Giorgia Lupi

< A dialogue between four hands >
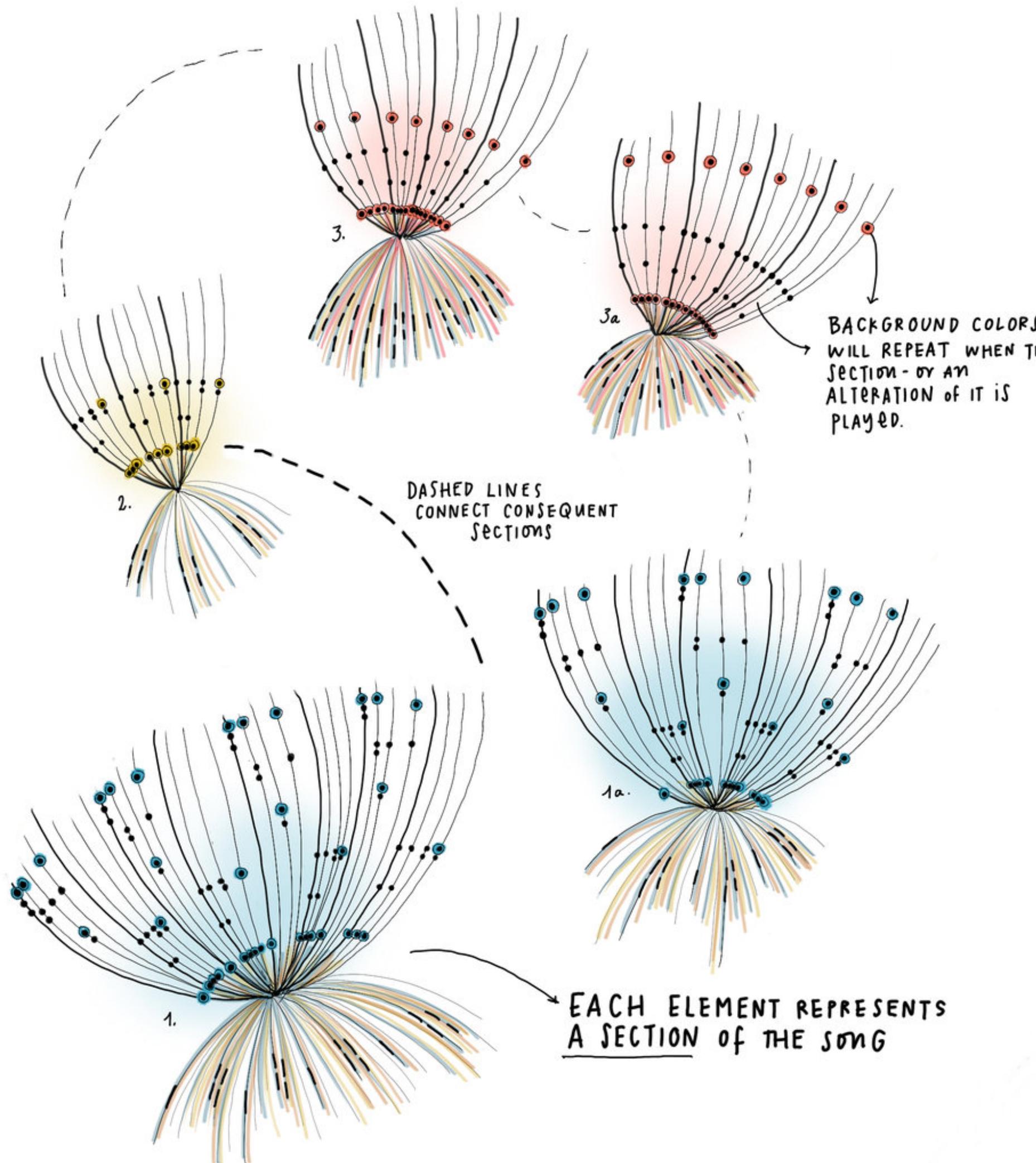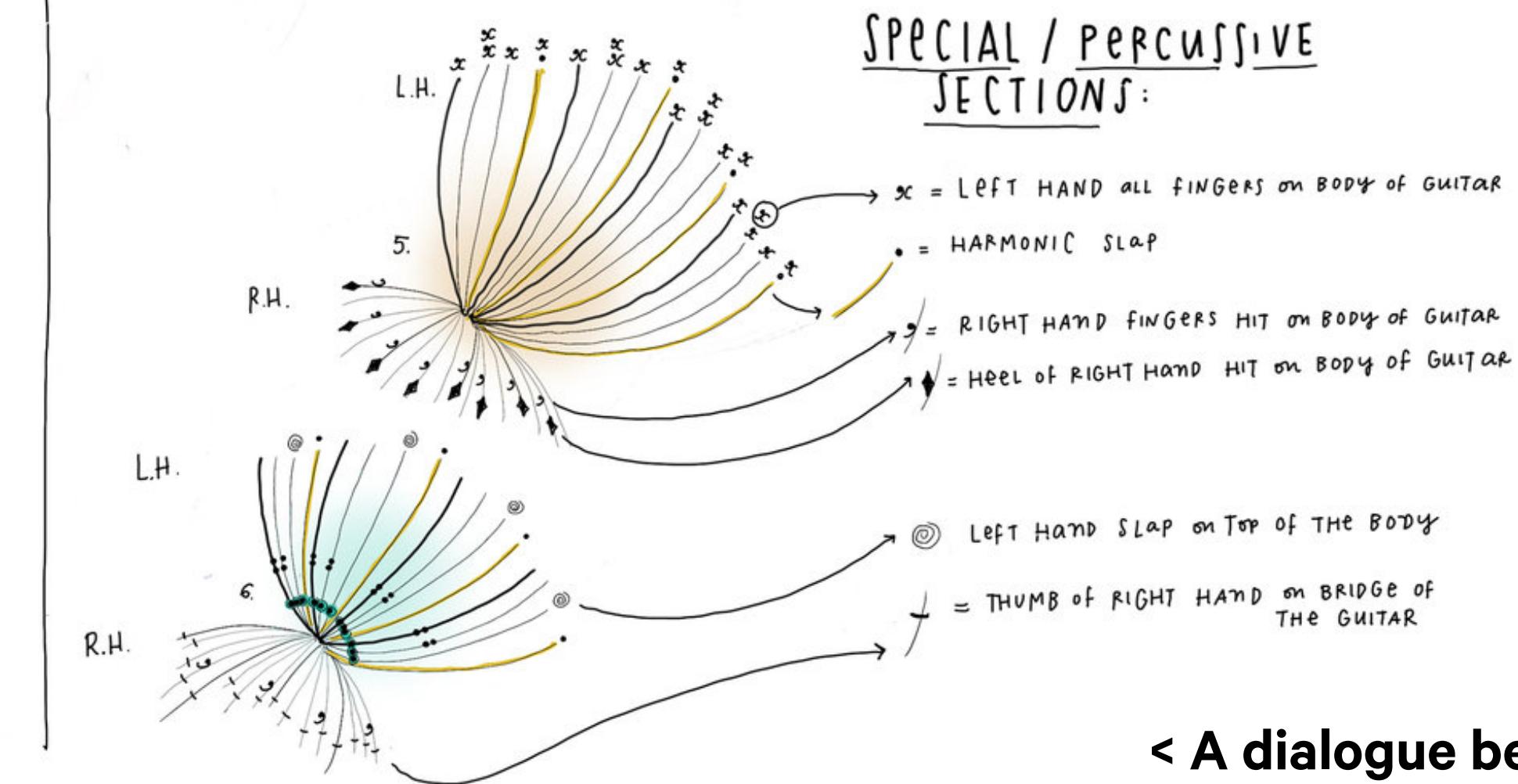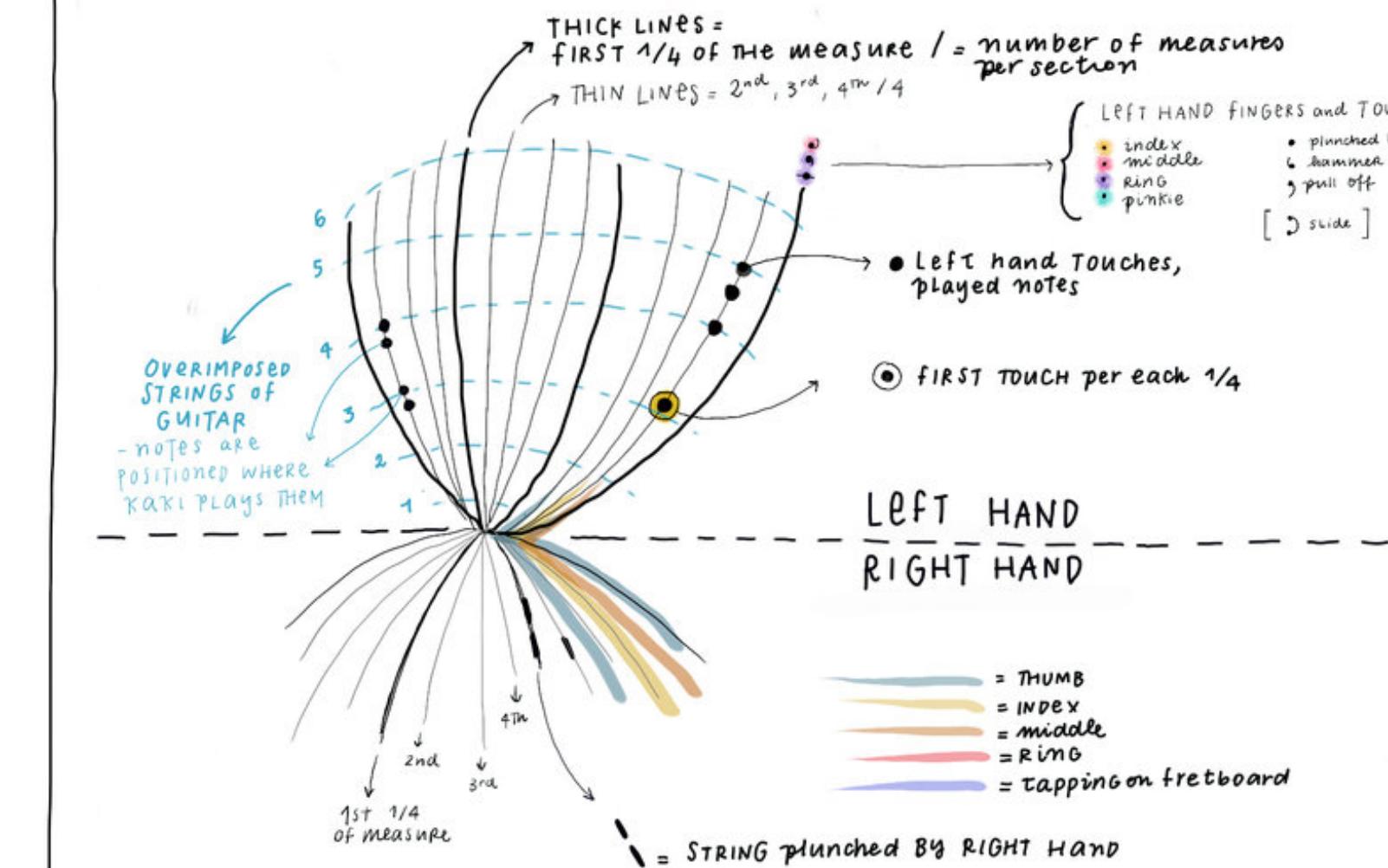
Legend:

① Overall Structure:

3.

2.

3a.

1a.

1.

BACKGROUND COLORS WILL REPEAT WHEN THE SECTION - OR AN ALTERATION OF IT IS PLAYED.

DASHED LINES CONNECT CONSEQUENT SECTIONS

EACH ELEMENT REPRESENTS A SECTION OF THE SONG

② Single Elements:

THICK LINES = FIRST 1/4 of the measure / = number of measures per section

THIN LINES = 2nd, 3rd, 4th /4

Overimposed STRINGS of GUITAR - notes are positioned where Kaki plays them

6
5
4
3
2
1

LEFT HAND FINGERS and Touches
index
middle
ring
pinkie
• plucked by right hand
h hammer on
p pull off
[⌐ slide]

• Left hand Touches, played notes

⊙ FIRST TOUCH per each 1/4

LEFT HAND
––––––––––––
RIGHT HAND

= THUMB
= INDEX
= middle
= RING
= tapping on fretboard

= STRING plunched BY RIGHT HAND

1st 1/4 of measure
2nd
3rd
4th

Special / Percussive Sections:

L.H.

5.

R.H.

L.H.

6.

R.H.

x = LEFT HAND all FINGERS on BODY of GUITAR

• = HARMONIC SLAP

= RIGHT HAND FINGERS HIT on BODY of GUITAR

= Heel of RIGHT HAND HIT on BODY of GUITAR

= LEFT HAND SLAP on TOP of THE BODY

= THUMB of RIGHT HAND on BRIDGE of THE GUITAR

< A dialogue between four hands >

HOW TO READ IT?

n. of related historic figures

SIZE = n. of pages dedicated in the BOOK

SIZE = n. of page visits in wikipedia

if dashed line = woman

Line type = profession

colors = continent of origin

CURVE length = Birth period

HOW TO READ IT?

PAINTER'S NAME

BIRTH year

1606

young

adult

mature

MASTERPIECE according to "Le garzantine"

4 Prevalent colors, dimension and Tecnique

first Google image result for author's name search

1699

DEATH year

Black = age Range when THE main piece was painted

" Giorgia is an **illustrator** who thinks like a **computer**, who works with machine-like precision but with the heart of **a human being**. She's living in the modern world, using what her hands do best and making this wonderful synthesis, a precise blend."

---John Maeda

1981 Born In Italy

2006

2011

2014

1981

2006 Graduated from FAF

2011

2014

1981

2006

2011 Co-founded Accurat

2014

1981

2006

2011

2014 Began the Dear Data

2016 Data Humanism

2017

2019

2016

2017 Add to MoMa Collection

2019

2016

2017
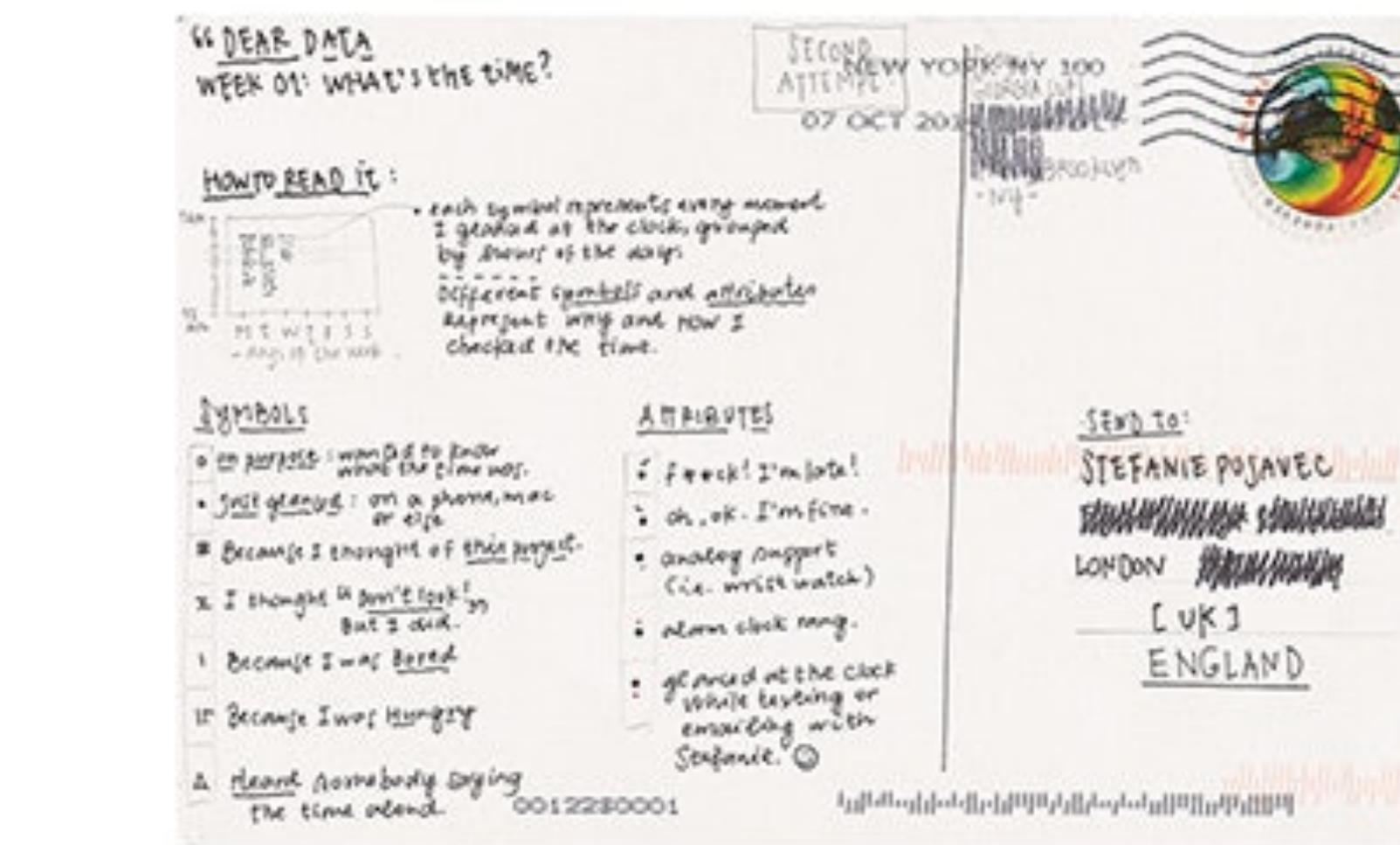
2019 Pentagram Partner

Her Works

'Dear Data'
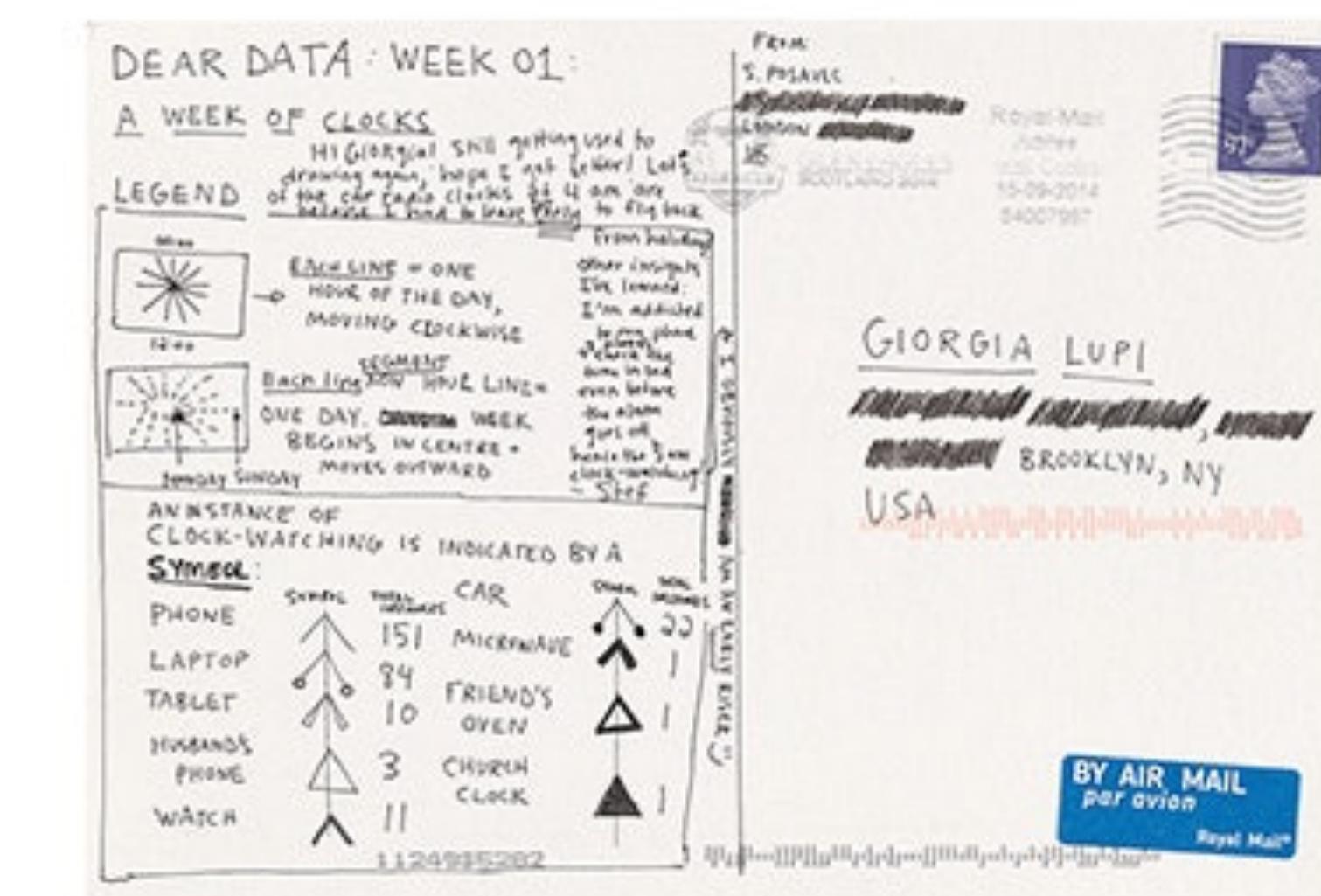
Postcard / Book

In a yearlong project and accompanying book, two information designers document their lives in hand-drawn data shared on weekly postcards.

" DEAR DATA
WEEK 01: WHAT'S the time?

HOW TO READ it:

• each symbol represents every moment I glanced at the clock, grouped by hours of the day.

Different symbols and attributes represent why and how I checked the time.

Symbols
○ on purpose: wanted to know what the time was.
• just glanced: on a phone, mac or else.
✳ Because I thought of this project.
✕ I thought "it don't look!" but I did.
I Because I was Bored
I⁵ Because I was Hungry
△ Heard somebody saying the time aloud

Attributes
• f✳✳ck! I'm late!
• oh, ok. I'm fine.
• analog support (i.e. wrist watch)
• alarm clock rang.
• glanced at the clock while texting or emailing with Stefanie. ☺

SEND TO:
STEFANIE POSAVEC
████████ ████████
LONDON ████████
[UK]
ENGLAND

SECOND ATTEMPT
NEW YORK NY 100
07 OCT 20

Drawing her first postcard, Giorgia had an idea for her whole collection: from now on every time she tracks something related to Stefanie, or to Dear Data, she uses a special pen to represent it!

• pink ink pen!

DEAR DATA · WEEK 01:
A WEEK OF CLOCKS
Hi GIORGIA! Still getting used to drawing again, hope I get better! Lots of the car radio clocks at 4 am are because I find it hard to fly back from holiday...

LEGEND

EACH LINE = ONE HOUR OF THE DAY, MOVING CLOCKWISE

Each line SEGMENT = HOUR LINE
ONE DAY, WEEK BEGINS IN CENTRE + MOVES OUTWARD

AN INSTANCE OF CLOCK-WATCHING IS INDICATED BY A SYMBOL

	SYMBOL	TOTAL INSTANCES		SYMBOL	TOTAL INSTANCES
PHONE		151	MICROWAVE		22
LAPTOP		84	FRIEND'S		1
TABLET		10	OVEN		1
HUSBANDS PHONE		3	CHURCH		1
WATCH		11	CLOCK		

FROM:
S. POSAVEC
████████
Royal Mail

GIORGIA LUPI
████████ ████████, ██████
██████████ ██████████,
BROOKLYN, NY
USA

BY AIR MAIL
par avion
Royal Mail

This week Giorgia and Stefanie tried gathering data in small notebooks (tedious), but soon switched to making notes on their phones (much easier). Stefanie's favourite clock to capture: a bell tolling the time in a town in Devon.

What better visual reference than a musical score to show the repetitiveness of Giorgia's protests and the "level" of complaint: whether they are justified or totally out of place.

Note the hand-drawn stamps: these postcards were delivered in person in New York!

After spending more than six hours drawing this hyper-detailed card, Giorgia texted Stefanie as she posted it:
"You need to know that if this one doesn't get to you I won't redraw it. You'll see what I mean."

Unfortunately, while Giorgia's postcard arrived, Stefanie's postcard didn't, so she had to draw hers again
(luckily it wasn't as detailed, but it was still supremely annoying).

TED Data Portraits

Illustration

Use personalized data visualizations to prompt connections among TED conference attendees.

Which TED letter are you?
A. Technology,
B. Entertainment
C. Design

When do you get your best ideas?
● A. Right before I fall asleep/wake-up
● B. While I'm getting ready
● C. During my commute
● D. At the office
● E. After an adult beverage
● F. I never know when brilliance might strike

When I have a chance to read, I prefer:
／ A. A novel
⫽ B. Non-fiction
＼ C. Newspaper
⫻ D. Magazine
│ E. Does Twitter count?

When it comes to the rules, do you:
● A. Follow them
● B. Fudge them
● C. Ignore them

How many unread e-mails in the inbox before you start to feel anxious?
● A. 1
●● B. 20
●●● C. Over 100
●●●● D. I don't get anxious until I hit the 1000s.

My workspace is:
A. Minimalist
B. Covered in photos/momentos
C. Covered in papers/work stuff
D. Preferably a hammock

The future is
A. bright
B. Grim

GIOVANNI EGEO MARCHI

JERRY HORWOO

◎ (target logo)

We believe the Future You isn't a person, it's a place.

A place reached

① Which TED letter are you?

A. Technology
B. Entertainment
C. Design

② When do you get your best ideas?

● A. Right before I fall asleep / wake-up
● B. While I'm getting ready
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⑥ My workspace is:

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B. Covered in photos / momentos
C. Covered in papers / work stuff
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⑦ The future is:

A. Bright
B. Grim

Friends in Space

Digital Interface

Conceived and developed a web-based digital app that integrated real-time data streams from the ISS within a visual interface that could be used simultaneously by thousands of people around the world.
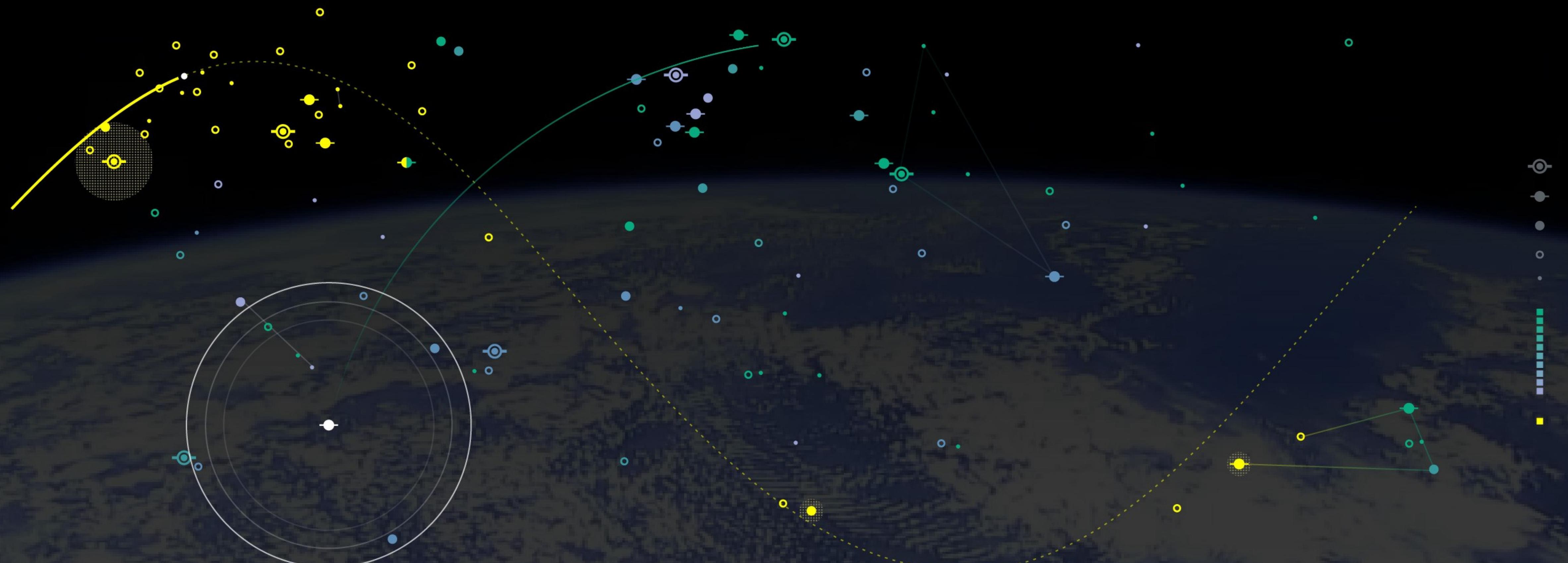
FRIENDS IN SPACE

NOW — Orbit 1024, 9%

SEE MAP

ABOUT THE PROJECT

USTREAM
LIVE

NOT PART OF CURRENT ORBIT ⑦

Giorgia Lupi — New York City

YOUR CONTROL ROOM

YOUR 'HELLO' HAS BEEN SENT TO SPACE!

HI

CURRENTLY PERFORMING AN EXPERIMENT ▣

14.52°W / 67.06°S — Sam

THE ISS   SAMANTHA'S STORY

◯ FRIENDS IN SPACE

NOW — Orbit 1024, 33%

SEE MAP

✕ ⏸ ABOUT THE PROJECT

USTREAM LIVE

YOU ARE PART OF THE CURRENT ORBIT

Giorgia Lupi — New York City

YOUR CONTROL ROOM

SAM PASSED OVER YOU 8:31 AGO

CIAO SAMANTHA   HI

HELLO EARTH! ■

14.52°W / 67.06°S — Sam

THE ISS   SAMANTHA'S STORY

Yellow represents stars that are below the ISS orbital path, meaning that Sam will eventually orbit over their head — or just did.

When you're "on orbit" you can communicate with Sam; you can wave to her and, if you're lucky, she will reply!

HELLO SAMANTHA!

HELLO SAMANTHA!

HELLO SAMANTHA!

HELLO SAMANTHA

No matter how hard you try from here: to get a big "Hello" you have to wait till Sam passes above you!
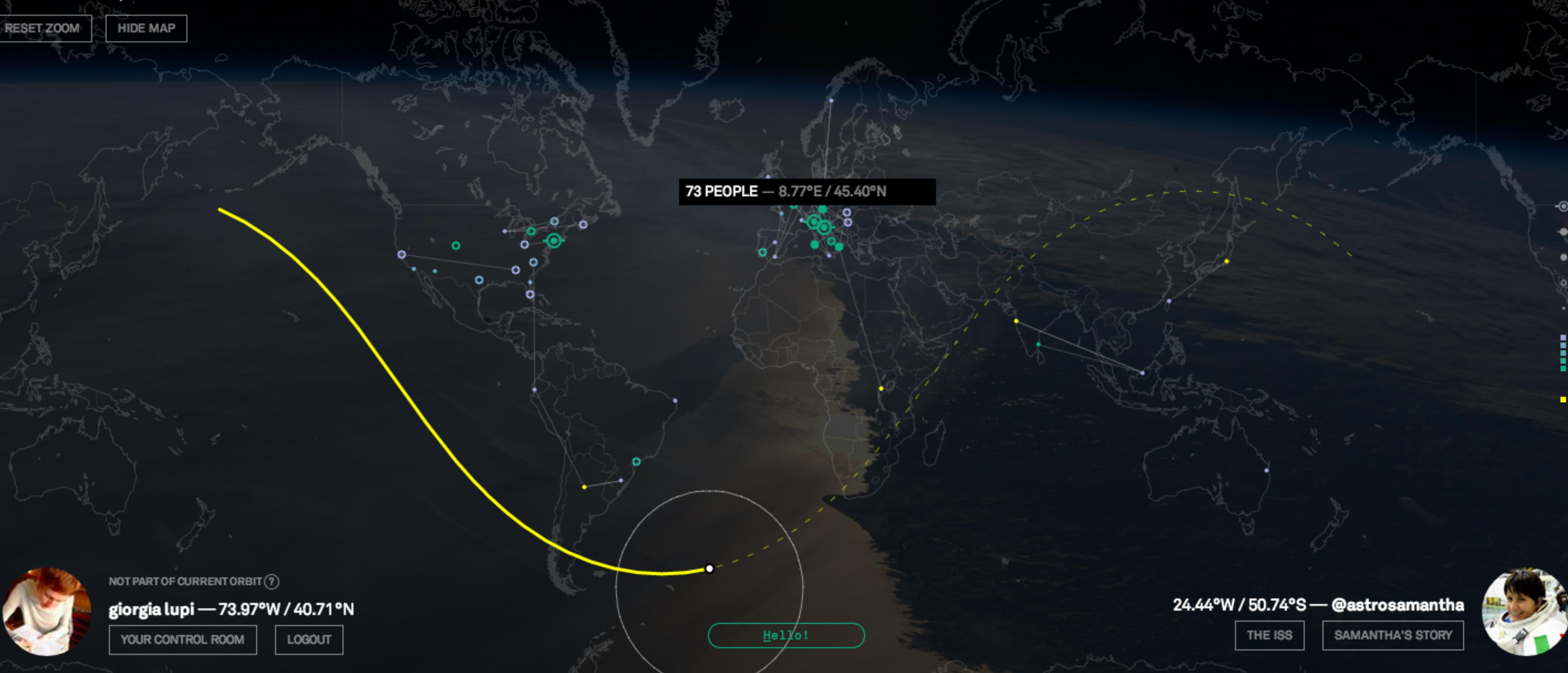
What's this?

What you see here is the trace left by the people who were on orbit and said "Hello Samantha!". The closer you are to her, the louder your "Hello" and the bigger the trace you leave will be.

SAM
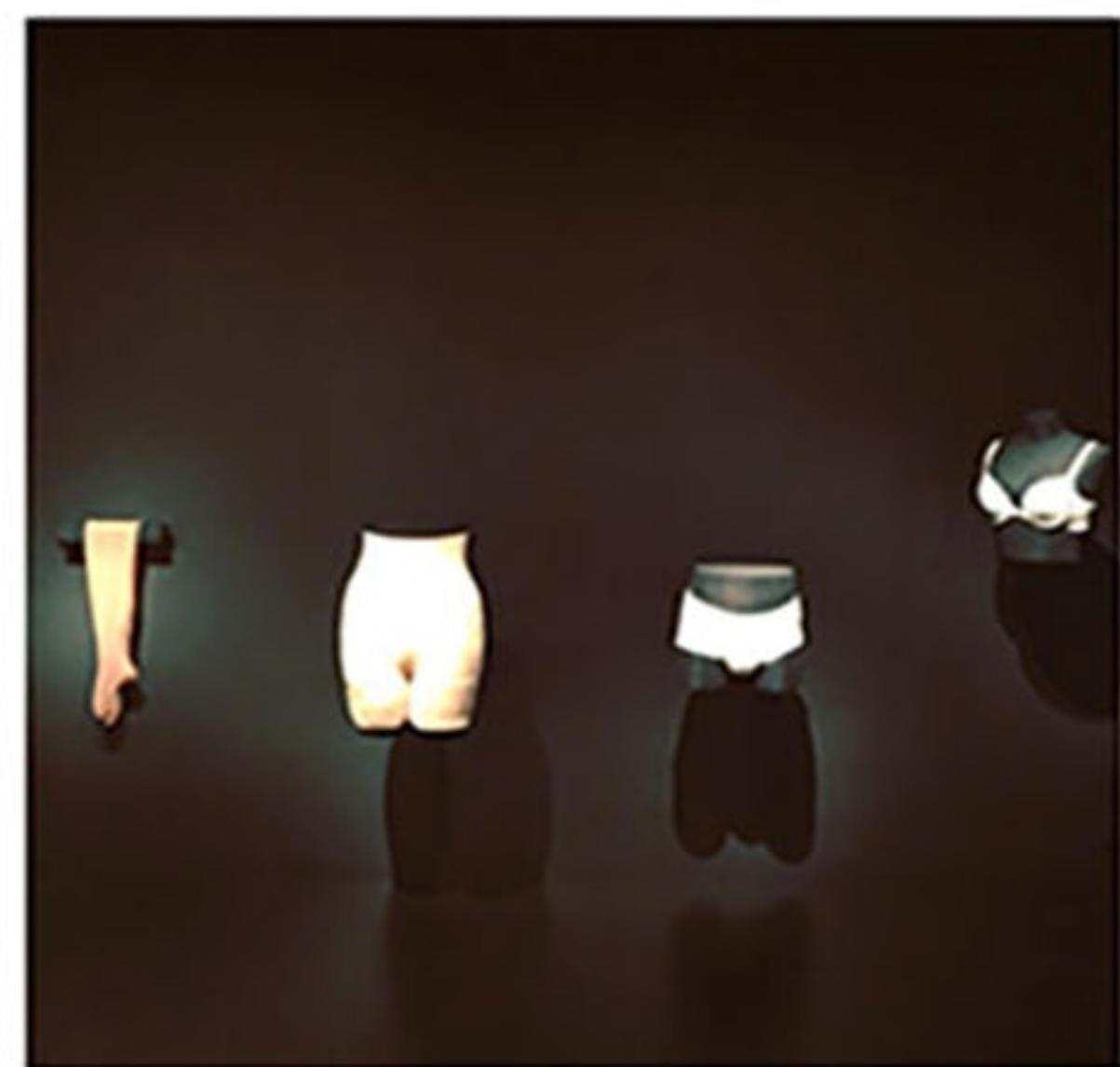
Data Items:
A Fashion Landscape

Exhibition Design

A data-driven installation created for MoMA
interprets the exhibition, 'Items: Is Fashion
Modern?'

111 ITEMS

Items
501 Jeans
A-POC Queen Textile
Adidas Superstar
Air Force 1
Aran Sweater
Aviators
Backpack
Balaclava
Ballet Flats
Bandana
Baseball Cap
Beret
Biker Jacket
Bikini
Birkin Bag
Body Meets Dress, Dress Meets Body dress
Breton Shirt
Briefs (Y front)
Bucket Hat
Burkini
Caftan
Capri Pants
Carter Love Bracelet
Chanel No. 5
Cheongsam
Chino
Converse All Stars
Clogs
Coppola
Dashiki
Diamond Engagement Ring
Diamond Stud
Doorknocker Hoops
Down Jacket
Dr. Martens
Dutch Wax
Espadrilles
Fanny Pack (Bum Bag)
Fitbit
Fleece Snap T
Flip Flops
Fur Coat
Gore-Tex Jacket
Graphic T-Shirt
Guayabera
Harem Pants
Headphones (Walkman)
Head Wrap
Hijab
Hoodie
Jumpsuit
Keffiyeh
Kente Cloth
Kilt
Kippah
Lapel Pin
Little Black Dress
Le Smoking
Leather Pants
Leotard
Loafers
Manicure
Mao Jacket
Mini skirt
Monogram
Moon Boot
Oxford Cloth Button Down Shirt
Panama Hat
Pearl Necklace
Pencil Skirt
Plaid Flannel Shirt
Platforms
Polo Shirt
Premaman
Red Lipstick
Rolex
Safari Suit
Safety Pin
Sari
Seven Easy Pieces
Salwar Kameez
Shawl
Shift Dress
Shirt Dress
Silk Scarf
Slip Dress
Snugli (Baby Carrier)
Space Age Cosmos Collection
Spanx
Speedo
Sports Jersey
Stilettos
Suit
Sunscreen
Surgical Mask
Swatch
Tabi Boots
Tattoo
Teva
Tie
Tights (Pantyhose)

IN THE UPPER PART OF THE VISUALIZATION,
ALL 111 ITEMS IN THE EXHIBITION ARE GROUPED
THEMATICALLY AND DISTRIBUTED ACCORDING TO
THEIR EMERGENCE OVER TIME IN THE INCARNATIONS
THAT MADE THEM SIGNIFICANT.

SECTION OF THE
EXHIBITION

1 ITEM

○ ARCHETYPE
NOTHING ARISES IN A VACUUM; EVERYTHING
WE WEAR HAS A PREDECESSOR, SOMETIMES MANY

● STEREOTYPE
CLOSE YOUR EYES; WHAT APPEARS WHEN
YOU THINK OF EACH ITEM OVER THE LAST CENTURY?

— PROTOTYPE
TIME TO REINTERPRET, REIMAGINE, RETHINK,
AND RECALIBRATE FOR THE NEAR AND FAR FUTURE

[◐ THE ITEM HASN'T CHANGED SUBSTANTIALLY
SINCE ITS ANCIENT ORIGINS]

○———● THE ORIGIN OF THE ITEM CAN BE TRACED
BACK TO AN ARCHETYPE

●——— A PROTOTYPE WAS COMMISSIONED
– OR LOANED – FOR THE SHOW

● SPECIFIC DATE

● DECADE OR PERIOD

TYPE / THE ITEM IS:
A GARMENT
AN ACCESSORY/OTHER

ORIGIN / THE ITEM:
ORGANICALLY AND SPONTANEOUSLY EVOLVED
IS A MASS-MARKET, BRANDED PRODUCT
IS AN ORIGINAL PIECE CREATED BY A FASHION HOUSE

SYMBOL OR CONSEQUENCE / THE ITEM:
IS SYMBOLIC OF A CULTURAL OR SOCIAL MOVEMENT
IS THE PRODUCT OF A CULTURAL OR SOCIAL TENSION
AT A SPECIFIC MOMENT

MEDIUM VERSUS MESSAGE / EACH ITEM
IS COMPLEX BUT ITS STEREOTYPE HIGHLIGHTS:
ITS FUNCTIONAL FEATURES
WHAT IT SYMBOLIZES

WHICH TYPE OF MEDIUM? / THE ITEM IS ICONIC FOR:
ITS TECHNICAL OR PRACTICAL QUALITIES
ITS AESTHETICS OR HISTORY
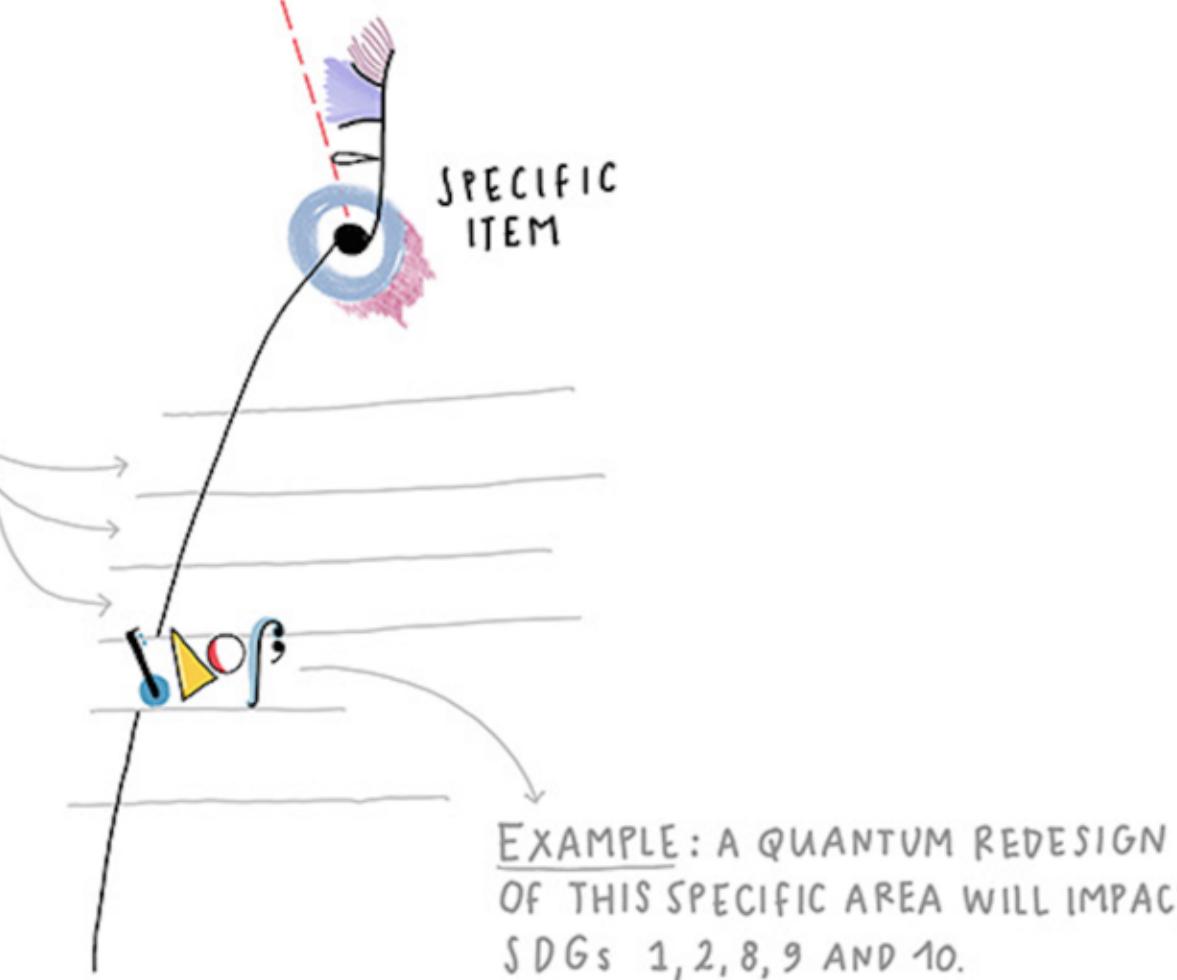
WHICH TYPE OF MESSAGE? / THE ITEM SYMBOLIZES:
BELONGING TO A SPECIFIC GROUP OR CULTURE
REBELLION OR EMANCIPATION
STATUS, UNIQUENESS, OR ACHIEVEMENT

THE LOWER PART OF THE VISUALIZATION FOCUSES
ON EIGHT SPECIFIC ITEMS FRAMED WITHIN THE
GREATER CONTEXT OF SUSTAINABILITY THROUGH
THE LENS OF THE QUANTUM REDESIGN OF FASHION,
A MODEL DEVELOPED BY GLASGOW CALEDONIAN
NEW YORK COLLEGE'S FAIR FASHION CENTER.

THIS "QUANTUM REDESIGN" IDENTIFIES FIFTEEN
INTEGRATED AREAS THAT CONSTITUTE THE FASHION
SYSTEM, AND TRACES THE RELATIONSHIPS BETWEEN
THEM AND THEIR IMPACT ON EACH OTHER.
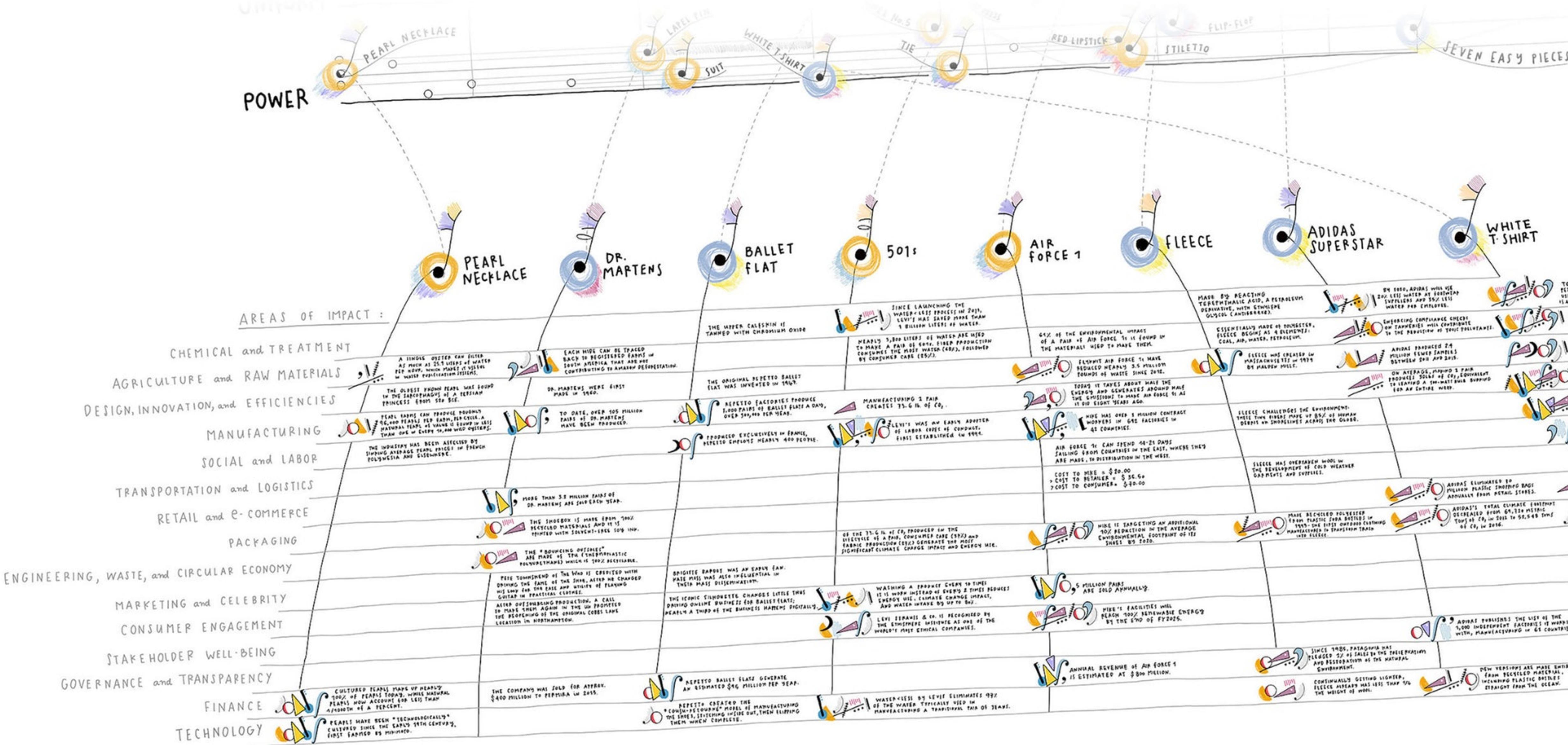
IT ALSO CHARTS THE ITEMS' PROGRESS IN MEETING
THE SEVENTEEN SUSTAINABLE DEVELOPMENT GOALS
SET BY THE UNITED NATIONS.

SPECIFIC
ITEM

EXAMPLE: A QUANTUM REDESIGN
OF THIS SPECIFIC AREA WILL IMPACT
SDGs 1, 2, 8, 9 AND 10.
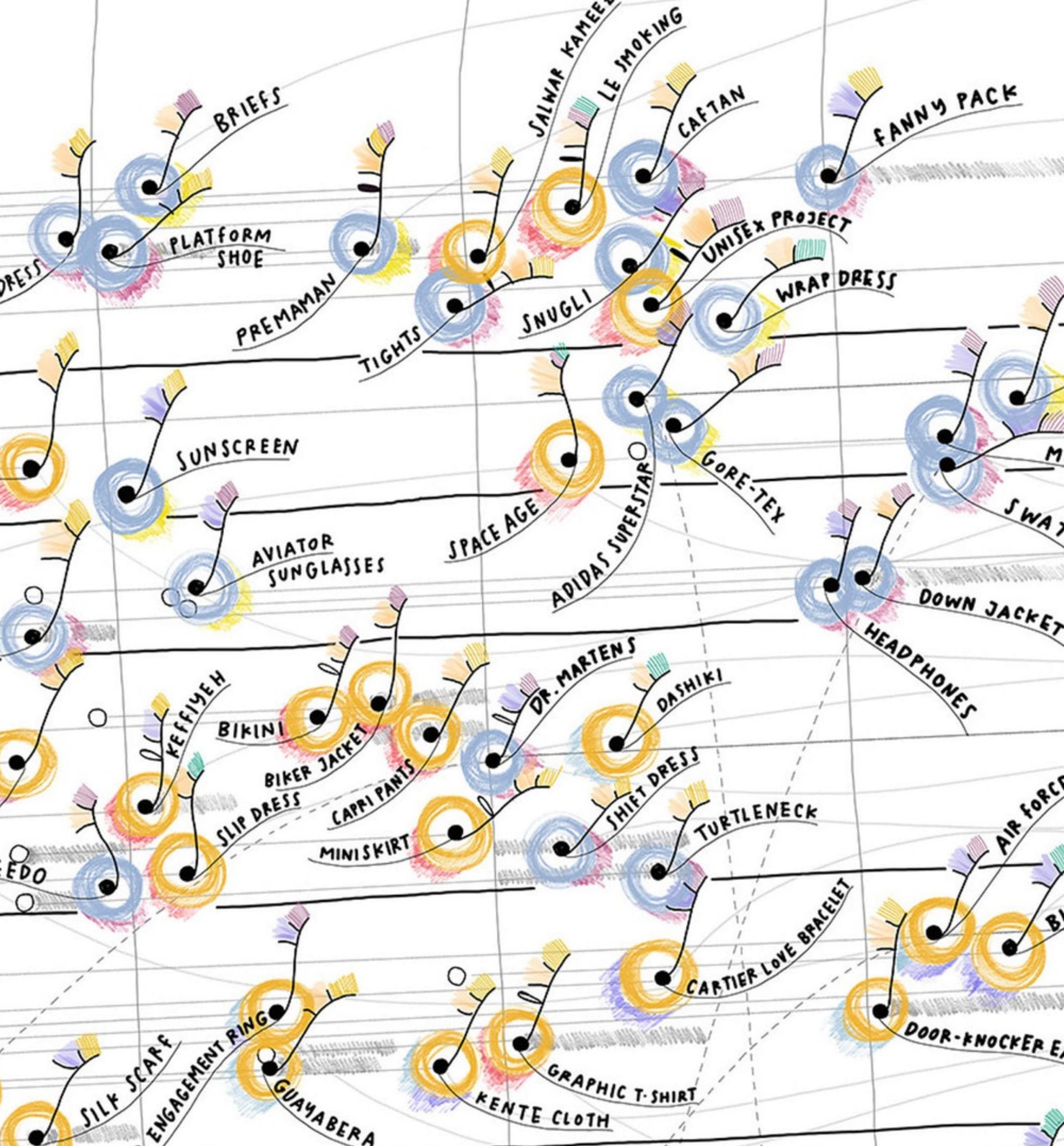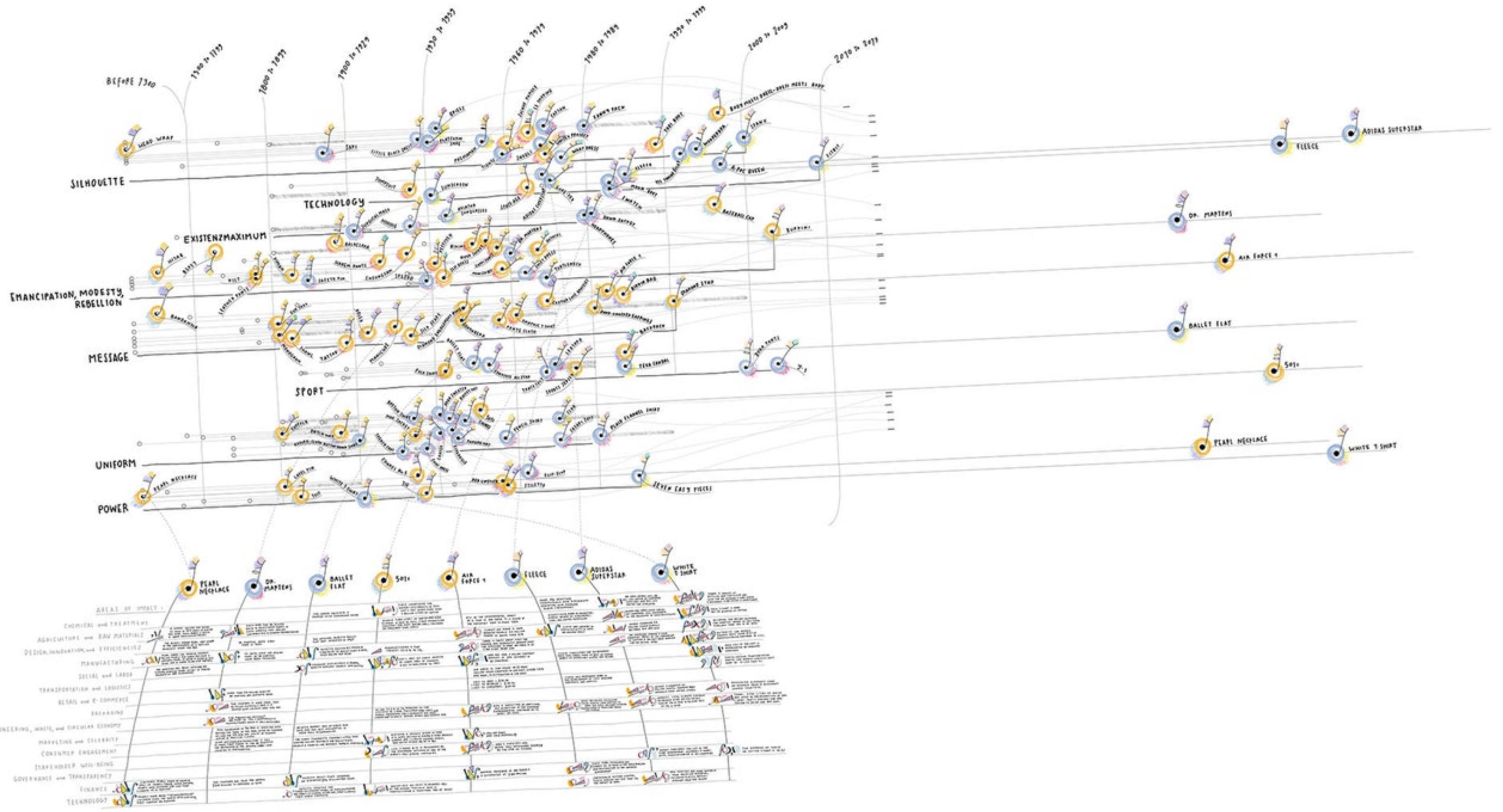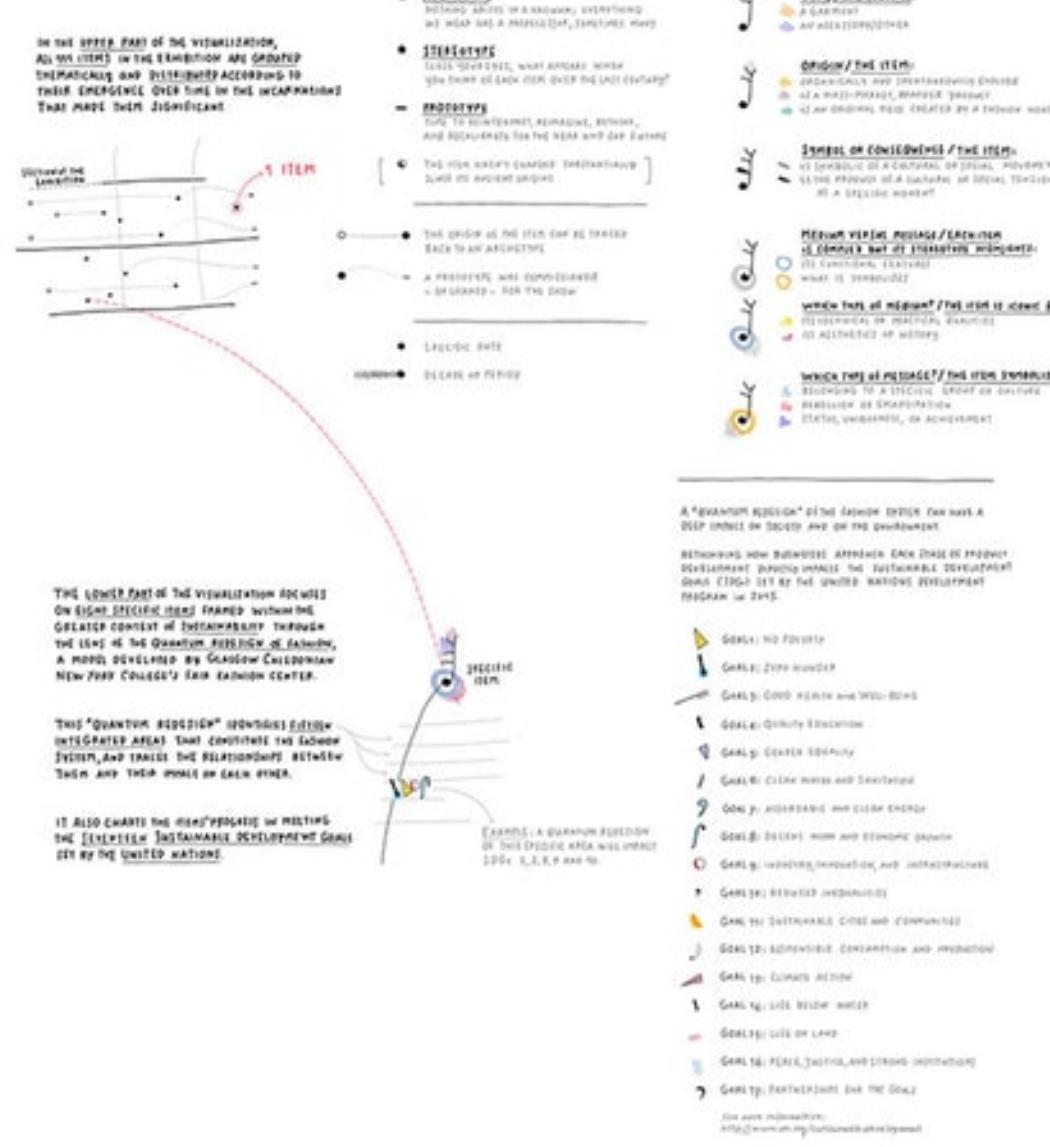
A "QUANTUM REDESIGN" OF THE FASHION SYSTEM CAN HAVE A
DEEP IMPACT ON SOCIETY AND ON THE ENVIRONMENT.

RETHINKING HOW BUSINESSES APPROACH EACH STAGE OF PRODUCT
DEVELOPMENT DIRECTLY IMPACTS THE SUSTAINABLE DEVELOPMENT
GOALS (SDGs) SET BY THE UNITED NATIONS DEVELOPMENT
PROGRAM IN 2015.
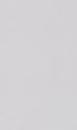
GOAL 1: NO POVERTY

GOAL 2: ZERO HUNGER

GOAL 3: GOOD HEALTH AND WELL-BEING

GOAL 4: QUALITY EDUCATION

GOAL 5: GENDER EQUALITY

GOAL 6: CLEAN WATER AND SANITATION

GOAL 7: AFFORDABLE AND CLEAN ENERGY

GOAL 8: DECENT WORK AND ECONOMIC GROWTH

GOAL 9: INDUSTRY, INNOVATION, AND INFRASTRUCTURE

GOAL 10: REDUCED INEQUALITIES

GOAL 11: SUSTAINABLE CITIES AND COMMUNITIES

GOAL 12: RESPONSIBLE CONSUMPTION AND PRODUCTION

GOAL 13: CLIMATE ACTION

GOAL 14: LIFE BELOW WATER

GOAL 15: LIFE ON LAND

GOAL 16: PEACE, JUSTICE, AND STRONG INSTITUTIONS

GOAL 17: PARTNERSHIPS FOR THE GOALS

FOR MORE INFORMATION:
http://www.un.org/sustainabledevelopment

POWER

Uniform · Pearl Necklace · Suit · Label Tie · White T-Shirt · No.5 · Tie · Red Lipstick · Stiletto · Flip-Flop · Seven Easy Pieces

PEARL NECKLACE · DR. MARTENS · BALLET FLAT · 501s · AIR FORCE 1 · FLEECE · ADIDAS SUPERSTAR · WHITE T-SHIRT

AREAS OF IMPACT:

- CHEMICAL and TREATMENT
- AGRICULTURE and RAW MATERIALS
- DESIGN, INNOVATION, and EFFICIENCIES
- MANUFACTURING
- SOCIAL and LABOR
- TRANSPORTATION and LOGISTICS
- RETAIL and e-COMMERCE
- PACKAGING
- ENGINEERING, WASTE, and CIRCULAR ECONOMY
- MARKETING and CELEBRITY
- CONSUMER ENGAGEMENT
- STAKEHOLDER WELL-BEING
- GOVERNANCE and TRANSPARENCY
- FINANCE
- TECHNOLOGY

PEARL NECKLACE   DR. MARTENS   BALLET FLAT   501s   AIR FORCE 1   FLEECE   ADIDAS SUPERSTAR   WHITE T-SHIRT

PEARL NECKLACE

A SINGLE OYSTER CAN FILTER AS MUCH AS 25.9 LITERS OF WATER PER HOUR, WHICH MAKES IT USEFUL IN WATER PURIFICATION SYSTEMS.

OLDEST KNOWN PEARL WAS FOUND IN SARCOPHAGUS OF A PERSIAN ... LESS FROM 520 BCE.

... FARMS CAN PRODUCE ROUGHLY ... PEARLS PER FARM, PER CYCLE. A ... PEARL OF VALUE IS FOUND IN LESS ... ONE IN EVERY 10,000 WILD OYSTERS

... HAS BEEN AFFECTED BY ... PEARL PRICES IN FRENCH ... AND ELSEWHERE.

UP NEARLY ... WHILE NATURAL ... LESS THAN

...OLOGICALLY ... 19TH CENTURY.

DR. MARTENS

EACH HIDE CAN BE TRACED BACK TO REGISTERED FARMS IN SOUTH AMERICA THAT ARE NOT CONTRIBUTING TO AMAZON DEFORESTATION.

DR. MARTENS WERE FIRST MADE IN 1960.

TO DATE, OVER 105 MILLION PAIRS OF DR. MARTENS HAVE BEEN PRODUCED.

MORE THAN 3.2 MILLION PAIRS OF DR. MARTENS ARE SOLD EACH YEAR.

THE SHOEBOX IS MADE FROM 100% RECYCLED MATERIALS AND IT IS PRINTED WITH SOLVENT-FREE SOY INK.

THE "BOUNCING OUTSOLES" ARE MADE OF TPU (THERMOPLASTIC POLYURETHANE) WHICH IS 100% RECYCLABLE.

PETE TOWNSHEND OF THE WHO IS CREDITED WITH DRIVING THE FAME OF THE SHOE, AFTER HE CHANGED HIS LOOK FOR THE EASE AND UTILITY OF PLAYING GUITAR IN PRACTICAL CLOTHES.

AFTER OUTSOURCING PRODUCTION, A CALL TO MAKE THEM AGAIN IN THE UK PROMPTED THE REOPENING OF THE ORIGINAL COBBS LANE LOCATION IN NORTHAMPTON.

THE COMPANY WAS SOLD FOR APPROX. $400 MILLION TO PERMIRA IN 2013.

BALLET FLAT

THE UPPER CALFSKIN IS TANNED WITH CHROMIUM OXIDE

THE ORIGINAL REPETTO BALLET FLAT WAS INVENTED IN 1947.

REPETTO FACTORIES PRODUCE 7,000 PAIRS OF BALLET FLATS OVER 500,000 PER YEAR.

PRODUCED EXCLUSIVELY IN FRAN... REPETTO EMPLOYS NEARLY 400 P...

BRIGITTE BARDOT WAS ... KATE MOSS WAS ALSO I... THEIR MASS DISSEMIN...

THE ICONIC SILHOUETTE ... DRIVING ONLINE BUSINESS ... NEARLY A THIRD OF THE ...

REPETTO BALLET FLAT... AN ESTIMATED $95 MIL...

REPETTO CREATED TH... "COUSU-RETOURNE" MODEL ... THE SHOES, STITCHING INSI... THEM WHEN COMPLET...

501s

SINCE LAUNCHING THE WATER<LESS PROCESS IN 2011, LEVI'S HAS SAVED MORE THAN 1 BILLION LITERS OF WATER.

NEARLY 3,800 LITERS OF WATER ARE USED TO MAKE A PAIR OF 501s. FIBER PRODUCTION CONSUMES THE MOST WATER (68%), FOLLOWED BY CONSUMER CARE (23%).

...CTURING 1 PAIR ... 73.6 lb OF CO₂

LEVI'S WAS AN EARLY ADOPTER ... LABOR CODES OF CONDUCT, ... ST ESTABLISHED IN 1991.

AIR FORCE 1

61% OF THE ENVIRONMENTAL IMPACT OF A PAIR OF AIR FORCE 1s IS FOUND IN THE MATERIALS USED TO MAKE THEM.

FLYKNIT AIR FORCE 1s HAVE REDUCED NEARLY 3.5 MILLION POUNDS OF WASTE SINCE 2012.

TODAY IT TAKES ABOUT HALF THE ENERGY AND GENERATES AROUND HALF THE EMISSIONS TO MAKE AIR FORCE 1s AS IT DID EIGHT YEARS AGO.

NIKE HAS OVER 1 MILLION CONTRACT WORKERS IN 692 FACTORIES IN 42 COUNTRIES.

AIR FORCE 1s CAN SPEND 14-21 DAYS SAILING FROM COUNTRIES IN THE EAST, WHERE THEY ARE MADE, TO DISTRIBUTION IN THE WEST.

COST TO NIKE = $20.00
> COST TO RETAILER = $35.50
> COST TO CONSUMER = $70.00

NIKE IS TARGETING AN ADDITIONAL 10% REDUCTION IN THE AVERAGE ENVIRONMENTAL FOOTPRINT OF ITS SHOES BY 2020.

...7%) AND ...OT ...ERGY USE.

...IMES ...ES REDUCES ...ACT, ...ED BY ...E OF THE

5 MILLION PAIRS ARE SOLD ANNUALLY.

NIKE'S FACILITIES WILL REACH 100% RENEWABLE ENERGY BY THE END OF FY2025.

ANNUAL REVENUE OF AIR FORCE 1 IS ESTIMATED AT $800 MILLION.

FLEECE

MADE BY REACTING TEREPHTHALIC ACID, A PETROLEUM DERIVATIVE, WITH ETHYLENE GLYCOL (ANTIFREEZE).

ESSENTIALLY MADE OF POLYESTER, FLEECE BEGINS AS 4 ELEMENTS: COAL, AIR, WATER, PETROLEUM.

FLEECE WAS CREATED IN MASSACHUSETTS IN 1979 BY MALDEN MILLS.

FLEECE CHALLENGES THE ENVIRONMENT: THESE TINY FIBERS MAKE UP 85% OF HUMAN DEBRIS ON SHORELINES ACROSS THE GLOBE.

FLEECE HAS OVERTAKEN WOOL IN THE DEVELOPMENT OF COLD WEATHER GARMENTS AND SUPPLIES.

MADE RECYCLED POLYESTER FROM PLASTIC SODA BOTTLES IN 1993 - THE FIRST OUTDOOR CLOTHING MANUFACTURER TO TRANSFORM TRASH INTO FLEECE.

SINCE 1985, PATAGONIA HAS PLEDGED 1% OF SALES TO THE PRESERVATION AND RESTORATION OF THE NATURAL ENVIRONMENT.

CONTINUALLY GETTING LIGHTER, FLEECE ALREADY HAS LESS THAN 1/6 THE WEIGHT OF WOOL.

ADIDAS SUPERSTAR

BY 2020, ADIDAS WILL USE 20% LESS WATER AT FOOTWEAR SUPPLIERS AND 35% LESS WATER PER EMPLOYEE.

ENFORCING COMPLIANCE CHECKS ON TANNERIES WILL CONTRIBUTE TO THE REDUCTION OF TOXIC POLLUTANTS.

ADIDAS PRODUCED 24 MILLION FEWER SAMPLES BETWEEN 2011 AND 2016.

ON AVERAGE, MAKING 1 PAIR PRODUCES 30 lb OF CO₂, EQUIVALENT TO LEAVING A 750-WATT BULB BURNING FOR AN ENTIRE WEEK.

ADIDAS ELIMINATED 70 MILLION PLASTIC SHOPPING BAGS ANNUALLY FROM RETAIL STORES.

ADIDAS' TOTAL CLIMATE FOOTPRINT DECREASED FROM 69,730 METRIC TONS OF CO₂ IN 2012 TO 55,548 TONS OF CO₂ IN 2016.

ADIDAS PUBLISHES THE LIST OF THE 1,000 INDEPENDENT FACTORIES IT WORKS WITH, MANUFACTURING IN 61 COUNTRIES.

WHITE T-SHIRT

TODAY ... PESTIC... USED I... IS AVO...

EA...

ON...

NEW VERSIONS ARE MADE ENTIRELY FROM RECYCLED MATERIAL, INCLUDING PLASTIC BOTTLES STRAIGHT FROM THE OCEAN.

Starbucks

Digital Design, AR Design

Data visualization installation and augmented
reality experience for the Starbucks Reserve
Roastery in Milan.

Background
data pattern

data
context

main
story

"wow sucha great story!"

"oh- there are information!"

"Beautiful wall!"

'...ma poi, che cosè un nome?'

Exhibition Design
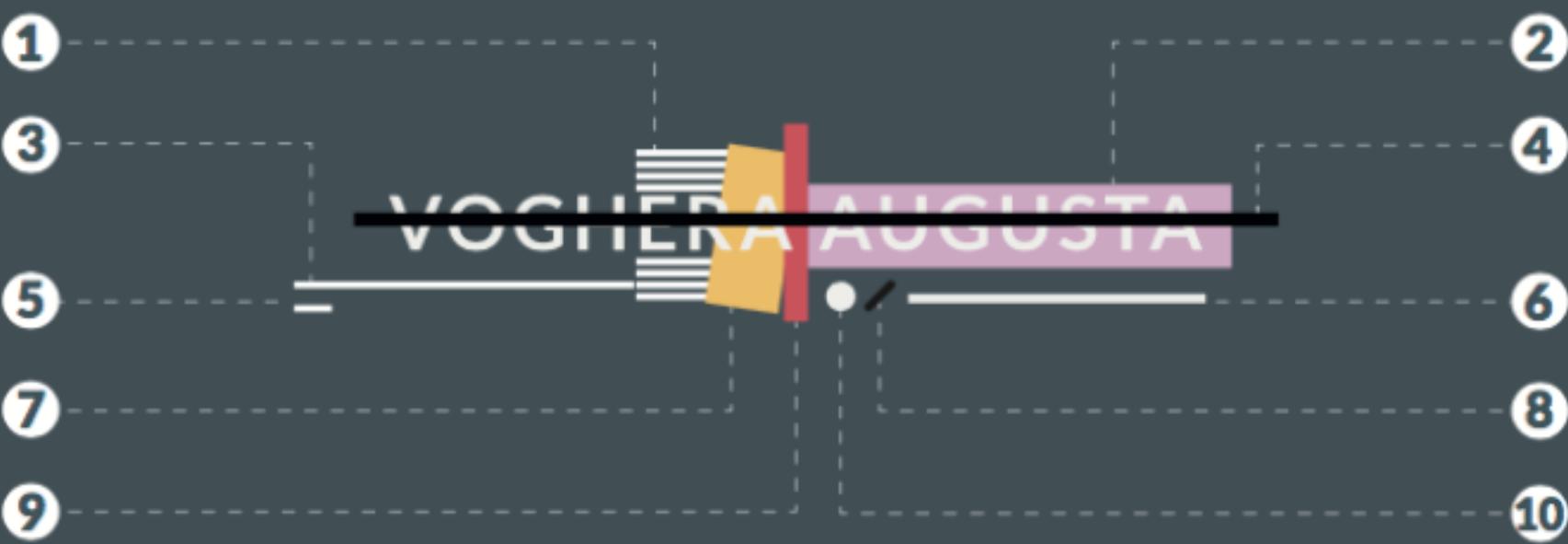
An installation visualizing data from the 1938 census in Milan mirrors the social and personal impact of the first discriminatory act against Jews by the Italian Fascist regime.

...ma poi, che cos'è un nome?

Terrazza Triennale
Osteria con vista

Secondo piano
Second floor

VOGHERA AUGUSTA

①			②
③			④
⑤			⑥
⑦			⑧
⑨			⑩

Discriminazione non riconosciuta	❶	*Non discriminated*
Professione appartenente al macro-gruppo: "Casalinghe"	❷	*Profession grouped in the macro-category: "Housewives"*
38 anni al momento del censimento	❸	*38 years old at the date of the census*
Destino finale: deportata, non sopravvissuta	❹	*Fate: deported, unsurvived*
Residente in Italia dalla nascita	❺	*Resident in Italy since birth*
Cittadinanza italiana	❻	*Italian citizenship*
Di religione Israelitica	❼	*Jewish*
Non discendente da matrimonio misto	❽	*Non descendant of a mixed marriage*
Femmina	❾	*Female*
Appartenente alla razza Ebraica	❿	*Member of the Jewish race*

Lunghezza = Età al momento del censimento

Colore = Religione

Colore = Genere M/F

Simbolo bianco = Discriminazione

Simbolo nero = Spostamento

TAGLIACOZZO BRUNO AUGUSTO

Pattern = Condizione post-8 settembre 1943

Colore = Conseguenza Leggi 1938

Colore = Destino Finale

Colore = Religione Abiura

Colore = Professione

Lunghezza = Età residenza in Italia

PALETTE

ANCONA MARIO GIUSEPPE   LUZZATTO LUCIANA   BARBER SALOMONE   DE DANINON

NACHMANSOHN CARLO   SCIALTIEL SERGIO   WEINBERG INGE   COI

RATH PIETRO   LUZZATTO GIANCARLO   USIGLIO ANNAMARIA   WOLF ER

SCHAFFER HERMANN   RAGENDORFER HANS   AGHIB CARLA FANNY   MILLA MARI

CODELEONCINI CARLO   EKMAL ERNESTINA   MOSCATI GIANFRANCO   LOPEZ NUNES GUIDO

Discussion

Discussion

Q1: Is there room for creativity in the definition of a dataset?

Q2: Do you think data visualization should be 'inclusive' or 'exclusive'?

Thanks