I = interviewer; P7 = participant. Refer to DDM2020 dataset documentation for more information.

I erm so I asked you by email if you could identify one product that has sustainability relevance and it sounds like you've worked on many different concepts and projects but erm I wasn't sure which which product to ask you about maybe the architectural one you mentioned because it sounds like it was a maybe a finished product in the end

P7 er yeah it was more er finished erm it was it was something I could you could build

I yeah okay

P7 ah it's my graduation er project from last November so erm

I yes

P7 I I started my project by trying to erm develop the concept of sensory design within a space because er I had done a thesis about erm it was more ethical and a deeper thought about how we design and make and as an artist as well how do we conceive things and how we relate as conceptors creators to people and sensory design is not something very developed as well and erm and I had read a lot about the oriental oriental yeah er eastern sorry erm philosophy call aesthetical approach to er art art and design erm so I read a lot about Japanese wabi sabi and er they're very much close to nature er and they like to value those objects so that was my starting point erm in terms of sustainability I think there is a lot of things we all know but you know it's not very hard to develop concept nowadays that in the end we all relate to and we all have the same ideas but what we don't have is a deeper er value that erm that could be the root of our erm thinking so that's what's my idea my teacher didn't really er understand erm my point but it's okay some of my friends read the thesis and they liked it so erm erm but it's erm yeah I mean the project itself was er about how we can er value natural material but not material as a western point of view like er er materiality materialistic point of view but rather to admire er what surrounds us rather than who we are as a individual erm part of the society which means individualism and I'm not ((mannequin)) at all

I'm not new age kind of girl but erm I try to have erm um some sort of principle when I work

I yep

P7 so that's er and I so when I designed the product in the beginning it was supposed to be a silicon based er ((inaudible)) er sort of er structure with moving ((inaudible)) if you go to a website there's there's a lot of shape in silicone that moves it's supposed to have a lot of application in design but silicone is not sustainable so

I right

P7 but for me it was experimental at the beginning er and then I saw that that's not answering what I want to bring to people a deeper sense of themselves er so that they can appreciate what they have and reduce their conception of er objects and er focus more on their soul and on their ((inaudible)) and on flowers plants you know I in a more poetic sentimentalistic way I would say I speak from a European point of view erm it's more ((centralist)) but if I go to that ground erm to that side I might lose people so when I presented my I in the end I did something very geometrical inspired by the Japanese gardens because they have they think a lot about how they work as an art form erm and they really forget their ego erm and there is a very meticulous and they have every every gesture all their work is er is um is is full of love for what they do it's full of respect as well so you respect the material used so you don't really want to produce in a way that you're going to throw your projection er afterwards you're gonna admire it and you're going to keep it a long term basis erm so I said okay that's what I want to bring um and this space was for me something more personal intuitive I don't know something it kept being an obsession but that and then I thought okay well if I bring this space sensory space why what do I do and there is the light that the light was electrical at the beginning er I said okay but that's all this neo artist stuff it's not if I bring this architecture in the middle of Sweden er because it was er beginning in the middle of the night and in Norway or Sweden erm how to yeah it's not sustainable so I break my initial principle so I make some research about how can I produce energy sustainably er and I found out that um there's a very high scientist work on er using I wanted a loop er between energy the

architecture er and the people and um the resources all that so I wanted to take energy from the ground and to bring into my structure and then I don't know something very interactional er so found out that if you er wel they've they're scientists because I can't do it myself it's very simple to do but if you make a fermentation of erm of er ground first and vegetables and stuff like that and when you can plant electrodes and er you can rerecover erm electrons and ((inaudible)) these electrons with a certain system I can give you the detail after you know and my maths but it's erm then you can produce energy electricity so that's the beginning of it but by my idea was to use that as a source of energy on top of solar energy so you have erm so solar energy would be during the day and the at night or some er in ((inaudible)) whatsoever but as a concept would be great to show people how important it is to to connect them that this system would be an agency an agent or an agency mode you know how do you say in English where people er br erm I read this thesis in PhD thesis design that a girl did er to study how people er become erm more erm aware of their environment er and by materialising er their environment in a certain in a sort of concept like she she did it's simple thing okay a bunch of er a little bridge in the middle of the street er and I thought yeah that's that's it like the system of electricity coming out of the ground would become like a source of attraction self awareness of er the value if er the nature we are destroying so that might as well I mean even if the system is not ready to produce enough electricity for the whole community and maybe not enough for my structure because I think I I tried to get in touch with scientists like at College de France which is kind of the equivalent of the MIT or er yeah niversity erm of Cambridge so they're very high profile

I yeah

P7 ((inaudible)) in France so he just didn't really get my point maybe it was too erm but he was working on that erm so my initial desire was to know how much energy we can produce with this system so I can implement it in my structure and maybe it would be just a little er small lamp somewhere but you know erm so I failed on that part which I'm not very proud of but that was um the idea so then I changed the structure so it would be a very open geometrical structure and I

played only on material and natural light and the only um structure that would use um um man produced electricity would be the silicon moving in within the ((inaudible)) which would be the sensory experience so on this the sustainability would be to use local materials like marble or stones or woods bamboo that grows very fast and to think about um that and not to cover them with any or as little as possible covers on the wood for prin er that prevent them from um ageing so you step back ((inaudible)) every time you go back to the place it becomes a sort of um new experience and then er to value the decay of a thing so there are ecological way of protecting woods that are found so you can I wil that's possible um but I wanted to keep the the not to you know tra too slick materials everywhere so I reckon got rid of plastics erm only stones and wood as the key so that's yeah that's more conceptual and then I've so that was after my research about all what I told you about but um yeah

I did you did you work completely on your own on this project or did you work with anybody else

P7 ah I worked on my own on my own yeah yeah it was um it took me a while to find but then after I actually finished it in two weeks but it took me six months to find it out haha

I okay

P7 yeah it's it's a long process to find ((inaudible)) as your definitional concepts of er stemming from a philosophical point of view and then implement it into something concrete that people can see and enjoy and interact with that's the difficult part so obviously when I see new sustainable packaging for me it's very easy to do I mean it's not easy but it seems easier cos it's it's more practical

I mhm

P7 um but it's essential essential as well

I yeah and so what were some of the things that you had to make design decisions about in this project

P7 ummm I think I umm well there was umm everything was designed like that I thought about the dimensions cos it was a space yeah so I thought how people would er go to the place

I yeah

P7 like how their walk there so what kind of experience that we do er and enjoy so it was an empty natural space and then I had to decide how big er it would be so I'm making like forty long metres saying some very very huge so you would feel very small um aand you could feel the space like that er erm it's erm and then my the the choice of um material

I yes

P7 and the positions it was more about the position of the ((inaudible)) elements that I had to decide so I wanted to I make private spaces in a very open space so I needed a very wide space er with very simple benches so you can sit you can sit on the floor you could sit erm like I wanted them to be brought back to sort of primitivism or you know these Greek temples where you have only the architecture as um a company um so yeah and then and and then I had to choose the sensory experience that like the system to use so the choice was er what kind of erm well it was a moving stuff like er in silicone or something else and then I had to I decided to work on the rhythm because I'm very inspired by music so to had to think about how people erm er integrate information from the outside erm and when I started I was not a very experienced designer or engineer or an architect so everything was very challenging and I was more an artist so I erm it's I was not very interested in the system cos was very simple it was just air pump actuate er actuated but that was the design technology because we had to use develop a technology er and once that we're just in place then I had to decide on the shapes and how long they would blow no erm inflate or and erm or and it was inflating deflating and erm eliminated by lights and then it had to be an electrical erm because they were in it has to it had to be intense and this natural didn't mean didn't help erm any it didn't have to make to change the colour of this the object

I okay

P7 erm yeah so that was not very sustainable but you know and now I mean I had to use silicone but then I wanted to I checked if the silicone material was sustainable er you can't recycle it it's not very polluting but you just can't use it again like once it's done it's done so you had to

use it for something else so I thought about that and I said okay I use it in my in sculptures and I thought okay in terms of design you can use it within furnitures as erm as a pad for know how to say like stuffing material

I mhm

P7 so that was my um idea of how I could recycle it or to find another and I was looking for new materials to use instead of silicone for the same experience or another experience because I there are other application for erm this technology um and that was that's still my my challenge but um I realised that er it's very difficult to get to in touch with people who have the knowledge because um you have a vision when when it's brand new I don't know how it is in England or or everywhere else but in Paris it's very hard to convince people the first answer to any question is always no so it's er very hard to make people work with you I mean some people manage it but I don't find it very easy erm so I wanted to replace to use another polymer based on more recycling was food waste or something like that or something um you know I don't know what else but I needed the science of an engineer to help me I mean I have books and I have the yeah leads ideas where to find um where to develop materials but then I need a scientific structure a lab to test it's like I can't do it like a teenager you know in my garage so that's that's very difficult to erm erm yeah to bring new ideas to life for that reason from my side yeah

I yeah and so where where was the space?

P7 er it was located I decided to locate it in I think in southern Sweden

I mhm

P7 because erm it was meant to be kind of anonymous so I I chose Scandinavia because of the lights and erm and because it's very natural that's what I'll ((inaudible)) so the context er I did my initial desire to make a sustainable um design architecture um and it was also yeah well I don't know it was there are a lot of possibilities you know like Christo the artist made the stuff from lakes erm I was a bit like that so um initially I wanted to make it on an island and then it became very complicated to represent to render in three d erm so but I found it I want I just wanted to bring people like in a cocoon of natural erm

rather than to work on you know materials that would eventually be found by any designer any engineer um because if you don't change the mind you don't change the behaviour or how do you change behaviours that was the initial my initial that's still my my some one of my um side principals but then it's not very easy because you know if you make it radically people er dislike when it's too new is that when you want to change things like if you use bioplastic yeah that's nice but yeah but previously this and that so every time I put I create something I think of that and I you have to merge you have to be a bit to communicate differently about your project not to designers or the world of design but I pro I make things for people so er how do you make them er use less this and more that you know to adopt to adopt in your product and um if you fall in love with something you respect it more I think maybe it's a bit naive but let's say that's more or less how I approach my um my my work and then like I told you that I was getting in touch with companies for the business model because of that reason cos they're the first one who produces they they have the means to produce and industrially and to reach more people and there are they have er marketing financial constraints that I don't have so it helps me to produce for them more than for me to convince people and it's hard to convince them you know they have yeah we believe in you but not so much but they don't have ((inaudible)) conditions and that okay but yeah we have to do something yeah but you have to be very strong in your arguments

I yeah

P7 to you know actually bring things happening er to make things happening yep I talk to much

I no no it's interesting and what was the most important decision in this design project in terms of sustainability

P7 erm I think was a erm for me erm well I've ((inaudible)) decided to renounce a bit about the energy side for me it was the most important at the moment it was the most challenging thing I don't know the idea about growing stuff by people to bring life to the to something we didn't find the way so yeah the energy er I thought it was very nice to I would have loved to erm make a viable system that would use this new technology using electrons and plants and woods and the life

of the earth the underground so it would it would change it would really make a change compared to okay it would be an invisible system compared to the solar system which is great but it's very it's a bit ugly right so we're not we're not there yet and that solution erm I wish we would be a bit more advanced or maybe it's more advanced from them so I think the more important decision was to um kind of put that aside so it was not like I I succeeded um but um I've not given up it's just um yeah it's um yeah otherwise the rest was quite easy really once about the material as I said it's very easy to choose something sustainable you can make it's very easy to make a biomaterial you can take anything you like from waste textile or whatever you use you can use pectin you can use ((inaudible)) natural seeds not seeds but natural varnish from trees it's not varnish but um the liquid they use to er when you cut the tree you have this liquid coming out

I sap

P7 and ((inaudible)) you can make vanish out of it so it's protein basically when you use protein it's everywhere in nature and you mix it with any kind of material and just trialling you have it's very easy to make a new material so that was not er then it becomes more aesthetic for me as a designer then I say okay let's reuse er oysters or stuff like that but that's for me just erm a repetition repetition of a system that we already kind of master but maybe I'm wrong maybe I'm not er maybe some other people would say it's more it's harder but from what I've seen from what what I've seen with my friends who are co designers um yeah it seems pretty easy to develop new materials but it's not that easy to develop a system of um energy

I yeah

P7 and then or to use biophilia as well within a structure I wanted to do that like to use to make more plants within the space that would be an office or something and then to use what they use it to clean air from the outside and to bring erm cleaner air within this space and change the experience of people their productivity and their their happiness so that's another er sustainable way of working erm yeah and there are a lot of the nice nice things to do and yeah my also my technique of my technology of using soft actuator

it's called like that is er is something functional for that if for shade to replace shades on architectural buildings so you can erm manage to control the er intensity of light coming in and coming out so um controlling the temperature within the inside and outside of well inside the building so it's also a sustainable um technique that we can use

I mhm

P7 but it's still still in the beginning but that's that's projects that are being developed nowadays it can be quite interesting

I and so for this project you said that there were so many options for the materials and you just had to choose so how did you choose which ones to go with

P7 er I chose the one that er well it was an aesthetical choice

I mhm

P7 cos I wanted something er yeah I wanted something that was colour wise not too invading so people would feel er free erm to imagine whatever they wanted erm I was working on the imagination of people so to to foster imagination and then to foster their connection to their own self and indeed the environment to be erm not invisible but not too visually polluting so I choose white stones which I'm not a big fan of white stuff but it made sense so I balanced up the shades of whites with a very white er ground and marble erm a very simple stone that you can find anywhere or that is very easy to repro or to find in nature and let not something like gold that you have to dig down and you know to use er mines to find so something that I get very basic stuff except of marble because I like the veins and it's it's also something very natural like I don't have to maybe it's not that's sustainable I don't know but er and then bamboos and simple erm the most simple elegant but basic woods er I didn't choose mahogany which I like but because it didn't make sense it has to be a sort of wild wood I don't remember which one I chose but um I just chose and limited myself to three materials I think erm because usually that's the number that that works the best if you put too much different material then it's becoming crazy and people just focus on this so I needed the space to belong to them but not not like consciously and not to prevent them

from er it was very open so that they could cycle and walk around the place and sit everywhere yeah so that was my choice of materials and just create one

I and would you say that your own personal values influenced these choices

P7 yes yeah yeah certainly um I try to yeah well because it was so personal then I didn't work for a company or an architect or something because I was er working for a famous architect at the same time and I was bringing my sustainability ideas and blah blah blah and he'd say yeah but we can't do that because of business things and I thought okay forget about it so so I realise how it is how hard it is for once you're in the business to bring things right so for that one I I wanted to make I wanted to prove that you can build er a sustainable building with sensory bandwidth a sort of deep um understanding of something that is close to my principle and values and that would be cheap it wasn't very expensive to make really ist's really basic erm you know you can make it two weeks really so that's erm and it could be locally sourced I think or not too far away so um yeah I mean if it's in Sweden I know that Norway Norwegian and Swedish people use local woods a lot for their building so that would be easily to be sustainable the stone is very it's from any ((inaudible)) but it's you know the white stone you can find anywhere in in it could be and the marble I don't know I've not really checked er a lot but it's not like from Persia or I know ((inaudible)) but then that would be the only compromise but because of the transportation of the material cause because co2 carbon emissions but then balance stuff like that so a simple way to construct of building was sustainable their materials material locally sourced or not too expensive erm and then er the energy would be solar and or if we're lucky from a new technology and that's really it I wanted to while that was my goal like you can my value was maybe to prove that you can make simple things with nature er budget

I okay and when you're doing this design work do you feel a responsibility for sustainability as a designer

P7 er I th more and more erm I feel I have a responsibility to be er less to be to have more a global vision I developed that more and more the

more I work on circular economy the more I first of all it was from my own values and then it became the circular economy stuff was not er in my head when I did it it was I knew about sustainability but erm I work on more sustainable circular economy erm principles recently and then I thought okay it's ((inaudible)) linked it's same but it's you know we like to to formalise things

I yeah

P7 to talk about it but in the end erm yep I think it erm what was the question I forgot

I just if you feel a responsibility to do more sustainable design

P7 ah yeah yeah sometimes it's a bit of a lot of pressure

I yeah yeah

P7 like you can't change the world I won't I don't pretend to change to say that from but

I yeah

P7 I like to find solutions rather than to to feel too much pressure but er I think we're all responsible for what we do individually so

I yeah

P7 erm um I'm just trying to modestly do it but I am not an extremist I'm not a radical

I and how did you feel when you you were working for this architect and you were trying to suggest sustainability

P7 erm frustrated because my boss who agreed with me very much er he's a nice guy and they were all nice people that just never thought about how they could do it

I right

P7 and I have noticed that recently talking to a lot of French companies erm in different fields in ((inaudible)) in medical business and in textile or in architecture er they all agree that we have to take care of this planet but erm I remember one conversation with my boss in architecture and I told him well what did you do with your waste in architecture when you destroy buildings what do you do with it it's it's a lot of er crap and er when you consume it you do something and they

say ah you know when they destroy it they don't care about it they just go they're paid to destroy they're not gonna think about how to remove erm er a toilet or er a think cautiously so you can ((inaudible)) it and the way he said that was like there's nothing to do and that's what I can ((inaudible)) I have a bad idea maybe I'm stupid maybe I'm naive maybe I'm you know I just said I'm not going to convince him like that so that's why I said you have to think about this logically for ((inaudible)) and then to bring a solution that can that can fit their er structure their ((inaudible)) so I kept working on that and then I found out that there is their solution is to work on the joining er str the joining technology of things and not only in architecture but er in any kind of design you do you make um it's how you dismantle things in a way that you can actually retake pieces sort pieces out and when use some of them in another context or the same context or whatever and it's possible some people do yeah and in the building industry in Germany there's this aluminium polymer aluminium it sounds the same right aluminium company they make these big sticks of aluminium that makes the structure of the buildings whatever and er normally when you destroy the building you just get rid of all this so it's a lot of waste of resources

I mhm

P7 so what they did is they they changed their business model they changed their way of work and they developed a department that would take the the waste er back and they would recycle er reuse the aluminium even if they use they have to complete the initial waste with a new aluminium they still reduce the amount of resources they they are using for their business for their production er so I thought ah that's possible and that's just a way of that's just a mindset that just a desire to find a solution erm and to make it work

I yeah

P7 and they make money so you can't argue on money you can't argue on the end value of it er the problem the main problem for them is quality so in architecture is very important in textiles is same problem how to dismantle how you reuse yarn and make it good quality again all that so at the beginning I found it frustrating but then I kept

searching and digging and er and so you have to just say okay they'll go they're not aware they don't know what they don't know so I have to teach them somehow I'm not to teach them I don't like the word but er yeah find solution and to prove my point let's say

I and do you know what they're doing now are they doing something sustainable

P7 er they have not changed they are old people

I right okay haha

P7 they're they're very nice I think erm once I have found better solution they I will get get in touch with them

I okay

P7 again and say okay I have this and that er what do you think and er if I bring something that's er I have to really understand how they work to er and see err maybe it's a little tiny thing but er I would be happy to bring it

I yeah okay erm well good luck with that those are all the questions I had was there anything else that you'd like to add related to this topic

P7 er no no thank you

I okay good well thank you so much for taking the time to talk to me

/end/