

18

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THE WOMEN'S MAKING



PAD. Pages on Arts and Design

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EDITORIAL

#18

The Women's Making

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Women empowerment and gender equality are fundamental goals of sustainable development. Since 70s until now much work has been made to deal with this issue, but the gender hierarchies are remarkably resilient, and gender gap continued to be in many parts of the world. All this require not to reduce the attention on the issue. Thanks to the creation in 2011 of the UN Women the international community has supported gender-related agendas to ensure women have a voice and participate in creating a more equal and safe world. An essential objective is to make visible the commitment of women in society and culture while at the same time making clear the male prejudice underlying traditional knowledge.

It is needed to combat the difficulties that women still suffer made of Internal and external blocks like the following: the cultures that tend to undermine the confidence of women in their ability and to discourage from taking an interest in scientific, technical or entrepreneurial fields; the social pressures and gender roles that encourage women to retain the primary responsibility for the family and taking care activities as a free work; and the lack of female role models. Combining a commitment towards these needs and absolute confidence in the ability of women to make art, design, science changing the way we think about the world, this PAD #18 focus on *women's making* and offers a broad overview of the path of women in crafting and design thinking, as a repertoire of behavioral patterns, proactive attitudes, and abilities models which could be pursued, empower, or overpasses.

This extremely rich #18 is composed of four sections.

Section I proposes a general frame of women's making path. This section includes two articles by the issue editors Shujun Ban and Marinella Ferrara, and one by Vittorio Linfante. The first article, with the title 'The women's making: a historical review', is a diachronic analysis of women's journey in creative practices and their relationship with technology from the end of 18th century to the contemporary, showing cultural constraints that have been shaping the women approach, and the recent emerging of a *gender-sensitive approach* in the design field. The second one is an investigation on 'What Women Designer Want. The Female Point of View in the Fashion Creative Process'. The author Vittorio Linfante investigates through the literature and the designer example, the evolution - from a historical and methodological point of view - of the relationship between the creative process implemented by women designers and the fashion project. He argues that women designers' fashion project succeeds in giving shape to new cultural and social values. The last contribution to this section, by Shujun Ban and Marinella Ferrara titled 'Women Crafting today: a literature review', is about current crafting phenomenon characterized by a growing community of young women, that has increased in popularity firstly in the USA, then in Europe, and finally also in Asia acquiring considerable cultural, social, and commercial values. The intention of these three articles that are supported by available evidence-based literature, is to define a large picture of women's uniquely creative, crafting and design contribution in its evolution.

Section II, 'Forerunners', proposes a series of microstories that close up in the rich phenomenology of women's making

in the modern time history in different countries, for each of their specificity in design, crafts, or arts field. This section includes 7 articles. It starts with 2 articles about the Italian designers and entrepreneurs Teresina Negri (1879-1974) and Rosa Menni Giolli (1889-1975), that were active in fashion design during the 20th century. The first microstory by Roberto and Umberto de Paolis presents original research on the unprecedented Grisina, a creative mind that escaping from her family to pursue the art of ballet in Paris, to then shift from dance to fashion design and entrepreneurial activity producing lingerie and luxury swimwear, including an intense patent production at the international level. Her success story of social and economic affirmation is emblematic of the creative fervor and the emancipation in Paris where Grisina did the opportunities to combine her inventiveness with relational and entrepreneurial ability.

The microstory by Anna Mazzanti focuses on Rosa Menni Giolli and her passion for batik, which develops mixing artistic and crafts techniques in the bourgeoisie environment in Milan. During the Fascism autarchy, the craftsmanship protection policy allows her to shift her passion in entrepreneurial activity. Her story is very different from the previous one due to the environment and conditions where she developed her activities. The following article, by Ana Julia Melo Almeida and Maria Cecilia Loschiavo dos Santos, is based on archive research between German and Brazil, on Marta Erps (1902-1977), Bauhaus student and Breuer's wife. The authors analyze the activity she carried out after settled in Brazil, where she was a pioneer in science visual communication, significantly contributing to the research of biology and genetics at University of San Paulo

with her documentation and detailing (drawings, diagrams, sculptures, and photographs) of insect species study.

With the article “Gertrud Goldschmidt and Ruth Vollmer: Women in Design between Material and Mathematical Experimentations”, Virginia Marano gives a new voice to the artistic discourses of the two Jewish artists that migrated from Germany to America, due to the advent of Nazism. They courageously defended their own artistic language and empowered new forms of female and Jewish identity. Even if Gego (1912-1994) and Vollmer (1903-1982) had no direct impact one on another, they were both influenced by a European avant-garde heritage of Bauhaus and Russian Constructivism and did share the vital influencing of the new world and culture.

In the following article, Antonio Stefanelli combines the study on the famous French designer Charlotte Perriand (1903-1999) during her time in Japan, to the study on the American born in Cuba Clara Porset (1895-1981) during her time in Mexico. The two parallel stories, that develop in different places in the period of the second world war, show in common the analyze of craft products, raw materials, and local processing techniques and the work carried out by the two designers analyzing craft products, raw materials, and local processing techniques. These dialogues with the tradition, material and immaterial dimensions of local culture, taking into account people’s history and way of life to renewing anonymous popular furniture models, show a soft side of the modern style.

Last in this section, Alfonso Morone’s and Susanna Parlato’s article deal with the ceramic crafting in the Italian context, and compare the ceramic work of Clara Garesio (1938 – alive)

during the 50s and the 60s, with the traditional porcelain of Capodimonte, the craft production in Vietri, and the research carried out by the designer Roberto Mango in Naples between 1954-1955. The authors highlight the way this artist revive and innovated the traditional iconographic heritage of the ceramic art and design in the Neapolitan frame.

Section III 'About Current Practices' opens with the article 'Designing contemporary living spaces: a feminist perspective in urbanism coming from Col.lectiu Punt 6 in Barcelona', by Vera Renau. This paper focuses on how the feminist urbanism theories of this interdisciplinary cooperative of architects, sociologists, and urbanists have been implemented in Barcelona through a study case. Their theories are centered on daily life activities as well as cooperativeness and support networks based on an open, and plural approach. Their research reveals the role of women in challenge of the cities' future design.

Debora Giorgi and Tiziana Menegazzo in the article 'Identity and care in the daily life project of in changing women' present two participatory projects 'Odissee Fiorite' and 'Le cose degli altri' that involved migrants, in particular women escaping from extreme hardship situation. In both projects, the investigative tools are their objects, thanks to meanings that things including in itself, like ideals, experiences of life, cultures related to the past, present, and future. The projects highlighted the resilience of women in life planning in circumstances of change and discontinuity.

'How do women industrial designers succeed in the workplace? Getting in and getting on' by Cathy Lockhart delivers

us this critical question and provides some nuanced insights into how women navigate entrenched gender stereotypes and traditionally masculine workplace norms in the Australian design world where they still remain under-represented and rarely hold senior leadership roles. The authors carried out qualitative research on female industrial designers. The findings suggest the need for more radical approaches facilitating women recruitment, retention, and progression.

Marianne McAra and Lynn-Sayers McHattie introduce the project Crafting Futures and the studio-based approach to inspiring young female artisans interdisciplinary innovation in Malaysia. This approach gives opportunities for female students to learn from and collaborate with craftsmen experts – highly successful female entrepreneurs, leaders, and innovators – as inspiring female role-models.

The article ‘It Tells You What it Wants to Be. How Women Make, with Immanence, Love, Decay, and other Transgressions’ by Melanie Levick-Parkin closes this section presenting an exploration of the female making through a method that combines ethnographic, auto-ethnographic accounts and reflections informed by feminist theory and critique. The study focuses on how the conception of immanence in a making practice has implications for ontological concepts of agency.

Section IV is composed of three interviews. The first is the interview of Debora Giorgi to the French textile designer Brigitte Perkins working in Morocco. Weaving and embroidery fabrics and carpets with Moroccan women, she succeeds in restoring the transmission of this millennial knowledge to future generations, as well as modernizing the value of work,

adapting this to current markets renovating the very strong symbolic dimension through merging the dreams of yesterday and those of tomorrow.

In the following pages, Marinella Ferrara & Shujun Ban deals with the future dimension of design interviewing designer and professor Ross Steven and his ex-student, now animation designer, Nicole Horn, both living in New Zealand. The exploration of new technologies such as 3D and 4D printing multi-materials open a world of opportunities where women could succeed thanks to their divergent thinking and material and bodily very sensibility.

We believe this rich issue on The Women's Making has the precious merit to collect cases of women making from past to future, demonstrates women roles in the diverse design fields in history and contemporary era, and puts light in the future design.

V

BIOGRAPHIES

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Shujun Ban

Shujun Ban is a lecturer of Department of Product Design at School of Arts and Design in Qingdao University of Technology. She is an experienced and welcomed teacher in industrial design for 16 years, with continuous enthusiasm in innovation and follow-up interactive guidance of teaching. She has taught more than 50 subjects, averaging 360 in-class hours annually. She keeps on exploring interdisciplinary in design and arts, focusing on traditional handicrafts research. She is good at planing, designing and promoting cultural brands. She has self-created a media brand, "Second Air". She is an expert judge of industrial design competition in Shandong Province and an excellent instructor in design competitions and workshops. She graduated from Nanjing Forestry University with a master's degree of Mechanical Design and Theory with specialization in Industrial Design in 2004. She will be a visiting researcher at Politecnico di Milano.

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Graduated *cum laude* in architecture at the Politecnico di Milano in 1983, and gained a Ph.D. in Industrial Design in 1996. Assistant Professor at the School of Design since 2001, conducts research in Department of Design, focusing on furniture design, textile design, interior design, and history of design. He has published essays and reviews in magazines, book contributions and international conference papers, and has participated in national and international research programs.

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After completing his classical studies at the "A. Volta" High School in Como, he took composition at the "G. Verdi" Conservatory in Como, studying the cello and the piano. At the same time he undertook historical, archival and documentary research studies on authors and performers of Italian artistic, musical and performance culture between the late nineteenth and twentieth century, rediscovering and enhancing figures representative of an eclecticism often neglected by official historiographic critics. Since 2012 he has carried out independent research and historical-critical in-depth study for the purposes related to the progress of current research, coming into contact with academic figures of reference in the scientific-disciplinary fields of relevance, conducting research in archives and cultural institutions such as the State Archives in Rome, Bibliothèque National de France in Paris, Patrimoine de la SBM and Archives du Palais Princier in Monaco, Archive of the Teatro Regio in Turin, and The National Archives in London.

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PhD, associate professor of product design in the School of Design of the Politecnico di Milano. Since 2014 she has been the head of MADEC, the Research Centre of Material Design Culture in the Department of Design. Her researches are mainly focused on design-driven innovation, design for materials (advanced and smart materials), news technologies integration in product and interior design, Future Design Scenarios. With her research, she has made a significant contribution to methodologies of Design for Materials and historiographical work. Moreover, she deals other research topic like the design in Mediterranean countries, gender issues in design and Design History. Co-founder of *PAD. Pages on Arts & Design* journal, since 2011 she has been the PAD editor in chief. Since 2015 to 2017 she has been a member of ADI's executive board, and currently coordinates the technical-scientific committee for long-life professional training of design professionals. Since 2019 she has been a member of the executive committee of *AIS/Design. Storia e Ricerche* scientific journal. Authors of more than 140 scientific publications, she is a member of scientific committee in international conferences, reviewer for international scientific journals, and research evaluator for academic research application in NL and PT.

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Debora Giorgi

PhD, Architect, she is Researcher in Design at the Dipartimento di Architettura of the University of Florence (DIDA-UNIFI). Since 1991 she works on the issues related to Sustainable Local Development and the social implications of the project starting from the Cultural Heritage. For over 20 years she worked in projects in Ethiopia, Algeria, Tunisia, Morocco, Yemen, Jordan, Haiti, with the most important national and international donors WHC - UNESCO, UNCCD, World Bank, European Commission, WMF, AICS... Since 2011 she has been collaborating with the DIDA UNIFI especially in projects around Maghreb countries and in the social field promoting Social Design projects and workshops using co-design methodologies. She is professor of Service Design at DIDA UNIFI, professor of Design for Cultural Heritage in the License Course in DesignS at Ecole Euro-Méditerranéenne d'Architecture Design et Urbanisme de l'Université Euro-Méditerranéenne de Fès EMADU – UEMF in Morocco and visiting professor in some universities in Mediterranean countries.

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Melanie Levick-Parkin

Dr. Melanie Levick-Parkin's research is focused on visual communication and design & making practices in relation to intangible cultural heritage, heritage and archaeology, framed by Design Anthropological approaches. Most of her work is about the agency of visual and material language and informed by a feminist lens. She is particularly interested in how gender manifests in/ affects how meaning is made within the public sphere, both materially and visually and how power circumscribes who is able to make meaning and give form in different spheres. She is currently the MFA Design Programme leader at the Sheffield Institute of Arts, Sheffield Hallam University, and also supervises doctoral candidates across Art & Design and for the Research England funded, Lab4living 100 Year Life Project.

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Art Director and Professor of Fashion Design, Branding, Communication Design, Curation at the Politecnico di Milano, University of Bologna, Poli.design and Milan Fashion Institute. Curator –with Paola Bertola – of the exhibition *// Nuovo Vocabolario della Moda italiana*, Triennale di Milano (November 2015–March 2016).

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Cathy Lockhart

Cathy has a PhD in Design and a Graduate Certificate in Higher Education. She has undertaken course and program leadership roles within the Faculty of Design, Architecture & Building at the University of Technology Sydney, Australia, including Industrial Design, Interdisciplinary Studies and Product Design. She has overseen program reaccreditations and renewals to address the global readiness of graduates. Her role as senior lecturer concentrates on introducing design process and methods for first year students; and facilitating industry projects to assist senior students in the transition from education to practice. Cathy worked for many years as a professional designer including her own consultancy business and she is a Member of the Design Institute of Australia. Her research explores the gender mix of the student population in industrial/product design education. In particular, she is interested in the educational experience for students and their transition into the profession.

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Philosopher and Full Professor of Design at Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo (FAU-USP), Brazil. She coordinates the Workshop of Social Design at the Institute of Advanced Studies (IEA-USP). Her work encompasses Brazilian design, discarded products, design, homelessness and recyclable material collectors.

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Virginia Marano

Virginia Marano obtained a Master's degree in Contemporary Art History at the University of Siena. She is currently in her second year of her PhD at the University of Zurich under the supervision of Prof. Dr. Tristan Weddigen. Her studies are funded by the Swiss Government Excellence Scholarship (ESKAS). Her dissertation topic is on Alberto Giacometti and the

Post-war sculpture in New York. She did a four-month internship at Mumok (2017, Vienna) and a three-month internship at Artipelag (2018, Stockholm) and is a committee member of the Fondazione Centro Giacometti in Stampa.

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Assistant Professor in History of Contemporary Art, at Politecnico di Milano –Department of Design. PhD (Venice) and research fellow (Siena, 2000-2011) her specific fields of research circulate around the XIX to XXI centuries artistic culture, as well exhibitions and relationship between art and design. She has curated various exhibitions including: *Mondi a Milano. Culture ed esposizioni 1874-1950* (Milano, 2015) when she worked about the “thread designers” (Papini, 1923) between the two wars. She studied and wrote about Anita Pittoni, Rosa Menni Giolli, Marcello Nizzoli. She is responsible since 2017 for the group of research D.E.SY (Designing Enhancement Strategies and Exhibit SYstems for the Italian House Museums and Studios) at the Politecnico di Milano.

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Dr Marianne McAra (PhD, MDES, BA, PG Cert) is the Creative Engagement Research Fellow at the Innovation School at The Glasgow School of Art and works in the areas of youth engagement and creative education. Her research practice is underpinned by human-centred and Participatory Design approaches, with an interest in experimental methods and an expertise working in ethically sensitive research contexts. Marianne teaches and supervises on the Master of Research and Doctoral programmes at GSA.

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Professor Lynn-Sayers McHattie (PhD, MBA, BA, PG Cert, FRSA) is Programme Director for Research at the Innovation School at The Glasgow School of Art. Lynn's research foregrounds questions around “crafting futures” in the creative economy. Her research explores craft and textile practices that connect to the indigenous landscape and culture of island communities and the role innovation can play in socio-cultural. She works extensively in the Highlands & Islands of Scotland and S.E. Asia. Lynn is involved in supervising doctoral and M.Res. students whose interdisciplinary inquiries blur the boundaries between addressing contextually located social and cultural challenges and design innovation practice.

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Artist and teacher. She lives and works in Turin. She trained in Florence where she graduated in painting at the Academy of Fine Arts followed by a master's degree in Modern Literature, with a thesis in visual anthropology on photography as a mode of self construction. She is currently completing a master's degree in Cultural Anthropology and Ethnology. Always interested in the contamination between different artistic languages, she alternates projects of participatory art, with a particular attention to the female condition, investigated through photography, narration and performance, to a research with an intimate and dreamlike character. She develops her artistic research in the field of gender studies and visual anthropology.

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Alfonso Morone

Associate Professor in Industrial Design, at the University of Naples “Federico II” Department of Architecture. Scholarship visiting student at Ecole Nationale Supérieure de Création Industrielle “Les Ateliers” of Paris. He was selected for the 20th “Compasso d'Oro” award, for the section Theoretical Researches and Design Studies, and he gained the Eco_Luoghi 2013 Contest launched by the Italian Environmental Ministry. His research, supported by many essays and writings, is especially concerned with Nature Based Solutions for devices able to face air pollution using natural systems through a combination of plants, phytoremediation mechanisms and bio-filters containing bio-absorbent nanomaterials and in the historical relationship between local manufacturing systems and industrial design. He is leading, as Principal Investigator, the AURA: industrial research and experimental development project for designing a new generation of green & smart

urban furniture supported by the Italian Ministry of Economic Development (2019-2022). In 2017 he wrote *La Fabbrica dell'Innovazione. Gli arredi del Palazzo delle Poste di Napoli 1936*, published by LetteraVentidue, Siracusa.

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Susanna Parlato

Architect and PhD student in design at Sapienza University of Rome. Received the bachelor's degree in Architecture at the Federico II University of Naples (2013) and the master's degree in Architecture for sustainable project at Politecnico di Torino (2016). Since 2017 she has been active within the Architecture Department of Federico II University of Naples being design teaching assistant, exam and degree committee member. She has been a research fellow at the CESMA of the Federico II University (2018-2019). From 2018 she started a collaboration with the Fondazione San Gennaro, an organization that promote social innovation, as a member of the ReMade lab research team whose purpose is to experiment innovative technology to recycle urban waste (plastic and metal) on a local scale. Her main research interests are in the areas of design for social innovation, design for territories, design for sustainability.

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Vera Renau

PhD Student in the programme Society and Culture: History, Anthropology, Arts and Heritage at University of Barcelona (Spain). Her doctoral research analyses the process of recognition of a selection of Catalan visual artists of the early twentieth century (1900 – 1930), and thus the operation of Spanish and Catalan modern art system. She focuses on clarify how art value is constructed by the interaction of different intermediaries in the visual arts field: the mechanism of building their reputations, identify phases, protagonists and dynamics that form part of the process, from an interdisciplinary approach. Member of the Gracmon Research Unit – History of Art & Contemporary Design Research Grup at UB, she holds a master's degree in Art History from the University of Barcelona. Her main research lines are art history, sociology of arts and culture and design studies. She has collaborated with cultural institutions as Direcció General de Patrimoni (Generalitat de Catalunya), Modern Art Department at Museu Nacional d'Art de Catalunya or Galleria Comunale d'Arte Moderna di Roma.

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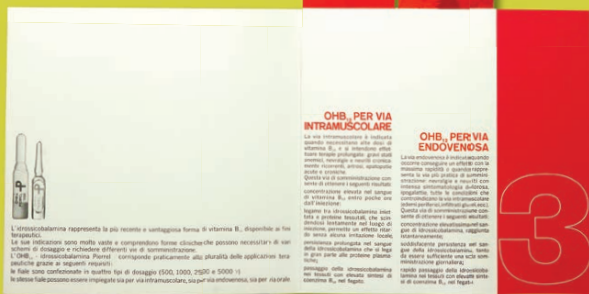
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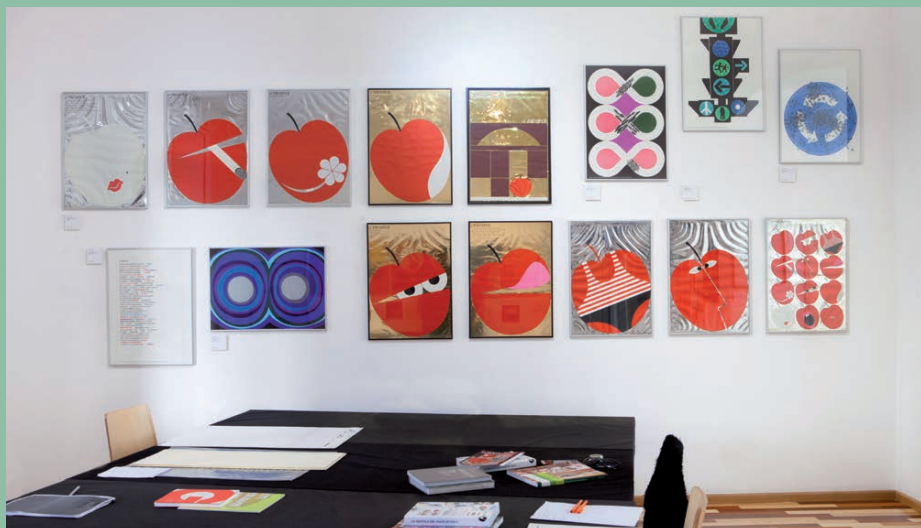


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