

18



THE WOMEN'S MAKING



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
founded by Vanni Pasca in 2005

Editor-in-Chief**Marinella Ferrara**

Design Professor, Politecnico di Milano, Italy

Advisory Board**Tevfik Balcioglu**

Yaşar University, Izmir, Turkey

Murat Bengisu

Izmir University of Economics, Turkey

Isabel Campi

Design History Foundation, Barcelona, Spain

Eduardo Corte Real

UNIDCOM/IADE, Lisbon, Portugal

Antonio da Cruz Rodrigues

Universidad Lusofona, Lisbon, Portugal

Soumiya Mikou

Moroccan Design Association, Casablanca, Morocco

Vanni Pasca

Italian Association of Design History, Milan, Italy

Ely Rozenberg

RUFA, Rome University Fine Art, Rome, Italy

Mireia Frexia Serra

Gracmon, Universitat de Barcelona, Spain

Andreas Sicklinger

Università di Bologna, Italy

Fedja Vukić

University of Zagreb, Croatia

Managing Editor**Chiara Lecce**

Politecnico di Milano, Italy

Editorial Assistant**Giorgia Bonaventura**

Politecnico di Milano, Italy

Editorial Board**Giuseppe Amoruso**

Politecnico di Milano, Italy

Helena Barbosa

University of Aveiro, Portugal

Stefania Compilone

Università di Chieti-Pescara, Italy

Roberto De Paolis

Politecnico di Milano, Italy

Cinzia Ferrara

Università degli Studi di Palermo, Italy

Francesco E. Guida

Politecnico di Milano, Italy

Ashley Hall

Royal College of Art, London, England

Elif Kocabiyik

Izmir University of Economics, Izmir, Turkey

Lia Krucken

Creative Change, Brazil and Germany

Carla Langella

Università degli Studi della Campania Luigi Vanvitelli, Italy

Giuseppe Lotti

Università di Firenze, Italy

Tomas Macsotay

Pompeu Fabra University, Spain

Nicola Morelli

Aalborg University, Copenhagen, Denmark

Alfonso Morone

Università Federico II, Napoli, Italy

Raquel Pelta

Universidad de Barcelona, Barcelona, Spain

Daniele Savasta

Yaşar University, Izmir, Turkey

Rosanna Veneziano

Università degli Studi della Campania Luigi Vanvitelli, Italy

Artemis Yagou

ICOHTEC, Munich, Germany

Li Zhang

Beijing Information Science and Technology University, China

Publishing Consultant**Vincenzo Castellana**, Architect, Italy**Art Direction****Francesco E. Guida****Correspondents****Amina Aguezny** (Morocco), **Hèla Hamrouni** (Tunisia),**Vesna Kujovic** (Montenegro), **Can Özcan** (Turkey),**Ana Perkovic** (Croatia), **Filip Roca** (Montenegro),**Azadeh Sabouri** (Iran), **Marco Sousa Santos** (Portugal),**Pascale Wakim** (Lebanon)**Reviewers 2019**

Giuseppe Amoruso, Tevfik Balcioglu, Shujun Ban,
Murat Bengisu, Isabel Campi, Ornella Cirillo, Roberto De Paolis,
Şölen Kipöz, Carla Langella, Alfonso Morone, Kevin Murray,
Anty Pansera, Burkay Pasin, Karin-Beate Phillips,
Long Quanru, Mireia Frexia Serra, Rosanna Veneziano,
Lang Xiaoxia, Wang Xinyu, Jin Yan, Ye Yadong

PAD

via Festa del Perdono 1 – 20122 Milano – Italy

via Roma 171 – 90133 Palermo – Italy

info@padjournal.net – editors@padjournal.net

Publisher**Aiap Edizioni**

via A. Ponchielli 3 – 20129 Milano – Italy

aiap@aiap.it

www.aiap.it

PAD © ISSN 1972-7887

#18, June 2020

www.padjournal.net

PAD #18 | THE WOMEN'S MAKING**O. EDITORIAL #18****The Women's Making**

by Shujun Ban & Marinella Ferrara

006**I. A BIG PICTURE OF WOMEN'S MAKING****The Women's Making: a Historical Review**

by Marinella Ferrara & Shujun Ban

015**"What Women Designer Want".****The Female Point of View in the Fashion Creative Process**

by Vittorio Linfante

041**Women Crafting Today: a Literature Review**

by Shujun Ban & Marinella Ferrara

065**II. FORERUNNERS****Women's Entrepreneurship in Fashion Design During the 20th Century.****The Case Study of Teresina Negri and GRISINA**

by Roberto de Paolis & Umberto de Paolis

085**Rosa Menni Giolli and the Passion for Batik.****Middle and Far Eastern Influences Between the Two Wars**

by Anna Mazzanti

110**Design and Science, From the Bauhaus to Neotropical Research at USP:
the Trajectory of Marta Erps-Breuer**

by Ana Julia Melo Almeida & Maria Cecilia Loschiavo dos Santos

146**Gertrud Goldschmidt and Ruth Vollmer.****Mathematical Experimentations and the Legacy of Bauhaus Trained Women**

by Virginia Marano

173**The Art of Daily Life Objects. Charlotte Perriand and Clara Porset Dialogue with Tradition**

by Antonio Stefanelli

196**Clara Garesio, Ceramic Art and Design in the Neapolitan Context**

by Alfonso Morone & Susanna Parlato

215

III. ABOUT CURRENT PRACTICES

- Designing Contemporary Living Spaces:
a Feminist Perspective in Urbanism Coming from Col·lectiu Punt 6 in Barcelona** **241**
by Vera Renau
- Identity and Care in the Daily Life Project of in Changing Women** **259**
by Debora Giorgi & Tiziana Menegazzo
- How do Women Industrial Designers Succeed in the Workplace?
Getting In and Getting On** **283**
by Cathy Lockhart
- Crafting Futures: Inspiring Interdisciplinary Innovation
with Young Craft Artisans in Malaysia** **306**
by Marianne McAra & Lynn-Sayers McHattie
- “It Tells You What it Wants to Be”
How Women Make, with Immanence, Love, Decay and other Transgressions** **329**
by Melanie Levick-Parkin

IV. INTERVIEWS

- Textile Design between Tradition & Innovation.
Interview to Brigitte Perkins** **354**
by Debora Giorgi
- Women Sensibility Applied to New Materials and Technologies Processes / 1
Interview to Ross Steven** **367**
by Marinella Ferrara & Shujun Ban
- Women Sensibility Applied to New Materials and Technologies Processes / 2
Interview to Nicole Horn** **377**
by Shujun Ban & Marinella Ferrara

V. BIOGRAPHIES

- About the Authors** **391**

IV

INTERVIEWS

Women Sensibility Applied to New Materials and Technologies Processes / 1

Interview to Ross Stevens

Shujun Ban

Qingdao University of Technology

Marinella Ferrara

Politecnico di Milano

Abstract

Ross Stevens, architect, industrial designer of many mass-produced products – including washing machines (Fisher and Paykel), lawn mowers (Morrison), televisions (Thomson, Saba) and lots of stereos (Perreaux and Plinius) also as a co-owner of PureAudio – and professor of design is engaged to establish a globally recognized design research expertise on multi-material 3D and 4D printing, at the School of Design Innovation of the Victoria University of Wellington, New Zealand. In the MADE lab (Multi-property Additive-manufacturing Design Experiments) students enjoy being free to explore multi-material printing and experiment with new design solutions. Meeting him on the occasion of the last World Industrial Design Conference and Industrial Design World Expo (WIDC 2019 & IDWE) in China, we were fascinated by his way of promoting women's work in the area of new digital printing technology. He helped us to understand the perspective of female students to generate novel applications of the technology to form complex and highly customized multi-material structures, assemblies, and products biology-inspired that cannot be made by any other means. He draws an analogy of women weaving and 3D printing as a complex process that requires patience and sensitivities to things like color, texture, and tactile qualities of the fiber. Ross thinks those sensitivities empower women in relation to this new emerging technology.



Q: We heard about your choice to involve students in your interesting research about new digital printing technology, advanced materials, and future vision. In your lab, you have been observed women students working in this area, their ideas, way of proceeding. What specific ability do you think women have in these areas? Are there any achievements from your projects made by women? What are the more representative projects of a feminine way of thinking and/or making?

A: It is interesting to watch young women working with technology. It does seem to be slightly different to the way my male students have in the past. Probably at the moment the male students are falling behind. And the young women seem to be dominant on our program now and certainly dominate the prize giving. The technology we focus on is 3D printing, so things around how you make digital information into three dimensional objects. And I think there seems to be quite a built-up multi-generational sense of frustration that women have been pushed away from technology. There is a lot more patience with machines female students than male students. If you think of crafts like weaving and 3D printing, they are quite similar sensitivities. Even if you repeat something many times, you have to repeat it really beautifully to get a consistent piece of embroidery on fabric. It's very similar. You build one layer on top of another layer. It has to be tested. The machines can do prints and do a job gradually. I think a lot of young women seem to be very good at the same thing what the machine do. 3D printing requires two sides: a digital side, which is the file you send to the machine; the other is a physical side which is

the plastic melting and temperatures heating writers. This is lovely digital, physical and sensitivity. So physical strength doesn't play any part in it. Printing seems to be a neutral territory. You don't need to be strong to do it. It's not dangerous.

Q: Do you believe there is potential in the creative areas of female students? Are they capable of expressing a sensitivity for technology, materials or sustainability in the lab MADE? Are they proposing a different type of innovation? What are their specific manifestations? Did you realize that women's design could have something different to express on projects with sophisticated technology?

A: I think old people see technology differently to not have everyone exploring it and expressing themselves through it. It's just foolish because you get a really limited dimension of what I could do. A lot of the products are bought by women and yet they are often designed by men. But without the sensitivity of what we might want, I think it's a huge empowerment for a country that can get all of the people. The more I travel, the more I see other countries, the happier I am in New Zealand seems to be empowering young woman pretty well at technology. We expect that half of our program will be open to women. More than half the price is going to the women. I would say that 80% of the prices will be going to young woman because of their dominant international acknowledgment.

Q: We all know that you are interested in the future of design, so what role do you think women will play in the future of design?

A: Generation of campaigns, lots of good role models and discussion about women doing things, have convinced young women they can do anything they haven't traditionally done. 3D printing makes us doing things that we wouldn't have thought possible before.

Q: Do you think there is in women designer a vision that subverts a masculinist bias in technology and design? Do you think there is a difference that could emerge through an overtly feminized technology or a critique of the production models supported by technology?

A: Yeah, I do. I'd be fascinated to see while women will take technology it will be different. And I don't think we know what it is yet. But, from what I can see, when young woman comes in our program, that would be very different. We do a lot of work close to biology. And so a lot of our research is inspired by biology or trying to make dynamic creatures or plants that move like biology or acts like biology. We find a very particular sensitivity coming from young women and an interest in biology and natural world. And I think we're starting to see some projects that we wouldn't have got from a young man. The technology and biology of the two things are really pretty exciting. It's more like natural technology, but we're cutting edge mixing the two.

Q: We have observed some 3D and 4D printing works designed by your students, which have bionic and organic forms, soft and delicate perception, close to nature, and material humanization, and so on. These characteristics

are more feminine or not? What outstanding characteristics do women display in design?

A: The materials become softer, more pliable and more precise. The printer that we use is a very precise printer putting down extremely small droplets. And one model can have a billion drops of reason that can be programmed. To do that, you really need a lot of sensitivity to tell it what to be. You have a lot of decisions to make. But as I say, if you're weaving something and weaving is a complex thing as well, and if you look at traditional woman and weaving, (there's a reason women have dominated weaving for a long time), it does require patience, sensitivities about things like color, texture and tactile qualities of the fiber. Maybe cooking is a little bit the same, too. But that's a complex thing where you bring a lot of subtle emotions into it. And it's really four dimensional, ingredients come from how you prepare them, to how you heat them and how you proceed them. I think those sensitivities empowering them. That's empowering hard and really cutting edge technology on top of those sensitivities.

Q: Which is the consideration about the role of women in design in your country?

A: We have a female prime minister who is in charge. She's a quite young mother. I think that helps to tell other people and other women that they can be what they wish to be. We're a pretty young country, so our rules are not particularly rigid. That's why amazing technology suits us quite well, apparently quite a pioneering. We're not very good at doing traditional

things competitively. Other countries get more history of mankind, so they tend to be better at traditional ways of making. And we have to be quite fast with change, this also inspires technology, art and design. It is interesting how many young women are studying industrial design in our programs: about 50%. 30 years ago, that would have been closer to 2% or 3%.

Q: There are topics in research field in your country that are preferred or dominated by women? Are there any specific topics approached only by women designers? Why?

A: We're starting to see a lot of women and things like the creative fields like design and architecture – and our faculty too – are now dominated by women. It's extremely competitive to get into the architecture. It's very very difficult. Higher education has been dominated by women. It's quite a profound shift to more women studying in university, winning more of the prizes, with more ambitious. This generation has been told they can do anything, whether they believe it or not.

Q: Is there any lack of technical ability of female designers in actual design projects? For example, how well do they master advanced materials or digital 3-4D printing?

A: Not really. I think in a creative project, the technical competence is part of it. I think it'll be one of my complaints of a masculine way of doing technology. We're not finding a young woman in any way technically inferior. Basically they will learn as well as the young men. So no, we're not seeing women behind. Maybe in one area, and that's coding. I'm

not sure why the computer coding is still dominated by men. It seems to be one of the last bastions of victim traditional masculine gigs. It requires a very particular kind of person. We struggle to get design students to study coding. It's somehow the creative process and mathematics. I think to learn the programs basically require tenacity and effect. It's said the women know what they're trying to make and they will put the time to learn and make sure they have the knowledge. So now we're not seeing a big difference.



Q: What's your plan with your research in the future?

A: I'm working on a game that's 3D printing, so everything I explore is emerging technologies that effect New Zealand industry. The research I'm doing is a multi-material printing.

It's very precise, multiple colors, multiple partners. And at the moment I'm trying to display inside prints so that once it is printed, I can still change things like color by keeping things locked up. When it's printed, it can still be reprogrammed.

I'm really interested in a lot of things such as where they come from, how they are used, where they go. Once you finish with them, you have a feedback into the system. Creating the material first and even at the end of its life history, absorbing it and making it into something else. Technically, we need to understand how to do that. That's one of the reasons I really like printing. It gets me pretty close to biology. I can't print a tree, but you know we're getting closer.

I am really interested in gender. You don't have to break down the barriers because they're not there. And as an example of how striking it is, we have a traditional workshop at the university and it's been so frustrating trying to give young woman students to go and work down there. But eventually we just bypassed. We set up clear time for the studios primarily, so the students wouldn't have to go and ask what the male team had to do something. And so that's one of the really big strategies. For years, we tried to break down the gender bias. We gave up because we couldn't change that. The culture was too loud and too old, too rigid, too harking back to the good old days of the past, so we literally bought a huge number of 3D printers and put them up in the studio. And now the students don't need to talk to people anymore, and they use the printers. They used to talk to their colleagues or other students. We give some demonstrators at the begging of how they work. So the students don't have to ask them for permission to use them or how to use them, what you have is a dialogue between the person and

the machine. And we find that much more equal. A woman is just as capable as men. And, the machine doesn't care watching the people who seems in the power, if it's not set up well. So that's one way we found really benefit to cut off the historical culture. I feel like they're equal to students. So, pretty lots of young women would go to the workshop. And the project would be pretty much made from them.

References

<http://www.containerhousenz.com/>

<http://made.ac.nz/>

<http://www.pureaudio.co.nz/>

V

BIOGRAPHIES

Ana Julia Melo Almeida

Ph.D. Student in Design at Faculdade de Arquitetura e Urbanismo, Universidade de São Paulo (FAU-USP), Brazil (research supported by Fapesp). Currently, she is attached to École des Hautes Études en Sciences Sociales (Ehess-Paris) for a doctoral internship. Her current research is concerned with: women's history, gender history, design history, textile artifacts, Brazilian modern design.

ajuliamelo@usp.br

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.

banshujun@126.com

Roberto de Paolis

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.

roberto.depaolis@polimi.it

Umberto de Paolis

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.

umbertodepaolis@libero.it

Marinella Ferrara

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.

marinella.ferrara@polimi.it

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.

debora.giorgi@unifi.it

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.

m.levick-parkin@shu.ac.uk

Vittorio Linfante

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).

vittorio.linfante@polimi.it

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.

cathy.lockhart@uts.edu.au

Maria Cecilia Loschiavo dos Santos

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.

clschia@usp.br

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.

maranovirginia@gmail.com

Anna Mazzanti

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.

anna.mazzanti@polimi.it

Marianne McAra

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.

m.mcara@gsa.ac.uk

Lynn-Sayers McHattie

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.

l.mchattie@gsa.ac.uk

Tiziana Menegazzo

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.

tizianamenegazzo.65@gmail.com

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.

alfonso.morone@unina.it

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.

susanna.parlato@uniroma1.it

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.

verarenau@ub.edu

Antonio Stefanelli

Architect, PhD student in Philosophy of Interior Architecture at Università degli Studi di Napoli "Federico II". He takes a degree in Architecture at the Department of Architecture of Università degli Studi di Napoli "Federico II" in 2017. He is part of several research group in the same University and he collaborated in the production of scientific publications and published essays and articles in trade magazines.

antonio.stefanelli@unina.it

META WORKSHOP.

HOW TO DESIGN A WORKSHOP?

By **Òbelo**

12-13 settembre 2020

venue: AIAP Milano

WEBINAR

LET'S DANCE WITH LETTERS.

INTRODUCTION TO

ANIMATED TYPOGRAPHY

By **Gianluca Alla**

September 26, 2020

venue: webinar (Zoom)

SLEEPING BEAUTIES

By **Archivio Tipografico**

+ **Studio 23.56**

October 2-3, 2020

venue: Torino, Archivio Tipografico,
Via Brindisi, 13a

WEBINAR

VALORIZE YOUR OWN OFFER...

HOW TO BUILD A BUSINESS

WITH LEAN APPROACH

AND DEVELOPE SYSTEMS

OF MONETIZATION ORIENTED

TO THE VALUE FOR THE MARKET.

By **Stefano Schiavo**

October 24, 2020

venue: webinar / Zoom

BOOK ARCHITECTURE

AND STORIES FROM THE ARCHIVE

By **Cristina Balbiano d'Aramengo**

November 13-14-15, 2020

venue: Milano, Professione Libro,
Via Angelo del Bon, 1

AIAP



WORKSHOP

SEPTEMBER_NOVEMBER

2020

EARLY BIRD! 10% discount for registration and payment 45 days

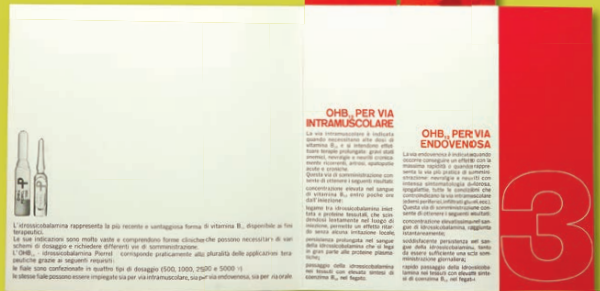
before the workshop date. Discount reserved to non-members
and cannot be combined with other promotions.

INFO E SUBSCRIPTION WWW.AIAP.IT / AIAP@AIAP.IT

TI SENTI POCO BENE? AIAP HA TUTTE LE SOLUZIONI PER TE. SCOPRILE.



Aiap CDPG, the *Graphic Design Documentation Centre*. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDPG's intention to make these documents widely available.



Aiap
via A. Ponchielli, 3, Milano
aiap.it — aiap.it/cdpg
@Aiap_ita



CONSERVARE. VALORIZZARE. L'ARCHIVIO DELLA GRAFICA ITALIANA. SCOPRILO.

Aiap CDPG, the *Graphic Design Documentation Centre*. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDGP's intention to make these documents widely available.



Aiap
via A. Ponchielli, 3, Milano
aiap.it — aiap.it/cdpg
@Aiap_ita



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#18, June 2020

www.padjournal.net



AIAP

associazione italiana design
della comunicazione visiva