# Theme 1: Design Process and Methodology (11.09 morning)

## Jean-Francois Boujut

### Title: Design intermediary / boundary objects

**Abstract:** The presentation will highlight the importance of tangible artefacts in design processes through various examples from industrial case studies. The theoretical foundation of design intermediary objects is revisited in the light of new studies. We would like to show how the creation of artefacts is a process where the cognitive dimension of creativity is intimately connected to the physical process of producing an object. The design activity sits at the exact frontier of the two worlds (mental and physical) and plays between the two in an iterative way to create what Donald Schön called a « conversation ». Can we design a sound as we design an object? Is it possible to consider a non persistent or a non tangible intermediary object? These are some questions we would like to address in our discussion.

**Bio:** Jean-François BOUJUT conducts research on product design processes and has been developing interdisciplinary approaches for over twenty years to study cooperation within (engineering) design teams. He is the founder of the Collaborative and Integrated Design team at the G-SCOP laboratory. He contributed to the foundational work on the concept of Design Intermediate Objects, based on an ethnographic approach to design processes. More recently, he has developed experimental approaches to cooperation in augmented reality environments dedicated to early-stage design and conceptual design. His work has been carried out within the framework of European projects involving large companies as well as design SMEs, fab labs, and hackerspaces.

## Florian Grond

### Title: Sonic boundary objects

**Abstract:** Emerging from collaborative encounters across different sensory abilities in academic research-creation contexts and later in cultural mediation projects, I am currently advancing with colleagues the concept of binaural recordings as sonic boundary objects, specifically immersive interviews, to understand diverse, sometimes marginalized sensory experiences from a first-person perspective. Theoretically grounded in ideas from person-centred anthropology and phenomenology and inspired by methods from participatory design, sonic boundary objects utilize immersive sound experiences to facilitate the sharing and reflection of first-person perspectives across diverse ways of sensing the world. I have applied this new method to investigate the relational processes between composers and performers, as well as to study multilingual language use in situ. In collaboration with scholars from phenomenological anthropology, I am currently developing a theoretically grounded methodology of joint immersive listening with community co-researchers, exploring different ways of sensing and understanding creative neurodivergent practices in artistic contexts. Recently, this new method has shifted toward questions of cultural access and participation in an ongoing partnership development project. In my presentation, I will share insights from these diverse applications and illustrate the potential of sonic boundary objects as a sound-driven ethnographic method that brings diverse sensory experiences into shared spaces of understanding and creation.

**Bio:** Florian Grond, PhD, is an Assistant professor in the Department of Design and Computation Arts at Concordia University. His research interests are participatory design in the context of disability, the arts, immersive media, and assistive technology. Grond has published in sound studies, auditory display, assistive technology design, immersive sound recording, sonic ethnographies, and art and disability. He has also exhibited works as an independent media artist since 2002 across Europe, North America, and Japan. When connecting design and disability, he draws from his creative practice as an artist and technologist. Over the last 10 years, he has started collaborations with colleagues with disabilities from academia and the arts, resulting in research output, artistic creations, and exhibition curating. Before joining the Design and Computation Arts department, he held a post-doctoral appointment at Concordia, where he was part of the Critical Disability Studies Working Group. He further received a post-doctoral research-creation scholarship B5 from the Fonds de Recherche du Québec Société et Culture, which he held at the Center for Interdisciplinary Research in Music Media and Technology, McGill, where he was also associated with the Shared Reality Lab and the Input Devices and Music Interaction Laboratory. In McGill's Sound Recording Department, he was the first to record with 6-degrees-of-freedom sound recording systems in several projects and later in independent productions. At the University of Graz, Grond taught a course on sonic boundary objects with late colleague Dr. Piet Devos, a method using immersive sound recording techniques for blind ethnographies, which they published in 2016. Since 2024, Grond has co-directed the Centre for Sensory Studies at Concordia with David Howes. His ongoing research projects focus on immersive sound recordings to leverage first-person perspectives to advance our understanding of accessibility and inclusion. Grond’s research has received funding from the Social Science and Humanities Research Council of Canada and Fonds de Recherche du Québec Société et Culture; amongst these funded projects, he is the co-director of a Partnership Development Grant.

# Theme 2: Human-Technology Entanglement (11.09 afternoon)

### Maria Luce Lupetti

**Title: Sonic Entanglements: Rethinking Human-Technology Relations Through Sound**

**Abstract:** This talk will explore the complex entanglements between humans and technology through the lens of sound. Sound is examined as a multifaceted mediator—shaping technological expressiveness, serving as a functional interface in interaction, and emerging as noise that both disrupts and defines our co-existence with machines. Drawing on perspectives at the intersection of human-computer interaction studies and design practices, the talk interrogates how sonic dimensions influence our relationships with technology beyond the visual and tactile. The talk will particularly focus on sound-related design practices and the role these can serve as speculative tools that can challenge dominant design paradigms and open up alternative modes of attunement and cohabitation with technological systems.

**Bio:** Maria Luce Lupetti is an Assistant Professor in Design at the Department of Architecture and Design at Politecnico di Torino. Her research is concerned with all matters of human entanglement with the artificial world, especially concerning complex technologies such as AI and robotics. She is the PI of “Participatory Design Justice for Ethical AI Transitions,” a three-year project funded by the Italian Ministry of Education and Research, under the FIS2 program. She also serves as Exhibit X section editor for ACM Interactions Mag.

### Frédéric Bevilacqua

**Title: Perspectives in Designing Movement-Sound Interaction**

**Abstract**: Embodied music interaction is a broad framework that considers our movements and bodies in listening, playing, and more generally experiencing sound and music. Within this framework, interactive technologies open up opportunities for designing a wide range of sonic systems and musical instruments. In this talk, I will present various approaches, design methodologies, and technologies that we have developed over the years across different applications—from artistic creation to movement rehabilitation. These diverse use cases provide a basis for critical perspectives on the use of sonic mediation technologies, questioning diversity and sustainability.

**Bio**: Frédéric Bevilacqua is Head Researcher at IRCAM in Paris, leading the team Sound Music Movement Interaction (part of the joint research lab on Science & Technology for Music and Sound between IRCAM – CNRS – Sorbonne Université). His research concerns the modelling and the design of interaction between human movement and sound, and the development of gesture-based digital musical instruments. The applications range from artistic creation, education to health. Recent projects concerned learning processes in movement-based interaction and collective musical interactions.

# Theme 3: Societal impact of design (12.09 morning)

### Èmile De Visscher

**Title: Ecologies of Making: A Question for Society**

**Abstract:** In the context of the ecological crisis, the conditions under which our material goods are produced and exist have become fundamentally political. As a mediator between the social body and artificial systems, design can play a key role in making the complex realities behind ubiquitous yet largely invisible technical infrastructures more accessible, tangible, and graspable.

Through product design and engineering, grounded in a project-based practice, Emile De Visscher explores different approaches to question our relation to technology - be it through participation, speculation, or staging. In this talk, Emile De Visscher will seek to build bridges and parallels between sound-driven and product-driven design traditions.

**Bio**: Emile De Visscher is a Junior Professor, designer, researcher and engineer working at the intersection of material innovation, social design, and environmental transition. With a dual background in mechanical engineering (Material Sciences MA, UTC, 2009) and design (IDE MA, RCA, 2012), he develops experimental manufacturing tools and speculative technologies that question dominant industrial paradigms. His work explores how fabrication processes can be rethought as acts of ecological and social transition, combining technical invention with critical reflection. He has exhibited internationally, won several prizes (Dyson Bursary, Innovation Hothouse), filed a patent and publishes regularly about his work. After a PhD in the SACRe Program at PSL University (2018), he worked for 4 years at "Matters of Activity" Excellence Cluster - Humboldt University in Berlin as research associate. Since 2023, Emile De Visscher holds a Junior Professorship and the research Chair "Design for Ecological Transitions" at Ecole Normale Supérieure Paris Saclay, founding member of Université Paris Saclay.

### Salomé Voegelin

**Title: Sonic possibility and habitability**

**Abstract**: We believe to hear the world from the sounds of visual things. This visual identification is an illusion, however, a hallucination projected onto a sonic sphere that does not sound a particular thing but sounds vibrations: microturbulences that agitate everything that they come in contact with - walls and ceilings, carpets and curtains, streets and trees, cars and bicycles, as well as our own and other human and more-than-human bodies - sounding contingently and in reciprocity, together, with everything that seems fixed and everything that is passing through. This vibrational dimensionality transforms the visually defined world into a relational sphere and turbulent atmosphere. It provides knowledge about how things are together rather than apart and offers the potential to reconsider design approaches and how we live within a vibrational sphere. This talk will engage this potential, not from a design expertise but through a philosophical and artistic engagement with what it might mean to inhabit the possibility of sound's entanglement and how we could design a world from its vibrational indivisibility.
It will contemplate what insights a vibrational and entangled view can provide, and what consequences it will bring for how we live, together, in its connecting logic.
**Bio**: Salomé Voegelin is an artist and writer engaged in listening and sound making as a socio-political practice. She works from the relational logic of sound to focus on the in-between and the liminal, to imagine the world from its indivisibility. Voegelin writes articles and papers, books, texts and text-scores for performance and publication. Her most recent book Uncurating Sound: Knowledge with Voice and Hands (2023) moves curation through the double negative of not not to 'uncuration': untethering knowledge from the expectations of reference and a canonical frame, and reconsidering art as political not in its message or aim, but by the way it confronts the institution. She is a Professor of Sound at the London College of Communication, University of the Arts London. www.salomevoegelin.net