maggiore consapevolezza di sé** e non sentiva più il bisogno di conformarsi a certe regole di costume. →

Oggi la minigonna non è più vista come lo scandaloso simbolo di ribellione di una volta. La società e le norme sociali si sono evolute per mettersi al passo con le idee incarnate dall'indumento, ed è ora visto come un caposaldo del guardaroba di base della donna moderna, e forse anche degli uomini.

BBC Foreman, k., (2014) *The shortened garment emerged in the 1960s as a symbol of rebellious youth culture - and endures to this day*, Estratto il 13 maggio 2021

Amica di 21 anni, dal progetto *Break the Silence*



Mi trovavo sull'autobus intenta a raggiungere i miei amici per bere assieme. Indossavo una camicetta e una minigonna (dettaglio che dovrebbe essere insignificante, ma a quanto pare non lo è). Una signora mi si avvicina e inizia a dire, a voce molto alta "Sei una puttana, dovresti vergognarti. Se ti stuprano te lo meriti." →

Amica di 21 anni, dal progetto *Break the Silence*

E quanto ci godo se ti stuprano vestita così come sei". Avrei voluto dirgliene di ogni, ma mi è uscito solo un "ma non si vergogna? Non si fa schifo?" con la voce rotta. Purtroppo mi è rimasto il cuore in gola e non riuscivo a reagire. Mi sono sentita sola e fragile.

Description of the meaning of **nail polish** (in Italian) and a testimony of a girl from the *Break the Silence* project on physical and psychological violence on clothing and makeup worn.

Lo smalto per unghie si ispira alla storia dello smalto moderno, iniziata durante la seconda industriale, e in particolare, con l'invenzione delle lacche di nitrocellulosa, inizialmente usate per dipingere le automobili.

Dalla fine del XIX secolo, la formula e la produzione si svilupparono molto, ma rimase un elemento che solo alcune donne l'utilizzarono come vezzo estetico. Negli anni '70 divenne anche un simbolo di trasgressione e ribellione nel mondo musicale e artistico. →

Al giorno d'oggi, sempre più sta rompendo la barriera di genere e diventando un elemento comune dell'estetica personale. Ma allo stesso tempo può diventare anche un simbolo di consapevolezza e attivismo.

Il Post (2021) Estratto il 13 maggio 2021 da <https://www.ilpost.it/2021/05/04/smalto-uomini/>.

Amica di 27 anni, dal progetto *Break the Silence*



Pochi anni fa, subii molestie e minacce gradualmente sempre più gravi dal mio capo. All'inizio faceva continue battute sul mio abbigliamento formale, sul mio comportamento timido e stacanovista. Arrivò ad obbligarmi a vestirmi con tacchi, jeans stretti, un filo di trucco, smalto per unghie e a portargli tutti i giorni l'acqua fresca e il caffè. →

Amica di 27 anni, dal progetto *Break the Silence*

Con la scusa di dovermi insegnare il lavoro, mi chiudeva nelle sale riunioni per poi cercare di toccarmi e di baciarmi. Più mi ribellavo più mi demansionava sul lavoro: non era facile gestire la situazione, non volevo né cedere né essere licenziata, adoravo il mio lavoro.

Description of the meaning of the **telephone** (in Italian) and a testimony of a person from the *Break the Silence* project on stalking and the need for someone else's protection.

L'estetica di questo telefono fisso si ispira alla nascita del *Telefono rosa antiviolenza* nel 1988 in Italia.

È stata un'iniziativa della *Corte dell'8 marzo* come punto di ascolto telefonico per le donne vittime di violenza. Inoltre, questa organizzazione produce un **rapporto annuale sulla violenza contro le donne**, campagne con testimonianze, conferenze e offre servizi di consulenza legale e psicologica. →

È un sostegno molto importante che nasce dalla solidarietà e dalla comprensione reciproca delle ingiustizie subite. Non è solo un simbolo o un oggetto con questo scopo, ma è un'esperienza solidale che va riconosciuta e valorizzata.

Tribunale 8 Marzo, (n.d.) Estratto il 13 maggio 2021, da <http://www.herstory.it/tribunale-8-marzo>

Amica, dal progetto *Break the Silence*



Mesi fa sono tornata a casa da sola, di sera. Sulla strada ho superato due uomini e mi è parso di sentirli fischiare e ridacchiare, poi ho avuto l'impressione che avessero accelerato il passo per seguirmi. Ho accelerato anch'io, ho chiamato il mio ragazzo a casa e sono stata al telefono con lui finché non hanno cambiato strada. →

Amica di 29 anni, dal progetto *Break the Silence*

Non so se avessero effettivamente cattive intenzioni, ma non avevo mai provato un'ansia e una paura simili e mi fa arrabbiare il fatto che ci sia ancora chi pensa che il catcalling sia innocuo. Magari non sarebbe successo niente, ma mi hanno messo comunque in una situazione in cui mi sono sentita in pericolo.

Description of the meaning of **red heels** (in Italian) and a testimony of a girl from the *Break the Silence* project about a toxic and abusive relationship.

L'ispirazione per i tacchi rossi viene dalla **mostra di arte urbana partecipata di Elina Chauvet**. La prima esposizione di "RED SHOES" avvenne nel 2009 a Juarez, in Messico.

Questo tipo di mostra negli anni successivi, è stata riproposta almeno ottanta volte in tutto il mondo. La mostra è composta dalla collocazione di diverse scarpe rosse su un ampio spazio che può essere una piazza o un altro ambiente open-space. →

La prima mostra originale, mirava a come morare le donne di Juarez che hanno subito violenze, ma man mano che la mostra si è evoluta, essa ha ampliato la sua visione. Ad oggi la mostra tratta in modo inclusivo di lotta contro la violenza di genere nel mondo.

Institute For Public Art, (n.d.) Juarez, Estratto il 13 maggio 2021, da <https://www.instituteforpublicart.org/case-studies/red-shoes/>

Amica di 32 anni, dal progetto *Break the Silence*



Oggi ho 32 anni, ma all'epoca dei fatti ne avevo 24 e stavamo insieme già da 4 anni. Quando la nostra relazione è cominciata ho notato subito degli atteggiamenti esageratamente "protettivi" nei miei confronti ma non ho saputo riconoscere da subito la gravità della situazione e credevo fosse normale visto che lui era molto più grande di me, pensavo che lo facesse per "troppo amore". →

Amica di 32 anni, dal progetto *Break the Silence*

Per anni ho subito manipolazioni e violenze psicologiche a partire dal mio aspetto esteriore (decideva cosa dovrei indossare dalla testa ai piedi, il mio modo di portare i capelli, le scarpe da mettere ecc.) arrivando al mio aspetto interiore (per lui ero una persona imbarazzante, che aveva troppe opinioni e che lui non poteva per questo portare in giro). Dopo 4 anni ho cercato di lasciarlo in ogni modo.

Description of the meaning of the **megaphone** (in Italian) and a testimony of a girl from the *Break the Silence* project on gender violence combined with ethnic discrimination.

È ispirato al manifesto "**Russian Books (Please) in all branches of knowledge**" realizzato da Alexander Rodchenko nel 1924

Ha rappresentato Lilya Yuryevna Brik, una scrittrice, attrice e scultrice russa, meglio conosciuta per essere la musa di Vladimir Mayakovsky. Il suo interesse poliedrico e transdisciplinare per l'arte, è stato in grado di ispirare molti altri artisti negli anni successivi. →

Inoltre, l'opera d'arte in cui è inserita è espressione di indipendenza, libertà e rappresentazione dell'arte povera. È un simbolo molto importante in grado di rompere il silenzio su certe indifferenze e attirare all'azione.

Google Arts and Culture di Lilya Brik, Estratto il 13 maggio 2021 da <https://artsandculture.google.com/entity/lilya-brik/m01qvmj?hl=it>

Amica di 27 anni, dal progetto *Break the Silence*



Non ho mai subito violenze gravi anche se in tutta la mia vita sono sempre stata attenta a comportarmi in un certo modo per paura di essere giudicata dagli uomini. In palestra mai troppo scoperta. Fuori per strada mai un atteggiamento di troppo, sguardo di troppo, voce di troppo. All'università, al lavoro, al parco.

Amica di 27 anni, dal progetto *Break the Silence*

Mi sono resa conto negli anni di non essere mai libera al 100% in quanto giudicata in qualsiasi ambiente dal sesso maschile. O troppo figa o troppo cessa o troppo magra o troppo scopabile o poco scopabile. Si aggiungono anche le mie origini Ucraine per le quali sono stata penalizzata così tante volte da volere ad un certo punto cancellare le mie origini. Tutt'ora alcuni degli sguardi del sesso maschile mentre sono al bar, al parco, al supermercato mi fanno imbarazzo oltre che paura. La mia vita intera è stata così tanto legata al giudizio degli uomini che negli anni ho perso fiducia in questo genere.

# THE TOOLS



Image 110: A virtual representation of the whole set, from the author

## 09.5 Interaction & user journey

Considering all the interactions detailed previously, it is possible and fundamental to realise a user journey in order to understand the main action that the visitor can do, what are the principal touchpoints and what can be the feeling and involvement of the person throughout the whole experience. To realize a proper user journey one of the personas – Alessio – has been considered during his interaction with the exhibit.

The first step that involves Alessio is the choice of one of the tools proposed. This will help him to read the information provided and understand better the purpose of that object. It is not just from a concrete point of view, but also from a metaphorical one. This interaction can of course be done in collaboration with other people –it is suggested in a group of three– creating a round-robin experience between the information of the object, the historical path and the recent experience of gender-based violence (Barbero & Marchiò, 2009).

This will guide as well to consider the overall look and feel of the main phygital interface. In this phase, his involvement starts growing due to the main information considered in a first and small amount of time. What is fundamental to take into account is the clearness

of the text in the tag and the scope of the interface with simple and direct information. To go more into detail about this object and its annexes, we can see the tool itself, which is one of the then different options mentioned before and realized with additive manufacturing –in this case, e.i. 3D printing– it will provide a physical interaction with a real object, that in this case has been synthesized into an idealistic shape. The second aspect is provided by the historical knowledge inside the first tag. With that, it will be possible to learn the origin of that object or some original fact related to them, still in the sphere of the gender role, equality or feminism. Finally, the last contribution in this first phase is provided by the second tag, which contains a personal experience collected by the *Break the Silence* team. It will guide the visitor, from a generic historical fact to a personal and more close experience. As mentioned, this aspect can be done, individually, or in small groups. Moreover, that small groups can integrate information, tools, or members to enrich even more the vision. Here Alessio, with the collaboration and cooperation of his colleagues and students, is going directly to learn new information related to a world that might be a bit disjoint by the traditional educational path that he is used to. It can open up the conversation and become a new moment of learning. Moreover, it can be combined with other personal infor-

mation that they are willing to share.

[Graph 08].

A second step can be still considered analytic, but in this case, can be done directly to the interface. In fact, among the different bold graphical aspects, there are as well some data visualizations, realized collecting some of the information from the survey provided by the Brack the Silence team and by the individual one. They are organized in a way that can be seen individually, but at the same time, are following the same fill rouge. To enable this separation between the rest of the information and to provide cohesiveness, they are following all the same colour palette –the Blue PoliTo– and are all following paths that are arriving from the outer part of the panel. Here Alessio will be able to link as a fill rouge the same collection of data that before were narrated in the tag, and now are collected as common information to grasp. It is important here to provide the clearness and coherent message, that are able to guide the visitor to the interaction on the exhibit itself.

A third step is characterized by the direct interaction of Alessio with the interface. In this phase, he is able to place the tool specifically on the graphic touchpoints with the defined text “qui”. This will activate the RFID tag reader on the platform, with the tags in-

side the tools providing feedback. For each graphical element –in this case, five– there is on different RFID reader that will be sensible to the human-digital interaction. This phase sees Alessio directly involved in the physical actions. Therefore he will be stimulated in a more proactive confrontation with the interface. Physically moving a placing element on the interface, is going to transform the space, from a distant space in which it is only possible to learn, to a didactical and immersive experience that grows from both sides. His involvement, at this moment, will be constant due to the behaviour just brought into place and awaiting the consequences of his actions. In this phase, is fundamental to take into account all the graphical elements well detailed and fully comprehensible.

In the fourth step, Alessio will see, as a reaction, some lines lighting up thanks to LED strips that connect the trigger point to the screens. In fact, from the graphical element to the screens and back there are two parallel lines that are running continuously. One of them is always yellow and create a unique connection among the panel. On the other hand, the other line changes colour peace by peace. They will be the ones that are overlapped with LED lights which are making the colour of the lines. The lighting will not only be linear –from start to end–, but will branch out into other

lines and sectors. Therefore this will connect the element where the tool has been placed to a maybe far screen. Thanks to that, Alessio will visually perceive the feedback of his simple action. He will be enticed to visually follow the bright path from his starting point till the screen is involved. His direct involvement will quickly grow due to the visual effect. What is fundamental to design in this phase is the right timing of feedback and interaction for the user in order not to overload the person with information, but more to guide them to the “solution” of the experience.

The fifth stage is again defined by the feedback of the interface. But in this case, it is a fully digital experience. The person will then see words on the screens that refer to the emotions and feelings perceived by the people who have suffered or have heard violence. Below the word, as feedback, a number will decrease by one —that’s what refers to the word count—. This action will symbolise the ability of the person that interacts in the exhibition to “Break the Silence” acknowledging the violence and freeing one person of the negative feeling perceived. The numbers are collected, also in this case by the survey done previously and are the most used one. It will create a common space in which everyone could feel a connection, therefore, not feeling anymore alone. At this moment, Alessio will

now fully understand his action. And as a result, he will be encouraged to repeat the action for the number of times allowed to him — in order to keep the exhibit self-regenerative, it is estimated that can be a maximum of 3 times—. This moment will be the highest moment of involvement that Alessio can have during the experience with the exhibit itself. In fact, this phase concludes the first and main phase of “empathy-driven interaction” within the exhibit. For him, as well as for all the other visitors, here is fundamental to perceive the change of numbers and then, the “virtual tension release” that the panel is willing to express.

The last step is characterized by a “data-driven interaction” and a final call to action for the person involved. Alessio will be asked, in the end, to place the tool used during the exhibit on this last platform located on the top right of the panel. This will bring him to interact with the total overview of the data collected for this exhibit. In fact, placing that object on this specific area will activate an RFID tag reader that communicates an input to all the screens. Then this will show a visual representation of the people that expressed that feeling —such as family, friends, colleagues and the victim themselves— on the specific screen with infographic colours and patterns. The last element in this final phase is a call to

action for the visitor. It will be asked to attend a survey —the same achieved for collecting data for this exhibit— in order to counter-balance the positive aspect actuated by the visitor and —sometimes, unfortunately— add other value to the exhibit. In this step, Alessio is interacting visually with the total amount of data collected involving him in the first person in the process of zoom-out and realization of the scope of this experience. This might lower the involvement of the viewer, but finally, the attention will be regained with the direct call to action. Here the aim is not just to bring interest in the topic for the sake of the exhibit itself, but also to spread the message and reach a wider audience to the topic of gender-based violence in order to break the silence of indifference [Graph 09].

Since the process involves a subtraction —in this case of numbers related to the feelings—, it might seem that at one point the exhibit will reach a null value, therefore its aim will be accomplished. This is going to be the ultimate goal for it, but in order to keep the experience autopoietic —and so having always numbers on the screen to earache—, the survey that made the experience possible can be proposed to the visitor, and that linked with the information on the screen, can enrich once again the number subtracted. The hope is that at one point the negative experience that

brought those feelings will be less than the visitors that are interacting.

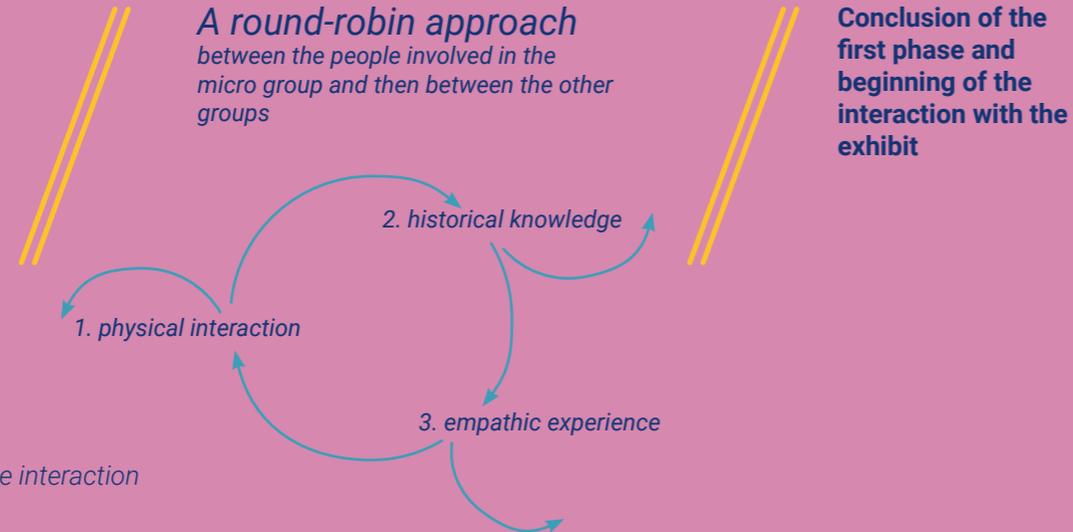
This kind of experience is designed not just to be integrated into the *museoscuol@* format. It is indeed the starting point to link “the museum experience” to the scholastic one. But it wants also to be a new way of perceiving thematics that are usually done in small talks during the “sexual awareness course” or “civics course”. In this way, they can still be punctual moments in the scholastic path, but at the same time, also amusing moments catalyzed into an exhibit.



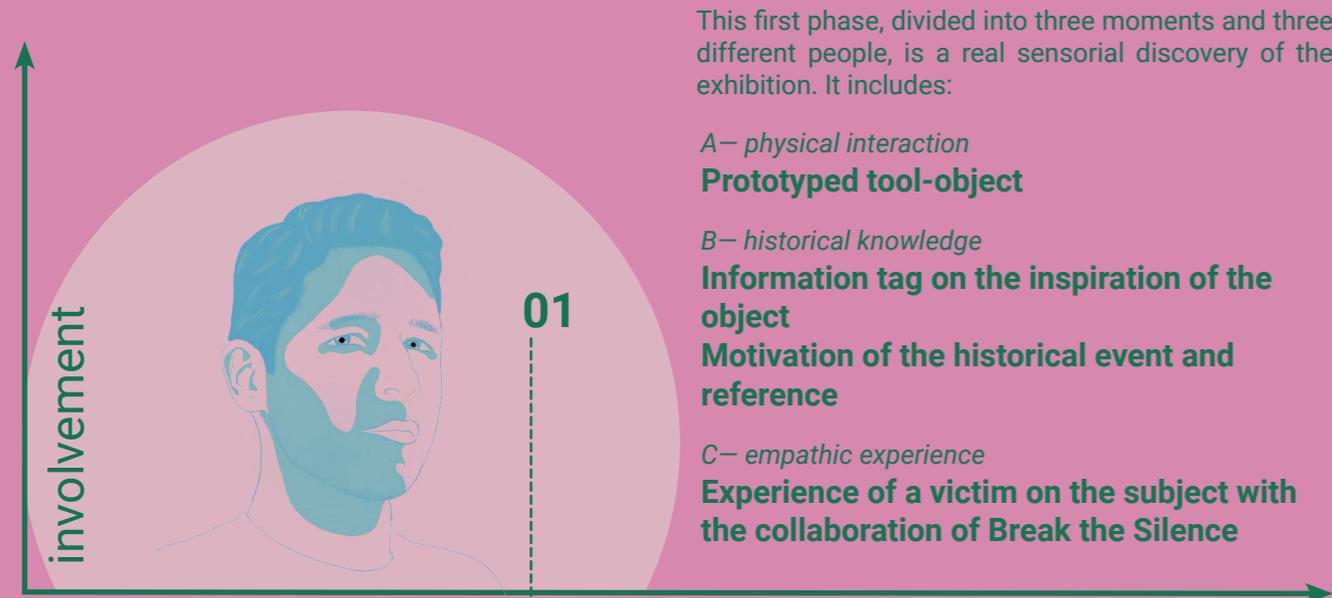
# USER JOURNEY

3 steps of interaction

3 people involved for each object



Graph 08: Graph of the interaction with the tools



0.1 Alessio begins to interact with objects and become familiar with a new interface.

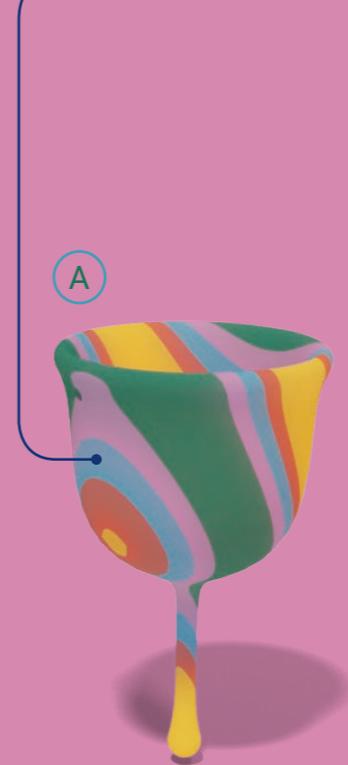
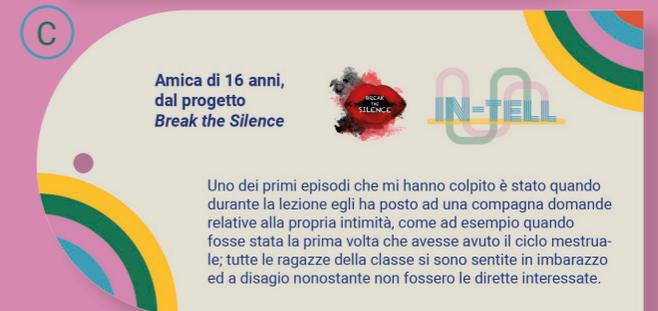
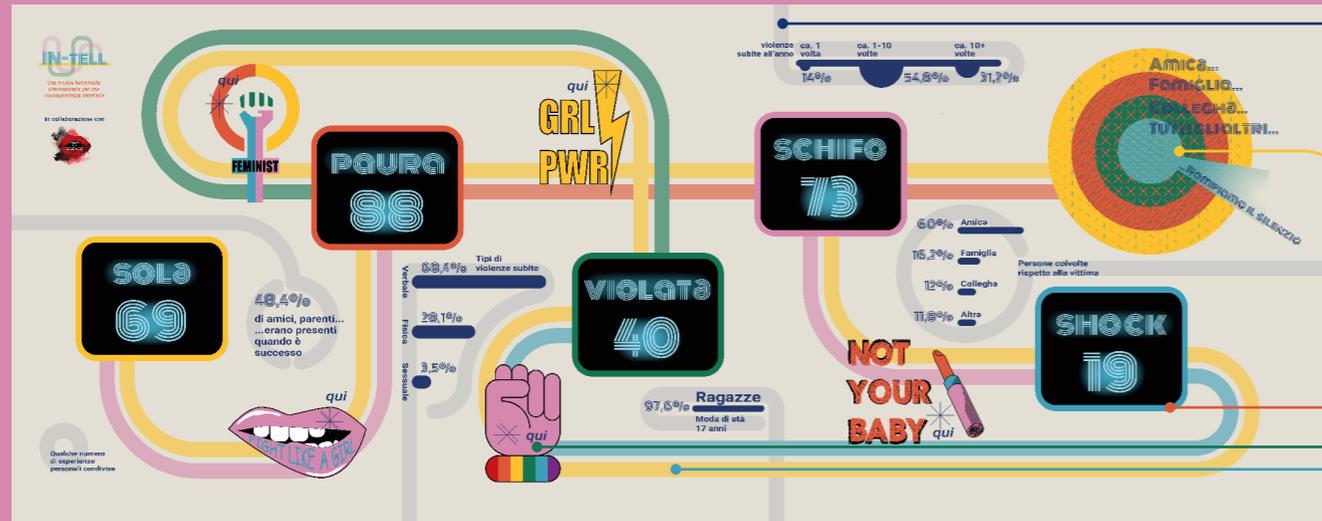


Image 111: A close detail of the menstrual cup, from the author

Image 112: A graphic representation of the labels associated with each object, from the author



# USER JOURNEY



0.2 Alessio begins to interact with the graphical content and become familiar with a new interface.

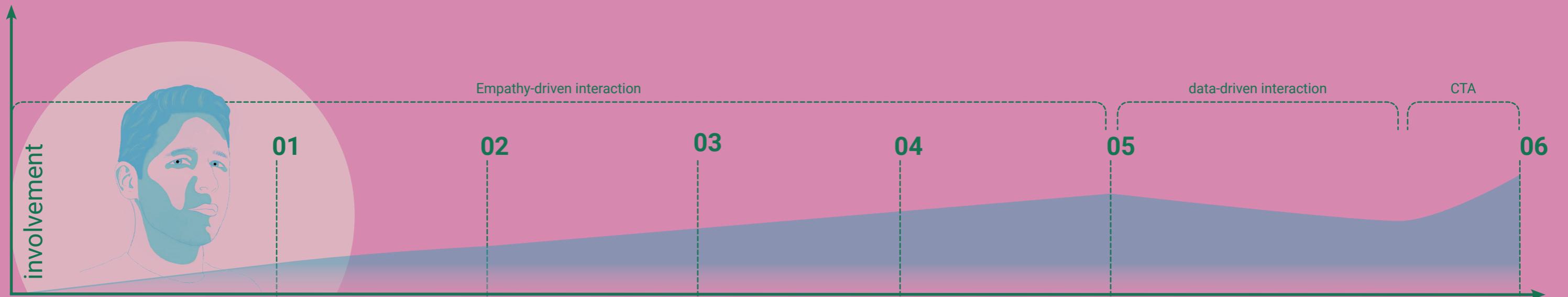
0.3 Alessio, actively involved in the interaction, will be stimulated to confront the surface.

0.4 Alessio will visually perceive the feedback of his simple action. They will be enticed to follow the bright path.

0.5 Alessio will now fully understand his action. And as a result, they will be encouraged to repeat the action for the amount of times previously suggested.

0.6 In this step, Alessio is interacting visually (and maybe audibly) with the total amount of data. Finally, the attention will be regained and the interest in the topic widespread.

Graph 09: Graph of the interaction of the whole user experience



## 9.6 The “tool” of technology

The last step to take into account is the technological tool. It is useful to achieve all the digital interactions required by the experience. At the same time, it is also important to speed some processes required for an effective and pleasant result. For this project, the technological aspect will be analyzed both from the technical feasibility of the exhibit and from the realization of a prototype as a test experience. This will provide a general idea of what can be done in the future outcomes, and what has been done for the actual prototype.

### 9.6.1 Material, interactions and connectivity

The exhibit, in order to work properly and involve the audience with an immersive physical experience, requires several technological devices integrated and interconnected among each other. In particular, it requires five screens each around seven inches wide in order to show the data in a visible and comprehensible way. The screens can be directly integrated into the physical structure, hiding the edges with a coloured structure joining the digital part and hiding as well the required connections. Then, those screens are directly connected with hardware that guides their visual representation. In a simpler version, that hardware can be Arduino, but in a more complex one, they can be customized in order to enlarge the possibility of interaction and

improve the autopoietic development and customer experience (Arduino, n.d.). Each screen should show specific information that Arduino can collect and then, provide visually. In this case, is preferred to pair one screen with one Arduino, meanwhile, a custom hardware might be able to support the interaction autonomously (Blum, 2019). Going backwards into the technological connections, the visual feedback and the interaction with the hardware require a first input –that in this case can be provided by the visitor– in order to start the experience. This aspect can be fulfilled by the RFID system. It is a radio-frequency-identification system that uses radio waves to identify objects, people’s stories and much more that can be stored on microchips. This system requires two main elements: a tag –that is linked to the element to be identified and carries the information– and a reader that is able to read the information and transform it into understandable content– (Lehpamer, 2012). In this project, they are able to easily transmit simple information from the object selected (chapter 9.4) to the common interface and then to the screen. A last but important component to keep in mind is additional visual feedback integrated as well to the hardware as the screen. It is an LED led strip that turns on as the RFID tag is placed in position.

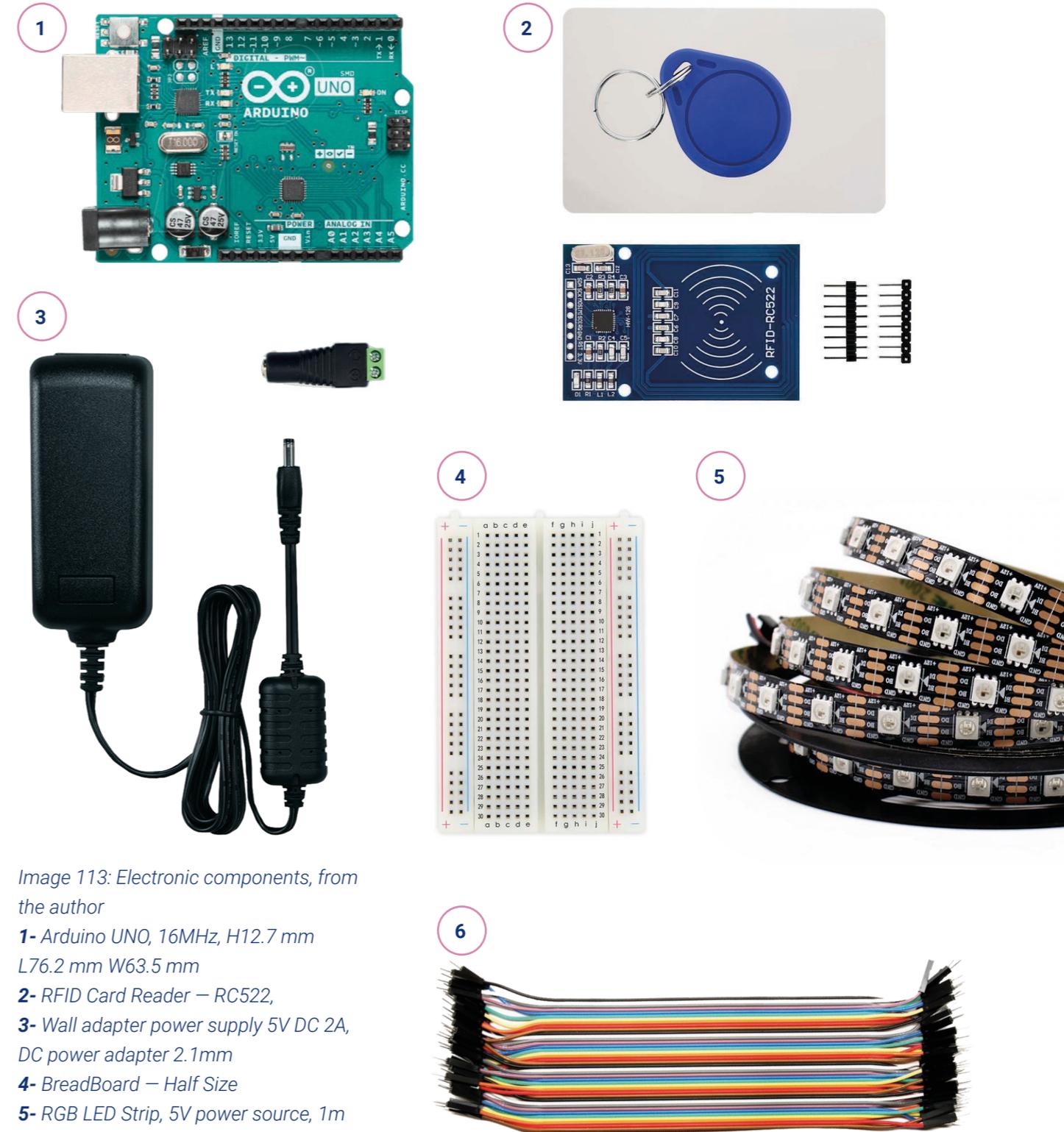


Image 113: Electronic components, from the author

- 1- Arduino UNO, 16MHz, H12.7 mm L76.2 mm W63.5 mm
- 2- RFID Card Reader – RC522,
- 3- Wall adapter power supply 5V DC 2A, DC power adapter 2.1mm
- 4- BreadBoard – Half Size
- 5- RGB LED Strip, 5V power source, 1m
- 6- Jumper wires, MM

### 9.6.2 Individual development of the mock-up

In order to showcase the project realization and to have feedback on the usability and affordance of the exhibit, a prototype can be realized.

The first physical element to realize is the interface, which for this purpose can be printed directly on rigid support in PVC –forex–. Moreover, the tool used can be rapidly prototyped with a 3D printer, sanded and painted if required. The last physical object is the paper tag that is usually attached to the tools, and as well, they are also printable.

Considering the technological components, for the prototype as previously mentioned, it can be useful to start with hardware such as an Arduino. It can be the perfect solution in order to understand if the proposed project works properly for this context. Such a microcontroller development platform is an and easier and more intuitive programming language that can be adapted to the purpose of this project. Moreover, it has also an open-source platform that supports the development and upgrades of the product. For that reason, it is also easier to find support in the programming phase of the board (Blum, 2019). For this purpose, the prototype will see the realization of one of the five interfaces included in the exhibit.

For the interaction with the RFID tag and reader, Arduino proved as well this kind of components that can be easily connected and programmed on the board. At the same time, also the LED strip has an easy and similar process in this case. It requires to be directly connected with the Arduino board and with the coating, it will give direct feedback provided by the interaction between the RFID tag and reader.

The first step to realize this prototype was to assess together with the Arduino board, the RFID reader, the plug and the LED lights together. Through the breadboard mini, the ground of the Arduino and the one of the plug has been attached. After that, the LED strip can be attached to the Arduino board, that to the breadboard with the ground and finally, to the plug with the last wire. A second step takes into account the RFID reader. At first, it is connected to the power supply through the Arduino connecting the 3.3V pins. As well, also the RFID needs to be connected to the ground through the breadboard. Then, five other pins of the reader have to be connected to the Arduino, in order to transfer the right information from the tag to the hardware. In order

- the RFID MISO to Arduino pin12
- the RFID MOSI to Arduino pin11
- the RFID RST to Arduino pin3

- the RFID SCK to Arduino pin13
- the RFID SDA to Arduino pin10

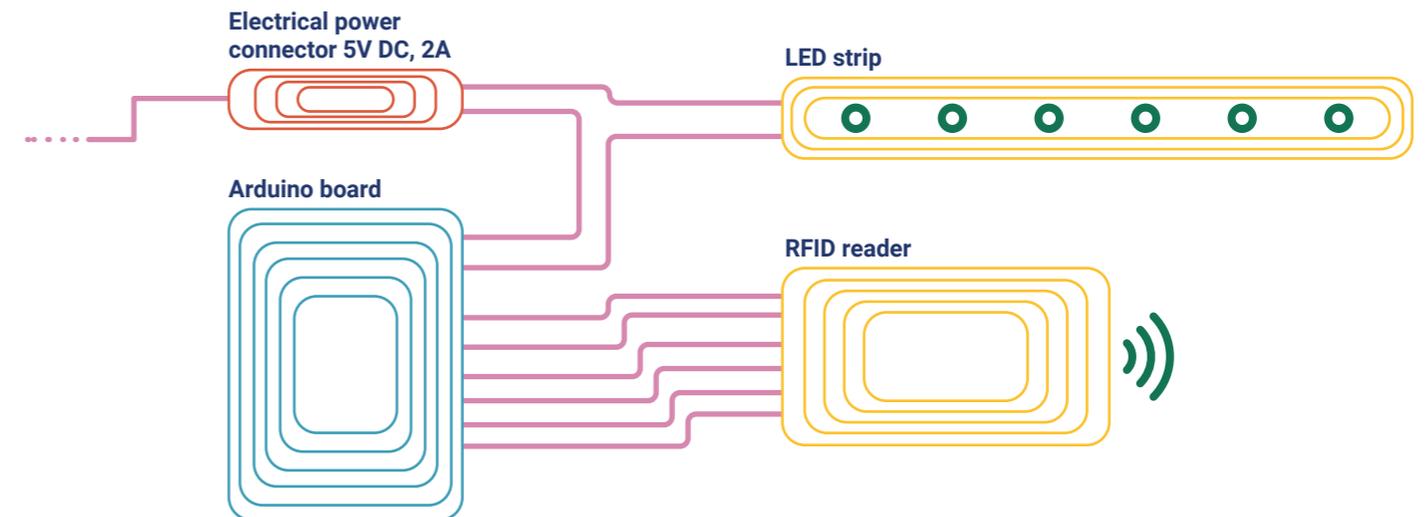
Finally, the power supply can be attached and the USB can be connected in order to start transferring the data to the board. For this prototype, has been settled that the screen will be replaced by an independent screen with a pre-recorded video that shows the proper information as a real-time simulation [graph 10].

Connected and active the system, the code has been uploaded, running individual tests

for the component. After checking that the elements work properly on their own, the code can be implemented with the defined interactions that have been suggested before. In detail, the RFID reader has to respond to the cards or the tags individually. It is visible by the feedback of the led lights that respond to the specific interactions.

All these components then are hidden beneath the total panel except the LED light that is placed on top of the surface.

## SIMPLEELECTRICSCHHEME



Graph 10: A graphic representation of the electronic schematic of the prototype, from the author

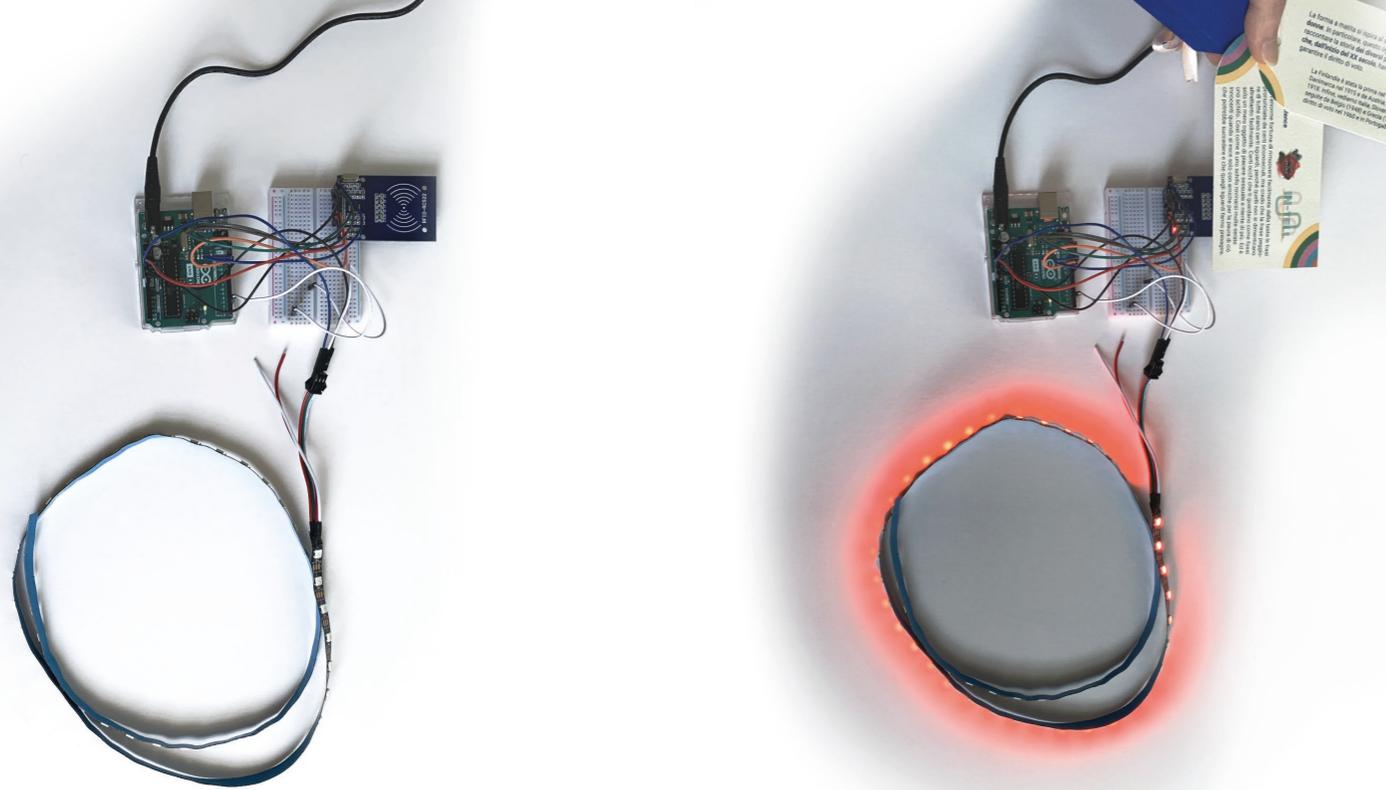


Image 114: Prototype model of electronic components in operation, from the author



Image 115: Prototype model of the panel interface for the exhibit, from the author

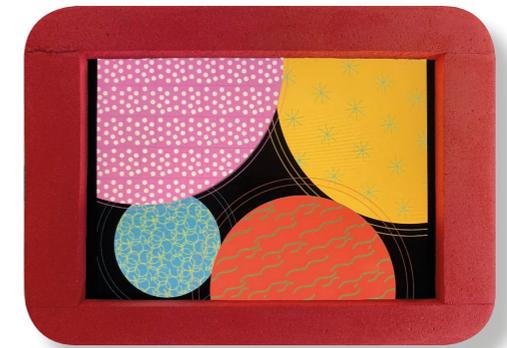


Image 116: the interactive digital details of the screens in operation, from the author

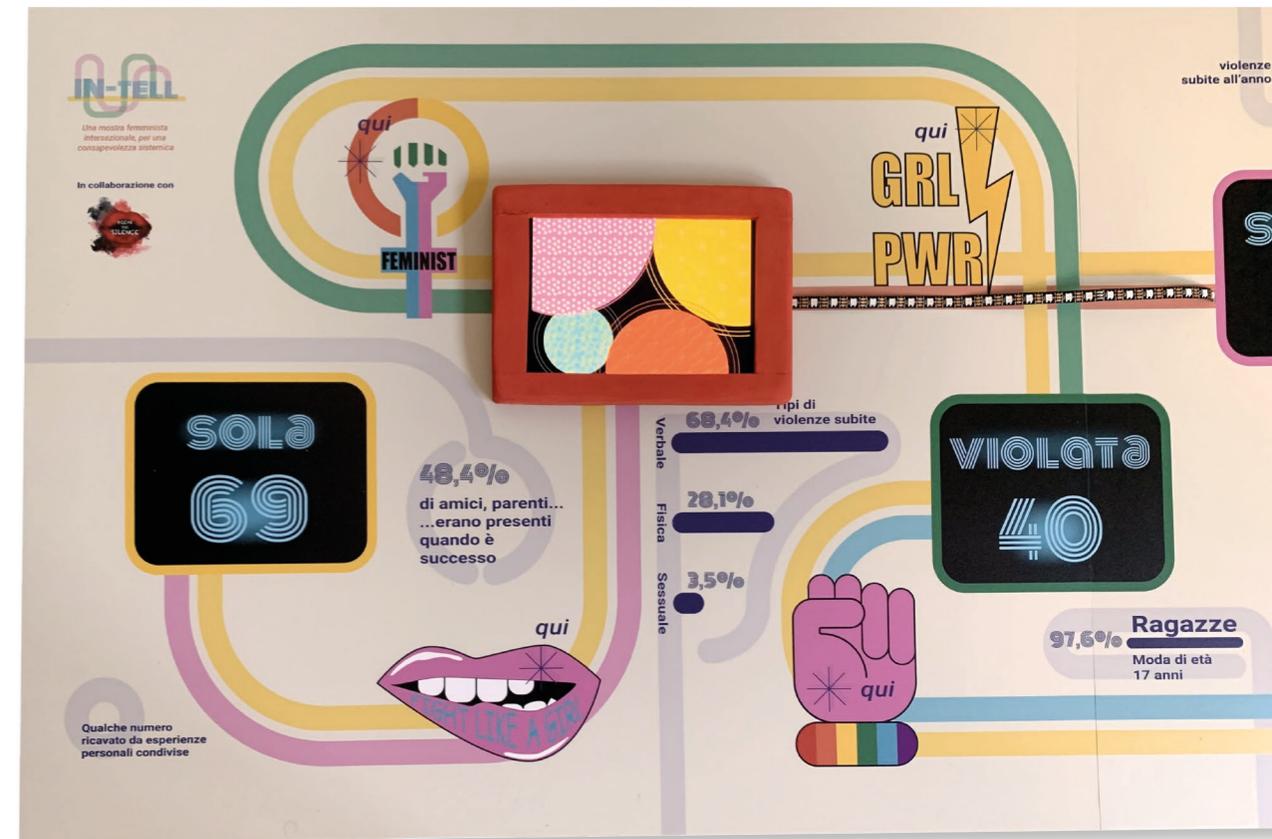
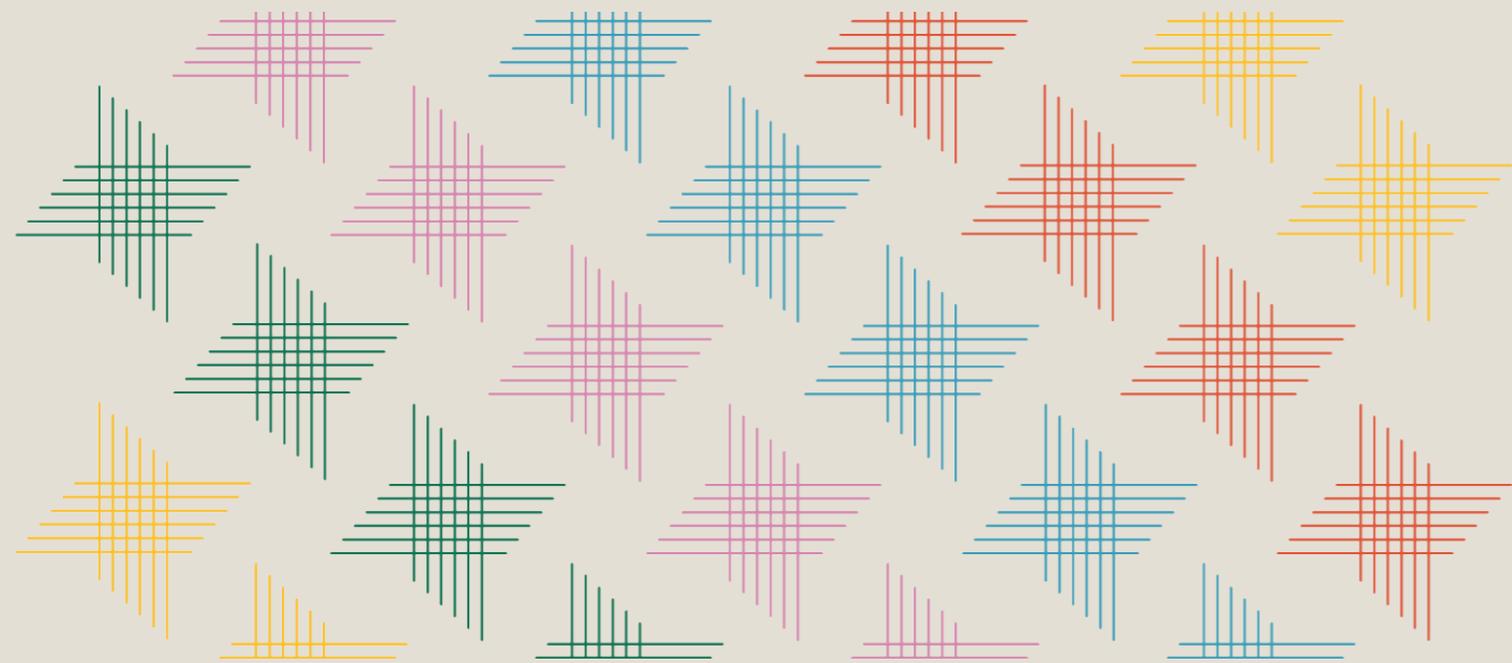


Image 117: A focus in the prototype model of the panel, from the author

# 10. CONCLUSIONS



**In this final moment, all the outcomes are taken into account and some consideration can be done. At first towards the project itself, its development and the output. On a second moment on the interaction managed until now and the future ones. And finally on the vision behind the project and all the eminent that are able to interact and create a coherent experience.**

## 10.1 The future of the exhibit

This project had taken into account many elements, that sometimes are difficult –or even odd to combine together– but the beauty in designing a complex experience is in balancing out all the elements showing off a vision from a different point of view. This project had the will to involve the human person in both a personal and common sphere. It had as well, the will to talk through feelings and facts. Finally had the will to amuse everyone within a digital interaction, but also, to shock with reality. These three levels of expression are then applied to the topic of gender-based violence: a very strong and contemporary thematic that the Sustainable Development Goals are including in several of their targets. Moreover, as mentioned several times, The purpose is to bring this experiential environment to life.

For this reason, Turin –and in particular the system of *museiscuol@*– has been taken into account. The educational environment, combined with fresh minds and current topics might be able to shift the actual cultural paradigm in which we are leaving. Designing for the young mind always ready to learn and get inspired is a refreshing way to work. In fact, this project is not a punctual moment in time and space, but is more a learning experience that can expand from both sides. On one side, the visitor has the chance to dis-

cover facts but also personal stories. On the other hand, we are able to learn from them enlarging, once again, our vision. Since February 2021 the City of Turin and the organization of *museiscuol@* showed interest in the project, therefore, there is a chance to bring this exhibit to life. Future confrontations are going to be able to develop even more the project into schools. Moreover, also the *Break the Silence* project, followed time by time, this experience promoting the different activities and analyses that made this project possible. Furthermore, in many other personal confrontations, an interest in the thematic and in the interaction with which this is proposed, has been shown. Finally, also the Project that starts it all –We are The World in the *Alta Scuola Politecnica* program– is willing to promote this experience through its channel and its possibility. The final discussion of the ASP project will include as well part of this project in order to show the modularity and the interconnectivity of the parallel projects.

In addition to the aim of the project and its real-world feasibility, one last topic has to be addressed in order to show the fluidity and adaptability of the concept. If the attention is guided once again in the social sphere, and in particular, in all the topics managed by the Sustainable Development Goals' agenda, the concept of gender-based violence is not the

only one involved. Many other thematics are expressed such as poverty, discrimination, disability and so on (Sustainable Development Goals, n.d.). Following this narration, the designed exhibit is able, with time and resources, to be readapted at the requested topic. In fact, working with the concepts of feelings and stories, it is possible to apply different bases to them, and from it, go beyond. Especially, in environments such as schools, it is possible to face thematics such as bullying, which cross-cut more specific issues like racism, LGBTQIA+ violence and many others mentioned before. Applying the idea beyond this project as a process to one –or more than one– of these topics, can be a new way of educational processes for students, teachers and all the other people that are gravitating around the field of education.

## 10.2 The final vision

The structural society in which we are living still keep –at all level of sex, gender, ethnicity and wealthiness– a patriarchal system that, time by time, is passed to generations. Like many things, our society is also based on social constructs based on sets of meta-values, constructed by behaviours, rules and so forth.

Being able to see through, and then beyond, is a necessity that we have to acquire in order to support a shift of paradigms. The funda-

mental element quoted and brought up several times is the concept of knowledge. Collecting, analysing and proposing them to an audience is not an easy process, but can be the way to open up conversations that otherwise are difficult to start. The first step, so collecting them is quite a tough process, due to the fact that is the starting point. Therefore, it requires a rigid process of selection. but when it is done, and the collection of data, experiences and other information starts, the wealth of experiences is easy to fill. The analysis is another important element because it can involve personal emotions. They are welcome, of course, but always keeping in mind the final point of view: the one of the visitors. And this guide to the final step, the proposal. Inviting, guiding and amusing them is fundamental, but the job previously done must be expressed vividly and clearly. If there is a good balance among all these elements, the output, which in this case is an interactive exhibit, is ready to exist.

Behind this project, and more in general, in this experience, there is the consciousness that an exhibit is not able to transform from the ground such a radicated cultural path. The preexisting social links with family, friends and other people might be helpful if the confrontations are equal and willing to develop. But from a downside, if they are based on

strong narrow mind ideas, they might stop the process of transformation, which then can guide to a more inclusive and intersectional society.

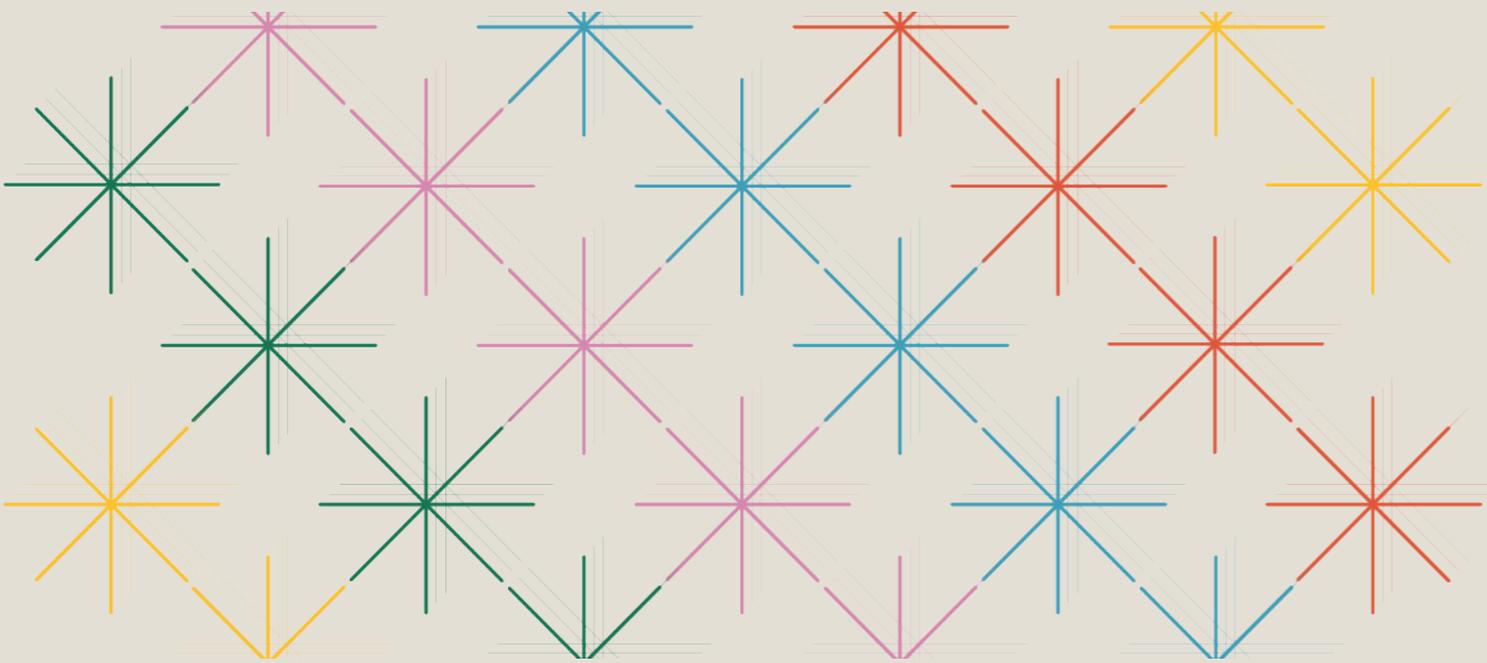
Nevertheless, this is an attempt at being an active subject. Pushing not just on the divulgation aspect, but also on the proactive one is a way to provide responsibility to the people. Moreover, in this case, the people involved are young that are already leaving moments of transformation. Supporting their catharsis with a more wide vision can be a way to provide them with as many tools as possible for their development. In addition to that, there can be a regain from this. In fact, their experiences can be immediately available for important feedback able to educate the other side once again. But in the long term, this can guide radical transformations in the society-behaviours. The ingredient of time is crucial and, as everything is done properly, it requires patients and a procedural follow-up.

The future has yet to come. There is no chance to know in advance what is going to happen from now on. The only things that we can manage are the present and the reality in which we are leaving. Being “active subjects”, listening, learning and participating in life is a personal choice. But “the personal is political”, which means that every action that is

made, counts and has a value (Kelly, 2017). In conclusion, the vision that goes behind the project itself is the will to create a unique and endless experience that is always in the making. Is to provide the care of important topics and important people, creating culture together and breaking the silence of indifference.



# ANNEXES



**In the following pages, some numeric data that was used in the making of the thesis. In particular the complete results of the ASP survey designed and proposed to 249 people. It is also possible to analyse the code of the Arduino board designed to interact with the other digital components.**

## ASP Questions and answers survey Annex

Age: 15-18 (2,4%), 19-24 (49%), 25-30 (28,5%), 30+ (20,1%).

Gender: Female (54,6%), Male (43,4%), Non Binary (0,8%) Prefer not to say (1,2%)

Occupation: High-school student (2%), University student (53,4%), Professor (3,6%), Other job (38,2%), Unemployed (2,8%)

Where would you expect to see an exhibition about inequalities? (More than one option can be chosen) : Public open space (73,3%), Public closed place (40,2%), Private open space (14,9%), Private close spaces (12,4%).

How much time would you spend on an exhibition?: Less then 15 min (14,1%), Between 15 and 45 min (62,7%), Over 45 min (23,3%).

Do you prefer an exhibition to be: "Digital" interactive (30,5%), "Physical" interactive (51,8%), Guided (15,7%), A combination of the previews (2%).

Do you know SDGs?: Yes (26,5%), No (73,5%).

Have you already attended exhibitions related to inequalities?: Yes (8%), No (92%).

Among the following options, which do you think is more important?: Social equality of sexes (40,6%), Adopt social protection pol-

icies, for greater equality (34,5%), Use your privilege to help other (13,3%), Balance the gender pay gap (7,6%), Balance the gender pay gap (4%).

Among the following options,which do you think is more important?: Adopt social protection policies, for greater equality (48,2%), Economic equality of sexes (24,5%), Facilitate safe migration (14,5%), Political equality of sexes (12,9%)

Among the following options,which do you think is more important?: Ensure equal opportunities for everyone (47%), Respect and appreciate diversities (38,6%), Greater representation and voice for developing countries (9,2%), Social equality of sexes (5,2%).

Among the following options,which do you think is more important?: Respect and appreciate diversities (42,6%), Guarantee women full and effective participation and equal leadership opportunities (36,9%), Use your privilege to help other (12,4%), Facilitate safe migration (8%).

Among the following options,which do you think is more important?: Cancel all forms of violence against all women (39%), Ensure equal opportunities for everyone (37,3%), Social equality of sexes (19,3%), Political equality of sexes (4,4%).

## Arduino Code Annex

The writing of the code has been managed with the support of external AI integers and a similar setup proposed on open source projects. The outcome is able to fully represent the desired result with the led strip that responds directly to the RFID tag and gradually turns on and after a few seconds turns off.

```
// Include Libraries
#include "Arduino.h"
#include "MFRC522.h"
#include <FastLED.h>

// Pin Definitions
#define RFID_SDA_PIN 10
#define RFID_RST_PIN 9
#define LED_PIN 2

// Global variables and defines
#define NUM_LEDS 40
// object initialization
CRGB leds[NUM_LEDS];
MFRC522 rfid(RFID_SDA_PIN, RFID_RST_PIN);

// define vars for testing menu
const int timeout = 10000; //define timeout of 10 sec
char menuOption = 0;
long time0;

// Setup the essentials for your circuit to work.
It runs first every time your circuit is powered with electricity.
void setup()
{
  Serial.begin(9600); // Initialize serial com-
```

```
munications with the PC
  while (!Serial); // Do nothing if no serial port is opened (added for Arduinos based on ATMEGA32U4)
  SPI.begin(); // Init SPI bus
  rfid.PCD_Init(); // Init MFRC522
  delay(4); // Optional delay. Some board do need more time after init to be ready, see Readme
  rfid.PCD_DumpVersionToSerial(); // Show details of PCD – MFRC522 Card Reader details
  Serial.println(F("Scan PICC to see UID, SAK, type, and data blocks..."));

  delay(3000); // 3 second delay for recovery

  FastLED.addLeds<WS2812, LED_PIN, GRB>(leds, NUM_LEDS);
  //initialize RFID module
  rfid.PCD_Init();
}

// Main logic of your circuit. It defines the interaction between the components you selected. After setup, it runs over and over again, in an eternal loop.
void loop()
{
  // Look for new cards
  if (! rfid.PICC_IsNewCardPresent())
  {
    return;
  }
  // Select one of the cards
  if (! rfid.PICC_ReadCardSerial())
  {
    return;
  }
}
```

```
//Show UID on serial monitor
Serial.print("UID tag :");
String content= "";
byte letter;
for (byte i = 0; i < rfid.uid.size; i++)
{
  Serial.print(rfid.uid.uidByte[i] < 0x10 ? " 0" : "");
  Serial.print(rfid.uid.uidByte[i], HEX);
  content.concat(String(rfid.uid.uidByte[i] < 0x10 ? " 0" : ""));
  content.concat(String(rfid.uid.uidByte[i], HEX));
}
Serial.println();
Serial.print("Message : ");
content.toUpperCase();
if (content.substring(1) == "E3 54 73 16") // change here the UID of the card/cards that you want to give access
{
  Serial.println("Authorized access");
  Serial.println();
  delay(300);

  for (int i = 0; i <= 39; i++){
    leds[i] = CRGB ( 255, 10, 0);
    FastLED.show();
    delay(40);
  }
  delay(3000);
  for (int i = 39; i >= 0; i--) {
    leds[i] = CRGB ( 0, 0, 0);
    FastLED.show();
    delay(40);
  }
}

else if (content.substring(1) == "83 C8 7C 16") //change here the UID of the card/cards that you want to give access
{
```

```
Serial.println("Authorized access");
Serial.println();
delay(300);

for (int i = 0; i <= 39; i++){
  leds[i] = CRGB ( 255, 10, 0);
  FastLED.show();
  delay(40);
}
delay(3000);
for (int i = 39; i >= 0; i--) {
  leds[i] = CRGB ( 0, 0, 0);
  FastLED.show();
  delay(40);
}
}
```

### Source of information for the code and prototype

<https://howtomechatronics.com/tutorials/arduino/how-to-control-ws2812b-individually-addressable-leds-using-arduino/>

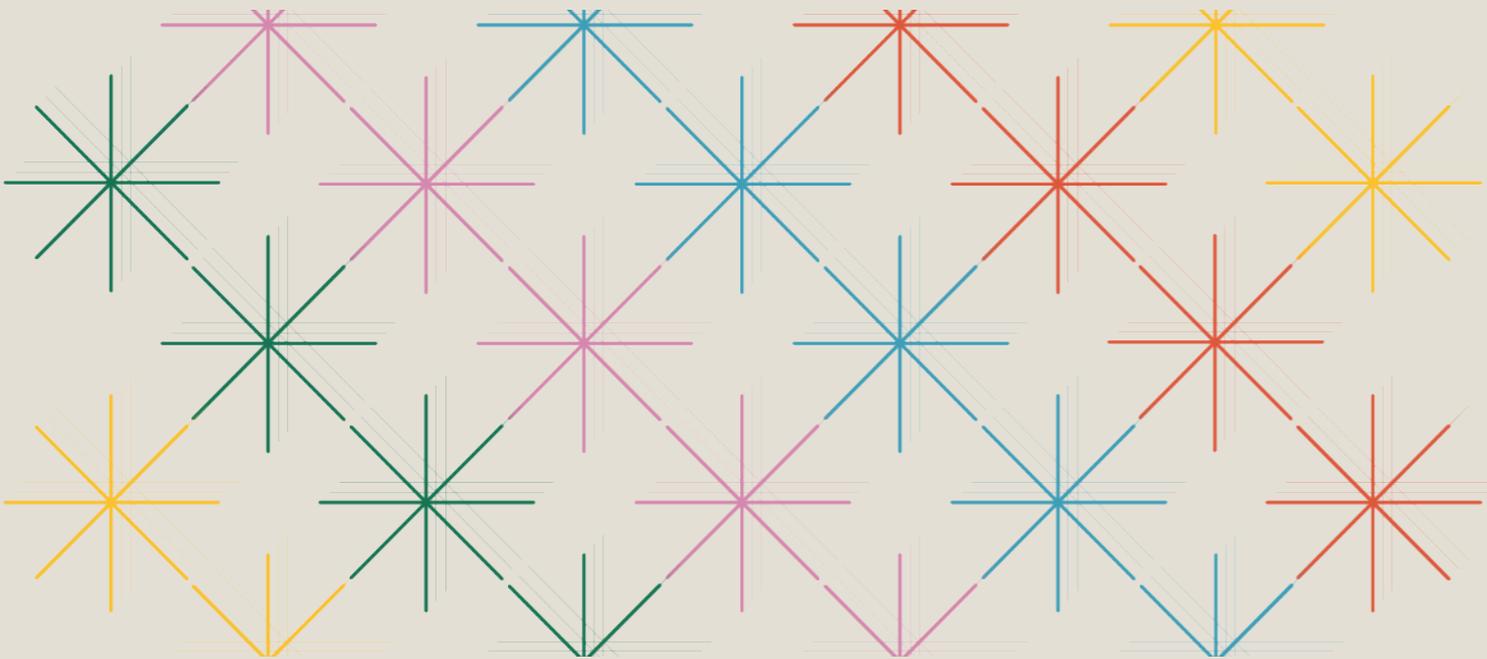
<https://www.arduino.cc/reference/en/language/functions/digital-io/digitalwrite/>

[https://www.youtube.com/watch?v=h68RFw-49ja8&t=29s&ab\\_channel=ZenoModiff](https://www.youtube.com/watch?v=h68RFw-49ja8&t=29s&ab_channel=ZenoModiff)

[https://www.youtube.com/watch?v=KQiv-LEhzzV0&t=381s&ab\\_channel=ViralScience-ThehomeofCreativity](https://www.youtube.com/watch?v=KQiv-LEhzzV0&t=381s&ab_channel=ViralScience-ThehomeofCreativity)

[https://www.youtube.com/watch?v=M-4mZ-jlRiG8&ab\\_channel=UpdateyourSkillsinElectronics](https://www.youtube.com/watch?v=M-4mZ-jlRiG8&ab_channel=UpdateyourSkillsinElectronics)

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In these last pages, are collected all the physical and digital sources from which this master thesis is supported. The research and development phase took place in a range of time that goes from October 2020 until September 2021. Moreover, the origin of the sources at the support of this project tries to be as reliable as possible, but at the same time, also diverse and cross-disciplinary in order to create a solid background.

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