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**DESIGN VALUES
IN THE
MEDITERRANEAN**

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O. EDITORIAL #21

The Value of Design in the Mediterranean

by Andreas Sicklinger, Çiğdem Kaya & Reham Mohsen

006

I. MAKE

Intersections between Design and Science in the Mediterranean Food Landscape

by Carla Langella, Gabriele Pontillo & Roberta Angari

022

A Cup of Coffee between Tradition and New Cross-Cultural Experimentations

by Irene Caputo, Marco Bozzola, Claudia De Giorgi

046

Mediterranean Design: Action-Research on Capodimonte Porcelain

by Claudio Gambardella & Ilaria Masullo

069

Ceramic Design Culture in Kütahya and Reflections of Cultural Diversity

by Yasemin Kutlay, Necla İlknur Sevinç Gökmen & Burcu Akdağ Çağlar

095

The Reinvention of Tradition in Making and Exhibiting of Dowry in Anatolian Culture

by Aybeniz Gökmen & Fatma Nur Gökdeniz Zeynali

125

Genius Loci and Emerging Sustainable Fashion Strategies.**Two Significant Case-Histories in Italy and Tunisia**

by Gabriele Goretti & Sonia Chikh M'hamed

153

II. FOCUS

The Recovery of Vernacular Interior Design as a Value for the Modern Movement.**Bridges between Le Corbusier, Gruppo 7 and GACTPAC**

by Sara Coscarelli

179

The Impact of Crisis and Diaspora on Design Culture and Events

by Elena Vai & Lorela Mehmeti

210

Design for Responsible Innovation. Social Impacts of Products and Services

Laura Succini, Margherita Ascari, Elena Formia, Valentina Gianfrate & Michele Zannoni

235

Transition Design as a Tool to Achieve Sustainability in Product Design

by Osama Youssef Mohamed & Yasmin Mosad Hashem Sherif

256

III. PROJECT

Photography Testimony of Artisanal Values.

282

The Boat Project as a Historical Memory of the Mediterranean

by Antonio de Feo

Design Perspectives. Placebeing on an Island in the Mediterranean

307

by Spyros Bofylatos, Helen Charoupia, Vasiliki Nikolakopoulou & Paris Xintarianos-Tsiropinas

IV. BIOGRAPHIES

About the Authors

330

0

EDITORIAL **#21**

The Value of Design in the Mediterranean

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A sea enclosed by land but open, more than any other sea in the world. From time immemorial, its waters have moved and mingled people, ideas, materials, sounds – and knowledge of course – all traded just like any other commodity.

(Fagnoni, 2004, p. XXIII)

Rooted in the past trade routes and cultural flows, from here still today starts the Mediterranean connection, it's the people, not the countries... It is based on what the environment is providing to the societies, from natural materials, simple tools, atmosphere and mood of moving along the sun and shores that makes people craft, travel, buy and sell. The daily routine is influenced by the environment. People move and see faster than they think, the flow of ideas is rich, they have the chance to copy but they like creativity, so there is a lot of varieties. They sell and buy, they appreciate handmade; they are thrilled of creativity within a human taste of inaccurate hand-making even if it is a geometrically based ornament. But this very “almost perfect” emotional factor in the craft or proto-industry, whatever, it's Mediterranean. And this is what Mediterranean “tastes” like.

The present issue of PAD, number 21, wants to explore this kind of connections that represent in the end what is Mediterranean, to give input for possible future(s), by collecting small pieces of the big mosaic of crafts of the Mediterranean to make a puzzle out of it. In the editorial of *The Value of Design in the Mediterranean*, topic of this PAD, we would also like to underline the difference of the area that has distinguished it from the Northern part of Europe, that was and is so much imbedded in industrialization. With a wider view towards

possible future developments of economies and cultures, the Discourse of Transition (TDs) by Arturo Escobar reaches an unprecedented interest for design: there is a clear difference in forecasting planetary changes related to the Global North, where the debate goes towards degrowth and postgrowth, postcapitalist, posthuman and many other post-industrial ideas of liberation of the “machine”, while the Global South looks towards postdevelopment and biocentric (Escobar, 2018, p. 140). In this context of a human(istic) context of design that looks at traditions, crafts and social connections, several contributions point on these values for design for our common future in the specific reference to the Mediterranean.

1. The Commercial Value of the “Made in” Labels

What was once a marketing idea to distinguish local products from those imported from abroad with less quality, eventually turned into one of the most efficient ways to create a territorial brand. It all started with the British branding German products and unintentionally promoting them instead their local products, because the German quality was higher and the performance was better, people ended up choosing products labelled “Made in Germany” instead of the English ones. This phenomenon has led to wider and more complex reflections on the originality of the products, which have been directly linked to the perception of the products themselves. Today you can recognize and associate a precise idea with product properties, criteria and qualities if you identify different “Made in” on products.

Applying this concept on “Made in Italy”, standing for its cultural and geographical relations for the Mediterranean

region, things get different. As Maria Benedetta Spadolini (Spadolini, 2004, p. XVII) affirms:

It can't be denied that the "Made in Italy" has represented and represents an important side of our social and economic history, and not to document the influence that it had in relation to the formal evolution on Mediterranean products and vice versa, those which it absorbed through history, means not to optimize its potential, take away the capacity to appreciate the transformation of Italian's creativity [...].

The intrinsic relations of the Mediterranean regions, which are origin to almost all Western civilizations, also as formal expression of creativity and exchange of values go well beyond the current political and social strategies of countries and unions. The reciprocal influences perhaps can be read mostly in crafted products, reaching to design strategies and "Made in" labels that make product qualities link to their regional origin.

2. The Non-Industrialization of the Mediterranean Area

Historically, industrial revolution did not involve the Mediterranean regions after it exploded in England, which was the first to be subject due to a number of favourable conditions, and the northern European States due to their geographical proximity and greater trade relations to the last.

During the period traditionally defined as pre-industrial, the Mediterranean continued to flourish, plowed by its centuries-old traffic to find its own economic and social equilibrium, intertwined

with the prevalence of the agricultural sector, local handicrafts and manufacturing towards the traditional activities of merchants. (Ciriacono, 2017, p. 59)

According to Salvatore Ciriacono's argument, the southern region of Europe delayed the disruptive productive-economic development of the industrial revolution because it could count on its centuries-old commercial networks and a stable society with its artisan and agricultural characteristics, influencing strongly also limited population growth. This also because, as he continues,

Technological and scientific research and innovative production techniques would only be fostered by giving preference to the manufacturing sector over the agricultural sector, by opening up society to more dynamic economic actors such as entrepreneurs, who would be detached from class logic and mental isolation. [...] The relationship to these international and even historical challenges was different in time and space and articulated in relation to the Mediterranean countries, and this could only be so in view of the different economic-social-institutional history of each area (the Iberian Peninsula, the Italian, Balkan, Ottoman, North African coast). It would have been difficult anywhere to open factories with hundreds of employees, to buy machines, to import steam, to make the necessary investments in a short period of time. [...] Every industrialization would have gone its own national path, would have tied back to its own traditions and occupied those spaces that the international division of labor assigns to each individual area in which it could find its own path and tradition. (Ciriacono, 2017, pp. 60–61)

It is important to underline the value of the artisan tradition, which continues and becomes part of industrialization through organized domestic industry, which also included works of artisans themselves. Over time, and especially when associated with certain product categories, they became small assembly factories that added value to man-made products as opposed to the large mechanized industry with assembly lines. Arriving late and additionally to the fact that the Mediterranean countries are the places of traders and artisans, with slow industrialization grow, these values survive in cheering the products' qualities and production processes. Today, in different areas f.e. of the Italian peninsula, we find specialized production districts with one or more leading industries, surrounded by a large number of suppliers, both historical (e.g. Cremona with the Lutai, etc.) and modern (e.g. Golden Living Room Triangle in Matera, Vale del Packaging in Emilia Romagna, Industria delle Cucine in Ancona etc.) (Benini, 2018, p. 157).

What could initially mean an industrial “backwardness” compared to the countries that first started with mass production is now becoming a knowledge advantage:

The biodiversity and the special features of the territories have led to an extreme diversity, which is expressed in a globally unique articulation of skills, traditions and know-how, that of an extreme diversity in landscape, nature, in production and in agriculture. (Benini, 2018, p. 158).

3. The Genius Loci: the Intrinsic Expressiveness of a Region

This brings us to the idea of genius loci, a term that does not refer to people or things, but rather a distinctive feature of a

territory. The same artisan and architects who move from one territory to another acquire the language and technical repertoire of the place in order to fit into this intrinsic expressiveness of the places¹. “Knowing the soul of places is essential to understanding the meanings of shapes, surroundings and local productions” (Benini, 2018, p. 187). It is therefore the peculiarity of the Genius Loci, combined with a slower and less “disruptive” industrial revolution with traditions, to form the aesthetic and formal expression for local production. This wealth, this diversity is now considered the recognisable value of a local product with a high aesthetic content.

The Genius Loci is a combination of geography and micro-climate, transhumance tradition, available materials, popular narrative, fauna and flora. One question becomes relevant: How much can these elements assert themselves in industrial production in a globalized world?

Without getting into the single realities, one can say that the “classic industrialization” did not take place in many, perhaps most of the regions of the Mediterranean. If there is industry, we find individual production companies that have grown often as suppliers to foreign companies or are settlements managed directly by multinational companies. The period of colonialism led above all to the exploitation of the resources that were useful for production in Europe and, in return, to the commercialization of industrial mass products. Perhaps with the exception of Turkey, for a rapprochement from the end of

1 Not surprisingly, a learning journey in different places and territories was necessary for the craftsman's educational path.

the Ottoman Empire which is certainly favoured because of its proximity and strategic location to the European continent and the countries bordering the Black Sea, the other countries were followers of European style as much as the local politics pushed this forward. Of course, it cannot be said that high-tech products did not reach millions of people in the Middle East and North Africa, but little from their own production and more from imports. Design today in these regions looks often on traditional craft traditions to innovate the forms and implement functions, keeping semantic meanings and artisan excellency. In this sense the Design Practice supports the idea of Genius Loci as a driver for innovation with the intangible local heritage.

4. The Common Ground of Design in the Mediterranean

Imagining the countries that border the Mediterranean through culture, trade and long periods of overlapping history, in which even idioms in different regions exchange large numbers of meanings, it must be interesting, on the one hand, to examine the similarities that points to the Design aesthetics and, on the other hand, the differences that objects and textures have shaped with cultural values or traditions. This shows that design practices in all of these areas have always been known, just as architecture leads to interior design and craft leads to products.

While from a trade point of view, the Mediterranean has always been alive to this day, simply by adapting industrial needs and market demands over the centuries, societies living in the same area are divided into two halves, between the north and the south. Exchange of goods and knowledge has been always

a strong point of this vast geographic area that has however more in common than in differences, overcoming cultural differences by connecting bridges and sharing of activities. The organization of daily life is a common need for all: common practices help to melt what is shared, and differences create interest and opportunities to learn from one another. This is the starting point that this call aimed to investigate.

The first part of the call, with the keyword “Making”, aims to explore the value of design in the Mediterranean on a broader level. Design is a multidisciplinary field in which many characteristics have been adopted from “knowledge-based” disciplines such as engineering, psychology, sociology, history, art and management. However, to this day there are core characteristics that determine the design culture and discipline. These core features also play an important role in regional differences in design language by showing the connection to the roots of culture and tradition in this area through design aesthetics: this is what we now recognize as “local craft” that represents design heritage and originality and it is and must be seen as a source of inspiration for new design. The materials that are available in the specific environment with the appropriate professionalism and craftsmanship also determine the design features. Some of them also moved through the markets by trading between Mediterranean ports, some did not. What is unexplored today, what is a common basis for the real practical application of “making” under the modern umbrella of new design theories?

In the first paper, Carla Langella, Gabriele Pontillo & Roberta Angari point on the importance of the renown Mediterranean-

an Diet as a crucial element of life style and well-being: the study “consist not only of products but also of visual artefacts, the aim of which is to improve the quality of the relationship between food and people, informing users about the food choices that facilitate healthy behaviours and lifestyles.”

In *A Cup of Coffee between Tradition and New Cross-Cultural Experimentations*, Irene Caputo, Marco Bozzola and Claudia De Giorgi illustrate how the world of coffee represents one of those particularly effective areas for the construction of a cross-cultural narrative: the preparation of coffee as a socio-cultural event all around the Mediterranean.

Claudio Gambardella and Ilaria Masullo frame their research on Capodimonte Porcelain as a vehicle of meanings through the characteristics that distinguish the Mediterranean and its people: while on the one side the sea separates lands, it creates the right conditions to build bridges and man has developed the ability to establish connections, contacts and bridges.

How these connections could have taken place, the fourth contribution illustrates the *Ceramic Design Culture in Kütahya and Reflections of Cultural Diversity*. The authors Yasemin Albayrak Kutlay, Necla İlknur Sevinç Gökmen and Burcu Akdağ Çağlar elaborate how “the ceramics reflects the impact of increasing Mediterranean trade and how cultural diversity in color, pattern, and usage contributed to the ceramic design culture in Kutahya in Turkey which has evolved over the years while trying to adapt to the market needs.”

That things however don't stay forever how they are, and modern societies adapt traditions to contemporary understanding, the paper *The Reinvention of Tradition in Making and Exhibiting of Dowry in Anatolian Culture* by Aybeniz Gökmen, Fatma Nur Gökdeniz Zeynali illustrates the changes that industrialization brought to Turkish Society. "The tradition has been reinvented." Therefore, is important to "provide a basis for discussion to examine the impact of changing daily life practices on the transformation of commodities and actions into a traditional ritual."

In the last paper of this part "Making", the authors Gabriele Goretti and Sonia Chikh M'hamed look into two case studies from different areas of the Mediterranean, of how craft tradition could evolve into R&D Hubs for Small and Medium Enterprises. A sort of future view using the concepts of *Genius Loci* and *Made in*, based on real case, that describes new potentials for the production districts in generating new business models making manufacturing not only as advanced craftsmen but also as design, branding, service design and sustainable development pillars. "The coming-back of the concept *Made in* has recently been oriented to the original notion *Genius Loci* reflecting a more relevant intangible value of the heritage and culture."

The second part of the call under the heading "Focus" wants to examine training and experimentation in the field of design. Some educational institutions have been established for a long time, some up to the German Bauhaus. With a view to curricula and design philosophies, new tendencies and techniques in de-

sign teaching can be added or incorporated. In addition, there have been design events in many contexts, mostly in the form of design weeks, to promote the value of design among people and to move the economy from craft to mass production. These events are often thematic and try to capture society's demand to promote design problems in a broader sense. The contributions should provide an overview and an understanding of how design education in the Mediterranean has become autonomous and to what extent there is a balance between one's own culture and outside influence on these aspects.

Sara Coscarelli in *The Recovery of Vernacular Interior Design as a Value for the Modern Movement Bridges between Le Corbusier, Gruppo 7 and GACTPAC* narrates the importance of Mediterraneanism for the Modern Movement. Headed by Le Corbusier, Italian and Spanish representatives of Modern Movement highlight the supremacy of the human touch in architecture against the north European cold rationalism.

As Max Fritsch is stating, “crisis is the time of creatives”, the authors Elena Vai and Lorela Mehmeti see in *The Impact of Crisis and Diaspora on Design Culture and Events*

the dissemination of creativity, whether it's material or immaterial, dissemination feeds the cultural diaspora caused by the crisis. During the dissemination process, the actors (of cultural events) nurture their inspiration with new knowledge, new skills, connections, innovative tools; all this set of creative acquisition become a sort of creative remittances as soon as the diaspora returns home, to fertilize the social and cultural soil of their homeland.

In the third article *Design for Responsible Innovation Social Impacts of Products and Services*, the authors Laura Succini, Margherita Ascari, Elena Formia, Valentina Gianfrate and Michele Zannoni envision “to bridge the gap between disciplines, vocabularies and the interpretation of the design methods is the key action to support future designers also in the self-evaluation of individual and collective social impact in their design practices through a clear and accessible measurement system” by illustrating the outcomes of an International Winterschool between three Latin rooted Universities.

The last “Focus” tackles *Transition Design as a Tool to Achieve Sustainability in Product Design*. Osama Youssef Mohamed and Yasmin Mosad Hashem Sherif see in the Transition Design a “new design approach aimed at addressing and providing solutions to global changes in current and future society based on environmental, social and economic sustainability standards”, an important tool for dealing with complexity of the Mediterranean Area.

Finally, a small part has been dedicated to “Projects”, which as narratives try to capture the deepest spirit of the Mediterranean. If we could introduce the idea of Genius Loci, representing the single spirit of place of making and ways of living in distinguished geographies, the two remaining articles underline on the one side the capacity of unifying the Mediterranean through shared products and making (like the coffeemaking), shown in the GOZO, a unique fisherman boat adapted all over the Mediterranean, and on the other side, how a Mediterranean *topos* influences the people, either aborigines or newcomers.

Antonio de Feo promotes photography as a tool to document the Boat GOZO Project as a Historical Memory of the Mediterranean, because “all this knowledge and know-how that has made the Mediterranean a basin for the exchange of different cultures, becoming a breeding ground for discoveries and innovations” must not be lost.

Concluding the PAD#21 are *Design Perspectives Placebeing on an Island in the Mediterranean* by Spyros Bofylatos, Helen Charoupia, Vasiliki Nikolakopoulou, and Paris Xintarianos-Tsiropinas.

We set out to author this paper aiming to better understand and illustrate the tacit dimensions of the topos as they become entangled with our research in an embedded Mediterranean setting. Each one has a different level of experience with introspective methods and that was perhaps the biggest challenge. Breaking the rules of scientific convention and academic writing and engaging in this type of writing feels wrong at times.

Letting the authors tell themselves the feelings they lived by embracing the topos of the Mediterranean, leaves to us, as guest editors, only the duty to conclude with the statement that some research fields, as much as scientific they should be, overcome you at the end with their own force of narration and involvement. The Mediterranean is a sea, surrounded by land, a place of cultural exchange and confrontation, where respect for the other is more important than imitation or imposition. Design Values of the Mediterranean is an open debate to be continued.

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Opening photo: Roberto Mango, *Nuove forme per un'antica ceramica*, in Guida, E. (2020). *Le ceramiche di Roberto Mango. Continuità di un progetto interrotto*. Edizioni Mudi.

MAKE

Intersections between Design and Science in the Mediterranean Food Landscape

Carla Langella, Gabriele Pontillo & Roberta Angari

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Keywords

Design and Science, Food Design, Cultural Landscapes, Mediterranean Diet, Design Experimentation.

Abstract

Over the last few decades, design has become part of the realm of food in an increasingly incisive way, with the designing of both functional and communicative products at the service of nutrition as well as of food itself.

Design for food, through the interpretative filter of contemporary sciences and interdisciplinary experiments, takes the opportunity to consider the future scenarios of nutrition along with the possibility of finding adequate solutions to the increasingly stringent needs for well-being, health, and sustainability.

In this perspective, the scientific literature underlines the benefits of the Mediterranean diet, whose antioxidant, anti-inflammatory, soothing properties, as well as the presence of vitamins, mineral salts, and fibers, constitute a precious heritage to be enhanced and translated into contemporary lifestyles, as they favor the prevention and reduction of various pathologies.

This important baggage of scientific knowledge opens up new and unexplored fields of design experimentation for the discipline of design that is able to guide, convey and modulate the values and potential benefits of Mediterranean food culture through the design of artefacts that can be imbedded into everyday life, becoming an instrument for the treatment of psycho-physical well-being.

1. Introduction

Over the last few decades, the discipline of design has entered the dimension of food in an increasingly incisive way, through the designing of functional and communicative products at the service of nutrition and foods themselves. What has played an important role in this context, is the development of the most advanced and complex declinations of food culture, that is linked to the international interest in the food sector as an important value for culture, health, and sustainability, aspects highlighted by the multiplication of initiatives dedicated to food and its future – e.g., Expo 2015, *Feeding the planet, energy for life*, held in Milan. Among the numerous scenarios studied, the most interesting ones are molecular cuisine, nutraceuticals, and Sci-Fi Food, in which futuristic perspectives of food models are prefigured on the basis of the current promises of science and studied through chemical/physical components.

In this perspective, thanks to the interpretative filter of contemporary sciences, design for food takes the opportunity to reflect on future food scenarios, along with the possibility of finding adequate solutions to the increasingly stringent needs for well-being, health, and sustainability. Designers, through interdisciplinary experiments, explore alternatives to current food production, proposing new materials, new ways of living, cultivating, communicating, and transforming, taking advantage of the energy and natural resources used in the food sector as well as the use of innovative digital technologies, such as 3D printing and artificial intelligence (Beckley et al., 2017).

This vision is even more significant when considered within the context of the cultural and productive landscapes of the Mediterranean, in which food has always represented an identity value, recognised and appreciated throughout the world, due to the virtuous combination of conviviality, multisensory enjoyment, attention to detail and beneficial properties for health, as highlighted by the experiments carried out in the early 2000s on some of the main foods of the Mediterranean diet (Visioli et al., 2005). From a purely scientific point of view, the literature highlights how the Mediterranean diet, rich in fruit, vegetables, fish, olive oil, and poor in foods of animal origin, can protect against the risk of chronic and degenerative diseases, cardiovascular disorders, and cancer (Esposito et al., 2017), preserve brain health (Squillaro et al., 2018), along with other elements maintains cognitive abilities as well as prevent Alzheimer's and dementia in the elderly (Perrone et al., 2020).

In addition to being associated with a reduction in mortality and the risk of contracting chronic metabolic diseases, the Mediterranean diet also reduces the impact on the environment, reducing carbon emissions and water consumption, thanks to the elevated number of food resources of plant origin – higher in the Mediterranean than in Northern Europe – due to the biodiversity of plants and cultures.

2. The “Design for Mediterranean Food” Project

This important baggage of scientific knowledge opens up new and unexplored fields of experimentation for the discipline of design that can guide, convey and modulate the values and potential benefits of Mediterranean food culture through the

designing of communicative products, tools, packaging, functional foods (Bogue, Collins & Troy, 2017), and accessories that are grafted into the frenzy and frugality of everyday life to be translated into lifestyles and tools for the treatment of psycho-physical well-being.

In this context, was carried out the *umbrella* project *Design for Mediterranean food*, started in 2010 within the Hybrid Design Lab¹ (HDL) at the Department of Architecture and Industrial Design (DADI) of the University of Campania Luigi Vanvitelli, which have benefited since 2017 of the collaboration with the Department of Advanced Medical and Surgical Sciences (DAMSS) of the same University².

The project includes several hybrid activities (Langella, 2007) involving interdisciplinary research between design and science, didactic activities conducted in Design courses (Santulli & Langella, 2010), and collaboration and consultancy activities with companies, in order to integrate these different dimensions to converge towards a very important theme for contemporary society. Some of the activities carried out in the project are financed by research funds or companies or conducted in collaboration with the Città della Scienza Museum in order to spread these activities in an international scientific context. The results of these activities are projects in which design expresses its different speculative and proactive attitudes, inducing correct eating habits through the design of communicative artefacts, accessories, tools, and processes.

1 Coordination: Carla Langella.

2 The activities described were funded as university research on the theme: *Design and nutraceutical science* coordinated by Carla Langella, and subsequently formed a research area within the TRANSITION project funded with inter-university VALERE funds in 2019.

All the products that will be described below, and that are part of the *Design for Mediterranean food project*, share the same methodology that links design skills, technical/scientific knowledge, production processes, and user's participation (Langella, 2019). The methodological approach, which is based on the collaboration with scientists, is structured as follows:

- Analysis of the design problem, defined by the hybrid team of scientists and designers through an intersection between the emerging scientific matters, recognised by scientists, and the society emerging needs, observed by designers using interviews, observation or focus group.
- Definition of the type of users and involvement following a user centred approach (Holtzblatt, Wendell & Wood, 2004; Giacomini, 2014).
- State of art analysis (scientific scenario of reference and design cases study).
- Concept definition. In this phase, the importance of a hybrid (design and science) approach is essential in developing strategies to induce and facilitate healthy behaviours and lifestyles, based on the values of Mediterranean agro-food culture, which can help to prevent and reduce the effects of some diseases through synesthetic and pleasurable experiences.
- Definition of morphology, structure, materials, processes and using models. These complex choices are oriented by the main objective of facilitating the adoption of designed artifacts and the integration in the user's life through a pleasant and easy experience. This is important to improve the quality of the relationship between people

and food and therefore the user's quality of life and their awareness of the impact that daily choices can have on their wellbeing. In this phase, that is led by designers and scientists, users and companies are involved through meetings and interviews.

- Prototyping and trial tests, and exhibition³.

In the project *Design for Mediterranean food* the design discipline expresses its persuasive attitude, capable of inducing people to make specific actions and choices while making these actions simpler, more pleasant, fun, exciting, persistent, and continuous. In addition to this potential, there is the attitude of design for communication to convey the most recent scientific knowledge on the relationship between food and health, making it more accessible and easily memorized so that people become more aware and therefore able to make their choices on the basis of scientific knowledge.

3. Design to Promote Correct Eating Habits

Even if everyone is aware of the benefits of the daily consumption of fruit and vegetables, it is still relatively low in the most industrialized societies. The reason of this resistance is due to the difficulty of transporting and eating this type of food outdoor – e.g., at work – an issue highlighted by the Italian National Institute of Statistic (ISTAT), which statistics underline that people who eat out prefer to take food that is easy to transport,

³ Most of the products are exhibited in international science exhibitions promoted by Città della Scienza such as *Diatom de-Science*, *Intersections between Design and Science* (2014), *Italy: the beauty of knowledge* (2018-2020), *Italy: the art of science* (2021), *Futuro Remoto* (2017-2020).

that does not rise, that can be eaten with the hands, at room temperature, and without the need for additional tools. The consequence of this trend is the reduction in food quality. A possible answer to this problem is the *Dia_paper*⁴ project, one of the results of the research activities carried out within the HDL, whose aim is to facilitate the transport of fruit to consume out of home, reducing the risk of ruining it thanks to a single-fruit packaging with an origami morphology that protects its content. The project is realized in a special paper obtained experimentally by including diatomaceous powder⁵ in the cellulose in an increasing percentage, allowing to obtain a porous structure characterized by progressive gradients of moisture absorption and substances responsible for the rotting of fresh fruit, such as ethylene (Lee et al., 2015; Wei et al., 2020) (Fig. 1). Another reason for the low consumption of fruit and vegetables is distraction. People tend to forget to eat before-mentioned foods or drink water as if they are secondary actions to the basic meal consumed frantically. In these cases, design, through the creation of apps, communication tools, and products, can act as a *reminder* to eat fruit and vegetables. The *Sensory Dishes*⁶ collection aims to induce people to consume fruit and vegetables by evoking the colours, textures, and shapes of nature in a multisensory way, correlating the taste experiences to the psycho-physical benefits induced, aimed at the rediscovery of the body's needs (Lyman, 2012; Méndez-Balbuena et al., 2015).

4 Design by Mara Rossi; Coordination: Carla Langella.

5 Residual fossil diatom.

6 Design by Valeria Papa and Maria Bellanca; Coordination: Carla Langella.



Figure 1. Mara Rossi, *Dia_paper*, experimental single-fruit packaging obtained by including diatomaceous earth powder in the cellulose, 2014. Coordination: Carla Langella.



Figure 2. Valeria Papa and Maria Bellanca, *Sensory Dishes*, 2021. Coordination: Carla Langella.

This is possible thanks to the work done on the surface of the plates that, for example, is coloured and textured like an orange, to associate a multisensory stimulus to the experience. Infact scientific studies reveal that there is a correspondence between food, colours, and the body's needs. The intention of the project is to change the way of relating to food through a pleasant experience that is based on user's unconscious memory, and whose results are energetic and beneficial effects, both on body and mood, due to the consumption of fruit and vegetables (AlAmmar et al., 2020; Rooney et al., 2013) (Fig. 2).

As in the previous case, the *Fresh_it*⁷ fruit bowls aim to facilitate and encourage the consumption of fruit and vegetables by integrating different containers that simplify the washing, drying and consumption phases of this type of food.

The work carried out on the surface, through the use of holes and grooves, not only allows the different containers in the kit to be stacked, but also the collection of excess washing water. The intention behind this project is to align the design of a product with the lifestyle of its users, through a single set of containers that simplifies and speeds up the washing, preparation, and consumption of a specific category of food (Fig. 3).

The relevance of the projects discussed in this section is the attempt to reverse a currently rampant lifestyle that sees a reduction in the consumption of foods such as fruit and vegetables both at home and away from home.

7 Design by Giovanna Montano; Digital design support: Gabriele Pontillo; Coordinator: Carla Langella.

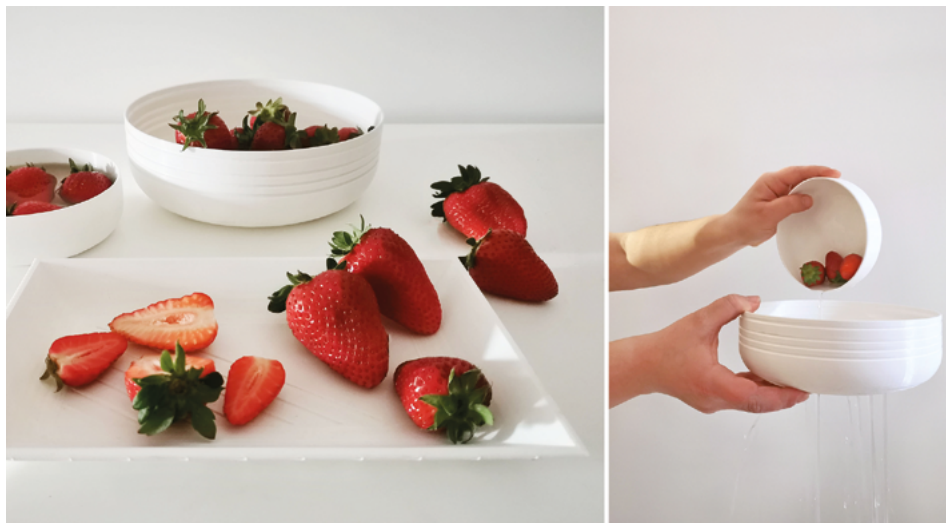


Figure 3. Giovanna Montano, *Fresh_it*, 2021. Coordination: Carla Langella; Digital design support: Gabriele Pontillo.

In order to do this, it is considered that the development of products that can be an incentive towards a healthy diet, adapting their consumption to the lifestyle of the users, is a strategic choice in terms of their well-being and health.

These aspects are linked to those more closely related to therapeutic agenda for chronic, degenerative, or cancerous diseases, which impose very strict dietary regimes in the already difficult life of patients, characterized by a prevalence of vegetables and whole foods, as well as specific methods of preparation, conservation, and consumption. This leads to a series of psychological, cultural, economic, social, and anthropological problems that can be addressed through the tools of *design for food* (Zampollo & Peacock, 2016; Batat & Addis, 2021; Massari, 2021) and *design for all* (Aslaksen et al., 1997; Bendixen & Benktzon, 2015; Persson et al., 2015), which allow

the creation of artefacts that make medical indications more acceptable and adoptable. In this perspective, the intention of the projects developed at the HDL is to respond to needs such as the assimilation of antioxidant nutrients or reducing the intake of fats and sugars, both for pathological and borderline situations (stress, depression, old age), in order to rebalance body awareness, the ability to perceive, feel and modulate external sensory and multisensory stimuli, based on the most recent neuro-physiological mappings.

To do this, particular attention is paid to the design of nutraceutical foods, tools that simplify and speed up the preparation of meals, as well as accessories for the transport and consumption of meals themselves.

An example of what has been stated is the *BomBum*⁸ project (Fig. 4), whose purpose is to improve and simplify the preparation of healthy food at home, thanks to a multi-component measuring and moulding spoon that allows individual foods to be dosed into spherical snacks. The aim of the project is to become a useful tool for users who, for health or wellness reasons, need to take a certain amount of certain types of food – e.g. polyphenols – generally available as supplements in pill form, drinks, etc. With *BomBum*, the user can shape the snack autonomously by creating a multi-textured structure consisting of a more solid and compact outer shell, and an inner core of nutraceutical liquids or seeds (Hussain et al., 2021) that are injected into the shell through a small internal piston with different injection sections.

8 Design by Chiara Bottari, Benedetta Cuomo, Margherita Cuomo, Rossella Di Maro; Digital design support: Gabriele Pontillo; Coordination: Carla Langella.

BomBum consists of three main elements, the handle, designed to suit both left and right-handed users, with a cavity through which the syringe for injecting the liquid texture passes. The handle is attached to the hemisphere, which can be used as a spoon during preparation, and once this stage is complete the upper part of the hemisphere is used to shape the snack shell. Both halves, detached from the shell and hooked together, form the packaging of the snack. The relevance of this project lies in the possibility of enclosing in a single object the preparation, conformation, transport and consumption of a highly functional food, as it is customised to the specific needs of a user.

4. New Digital Technologies for Food Design

Among the products developed during the study, there are also systems of products and services for the tasting of foods of excellence of Mediterranean culture aimed at valorising the ancient and rooted production traditions in a contemporary key, which highlight the nutritional values, achieved through innovative digital technologies, such as 3D printing and artificial intelligence.

The *Sunder*⁹ project is based on the valorisation of the Sorrento IGP walnut and its derivatives, through a kit that aims to provide a synesthetic experience that integrates taste (Cardello & Schutz, 2003) and touch to amplify the qualities of the walnut, to favour its consumption (Ni et al., 2021) as well as reactivating the local micro-economy, while averting the risk of the disappearance of walnut trees.

9 Design by Cinzia Gervasio, Claudia Improda, Simone Martucci, Vincenza Pellegrino, Alessia Schettino; Digital design support: Gabriele Pontillo; Coordination: Carla Langella.



Figure 4. Chiara Bottari, Benedetta Cuomo, Margherita Cuomo, Rossella Di Maro, *BomBum*, multi-component measuring and moulding spoon for healthy homemade food. Coordination: Carla Langella; Digital design support: Gabriele Pontillo.



Figure 5. Cinzia Gervasio, Claudia Improda, Simone Martucci, Vincenza Pellegrino, Alessia Schettino, *Sunder*, nut tasting kit, 2021. Coordination: Carla Langella; Digital design support: Gabriele Pontillo.

The intention of this project is to trigger the curiosity of the user through gestures that can enhance the experience and convey the strong identity of this type of food. In this case, an integral part of the methodology applied is bio-inspiration; the kit designed includes different components for the study of each of which was inspired by nature: the nut-opener, for example, is bio-inspired to the structure of the beak of the *Haematopus ostralegus* which uses the beak to open oysters, while the tool used to extract the nut from the shell is inspired by the skeleton of the *Pedicellaria echinoidea*. Other components of the kit are a small hook, a fork, and a straw to taste the walnut liqueur.

The next stages of the project described above involve conducting perception and usability tests. With regard to its production, the material chosen for all the accessories is zirconium oxide, a ceramic material already used in the production of utensils for food use (Fig. 5).

The description of the Sunder project shows how additive technologies can be used to rapidly produce an object that can be analysed and evaluated from various points of view. Nevertheless, the use of 3D printing is not limited to the production of accessories, but also of food, as it allows the development of functional foods, custom-designed in terms of both ingredients and configuration according to the nutritional needs of the individual – prevention of allergens, animal products, religious restrictions, weight control, hypersensitivity –, characterised by complex and elaborate geometries and textures.

Through 3D food-printing, it is, therefore, possible to enrich the nutritional composition of food, in which precious alternative raw materials – such as insects, algae, seed husks, animal

proteins grown in the laboratory or proteins of plant origin – are introduced, and at the same time, shape the food products on specific consumer needs, maintaining visually appealing shapes and ethically sustainable production (Lupton & Turner, 2016). A reality in the Campania region that deals at an experimental level with the additive production of food is Stampa3DSud, which through this technology has developed nutraceutical products through foods such as carrots and potatoes, inspired by the geometries of nature, such as the nautilus, and the ramifications of corals (Fig. 6).

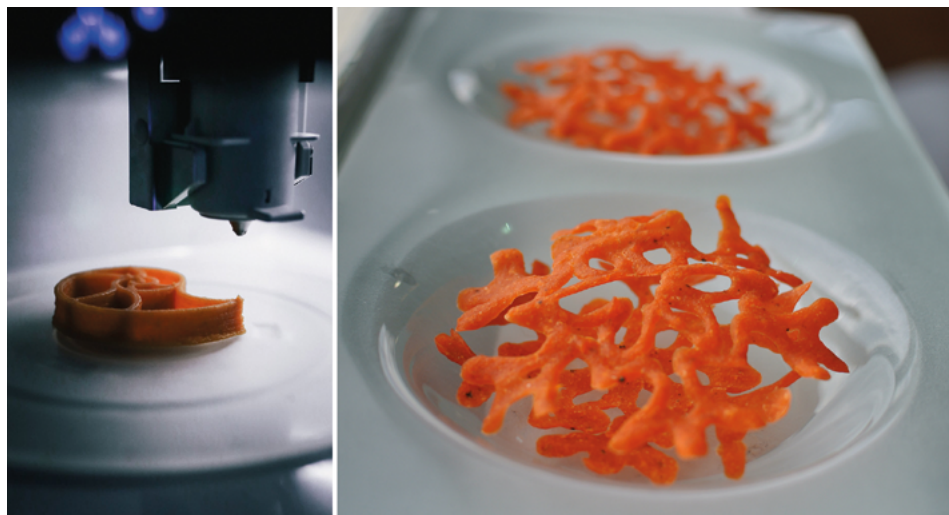


Figure 6. Stampa3DSud, 3D printed food experiments, 2021.

Even if it is mainly applied to the military and space sectors, as well as gourmet cuisine and food for the elderly, the development of health and wellness products can become a reason for the use of 3D printing in food for expanded distribution. Digital gastronomy introduces issues related to culinary experiences that go beyond simple taste, investing all the aspects

of gastronomy (Van Bommel & Spicer, 2011). 3D food-printing, therefore, allows consumers to “continue eating experiences” – visual, material, nutritional, etc. – and enjoy food while the meals are being prepared and consumed. Nevertheless, there is still a long way to go in this area, in terms of both experimentation and production, from the point of view of aesthetics, acceptability and commercialisation of 3D printed food.

5. Design for Awareness of the Relationship between Food and Health

The results of the *Design for Mediterranean food* study consist not only of products but also of visual artefacts, the aim of which is to improve the quality of the relationship between food and people, informing users about the food choices that facilitate healthy behaviours and lifestyles.

An analysis of current scientific literature highlights how the relationship between food and health is consolidated for different age groups, cultural backgrounds, and health states (AlAmmar et al., 2020). This relationship becomes even more evident when comparing users suffering from diseases such as Neurofibromatosis type 1, diabetes, obesity, as well as psychological pathologies such as depression.

In line with what was previously stated, there is the awareness that healthy diets, such as the Mediterranean diet, make it possible to prevent the risks associated with chronic diseases: for example, scientists study *dietary patterns*, who rather than looking at individual nutrients or foods, propose an analysis of the food model which, in a more predictive way, can quantify the *extended* benefit that food combinations, such as

those of the Mediterranean diet, can have on individuals (Del Chierico et al., 2014).

Communication design, and in particular information design, therefore acquire a central role concerning the possibility of conveying information and disseminating knowledge among heterogeneous groups of users, thanks to the visual translation of data that allow improving food choices and portions, triggering an improvement in the state of mind and health, while also preventing some pathological conditions.

The project activity described in the current paragraph was carried out thanks to the collaboration with the Department of Advanced Medical and Surgical Sciences of the University of Campania Luigi Vanvitelli, and in particular with the research group coordinated by Prof. Mariarosa Anna Beatrice Melone, who made it possible to acquire the necessary scientific information as well as experiment with visual forms and graphic layouts that could best convey easily decodable information. Thanks to the methodology described in the previous paragraphs, and to an approach based on the convergence between the rigour imposed in the treatment of technical/scientific data, and their visual and at the same time narrative translation for a better dissemination of the contents (Star & Griesmer, 1989), two different types of products were created: one dedicated to digital use via the web, the other conceived as a printed leaflet. The infographics created for the web were designed to be used as a dissemination product on the most popular social networks. Created using a mixed graphic-photographic technique, this visualization aims to relate the number of different foods that satisfy the daily requirement of vitamin C, D, polyphenols, and omega3.



Figure 7. Roberta Angari, Food infographics, quantitative infographic on foods containing specific nutrients, 2021.



Figure 8. Roberta Angari, Portions and proportions, guide to the ideal proportions for a healthy lifestyle, 2021.

The project is characterised by the amazement of the user in understanding how very different quantities can give the same amount of vitamins or nutrients needed by the body (Fig. 7). The printed leaflet is meant to be a guide to the ideal portions of food, which allow maintaining a healthy lifestyle. The hierarchy of information that is articulated between the outside and the inside makes it immediately clear how making healthy meals is one of the most important first steps to take not only for physical fitness but above all health. Few rules such as drinking a lot, reducing the consumption of oils, eating lots of seasonal fruit and vegetables and many colours, as well as dedicating a part of the meal to carbohydrates and proteins, guarantee the creation of a balanced meal, optimal for daily needs (Fig. 8).

6. Conclusions

The projects and experiences carried out in the *Design for Mediterranean Food* project, and the scenario described in the contribution, show how design plays an increasingly important role in the creation of artefacts that translate scientific information into everyday action, especially when this action has an impact on the health and well-being of users. This is well described on the one hand by the relevant scientific literature, and on the other hand, albeit in an experimental way, by the projects listed, whose intent is to create experiences around food, emphasising how the consumption of healthy and Mediterranean foods is fundamental to increase the degree of involvement and evolution of users' daily practices. In fact, as stated in the previous paragraph, the Mediterranean diet constitutes a precious reference for the design of future

food landscapes, oriented towards health and widespread well-being, sustainability, and enjoyment.

In addition, a healthier approach to food selection, preparation and consumption, has a further positive impact on users, helping to rebalance the hormonal structure, strengthening the feeling of psycho-physical well-being, as well as preventing and treating some pathological conditions.

As a conclusion, the last but not least aspect is that both, from a product and communication design point of view, design is able to convey values and information, making them an integral part of users' daily lives. This, thanks to the methodology used and described above, constitutes a significant feature of the projects described, as it allows the humanisation of technical objects, through the design of sensorial experiences and the active participation of users, to converge with the rigour required when confronting with the design of an artefact that translates technical/scientific information. This last theme, which is well linked to the issues more closely related to the field of information design, is actually much broader and scalable, mainly if contextualised with the design of artefacts, whether tangible or intangible, related to health and well-being.

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The introductory paragraph and conclusions, were jointly written by the three authors.

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A Cup of Coffee between Tradition and New Cross-Cultural Experimentations

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Keywords

Intangible Heritage, Material Culture, Coffee Culture, Mediterranean Basin, Cross-Cultural Design.

Abstract

Welcoming someone with a cup of coffee is a symbolic act of closeness and sharing so unique that it has become one of the identifying elements of the *Mediterranean culture*.

Coffee is a raw material able to tell a constantly evolving world: a symbol of colonialism and neocolonialism, but also of Fair Trade.

Despite the passage of time, coffee rituals are still common all over the world and, in particular, in the Mediterranean Basin, where the *coffee culture* plays a key role in terms of identity and production, both artisanal and industrial.

The numerous methods of coffee preparation are strongly connected with the geographical, cultural, and social context to which they refer. The available materials and the craftsmanship, combined with environmental characteristics, aesthetic peculiarities, and other elements of material culture, have led to very different systems for preparation and consumption, rituals, and products.

This paper aims to analyse the adaptation processes, the traditional methods of coffee preparation and the objects and accessories connected to them.

The final intention is to reflect on how the design of these products is constantly evolving, through new cross-cultural explorations that often arise from the meeting between cultures or the combination of craftsmanship and industry.

1. Introduction

In the field of cultural heritage, as a system of rooted practices and works able to mark and to make recognizable the identity of peoples and communities, there are aspects of material and immaterial heritage that are spread and entrenched in a transversal way within different cultures. Products, materials, and techniques, starting from a common matrix, find specific declinations and create different traditions and customs, still connected by systems of shared values and narratives.

In this scenario, the world of design meets in the practices of preparation and consumption of coffee, and in its rituals, a very stimulating field of experimentation and production. This contribution intends to highlight a dual role of the design discipline; the first is to be a strategic tool for analysing the material culture behind the traditional objects settled over time as the result of territorial community dynamics, the second role is to identify creative actions for the development of new products that can become a reason for meeting between different cultures.

From an economic point of view, coffee is one of the most important products on the international market, underpinning the commercial exchanges of many countries and representing one of the most traded commodities on a global level (Lemon, 2020). A world that, due to the geographical articulation of the production, trade, and transformation phases, represents one of the few truly *global* industries in the international scenario, and address both developing and developed countries, large trading companies and small local businesses.

From a cultural perspective, the coffee beverage embodies deep meanings of the tangible and intangible heritage of the

contexts to which it belongs. Various traditional coffee preparation methods are strongly connected with the geographical, cultural, and social context. They include rituals, brewing methods, objects and accessories, and different combination with foods. The material culture related to coffee, and the variety of the experiences created around it, establish strong and durable connections within users, on both rational and emotional levels (Chapman, 2005), generating a sense of belonging and continuity between the individual and the group, as well as between present and past (Ozge, 2012).

Since differentiation becomes less and less possible due to globalization, and personalization of objects depends strongly on differences, people find local cultures more unique and interesting (Moalosi et al, 2006).

The focus of this essay aims to explore the cultural system linked to the preparation and consumption of coffee in the Mediterranean basin, a geographical context in which the *coffee culture* is historically rooted and which has influenced many local traditions, going to deepen the relationship between the artifacts used (expression of the material culture) and the cultural-social system.

From the perspective of interpreting local habits and cultural heritage, this area is very rich for designers. How can the role of design be configured in the narration and enhancement of cultural specificities? Through what actions can design create new narratives of the different tangible and intangible heritages related to coffee, also in an intercultural key?

After exploring the theoretical dimension of this topic, a comparative analysis of traditional utensils and systems related to the preparation and serving of coffee in different cultures was

carried out. It was created starting from a cataloguing capable of highlighting the relationships with the technical, behavioural, social, cultural and symbolic aspects.

The different research phases involved a literature exploration, the identification and analysis of case studies through comparative criteria, the definition of design approaches and tools. Subsequently, an exploration of more recent projects and products for the preparation and consumption of coffee in an intercultural key, was performed to contextualize the topic and to indicate possible design approaches.

1.1. A Brief Overview of the Cultural History of Coffee

There are many dubious and fascinating tales about the first human consumption of the coffee plant. The most widespread, however, attributes its discovery to an Ethiopian goatherd named Kaldi. He noticed that, in the night, his flock became unusually frisky after grazing some red berries. So, he decided to try them too. He crushed or chewed the beans, fermented the juice, and made a wine he called *quahwa* – probable origin of the word *coffee* – and thus discovering their energetic effect (Bennett, 2001).

Once the Ethiopians discovered coffee it was only a matter of time until the drink spread through trade with the Arabs across the narrow band of the Red Sea, and it was thus that from the 15th Century the progressive spread of coffee arrived in Arabia, Egypt, Syria and Turkey (Pendergrast, 1999). Finally, starting in the 17th Century, thanks to some Venetian merchants, coffee arrived in Europe and coffeehouses soon turned in meeting places for intellectuals and artists (Tucker, 2011). Over time, through the joint efforts of the British East

India Company and the Dutch East India Company (VOC), coffee became a widely available commodity throughout Europe (Debry, 1993) and influenced material culture and consumer experiences at large (McCants, 2007).

The latter aspect is a key issue in the analysis of the history of coffee and its impact on a local and global level. If at first glance coffee carries with it a mysterious and fascinating aura, its colonial history has been less idyllic.

The expansion of European colonial powers, particularly Great Britain, France, and Holland, is inseparable from the growth of coffee production in tropical nations around the world (Topik, 2004). Coffee history went hand-in-hand with colonialism and its production required inexpensive manual labour. Smallholder producers generally had little access to political arenas, while colonial authorities often had greater possibilities of influencing policies in their own favour (Tucker, 2011). Nowadays, although colonialism is an outdated concept, we can however note how new forms of neo-colonial and cultural appropriation can still be linked to the food industry (Ignatius K, 2019) and as well as coffee market.

On the other hand, the increasing awareness of consumers about the production and distribution dynamics around the coffee commercial chain has also led to the increasing spread of forms of Fair Trade, with the aim of guarantee a fair price to the producer and his employees, while also ensuring the protection of the territory.

However, thanks to its widespread distribution, coffee joined numerous local traditions all over the world, becoming a real structured and widespread cultural element.

This paper focuses in particular on the Mediterranean Basin, a territorial context in which the *coffee culture*¹ plays a key role in terms of identity and production, both artisan and industrial. In these countries, coffee is ever-present in private and public life as well, where coffeehouses acted in popularizing coffee and building a coffee culture. The numerous methods of coffee preparation are strongly connected with the geographical, cultural, and social context to which they refer. It is one of the beverages that has more associated ritual behaviours both in its preparation and in its service, incorporating symbolic and meaning dimensions.

2. Methodological Aspects: Material Culture and Coffee in the Mediterranean Basin

The available materials and the craftsmanship, combined with environmental characteristics, custom and beliefs, aesthetic peculiarities, and other elements of material culture, have led to very different systems for coffee preparation and consumption, rituals, and products (objects and accessories). Some analytical data relating to the traditional coffee preparation habits of Turkey, Syria, Egypt, Tunisia, Lebanon, Greece, and Italy are reported in the following lines. They are of particular interest in the countries of the Mediterranean area, either for their historical value and for the design peculiarities contained in the artifacts. The order of analysis follows the chronologically spread of coffee in these territories (as introduced in the historical overview).

1 The concept of *Coffee culture* refers to rituals, daily practices, production and brewing techniques, meanings and associations of ideas that are structural part of specific cultural contexts regarding coffee.

From a methodological point of view, Table 1 explains a first mapping carried out and the selected parameters, analysed through the lens of three macro-categories (Technical analysis, Ways of fruition, Socio-cultural context), in turn divided into specific analysis criteria. Subsequently, the individual case studies were investigated also considering other specific design variations (for example, different systems of consumption or specific less widespread rituals).








Territory Reference		Turkey	Syria	Egypt	Tunisia	Lebanon	Greece	Italy
Objects								
Technical analysis	Traditional name	Cezve or Irlik	Rakwa	Kanaka	Zézus	Rakwa	Briki	Cuccumella
	Form	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip	Double cylinder; two bases and a narrow top + small long-handled pot with a pouring lip
	Materials	Brass or copper (traditionally) Aluminium or stainless steel	Brass or copper (traditionally) Aluminium or stainless steel	Brass, copper or aluminium Wooden handle (occasionally)	Brass, copper or silver	Brass, copper or silver	Brass, copper, or stainless steel	Copper (traditionally) Aluminium
	Relationship between the elements	The long handle joins the central body through a weld that embraces the upper part of the pot	The long handle joins the central body through a weld that embraces the upper part of the pot	In one point the central body is welded to the long handle	In one point the central body is welded to the long handle	In one point the central body is welded to the long handle	In one point the central body is welded to the long handle	Five elements that fit together interlocking Welded handles and pouring lip
	Fundamental elements	Central body Long-handled Pouring lip	Central body Long-handled Pouring lip	Central body Long-handled Pouring lip	Central body Long-handled Pouring lip	Central body Long-handled Pouring lip	Central body Long-handled Pouring lip	Two handles, lid, long pouring lip, water tank, coffee container, filter, drink tank
Ways of fruition	Accessories	Small porcelain cups (şejir), decorated in bright colours Serving tray	Manually coffee grinder Small porcelain cups	Small porcelain cups (şejir) without handles, totally white or adorned with a decorative pattern	Copper chiseled ceramic or porcelain demitasse with lid	Small porcelain cups (şejir), with or without handles Serving tray	Ceramic demitasse cup	Ceramic or porcelain demitasse
	Brewing technique	Ground coffee, water and sugar are added to the cezve and brewed slowly	Ground coffee, cardamom, water and sugar are added to the rakwa and brewed slowly	Ground coffee, cardamom, water and sugar are added to the kanaka and brewed slowly	Ground coffee, water and sugar are brewed slowly, finally flavoured with orange flower or rose water essence	Ground coffee, water and sugar are added to the rakwa and brewed slowly	Ground coffee, water and sugar are added to the briki and brewed slowly	Fill the two tank (with coffee and water) and brewed slowly since the water boils, then turn the water boiler, then turn the bowl upside down
	Mode of consumption	The long handle and the spout on the left side allow to pour the coffee using the right hand	The long handle and the spout on the left side allow to pour the coffee using the right hand	The long handle and the spout on the left side allow to pour the coffee using the right hand	The long handle and the spout allow to pour the coffee	The long handle and the spout allow to pour the coffee	The long handle and the spout allow to pour the coffee	Pour the coffee by holding the coffee pot by the handle
Socio-cultural context	Social meaning	Welcoming Fortune-telling Turkish weddings	Welcoming Fortune-telling Grief (bitter coffee)	Welcoming Fortune-telling Grief (bitter coffee)	Welcoming Spirituality	Welcoming Recreation	Welcoming Recreation	Welcoming Recreation
	Place associated	Coffeehouses Home Relatives	Coffeehouses Home Relatives Stores	Coffeehouses Home Relatives	Coffeehouses Home Relatives	Coffeehouses Home Relatives Office	Coffeehouses Home Relatives Office	Coffeehouses Home Relatives Office
	Consumer occasions	Guests Meetings Meetings Leisure	Pragmatic meetings Meetings Purification rituals Funerals	Guests Social events Leisure	Guests Meetings Festive occasions Leisure	Guests Meetings Leisure	Guests Meetings Leisure Funerals	Guests Meetings Leisure

Table 1. Analysis of traditional methods of coffee preparation in the countries of the Mediterranean Basin. Credits: authors

2.1. Turkey

Turkish coffee culture and tradition goes back to the 16th century, when coffee started to be served at coffeehouses in Istanbul. The social representation of Turkish coffee is sig-

nificant because it is one of the mostly consumed beverages, such as a way of socialization, and coffee ceremonies have intrinsic value for Turkish culture (Özdemir, 2019).

Since its arrival, the consumption of coffee spread rapidly, conquering all social groups, and soon became part of everyday life. In a few years, the coffeehouses multiplied and from meeting and leisure places, some of them were transformed into culture and art centres (Yılmaz et al., 2017).

Turkish coffee combines special preparation and brewing techniques with a rich communal traditional culture. The freshly roasted beans are ground into a fine powder, with a manually coffee grinder. This procedure gives the opportunity to serve a coffee with intense aroma at all the times. Then, the ground coffee, cold water and sugar are added to a coffee pot and brewed slowly on a stove to produce the foam. This coffee pot is called *cezve* or *ibrik*, and it is a small brass or copper pot (nowadays, they can also be in aluminium and stainless steel) with a wide base and a narrow top. This shape is the trick to create rich foam without boiling the content of the pot. There is a long handle and a spout on its left side for pouring the coffee without spilling, using the right hand. Copper and brass are widely used due to the great experience of Anatolian artisans in the handcrafted production of tableware with these materials.

In the end, the coffee is served unfiltered in small cups (*finjān*), accompanied by a glass of water or sweeties. *Finjān* are traditionally widely decorated in bright colours, and they have the correct thickness of porcelain to perform the best serving task. Indeed, Turkish coffee has a high temperature – almost boiling point – due to its brewing method.



Figure 1. Turkish coffee. One of the oldest Turkish coffee preparation methods involves the use of sand. Credits: Gabriele Stravinskaite on Unsplash.

In many cases, these cups are made directly of copper or polished brass and hand painted with bright motifs from natural inspiration. These cups have a porcelain insert inside, useful for maintaining the temperature of the coffee and from which to drink.

Turkish coffee is usually prepared on the stove, however one of the oldest preparation methods involves the use of sand. In a very large copper container, sand is heated to extremely hot temperatures to brew the coffee. This method offers a more consistent, uniform heat than normal brewing in a pot directly over a flame (Fig. 1).



Figure 2. Dallah. *Kahwa murrah* is served in a traditional brass or silver *dallah*, typically ornamented with geometric patterns. Credits: Ashkan Forouzani on Unsplash.

2.2. Syria

The brewing technique and the traditional instruments (for instance, the coffee pot called *rakwa*) are similar to the Turkish coffee ones, but the coffee is boiled and made without the layer of foam, and often accompanied by a delicate aroma of cardamom (Dominici, 2017).

In Syria coffee is always served on important occasions: from weddings to purification rituals and funerals (Jessup & Riley, 1874). Traditionally Syrian coffee is made with sugared water, bitter coffee is reserved for funeral ceremonies. In these occasions, coffee is served in cups without handles that can be in white porcelain or decorated in gold.

Visiting private homes of older or more traditional Arab citizens, another type of coffee (*kahwa murrah*) is usually offered. This is an extremely strong, hot coffee served in a traditional brass or silver Arabic coffee pot, called *dallah*, typically richly ornamented, usually engraved with geometric patterns (Fig. 2). It is made with a long-curved spout and handle used for brewing coffee (traditionally used among Syrian nomads and in some parts of Saudi Arabia). When guests arrive at a home, tiny ceramic shot glasses come out, and a mouthful of this coffee is served to each guest.

When a coffee is offered, guests must respond appropriately with the word *Daïmé*, meaning *for always*, expressing the hope that the home at which the coffee was served will always be so generous.

2.3. Egypt

Coffee spread from Yemen to Mecca, then from there to Egypt thanks to the brotherhood of Sufi Islamic mystics, who

used it during prayers. This beverage quickly established itself in very broad layers of Egyptian society during the Ottoman era (Tuchscherer, 1992) and especially the coffeehouses (*kahvehane*) acquired a social and cultural role (Mostafa & Elbendary, 2020).

Egyptian coffee is similar to the Turkish coffee. It is prepared by mixing sugar and very finely ground coffee with hot water. This mixture is placed into the small metal *cezve* (called *kana-ka* in Egypt, occasionally made with a wooden handle) from which it is poured into traditional Turkish small cups (*finjān*), totally white or adorned with a decorative pattern - which in many cases represents floral or natural motifs.

Also in Egypt, when ordering coffee, you also need to say how much sugar you prefer, because sugared water is used in the preparation. *Saddah* is coffee with no sugar at all and it is reserved for sad occasions such as funeral ceremonies.

2.4. Tunisia

Moving from the Middle East to North Africa, the culture of coffee gradually has given way to the tea culture, the favourite drink of the native Berber populations. Tunisia, however, makes an exception.

The Tunisian coffee pot (*zézoua*) is still very similar to the one introduced by the Ottomans in the 16th Century. Traditional Tunisian coffee pot is usually made in copper and silver. Over time, the ways of building the *zézoua* have changed, which once were handcrafted and finely chiselled by hand starting from a circular metal disc from which the bottom of the container was obtained and from a band, usually in brass, copper, or silver, which made up the body of the coffee pot.

Now, industrial-scale production uses the lathe from a copper disc that is moulded with a metal tip around a rotating shape. This is the technique that has evolved, while the fixing of the handle, the manual tinning with coal fire and the final polishing have remained identical to the past.

It's poured into copper chiselled ceramic or porcelain demitasse with lid. When ready, the coffee is flavoured with Andalusian-inspired orange flower or rose water essence and served with dates or pastries (Lavazza, 2012).

2.5. Lebanon

The presence of coffee in all aspects of Lebanese society is so prominent and it is served as an act of hospitality and welcome. The coffee is poured out in front of the guest from a traditional long-handled coffee pot (*raqwa*, that can contain very elaborate designs and can range from silver, copper through to gold type metals) and served in proper cups, about the size of espresso cups with or without a handle, on an elaborately designed serving tray and accompanied with a glass of water.

In Lebanon, the typical preparation of Turkish coffee is also accompanied by that of Arabic coffee, an influence deriving from the territorial proximity. In fact, a traditional profession closely linked to the world of Arab coffee has also survived for centuries, namely that of *kahwajes*² (Ghantou, 2018), who prepare coffee and serve it to customers in a decorative jug (*dallah*).

2 The word *kahwaje* derives from *kahwi* (coffee, in Arabic), meaning “the one who makes coffee”.

2.6. Greece

Greek coffee (*kafes ellinikos*) is a strong brewed coffee similar to Turkish coffee. Indeed, this is what it was called in Greece too, until Turkey invaded Cyprus in 1974, rekindling a surge of nationalism.

The place where it is possible to drink a coffee in Greece is the *kafenio*, a simple place of social gathering with a few tables and chairs where coffee, *tsipouro* (traditional Greek white spirit) and some basic *meze* (small plates) are served.

Greek coffee is made with a fine grind of coffee. It is boiled in a tall, narrow pot called *briki* – a metal utensil usually made of brass, copper, or stainless steel – and finally it is served with grounds in a ceramic demitasse cup. In some coffeehouses, coffee is brewed in the sand, as in the Turkish tradition.

Greek coffee – a rich, strong simmered brew typified by a creamy froth on top (*kaimaki*) and a sediment of fine grounds settled on the bottom of the cup³ – is typically served with a glass of cold water and with cookies or *loukoumi* (traditional sweets).

2.7. Italy

In Italy, coffee sets the pace for every day. Its arrival - which took place roughly during the 16th Century - was the subject of a religious diatribe, linked to the Arab origins of the beverage, which was initially introduced in Venice through trade with the East (Evans, 2016).

3 The grounds form a sediment that has given birth to the Greek custom of fortune telling. The practice of reading coffee grounds is common to many territories where Turkish coffee is prepared.

The production of Italian coffee was developed in Naples, taking a cue from the Turkish preparation method. Indeed, in the beginning, the method of preparation involved the infusion by simple boiling, then came the use of the filter, also known as percolation. At the beginning of the 19th Century, overturning percolation was developed and the typical Neapolitan coffee maker (*cuccumella*) has become one of the symbols of Neapolitan culture and tradition. It was invented by the Frenchman Morize in 1819, it then spread throughout Italy as a tool used for the home preparation of coffee. Originally produced in copper, after 1886 the material, with which it is made in the traditional version becomes aluminium. Unlike traditional methods of brewing, the Neapolitan coffee maker is put on a flame with the spout upside down: as soon as the water boils, and a steam vent comes out of the hole in the tank, the *cuccumella* must be firmly taken and overturned so that the boiling water filters through the coffee blend.

In 1933 the *moka*⁴, the Italian characteristic device to brew coffee invented by Alfonso Bialetti, was produced for the first time. The first model was called *Moka Express*, and it consists of four main elements in aluminium and had a Bakelite handle. Today, however, the *moka* is produced in steel, despite having the same operating mechanism as the first invented prototype (Fig. 3).

Espresso coffee⁵ is the most consumed type outside the home.

4 The term *moka* originates from the Yemeni city Mokha, from which the first exports of Arabica Coffea began.

5 This invention was born from the technical evolution of an idea of 1884 by Angelo Moriondo, who owned a bar located in the historic centre of the city of Turin. Through this project, he tried to meet the needs of his customers to be served in the shortest possible time (the term *espresso* refers to the speed of preparation).



Figure 3. Moka Express. Modern *moka* that maintains the same operating mechanism as the first invented prototype. Credits: Eric Barbeau on Unsplash.

It is obtained from the roasting and grinding of coffee seeds, and it is prepared by machine according to a process of percolation under high pressure of hot water.

Also in Italy, coffee is a symbol of hospitality and generosity. The southern Italy tradition of *caffè sospeso* (*suspended coffee*) is an interesting example; when a customer orders a *suspended coffee*, he pays for two coffees while receiving only one. In this way, when a needy person enters the bar, he can consume the coffee paid for by a stranger. This initiative highlights how much, in Italy, coffee is a pleasure and an indispensable ritual, and it is unthinkable not to be able to benefit from it.

3. Discussion about new Intercultural Experiments and Conclusions

The material and immaterial culture of a certain community, however, although rooted, is not a static entity, whose symbolic systems are limited to *crystallizing* into timeless objects. A world in motion, made up of human migrations and shifting, also brings with it repercussions on value systems, on daily dynamics and also on the world of design.

Humans carry with them their intangible assets, their world-views and, in some cases, even some objects of daily or symbolic use. The Mediterranean basin has always played a crucial role in this scenario, as a *middle sea* and a place of exchange and confrontation (Tosi & al., 2015).

In this section, we will discuss some case studies of cross-cultural projects to reflect about the strategies and the approaches applied by designers, who internalize values and meanings of cultural contexts and try to redesign traditional objects with their point of view (Ozge, 2012).

Indeed, it is possible to approach the most traditional artefacts with new perspectives and re-configure the existing product language through new experimentations that often arise from the alliance of craftsmanship and industry, or from the modernization of territorial production techniques. This is the case of experiences of intercultural design in the field of product developed through different attitudes and range from purely graphic or formal hybridizations to technical combinations aimed at new functional perspectives.

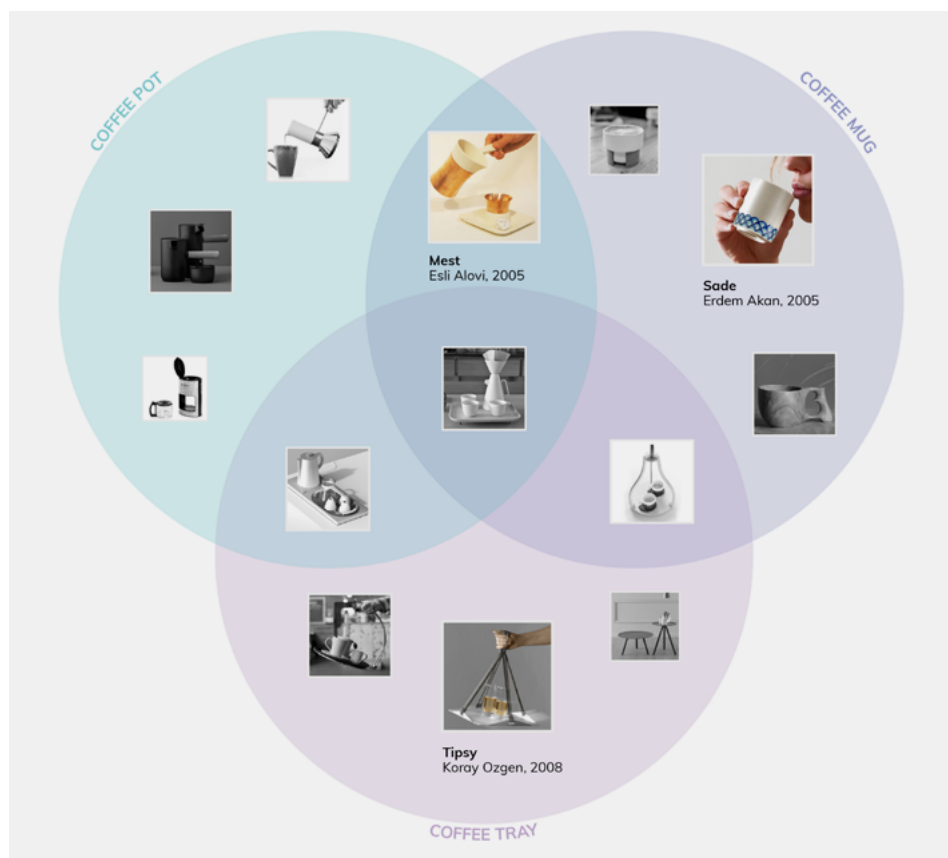


Figure 4. Collection and categorization of the various case studies analysed. Credits: authors.

A series of case studies of narrative artifacts capable of bringing different cultures together and making them recognizable to different users were collected and analysed and categorized according to three macro-categories (coffee pot, coffee mug and coffee tray) (Fig. 4). Some of the most interesting and representative examples of the different areas of investigation are reported below in the Table. 2.

The analysis parameters present a summary of the structure adopted in Table 1 to which a reflection section on the intervention strategies adopted has been added.




Project		Mest	Tipsy	Sade
Objects				
Technical analysis	Informations	Esli Alov 2005 Design competition	Koray Ozgen 2008 Odc Paris	Erdem Akan 2005 Maybedesign
	Level of action	Product design Tools, accessories	Product design Tools, lifestyle	Product design Tools, graphic
	Form and materials	Principal element: cylinder with a wide base and a narrow top + small long-handled pot with a pouring lip in ceramic and copper	Squared spillproof anodised aluminium tray with removable and foldable woven handle	Porcelain espresso mug with hand made ink decorations
	Fundamental elements	Central body Long-handled Pouring lip	Central body Removable handle	Central body Ink decorations
Ways of fruition	Accessories	Ceramic and copper mugs, without handles Ceramic burner, serving dishes and pitcher Serving tray	-	-
	Mode of consumption	The long handle and the spout allow to pour the coffee; the serving tray collects all the elements of the set together	The aluminum base is fitted to the handle and allows to bring the mugs into balance	The mug is taken directly from the central body <i>And the heat?</i>
Socio-cultural context	Place associated	Home <i>Fragile and heavy set</i>	Coffeehouses	Coffeehouses Home Relatives Office
	Consumer occasions	Guests Meetings Leisure	Guests Leisure	Guests Meetings Festive occasions Leisure
Intervention strategies	Research method	Employing material analogies and formal imitation	Employing formal analogies	Employing formal and material imitations and graphic allusion
	Design strategy	Combination of two materials, ceramic and copper, belonging to two different material cultures of coffee preparations	<i>Variation of the basic shape of the tray</i> <i>Equilibrium limits</i>	Combination of two reference visual and material cultures, the "cleaning" of the demi-tasse cups and the traditional iznik tile decorations
	Approach	Substitution of materials Bisociative attraction (materials) Variations in visual and tactile patterns	Change the shape Substitution of materials	Variations in visual and tactile patterns Change the shape

Table 2. Analysis of some cross-cultural design projects related to “coffee culture”. Credits: authors.

Finally, a specific focus was carried out on some critical elements that could be analysed to develop more structured projects. The table is followed by a brief technical description of the projects analysed.

The *Mest - Turkish coffee service* created in 2005 by Esli Alovi sees, on the one hand, a formal modernization of the designed system, on the other an explicit hybridization between a traditional preparation methodology (Turkish coffee) and an aesthetic taste halfway between North African and European. The design choice was in fact to combine two materials, ceramic and copper, belonging to two different material cultures of coffee preparations. The *ibrik*, the cups and all the associated accessories have a remarkable formal and expressive linearity, without seeking the visual and material perfection of serial production at all costs.

The *askı* is the traditional Turkish tea and coffee tray and consists of a metal base, usually copper, and a metal handle with three attachment points on the base. Its shape makes it an extremely practical element to carry, dynamic and with an extremely characteristic point of balance (Öğüt, 2009). *Tipsy*, designed in 2008 by Koray Ozgen, is an interpretation of this traditional tray through a more modern language in the use of shapes and materials. However, the addition of an attachment point between the handle and the base gives it much less balance than the traditional tray, which impoverishes the object of its peculiarity (Ozge, 2012).

The last project analysed is the *Sade* espresso cup, designed in 2005 by Erdem Akam. This is a set of cups without handles for both espresso and Turkish coffee. The traditional shape

of the espresso cup is flanked by a system of minimal decorations (expressed through three different graphic concepts) influenced by the traditional decorations of the *iznik* tiles, a ceramic of great value that was produced between the late fifteenth and seventeenth centuries in the west of Anatolia.

In conclusion, the extensive literature linked to culture-driven design and the examples reported here show how the world of coffee represents one of those particularly effective areas for the construction of a cross-cultural narrative. This is precisely due to its wide territorial diffusion and, at the same time, local variation and roots. Clearly, in the context of the enhancement of cultural heritage, the action of design must be guided by the correct knowledge of the cultural systems that are gathered around specific productions and social behaviours.

Today, alongside a necessary strengthening of the commitment to environmental issues, the main concept of sustainability is charged with new values of a social and cultural nature. In such a context, one of the challenges of contemporaneity is certainly represented by the confrontation between people of different origins and cultural traditions. The model of an intercultural society appears to be the most inevitable path to follow, and, in this context, the world of design can play a driving function towards this model, with the desire to contribute through an aware and culturally evolved design able to narrate identity and transfer knowledge through the objects that surround us.

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Mediterranean Design: Action-Research on Capodimonte Porcelain

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Keywords

Mediterranean Marketing, Identity, Design, Craftsmanship, Porcelain.

Abstract

The Moroccan poet Mohammed Bennis writes that the Mediterranean “[...] is no longer just a historical and geographical entity [...] it has turned into an idea, aspiring to reconcile its own peculiarities – that is, plurality, variety and diversity. [...] Mediterranean culture embodied tolerance, dialogue, and open-mindedness. It was a song of migration and a shared imagination. It would reconnect what politics and economy would divide”. This cultural idea of the Mediterranean, that joins plurality, variety and diversity, can help to ease tension between two cultural territories that often lie apart and need reconnection, that is design and craftsmanship. The Mediterranean man has become skilled at building bonds, connections, bridges. This inclination makes for a gentle, yet deep harmonisation of “different worlds”. There are no miraculous solutions, all we can do is patiently listen and understand those that appear as “islands”, kept apart by the sea.

The paper, in its final portion, will describe the educational activities carried out both during an Industrial Design Laboratory – in the context of a Bachelor’s Degree – and in a few graduation theses where students designed porcelain items to be manufactured in Capodimonte, which forms part of the local production excellence in Campania. Regardless of its outcome(which was, by the way, indeed interesting), such an experience falls within the framework of a mediterraneanization of design culture, enabling it to build connections where there are none, and where separation seems irreconcilable.

1. Introduction: Mediterranean Culture, Thinking beyond Identity

When the Italian semiologist Giampaolo Fabris wrote his last essay (2010), the world was in the middle of the worst global financial crisis since 1929: the fall of Lehman Brothers in 2008 triggered the most dramatic bankruptcy in the history of US finance. Fabris, while questioning the idea of “growth”, theorized what he named “post-growth” - as opposed to Latouche’s “happy degrowth” (2008): more of a prophecy than a theory, he proposed a more manageable approach, albeit requiring extensive changes in people’s lifestyle and consumption habits. The core of his theory, still very relevant nowadays, contradicts the misconception – deeply rooted in our society – that “more possessions” equals “more wellness”. The beginning of the current pandemic highlighted this concept: lockdown has forced us to give up on consuming many goods and services, leaving only grocery shopping as an anaesthetic for our consumerism, longing for the return to the freedom (to consume) we used to enjoy. The shallow, depressing and moralistic motto “Nothing will ever be the same” has been a recurring, albeit hypocritical, mantra accompanying all the critical moments during the first two decades of this century; however, it gets swept away by the rhetoric of re-opening every time governments relax their coronavirus restrictions, resulting in huge consumeristic fests. Nonetheless, everything will be the same. The unexpected and persistent restrictions – despite Covid-19’s heavy death toll – have not impacted people’s conscience, but rather their assets, trade and industry: the kind of economy that the contemporary man always prioritises over intangible – and *useless* – assets, such as art and culture.

It is worth noting that it is a marketing expert mentioning the Mediterranean, however paradoxical this may appear. Years after Fabris's book was published, it still provides unusual perspectives on this sea and its cultures. Fabris does understandably indulge in the typical repertoire of poetic imagery commonly associated with this world, mentioning its "boundless spaces" and the "briny smell" on a sailboat trip; such is the beauty of the Mediterranean Sea, imbued with myths, exerting a powerful fascination on educated, sensitive people. Fabris's depiction of the Mediterranean openly evokes Franco Cassano's *Southern Thought*, the one that arises "[...] when one discovers that the borderland is not a place where the world ends, but where those who are different come into contact, and the relationship game with the other becomes difficult and real. Indeed, Southern thought [...]", Cassano wrote, "was truly born in the Mediterranean, on the coasts of Greece, with the opening of Greek culture toward conflicting discourses, to the *dissoi logo*" (2003, p. 6).

In the final part of his book, Fabris mentions "Mediterranean marketing" – a term coined by Antonella Carù, from Bocconi University, and Bernard Cova, professor at Kedge Business School, in France – as "the dawning of a new civilization". This innovative marketing approach differs from traditional marketing since "it posits detachment from hyperconsumerism", as it suggests "shifting from excess to moderation", and a new era for design, "starting from the production stage, carried out with care and attention to detail, employing ancient skills", "rediscovering tradition and mediating with it" (2010, pp. 398–409).

Looking to the Mediterranean through the lens of marketing might help tone down the debate on the Mediterranean itself. As the Moroccan poet Mohammed Bennis wrote

[...] it is no longer just a historical and geographical entity [but] it has turned into an idea, aspiring to reconcile its own peculiarities – that is, plurality, variety, and diversity. [...] Mediterranean culture embodied tolerance, dialogue, open-mindedness. It was the song of migrations and shared imagination. It would reconnect what politics and economy would divide [...] the Mediterranean, throughout its history [...] was constantly open to hospitality and sharing. These values made the Mediterranean resemble a house comprising multiple buildings. Walking from one building to another we end up gathering around the olive tree, emblem of sharing and hospitality, singing with both our own kind and the others, together. (2009, pp. 420-421)

Therefore, considering the Mediterranean as an idea, made of values and qualities, not just of its history, geography, events, images, colours, architecture, cities and landscapes, helps tone down excessive emphasis and enthusiasm within the debate about the Mediterranean and its culture. This idea also allows us to detach from the exoticism that often turns places and things into objects of desire. Viewing the Mediterranean as the lost paradise of a Western cosmogony results in mere folklore and provides solutions that are way too obvious. This eventually leads to a sort of new, somewhat mannerist - and hackneyed - form of eclecticism.

Nonetheless, this is a double-edged sword. Defining the Mediterranean as a culture inevitably highlights the contrast with

whatever is non-Mediterranean; this is the exact opposite of what the Mediterranean represents. The reason lies in the common association between the concept of culture and that of identity, which is responsible for sparking new forms of nationalism: celebrating identity, by pointing out how different it is from other identities, leads to a stale scenario where solid blocks turn into unrelated, disconnected islands.

In François Jullien's essay, aptly titled *There is no such thing as cultural identity*, the French philosopher addressed the issue and wrote “[...] we cannot speak of identity either - since the distinctive feature of culture lies in its ability to change and transform - but rather of fruitfulness [...]”, or of what he calls assets (2018, p. 2). Jullien thus chooses not to speak of differences between cultures - since that would imply praising their “essence” - but rather of gaps. “[...] difference [which is a classifying parameter] is about demarcation, while gap is about distance. This sparks a vibrant tension that results in constant, invigorating regeneration. Where there is a gap [...] the two separate parties face each other [...] The distance in between them keeps what is separated in tension” (p.32). Then, Jullien dwells on the concept of gap, which, in his words,

[...] does not originate understanding through categorization, but rather promotes meditation since it creates tension. Within the “in between” space it opens [...], a gap produces work since the two separate terms, which are kept facing each other by the gap itself, never stop questioning each other in the empty space between them (p.36). In a book published a few years ago, Giuseppe Lotti quotes what Enzo Bianchi, Barbara Spinelli and Umberto Galim-

berti wrote on the issue. Bianchi points out that civilization itself – whose cradle is the Mediterranean, at least for Western civilization – originates from a “let us move towards each other” rather than a “move towards me!”. Which means [...] let us make a deal and find a common ground, even a minor one. (p. 88)

Spinelli and Galimberti, in different words, explain how the relationship with the other, the stranger, promotes self-awareness and boosts a transformation process. Thus, what Julliens calls a distance creates the right conditions to build bridges. Cassano himself stated this by writing that the Mediterranean man is the one who, thanks to the “intersection of land and sea”, has developed the ability to establish connections, contacts, bridges (2003, p. 49). Such a disposition requests constant self-cultivation in order to develop into a full-fledged quality and paves the way for a gentle and thorough harmonization process between different worlds. There are no ultimate, thaumaturgic solutions, those that appear as *islands* only need to listen to each other patiently. Later stage, we will investigate what gaps, distance, and bridge building can lead to in the field of design.

2. A Possible Scenario for Mediterranean Design

In the research project *Me.design. Strategie, strumenti e operatività del disegno industriale per valorizzare e potenziare le risorse dell'area mediterranea tra locale e globale* (Me.Design. *Strategies, tools and effectiveness of industrial design in enhancing and increasing resources in the mediterranean area from local to global*), co-funded by MIUR (the Italian Ministry of Education, University and Research) in 2002-2004 and

involving seven Italian universities all over the national territory, it has been clearly highlighted how Mediterranean design does not represent an entity in itself, but rather a cultural background “which [eventually] impacts the shape and life of objects” (Lotti, 2015).

It may therefore be said that we are well past that stage of industrial design where we could think of it – under the impetus of the Postmodernist counter-reform – as a new design, an alternative to Western industrial design, starting from Southern Italy and somehow redeeming such a poor (and poorly industrialized) land. At the same time, Northern Italy happily enjoyed its wealth, celebrated in conventions, articles and exhibitions such as the one Enrico Crispolti curated in 1985 at the Castello Svevo in Bari, aptly entitled *L'onda del Sud?*, with a meaningful question mark. What Crispolti wrote in his preface to the exhibition catalogue clearly suggests the atmosphere surrounding design culture in those years, marked by far-fetched pastiches of unbridled artisanal experimentalism and inaccurate references to art. Writing of the exhibition itself, Crispolti mentioned “[...]the widespread success of the mixed, playful, revivalistic Postmodernist taste, taking root in the South as well” (1985, p. 10) and the “creative ebullience of the new southern *design*” providing “multiple suggestions that it is possible and necessary to start rediscussing the new *design* all over again, before, within and beyond Postmodernism” (p. 12). Further into his foreword, Crispolti wisely overcomes some overly formalistic approaches and identifies a more substantial meaning in this phenomenon by claiming that “[the warm response from southern *design*] highlights

the necessity and possibility to look back at one's own motivational sources of behaviour and to one's own cultural and anthropological roots" (p. 13).

Andrea Branzi – who contributed to curating the exhibition, along with Dalisi and Mendini – tried to figure out what role the South had been playing in art culture since the 1960s, and highlighted the intricate relationship with the North:

[...] the South would stand as an alternative to the North, it would find its role and its purpose in this, representing a contrast, a *different* place. Such a purpose, though, could only be fulfilled by traveling into the opposing territory, the official North within which the South could only rely on its own manufacturing peculiarity and its own characteristic values, still seen as *alternatives*. Nowadays, instead [in the 1980s], we can suggest a different reading key of this territory and its culture, no longer based upon performance as a criterion, as in the 1960s, nor upon the idea of an alternative, as in the 1970s, but rather upon the complete autonomy of the South and its ability to stand as a paradigm in the modern world. (1985, p. 19)

Nonetheless, the title of Branzi's paper was *Il Sud come modello del mondo?* (*The South as a paradigm of the world?*), ending in a question mark. Branzi's statement marks an essential step in Southern culture - in the eyes of those who observe it and somehow posit its existence.

This type of design, in its mythical and theoretical notion, is what Dalisi would later label as *Neapolitan* and Branzi himself as *Latin*, as it spread well beyond Southern Italy and reached

other regions of the Mediterranean area, including emerging countries and economies much further to the south and to the east; it seemed to lose its close bond with the territory, loosened by the limitless expansion of its geographical borders. A *mythical* Mediterranean, like Maffessoli's East (2000), not placed in a defined area on the planet nor in a specific manufacturing context, thus opening up to a new cultural scenario, an inspiring and motivating one, beyond all the – still worthwhile – experiments carried out on its shores, mixing up languages and manufacturing techniques. The “mythical Mediterranean” draws power from places, imbued as it is with the colours, sounds, tastes, voices of its territories and their anthropology. Still, it somehow transcends them and turns into a flair, into art, into a hard-earned ability to interact with others and build bridges between those who are different. *Deterritorializing* Mediterranean design means not betraying its places, but internalizing them and protecting them from the exotic fascination they hold for designers, researchers and artisans operating within this context. This notion of Mediterranean design is inclusive; it is not about latitude, it is about a specific human ability, developed in certain places and times. It does not present itself as an alternative, and it does not claim to be better than other forms of design; it just wants to find its place in design culture, where it can thrive.

3. University Teaching and Enterprises: a Collaboration with the Caselli Factory in Capodimonte

In recent years, students in the *Industrial Design Laboratory 1 A* at Vanvitelli University have been requested to design an item of university merchandising as a final project for their exam.



Figure 1. Luigi Pasquale Barretta, Giovanna Bava, Filomena Nancy Picariello, *Sincrisis*, two-pronged vase, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020.

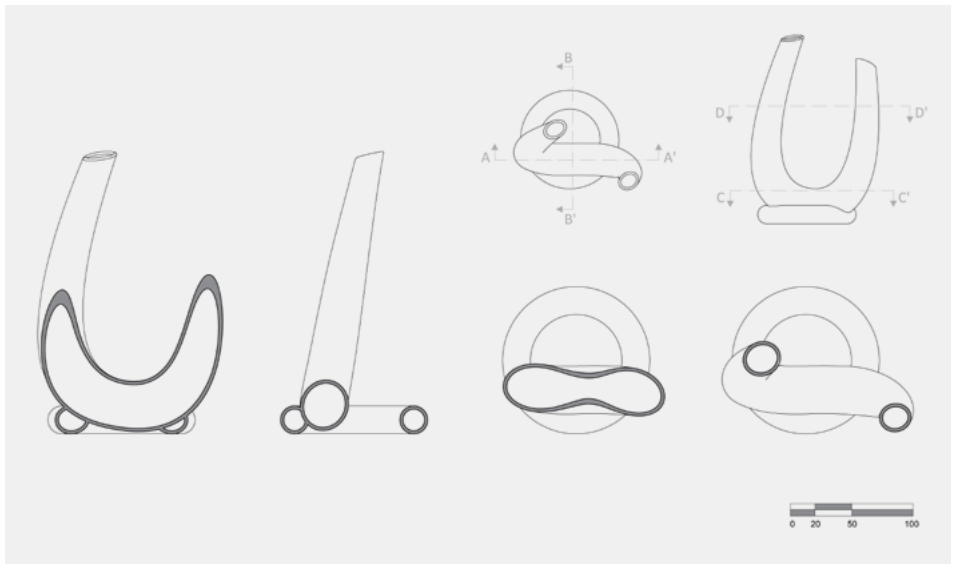


Figure 2. Luigi Pasquale Barretta, Giovanna Bava, Filomena Nancy Picariello, *Sincrisis*, two-pronged vase, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, technical 2D drawings.

It was not meant as a mere publicity stunt, carried out through globalised and tawdry objects, garments, and fashion accessories, but rather as a radical reworking, enabling products not just to carry a logo but to establish a bond with the territory - thus capturing and conveying its traits and features.

It is worth noting that museum shop merchandise design is a neglected field, yet interesting for designers and design itself as a discipline. Miniature replicas of displayed artworks are the most popular merchandise items: countless *Dancing Faun* figurines have been purchased from souvenir stands in Pompeii since the archeological site opened its doors to tourism. Replicas are a form of forgery, allowed by *major* arts - painting, sculpture, but also printmaking - but still imply a deceptive message, by *smuggling* a smaller, though perfect, repro-

duction in lieu of the original, unattainable work of art. They somehow fulfil the common longing for public property that sometimes results in theft. In addition to replicas, books and exhibition catalogues, more affordable merchandise items are sold: pencils, magnets, notepads, bookmarks, posters, mugs, tote bags, T-shirts, neckties, or more expensive items.

Items of merchandise, or at least some of them, may also be thought of and designed as tangible extensions of the museum itself - seen as a place of constant learning - therefore acting as catalysts for the development of an experience within the museum, an encounter with art. This is not (just) about figurines but rather about everyday objects with strong suggestive power. Thus, designers face a way more challenging task, which requires them to live an extraordinary experience first-hand inside the museum before they can inject such a *second soul* into their designs: objects then become *things*, in the words of Remo Bodei, demanding to be more than just used; they turn into a bridge between designer and user, a hub for both the designer's and the visitor's relationship with art, they «are nodes in the tightly woven network of coordinates with which we structure the world», as Bodei wrote in his *The life of things, the love of things* (2010, p. 40). Further on in the same book, he pointed out - referring to Georg Simmel, Ernst Bloch, and Martin Heidegger - that “all three philosophers considered ordinary objects such as a bowl, a vase or a jug as a crossroads of relationships that do not reduce an object to its necessary material substance, not to the basic conceptual framework that defines it” (p. 43). From this perspective, the process of designing such products belongs to the sphere of art since it is en-

riched of yet another dimension, not a merely practical one nor that of a simple beauty to be served for the audience to taste, in the words of Umberto Curi, but rather a symbolic one. Visitors who agree to a more demanding task than just purchasing an item of museum merchandise, possibly a designer one, somehow escape from a passive state. Once again, it might be useful to cite a passage of Bodei's book, referring to the difference between things and objects, which seems to well suit the idea of a new merchandising strategy for museums.

Things lead us, agonistically, to rise above the inconsistency and mediocrity into which we would fall if we did not invest in them – tacitly reciprocated – thoughts, fantasies, and emotions. They are things because we think about them; because we know them and we love them in their singularity; because, in contrast to objects, we do not claim that we use them only as instruments or to cancel out their otherness; and because, as happens in art, we remove them from their precarious condition in space and time, transforming them into “miniatures of eternity” that contain the complete fullness of existence. (p. 116)

The Industrial Design Laboratory 1 A, within the bachelor's degree course in Design and Communication at Vanvitelli University, boasts a long-running relationship with manufacturing companies for educational purposes, which has proven extremely useful for the training of young designers and, occasionally, for job placement. First-year students, coming from all different types of high schools, start by facing a first methodological-designing stage requiring them to try their hand at crafting paper or clay maquettes, from the very first

classes. By shaping, folding, bending the material, they get to know it and experiment with its resistance. Such an approach to design, starting from manually moulding the material, falls within that overall “ontological reappraisal of perception started by Merleau-Ponty [...]” (De Leo, 2018, p. 1), and, arguably, within the reappraisal of designers’ *craftsmanship*; designers cannot help employing materials they know, and not only by learning about their chemical, physical, mechanical, and technological properties. Concepts are not to be treated as renderings, as if they could adjust to any choice of material, since concepts are born with their ideal material. Each academic year bears new adventures, new materials, new manufacturing processes, new relationships between people. Over the years, the Laboratory partnered with Be Different (a Tuscany-based firm manufacturing Polymass furniture and homeware), Arco Arredo (a DuPont Corian® certified company), Caracol-AM Advanced Large-Scale Additive Manufacturing (a service provider employing a proprietary robotic system to print objects and components within ComoNExT, a digital innovation hub in Lombardy) and, in the current academic year, with Vaia (a startup based in Trentino, employing local timber from trees felled by a storm in 2018). In the academic year 2019-2020 students were requested to design porcelain items, intended for sale in museum shops across Campania and meant to be manufactured in the porcelain factory hosted inside Istituto di Istruzione Superiore a indirizzo raro Caselli-De Sanctis e Real Fabbrica - a vocational school in Capodimonte which inherited and patented the Bourbon fleur-de-lis, once the logo of the original Capodimonte porcelain manufactory.

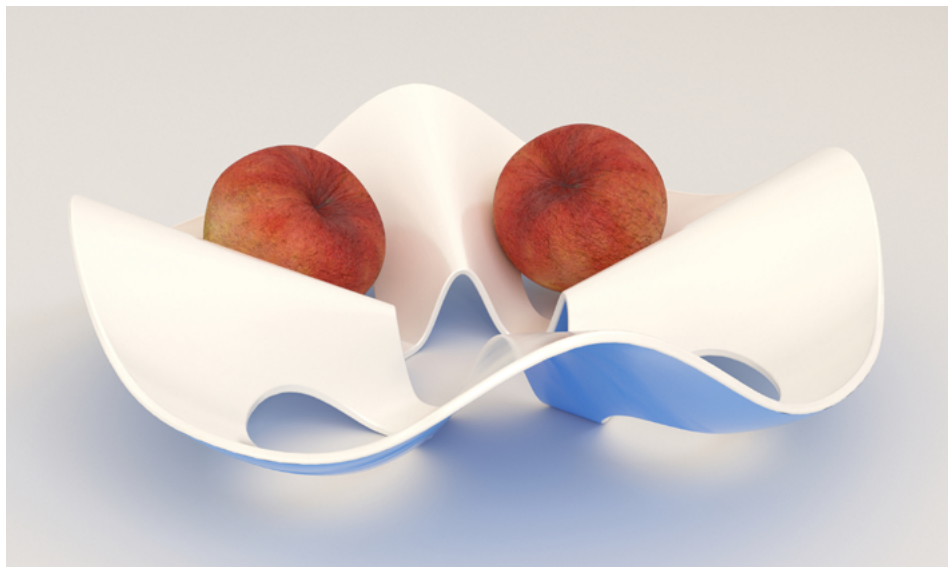


Figure 3. Filippo Caliendo, Nicola Esposito, Sarah Alfinito, *Casatiello* fruit bowl, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, rendering.

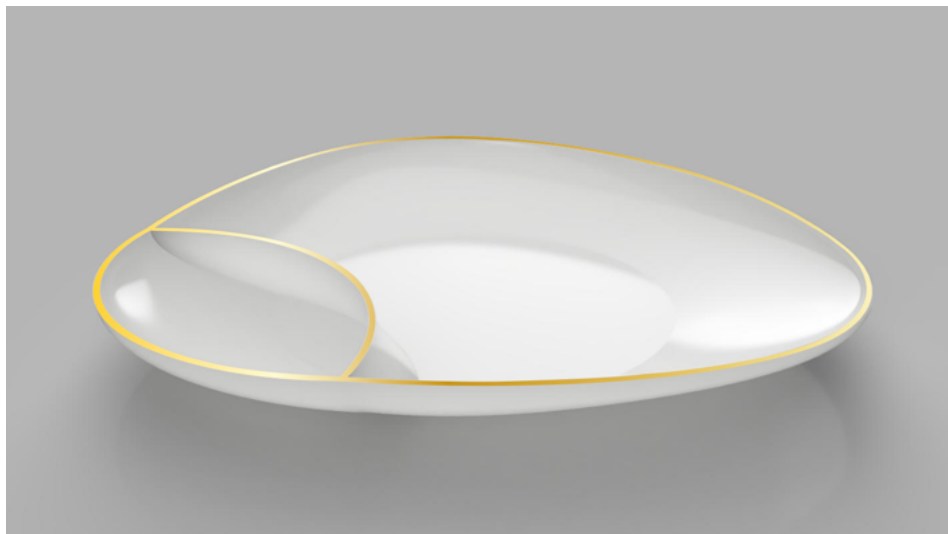


Figure 4. Filippo Caliendo, Nicola Esposito, Sarah Alfinito, clam-shaped seafood pasta bowl, complete with compartment for empty shells, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, rendering.

That was indeed an intricate task for first-year students facing their very first design challenge, one involving a twofold issue: on the one hand, tackling the delicate and demanding relationship between design and such a prestigious manufacturing excellence as Capodimonte porcelain; on the other hand, dealing with the equally delicate balance between design and territory, specifically Naples. Although the first example of European porcelain was manufactured in Meissen, Saxony (1707-1712) – whose paste closely resembled the original Chinese formulation – “If we closely follow the timeline, we will find that the first manifestation of applied arts, or design before the term was even invented, happened in Capodimonte” (De Fusco & Rusciano, 2015, p. 13). The Bourbonic manufactory was established in 1743 after three years of chemical experimentation, and in 1744 the addition of white clay from Fuscaldo allowed switching to soft-paste porcelain in lieu of the typical hard paste made in Meissen, employing quartz instead of frit.

Capodimonte porcelain owes its particular charm to the consistency of its paste: its suppleness makes for fine, delicate detailing; during firing, the highly absorbing paste would perfectly blend with the glaze, the vitreous layer coating the biscuit, smoothing out any roughness or porosity [enhancing the illuminated decoration]. It is worth pointing out that the Capodimonte trademark is used exclusively to identify porcelain manufactured in the Real Fabbrica from 1743 and 1759 [...] a short period defining a uniform range of products and their outstanding quality. (Rinaldi, 2004, pp. 110-111)

Then Charles de Bourbon sailed for Spain, and he “had the whole manufactory taken aboard, including its artisans and

five tonnes of paste, and commanded that whatever could not be carried on board should be destroyed [...]”; Capodimonte thus entered a period of decline (Rinaldi, 2004, p.111). Ferdinand I established a new factory (1771), located inside the Royal Palace, initially in Portici and later in Naples; it was a very different factory than the one his father Charles had founded, since the original chemical formulation of its soft-paste porcelain remained unknown. From 1780 to 1799, nonetheless, King Ferdinand’s Royal Manufactory experienced a period of splendour and established itself as a leader in Europe, thanks to its manager Domenico Venuti who contributed “[...] to the spread of the sophisticated archaeological style, blended with the elegant neoclassical taste that had by then become dominant in all the main courts across the old continent” (Rinaldi, 2004, p. 111). Venuti gave the factory a modern organization and also incorporated an art school into its premises. Under his guidance (the factory experienced changing fortunes over the following years, until it eventually closed its doors in 1821) Capodimonte manufactured its best tableware sets, crockery and ornaments, whose shapes, types, enamelling and decorations provided reference models for students’ designs in the *Industrial Design Laboratory 1 A*.

The project also aimed to design *narrating* objects -that could act as *educated* souvenirs, recalling Naples and its territory. How could students achieve such a goal, that would prove challenging even for the most experienced designers, especially when studying Parthenope’s city, with all its clichés? It might be helpful to explain how difficult it was for Design and Fashion students at Vanvitelli University to tackle the task of

designing everyday objects and fashion accessories as items of university merchandise, drawing inspiration from Campania and Naples, its regional capital. Students were requested to fill in a moodboard, into which they would randomly insert the main tropes revolving around the city of Naples: Pulcinella, Totò, horn-shaped amulets, Maradona, Saint Januarius, Eduardo De Filippo, spaghetti, Mount Vesuvius. However, it was impossible to employ such images without wondering “what does this mean to me?”, “what does this call to my mind?”. Another cliché students drew from Neapolitan folklore, namely the communal washing lines in the narrow alleyways of the old town, could instead be seen as what it actually is: two neighbours sharing a facility, a relationship between people who are not bound to each other, neither by blood ties nor by friendship, therefore a fine example of solidarity, openness and mutual trust. The second step, not any easier than the first, involves incorporating this peculiarity into the design, allowing it to take shape and shine through the object.

While developing their designs, students were supervised remotely by Valter Luca De Bartolomeis, architect and headmaster of Istituto Caselli. The ongoing pandemic could only postpone the prototyping of some of their designs: we will be mounting an exhibition over the next months, displaying drawings and objects. We selected five pieces for this article.

Coffee Flower – an homage to flowers, a recurrent motif in Capodimonte porcelain – is a coffee cup that recalls two different coloured petals joined together, one with a glossy finish, and the other with a matte finish (Fig. 10).

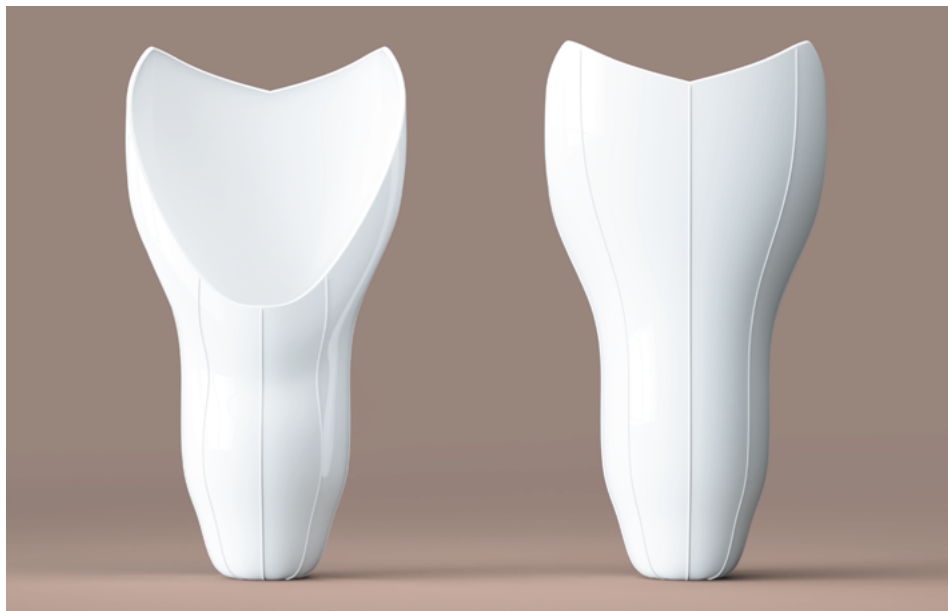


Figure 5. Antonio Cicala, Antonio Chianese, Daniele de Lucia, Pasquale Altruda, *Partenope* vase, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, rendering.

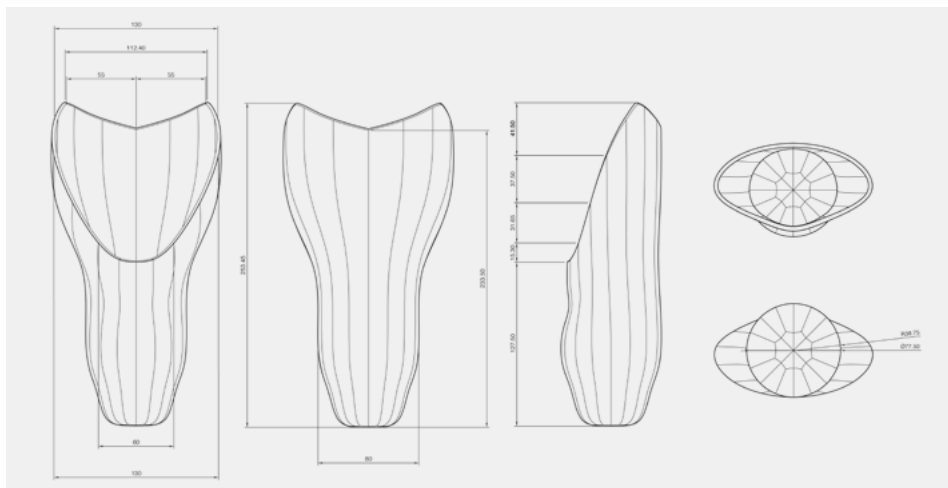


Figure 6. Antonio Cicala, Antonio Chianese, Daniele de Lucia, Pasquale Altruda, *Partenope* vase, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, technical 2D drawings.



Figure 7. Vittoria Carrara, Francesca Cosimo, Maria Gargiulo, *Le isole* bowl set, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, top view rendering.

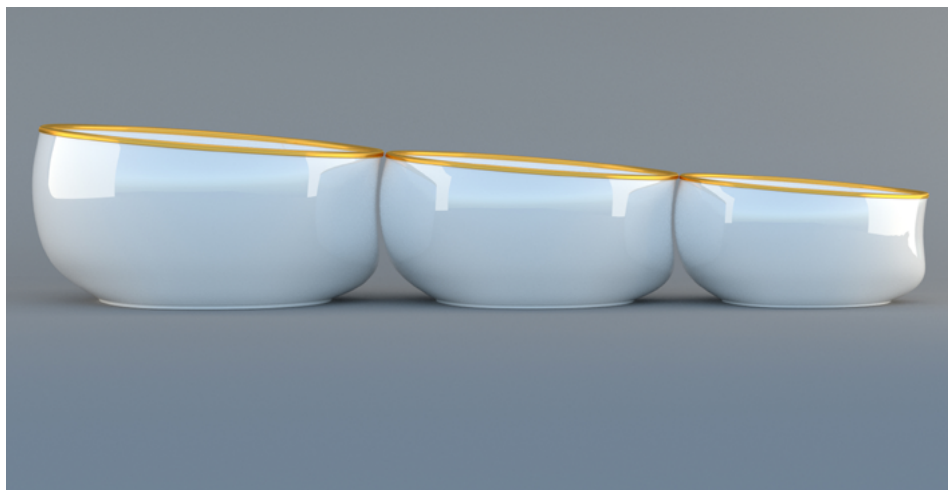


Figure 8. Vittoria Carrara, Francesca Cosimo, Maria Gargiulo, *Le isole* bowl set, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, front view rendering.

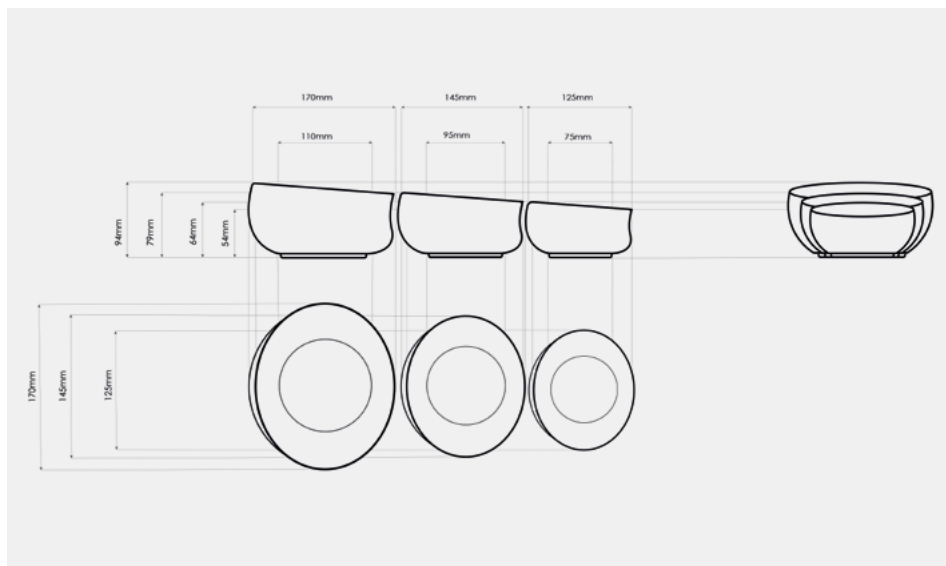


Figure 9. Vittoria Carrara, Francesca Cosimo, Maria Gargiulo, *Le isole* bowl set, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, technical 2D drawings .

When lifted to sip on the coffee, the cup reveals the brightly hued (or, in some variants, ornate) centre of the matching saucer. The *Casatiello* fruit bowl's shape, and its very name, are meant to pay tribute to the traditional Neapolitan Easter bread, which typically features hard-boiled eggs emerging from its surface; in lieu of eggs, the authors carved four hollows to accommodate pieces of fruit (Fig. 3). The same team also designed a bowl for serving seafood pasta, another staple of Neapolitan cuisine. Its shape resembles a clamshell, and the design features a specific compartment for empty shells (Fig. 4). The authors of the curvy, feminine *Partenope* vase drew inspiration from the ancient myth of the mermaid who founded Naples: indeed, the shape of its neck resembles that of a tail fin (Figs. 5, 6).

Only the set of three bowls, called *Le isole*, pays homage to the Campanian landscape: the pieces come in the same shape-but different sizes, and their gold piping trickles down to the bottom of each bowl in the shape of Ischia, Capri and Procida (Figs. 7, 8, 9). *Sincrasì* is the only piece in this round-up that is a nod to superstition, another cliché concerning the heathen piety of Neapolitans. A horseshoe – whose apotropaic function is recorded in many different folk cultures, not only in the Neapolitan one – provides the starting shape that gets re-processed from a conceptual point of view and eventually morphs into a small two-pronged vase (Figs 1, 2).

4. Conclusions

Deterritorializing Mediterranean design eradicates the rhetorical celebration of the alleged cultural identities of a certain part of the world rather than those of a different one, thus respecting that peculiar ability to build bridges and connect the alien, that the Mediterranean man has developed over time.



Figure 10. Rossella D'Ambrosio, Alessia Borriello, Pia Carcatella, *Coffee flower* coffee cup with matching saucer, glazed porcelain, Industrial Design Laboratory 1A, Department of Architecture and Industrial Design, Vanvitelli University, academic year 2019-2020, rendering.

Being able and willing to interact with others, to somehow understand their *language*, is a skill that applies to all kinds of circumstances, not necessarily involving someone from another Southern country. You can still meet the *other* here, perhaps an artisan, with their skills, their know-how employing local crafting techniques, materials, decorations, and shapes. We must not pursue the much vaunted contamination of styles - only capable of superficial hybridization - but rather seek dialogue, which generates flows of energy and exchanges, shuffles the cards, challenges us with the unpredictable nature of encounters that help us grow. Hermann Hesse's Narcissus and Goldmund well represent the encounter between different poles.

[...] We are not meant to come together, not any more than the sun and moon were meant to come together, or sea and land. We are sun and moon, dear friend; we are sea and land. It is not our purpose to become each other; it is to recognize each other, to learn to see the other and honor him for what he is: each the other's opposite and complement. (1977, p.99)

It is about reaching out towards each other, yet never merging completely, it is like leaven for the dough of growth, with clearly defined roles, with equal dignity, different *duties*, and *responsibilities*. Through the relationship between design and handicraft - the one we experimented with in our university course, revolving around items of museum merchandise to be crafted in Capodimonte porcelain - a new, non-mixed Mediterranean design culture assimilates the territory not only as a geographical and anthropological entity, but as a *spiritual* opportunity, as a place inhabited by the Other.

This opens up new strategic and political prospects of enhancing territories themselves, within the framework of a global network. On the subject of design, Eleonora Fiorani wrote:

The challenge is to combine product culture and local culture, which is even more important in a field that is directly related to the quality of life, tightly interweaving the spheres of collective and individual, of everyday and holiday, of public and private, places of the self and places of encounter, work, interaction, entertainment. Where product culture and local culture meet, innovation, technology, science, design combine with the poetry of materials, shapes, colours, lights as the overarching, archetypical value of every emotion, ratifying the birth and rise of contemporary culture, a call to action for dwellers, manufacturers and designers. (n.d., §2)

Merging into “the patterns of interrelation between local and global which connect territories and their communities” (Fiorani, 2010) paves the way for what Ezio Manzini called “cosmopolitan localism”, regarding places not as isolated entities, but as nodes in short-range and long-range networks, generating and regenerating the local socioeconomic fabric. This takes us back to considering the Mediterranean as a place of communication, a network of relationships, a “[...] social and cultural space in the first place, but also fertile ground for the development of new forms of interrelationship” (Zuccolo, 2015, p.1).

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Ceramic Design Culture in Kütahya and Reflections of Cultural Diversity

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Kütahya Ceramics, Mediterranean Arts, Cultural Diversity, Local Crafts, Design Culture.

Abstract

Kütahya has been an important ceramic production center of Anatolia for centuries and it understatedly reflects the impact of the cultural diversity of craftsmen and consumers on its unique craft culture. Ceramics produced in Kütahya have an important place in classical Ottoman craftsmanship since these ceramics embrace new patterns, forms, colors, and also different cultures in local ceramic art influenced by regional demands. Kütahya ceramics as one of the most powerful reservoirs of inspirational crafts infuse unique handicraft everyday objects with Anatolian heritage, influences of Asian and European design trends, and requirements of the Mediterranean market.

This study aims to reveal out the overlooked impact of cultural diversity on Kütahya ceramics which has influenced the development of ceramic design culture in the city since the 17th and 18th century. Considering the value of Anatolian design culture, Kütahya ceramics provide a unique perspective with their cultural history which contributed to the city's journey to become a creative city recognized by UNESCO and continue to inspire contemporary ceramic production in the city.

1. Introduction

1.1. History of Kütahya Ceramics

The journey of ceramics in Anatolia, which started as early as the Stone Age, is full of progress and discoveries (Arik & Arik, 2007). Kütahya has a rich material culture that dates back to the first Bronze Age pottery and Phrygian, Hellenistic, Roman, Byzantine periods due to abundant deposits of clay in the area (Demirsar Arlı, 2007). The city was one of the significant centers in Anatolia for ceramic and tile production in large quantities from the mid-15th century and since then has been producing continuously.

During the Ottoman Period, Kütahya was the second production center after Iznik. The ceramic production in the city was initiated as an aid to Iznik. However, Kütahya has created its own unique culture and continued production even after Iznik lost its importance in ceramic production as a result of losing its major customer, the Ottoman Palace. Evliya Çelebi pointed out that there were 300 tile and ceramic workshops in Kütahya in the 17th century (Çini, 2002).

After the pressure and serious control applied by the palace disappeared in the 18th century, Kütahya started to gain admiration all over the world by producing ceramic goods for daily needs (Gök, 2015). The main reason for the rise and economic survival of Kütahya ceramics was that they focus on the production of the everyday needs of ordinary people with their own distinct style, unlike palace-dependent Iznik (G. Taner, personal communication, January 23, 2021).

Naïve drawings, colorful patterns, and figures inspired by the daily life of the period reflect the rich culture and tell the stories of the local society.

Çizer (2021) mentions that the traditional productions of Kütahya, especially the patterns of the Classical period, affected many European artists like Italian Cantagalli and English William de Morgan. The works which were copied, inspired from, or adapted are exhibited in important museums of the Western world. Moreover, many mosques and civil buildings in some countries such as France, Germany, England and the United States of America, were decorated with Kütahya tiles (S. Çizer, personal communication, April 6, 2021).

1.2. Cultural and Ethnic Diversity in Kütahya

Kütahya was a cosmopolitan city in Anatolia that included different religious communities such as Christians and Muslims. The historical records belonging to the 14th and 15th centuries point to the presence of Armenians in the city and therefore it is not surprising that the oldest ceramics known to be made in Kütahya at the beginning of the 16th century have Armenian inscriptions (Soustiel, 2000). The existence of Armenians started with the Mamluk attacks in the 14th century which scattered Armenians in Ottoman and Mediterranean lands. Also, due to the religious intolerance of Safavid rulers to Christian potters in the 17th century, potters settled in the city and lived for a long time, due to the tolerant attitude of the Ottoman emperor towards religious minorities (Crowe, 2011). According to Evliya Çelebi, in the 17th century, there were three Armenian and three Greek neighborhoods among

the 34 neighborhoods of Kütahya. Court records provide evidence that Muslims and non-Muslims lived side by side in the mixed neighborhoods (Dağlı, 2012).

Historical documents from the 18th century related to Kütahya pottery emphasize the abundance of Armenian craftsmen, as all masters and journeymen mentioned in both two important agreements were Armenian (Kürkman, 2005). Also, it is widely discussed that the most elegant Kütahya ceramic pieces were produced in this century as a result of the contribution of Armenian craftsmen (Bilgi, 2006). Crowe draws attention to the importance of non-Muslim masters who infused new blood and ideas on Kütahya pottery with their decorative vocabulary including Chinese and Iranian ceramic techniques and influences. Besides, the success of Armenians in trade through their vast networks pushed the boundaries for the ceramic trade beyond the borders of the Ottoman Empire (Crowe, 2011).

1.3. Mediterranean Market

The geopolitical position of Anatolia in the Mediterranean region has profound contributions to the intercultural exchanges among cities and societies living in the region for centuries. Such interactions enhanced and empowered the exchange of design culture in the form of artefacts and supported the cities' economies with great trade potentials. The main reason seems to be the interaction in the 18th century by the consumption of coffee, which increased socialization, and subsequently, encompassed local ceramic production in Kütahya, supported by the Armenian trade networks.

During this time Kütahya ceramics were increasingly required through order networks that were established with coffee cups. The excavations show that Kütahya ceramics from the 18th century reached Asia, Europe, the Balkans, and the Middle East / Mesopotamia regions. Evidence that Kütahya ceramic artisans in the eighteenth century were predominantly Armenian, demonstrates that it was supported by trade networks (Kılkış, 2019).

One aspect to be noted concerning the Kütahya ceramics of the 18th century was how ceramics perform according to market conditions (Urry, 2018). Interestingly enough, the smart act of producers to address modest consumers with the rapid adaptation to rising trends in motifs and colors that were seen at expensive goods made Kütahya wares widely distributed both in the local and foreign markets (Milwright, 2008).

It is assumed that Armenians who contributed to form trade networks and managed them had significant influences over the production and design of the ceramics according to the needs of market demands (S. Çizer, personal communication, April 6, 2021). Therefore, it could be stated that Kütahya is a city that can demonstrate the impact of periodic changes resulting from domestic and foreign trade activities at the local scale (Kılkış, 2019).

1.4. Design Culture

Just as Julier (2000) adopted in his novel study, instead of drawing a distinction between conventional approaches to design history and design studies in which the central emphasis is the processes and standards of action throughout design practice. In the case of modern concerns of material culture,

the role of the consumption of artifacts as part of everyday life is emphasized. On the other hand in this study, we aimed to analyze the topic under the umbrella of design culture which is more interrelational. Since design culture incorporates the knowledge, values, visions, and quality requirements that arise from the entanglement of conversations emerged during design activities and mostly the kinds that are open to interaction with a range of actors and cultures (Manzini, 2016). We find it more relevant to handle the subject in this scope to reveal the reflections of cultural diversity on Kütahya ceramics.

Regarding the design culture, it is important to mention three main domains of contemporary design culture: production, designer, and consumption. Even though there were some minor differences, the system was closely similar in the 17th and 18th centuries' Kütahya. Production encompasses all types of conscious development in the context, execution, distribution, and circulation of products and services, not just manufacturing (Julier, 2000). Hence, the designers are strongly tied in this process and they are taking into consideration the requirements of the market, and several other factors that shape the final design of the ceramics eventually. The role of the designer is significant in shaping the form and content of the artefacts produced and consumed. This triumvirate is only complete by inclusion of consumption which provides more than just quantitative data on, yet the degree of acquisition or preference of specific designs concerning demographic trends. Through a continuous cycle of exchange, all domains constantly inform one another. They have to have a certain impact on the composition of artefacts independently (Julier, 2000).

Design culture is portrayed as an integral framework, with every component seen as a unique component of a larger system-design activity in general. It is an aesthetic and artistic category distinguished by the diversity of several areas of design activity in their relationship (Forzoni et. al, 2020). Taking into account these domains, Kütahya ceramics' design culture emerges from the cosmopolite structure of the society that is enriched by several different cultures, prominent peculiarities, and skills. The city's journey evolved over centuries and this design culture led it to become one of the most attributed ceramic centers in today's Anatolia that is acknowledged by UNESCO.

In this research, Kütahya ceramics produced in the 17th and 18th centuries were examined in terms of the effects of the cultural diversity of Kütahya craftsmen and customers, including ethnic and religious richness among them, on graphical characteristics such as colors, patterns, and stylized figures, and also on the usage characteristics of ceramic products. Since such characteristics have a profound impact on the design of the ceramics to the fullest extent it is important to take them in consideration to analyze their effect on production and consumption of Kütahya ceramics in the Mediterranean market.

2. Methodology

We aim to uncover specific variables and patterns that have had a substantial impact on the society of the 17th and 18th century. To begin with, regarding the scope of this research, historical documents, travelers' accounts, the relevant literature on Kütahya ceramics, and museum collections were analyz-

ed. Furthermore, semi-structured interviews with traditional ceramic craft experts, Kütahya ceramic collector Gülten Taner and ceramic artist and researcher Dr. Sevim Çizer, were used to collect a variety of data. Moreover, the pieces which were chosen to prove our statements were double-checked by our interviewees and these ceramics from personal and museum collections were identified and analyzed to reveal our hypothesis. Taking these collected data into account, we generated a matrix of codes and categories based on the content analysis, which may allow us to analyze the pieces in further depth.

This context-driven study sheds light onto the overlooked impact of cosmopolitan Mediterranean culture over Kütahya ceramics in the 17th and 18th century. The data collected from interviews, related literature and historical documents were analyzed in accordance with the domains of design culture.

3. Research Findings

Kütahya ceramics experienced transformations in terms of the domains of production, designer, and consumption in the mentioned centuries. Additionally, significant events that shaped the socio-economic structure and daily life in the city were addressed in terms of creating design value in the Mediterranean.

Considering the selected method to analyze the data gathered from a variety of sources by providing examples from the collections, this study stressed the most important and distinctive properties based on the information about the reflections of cultural diversity over the design culture.

In the analysis of reflections of cultural diversity on the ceramic production in the city, we examined the ceramics according to two categories: Graphic and Usage characteristics.

3.1. Graphic Characteristics Reflecting Cultural Diversity

In order to discover the influence of different cultures on the creation of the unique graphic language of Kütahya ceramics, the graphic properties of the ceramics were examined in terms of colors, patterns, and figures. In this part, graphic trends emerged in 18th century Kütahya ceramics are discussed by referring to the cultural exchange between different cultures around the Mediterranean.

3.1.1. Colors

When Kütahya ceramic pieces are examined graphically, it can be seen that there are two main color trends influencing artisans: Blue & white and Yellow & Polychrome. According to Sevim Çizer (2021), the rise of the production of blue and white ceramics in the Anatolian ceramic centers was due to the admiration of the Ottoman Dynasty for the blue and white Chinese ceramics. After the launch of the porcelain trade via the Silk Road, the Chinese blue and white ceramics began to spread both in the Middle Eastern and Western markets. In parallel to that, towards the end of the 15th century, the influence of the imported Chinese ceramics was seen on the ceramics produced in Iznik and Kütahya. The excavations confirm the significant amount of blue and white Kütahya ceramics. A blue and white pitcher signed by an Armenian artisan Abraham of Kütahya is one of the most remarkable examples of those pieces that are currently on display in the

Godman Collection in British Museum London (S. Çizer, personal communication, April 6, 2021) (Fig.1). At its base there is an inscription in Armenian that states: “This vessel is in commemoration of Abraham, servant of God, of Kcotcay (Kütahya) in the year 959 (1510 AD) March 11th” (British Museum, n.d.).



Figure 1. The Abraham of Kütahya Ewer. Source: The British Museum Collection, London.

Despite previous attempts to understand the links between the blue and white Kütahya pieces and the Chinese Kangxi export products, polychrome production from the first half of the 18th century, by its distinctive motifs, continued to confound experts. The new departure of Kütahya ceramics aligned with the discovery of European porcelain in Saxony and the import and export of fantastic polychrome pieces from Chi-

na and Japan (Crowe, 2006-7). It would have been fitting for the designers in Kütahya to be competing in a multi-colored theme, not only in the blue and white colors.

Considering the Armenian trade network that contributed to the dominance of Indian painted fabrics (*chintzes*) in the Eurasian fashion world, it is also possible to find diverse effects other than those of Far East Ceramics. In her seminal study, Crowe questions the influence of these fabrics on ceramic design culture in Kütahya. According to Crowe, the historical connection between the Armenian international trade and the production of several goods, including the Indian painted cotton, didn't take place by chance. Due to the cross-cultural exchanges between the Indian Ocean and the Mediterranean, a new type of yellow, which was different from previous yellows used in Safavid Iran and Ottoman Turkey, was presumably created in Kütahya to imitate the yellow color of the Indian chintzes (Crowe, 2006-7). Moreover, Soustiel points out the beginning of the use of lemon yellow in the 18th century Kütahya ceramics' underglaze paintings (Fig. 2). It has been proven that this yellow color was first used in 1719 in Kütahya tiles placed in St. James Cathedral (Soustiel, 2000). At the beginning of the 18th century, a vibrant yellow color which was never seen before began to be used in Kütahya ceramics in combination with cobalt blue, green, terracotta and turquoise colors (Bilgi, 2006). By recognizing the needs of the Mediterranean market, Kütahya potters developed the finest of their products in polychrome designs (Crowe, 2011). Although some researchers such as Marçelli (2012) claim that this specific yellow color was used only by Armenian ceramic masters in



Figure 2. Polychrome bottle. Source: Armenian Museum of America Collection, Watertown.

Kütahya and that using yellow ended after the Armenians left Kütahya in the 20th century (as cited in Gök, 2015). However, the 20th century ceramics show the opposite of this claim and confirm that yellow has become an integral part of Kütahya ceramic culture (Gök, 2015).

3.1.2. Patterns

In general, the patterns used in Kütahya ceramics were influenced by Chinese and Japanese floral ornaments, traditional Armenian decors, and also European porcelain products (Soustiel, 2000). Cone and chintz patterns that arrived in the city, especially with the impact of the Armenian community, inspired the Muslim and non-Muslim artisans in the city and contributed to the richness of the decorations on ceramics. Since Kütahya was at the crossroad of the caravan routes, the artefacts produced in the city had the opportunity to be enriched by the amazing multi-cultural influences in terms of colors and patterns (S. Çizer, personal communication, April 6, 2021).

3.1.2.1. Cone

The cone motif, which had been known to be a creation of Islamic designers, was an ornamental motif in medieval fabric and Persian tile. Throughout the early years of the 18th century, the cone pattern on Kütahya pieces was observed (Crowe, 2011). The unique pattern exists on pourers like such a jug in the figure (Fig. 3). According to Crowe, the cone motif probably migrated to Kütahya from Persia with the help of Armenian potters in the late 17th or early 18th century. It is argued that Armenian potters needed new sources of inspiration to

overcome the monotony of the Ottoman ornamental repertoire (Crowe, 2011). If this is the situation, the *sudden* appearance of new designs like the cone will make logical sense in blue and white Kütahya ceramics.



Figure 3. Blue and white jug with cone patterns. Source: Victoria and Albert Museum, London.

3.1.2.2. Chintz

In addition, another pattern, chintz motif, attracts the attention of researchers studying 18th century Kütahya ceramics. It can be seen that the Indian textiles influenced Kütahya ceramics with their exotic patterns as well as their vibrant yellow color as mentioned earlier. A possible link between Indian textile patterns and Kütahya ceramics was suggested by Soustiel in the 80s. Also, Crowe draws attention to the similarity of patterns between a ceramic incense burner and painted Indian cotton produced on the Coromandel Coast of India. With the help of Armenian merchant families who transported Indian textiles to the Ottoman Empire and Europe, the chintzes and their patterns reached Kütahya (Crowe, 2011). It is seen that in the 17th and 18th centuries, the vast trade networks of Armenians connected Persia to India, to the Middle East, Anatolia and other Mediterranean ports in Europe (Ganjalyan, 2019).

The polychromatic incense burner with strange flowers and leaves in its decoration (Fig. 4) is one of the examples of the influence of chintz patterns on Kütahya ceramics. Similar patterns are found also on another incense holder, basin, and bowl which are today in the museum of the Armenian Catholic monastery in San Lazzaro, Venice. The basin (Fig. 4) reflects the craftsman's polychromatic approach adding yellow, green, and red floral patterns to the cobalt blue and white patterns. The strange patterns of these ceramics differing from both the other ceramics of this period and earlier Iznik ceramics point to the influence of chintzes on Kütahya ceramics design culture. As argued by Crowe (2011), the appearance

of this unique variety of patterns seemed to appeal to the Kütahya potters once they realized that new designs could invite a sophisticated category of customers.



Figure 4. On the left: Incense burner. Source: Victoria and Albert Museum, London. On the right: Basin. Source: Museum of Armenian Catholic monastery in San Lazzaro, Venice.

3.1.3. Stylized Figures

In the 18th century, although floral decorations were widely used in Kütahya ceramics, the ceramics could also include scenes from the Bible, angels, and Armenian inscriptions (Soustiel, 2000). After the second half of the 18th century, human and animal figures started to appear more than before (Soustiel, 2000).

3.1.3.1. Human figures

In Kütahya ceramics, human figures including male, female and child depictions can be seen on various pitchers and plates that are preserved in museum or personal collections. These depictions also can reveal some clues about the social life in the city where Muslims and non-Muslims live together.



Figure 5. Pitcher with human figures from different religions. Source: Pera Museum Collection, Istanbul.

The ceramic masters of Kütahya having different religions and languages were able to work in their ateliers and produced all the necessities required for their community to have great tolerance to each other and having the right to practice their arts under the rules of Ottomans (Bilgi, 2006). One of the beautiful indicators of the friendship of different religions can be understood with the help of this pitcher (Fig. 5). There was an intentional drawing that shows two hugging figures that one of them has a turban and the other with a priest's hat (Akalın & Bilgi, 1997). Not only the head accessories but also the clothes and shoes that they have worn are conspicuous. The pitcher which was painted with famous Kütahya ceramic's yellow is from the 18th century. Drawing human figures when there was no photography might indicate that they were made as remembrance (Kara, 2013).

Furthermore, female figures on the ceramics reflect other aspects of the transformed social life. The interaction of the Ottomans with the West in the 18th century brought some changes in the daily tastes of the society. This situation is also reflected in the female depictions on the tiles (Ocakoglu, 2018; Vigarello, 2013). In Figure 6, there is a female figure smoking tobacco with a stick. The caftan and robe seen in the decorations on the plate reflect the dress style of the Kütahya region (Fig.6). However, the low-cut neckline of the female figures on the ceramics is a matter of confusion (Fig. 6). Since such a way of dressing might cause a negative impression particularly for Muslim women, it is assumed that non-Muslim members of society are preferred and depicted in this manner (G. Taner, personal communication, January 23, 2021).



Figure 6. Plates with female figures. Source: Pera Museum Collection, Istanbul.

It would be safe to state that within the realm of possibility this figure represents the cosmopolitan order of the Kütahya. Moreover, the reappearance of human figures observed in Turkish arts and crafts objects are assumed to be the work of non-Muslim Armenian craftsmen, recognizably they were used back in the days of Seljuks (S. Çizer, personal communication, April 6, 2021). Another approach suggested by Öney (1976) is that ceramic plates with female figures may be made for the dowry (*çeyiz*) of young women, since the female figures resemble brides with their adorned long hair, ornate shalwars, and high headpieces.

3.1.3.2. Seraphim

In Christianity, seraphim are believed to be the highest celestial beings among angels and described in Jewish, Christian, and Islamic literature as the guardians of God's throne with their two or three pairs of wings (Encyclopedia Britannica, n.d.).



Figure 7. Hanging ornament with seraphim. Source: Alex and Marie Manoogian Museum Collection, Michigan.

Seraphim, which are found in Armenian religious items and paintings, were frequently depicted in Kütahya ceramics by Armenian craftsmen, especially on hanging ornaments hung in churches (Fig. 7). There are usually Orthodox crucifixes around the angel heads painted in polychrome. In Figure 7, a hanging ornament with six-winged seraphim differs from the typical decoration since in the composition there is also a Virgin Mary with Christ Child in the middle of seraphim figures. Apart from the hanging ornaments, seraphim can be seen on other religious ceramics such as incense burners and several ceramics made for churches. The presence of the seraphim on the base of the incense burner in Figure 4 suggests that this ceramic was made for the use of the Armenian community (Crowe, 2011).

3.2. Usage Characteristics and Cultural Diversity

In the 18th century, forms and objects that were never used in Iznik were produced in Kütahya workshops. Several of these are pots and pans produced to meet the daily needs of the people, and some were decorative religious ceramics ordered for religious places. In addition to coffee cups, saucers, plates, bowls, lemon squeezers, and rosewater sprinklers produced for daily use of Muslims and non-Muslims in Kütahya, hanging ornaments, incense burners, pitchers, and chalices were also produced as religious ceramics (Soustiel, 2000). In this section, the impact of cultural diversity on the usage of ceramic pieces will be discussed by dividing them into two groups as daily and religious ceramics.

3.2.1. Daily Used Ceramics

Since the food culture of Muslims and non-Muslims living in the city was very similar, ceramics used for the household needs of people from different religions were not different (S. Çizer, personal communication, April 6, 2021). Also, according to Yenişehirlioğlu, the common food culture, except for different prohibitions specific to different religions, differentiates the use of items serving them economically, not ethnically. While China porcelains entering the Ottoman Empire, porcelains found their place in the palace and rich mansions, the people were using ceramic counterparts or copies of these imported products in terms of figure and color (Yenişehirlioğlu, 2020).

As daily products, coffee cups were the largest group in Kütahya ceramics. After a large amount of production of ceramics for drinking coffee, the coffee cups were spread from Kütahya to palaces, coffee shops, and houses. As the demand for coffee cups and the production increased, cup prices decreased (Kürkman, 2005), so ordinary people who could not afford porcelain were able to reach coffee cups. The ceramic makers even began to be named “Cup-makers” (Gök, 2015). The cup-makers even had the power to make an official agreement with the Ottoman Empire in 1766 to protect the ceramic producers economically, specifying average fees and optimum cup production (Kürkman, 2005). Although all of the masters mentioned in the agreement were Armenian, the ceramic cups were designed according to trends and the demands of people from all walks of life. Cups were produced in a wide variety of designs to appeal to people with different

tastes, and even personalized for use in mobile coffee houses (Gök, 2015; Ögel & Soley, 2014). Although decoration on ceramics depends on the target market, the shapes of the cups were divided into two types: cups having holders and cups having no holders but saucers (Crowe, 2011). It is claimed that the saucers appeared due to European influence on Kütahya ceramics. Apart from these, there are also some cups with envelopes that were designed by Ottomans (Ögel & Soley, 2014). Even though cups in Figure 8 were influenced by blue and white Chinese and Meissen porcelains in terms of patterns, there were also characteristic colors and naive drawings reflecting the Kütahya ceramics.



Figure 8. On the left: Coffee cup with saucer. Source: Victoria and Albert Museum, London. On the right: Coffee cup with holder. Source: Victoria and Albert Museum, London.

3.2.2. Ceramics Used for Religious Purposes

When the ceramic collections are examined, it is seen that there are also hanging ornaments, incense burners, pitchers, and chalices made for religious purposes other than ceramics used at home. Among such ceramics, egg-shaped hanging ornaments produced for religious places such as mosques and churches have an important place.



Figure 9. Hanging ornament in Cathedral of St. James, Jerusalem. Source: Google Arts & Culture, Photo by Hrair Hawk Khatcherian.

While the forms of these ceramics are similar, the decoration of pieces related to Christianity includes crucifixes and seraphim, while those related to Islam usually include classical Kütahya tile flowers, animals, or some verses from the Qur'an (Öney, 1976).

Researchers have different views on the purpose of these highly decorative ceramics. According to Soustiel (2000), to prevent rodents from drinking the oil, these ceramics were hung over the oil lamps in both religious places (Fig. 9). However, Carswell points out that Armenian pilgrims used to present these objects to churches as votive offerings.

Unlike the use in the mosque, Christians who could not go to Jerusalem for pilgrimage used to send hanging ornaments – by printing their names and destinations clearly – with pilgrims as a votive object indicating a spiritual feature (Kürkman, 2005).

In Figure 7, the hanging ornament from the 18th century reflects this second purpose of use since the donor's name and its destination are written in the Armenian inscription meaning “A memorial of Abraham of Kütahya is this sphere. It is the Holy Mother of God” (Google Arts & Culture, n.d.). Also, the incense burner with a handle in Figure 4 is another ceramic piece made by Kütahya potters for the religious needs of the Armenian community in the 18th century, decorated with seraphim as well as chintz patterns. The unusual form and patterns of the incense burner mark the beginning of a new era in which the city attracted attention with the richness of form and ornamentation of the ceramics produced (Kent Antiques, 2020).

4. Conclusion

The overlooked impact of cultural diversity in Kütahya ceramics influenced ceramic design culture in the 17th and 18th centuries in many ways. Kütahya has evolved from a supporting production center into a leading city and became independent from the confined market opportunities controlled by the palace due to the transforming production processes, consumption patterns, and designers' preferences. The cosmopolitan nature of the city transformed it into a significant ceramic center of Anatolia.

The ceramics reflecting the impact of increasing Mediterranean trade and cultural diversity in the color, pattern, and usage contributed to the ceramic design culture in Kütahya which has evolved over the years while trying to adapt to the market needs. Moreover, rapid transformations in color, pattern, and usage areas trying to catch up with the rising demand made the ceramic production continue over years and created a unique heritage and identity for the city.

The new designs aroused interest and demand for Kütahya ceramics in Mediterranean countries in return. The craftsmen were influenced from China, India, Persia and Mediterranean countries, then synthesized colors and patterns into their compositions and palettes. Chintz and cone patterns using both polychromatic compositions with a unique yellow color and blue white colors appeared in Kütahya during this period.

Moreover, the figures drawn on Kütahya ceramics are also an indicator of the rich social and religious life in the city.

The interaction between people of different religions was represented in some of the figures seen on Kütahya ceramics and gives clues about the peaceful environment that facilitates the exchange of design culture among craftsmen. Besides, both the human figures on daily used products and seraphim on religious products have been naively reflecting the ceramic design culture of the city.

Additionally, Kütahya ceramics provided a wide range of opportunities for customers in terms of daily and religious needs from different parts of society. The strong network and flow of information among designers (masters), production (ateliers), and consumption (mostly Armenian traders) contributed to Kütahya's economy for centuries and ensured uninterrupted production in the city.

Considering the value of its rich design culture, Kütahya ceramics provide a unique perspective with its cultural history which contributed to the city's journey to become a creative city recognized by UNESCO and continue to inspire contemporary ceramic craftsmen, designers, and artists in the city.

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The Reinvention of Tradition in Making and Exhibiting of Dowry in Anatolian Culture

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Keywords

Craft Culture, Making Culture, Dowry Tradition in Anatolia, Reinvention of Tradition, Socio-Cultural Transformation.

Abstract

Marriage is a significant part of almost every culture. As a cultural phenomenon, marriage consists of traditional patterns that connect material and spiritual culture and give it belonging to a culture. The dowry tradition, which is a common part of this pattern; includes all kinds of material items that are prepared, made, or purchased consisting of cultural-specific spiritual elements for newly married couples to use in their new lives. The concept of dowry, which is evaluated within the scope of intangible cultural heritage, is a composition and collection of objects that carry a lot of cultural information. Due to its structure, the dowry concept, which refers to the practice of making, purchasing and exhibiting, is encountered in many cultures around the world. However, this practice, which is completely shaped by cultural knowledge, carries traces not only from ethnic differences but also from socio-cultural changes. In this context; it is aimed to concretize and discuss the results of the interaction of dowry, which is a long-established tradition of productivity and creativity, with industrial production and socio-cultural changes from the beginning of the 20th century to the present in Turkey. In the study, socio-cultural changes in society on the based on periods and the changes they created in the dowry phenomenon were mentioned. Today, some non-traditional items and practices have also been traditionalized and belong to the dowry tradition. It has been observed that objects and practices belonging to the dowry tradition are influenced by developments in many political, economic, technical and cultural fields. Another important result is the inclusion of non-traditional industrial products in dowry rituals and becoming traditional. Sometimes not only objects but also some practices constructed with these objects have become part of the dowry tradition and the tradition has been reinvented.

1. Introduction

Craft and tradition are cultural components that connect material and spiritual culture. Many of the rituals, which are traditions with long histories and practices attached to them, are related to some cultural objects. Like the symbolic meanings of these objects, production techniques based on craftsmanship are preserved by the nature of the tradition despite the passage of time and are passed down from generation to generation. Marriage and dowry¹ traditions, which have a large place in almost every culture, are the most common and oldest cultural and economic phenomena that can be examined in the context of crafts and traditions. The dowry tradition in its most general form covers processes such as purchasing, making, exhibiting and giving as gifts by families of various items, animals and immovable properties that will help newly married couples to start new life. In many cultures, dowry is a form of informal inheritance arrangement that serves to pass on dowry ownership to children, and serves as a form of economic security for a girl who will marry in the centuries when women's economic freedom was not yet recognized and could not become an official heir (Goody, 1976; Steele, 2007).

Although the dowry phenomenon in Anatolia has a similar function socially and legally in almost every civilization from past to present, it is equipped with cultural meanings, rituals and related cultural commodities that differ according to the society and period it belongs to. This relativity mostly stems from the technical development of the period and the

1 Dowry / Marriage Custom. Encyclopædia Britannica. <https://www.britannica.com/topic/dowry>.

socio-cultural changes seen in society. With the technological and technical developments of the period and the changing social life, individuals also begin to break away from the cultural context and it becomes possible to talk about the invention of a new tradition.

This study aims to examine the changes in the dowry culture in Anatolia from the Early Republic Period, when the technical and social transformation took place simultaneously in Anatolia, in technical and sociological contexts. For instance, the development and modernization attempts of the young republic have radically changed the life of Turkish society. The increase of needed workers during the industrialization has caused sociological results such as migration from the village to the city and the increase in the urban population (Sandıkçı & İlhan, 2003). Therefore there were also some changes on everyday items that newlyweds needed and it affected the items that the dowry contains. In the study, the effects of state policies and economic factors based on Turkish modernization, industrial developments and global trends, current media and socio-cultural transformation on dowry making/buying and exhibiting practices are examined in the context of “reinvention of tradition” of Hobsbawn (2013) and discussed through examples.

2. Dowry Tradition in Anatolian Turkish Culture

Dowry had an essential place in Anatolian and Mesopotamian societies from ancient times to today. In the archaic manuscripts of the Preasian civilizations, it is seen that the dowry in Anatolia is a deep-rooted and widespread tradition that is

subjected to a series of regulations with social and legal rules (Şahin & Hasdemir, 2015; Steele, 2007; Goody, 1976). This deep-rooted tradition has been transferred between the civilizations that lived together and established one after another in Anatolia, formed an intercultural interaction and engraved in the ethnographic memory. Even today, the traces of this common Anatolian ethnography can be read in some of the rituals that we encounter anywhere in Anatolia.

The dowry phenomenon has found a social, economic and sometimes legal place from Babylonians to Ancient Greece, Sumerians, Hittites and all other Anatolian and Mesopotamian civilizations (Şahin & Hasdemir, 2015; Steele, 2007; Goody, 1976). Traditional practice showing these similarities has enriched even more by interacting with Old Turkish culture with the arrival of Turks to Anatolia (Ögel, 1988). This makes dowry traditions in Anatolia a multicultural phenomenon. Thus, the dowry tradition, which has turned into a kind of cultural interaction aspect in Anatolia, continues its existence widely in today's Anatolian culture.

The dowry phenomenon can be structurally examined in these three layers: practices, rituals and symbols. The practices are; the production, making, purchasing and exhibiting of the items that the dowry collection contains. Rituals refer to the transfer and maintenance of these practices from generation to generation, traditionally equipped with various meanings. On the other hand, symbols are cultural meanings and indicators carried by dowry practices and rituals that include them. Today, Anatolian dowry tradition is mostly

under the influence of Turkish culture. This tradition, although it differs according to regions and sub-cultures, consists of some common practices: buying the dowry, making the dowry, exhibiting the dowry before marriage (Nas, 2018). To examine each practice, it would be appropriate to talk about the definition of the dowry tradition in Turks. In Turkish culture, dowry consists mostly of some household and clothing items, jewelry and properties that are started to be made, bought and collected from birth for daughters to use in their future married lives. Among these, household items, clothes and jewelry are handcrafted items, especially in the pre-industrial period. Thus, the tradition of dowry, which is considered within the scope of intangible cultural heritage, intersects with material culture to a considerable extent. These products, which are collected to be put on the dowry, are sometimes made by families and sometimes purchased. The rituals in this process also change and are updated according to the time of society, social life, political and economic process (Çifci, 2018). Handmade dowry items, which were produced by craftsmen, have become products of the mechanized industry over time with the industry spreading as a post-republic development policy and increasing urban population.

Another practice in the dowry culture is the exhibition. This practice is based on exhibiting the dowry of the young woman before marriage by placing it in a room in her new home or family home (Nas, 2018). The exhibition process is rigged with many signs and symbols as a result of the cultural significance of the dowry tradition.



Figure 1. Traditional Turkish dowry sample. Source: <https://kulturveyasam.com/10-maddede-ceyiz-ge-lenegi/>.

For example, having a rich dowry in Turkish culture; contains many cultural meanings and indicators such as the fact that the daughter is loved by her family, that her happiness and well-being is important, that the family is wealthy enough to take care of her daughters, and the family cares for traditions (Sandıkçı & İlhan, 2003). In addition, especially handmade craft items put into the dowry have a deep-rooted cultural background. These objects are decorated with symbolic elements having various information about the subculture and the region (Nas, 2018) (Fig.1).

In Anatolian Turkish culture, not only the items that the dowry contains but also the practices of the dowry ritual are rigged with many symbolic meanings.

Some of these practices are on chests and bundles where dowry items are collected. In the old Turkish dowry tradition, the chests are a kind of large-lined wooden-lid box decorated with motifs that require fine handcrafting, made by special order at the birth of a girl (Önder, 1995). The uniqueness and finely detailed motifs on the chest are an indicator of not only the skill of the craftsman but also the wealth of the family and the value he gives to his daughter (Akpınarlı & Durgutdüzçay, 2004).

Another artifact that is a part of dowry rituals that are as meaningful as chests is dowry bundles. Bundles are pieces of fabric that are decorated with various motifs and fabric processing techniques. Some textile items in the dowry collection are put into these carefully processed fabrics and stored in this way in the chest (Kurt, 2020; Özgen & others, 2016). Some rituals based on bundles are also very common in the Anatolian Turkish dowry tradition. The first of these is the “engagement bundle”. Taking an engagement bundle is a kind of gift-giving ceremony between the families of the newly engaged couples. The bundle prepared by the girl’s side contains gifts for the groom and his family, while the male side prepares gifts for the bride and her family. If there is a family who wants to breach of promise, they take the previously gifted engagement bundle and return it to the other family. This ritual is called “throwing the bundle” (Önder, 1995).

The Anatolian Turkish dowry tradition is based on many rituals that are processed and repeated over various objects. The design, construction, access roads and display rituals of these objects from the pre-industrial period to the present have also

been influenced by various socio-cultural and technical transformations. In this part of the study, these changes seen in dowry practices from the Early Republic Period in Anatolia to the present are examined in the context of product design action, which is the practice of designing objects, making meanings. Additionally, the effects of socio-cultural and technical transformations on the design, manufacture, purchase and exhibition of dowry items are discussed through examples.

2.1. The Transformation of Dowry in the Period of Early Republican Turkish Modernization

The 19th century Industrial Revolution did not only lead to a technical transformation in production for Western communities but also caused fundamental changes in the social structure. Unlike Western societies, the Western development model is seen as the main tool of the early Republican period state policies based on Turkish modernization and development (Sandıkçı & İlhan, 2003). These policies are about the modernization of a nation that has come out of the war in all areas of life, and the initiatives of the newly established state to make the people productive and prosperous (İnalçık, 2020). In this context, the industry which the West long before began using as a development tool, was necessary to spread in Turkey. With the spread of the industry, rural-urban migration and the increase in urban population and modernization practices have caused a great transformation in social and daily life (Tezel, 1982).

Before early Turkish modernization, a large part of Anatolia consisted of a rural population who preserved the traditions. Increasing urban population with modernization and indus-

trialization adapted daily life and traditional values to new lifestyles. This social and industrial transformation includes developments that will affect dowry tradition practices in many aspects in terms of design.

2.1.1. Industrial Production of Dowry

Textile products have a remarkable place in the dowry tradition. The industrialization of textiles will inevitably transform dowry making based on traditional craft methods. The widespread industrialization of textile in Anatolia takes place in the initial years of the Early Republican Period. At the beginning of the 20th century, Turkish economic development projects consisted of many attempts to spread industrial production (İnalçık, 2020). In this period, many factories were established as state economic enterprises within the scope of the First Five-Year Development Plan (1934). Many of these are textile factories.

Textile factories allowed the industrial production of handicraft textile products, carpets and rugs, which were previously woven and handcrafted on weaving looms. Thus, the design and production processes of these craft items are transformed by adapting them to industrial conditions (Göncü Berk, 2016).

Textile factories in Kayseri and Nazilli are belonging to the Sümerbank system, which is a public banking-based industrial enterprise established in the first years of the Republic, is one of the most important organizations in the industrialization of textiles (Semiz & Toplu, 2015). The products produced in these factories replace handmade dowry items in a short time with the changing sociological structure.



Figure 2. Industrial textile production in Turkey. Source: <https://www.markut.net/sayi-4/sumerbank-fabrika-yatirim-ekonomi-tasarim/>.



Figure 3. Posters designed by İhap Hulusi Görey published in Sümerbank Monthly Industry and Culture Magazine. Source: <https://www.markut.net/sayi-4/sumerbank-fabrika-yatirim-ekonomi-tasarim/>.

With the industrialization of textile, it has become inevitable that textile products such as pillow covers, quilt covers, sewing fabrics, towels, decorative covers, headscarves and clothes, which can be dowry items, are standardized in the context of design to be produced in the new factories of the young Republic (Göncü Berk, 2016; Anonymus, 1970). In this way, industrialization causes mass production of products that are a part of the dowry collection. Therefore the uniqueness of handicraft and craftsmanship was erased on these mass-produced dowry items buying rather than a “hand-made” practice. However, the traditional handmade dowry phenomenon in Anatolia has not completely disappeared with industrialization and mass production. Dowry traditions are still maintained today, especially in rural areas (Figs. 2, 3).

Another noteworthy controversy opened by the industrialization of textile products to be placed in the dowry lies in the adaptation of the motifs and forms rigged with symbolic meanings to industrial processes, as well as hand workmanship and skill. In this process, traditional motifs are made either geometrically simplified and printable. Thus, it can be seen that the form-meaning relationship is inevitably weakened.

2.1.2. Modernization of the Dowry

In the first years of the Republic, as a result of the industrialization and modernization movements, there were migrations from the village to the city and consequently the urban population increased. Modernization attempts in government offices and daily life cause the widespread of modern dressing in modern Turkish cities.



Figure 4. Sumerbank women workes in 1980's.

Dress appearances are modernizing rapidly in the urban population. At the same time, these products produced in the newly established textile factories of the period were designed to support Turkish modernization (Göncü Berk, 2016). This changing view about daily life causes the dowry collections of modern newlyweds to be created with daily items, which now have a more modern look (Fig. 4).

2.1.3. Commercialization of Dowry as a Woman's Hand Labor

From the past to the present, dowry is seen as a women's activity in Anatolian Turkish culture (Nas, 2018). Dowry-making practices can be mostly associated with teaching the hand skills that the daughter will need throughout her married life such as fabric weaving, fabric processing, and sewing.

In the modernization and development policies of the Early Republican Period, the role of women in the economy and making them productive through education has a prominent place (Arat, 1994). At the beginning of the 20th century, enabling the skills of women active in Turkey has been seen as one of the main tools of women's participation in the economy and making them a stakeholder in development policies (Inalcik, 2020; Arat, 1994). In this context; it can be said that dowry-making skills transformed a kind of profession for economic freedom of Turkish women in the Early Republican Period.

In the commercialization of women's labor and skills, the widespread use of handicraft products made by women as commercial goods can be given as an example.

In addition, the employment of women in the industrial establishments of the period such as the Sümerbank textile factories contributed education and modernization of women in all aspects (Semiz&Toplu, 2015).

The Sümerbank system is in many respects a comprehensive project not only for industrialization but also for Turkish modernization. An example of this is its contribution to the modernization of women through education (Semiz & Toplu, 2015). In this context, the role of women in the industrial production of dowry items refers to not only craft activity but learning production line tasks divided into workpieces.

2.1.4. Training Making of Dowry in Technical Schools

Traditional dowry-making practices are based on craft production. In craft production, craft knowledge and skill take place with the master-apprentice relationship (Sennet, 2009). In Anatolian Turkish culture dowry-making practices, this master-apprentice relationship manifests as mother-daughter, sister-sister, grandmother-grandchild relationship. In the first years of the Republic, many attempts were made to modernize women through education. Village institutes or vocational colleges where technical training for craftsmanship is provided are some of these initiatives (Tonguç, 1974) (Fig. 5).



Figure 5. Schoolgirls sewing by using a sewing machine at the village institute. Source: <https://tr.pinterest.com/pin/497084877607229531/>.

Young individuals who have technical knowledge and competence in making goods are raised through village institutes and vocational schools. These schools allowed girls to gain not only craft skills but also productivity and economic independence via a technical education.

Thus, it contributed to the commercialization of handmade items to be placed in the dowry and to make women productive in this way. Village institutes required that craft education be organized as a curriculum by pedagogs. This led to the emergence of motifs and forms created by a conscious and informed design process instead of random aesthetic decisions in dowry items.

2.2. Popular Culture and Kitsch Influence from the 1980s to Modern Turkey's Dowry Tradition

Traditions ensure the sustainability of the intangible cultural heritage. The dowry phenomenon, as an Anatolian Turkish tradition, has a very long history. However, although traditions are based on a conservative basis, they can be affected by cultural changes and interactions. Especially as a result of the interaction of more than one culture with each other, traditions undergo a very rapid change in terms of practice and semantics. One of the most powerful influences in interacting cultures with each other is globalization (Fiske, 1999). The political conditions in Turkey in the 1980s, the effects of globalization in the economy, industry and media have increased rapidly (Erbaş & Gül, 2001). In this period, global effects affect the daily life of the people, especially through the media. (Limon, 2012). Media is one of the most effective tools that enable a popular culture to spread and change rapidly (Fiske, 1999).

In this part of the study, the effects of these popular culture influences in daily life on traditional dowry rituals and related material items are examined.

In the 1980s, new economic policies based on marketization and mass culture production deeply affected the socio-cultural structure of the society (Erbaş & Gül, 2001). The economic stagnation that prevailed in the world in the 1970s caused the spread of Western-type capitalism, especially in third-world countries. This new economic structure coincides with the consumption habits of mass culture. On the other hand, globalization has opened up an area called popular culture that is constantly moving in culture. The consumption habits of mass culture and popularized consumption items belonging to popular culture also included traditionalized commodities such as dowry items. Thus, such items that are included in folk culture practices become marketized popular cultural commodities. The 1980s was a complex period in which popular culture commodities were used together with their traditional versions in developing countries such as Turkey (Erbaş and Gül, 2001).

In the 1980s, industrialization became widespread in Turkey due to liberal economic policies and increased migration from village to city. This led to traditional practices from the village interacting with popular culture in the cities. In this period, slums increased and rural life practices are adapted to urban daily life. As a result, kitsch buildings and objects proliferate in the urban landscape (Limon, 2012). Therefore, during this period, *kitsch* became more prevalent among the objects used

in the daily life of the proletariat population that migrated from village to city in Turkey. In addition to *Kitschization*, it is seen common acclaim in the arabesque in the rural-urban migrant worker class of society in this period. The migration of this class who continued their traditional rituals in the village in a conventionally and conservatively manner until the 1980s, caused these rituals to become kitsch and arabesque.

In the continuation of this section, the changes observed in the design of dowry items and dowry practices under the influence of popular culture, mass culture, kitschization and media since the 1980s are examined.

2.2.1. Handicraft dowry goods becoming kitsch

Kitschization and arabesque culture are semantically detaching traditions from their origins while visually fitting them to the origin and popular culture (Greenberg, 1939). Thus, dowry items traditionally produced by craft methods became kitsch as they became industrialized.

Especially in Turkish cinema films, which were very popular in the 1980s, it is seen that household items, which were an important part of the dowry, are transformed into ordinary everyday objects at a low cost, with simplified geometry and mostly using plastic materials (Fig. 6).

2.2.2. Kitsch Design of Dowry Ritual Items

After the 1980s, with the dominance of the popular culture in daily life practices and the change in the socio-cultural structure, the design of the items belonging to dowry ritual began to break away from the traditional context and become kitsch.



Figure 6. Craft and factory pitchers. Source: <https://www.ozgenplastik.com/urun-buyuk-ibrik-3-5-lt-63>. Tunçel, G. (2006). Topkapı Saray Müzesindeki İbrikler, Erdem Dergisi, 16(45-74), 195-212.



Figure 7. Kitsch dowry chest. Source: <https://www.alkapida.com/products/incili-%C3%A7i%C3%A7ek-dekorlu-%C3%A7eyiz-sand%C4%B1%C4%9F%C4%B1-pembe-renk-057-m%C3%BCcevhher-kutusu-hediye>.

Nowadays, instead of embroidered with motifs that are full of semiological information of the chests produced by conventional craft methods, the chests are produced industrially in series and decorated roughly with cheap cost methods are frequently used. In addition to the industrially produced chests, it is possible to see kitsch chest designs that are hand-produced by the DIY trend but also semiologically disconnected from the traditional context (Fig. 7).

2.2.3. The Modernization of the Dowry Collection

It is not only the items used in the dowry ritual such as chests and bundles that have changed from the past to the present; they are also goods purchased to be put into the dowry collection. As the dowry items changed, new items specific to the relevant rituals emerged. In the image below, it is seen that personal care products related to shaving and skincare to be gifted to the groom on an online shopping site are sold as a set with a kit with a kitsch design (Fig. 8).

As well as the change of the content of the dowry collection, some products that emerged with the modernization of the rituals can be mentioned. Today, the dowry exhibiting ritual differs from traditional dowry exhibiting rituals. First of all, the content of the dowry collection has changed and at the same time, its scope has expanded. Dowry now includes almost all kinds of household items purchased by the bride's family for the use of the newlyweds. As such, it will be insufficient and costly to use a dowry chest, even if industrially produced, to transport the dowry items that will be moved from the bride's family's home to the newlywed couple's house.

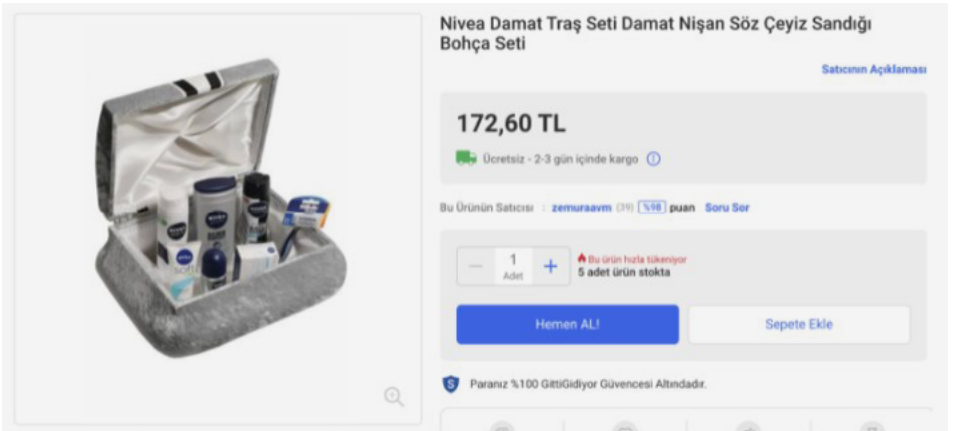


Figure 8. Screenshot of dowry set from online shopping site. Source: https://www.gittigidiyor.com/kozmetik-kisisel-bakim/nivea-damat-tras-seti-damat-nisan-soz-ceyiz-sandigi-bohca-seti_pdp_577014111.



Figure 9. Cardboard box for dowry. Source: <https://www.hepsiburada.com/ceyizim-ceyiz-kolisi-10-a-det-pm-HB00000WRBDJ>.

For this reason, cardboard boxes (graphic design with a dowry-wedding theme) have emerged for dowry carrying processes (Fig. 9).

2.2.4. The Transformation of Everyday Items into Dowry Goods

As mentioned earlier in the study; the conventional traditional dowry collection consists of craft products such as household and clothing items that require fine craft skills.

Ordinary, cheap and everyday items that a family cannot boast of inheriting their daughter are often not included in the dowry collection. However, today in Turkey has significantly expanded the scope of the dowry collection. An ordinary industrial product that the newlyweds will use in their home can find a place in the bride's dowry collection. Related to this, it is seen that some household items, mostly kitsch, produced from cheap materials such as plastic, are sold together as a product family under the name of "dowry set" (Fig. 10).

2.2.5. Changing Dowry Exhibition Rituals with New Media

Socio-cultural impact of the transformation of the media is great in the 1980s to the present day of Turkey. The emergence of private television channels and the common use of social media by the 2000s caused that daily life to be rapidly affected by global and popular culture. In this context; media is the main tool that guides and defines the consumption of mass culture (Fiske, 2003; Baudrillard, 2020). Like every traditional and cultural phenomenon, the phenomenon of the Anatolian Turkish dowry tradition has found its place in this prevalent effective and manipulative communication environment.



Figure 10. Dowry set. Source: <https://www.hepsiburada.com/rio-7-li-banyo-orme-plastik-ceyiz-seti-sutlu-kahve-pm-HB000001X115>.



Figure 11. Future bride showing her dowry in social media post. Source: https://www.instagram.com/p/B_sJtAwjTH0/.

It is seen that social media has become a new ritualistic environment for the practice of exhibiting dowry. The future brides transform the act of exhibiting the dowry, which was a physical ritual before marriage, into a social media show. These performances do not only consist of exhibiting in a virtual environment from home. This act of exhibition is also a practice that is semantically detached from tradition and endowed with new meanings in the mass society. In this, it is necessary to mention the effect of some specific dynamics of social media. These dowry exhibition posts on social media channels are also related to the acceptance of new brides by society and the impressions they want to create about the identity they create in these channels (Fig. 11).

Today, private photos and information are constantly published through social media channels that provide a stage for the personal performance of users such as Pinterest, Instagram, Facebook, or Tiktok, which have millions of users today. Here, it is under user's control which aspect of its personal life will be presented to the public. The fact that these posts are under the control of the users helps people to create the personality they will create and present on social media. In this respect, the practice of exhibiting the dowry tradition is also carried to these channels; the dowry has become a means of reflecting the social status, wealth and personality of the person, rather than its semantic and semiological values. The sources that underlie these actions and cause this transformation of the dowry exhibiting culture are the desire of the people to get the appreciation of the dowry collection, as before.

The dowry tradition is a practice aimed at financially supporting the newlyweds among the traditions related to marriage. Dowry culture, which is a tradition focused on making the union of individuals who have established nests in the past; becomes a tradition that is completely focused on taste and as an alternative to people's needs to recreate themselves on social media with this changing exhibition approach. As considered in socio-cultural and economic dimensions such as the transfer of traditional handicrafts from one generation to the next, their production in new ways, and their impact on the social life, the dowry culture are revealed clearly (Karakelle & Özbaşı, 2019). It is observed that the society has started to lose its original social identity with the reinvention of traditions that have changed from the past to the present and separated from its cultural context and gained a more individual and self-oriented identity.

3. Results and Discussion

Although the Anatolian Turkish dowry tradition, which has a very deep-rooted past, has been affected by cultural interactions, socio-cultural transformations and technical developments from past to present; today it still has a widespread presence in rural and urban life. Today, it is seen that some items and practices that have no traditional origin are made traditional and belong to the dowry tradition. This study examines these changes in dowry tradition items and practices from the Early Republic Period, when industrialization and modernization became widespread, to the present day. In this context; It has been observed that these objects and practices have been affected by the developments in many political,

economic, technical and cultural fields. These can be summarized as follows:

- The change in the qualification of dowry items in Anatolian Turkish culture is based on the modernization and industrialization of daily life as a result of state development policies at the beginning of the 20th century. Accordingly, the dowry collection, which continued to exist in urban life during this period, consists of modernized items produced by industrial methods.
- The new socio-cultural structure and kitsch appeared in Turkey in 1980; has caused dowry items to be kitsch and to imitate dowry items, which were previously sought after fine handcrafting, from cheap materials industrially, to become everyday and ordinary.
- Social media, which has become common since the 2000s, has brought dowry exhibiting practices to the virtual environment by covering them with new socio-cultural and socio-economic meanings. Thus, a practice that has no traditional origin and is based on up-to-date technology has been traditionalized.
- By the time, some industrial products have been transformed into commodities specific to the dowry tradition, in other words, they have been traditionalized.

As summarized above, items and rituals unique to the Anatolian Turkish dowry culture from the first years of industrialization to today have changed by being influenced by socio-cultural changes. One of the most striking results here is that industrial products of non-traditional origin are included

in dowry rituals and become traditional. Sometimes, not only objects but also some actions that are fictionalized with these objects have become a part of the dowry tradition. In fact, the tradition has been reinvented. In this context, the results of the study have analytical importance as they provide a basis for discussion to examine the impact of changing daily life practices on the transformation of commodities and actions into a traditional ritual.

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Genius Loci and Emerging Sustainable Fashion Strategies

Two Significant Case-Histories in Italy and Tunisia

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Keywords

Genius Loci, Craftsmanship, Sustainability, Fashion Manufacturing, Fashion System.

Abstract

The contemporary fashion supply chain is part of the Global Value Chains (GVCs), the organization of production, trade and investments across different countries. Then, authentic *genius loci* is often replaced by fluidly-applied signifiers extremely simplified. Considering the recent trends in fashion, several strategic opportunities for SMEs connected to their cultural heritage and artisanal know-how should be considered. In particular, the new value of sustainability and regenerative design in production processes. The research paper presents two significant examples from Italy and Tunisia. The first one is Prato textile district, Italy, known for its wool textile manufacture, existing since medieval times and in particular for regenerated wool processes called *Cardato*. Based upon this know-how, Prato SMEs offer to market fashion leaders an eco-friendly product in line with emerging sustainable trends. Today, emerging sustainable business models in the Fashion industry are increasingly evolving. In Prato, some SMEs have become part of international fashion events. Similarly, Tunisian brand *Azalée* reintroduced the straw weaving techniques in the contemporary fashion system. *Azalée* is conceived and designed based on local natural materials and culture, which is related to the craft of frond making originating from the palm leaves (called *El-Jerid*). This emerging brand entered the world of contemporary designers and has recently created exclusive eco-friendly baskets for l'Occitance-in-Provence (*The Reset* collection).

1. Introduction

The Latin term *genius loci* identifies the *spirit* or an intrinsic identity of a place or a community. Richard Florida says that *genius loci* “maintains a proper balance between the natural elements and culture, multiple representations of the intangible values referred to this place” (Florida, 2003).

The concept is central to the apprehension of heritage and culture as elucidated by Petzet (2008). *Genius Loci* is considered as a phenomenon related to the spirit of place that embodies a continuous interaction “between the intangible and the tangible” often used in different fields (anthropology, architecture, history, design, etc.).

In this perspective, artisanship represents the place’s identity through tangible and intangible values such as local materials, processes and *savoir-faire*. Some historical production clusters composed of Small and Medium-sized Enterprises (SMEs) as the leather industry in Tuscany (Italy) stands as a significant example. In that area today, as in ancient times, the know-how of tanning and treating the leather are embedded in a long historical tradition and a strong local culture. These immaterial values related to Tuscany’s leather district seem to be not reproducible abroad and continue to attract luxury brands such as Dior, Gucci and LVMH (Bacci et al., 2009).

Similarly, the city of Nabeul (or Neapolis) located in northeastern coast in Tunisia where the historical tradition of the distillery of various flowers (bitter orange, geranium, roses, jasmine, etc.) along with the extraction of essences used as a basis for the creation of several high-quality perfumes is a good illustration. The French luxury brand Guerlain has for the last 10 years been the sole client of the Nabeul perfume distillery (Fig. 1).



Figure 1. Flowers of bitter orange, Tunisia, 2019 (Source: Nejia Mansour, 2019).

Craftsmanship culture as a contemporary trend relates to two main contents expressed by Ruskin: “*genius*”, spirit and “*aura*” of the artefact (Ruskin, 1953).

In the same way, Walter Benjamin through the word “*aura*” refers to the immaterial spirit embedded in some artisanal artefacts. In contemporary productions, those intangible values are represented by artisanship “rituals”, still present in advanced supply chains – as the fashion one (Benjamin, 1968).



Figure 2. Leather accessory production, Florence (Italy) (Source: Province of Florence, Assessorato Moda, 2007).

Moreover, craft mastery is the result of precious know-how and the passing-on of knowledge and skills through generations which makes craftsmanship highly valued in the whole fashion manufacturing framework (Fig. 2).

2. Craftsmanship Values in the Global Value Chain (GVC) of Luxury Goods

Contemporary fashion is a complex and highly globalized industry, with clothing often designed in one country, manufactured in another, and sold in a third (Burns et al., 2011), and is fully embedded in the Global Value Chains (GVCs)¹.

¹ Global Value Chains (GVCs) are defined by OECD as the organization of international production, trade, and investments where different stages of the production process are located across different countries (OECD, 2013).

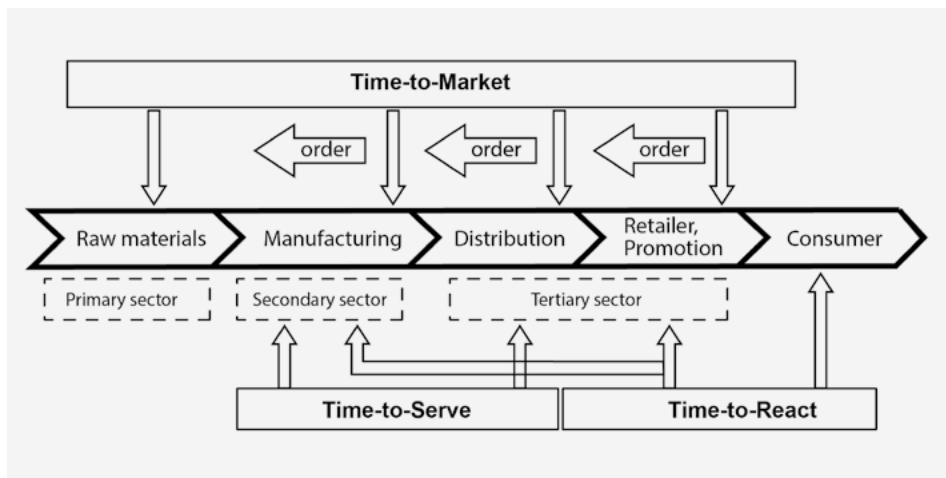


Figure 3. The Fashion Supply Chain Management Model (Čiarnienė & Vienažindienė, 2014).

The globalization of the contemporary fashion system has led to various issues related to the management of the supply chain from time management (long-lead times for manufacturing, short lifecycle, fast-moving) to the coordination with the various entities involved in the chain (outsourcing, vertical integration, traceability).

The fragmentation of the production process of the fashion industry has also shown the importance of craftsmanship as a main intangible asset in this extremely globalized industry. The artisanship position and role within the GVC of the fashion industry is a strategic pillar for the fashion brands. Craftsmanship occurs at different stages of the supply chain from the sourcing of raw materials to manufacturing (Fig. 3).

During the last five years, significant changes have occurred in the competitive environment of the fashion industry and have accelerated the transformation in the GVC.

The digitalization of the economy and the deep changes in the lifestyles of final consumers have contributed to the development and the adaptation of digital marketing, e-commerce and the race to understand and integrate *customer experiences* by fashion key players. Alongside changes in this extremely competitive environment, sustainability has recently emerged as an important new driver in consumers' purchasing decisions as well as in the production processes and the whole supply chain.

Ruskin says that craftsmanship, in a “post-industrial” age, replaces genius (spirit or aura) with high-quality manufacturing and *griffes*' narrative as strategic added value. On the other hand, genius loci (spirit of place) is replaced by the referring to a general location as a fluidly-applied signifier. These topics are particularly fitting for the contemporary fashion high-end market, proposing immaterial contents and values that are often not well described or deepened.

On the other hand, the *savoir-faire* value is emerging again in fashion marketing and communication as intrinsic value and not only as a fluidified signifier. A focus on the immanent quality that bridges the tradition to contemporary glamorous lifestyles. Richard Sennett (2009), through the book *The Craftsman*, proposes a rediscovering of the craftsmanship values with a contemporary spirit, without *nostalgia*.

According to this perspective, we can highlight an emerging market interest in the rituals of craft's know-how, aiming at emphasizing the societal values of the artisan. Then, *savoir-faire* could be analysed and communicated relating to its cultural and

experiential context, discovering the places and socio-cultural contexts in which artisanship grows and develops.

Brunello Cucinelli is for sure the most representative one, an Italian brand specialized in cashmere founded as SME in 1978 in the medieval hamlet of *Solomeo*, a small hilltop village located on the outskirts of Perugia (Umbria, Italy). Brunello Cucinelli success derives from the concept of the “humanistic enterprise model”. *Solomeo* stands as a great workshop aiming at making “neo-humanistic capitalism” into practice. The foundations of the business model are (1) excellence in craftsmanship and manual skills; (2) authentic Made in Italy as a connection in between the past and future technology; (3) dignity of work, profit and a special relationship with the surrounding territory (Del Baldo, 2020) (Fig. 4).

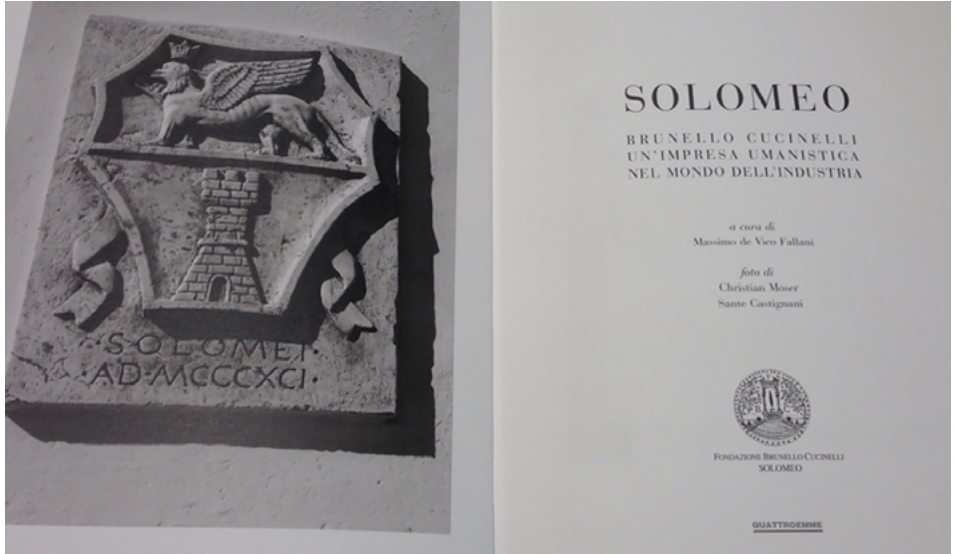


Figure 4. Solomeo' Book by Brunello Cucinelli (retrieved from: <https://shadesofumbria.wordpress.com/2013/11/29/solomeo/>).

According to this perspective, the emerging interest in sustainable issues related to fashion manufacturing could represent one-of-a-kind opportunity to fortify the identity of places and craftsmanship, repositioning SMEs and their districts not just as “makers” but above all as design hubs and cradles of values (Fry et al, 2017). Then *Solomeo* is not just the name of the company’s location but the reference place for the company values and commitments.

3. Advanced Craft and New Chances to Enhance Sustainability

We can define *savoir-faire* by distinguishing between (semi-skilled) factory labour and (highly-skilled) artisan work that combines making and design setting. The artisan faces complex issues and sets creative ideas, to overpass problems and define effective solutions. In contrast with the assembly-line worker, the craftsman takes control of the entire creation-and-production process, employing a vast range of tools and materials.

Usually, when craftsmanship knowledge meets contemporary technologies, the *savoir-faire* absorbs the technology – within the tangible and intangible thought-in-action of the craftsman. The combination of newer technologies with traditional processes can be termed “advanced craftsmanship” (Goretti, 2017). This synergy between traditional skills and contemporary research allows the transfer of *savoir-faire* to contemporary technological platforms without a reduction or – to use Benjamin’s term – “withering” of the excellence (aura) of craftsmanship values (Fry et al, 2017).

Within the contracting and sub-contracting fashion supply chain, the brand manager or chief designers ordinarily meet directly with the craftsman/manufacturing company (usual-

ly an SME) to define and implement not only the collection production but primarily brainstorming with the SMEs references on how to properly set the final design. Then the design is often defined and systematized, modified and facilitated according to manufacturing within the relation between the brand and the production companies.

Thanks to these privileged relations we had many innovations in fashion during the 80's and 90's about the instruction of new practices and new technologies into the production chain, and then the development of specific design directions within iconic fashion collections. During the last decade, the introduction of significant innovation in production logistics allowed the brand to develop significant changes in time-to-market, collections timing and customer customization services – e-commerce business advancements are just a minor example.

According to *solomodasostenibile.it*, fashion and technology represent a strategic “duo”. In particular, the website specialized in sustainable manufacturing wonders how technology could help the “smart factories” to “talk” to the final customer. Blockchain could represent a significant topic, in fact fashion, transparency and sustainability could work together to generate positive impacts in the market. For example, the start-up company Genuine Way launched a digital platform to directly inform the customer about the physical product and its production history.

4. Case-Histories in Italy and Tunisia

According to the Barcelona Declaration developed in 1995 (Euromed Heritage, 2002), craftsmanship stands as a common language in between different Mediterranean coasts and borders.

The history of ancient civilizations, the relation in between “making”, the identity of a place and manufacturing districts organization are characteristics that could be associated to the different geographical and cultural contexts of this area. In this article, we present two significant advanced crafts-manship’s case studies related to sustainable fashion manufacturing models in Italy and Tunisia. The examples, even if presenting different characteristics and scale of development, stand as bridges in between locally sustainable manufacturing models and contemporary fashion demand. Moreover, the case histories represent synergic relations in between cultural elements related to their genius loci and artisanship roots and design-driven perspective.

4.1. Textile Circular Manufacturing in Prato (Italy)

The European Commission promotes new circular business models in fashion, but according to the 2017 report of Ellen Mc Arthur Foundation just 1% of clothes have been recycled, and according to Textile Exchange 97% of raw materials in fashion manufacturing is virgin. Circular economy in fashion is not just about recycling but about taking in consideration the entire lifecycle of an item, from the design phase until the end of its life (Ellen MacArthur Foundation, 2013).

Designers have a big responsibility for this topic, they have to invest in this substantial change. Furthermore, the collaboration between the design departments of fashion brands and the SMEs of the supply chain stands as a centric activity to make effective recycling of the items.

Prato’s textile district is known for its wool textile manufacture, existing since medieval times and known in particular

for regenerated wool processes called *Cardato* (carded) and textile recycling in general. The city's textile vocation dates back to the 12th century and exploded around the second half of the nineteenth century with the opening of new markets. In 2002, the City of Prato opened the Prato Textile Museum and Lazzerini Library² housed in the *Cimatoria Campolmi Leopoldo e C.* 8,500 m² textile mill, the only 19th-century industrial site within the 14th-century walls of the city. It covers 2,400 m² of the long west wing (ground and first floor) of the architectural complex, sharing the building with the Prato Municipal Library (Lazzerini Library). The site has been dedicated to textiles production since the Middle Age, in fact a *gualchiera* (wool fulling mill) had been built on the same site in 1326. Through direct contact to SMEs, public institutions and research centers (as PIN academic research center of Prato) and associations, the research aims at providing an overview on ongoing sustainable processes within the Prato area.

Based upon this ancient know-how, *Cardato Regenerated CO2 Neutral*³ brand was created in 2015 to offer market fashion leaders an eco-friendly product in line with emerging sustainable trends. Currently, the *Associazione per il tessile Riciclato*⁴ includes the majority of recycling SMEs certified through Textile Exchange Label⁵.

2 Prato Textile Museum: Campolmi Factory, the Prato textile museum and Lazzerini Library. European Route of Industrial Heritage. 2014. Retrieved from <https://www.museodeltessuto.it/museo/?lang=en>; <http://www.bibliotecalazzerini.prato.it>.

3 Cardato and Cardato Regenerated CO2 Neutral brand: <http://www.cardato.it/en/en-home/>.

4 Associazione per il tessile Riciclato: <https://astrirecycling.it/en/astri-recycling-2/>.

5 Textile Exchange - retrieved from <https://www.solomodasostenibile.it/2020/07/24/la-moda-il-riciclo-e-leconomia-circolare/>.

Bags of used clothes arrive in Prato from all over Europe. Then, the companies make a differentiation in between the clothes that could be reused as second-hand items and the ones intended for the recycling process. Then, they select the ones including wool to be sent to *Cardato* treatments.

Carding is a specific way of processing fibres. The yarns are produced using virgin fibres but also reusing fibres obtained from recycling old clothing or knits, and cuttings of new fabrics used in the garment industry. The important feature of this process is that it can use short fibres and different lengths, in blends of the most variable composition. The result is a yarn with a particular aspect that distinguishes it from the other type of yarn known as worsted.

Regenerated wool provided, for centuries, a phenomenal opportunity for the development and growth of the textile district of Prato on world markets. The techniques of the *recycling process* in addition to being fascinating to watch, indicate a culture that has concern for the environment, respect for human resources and a tradition of skill and serious professional entrepreneurship.

Carding process -neglected in recent years and then rediscovered- has led to increased creativity and the production of yarns that are even more unusual and precious in compositions with inimitable fashion content. Carded products in cashmere, angora, alpaca, mohair or other fine wools in blends with silk and viscose are developed and included into some of the most famous fashion collections around the world.

Many production steps are developed by traditional techniques avoiding polluting treatments. In example, in the storages con-

taining the bunches of obsolescent cloths, textile materials are grouped based on colour before initiating the recycling path. Through this differentiation, the regenerated clothes won't need to be coloured again, avoiding a significantly polluting step. On the other hand, the 100 years-old company *Comistra*⁶ represents a significant example in yarns *cleaning*. In this small enterprise, they make the *carbonizzo a vapore* (steam-base carbonization), the traditional process to remove the impurities within the textile regeneration process – the last one left in the world.

In March 2021, the magazine *The National Geographic* published a significant article about Prato textile district and included into the cover a dramatic image of a big bunch of used fabrics. This image could be considered at the first sight as the waste emblem. On the contrary, the cover illustrates how these items are not destined to the rubbish dump, but they could become new clothes to be dressed again.

In fact, *The National Geographic* presents *The End of Trash* (Kunzig, 2020; Goldberg, 2020; Gambi, 2020), a virtuous story based in Prato, one of the capitals of the world's circular economy. Then, the history of manufacturing in Prato, strongly related to the recycling processes, could become today's strategic booster to strengthen the production districts and to further up through effective innovation processes. Besides, in February 2016, a group of companies of Northern Tuscany – many of them are from Prato District – decided to

6 Comistra: <https://comistra.it/en/home/>.

join the Greenpeace Detox⁷ commitments. The common goal is bringing the international Brands to rely on the certainty of eco-friendly products made in Italy (Fig. 5).



Figure 5. International article about Prato's cloths regeneration (retrieved from <https://www.nationalgeographic.com/magazine/article/editor-can-circular-economy-help-reduce-waste/>).

The strong request of certified “green” suppliers in the global fashion market represents indeed a strategic opportunity for Prato’s advanced craftsmanship. More than 200 SMEs among the District have been certified (*Textile Exchange* or *Detox* certifications) and many international brands based their production in Prato.

Moreover, new fashion trends, events and communication campaigns are boosting sustainable paradigms in fashion.

7 Greenpeace Detox: <https://www.greenpeace.org/international/press-release/7444/italys-largest-fashion-supply-chain-pledges-to-detox-hazardous-chemicals/>.



Figure 6. Carded textiles (source: Texmoda, Prato).

As an example of this rising interest in eco-fashion, we could mention the Green Carpet Fashion Award (GCFA)⁸ in Milan. The event celebrates the best in a sustainable fashion. The awards reflect the commitment of fashion houses to sustainability, as they work to embrace rapid change while preserving the heritage and authenticity of small-scale producers. The project has been launched in 2017 in collaboration with *Camera Nazionale della Moda Italiana* (CNMI), adding glamour and celebrity to sustainability issues in a true Oscars ceremony style. Held every year at La Scala theatre in Milan, they are the only awards ceremony to honour both the handprint of fashion (the human

⁸ Green Carpet Fashion Awards and Tiziano Guardini: retrieved from <https://eco-age.com/agency/events/green-carpet-fashion-awards/>; <https://eco-age.com/resources/gcfa-award-winners-2017/>.

capital that goes into the making of fashion), as well as to acknowledge the footprint (the natural capital and environmental impact) of fashion at this level. In 2018, the young designer Tiziano Guardini was awarded the *Franca Sozzani GCC Award for Best Emerging Designer* at the Green Carpet Challenge. For his garments in woven fabric, Guardini has chosen recycled wool fabrics, produced with carded yarn regenerated by processing post-consumer waste by *Texmoda*⁹ company, Prato (Fig. 6).

4.2. The Tunisian Straw Weaving Techniques at the Heart of Emerging Sustainable Fashion Brands: the Case of Azalée

The Tunisian fashion brand *Azalée* reintroduced the straw weaving techniques in the contemporary fashion system. Inspired by nature, *Azalée* is conceived and designed based on local natural materials and culture, which are related to the craft of frond making originating from the palm leaves (called *El-Jerid*, as the name of a region in the South-West of Tunisia).

El-Jerid region is located between the provinces of Tozeur (north-west) and Kebili (south-east) and covers an area of 586,187 ha. Dotted with oases where about 1.6 million date palms (*Phoenix dactylifera L.*) grow, El-Jerid is one of Tunisia's most important date-producing regions providing about 85% of Tunisia's total production and a livelihood for nearly 60000 households (Agence de Promotion de l'Industrie et de l'Innovation, 2017). The oases embody a natural ecosystem in which the agricultural system has been created by the exceptional know-how of farmers who have initiated then passed

⁹ Texmoda: <https://www.texmodatessuti.com>.

down through generations practices related to land management, irrigation system, varieties selection and crafted tools adapted to this specific environmental context (Fig. 7).



Figure 7. Oasis and Palm trees in El-Jerid region (December 2020) (retrieved from: [https://en.wikipedia.org/wiki/Djerid#/media/File:Bled_El_Hadhar_valley_in_Tozeur,_Tunisia_\(Djerid_Oasis\).jpg](https://en.wikipedia.org/wiki/Djerid#/media/File:Bled_El_Hadhar_valley_in_Tozeur,_Tunisia_(Djerid_Oasis).jpg)).

Alongside this agriculture feature, El-Jerid region is also known for the historical *savoir-faire* passed down through the generation of the art of making fronds from local palm leaves. The palm leaves are feathery and their length ranges between three and six meters. The date palm produces between ten and twenty fronds per year and is characterized by its flexibility, strength, and durability. The manufacturing process of making fronds is very much in line with the circular economy concept (Ellen MacArthur Foundation, 2013). Local craftsmen collect

the green fronds of palm leaves that the local farmers in the oases offer them for free (instead of burning them). The green fronds are classified according to their durability and size. The fronds located at the heart of the fronds are valuable as they provide excellent flexibility, very important to craft the finest artisanal products. The green leaves then get dried under the sun's rays before being washed and braided in the form of belts of a length ranging between 6 and 7 meters, then used locally as raw materials for various artisanal products.

The palm fronds have been used for weaving techniques in several professions including hunting, fishing or also for crafting products such as baskets, umbrella, fan, carpets, chairs, tables, baby beds, baskets for preserving fruits and eggs, and in decoration, for example, *chandeliers* and other lightening accessories.

4.2.1. *Genius Loci* and the Craft of Palm Fronds in the Region of El-Jerid

Palm trees in El-Jerid region provide a livelihood for hundreds of craftsmen and is a key to the understanding of the history of the artisanship associated with the *spirit of the place* (Genius loci). The palm leaves have been used in the past for coarse rope braids that are adopted in several professions, including hunting and fishing, where nets are made for fish and birds. Techniques of harvest and use of palm leaves have rapidly been adopted in the crafting of hats -very useful to protect from the sun in this region where temperatures rise to 50 °c in summer -or also for household uses, collecting and preserving dates, and other food as well as in household furniture and decoration.

The historical know-how and the mastery of craftsmen are deeply rooted in the region of El-Jerid where strong economic and socio-cultural interactions sustain this valuable heritage. The mastery and the art of making fronds and weaving technique have evolved to a natural ecosystem that becomes today a source of inspiration for several emerging Tunisian fashion designers eager to develop contemporary products that combine heritage, culture and premise of sustainable fashion business models.

Based on this traditional know-how and the Tunisian culture of weaving natural leaves, *Azalée* is aiming at regenerating modern handcraft creation to enter the contemporary fashion market as a sustainable brand. *Azalée*'s vision is deeply embedded in bringing nature-based heritage and handcraft creation through contemporary and high-end products in line with today's fashion trends (Fig. 8). As stated by the founder (Amira Dérouiche)¹⁰ "*Azalée* represents a whole universe, a universe inspired by nature, thought and conceived to showcase local materials, ancestral know-how and talented women artisans". The innovative design-oriented and vision of *Azalée* have allowed to create a universe where local natural materials, talented local woman artisans and local suppliers collaborate to create a shared-value. She added the choice of the poetic name of *Azalée*, represents a "flower creating a close link with nature, natural products, textures, smells and senses".

¹⁰ Interview, 3rd September 2021.



Figure 8. Azalée, weaved palm hat, collection Chapeau Mira (provided by the founder, Amira Derouiche).

This comprehensive approach adopted by *Azalée* shows that the ability to integrate various partners (e.g. local suppliers, women artisans) has enabled to regenerate ancestral know-how through a sustainable and open design perspective.

This promising emerging brand has entered the world of contemporary designers and has recently created exclusive palm fibre baskets for *l'Occitance* (*The Reset* collection) which was awarded as a best seller. This successful co-branding *Azalée-L'Occitane* reflects the strong engagement of both brands in reshaping the design system, inspired by nature and female talents (Fig. 9).



Figure 9. Azalée's weaved palm leaves handbag, collection Dalida, provided by the founder Amira Derouiche (retrieved from <https://images.app.goo.gl/nToReWssVwLAXsBz5>).

5. Conclusions

The presented case studies illustrate how the relationship between SMEs and commissioning Global brands stands nowadays as a strategic cradle of tangible and intangible values of high-end fashion products. Then, SMEs companies do not act just as manufacturers but as research hubs able to offer design-oriented solutions and up-to-date implementations. Their design driven perspective allows them to define creative guidelines in collaborations with external designers and to include innovation processes in their production framework. Then, even if we notice a kind of *submittance* of the SMEs to the big corporation, we highlight new potentials for the production districts in generating new business models making manufacturing not only as advanced craftsmen but also as design, branding, service design and sustainable development pillars. The emerging request for transparency and traceability about sustainable values of the supply chain offers a new stage. Eco-responsible SMEs could become the centric focus of sustainable fashion production and develop a new design awareness. The production districts and their *genius loci* could represent a new point of reference and warranty for the global customer. Then, the required certifications requested from multinational corporations to the suppliers could become a quality acknowledgement and a manifesto of the existing link in between the good production and the genius loci where *savoir-faire* is located.

Emerging market trends and these changes have been associated with increasing uncertainty and have revealed the urgent need to refine the business models (e.g. LVMH has announced

the Life 360 environmental programme with a strong focus on climate change and sustainability in a broader approach¹¹). In this context, the role and the importance of craftsmanship have rapidly evolved as a key to refine what are the *core values* of fashion companies in a globalized world. Furthermore, the coming-back of the concept *Made in* has recently been oriented to the original notion *spirit of the place* reflecting a more relevant intangible value of the heritage and culture. Thus, the preservation of exceptional craftsmanship alongside a responsible innovation in product and production processes become more relevant in this fashion industry.

11 Considerations like circular economy or biodiversity have emerged as key elements of the sustainability approach of luxury fashion companies (e.g. LVMH & Stella McCartney, Kering, etc.).

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FOCUS

The Recovery of Vernacular Interior Design as a Value for the Modern Movement

Bridges between Le Corbusier, Gruppo 7 and GACTPAC

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Keywords

GATCPAC, Vernacular, Interior Design, Mediterraneanism, Le Corbusier.

Abstract

There are several similarities that point to the aesthetics of design between various countries that address the Mediterranean. Although it is well known that design practices have always been common in this area, it is also the transfer produced between them due to trade and cultural exchanges produced throughout history. This transfer generates synergies and transformations between design resources of the local cultural traditions. It is the case of interior design done during the decade of the thirties in Catalonia, through the publications of the GATCPAC magazine *D'Ací i d'Allà* [From Here and There], whose articles demonstrate how important traditional Mediterranean design is at that precise moment, in which the Catalan territory is in the middle of the interwar period and supposedly under the emancipatory umbrella of the International Style.

However, it is already observed in the 1930s that there is a common thread that links the apparently rationalist design methodologies of Lombardy and Catalonia, led by Gruppo 7 and GACTPAC groups of architects, with a certainly Mediterraneanizing trend. And the common reference of both realities is detected in the figure of Le Corbusier, who at the end of the 1920s, he begins to enter towards the Mediterranean regional universe.

Without style, without decorative school worries and practiced by people who have had no other teacher than the “constructive” tradition (...), Mediterranean popular architecture has, for these reasons, constants that are repeated throughout the Mediterranean countries. (...) Main characteristics common to this architecture are its elements: doors, windows, porches, etc., all on a human scale and with an absolute absence of superfluous decorative motifs and absurd artifacts. If any of its details could be interpreted as decorative, it is almost always derived from the construction, with some rational basis that reinforces it. (The popular Mediterranean architecture, 1935, p. 15)

This quote demonstrates the importance of traditional Mediterranean architecture during the 1930s in Catalonia, which is in the middle of the interwar period and, supposedly, dominated by the International Style.

It has been observed from the very beginning that there is a common thread that allows the seemingly rationalist architectures of Milan and Barcelona of this period to be linked to a certainly Mediterranean trend; and that the common referent of the two realities is not detected in any element from popular tradition, but in the figure of one of the architects who most fiercely defended the International Style, at least at the time of his birth: Le Corbusier (1887-1965).

1. Le Corbusier's Mediterraneanism: a Bridge between Milan and Barcelona

In the late 1920s, Le Corbusier began to delve into the Mediterranean regional universe. According to his point of view, what is at stake is to address the problems of the real hu-

man being and not abstract, common, and concrete, through knowledge that can facilitate this direct approach and generate fully verifiable realisms. That is the reason why it is understood that his thinking is a great influence on the rationalist groups in Milan and Barcelona.

Catalan architects become faithful allies of Le Corbusier in terms of vindicating the new architecture related to Central European thought. In fact, as Josep Maria Rovira explains:

Le Corbusier had a predisposition against the cultures of the North that he always considered far removed from the ideal of order that Mediterranean civilization offered him and that, since 1911 and his [first] trip to the East, he had idealized in the image of the Parthenon, the true main character of *Vers une architecture*. (Ares, 2004, p. 124)

This work will be a great influence, not only in the formation of the GATCPAC (Pizza & Rovira, 2006) and Gruppo 7 (Costanzo, 2004), but also in their postulates and writings. This alliance began to take shape three years after the publication of *Vers une Architecture* (1923), following Josep Lluís Sert's (1902-1983) first trip to Paris when he was still a student. It is his first contact with modern architecture. There, he acquired Le Corbusier's book, which he later will show to his colleagues (Pizza & Rovira, 2006) and at the end of the decade they will constitute GATCPAC.

In the case of Giuseppe Terragni (1904-1943), who is the future leader of Gruppo 7, he also makes study trips during the same period in which Catalan does so. This experience is of great importance in his learning, and both the sketches and

notes, as well as the routes he makes, reveal the deep search for a system of cognitive references. The choice of places and works coincides with the common trajectory of the young rationalist architects of his generation.

As stated in Gruppo 7's texts, personal trajectory and collective experience, which are an approach to antiquity and a projection towards modernity, are the premises for a profound architectural renovation. The first journey, made in 1925, is the one of institutional and traditional learning, the journey towards what was studied at university. It is also Terragni's first contact with Rome and Florence. At this point, he is becoming aware of the fact that the new spirit of young people must be based on a very good knowledge of the past:

Not only do we believe that a solid foundation in tradition is opportune, but we also think that it is preferable, it is absolute and exclusive (...) and it proposes examples that are of the type of the Parthenon and not of the monument to Vittorio Emanuele. (Gruppo 7, 1927)

The similarities with GATCPAC thinking are obvious. These stimuli have rapid consequences in both groups. On one hand, the work of the painter and art critic Rafael Benet, who with his chronicles of European avant-garde art in *La Veu de Catalunya* magazine, helps to make known the work of several innovative European architects, especially Le Corbusier. In fact, it is Benet who led Le Corbusier's first visit to Barcelona to hold conferences in Sala Mozart on March the 15th and 16th 1928, which are the first seed for the emergence of a rationalist movement in Catalonia (Domènech & GiL, 2010).

On the other hand, Sert invited Le Corbusier to give some lectures in Barcelona on 15 and 16 May 1928, which gave him and his partners the opportunity to show the project *Hotel on the Beach* (Baldellou & Capitel, 1995). A few months later, from July 22 to August 25, Sert and his colleague Josep Torres Clavé (1906-1939), along with other fellow promoters, embarked on a nearly two-month study tour of Europe (Fig. 1). Among the destinations visited, in addition to several Italian cities, there is, again, Paris. In January of the following year, 1929, Sert went again to Paris. He leaves university for three months and begins to work in Le Corbusier's studio. It constitutes a turning point in the future of the whole Catalan architecture. In the editorial of *Plans* magazine first issue, dated in 1931, Le Corbusier writes: "Expression of the real man in his natural element, capable of facilitating the realization of his fullness. The flowering of human civilization, where men dominate the tyranny of machines designed for comfort, will take place again in the universe" (1931, p. 9).

Between March 29 and April 2, 1932, GATCPAC organize a meeting in Barcelona from CIRPAC¹, to prepare for the IV CIAM which will take place the following year. Le Corbusier, together with other European colleagues, like Victor Bourgeois, Walter Gropius, Sigfried Giedion and Cornelis van Eesteren, hold conferences (Baldellou & Capitel, 1995). During the event, Francesc Macià, the President of the Catalan Government, and Le Corbusier, met. But also a few members of Gruppo 7 attend the meeting.

1 International Committee for the Resolution of the Problems of Contemporary Architecture.



Figure 1. Architecture field trip of class 1928. Jaume Foz, Lluís Riudor, Josep Lluís Sert i Sixt Illescas. Archive Lúcia Feu, Barcelona.



Figure 2. CIRPAC meeting in Barcelona. Reception with the authorities. Sert, Le Corbusier, José Manuel Aizpurúa, Cornelius van Eesteren i Gino, Pollini, among others.

One of them is Gino Pollini (1903-1991), who is seen in a picture published in *AC*, together with Sert and Le Corbusier (Fig. 2). From this date, relations between GATCPAC and Pollini will be strengthened. An example is the letter that he writes again to the Catalan group thanking the reception of *AC* magazine where there is the report on the meeting of Barcelona. The Italian offers their help to promote the magazine in the Italian context and encourages them to continue the link with the *Galleria del Milione*:

I have received your *AC* magazine, with photographs of the Barcelona meeting, which interested me a lot. I will do my best to promote the magazine. I know that you are in a relationship with the Galleria del Milione in Milan; this is very good because this gallery works in our sense, and I think it can help you to spread the publication. (Pollini, 1932)

The alleged consanguinity between the representatives of the two Mediterranean territories, united thanks to previous contacts with their mentor Le Corbusier, will therefore be ratified. But he also actively collaborates with the Milanese architectural context. The *Prélude* magazine, published and founded by himself after the closing of the *Esprit Nouveau*, is connected, through various commercial exchanges, subscriptions, and articles, with other magazines, including *Quadrante* and *Bollettino del Milione*, the one of *Galleria del Milione*. Both publications are based in Milan; the first one is directed by Massimo Bontempelli e Lina Bo Bardi; and the second one is directed by Peppino and Gino Ghiringhelli, together with Edoardo Persico, who will become a member of Gruppo 7.

ARCHITETTO DOTT. GINO POLLINI - VIA BERNARDINO LUINI 12 - TEL. 80-442

MILANO 12 maggio 1932.

Gatepac
Paseo de gracia 99. Barcelona.

Contestado

Cari colleghi.

Vi prego di scusarmi se per la fretta rispondo in italiano alle vostre cortesi lettere 19/4.
Per quanto riguarda la partecipazione italiana all'esposizione, che voi organizzate, degli edifici scolastici, ho spedito a tutti i colleghi del gruppo italiano una circolare, pregandoli di spedire direttamente al gatepac il materiale a loro disposizione. Purtroppo credo sarà difficile che vi possa essere spedito del materiale numeroso, perché noi non abbiamo realizzato quasi niente in questo senso di veramente moderno in Italia.

Per quanto riguarda il libro scolastico, credo sarà bene voi vi limitiate per l'Italia al libro per le scuole elementari (questo perché per le scuole medie ne esistono troppi e la scelta sarebbe molto difficile e richiederebbe del tempo). Tali testi per le scuole elementari sono standardizzati per tutte le scuole italiane, e sono editi dal governo. Credo che essi potranno essere del massimo interesse. Sono in tutto dieci testi:

1° classe elementare	1 testo
1° " " rurale	1 testo
2° classe elementare	1 testo
2° " " rurale	1 "
3° classe elementare	2 testi
4° " "	2 "
5° " "	2 "

Per poterli avere voi potete scrivere a me oppure direttamente alla "Libre-Treves", Galleria Vitt. Emanuele , Milano. Il prezzo complessivo si aggira sulle 100, 110 lire. Questo mi sembra il materiale più importante.

Altro materiale interessante possono essere i testi di lettura per le scuole italiane all'estero. Sono editi dalla "Direzione degli italiani all'estero" (comm. Piero Parini) via Buoncompagni 30, Roma.

Può offrire pure un interesse conoscere il "Metodo Montessori" (che ha una diffusione mondiale). Per questo è necessario rivolgersi all'Ente Morale Opera Montessori, via Monte Zebio 35, Roma.

A ogni modo se avete bisogno di qualche altro chiarimento potete rivolgervi liberamente a me, che sarò ben lieto di fare del mio meglio per procurarvelo.

Ho ricevuto la vostra rivista AC, colle fotografie della riunione di Barcellona, che mi hanno molto interessato. Farò del mio meglio per fare della propaganda alla rivista. So che voi siete in rapporto colla Galleria del Milione a Milano; questo è molto bene perché detta Galleria lavora nel nostro senso, e credo potrà aiutarvi a diffondere la pubblicazione. Vi ringrazio ancora della vostra buona accoglienza a Barcellona e delle vostre cortesie. Vogliate gradire i saluti più cordiali

G. Pollini

Figure 3. Letter from Gino Pollini to GACTPAC. Milan: 12th May 1932. (Archive AC-GATCPAC AHCO-AC, Barcelona). Typed letter in Italian with signature by Gino Pollini.

Regarding to *Quadrante*, it publishes many articles about *Prélude*, in which the Mediterranean takes on a geopolitical connotation: a “Plan d’organisation européen” (Le Corbusier, 1933 July), according to climatic axes drawn by Le Corbusier, which provides for a great France-Italy-Spain-Algeria alliance, as an alternative to the Rome-Berlin axis envisaged by fascism. Within this plan, a *Fédération méditerranéenne* or *Fédération latine* will consent to Le Corbusier’s “Harmonie du plan” (1933 December). In fact, this is one of the reasons that leads Le Corbusier to become a subscriber to *Quadrante*, especially because of the celebration in Athens of the IV CIAM:

Italian [architects] are extremely excited now: their magazines take up modern architecture with enthusiasm. (...) The situation is clearly defined in the international arena: Latins take up the banner of modernity and Nordics swallow.” (Le Corbusier, 1934)

It should be noted that these ties were strengthened with the intention of overcoming the idea of provincialism of the Italian cultural condition. So, regionalism was accepted, but folklore was rejected.

2. The Territorial Context of the Gruppo 7 and the Anti-Nordicism of the GATCPAC

The question of Milanese culture during the period of the Modern Movement is directly related to the fact that the currents of renewal of Italian architecture take place during the years of the fascist twenties in the Lombard capital. Roman attempts to often cling to the denial of a modern culture contributed directly to this fact. Thus, in 1919, a new program was started

in Milan to promote popular housing, at the first *Mostra Regionale Lombarda di Arti Decorative* (Decorative Arts Lombardy Regional Exhibition), which would take place at the Biennale di Monza and later at the Triennale di Milano.

During this period, with the disappearance of Antonio Sant'Elia, futurism has lost its *momentum* and for this reason the architecture of the first years of the first post-war period offers few novelties. The predominant style is academicism, which advocates a return to the principles of classicism, while adapting them to the trends of the twentieth century. In this context, Gruppo 7 was formed in 1926 and seeks to renew Italian architecture through the adoption of the principles of



Figure 4. Members of Gruppo 7 (Archive AFGATCPAC-AHCOAC, Barcelona).

rationalism to return to reason, but also tradition after the irrationality of war. These principles, however, are understood by Italian society as a return to order that the fascist authoritarian regime had used to advertise. These ideas lead architects to identify urban problems, focusing on the demands imposed by modern cities (Fig. 4).

In an issue of the Italian *Rassegna* magazine, Gruppo 7 is presented to the public pointing out the new principles that architecture must follow, in line with modern ideas that are emerging in various parts of the rest of Europe. The return to the pure and essential form is postulated, that expresses the functionality of the constructions; and ornamentation and decoration are rejected, through the constant use of rationality. However, Gruppo 7 conceives these principles as a way of mediating between the new spirit and tradition, between classicism and functionalism:

We do not want to break with tradition; it is tradition that gets transformed, and assumes new aspects, under which few it is recognized. The new architecture, the true architecture, must result from a close adherence to logic, to rationality (...)" (Gruppo 7, 1926, p. 36)

Gruppo 7 was institutionalized under the name of MIAR (Movimento Italiano d'Architettura Razionale), in 1930, when it was officially constituted. It is joined by about fifty architects from different regions of Italy. The following year, the MIAR organize the *Seconda Esposizione di Architettura Razionale* in Rome – the first one had been few years before without much success due to its excessive rationality –, whose

presentation concludes by saying: “It is above all necessary to recognize how the tendency to exalt that character of Latinity, which has allowed this architecture to define itself as Mediterranean, is becoming more and more accentuated” (Gruppo 7, 1931, p. 196). Unfortunately, the exhibition has a very strong impact and receives serious criticism from the most conservative society, whose consequence will be the dissolution of the group in 1931.

The debate on the concept of the Mediterranean originates from this date. The controversy begins with Carlo Enrico Rava, one of the Gruppo 7 members, who, in the article *Svolta pericolosa*, published in *Domus* in 1931, writes:

So we see in Germany the architects of the Ring, led by Gropius and Mendelsohn, the Frankfurt group, led by May, the Bauhaus, led by Mies Van der Rohe (...), to sympathize more and more with the unifying, levelling,⁷ socializing tendencies of the latest Russian architecture (...). A tremendous threat of sterility, perhaps not yet sufficiently reported, is thus outlined by the uncompromising rationalist architecture. (Rava, 1931, p. 53)

The solutions he proposes are called “spirito latino” and “spirito mediterraneo” and once again, he mentions Le Corbusier as a forerunner:

(...) [the] Latin spirit of which Le Corbusier cannot get rid of, in this eternal Latin spirit that returns to invade Europe (...). Our race, our culture, our ancient and brand-new civilization, are Mediterranean: in this “Mediterranean spirit” we must therefore look for the characteristic of Italianness still missing from our young

rational architecture, as certainly this spirit guarantees us the reconquest of a primacy. (Rava, 1931, p. 53)

While this is happening in Milano, four years after the creation of Gruppo 7 GATEPAC was founded in Zaragoza in 1930, coinciding with the end of the dictatorship of Primo de Rivera. In the meantime, GATEPAC becomes the Spanish section of CIRPAC, which is the newly created management part of the II CIAM, which finally will not take place in Moscow, but in Athens. This fact will end up pushing the group internationally. GATCPAC constitutes the Catalan section of GATEPAC and will have as objective the promotion of the rationalism in its territory, as well as the opening to the European currents that are being developed. It was formed in Barcelona also in 1930 and its main members are Sert and Torres Clavé, along with other colleagues. The fact of maintaining contacts with Catalan government favours the commissioning of various public projects, and the dissemination, therefore, of the movement and its ideals. But beyond the officialdom, its projects aspire to a more humane and natural architecture, interested in the true productions of the local context. It is about making a different and simple architecture that is against standardizing uniformity, the same as Gruppo 7.

3. Contacts between Le Corbusier, GATCPAC and Gruppo 7

3.1. Galleria del Milione

The first contacts between members of Gruppo 7 and GATCPAC date back to early 1932, when the *Galleria del Milione* was presented at AC magazine.

Shortly afterwards, the editors of *AC* requested information from the gallery about the exhibition that had opened on May 11 1930 in Monza and was to be published in the first quarter of 1932. This fact initiates a postal exchange of material between members of both groups: “The center of current trends and daring visual arts, and is logically the meeting point of rationalist architects” (Pizza, 2008, p. 247). *AC* publishes an article dedicated to *Casa Elettrica* (1930) by Luigi Figini (1903-1984) and Gino Pollini, as an example of Gruppo 7 architecture, and which has been the star of the Monza exhibition. The cult of the golden section, the harmonious proportions, the desirable accuracy of the architecture, but respecting a tradition refined from the paradigms of Italian construction, aspiring to a contemporary Mediterranean regionality, inspire the projects of the protagonists of the Italian modernity, and the editors of *AC* put it this way:

Last year, as a result of the construction of the *Casa Elettrica* (...) the general public began to be interested by the modern movement. Journalists began to deal with architecture, conservative critics suddenly found themselves faced with the problem of discussing things that until then they had been silent and that, naturally, they had to deny (...). Thus, understanding it, all the small existing groups have come together to form the M.I.A.R., whose first manifestation has been a great exhibition of modern architecture in Rome and Milan (April and June 1931). (El movimiento arquitectónico actual en Italia, 1932)

EL MOVIMIENTO ARQUITECTÓNICO ACTUAL EN ITALIA

LA NUEVA ARQUITECTURA EN ITALIA

La arquitectura en Italia, se encuentra hoy día sometida completamente al dominio de la arquitectura de otras épocas, al eclecticismo y al modernismo.

La arquitectura oficial del Estado continúa prefiriendo el barroco; Marcello, Piacentini, casi dictador en lo que se refiere a construcción urbana, dispone de una oficina bien organizada de proyectos en barroco romano y, además, tiene el monopolio para los problemas de urbanismo en toda Italia; fué casi un milagro que en el concurso para los planos de saneamiento de Bozen y Génova se adjudicase el primer premio a Libera y Pollini

y el segundo a Bottoni y Griffini. Tal era la situación hace un año. En poco tiempo ha cambiado fundamentalmente. Ya antes había habido pruebas aisladas de construcción moderna en Italia, pero de un año a esta parte se puede hablar de un movimiento de conjunto.

El año pasado, a raíz de haberse construido la «Cassa Elettrica» de los arquitectos Figini, Frette, Libera y Pollini del (grupo 7) en la exposición internacional de Artes y Oficios celebrada en Monza, el gran público comenzó a interesarse por el movimiento moderno. Los periódicos empezaron a ocuparse de arquitectura, los críticos conservadores se encontraron de repente frente

al problema de disertar sobre cosas que hasta entonces habían callado y que, naturalmente, tenían que negar; sólo algunos pocos comprendieron que se trataba de cuestiones capitales que no se podían descartar tan fácilmente. Pronto la «Cassa Elettrica» no fué el único objeto de la discusión. En Turín los grandes despachos del trust Quilino de los arquitectos Giuseppe Pagano y Gino Levi, recabaron para sí la atención general.

En Milán se inauguraron las primeras tiendas modernas, y en Como la casa de viviendas de alquiler edificada por Giuseppe Terragni suscitó vivas discusiones, llegando el municipio a imponer una fuerte multa en metálico al arqui-

La «Cassa Elettrica» en Monza - Arquitectos: Figini, Pollini, Frette y Libera, del «grupo 7», y Bottoni.

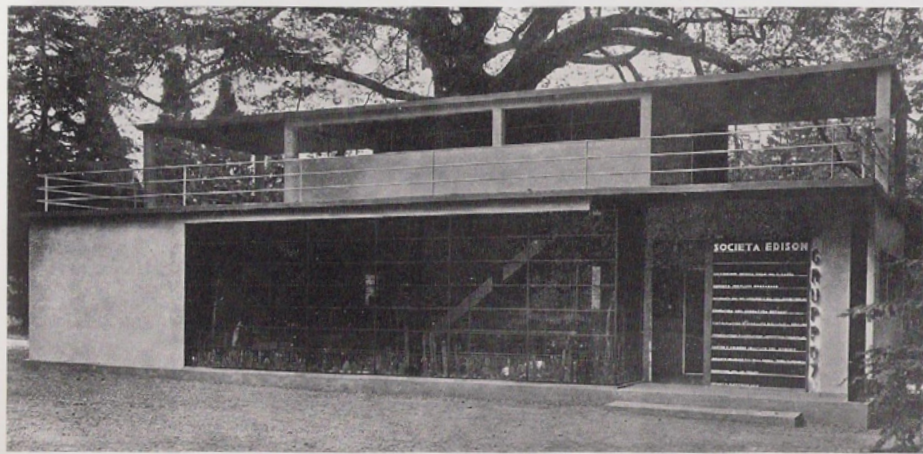


Figure 5. Cover of the article *El Movimiento Arquitectónico actual en Italia* (*The current architectural movement in Italy*), published by the editors of *AC review* in the first quarter 1932.

3.2. Triennale 1933

The Milanese contribution with modernity will have strongly Mediterraneanness connotations in the V Triennale in May 1933. Perhaps for this reason, the dedication that AC editors make to Milanese architecture on the international event is not at all

surprising. The intention of the exhibition is to assert itself as an unequivocal indication of an *Italian way* towards modernity, and that it will find various reasons for kinship with its Catalan neighbours. So important is the exhibition that in the presentation of the Spanish section, the catalogue editor of the Milanese exhibition reviews in this way the materials sent by GATEPAC:

They have claimed the right to an architecture adapted to the climate and the lights of Spain and have shown once again how Mediterranean this architecture is, which some continue to call Nordic but which in the north they recognize as Mediterranean. (Guida della quinta Triennale, 1933 p. 256)

For its part, AC presents a complete report on the exhibition and, in particular, on the *Villa-studio to an artist* (1933), the Figini and Pollini's project for this Triennale:

For the last exhibition of *LA TRIENNALE* a large palace with a dubious tendency to host the General Exhibition was built specifically in some splendid gardens near Milan, and in different places in the same gardens a series of small pavilions designed by the architects of the new trend in Italy. (...) This construction [*villa studio for an artist*] is, perhaps, one of the best Italian works of modern architecture; with an exclusively Mediterranean grace and attractiveness, the architects who have made it have had the wisdom to revive and treat the *patio* element in a modern way by opening the large glass windows in it, orienting them in such a way that they are preserved from the sun during the summer. (...) The slab that covers a part of the patio [aims to] sift the light, which is exces-

sively intense in our climates. (...) Said concept (...) will be able to revive today and count as a characteristic differentiating element of functional Mediterranean architecture from the Nordic one. Logically, instinctively, the Latin peoples are the mainstays of this anti-Nordic differentiation of rationalism. (La exposición de “La Triennale”, 1934)

The achievements of Italian architects in *LA TRIENNALE* have a common denominator:

Latinity, Mediterraneanness which essentially differentiates them from the achievements of Nordic architects. And it is that the new architectural trend has deeply architectural roots. (...) In three years of struggle from the *Casa Elettrica* (...) to the *Villa-studio for an artist* presented at the *TRIENNALE* last year, a considerable path has been made in Italy. (...) The new generation that grows up in the countryside and has a passion for the outdoors, the sun and the light, will easily understand the bare, radically bare wall, the healthy house. (La exposición de “La Triennale”, 1934)

This V Triennale reflects the new behaviour in the layout proposals and in the selection of the used materials. Among the various typologies made, the *Five single-family houses to the weekend*, designed by Piero Bottoni (1903-1973) and his partners, stand out for their similarity to the *Weekend houses in Garraf* (1934-1935) by Sert and Torres Clavé in the optics of a simplification of the procedures of setting up the constructive elements and maximum economy of production, with the generalized use of the standardization (Fig. 7).

LA EXPOSICION DE "LA TRIENNALE" - Milán

Con esta Exposición, Italia nos ha dado un ejemplo altamente interesante. La organización periódica de esta clase de certámenes, que se celebran bajo la dirección de «LA TRIENNALE», permite al público seguir fácilmente la evolución constante de las actividades humanas. Hace ya algunos años que se celebran

en Italia estas Exposiciones: la correspondiente al año pasado en Milán, ha sido un acontecimiento, un éxito categórico de resonancia internacional. «LA TRIENNALE» tiene por objeto dar a conocer las más recientes actividades en todas las artes: pintura, escultura, arquitectura, así como ingeniería naval, transatlánticos, trabajos manuales, mobiliario, etc., todo perfectamente e inteligentemente representado. Para la última Exposición de «LA TRIENNALE», se construyó expreso en unos espléndidos jardines cercanos a Mi-

lán, un gran palacio con tendencia dudosa para alojar la Exposición general, y en diferentes lugares del mismo jardín fueron edificados una serie de pequeños pabellones proyectados por los arquitectos de la nueva tendencia en Italia.

La arquitectura y la decoración y distribución de los interiores, ha captado la máxima atención de los visitantes. Se ha realizado en este aspecto un verdadero y considerable esfuerzo para poner en conocimiento del gran público las manifes-

Pabellón construido para el Week-end en la exposición de «La Triennale», de Milán, por los arquitectos Falludi, Bottoni y Griffini.



Figure 6. *La Exposicion de "La Triennal" – Milán (The exhibition of 'La Triennale' - Milan)* published by AC review in 1934 during the V Triennale held in May of the previous year.



Figure 7. Similarities between the *Five weekend houses* at the V Triennale 1933 and the *Weekend houses in Garraf* by Sert and Torres Clavé.

Indeed, it can be concluded that these similarities exist also in the *Maison de weekend* (1935) by Le Corbusier in La Celle, in France. The postulates of Central European architects are too mechanistic for the lyrical concept that he is acquiring. He begins to make many projects which are tributes to the vernacular, where the parallelisms with the *Weekend Houses in Garraf* are evident. However, this likeness is present not only at a formal resolution level because of the use of local materials, but above all by using the same construction system, the Catalan vault, as a result of the exchanges between the GATCPAC (Pizza & Rovira, 2006) and Le Corbusier during the years before (Fig. 8).

Besides, it is already noticed that *Quadrante* magazine also takes the opportunity to begin a critical line of systematic support for the notion of Mediterraneanness. The first issue, published during the V Triennale, includes an article called *Programma d'Architettura*, signed by some members of Gruppo 7 and other colleagues, in which the question of the Mediterraneanness is announced as one of the points that characterize the line of the group, like concept of order and interpretative key of the expressive code that they try to constitute in response to the so demanded exigency to found an Italian tradition:

Affirmation of a decided Italian tendency, linear and uncompromising, as marked in the fundamental controversies of Gruppo 7. Specification of the characters of the Italian nationalist tendency. Affirmation of “classicism” and “Mediterraneanness” – understood in spirit, and not in forms or folklore. (Gruppo 7, 1933, p. 18)



Figure 8. Similarities between the *Weekend houses in Garraf* and the *Maison de weekend* (1935), by Le Corbusier in La Celle, France.

But the conviction of having brought about a change in the Italian rationalist movement is even clearer in the article that Figini and Pollini publish in the next issue of *Quadrante* as a presentation of the *Villa-studio for an artist*:

Three years after the *Casa Elettrica* (VIII Triennale 1930) the *Villa studio per un artista* presents today with greater evidence those characteristics of evolution and differentiation, in the Latin and Mediterranean sense that currently distinguish a part of the new architecture. Logically, instinctively, the Latin peoples, especially the young Italian architecture, focus on this differentiation, classical, solar, anti-nord, of rationalism. Differentiation tends more and more to subject the functionalism of matter to the functionalism of the spirit, to endow it with classical norms and rhythms (a reborn spiritual classicism influences Europe and the world today, from politics to the arts), to determine a trend in the trend. Classic functionalism. Which is infinitely different, antithetical indeed, to the current academic classicism redone by formalistic-rational contaminations. In the *Villa-studio for an artist* the rhythm is determined by the constant intervals (that is, by the number). (Figini & Pollini, 1933, p. 9)

In this way, and moving between the references to the architectural culture of classical antiquity, such as the Pompeian courtyard or *impluvium*, Figini and Pollini introduce in the project an unprecedented attention to the relations contextual aspects of architecture through the specification of a necessary relationship between it, the environmental environment and the distinctive stylistic features of the place. The building, a steel structure with a section of square pillars arranged in a

grid of constant intervals, is part of a rectangular floor plan arranged around two open spaces, a partially covered courtyard and a solarium with a small pool surrounded by walls two meters high. The work is built inside Parco Sempione and is destroyed three months after the end of the event.

And so it happens in the Catalan context between *Detachable House* (1932) by Sert and Torres Clavé, and the already mentioned *Weekend Houses in Garraf*, built only three years after. In this case, the approach to the vernacular themes acquires a clear Mediterranean identity with a special attention to the lyrical and spiritual factors denied by German functionalism. It is observed, both in the *Villa-studio to an artist* and in the *Weekend Houses in Garraf*, the creation of a new language. Sert and Torres Clavé mention the concepts “lyrical” and “spirituality” to justify an option of the project and move away from the technical thought and language that had expressed in the Detachable House:

We can therefore see the influence of the traditional Mediterranean construction, as is the case of the Catalan vault (...), or the furniture, which moves away from industrial veneration and becomes adorned with all kinds of ceramics, wicker or handmade chairs. (Gactcpac, 1935a, p. 36)

3.3. CIAM 1933

This Mediterranean trend is even more emphasized during the IV CIAM held in the summer of 1933 in Athens, where both members of GATCPAC and Gruppo 7 meet, along with Le Corbusier.



Figure 9. Delegates of GATCPAC at the IV CIAM. Archive AFGATCPAC-AHCOAC, Barcelona.

As GATCPAC contribution the group presents three collages with graphics and layouts made about Barcelona: the project of *City of Rest*, the progress of the *Macià Urban Planning* and other projects essays on workers' housing. Gruppo 7 presents various projects, images and essays on the analysis and urban planning of the city of Como.

In fact, the Catalan group writes about defending the supremacy of modern Mediterranean architecture over Central European:

Modern architecture, technically, is largely a discovery of the Nordic countries, but spiritually it is the styleless Mediterranean

architecture that influences this new architecture. Modern architecture is a return to the pure, traditional forms of the Mediterranean. It is a victory for the Latin Sea! (Gatcpac, 1395b, p. 33)

By Christmas 1934, the *AC* magazine published an article by Sert called *Architecture without “style” and without “architect”*, which focused on various aspects related to the constants of traditional Mediterranean architecture. In this same issue, Sert talks about architecture and highlights the change that is going on in Modern architecture in a quote dedicated to works made by Le Corbusier:

Modern architecture can use all materials. The architect does not have to impose strict limits. You can continue using traditional materials, such as stone, alongside reinforced concrete forms. Alternate flat and curved surfaces. It's the modern spirit, whatever the play is. Wide spirit and in constant creation. (Sert & Prats, 1934, p. 33)

Finally, Persico will note just after the celebration of II CIAM, the final death of Italian rationalism:

For us, Italian *rationalism* is dead. Born as an artificial need for novelty (...) it has never been interesting except as a document of a spiritual uneasiness that has failed to consistently establish the terms of the problem. Abroad, *rationalism* has been a fruitful movement of ideas and experiences and has renewed the deepest foundations of European taste; In Italy, on the other hand, it has dispersed in the rhetoric of controversy, so that at the end of the day, there is not much war left but the memory of some brilliant

writer and some paradoxical purpose. The truth is that Italian *rationalism* was not born of any deep need, but of amateurish positions, (...) or of practical pretexts from which any reason of ethical interiority is excluded. (Persico, 1933)

3.4. Triennale 1936

The next exhibition event offered by the Triennale was the one directed by Persico and Pagano, opening on June 4th 1936. Focusing once again on the house, this time is presented, in one of the pavilions, the *Mostra dell'architettura rurale nel bacino del Mediterraneo*, which is a significant photographic section on Italian rural architecture. In fact, in an article published the year before in *Casabella* he details the interpretive parameters of this architecture: “The elements of composition [of rural architecture] are not linked to stylistic architecture (...). The whole anti-academic rebellion is in germ, being able to find here the value of a very modern rhythm” (Pagano, 1935, p. 76). Thus, the recovery of the tradition left by the modern Italian culture reaches its maximum apogee and integrates the forms of the minor past in the new typological and expressive modalities of building (Fig. 10).

Regarding the Catalan contribution to this Triennale, it has the same distinctive features. Agnoldomenico Pica (1907-1990) praises the Mediterranean Catalan way:

(...) It consists of a series of photographs illustrating examples of Catalan Gothic and agricultural constructions on the coasts of Catalonia (...), grouped under the name of *Mediterranean Tradition*; next to the photographs there will be other works by archi-



Figure 10. *Mostra dell'architettura rurale nel bacino del Mediterraneo* at the VI Triennale (1936) (Archive AFGATCPAC-AHCOAC, Barcelona).

fects members of GATEPAC, who claim to adhere to this tradition in its purest form by studying its functional principles and their application to current architecture, which must meet the needs of modern life, directing it towards a greater awareness of the needs of the community. (Pica, 1936, p. 139)

4. Conclusion

Based on the principles transmitted by the International Style, both Gruppo 7 and GATCPAC will try to modify the design trend that in that period is pre-established in their respective countries.

There will be many affinities between the Lombard and Catalan associations: from the historical period in which the modern mobilization began to the appearance of Le Corbusier as an indisputable guide figure; from the vindication of the international movement to the creative search for an autonomous path of adherence to this “referential cosmology” (Pizza & Rovira, 2006, p. 116); from the recurring practice of study trips and contacts with European representatives to a committed self-promotion activity. And it is that the historical, artistic, topographical and climatic roots will be too strong to be dragged along by Germanic radical centralism. For these two groups, but also for the municipalities and regions they represent, the link with the *place* is such that it is impossible to give up their personality. Thus, the link with the Mediterranean is the common denominator that is beginning to develop in these areas.

The Second World War and the Spanish Civil War will mean a radical break in the chronological continuity of modernizing architectural events; and once passed, the long, dark period of

recovery will remain. In the case of Milan, the post-war period lasted less than five years and Italy resurfaced and managed to continue the architectural precepts it preached before the war. The case of Barcelona will be more complex. The establishment of the Franco regime will mean a terrible social, political, economic, and cultural setback. And in terms of the autarkic academicism and monumentalism architectural context, it will be the only path accepted by the regime.

But after the first years of twilight and strict repression, and on the celebration in Barcelona of the V Assembly of Architects in 1949, a light of a re-modernization will begin.

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The Impact of Crisis and Diaspora on Design Culture and Events

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Keywords

Crisis, Diaspora, Creativity, Urban Events, Cultural Vibrancy.

Abstract

The paper aims to investigate the correlation and the symmetry between times of crisis with creativity and new forms of cultural and social life in the cities. The authors' hypothesis is that temporary cultural events, often triggered by the experience of marginal urban groups, could become effective tools to measure regeneration and reactivation for contemporary cities. More and more, nowadays it's evident the increasing relevance and impact of times of crisis to determine unexpected cultural and social transformations, easily traceable in the underground cultural production.

The research compares two dramatic events with irreversible impacts on cultural and social dynamics: the diaspora caused by the war in Kosovo and the economic and financial crisis caused by the pandemic which has drastically shut down investments in almost all cultural and creative sectors of society in Italy. This investigation endeavors to give an account to significant experiences of different creativity models and projects in relation to different social and historical contexts, to observe different development phases of cultural and creative maturity in the urban tissues. The paper, by comparing Pristina and Bologna, will highlight in the conclusion similarities and variations of approaches, engagement processes and the degree of enabling environment.

1. Disseminating Creativity: the Role of Temporary Events in Designing New Forms of Cultural Contents

The contribution stems from the desire to investigate the correlation between crisis, diaspora, creativity, and experimentation expressed in events and the birth of new forms of cultural and social life in cities.

The topic is actual considering the continuous state of exception imposed by governments in the name of biosecurity and health (Agamben, 2020) which, since the beginning of the pandemic in 2020, have paradoxically judged culture, in all its plural performative expressions (dance, theater, cinema, exhibitions) and events in the presence of non-essential goods, decreeing their complete interruption through the lockdown. The phenomenon of planned cultural events relies on the synergistic work of operators belonging to the cultural and creative industries sector, which for more than a decade has been recognized as a potential driver of an economic recovery in knowledge societies and subject of strong funding policies (European Commission, 2018; EIT KIC Culture and Creativity, 2021). This newly acquired strategy arises from the awareness gained in European policies of the founding value of culture and its performative expressions (UNESCO, 2005), in the continuous transformation of the individual-community-urban space relationship in the contemporary city. But the severe measures adopted in many European countries are jeopardizing the survival of more than 30% of workers in the sector (Lhermitte et al., 2021).

Therefore, it is vital to observe the devastating effects of the shutdown of the CCI sector to try to imagine in which directions the newly generated *creative diaspora* will go.

If historically the concept of diaspora has always been intimately associated with the abandonment of a territory and the physical movement in search of a welcoming site, in this contribution the meaning of *diaspora* sf [from gr. διασπορά «dispersion», der. of διασπείρω «disseminate»] is extended to the immaterial dimension of dissemination of values. In many of these dispersals the migrants often retain the wish to return to their homelands, maintaining ties to family and friends back home, when possible.

Through this investigation of experiences and events at city scale, the contribution seeks to imagine new physical and immaterial directions that culture and creativity will be able to take through design driven processes and practices applied in designing events.

The traces enable new practices and directions rooted in the dimension of design as agent of change in the contemporary city (Formia, Gianfrate & Vai, 2021) through synthesis and the comparison of experiences that have arisen annually, biennial, triennial, following different models or creating new ones (festivals, exhibitions-market, design week) in Kosovo in the city of Pristina and in Italy in the city of Bologna.

These new forms of events have implemented practices of human, ethical and sustainable social regeneration, of reactivation of abandoned places, of unconventional uses of underutilized spaces and of assets pertaining to cultural heritage, effectively anticipating themes and reflections of the next; post-covid cultural regeneration, today more and more

relevant in the debate on the urban transformation of the contemporary city. The theme of regeneration in the last decade has been explored by numerous subjects, through distinct disciplinary points of view (urban planning-architecture, sociology, design), drawing particular attention to spaces to be reactivated. The discipline of design has become a knowledge of mediation between project cultures, cultural contents and people, the real protagonists of cultural, human and not just spatial reactivation.

Today, the need to find new models to reactivate the spaces dedicated to culture that have been empty for more than a year, the need to regenerate the practices of use by the public in real presence, the need to invent new models of temporary events, or in the case of third countries, to advance towards increased levels of social regeneration similar to Western areas, converges with the current need to in the wider CCI sector in order to avoid a global diaspora of creativity and dissolution of values.

Among the challenges of regeneration, at the crossroads between urban planning, economic, environmental and social issues, the contribution focuses on the practices activated by private citizens or micro-associations of returnees who gathered in collectives, start-ups, movement, and have conceived cultural projects with unprecedented characteristics, with the aim of weaving original synergies and relationships, testing new practices and sustainable tools, mixing different disciplinary knowledge, redesigning new cultural identities of places or homelands. The appeal of the idea of return can be

seen as an expression of the notion that human beings have *roots* and that these should conflate and spatially coincide with culture and territory (Olsson & King, 2008).

Temporary pre-crisis cultural events were the driving force behind:

- Human regeneration;
- Urban exploration and reactivation;
- Sustainable development of an ecosystem of places, actors and relationships (Vai, 2020).

How will the post-crisis events create original impacts in the near *new normal* future?

The methodology adopted is based on the observation of projects developed by the diaspora in Pristina and of post-covid projects in the city of Bologna, selected through desk and field research, interviews, comparison as expression of different design formats (festivals, market exhibitions, design weeks, publishing business); the projects have been selected as exemplary prototypes for the invention of practices for the co-creation of cultural contents, for the original application of tools for their dissemination, for their ability to involve different disciplines, in a unity of space-action-time able to combine creativity, design and innovation. As the result of a newly identified gap in the literature, difficulties have been encountered while analyzing the state of the field as it is. Thus, this topic represents a worthwhile observation as characterized by a lack of extensive pre-existing literature.

2. How Kosovar Diaspora Reflects on Design Culture and Events in Pristina

Massive migrations and diasporas have characterized the history of the newborn state, Kosovo. The genocide perpetuated during the dissolution of Yugoslavia in 1999 (Judah, 2002, 2009), has caused approximately 700,000 - 800,000 people to flee their home country. This segment of Kosovar citizens has chosen to start over in Europe or the United States, and to raise their children in the Western World. However, their connection to the mother country remains highly stable, as they contribute to the development of the country within many social and economic perspectives (INDEP, 2015) (Maimbo & Raitha, 2005).

Historically speaking, it is acknowledged the relevant role of conflict-generated diasporas in the economic development of their homelands. Beyond their well-known role as senders of remittances, diasporas can also promote trade and foreign direct investment, create businesses and spur entrepreneurship (Bahar, 2020). This analysis mainly concerns the economic aspect of the issue, leveraging on the concept of *diaspora capital*. However, in this paper the authors want to focus on another concept of capital, based on the transfer of new knowledge and skills, and the creative and artistic *remittances* in the cultural development of Kosovar society in the last ten years, proposing a new concept of *diaspora capital*, that includes also the human capital defined as the asset of talent and ability (Freeman, 1976). In this context, the concept of knowledge transfer acquires new shades when declined into the underground culture and the bottom-up design of temporary events and new cultural content.

Diaspora becomes the catalyst for cultural and design fast-paced development, as well the generator of mind-set shifts through the emulation of a western lifestyle.

Diaspora is the central actor of the dissemination process here examined: through their physical movement, they become producers of new cultural and creative content, material and immaterial, such as temporary events. Migrants leave their countries, acquire new contents and new skills in the industrialized hosting residence; some of them decide to return home, bringing with them a set of new skills that fertilize their homeland. This process allows the creation of new cultural formats in most of the transitioning countries, and the consequent social and cultural advancement of these societies still affected by war wounds.

Hereafter, several examples of successful projects in the cultural panorama of Kosovo which have been initiated by grown children of the diaspora: the magazine *Kosovo 2.0*, Kosovo Architecture Festival, REDO Festival and the Rolling Film Festival (Figs. 1, 2).

The independent journal *Kosovo 2.0* – kosovotwopointzero.com, was founded by Besa Luci in 2010, who has a master's degree in journalism/magazine writing from the University of Missouri's School of Journalism in Columbia. It's interesting to linger on the story of how she got inspired in founding the Journal, reported during a personal conversation with the authors; what is relevant is the empathic need and desire to see its own mother country advancing as other industrialized states, and this story can be considered a model for many other young Kosovars of the diaspora.



Figures 1, 2. Erdhlezeti Festival, 2019, Pristina. © Atdhe Mulla.

At the time she decided to return to Pristina, she was working for a publishing company in New York, when she felt the need to re-channel the energies, skills, knowledge she was investing in the US, and to experiment her own idea of editorial production in her country. She decided to leave the States and move back to Kosovo where she founded one of the most interesting and independent magazines of the country.

A very similar example is represented by the graphic designer Bardh Haliti, who founded with a few friends REDO – redoprishtina.com, a festival about graphic design.

“When I decided to come back it was more of a temporary decision – I thought I’d go back to New York very quickly, but once I was here, I kept meeting people I was interested in, and who were interested in what I was doing” (Moshakis, 2012) (Fig. 3).



Figure 3. Pristina by night. © Atdhe Mulla.

Thanks to his decision, the design scene in Kosovo has become a fertile ground and inspired by many international speakers and other artists from the diaspora generation thanks to the attractiveness of the *REDO* festival, which is the first festival on graphic design in the country.

Whether it's individual or a group-led initiative, it can determine cultural and social transformation, or even accelerate it. This is the case of the *Kosovo Architecture Festival* and the *Kosovo Architecture Foundation*, kosovoarchitecture.org. Both the festival and foundation have been established by Bekim Ramku, one of the most important characters in the cultural panorama of Kosovo. He graduated in Kosovo but left the country to continue his education at the Architectural Association School of Architecture in London and after the Massachusetts Institute of Technology. He returns to Kosovo with the clear aim and vision of creating the *Future Architecture Platform*, which represents nowadays a generator of ideas for the country as well as a design network providing solutions for the difficult social challenges faced by the Kosovar society nowadays. This example gives room to this investigation to highlight the interesting nexus material-immaterial content. This specific festival on architecture, not only has produced new cultural and creative content in the city of Pristina but has also attracted national and international experts and architects who have in the years been involved in the reconstruction and regeneration of urban spaces of post-war city. Therefore, the intangible forms of culture have generated tangible and urban design restoration processes (Figs. 4, 5).



Figures 4, 5. Opera GOF, Kino Armata, Pristina 2019. “GOF” Opera is a physical and virtual journey of three characters that represent human condition in isolation. © Atthe Mulla.

When diaspora is such a great phenomenon in terms of numbers (800,000 people living abroad), projects of *creative* implantation are countless and scattered among very different levels of organizational nature; mapping all these case studies could open room for future research directions in the field. In Kosovo most of the performative and cultural events are completely designed bottom-up without complex bureaucratic obstacles and usually sustained through private funding and sponsorships, as there is very poor legal regulation in the sector. This leads to an almost uncontrolled freedom of event production and event design. As the case of a post-war crisis, the value of culture and creativity contributes also to the field of human rights and these events are often connected and merged with underground movements for the defense of human rights. This is the case of *Rolling Film Festival*, rollingfilm.org, which has become Kosovo's most appreciated event for introducing other Kosovo communities to the Roma community, for supporting Romani artistic expression, and for providing a transformative venue for combating stereotypes and promoting positive inter-ethnic relations. Discrimination is a very problematic issue in a young and inter-ethnic country such as Kosovo, where six minorities co-habit and struggle to make their voice heard. Thanks to the *Rolling Film festival*, this was possible for the Roma community, which during the last edition in 2021 also saw the involvement and the greetings of the Prime Minister. This festival has created a storytelling platform to showcase the real-life stories of Roma people from Kosovo, through locally produced films. The Artistic Director of the *Rolling Film Festival* is a young talented man, Sami Mustafa, who was born in Plementina, a

Roma village close to Pristina. He now lives in Lione, where he has founded *Romawood*, romawood.wordpress.com, an independent film production and NGO. His contribution in terms of artistic and creative skills to the development of such an important initiative in his homeland, is defined as a *creative remittance*, relevant to the country's social enhancement on par with the economic one. The visibility and public acknowledgement of this cultural event has triggered a new strategical form of anti-discrimination, based on the recognition of common values, common identity, common wounds, in favor of social advancement.

3. How the Contemporary Crisis Reflects on Design Culture in Bologna

Aligned with many European and Italian creative cities, the public administration of Bologna has progressively increased awareness about the major impacts affecting the city, caused by the inevitable financial crisis induced by the Great recession in 2008, which had immediate negative impacts on production and distribution of cultural activities (ERVET, 2012). Impacts on the cultural panorama that had been measured through the closure of many art galleries (*Neon, Il Campo delle Fragole, Marabini*), of the main publishing houses (*Editrice Compositori, Cappelli Editori*), of film production and distribution companies (*Downtown Pictures, Revolver*) and the consequent migration of professionals to other capitals of culture and creativity (Milan, Paris, London).

Because of the creative diaspora, institutions had acquired new awareness by rewarding the fragile creative ecosystems through economic and formative incentives and spaces (for

example *Incredibol*, www.incredibol.net, Emilia Romagna Startup) to avoid further dispersion of talents.

A second consequence was the birth of a more collaborative attitude between the creative realities and their involvement in the organization of public events (*Bologna Design Week*, www.bolognadesignweek.com, *Fruit Exhibition - Art Publishing Fair*, www.fruitexhibition.com, *Robot Festival*, www.robotfestival.it) (Figs. 6, 7).

Finally, thanks to this strategic policy intended to revive culture in the city, it was observed an increased capacity for cultural and creative to generate content renewal through these new forms of events, which have acted as punctual actions of human and urban acupuncture (Casagrande, 2010) within the identity of regional cultural and creative sectors (Vai, 2017). Culture and creativity play a fundamental social role for the intrinsic value of cultural and creative production and the intangible added value they generate in terms of individual well-being and social cohesion. The metropolitan city of Bologna counts 26,117 employees in the CCI sector, corresponding to 30% of employment in the region (ERVET, 2018).

The peculiarities of the employment in the cultural and creative system are evident in relation to the high precariousness. The most popular professions in the CCI sector are designers (13.0%) and architects (7.1%), graphic designers or illustrators (6.6%) and photographers (6.3%). Event organizers are 4.8%, communicators 4.7%. Less represented categories are those of video makers, artists, authors, writers, authors, storytellers and directors and musicians, actors and dancers (Fig. 8).



Figure 6. Pavilion de l'Esprit Nouveau, interpreted during Bologna Design Week 2018 by Mario Nanni through the lighting of his works. © Viabizzuno.



Figure 7. Robot Festival, DumBO Space, former railway yard Ravone, Bologna, 2019. © Robot.



Figure 8. Summer--Time, DumBO Space, former railway yard Ravone, Bologna, 2020. © DumBO.



Figure 9. CHEAP Poster Art Festival. Ph. Michele Lapini. © CHEAP.

One year and half after the lockdown, through the movement *Bauli in Piazza - We Make Events Italia*, professionals from entertainment, music, events, self-employed workers behind the scenes, with intermittent, part-time and discontinuous jobs (toolmakers, mimes, circus, audio-video technicians, seamstresses, make-up artists) took to the streets to demonstrate in Milan and Rome (respectively in October 2020 and April 2021) because they could no longer work following the DPCM envisaging anti-covid measures. They asked for one immediate establishment of a fund to be disbursed in monthly solutions to all workers in the entertainment industry and events, both discontinuous and with VAT, covering the period January-December 2021, to guarantee a minimum threshold of income continuity; immediate economic support for businesses in the supply chain based on annual turnover linked to entertainment and events; immediate scheduling of an inter-ministerial table which, on pre-established parameters, imposes the gradual models for restarting the sector, to give a prospective vision and entrepreneurial viability; immediate scheduling of an inter-ministerial table to address the reform of the sector with particular reference to social security and assistance for male and female workers (www.facebook.com/Bauliinpiazza).

In the city of Bologna in the year of the pandemic (from March 2020) all the in-person festivals (*Bologna Design Week*, *Smell Festival*, <https://www.smellfestival.it/>, *Robot Festival*) were canceled, except for *Il Cinema Ritrovato*, <https://festival.ilcinemaritrovato.it/>, which was postponed to create a bridge with the *Venice Biennale Cinema*.

While the 2020 edition of *Fruit Exhibition - Art Publishing Fair*, set for the month of April in the traditional real dimension of 3 days of event, has been redesigned and transferred in digital mode in less than forty days, functional for the translation of the format in the single dimension virtual, scheduling appointments on the Zoom platform, and extending the duration of the event to more than a month. One of the first Italian online exhibition-market experiences, *Virtual Fruit* (20 April - 29 May 2020) took place in full *lockdown*, but it was able to record numerous and unexpected international presences, thanks to its incorporeal version.

The case of *CHEAP Street Poster Art Festival* in 2021 (www.cheapfestival.it) was even anticipating the change of the format. Already at the end of 2019 the collective had made a clean sweep of *festival* annual giving back to the project an unexpected dignity, allowing to make impromptu interventions, whose conception and realization on the street involved only a couple of days. In 2021, *POST* is the concept of the call for artists launched to create an imaginative movement around a new vision of the future, inviting artists to develop co-design actions (Fig. 9).

In the light of these unexpected transformations of cultural production through temporary events, the Culture and City Promotion Department of the Municipality of Bologna this year launched a strategic project to define a new shared tool for culture impact assessment. The project aims to evaluate the transformative power of culture, as a political and democratic vehicle, in the belief that culture creates opportunities for civic leadership and participation that can be measured and told.

The path of confrontation between administration and cultural operators has just started with the construction of a strategic vision of Culture for Bologna.

Although the data evidence a decent cultural participation and strong cultural networks, major cultural players have died out, the independent associations curator of the main festivals did not survive the COVID wave (Dipartimento Cultura e Promozione della Città, 2020) and policymakers continue to support only affiliated cultural operators and do not have the experience of those who build the events behind the scenes of power. The start-up phase of the Research Center for interaction with the Creative and Cultural Industries of the University of Bologna (CRICC) is placed within this context.



Figure 10. Habitans, curated and performed by rapso during CCI Days 2021 – Cultural and Creative Industries Festival produced by CRICC. Ph. Giorgio Dall’Osso. © CRICC.

The CCI Days 2021 Festival presented a series of cross-disciplinary pilot projects to develop new technological solutions to support the innovation of cultural and creative industries. The hope is that these new cultural infrastructures could explore in a design-based perspective transdisciplinary creative practices and creative and experimental methods, capable of generating new knowledge, new innovative production opportunities and business ideas, to provide a multidisciplinary approach to the complex CCI sector after the pandemic crisis (Fig. 10).

4. Conclusions: Creative Diaspora as Catalyst of New Forms of Cultural Events in Post-Crisis Times

The observation of the cultural evolution of post-conflictual events in Kosovo along with the analysis of the crisis caused by the pandemic in the cultural sector in Bologna, highlights the capacity of underground cultural and creative initiatives to accelerate the metabolic speed of social innovation and development. Awareness regarding the capacity of cultural and creative content to social renewal generated by bottom-up and underground events, has become a keypoint recognised also by the European Commission (New European Bauhaus movement, europa.eu/new-european-bauhaus/index_en). Culture and creativity play a fundamental social role for the intrinsic value of cultural and creative production and the intangible added value they generate in terms of individual well-being and social cohesion. This investigation endeavors to give an account to significant experiences of different creativity models and events in relation to the definition of *crisis* but in different historical contexts: war, financial crisis, pandemic.

The term *crisis* was originally used in a medical context, and by the mid-seventeenth century, it took on the figurative meaning of a “vitally important or decisive stage in the progress of anything” (Oxford English Dictionary, 2021), especially a period of uncertainty or difficulty, trauma.

Whether it’s post-war or post-pandemic crisis, social trauma triggers primitive inputs of wellbeing and well care in human nature. What has been experienced in the CCI sector during the lockdown in Bologna testifies new practices and directions and recognizes the dimension of event design as agent of change in the contemporary society. The creative input caused by extreme times of crisis produces events as containers of new forms of culture, because absorbing the need to overcome the trauma. This step of the process is often developed by specific actors, who because of the crisis fled their homeland, as demonstrated in the Kosovo case.

The dissemination of creativity, whether it’s material or immaterial dissemination, feeds the cultural diaspora caused by the crisis. During the dissemination process, these actors nurture their inspiration with new knowledge, new skills, connections, innovative tools; all this set of creative acquisition become a sort of *creative remittances* as soon as the diaspora returns home, to fertilize the social and cultural soil of their homeland.

The case studies analyzed shed light on the potential of creatives and designers to adapt to difficult social circumstances and furthermore, to become mediums of knowledge transfer;

therefore, design of new cultural content and event production are to be considered such strong catalysts for social innovation, as they respond immediately to social needs and challenges, adopting bottom-up and co-creation approaches.

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Design for Responsible Innovation

Social Impacts of Products and Services

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Keywords

Responsible Design, Social Innovation, RRI Principles, Gender Equality, Advanced Design.

Abstract

Responsible Research and Innovation (RRI) is considered at EU level as a cross-cutting priority to encourage societal actors to work together during the whole research and innovation process, aligning results and outcomes with the values, needs and expectations of society. In order to investigate the relation between Design Cultures and the multi-level perspective of RRI principles, the Advanced Design Unit of the University of Bologna has launched the 2020-2021 Winter School “Design for Responsible Innovation” working on multiple ecosystems (Italy, Mexico and Chile) with their own territorial capital. The Winter School represented a first experimentation of a methodological approach that was gradually co-designed among the research groups involved, in order to work on an inclusive and non-hegemonic knowledge system. The relationship between the RRI dimension and the design disciplines has led to the creation of an iterative framework, in which the methodological approach has allowed to identify actions and tools to investigate and test how the processes and practices of Design, integrated with the RRI approach, could help to activate dynamic processes within social actors at transnational scale, and can facilitate the design of product-systems able to contribute to the big challenges of the present. The description of two experiences about Gender Equality topic, led the discussion about current educational design model that moves from local to the international dimension. The mutual exchange among teachers, young designers, and institutions creates new learning opportunities beyond territorial borders, introducing the Responsible Thinking and Education as a key to train future designers, able to take a role in mixed groups of interest and power.

1. Innovation, Responsibility and Design

Scientific debates concerning the relation between responsibility, research, design and innovation have broadened during the last fifty years (Papanek, 1971; Jonas, 1984; Collingridge, 1980; Groves, 2006), due to the intertwining with science and to the progressive inclusion of research policies at different decision makers' levels (Kearnes & Wienroth, 2011).

Moreover, technological innovation has led to a large-scale dissemination of new enabling tools, digital or physical, which, on one hand, puts technologies at the service of the socio-economic sectors with a direct influence on the development of new languages, relationships, structures, meta-processes, but, on the other, generates concerns about ethical and humanistic issues (Portugali, Meyer, Stolk & Tan, 2012).

Responsible Research and Innovation (RRI), was introduced for the first time in 2006 in the context of the Dutch Research Council Program entitled Socially Responsible Innovations. Seven years later, in November 2014, policy was endorsed in the Rome Declaration on Responsible Research and Innovation¹ as a cross-cutting/overall priority in Europe-funded programs to encourages societal actors to work together during the whole research and innovation processes, in order to better align results and outcomes with the values, needs and expectations of society.

This increasing significance for science, technology, policies, research and practice, offers forward-looking approaches and

1 <https://digital-strategy.ec.europa.eu/en/library/rome-declaration-responsible-research-and-innovation-europe>.

methods for reflecting on societal impacts, with a focus on participatory research and innovation aspects (Owen, Macnaghten & Stilgoe, 2012; Uyarra, Ribeiro & Dale-Clough, 2019), but also on how scholars, companies and other actors actually perform RRI, producing new knowledge and new ideas to introduce progresses and advancements in our society.

Scholars are seeking more ethical and social balance to innovation (Grunwald, 2011; Stilgoe J., Owen & Macnaghten, 2013; Koops, 2015), while EU policy frameworks and directives use RRI to emphasize the importance of including research activities in innovation. Considering an expanded list of legitimate actors which influence research and innovation processes, Von Schomberg (2008) uses the term “collective responsibility”, taking into account the engagement not only of researchers, but also of entrepreneurs, businesspeople, policymakers, public institutions and research funding agencies.

The topic of responsibility has progressively become central, at an international level, also for design cultures, intrinsically concerned to innovation processes, to include this debate as a fundamental paradigm.

Bringing together design-led innovation approach and the principles of RRI is at the core of the research and education activities of the Advanced Research Unit (ADU) of the University of Bologna, which promotes the adoption of an integrated and collaborative approach among all the key actors and communities of products/services value chains.

With the aim of developing and testing a dynamic research and innovation process, being at the same time better aligned with society’s values and expectations, ADU investigates how

the application of RRI principles² could be based on the improvement of the human-centered design approach. The close relationship between RRI and design cultures and practices, already highlighted by Bayley, Sams, Spencer, Bentham & Bayliss (2016), is in fact deepened through the four typical dimensions proposed by Stilgoe and Guston (2017): Anticipation, Reflexivity, Inclusion and Responsiveness. These can be easily interpreted and customized through the design lens:

- The Anticipation dimension is based on the convergence between design methods and future-focused thinking, in an open experimental approach, strongly contaminated with the social, political and ecological challenges of tomorrow.
- The Reflexivity dimension revolves around the role of design, stimulating by new thematic reflections about tools, processes and methodologies (the convergence of design methods and future-focused thinking), which could deal with transformative values for society, foster the co-generation of futures and implement participation in the construction of collective futures.
- The construction of impact-led collective futures is based on the adoption of an Inclusive perspective in research and education activities of ADU which, through its community of researchers, students and territorial representatives, jointly develops tools, processes and methodologies.
- The Responsiveness dimension is introduced to investigate the transformative value in society and its relation to design-driven RI and to support flexible, non-definitive and

² <https://rri-tools.eu>.

increasingly generative design of new products and services (Caetano, Santos & Leitão, 2020).

Considering the advanced dimension of research, in its relationship with time, with processes and methodologies, ADU aims to work in the real contexts (in the relationship with citizens, in innovation processes, in post-industrial logics), going to establish a concrete dialogue with the tools of doing, knowing, educating (Celaschi, Formia, Iñiguez & León, 2019). An important occasion to test this research perspective is represented by the Winter School “Design for Responsible Innovation”. The Winter School started in 2020³, as a project financed by the University of Bologna within the Call “International Agreements-Promotion projects of innovation initiatives”. It has been developed thanks to the collaboration of three universities: University of Bologna⁴, Tecnológico de Monterrey⁵ and Pontificia Universidad Católica de Chile⁶, which created a collaborative process of learning and an inclusive design platform, contaminating values, knowledge and visions. The participants were a selection of young designers of the three Universities, involved from the beginning of the process, together with local and international stakeholders and research groups.⁷

3 Project timeline: october 2020 – in progress; first local workshop in January 2021, second international workshop in June 2021.

4 Università di Bologna, Dipartimento di Architettura, Advanced Design Unit. <https://site.unibo.it/advanceddesignunit/it>.

5 Tecnológico de Monterrey-TEC, Escuela de Arquitectura, Arte y Diseño. <https://tec.mx/es>.

6 Pontificia Universidad Católica de Chile – UC, Scuola di Design. www.magisterdiseno.uc.cl.

7 <https://adu.unibo.it/winterschool/>.

2. The Experience of the Winter School “Design for Responsible Innovation”

The Winter School represented a first experimentation of a methodological approach that has been gradually co-designed between ADU and the other partners, in order not to impose, but to build a path of shared knowledge on the topic of design-driven RI. The choice of such distant territories was functional to open the discussion on the relationship between design and RRI beyond the European context, working on an inclusive, not-hegemonic, knowledge system.

In fact, this experience allowed us to compare tools and practices to show the way in which design, innovation culture of sustainability and ethics are values for processes of local training and how responsible design can be inserted in territorial and cultural contexts very different from each other.

To experience concretely these processes, the research group had set out to work on three fields of action related to the concept of design-driven RRI: Thinking, Education and Production, with the intent to:

- begin to create new collective responsible knowledge at two levels: local and international;
- blend diverse backgrounds and characteristics of participants to create a common, non-hegemonic language about design concepts for responsible innovation;
- activate intraterritorial design opportunities to experience the intersection of RRI and design disciplines.

In order to adopt this multilevel system, the Winter School:

Design for Responsible Innovation was developed over one year and in two phases.

The first phase implemented actions at the international scale with experimental spin-offs at the local level (in Italy, Chile and Mexico), the second phase focused on building the international community.

The project, that started in the academic research context (Martinuzzi, Blok, Brem Stahl & Schönherr, 2018) had the ambition to be applied and tested in different fields, supporting quintuple-helix approach (Carayannis, Barth & Campbell, 2012), that allowed to map the territorial capital (Cristallo, 2018; Villari, 2018) – social, human, cultural, creative, historical – of different territories and transforms it into an active element of the design process (Fig. 1).

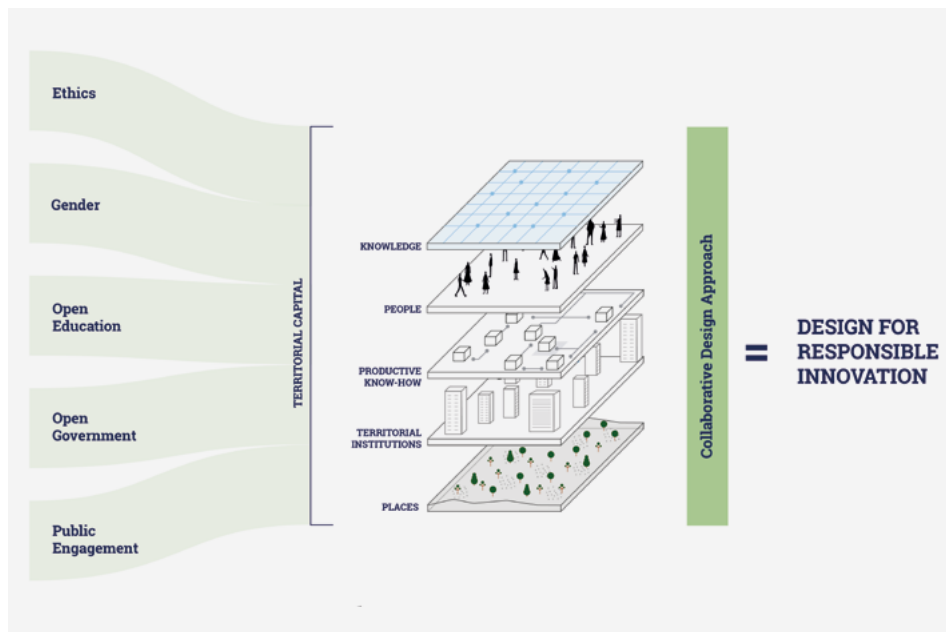


Figure 1. Design Framework: methodological approach. Credits: authors.

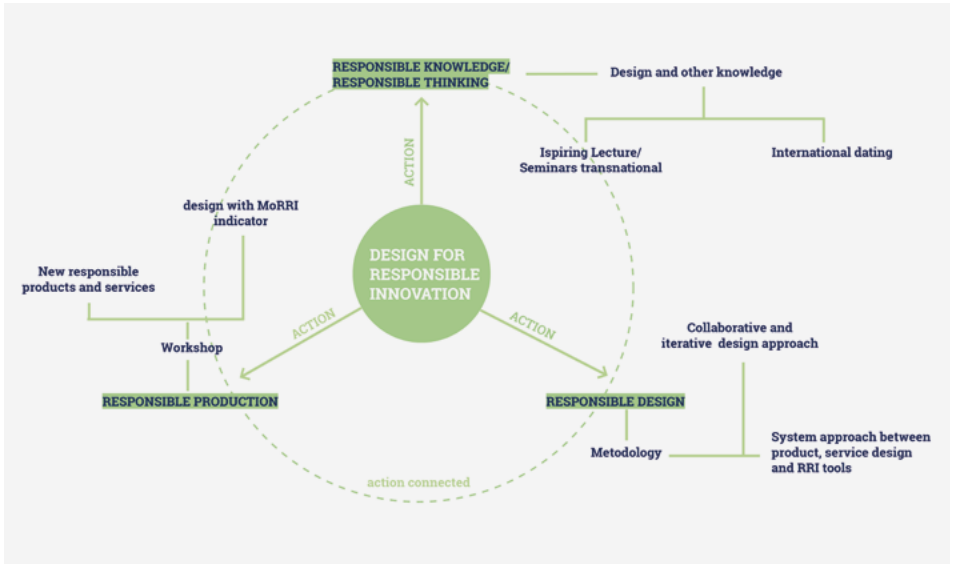


Figure 2. Design for Responsible Innovation: process. Credit: authors.

3. Experiencing Responsible Design: Tools and Methods

The intra-university and transnational dialogue supported the development of a learning and design model based on the blending/exchange of skills, knowledge, and relationships at multiple levels and on field experimentation.

The approach is based on the relation between the four RRI dimensions previously described – Anticipation, Reflexivity, Inclusion, and Responsiveness (Stilgoe et al., 2013) – with the different innovation processes – material, organizational, discursive, and spatial dimensions – expressed by Jakobsen, Fløysand and Overton (2019, p. 233) by interconnecting them with design driven approach.

This led to the creation of an iterative framework (Fig. 2) in which the previously described methodological approach allowed the identification of actions and tools to investigate

and test three fields of action: Responsible Knowledge (thinking), Responsible Design (education), Responsible Production (manufacturing):

Responsible Knowledge/Responsible Thinking

Actions: Collective learning activities to promote the building of a collective intelligence process by sharing skills and knowledge.

Tools: seminars, open meetings between the academic and the designer's community, inspirational conferences, opportunities for exchange with local stakeholders.

Goals: This process allowed, on the one hand, to bring the research community closer to more inclusive and responsible design systems, comparing approaches, ideas and learning paths. On the other, to enable a form of collaborative learning based on peer-to-peer knowledge exchange to provide opportunities for designers to develop their own vision.

Responsible Design

Actions: multilevel reflection on how design can contribute to making responsible innovation part of the development policies of the territories and how RRI can encourage the creation of more ethical and inclusive design methodologies.

Tools: collaborative interaction tools; design driven tools useful to facilitate the integration of MoRRI⁸ and SDGs⁹ indicators in the different phases of the design process; guidelines to conduct responsible and inclusive design processes.

⁸ <https://rri-tools.eu/>.

⁹ <https://sdgs.un.org/goals>.

Goals: a process of change in the behavior of society, made through the development of responsible and accessible product-systems, democratic and inclusive, aimed at allowing cooperative forms of design and learning; a debate on design for responsible innovation fed in a collaborative way between several territories.

Responsible Production

Actions: a collaborative and iterative prototyping experience, supported by the skills acquired during the seminars.

Tools: workshops.

Goals: To generate the evolution of participants' thinking towards the design of new inclusive and responsible products and services. At the same time, the adoption of a quintuple helix approach (Carayannis, Barth & Campbell, 2012) that will allow to map the territorial capital (Farrel & Thrion, 1997; Franzato, 2009; Villari, 2018) and their social relations linked to spatial-temporal contexts (Fløysand & Jakobsen, 2011), transforming it into a key variable for the design process.

The three phases over described have two distinctive features:

- Adaptability, to contribute to cognitive, skills and procedures change (MoRRI 2018) in different territories;
- Interactivity, to introduce continuous improvements to the knowledge and production process.

4. RRI and Design in the Mediterranean: Case Studies from Winter School

In this paragraph a selection of experiences within the Winter School project will be described, that tested the methodological approach described above in relation to a specific principle of RRI – Gender equality – applied in a Mediterranean context and on a more global scale.

The choice of the topic is particularly relevant if we consider that, according to the Sustainable Development Report of 2020 (Sachs et al., 2020), the achievement of the related SDG “Goal 5 - Gender Equality” has not undergone any significant improvement by 2020 (Italy) or it represent a challenge that still needs significant improvements (Chile, Mexico).

This choice has made it possible to investigate how the Design for Responsible Innovation approach could act as a knowledge innovator and a community activator both in a local and international dimension, starting from gender issues.

The experimentation involved young designers, research groups and representatives of the communities of the territories involved.

The first phase focused on the Bolognina area, a district of the city of Bologna concentrating on Gender Equality and Young Generation. This experience has enabled the participants to test the design for responsible innovation approach, in a context characterized by a strong multiculturalism and a strong level of local activism, involving in the activities also the communities and associations present in the area.

The second phase, took place on an international scale, the young designers created international working groups and

shared experiences, cultural visions and tested the Design for Responsible Innovation approach applied to gender equality – from the perspective of Gendered Design Innovation – in different contexts, initiating a reflection on the theme and the role of design on a more conceptual scale.

The two experiences have tested the three methodological steps described above and, thanks to their temporal conformation (first and second phases), have allowed to improve each time, the tools, actions and approaches with the aim of integrating the best RRI dimensions with the disciplines of design. Regarding Responsible Knowledge/Responsible Thinking, seven seminars have been organized, involving 38 international speakers that on the one hand allowed participants to broaden their point of view with respect to the theme of gender equality and the role of RRI dimensions in the current challenges and, on the other, allowed participants to integrate the reflections that emerged within the projects in progress through continuous in-depth analysis.

Regarding Responsible Design, design toolkits were created and/or adapted to RRI-oriented policies. In particular, during the second phase, the dimension of international collaborative planning, has brought out the need to identify a common language to the design toolkits going to reread them through the RRI principles and SDGs.

Finally, regarding Responsible Production, the workshop activities were oriented towards prototyping. In the local context, with a quintuple-helix approach based on listening to the communities involved and studying the territories identified,

it was possible to develop nine responsible product-services systems. In the international context, the exchange of cultural visions, skills and design approaches within the same working groups, has put in place the development of four prototypes for a reflection on a global scale on gender equality. This double level allowed to apply the approach of design for Responsible Innovation at multiple scales, bringing out obstacles, new challenges and strengths of the applied system.

In fact, the two experiences described, thanks to the local and international scale, have allowed the research group to:

- To experiment and test in a vertical way, on circumscribed and well-defined themes, the integration between design disciplines and RRI. This brought out the importance of adapting actions within the designed models to the individual design issues to be addressed.
- To integrate the intersectional perspective (Knudsen, 2006) and the RRI topics into the design methods, enabling the design of solutions that are more representative of the end-users and stakeholders involved in the process and to avoid stereotypes (European Commission, 2020), due to the fact that the integrated specificities of individuals are taken into account from the early stages of the process to the implementation of final solutions (Fig. 3).
- To design and test innovative models of collaboration between citizens, institutions and other actors that would allow the inclusion of a plurality of individuals, with a particular focus on those who remain excluded from traditional governance and collaboration models (Fig. 4).



Figure 3. Project Ca'Mon, a card game based on a process of co-design for school students with the aim of raising awareness among young people about gender issues and multiculturalism. Credits: Caterina Amato, Denise Bruno, Simone Ugolotti.



Figure 4. Platform for the data-driven narration of Bologninaèquartiere. Credits: Sofia Bercigli, Lorenzo Brunello, Marco Dall'Olio.



Figure 5. Game-volution box. Credits: Ignacia Lara, Denise Bruno, Alejandra Tovar, Kevin Pineda, Rossella Monopoli.

- To foster the construction of literacy (D'Ignazio, 2017), understood both as a set of skills useful for the critical analysis of gender issues, and as a process of empowerment that derives from the acquisition of such skills, of the actors involved in the Winter School process.
- To foster, through the engagement and empowerment of different actors, an infrastructure of dialogue between institutions, associations, communities and actor from the private sectors, which enables the design and implementation of further services and solutions in response to present and future needs (Fig. 5).

5. A Changing World: the Role of the Design Cultures

The Winter School has been the occasion to test, in collaboration with young designers and with an international community of experts how design acts:

- a) as an innovator of knowledge, highlighting the value that a responsible approach can bring to society;
- b) as an activator on responsibility in the territory, taking into account the topics of gender, ethics and public engagement, being sensitive to current and future societal issues
- c) as a mediator of languages, by taking into account the need of cross-fertilization between different skills and the importance of interculturality.

Considering the experience described, design discipline and practice could trigger and operationalize RRI dimensions within organizations (Deserti, Real & Schmittinger, 2021), by reading impacts through the lens of design cultures, and testing models of inquiry that foster the development of educational systems for young designers to think ethically, openly, and sustainably about new futures (Salamanca & Brigs, 2021). Moreover, the transnational experience of the Winter School highlighted additional internationalization potential and roles of Design within the RRI approach.

The obstacles traversed during the two phases – distance, language, cultural difference – turned into potentials that:

- pushed the participants to work collaboratively;
- emphasized the importance of the interrelationship between the different dimensions of the proposed challenge;
- highlighted the need to leave free, at the local scale, the choice of RRI principles to be integrated into projects and the need to investigate a single RRI principle at the international scale to see how a model applied locally could also work in a transnational system on a complex challenge.

Overcoming these obstacles has revealed how Design processes and practices can activate a dynamic and interactive process within social actors, beyond borders, able to consider the complexity of social dynamics as global and local elements, for the design of product-systems adherent to the peculiarities of the territorial contexts but able to contribute to the big challenges (COVID19, climatic crisis, reduction of inequalities, etc.); but also the possibility to share values and societal expectations, regarding ethics, gender, openness among young communities of students. Moreover, the prototypes designed during the School, in relation to the Gender Equality topic, have been useful for investigating the complexity of intersectional dynamics as a vector for promoting gender heterogeneity in different cultures, and for creating an expanding vocabulary of gender identity, a principled commitment to gender equality, gender diversity and the rights of sexual minorities.

The integration of RRI approach in the process of conception, creation, development and distribution of a product and a service, generates a re-discussion of the current educational model of design at local and international level, but also a better identification of effective tools that facilitate the application of RRI principles to design projects, going beyond the dimension of pure research of existing toolkits and documentation and expanding them to the various fields of interest of design cultures. This expected integration is still an open field: the Winter School project has in fact to be considered as a first transnational experimentation aimed at answering the following question: what is the role of Design and Design Cultures within the current and future big challenges?

To bridge the gap between disciplines, vocabularies and the interpretation of the design methods is the key action to support future designers also in the self-evaluation of individual and collective social impact in their design practices through a clear and accessible measurement system. A new Global approach is needed, starting from the experimentation of new forms of education, based on a mutual exchange among teachers, students, and institutions that constitutes new learning opportunity beyond territorial borders. Introducing in the design courses curricula the concepts of Responsible Thinking and Responsible Education is the key to train responsible future designers, able to take a role in mixed groups of interest and power in a quintuple helix perspective.

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Transition Design as a Tool to Achieve Sustainability in Product Design

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Keywords

Transition Design, Sustainability, Product Design, Sustainability Transitions, Multi-Level Perspective.

Abstract

Recently, a new area emerged in sustainability design, referred to as “transition design” as a result of integrating system innovations and sustainability transitions theories with design theory and practice, developed at Carnegie Mellon University’s School of Design in Pittsburgh, Pennsylvania, and quickly gained the attention of academics, practitioners and design activists from around the world, transition design is one of the latest design approaches, geared towards social practice through structural change, it aims to transform societies into a more sustainable future in ways that improve the quality of life. Sustainability transitions are fundamental, multidimensional and long-term transitions through which established socio-technical systems are transformed into more sustainable production and consumption patterns, including products, practical and technological innovations as well as actors and interests involved in transition processes. This paper describes the transition design approach through an overview of origins and historical development as complementing countless other design approaches as well as sustainability transitions based on addressing and providing solutions to global changes in current and future society based on environmental, social and economic sustainability standards.

1. Introduction

The transition of the global community, environment and economy into a sustainable foundation is the greatest challenge in this age of variables and developments, an unprecedented challenge in terms of scope and context where the planet as a whole includes. It therefore requires a fundamental shift in awareness and action. Through a new vision and a new approach that contributes to the societal endeavor to achieve sustainability.

Transition design is a new area of design research and practices aimed at directing societal transitions and change at the level of systems (environmental, technological and economic... even individuals) towards a more sustainable future based on environmental, social and economic sustainability standards. The transition design approach is seen as “a paradigm shift and an entirely new way of understanding households and understanding societies” (Tonkinwise, 2012), Besides changes in the way of thinking , the shift to sustainable futures requires new design methods based on a deep understanding of how to design for change and transition within complex systems (Irwin, 2011).

To achieve sustainability, there is an urgent need for a radical and transformative restructuring of social and technical systems that meet contemporary life needs (Ryan,2013), and based on the recognition of this urgent need , the concept of sustainability transitions has emerged and evolved into a multidisciplinary area where the basic concept of transitions acts as a bridge between different scientific disciplines and major societal challenges such as climate change, biodiversity loss and resource depletion.

Finally, new strategies, ideas and ways of organizing are not only necessary to deal with societal challenges, but also shared creative partnerships that demonstrate a sustainable relationship to achieve a transformed society by creating a common motivation (Mulder, 2014), adopting a new collaborative attitude, participatory approach, and having an appropriate infrastructure that supports and strengthens this social fabric.

This paper aims to present key aspects of transition design in order to achieve sustainability in product design, as an emerging design approach within the main design approaches, capable of quickly finding radical design solutions and visualizing future scenarios to improve the ability of human beings to deal with the societal changes and challenges, and to emphasize the importance of transitions that focus on how the societal transition of sustainable lifestyles occurs, in addition to the role of designers in creating and supporting transition processes towards sustainability.

2. Literature Review on Transition Design as a Tool to Achieve Sustainability in Product Design

This work uses the literature review methodology to investigate the principal and most recent documents on transition design and sustainability transitions with the aim of generating new insights for sustainable lifestyles, the study is detailed in three phases.

The first phase describes the transition design approach as one of the most promising and recent design approaches, focusing on the transition design methodology aimed at providing designers with new tools and methodologies to begin the transition to a more sustainable future.

The second phase focuses on the emergence of sustainability transitions and their methodology to enhance the contribution to positive societal transitions through the design to change the level of systems.

The third phase illustrates the role of design and designers in transition studies, and provides some foundations for building an understanding of how design researchers begin to link design theory and practice to sustainability transitions.

3. The Emerging Transition Design Approach

3.1. Origins of Transition Design

Transition Design (TD) derives from a range of methods working together to develop transition solutions and contribute to growing knowledge about societal transitions and changes at the system level, including : socio-technical transition management theory, sustainability transitions, Transition Town Network, The Great Transition Initiative, Transitions in complex systems. Figure 1 illustrates the historical development of the emergence of transition design.

Transition Design is an emerging area of design research and practice, which aims to address and provide solutions to global changes in current and future society based on environmental, social and economic sustainability standards (Irwin et al., 2015). Transition Design combines two main objectives: (a) Develop new tools and methods that offer radical design solutions that help multidisciplinary teams working on transition-related projects and initiatives; (b) educate new generations of designers to qualify them to join these teams by familiarize themselves with key transition design concepts and theories.

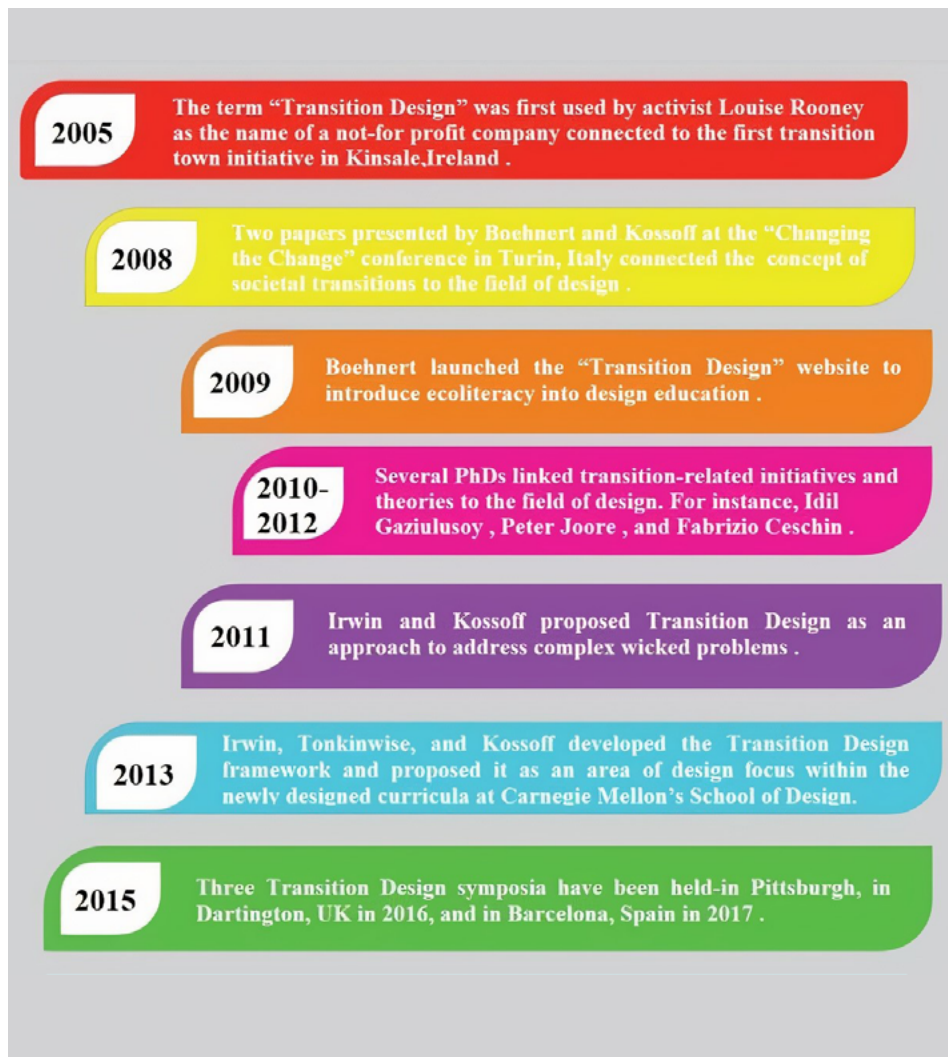


Figure 1. The historical development of the emergence of transition design (credits: Osama Youssef and Yasmin Sherif).

Transition Design is a design methodology aimed to transform societies into a more sustainable future by understanding the interdependence of social, economic, political and natural sys-

tems to address problems at all scale levels to improve quality of life, the origins of transition design solutions are based on long-term thinking, are lifestyle-oriented, space-based and always recognize the natural world as the largest context for all design solutions (Irwin, Kossoff & Tonkinwise, 2015).

Kossoff (2011a) explains that transition to a sustainable future is a design process that requires the vision and integration of knowledge and the need to think and act at different levels of scale and context (relationships, connections, and place). TD is “design directed at structural, long-term socio-cultural change”, i.e. system-level change, but this does not mean policy-making or strategic planning; rather, TD “aims to bring design’s human-scale artifact-interaction focus to the transformation of everyday practices needed to enable structural transitions to more sustainable economies” (Tonkinwise, 2015).

3.2. Characteristics of Transition Design

Although transition design complements and borrows countless other design approaches such as service design and social innovation design (Irwin, Kossoff, & Tonkinwise, 2015, p. 3), it is distinguished in its focus on some of the important points described in Figure 2.

3.3. The Transition Design Framework

The Transition Design Framework identifies four key areas of knowledge, practice and self-reflection, they reinforce and co-develop each other (Irwin, 2015, p. 232), (a) vision of transition, (b) theories of change, (c) mindset & posture, and (d) new ways of designing (Fig. 3).

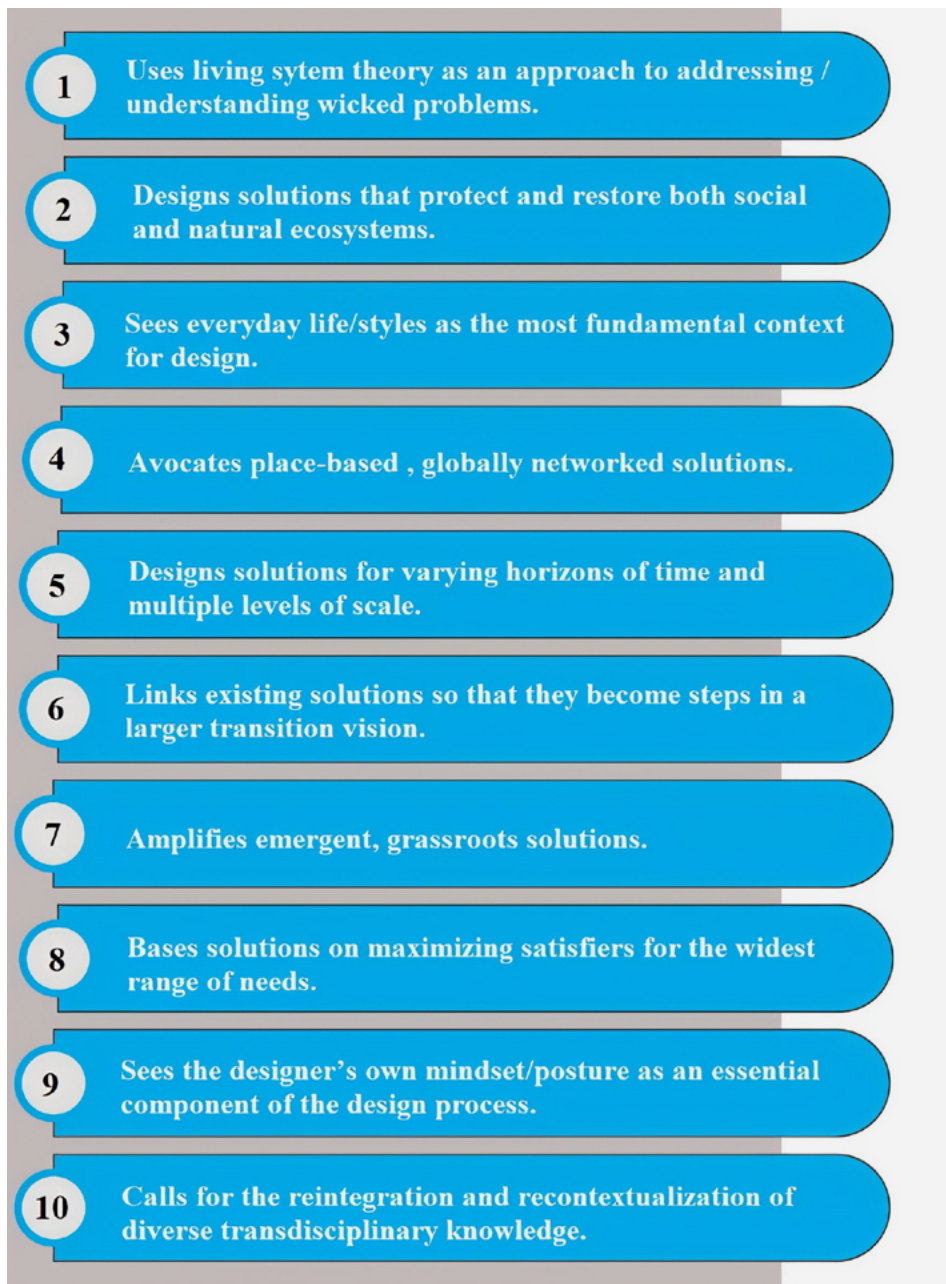


Figure 2. Characteristics of Transition Design (credits: Osama Youssef and Yasmin Sherif).

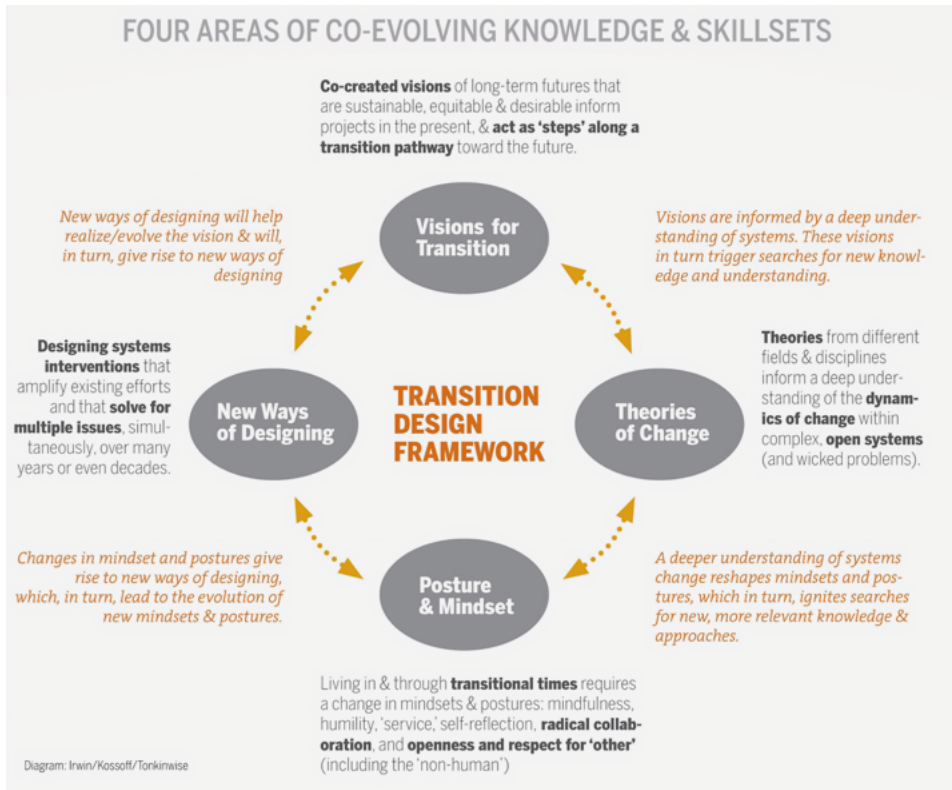


Figure 3. Transition design framework (Irwin, Tonkinwise & Kossoff, 2013).

3.3.1. Vision for Transition

Transition Design is linked to the need for future visions to inspire design projects nowadays through the use of design tools and methods in developing insights into what “can be”, Tonkinwise (2014) believes that these visions are the basis for evaluating design movements, which are changeable according to changing situations, and different design methods such as backcasting, scenario development and meditative design develop our ability to imagine the future, and inspire short, mid- and long-term solutions (Fig. 4).

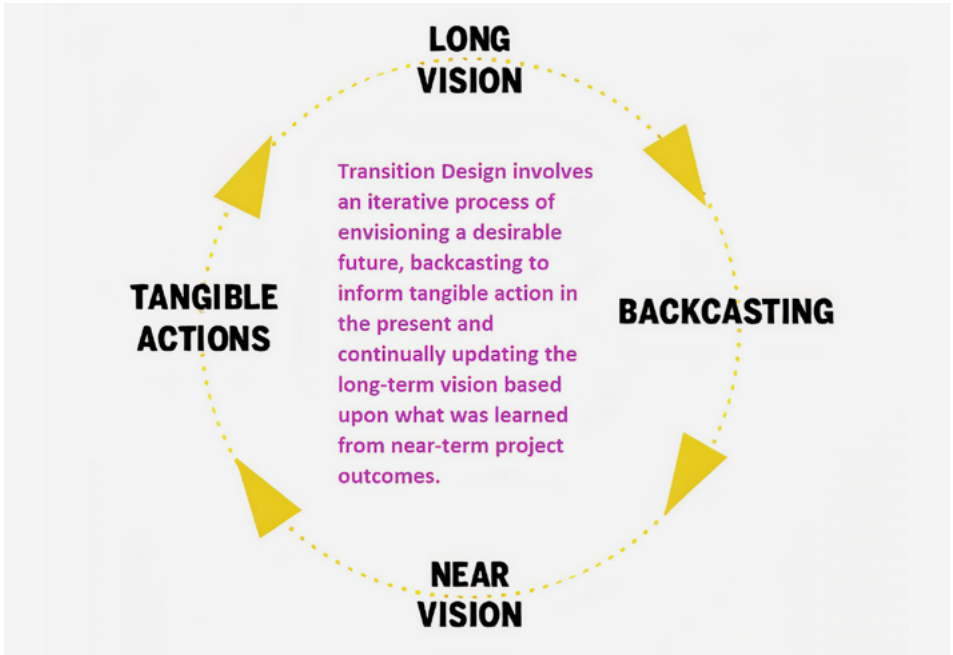


Figure 4. The visioning and backcasting process in Transition Design (Irwin, Tonkinwise & Kossoff, 2016).

Transition design is concerned with reshaping entire lifestyles by meeting basic needs locally or regionally to address quality of life issues in the context of everyday life in place-based (Cosmopolitan Localism) and lifestyle ways (Manzini 2009; Sachs 1999), transition visions are not conceived as design blueprints, but future visions change and evolve constantly based on the knowledge gained from projects and initiatives in the present. The transition vision is seen as a repetitive process of envisioning new ideas for the future that develop sustainable ways of living.

3.3.2. Theories of Change

The concept of change is central to the methodology of transition design, because the theory of change is an integral part

of the design process, whether it is partial change or a comprehensive change to all levels of society, and that change depends on the ability of society to change traditional ideas about the idea of change itself and how to direct it at the level of systems. Historically, change has been seen as something that can be “managed” through top-down centralized design processes that produce clear and predictable results (Irwin, 2015).

Theories of change represent a central perspective of transition design, a flexible and evolving set of knowledge and ideas, aimed at providing designers with new tools and methodologies to begin and catalyze transitions toward a more sustainable future. These ideas (new ways of living, alternative social, economic and political structures, technological innovation, etc.) have the ability to guide new methods of design and problem solving.

3.3.3. Posture and Mindset

Transition design relates to lifestyles in transition times, which require self-reflection and new ways of being in the world. This change should be based on a new mindset or worldview that leads to different practices, behaviors and interactions with others to find solutions to design problems. Our individual and collective mindsets represent the beliefs, values, assumptions and expectations shaped by our individual experiences, cultural norms, religious beliefs and the social, economic and political models we share (Capra, 1997; Clarke, 2002; Kearney, 1984).

Designers often go through special situations that are unnoticed but deeply affect their ways of thinking and how they treat these situations as problems that need to be solved. How-

ever, these factors are rarely taken into account during design processes. Transition Design asks designers to look for value and the role it plays in the design process, and the best solutions to change can be conceived within a more comprehensive global vision that can help create new attitudes to interaction.

3.3.4. New Ways of Designing

The transition into a sustainable society requires new design approaches informed by different values and knowledge, the transition designers see themselves as one of the agents change, change represents a multi-intervention iterative process carried out at multiple levels of spatio-temporal scale to find solutions towards a vision based on the future, transition solutions may be short/near-term, or the solution may be designed for long periods of time (Brand 1999).

Transition designers have the skill, insight and ability to connect different types of solutions (service design or social innovation solutions) to increase the ability to participative design and bring about change based on a long-term goal or vision, as transition designers look for emerging possibilities within the contexts of the problem, rather than imposing and resolving pre-planned solutions based on situation, a multi-disciplinary approach based on understanding how change emerges within complex systems.

4. Sustainability Transitions

4.1. What are Sustainability Transitions?

Design for sustainability transitions is an emerging area of research and practice that combines theories of sustainability,

design and transition management. Sustainability transitions have recently been framed as design challenges of three main dimensions: creative, technical and political by referring to the multi-level perspective of system innovations, and Design for Sustainability Transitions explores specialized social and cultural practices and techniques to develop and analyze design scenarios for alternative futures using participatory approaches (Gaziulusoy & Ryan, 2017).

The origins of the design of sustainability transitions go back to the late 1990s in the Netherlands, when ongoing research at that time in developing sustainable technologies influenced the thinking of eco-design scientists, and the Dutch National Inter-Ministerial Program for Sustainable Technological Development (STD) was implemented between 1993 and 2001 and serves as a prelude to system innovations and transitions researches (Weaver et al.). In addition to SusHouse (Strategies towards a sustainable family 1998-2000), is an EU-funded research project that focuses on developing and evaluating strategies for becoming sustainable families, focusing on technological and cultural innovations needed that contribute to family sustainability.

Another key point is the first conference on design and sustainability transitions – “Changing the Change” conference – in Turin, Italy (Cipolla & Peruccio, 2008) as an evidence that sustainability transitions are linked to design thinking. The conference highlighted that a radical change in lifestyles and ways of meeting needs is a prerequisite that makes sustainability a major objective of all design research activities. Sustainability transitions are defined as “Long-term, mul-

ti-dimensional, and fundamental transformation processes through which established socio-technical systems shift to more sustainable ways of production and consumption” (Markard et al., 2012).

4.2. Theoretical Framework for Sustainability Transitions

The past two decades have produced some distinct analytical frameworks that deal with the characteristics of sustainability transitions, namely: transition management (TM), strategic niche management (SNM), multi-level perspective (MLP), and technological innovation system (TIS) as shown in (Fig. 5).

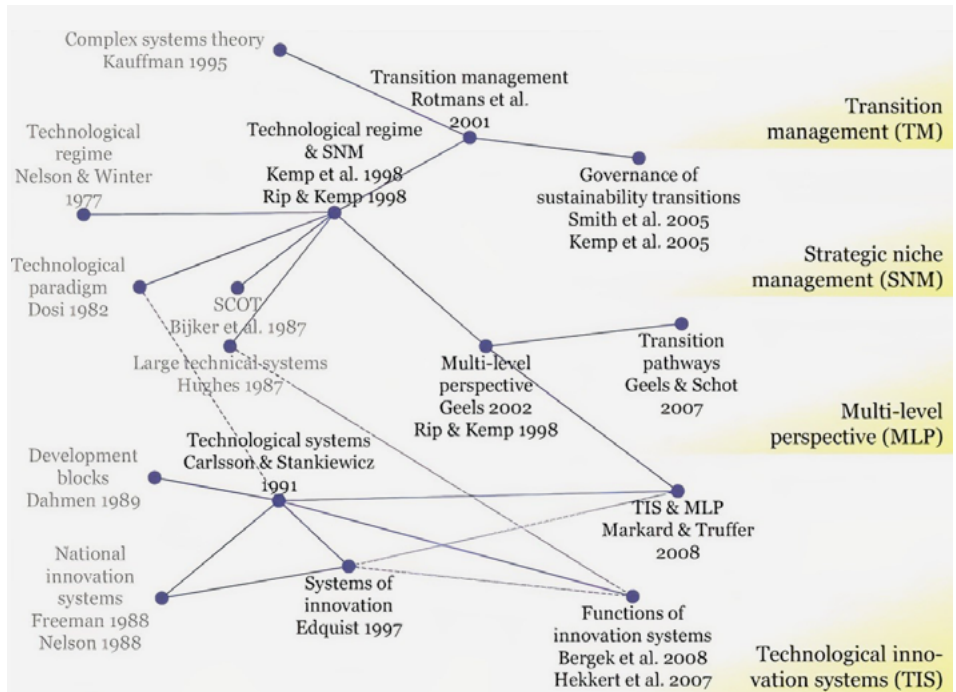


Figure 5. Map of key contributions and core research strands in the field of sustainability transition studies (Markard et al., 2012).

4.2.1. Transition Management

Transition Management (TM) introduced by Rotmans, Kemp and Van Asselt (2001) and developed by Loorbach (2007), an approach to sustainable development and one of the main frameworks in transition studies. The origins of transition management are due to the concepts of complex systems theory, such as contrast and choice, emergence, co-evolution, and self-regulation.

Regarding the implementation of the transition management approach, Loorbach (2010) proposes a so-called “transition management cycle” (Fig .6) that is represented by the cyclical process model through four main steps:

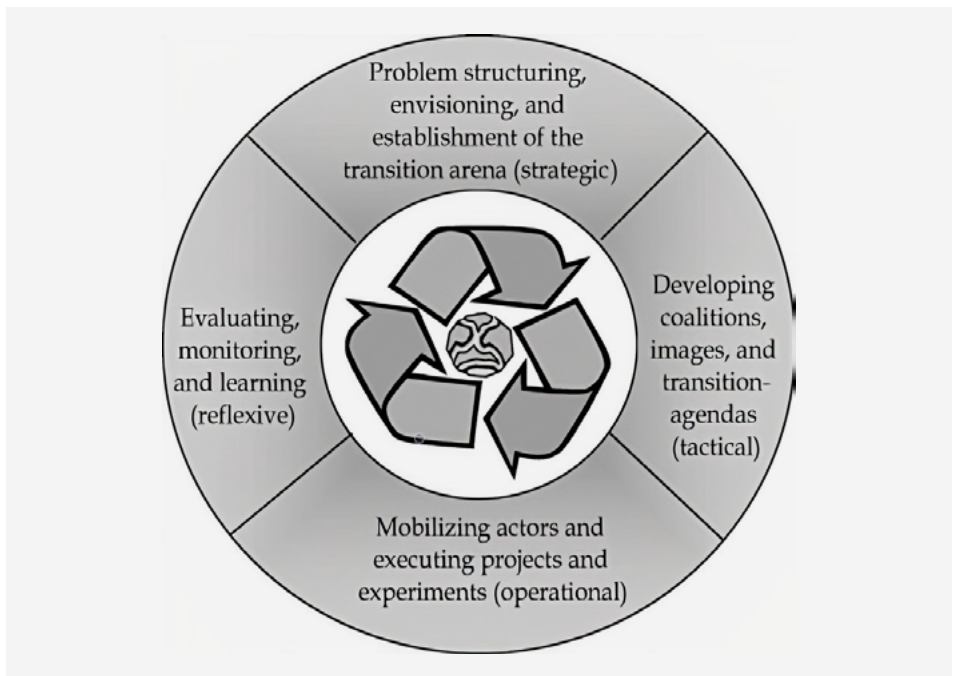


Figure 6. The Transition Management Cycle (Loorbach, 2010).

1. Structure the problem in question, develop a long-term vision for sustainability and create and organize the transition arena (strategic activities).
2. Develop future images and a transition agenda and derive the necessary transition paths (tactical activities).
3. Create and carry out transition experiments and mobilize the resulting transition networks (operational activities).
4. Monitor, evaluate and learn lessons from transition experiments (reflexive activities).

4.2.2. Strategic Niche Management

Another widely used framework for analyzing the emergence of radical new innovations to bring together ideas from the social innovation and evolutionary economics, SNM focuses on the interactions between learning processes (on different dimensions), social networks, insights and expectations. Kemp et al. (1998) defined it as

The creation, development and controlled phase-out of protected spaces for the development and use of promising technologies by means of experimentation, with the aim of (1) learning about the desirability of the new technology and (2) enhancing the further development and the rate of application of the new technology.

SNM scientists suggest that radical innovations appear in “protected spaces” (such as R&D laboratories, supported demonstration projects, or small market outlets), which protect them from the prevailing market choice. This approach distinguishes three basic processes that are essential for further innovation development: (a) Formulating and modifying

expectations or visions, which provide guidance for innovation activities, (b) Building social networks and registering more actors and (c) Learning processes and expressing of different dimensions.

4.2.3. Multi-Level Perspective

MLP is a medium-term theory depicting dynamic patterns in socio- technical transitions, and serves as a hybrid theoretical framework linking science, technology studies and evolutionary economics. Transitions occur through dynamic processes within and between three analytical levels: the level of the landscape (the socio- technical landscape) at the top, the level of the socio-technical regime in the middle, and the niches (the locus of radical innovations) at the lower level of the overlapping hierarchy (Rip and Kemp, 1998).

Socio- technical researchers argue that systems transformation is the result of large and small events, technological innovations. Transition design researchers also argue that changes in social norms and practices in everyday life are also factors in the dynamics of socio- technical systems. All these factors/ dynamics occur a result of slow-moving events (landscapes) such as climate change, natural disasters, droughts, population growth etc. Understanding of these systems dynamics can be guided by small and large design interventions that can cause a shift in socio- technical situation over time.

The diagram in (Fig. 7) shows how technological innovation at the large slow-motion level of landscapes (electricity) led to the emergence of an innovation that originated at the niche level

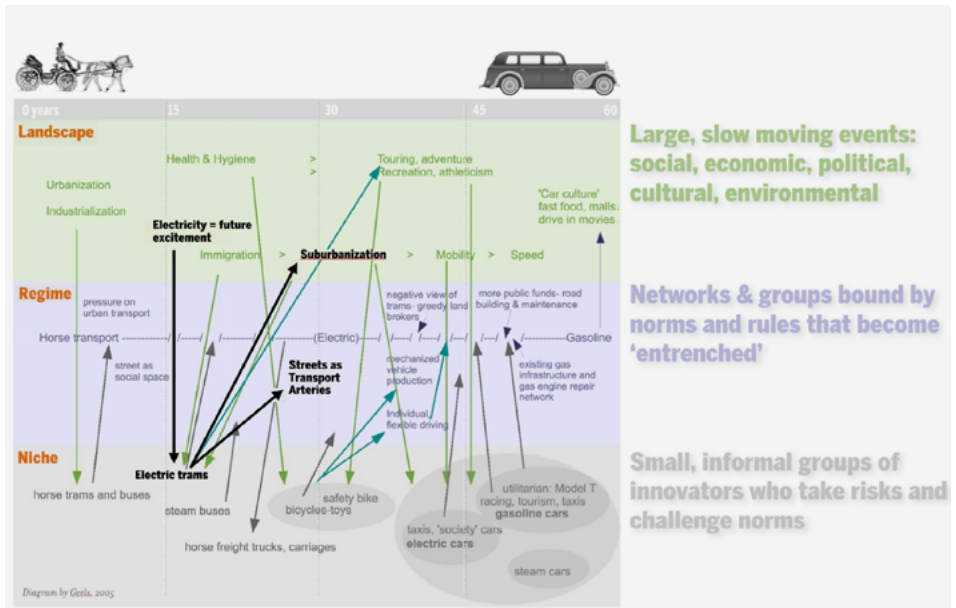


Figure 7. A dynamic multi-level perspective (Geels, 2005).

(the electric tram). The success of this innovation eventually changed the system-wide infrastructure: the streets grew as transportation arteries grew exponentially (Geels, 2005).

4.2.4. Technological Innovation Systems

Research into technological innovation systems (TIS) has emerged as the fourth major framework linked to transition studies, it is concerned with the emergence of new technologies and institutional changes that must go hand in hand with technology development. The TIS concept is based on Carlsson and Stankowitz (1991), and has highlighted the systematic interaction of companies and other actors within a particular institutional infrastructure as the main engine behind the generation, diffusion and use of technological innovation.

TIS's approach focuses on shifting analytical attention from technological innovation that contributes to economic growth to new technologies as a nucleus of fundamental socio-technical transitions, and TIS studies have established a strong foothold in the search for sustainability transitions. This requires a thoughtful reflection of current concepts, as well as an explanation of how different frameworks relate to each other (Markard & Truffer, 2008b).

Recently, there has been some interest over the past few years in developing a clearer visualization of the geographical dimension of historical and emerging transitions transformations (Coenen & Truffer, 2012), where the geographical perspective supports a stronger normative trend in transition processes, because it forces analysts to question who wins and who bears the costs of certain transition paths, so analysts recommend addressing spatial transition contexts more clearly in future studies.

5. Role of Design in Transition studies

One of the shared main endeavours in establishing DfST has been determined potential roles that design plays and can further play in transition studies so design researchers could start linking design theory and practice with sustainability transitions. For instance, PhD's projects of Idil Gaziulusoy (2010), Peter Joore (2010), and Fabrizio Ceschin (2012) linked transition-related initiatives and theories to the field of design which generated a set of theoretical frameworks with similarities but also differences, and this is evident in the following.

According to Gaziulusoy (2010), design as a subject of transition is implicit. Similar to design that indirectly affects societal visions, it is assumed that societal visions will influence design through the mediation of the company's strategy as well, and Designers are important actors in sustainability transitions due to their innovative ability to create new products, services, and meanings within new socio- technological systems. However, despite this importance, they have partial power to influence change at the societal level. This is because they are constrained by short-term requirements informed by the company's strategies. Ceschin (2012) and Joore (2010) do not deal with questions about the possibility that design can become the subject of transitions.

Based on Joore (2010) the role of design and designers at different system levels varies from normal product design, visualization and co-thinking in future solutions, Joore understands that the designer's ability is high and direct at the level of product development but as the scope of the system increases, the capacity decreases and the role becomes indirect. Joore draws the V-Cycle System Innovations model for the successful implementation of product or service innovations based on a case study, facilitating the articulation of contemporary stakeholder dependencies, and developing insights about stakeholder expectations not only from the project but also from each other. The V-Cycle model is a detailed version of a linear process.

According to Ceschin, designers can play multiple roles in sustainability transitions. It includes the design of socio-tech-

nical experiences through which new concepts of a sustainable product service system are identified and developed. And design transition pathways to integrate sustainable product service systems into the societal context. He developed a useful toolkit for practicing designers to expand their temporal view and design to cover the design of transition paths, including tools for (formalizing the visions of the SPSS concept, developing transition strategies, managing network of actors, monitoring and evaluating the transition process).

According to Kossoff (2011), the main task of the designer is to facilitate the emergence of areas of everyday life that have deteriorated through modernity and to protect and repair relationships at all levels of the scope that exist between people, nature and material objects. Irwin, Tonkinwise, and Kossoff proposed a conceptual study framework (transition design) as an emerging area in design research and practice. The framework focuses on sustainable lifestyles at the individual and society level.

In Irwin (2015), design is explicitly a subject of transitions. Within their framework, transition visions, transformative knowledge, designers' mindset and attitude, and new approaches to design are four elements that are supposed to continually reinforce and transform each other.

Vezzoli et al. (2008) suggest a transition model of shared evolutionary design with a focus on sustainable product service system innovations. Their model offers conceptual stages, which evolve in periodic and repetitive activities around

stakeholder participation, vision adaptation, design improvement, and evaluation. The process they propose begins with the generation of a PSS prototype, and then continues to experiment with the pilot project, which was later introduced as a niche in system innovation and has finally been expanded.

Hyysalo et al. (2019) have submitted insights from collaborative design research to transition processes and developed a toolkit to accelerate socio-technical change. This toolkit provides a variety of leading actors with the means to collaboratively visualize and build pathways for accelerated system change in an average time scale of 10 to 20 years.

These tools and proposals represent some contributions to how design researchers begin to link design theory and practice to sustainability transitions. The situation referred to in these works can be summarized as sustainability as a place-based feature of globally interconnected societies, enlightened by evolving visions that propose whole lifestyles and permeate everyday practices.

6. Conclusions

TD is a new design approach aimed at addressing and providing solutions to global changes in current and future society based on environmental, social and economic sustainability standards, and presents the idea that design can play an important role in social and environmental change, according to a new design model that coincides with sustainability values for all areas of society in order to create sustainable scenarios in complex environments.

Sustainability transitions are a highly complex area, given the large and diverse number of actors and interests involved in transition processes. Depending on an understanding of the analytical and practical effects of fundamental transitions in socio- technical systems, this will create conditions for the creative context and facilitate convergence towards shared ideas and potential solutions.

This paper traces the origins of the emerging areas (transition design and sustainability transitions) in order to achieve sustainability in product design and presents the key theoretical and methodological contributions which provide pointers for future research and practice.

In conclusion, the transition design approach can help new generations of designers to understand design challenges by creating and supporting transitions towards sustainability to create a desirable future for all.

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PROJECT

Photography Testimony of Artisanal Values

The Boat Project as a Historical Memory of the Mediterranean

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Keywords

Photography as Memory, Know-How and Territory, Cultural Identity, Design, History of Material Culture.

Abstract

In a social and economic context that moves according to rapid patterns, in a contraction of time that paradoxically distances the past and brings with it an increasingly innovative future, photography can become a historical memory of ancient designs close to social and cultural values and traditions. The waves of the Mediterranean are ploughed by ships and small boats, projects that find their roots in the most ancient of human history and are still present today and continue to unite lands and men. It is the boat that merges the *sea between lands*. The *gozzo*, a small wooden boat, is an ancient project that was able to exploit knowledge from the past.

The contribution intends to investigate how photography has been and still is today an important tool for telling the story of the past and useful for handing down forgotten forms and views. The heirs of that specific knowledge, of that past which formed an entire society, are destined to disappear: the photography of construction sites, tools and craftsmen represents one of the privileged ways of keeping memory of this history.

Design, understood as a wide-ranging design process, can become the historical memory of society, and photography, which has always been a tool for sharing and a means of communication, can transform itself into an opportunity for historical and social investigation, always carrying with it the Barthesian axiom of *what has been*.

1. The Plato's Myth of the Cave

Susan Sontag, taking up Plato's myth of the cave, states that mankind continues to remain in the cave to delight, as a centuries-old habit, in simple images that seem to represent the truth (Sontag, 2004). However, being educated by photographs is not the same as being educated by older, more crafted images: today, more and more photographic images demand our attention. Since its invention in 1839, almost everything has been photographed, or so it seems. This insatiability of the photographic eye tends to modify the conditions of imprisonment that man feels in the cave that is our world, teaching us a new visual code. Photographs alter and expand our knowledge of what is worth looking at and what we have the right to observe and above all to remember. The greatest consequence of photography is that it gives us the feeling that we can be masters of the whole world, knowing and preserving its visual contents. In photographs, the image is also an object, easy to carry around, to accumulate or to preserve. Photographing means, in fact, appropriating what is photographed, what is written about a person or an event is clearly an interpretation, as are paintings. Photographs are not accounts of the world, but pieces of it, miniatures of reality that anyone could produce or acquire (Barthes, 2003). Photographs provide evidence. The photographic document can prove, being an indisputable demonstration, it can remember, being a visual representation of what has been. The photograph thus becomes a historical memory and a witness to past values. A photograph seems to have a purer, and therefore more precise, relationship with visible reality than other mimetic objects (Sontag, 2004), allowing it to become an archive

of society and a bearer of ancient values, as well as a tool for social, cultural and historical investigation. In particular, the contribution intends to investigate how amateur photography, preserved in small family archives, can have a high cultural importance, becoming a means of understanding, reading and enhancing craft knowledge belonging to small villages or workshops. It also becomes a means of confirming or denying a larger story.

The oldest relics of man's work are the tools of the Stone Age. There is no continuity from these tools to the things of today: it is one long series of objects, which has branched out several times and has often ended in dead branches. Entire sequences naturally disappeared when artisan lines became extinct or when a civilization collapsed. But the flow of things never came to a complete standstill: everything that exists today is either a replica or a variant of something that existed some time ago, and so on, without interruption, until the first dawn of human life (Kubler, 1972, p. 09).

2. The Mediterranean and the *gozzo*

The Mediterranean is not only physically a place of exchange or passage; it is a basin of social, political and cultural interaction. A fertile ground excellent for cultivating old and new traditions and projects. A testing ground for new discoveries and, finally, a connector for different peoples (Feniello, 2018). The waves of the Mediterranean bathe the cliffs of the Strait of Gibraltar and the warm sandy shores of the Middle East, flood the streets of Venice, the capital Alexandria and the small islands of Greece, protagonists of the most important moments

in the history of mankind. The sea, which links these lands, protagonists of the birth and history of mankind, has always been sailed by ships and small boats. They use the winds to cross the sea with slaves, wines, spices and oils to bring their cargo to different markets and cultures. The boat is the vehicle for these journeys. It has its roots in the oldest history of mankind, and even today it is the boat that unites lands and people more than any other means. It is the boat that unites the *sea between lands*. A project born of history, handed down from human to human. A project that has been able to exploit knowledge from the past, but also to be a test and reason for new discoveries. The project of the boat has been able to be adapted to different materials for different territories (Macao-vaz, 2013), able, therefore, to adapt to different peculiarities of the sea and to develop for different forms and specific functions to respond to needs specific to the territories and social traditions (Avilia, 2016). Boats are built with a higher keel, or a wider deck, a mast is built in the middle to lower the sails, or they show portholes for the oars, or are driven by propellers powered by hundreds of quintals of iron and fuel. But it is all the same space, a lost island in the middle of the sea, a place of despair but also a place of hope of finding a better world than the one you have just left. Large boats transported people in the Mediterranean, thousands of journeys, waves, shipwrecks and landings that traced the route of this sea. In particular, the contribution intends to investigate the great strength of a small boat, which is nevertheless capable of being a connector of distant peoples, cultures and craftsmanship. Going to sea not to fight, colonize or establish trade but to fish or simply for the pleasure of sailing.

The boat, the historical icon of fishermen, which embodies the most classic seafaring tradition, enduring to this day, defined as the mother of all Mediterranean boats, is the *gozzo*. The *gozzo* is a wooden boat of Levantine origin which, like the Latin sail, was introduced to the Mediterranean by the Arabs and later copied by the sailors of the Italian maritime republics who frequented the ports of the eastern Mediterranean. Each port subsequently redesigned the hull so that the boat could best meet its own needs in terms of fishing and working techniques. Today, the *gozzo* is universally classified as the mother of all Mediterranean boats and combines technological and performance characteristics that have been modified over many years of slow evolution, allowing this boat to remain evergreen. The *gozzo*, a small wooden boat, can display all the knowledge, craftsmanship and history of the small villages along the Mediterranean coast (Beltrame, 2012). It consists of a 5 or 6 metre wooden hull and is mainly used for daily fishing. The design of the *gozzo* follows ancient indications, but it is developed according to specific craftsmanship knowledge peculiar to each territory where it is born. The technical characteristics of the *gozzo*, common to all designs developed on the Mediterranean coast, are the unbridged hull with a wedge-shaped stern, a high freeboard and a large horse (Marzari, 1998). The *gozzo* is designed and built mainly for rowing propulsion, but often also has a lateen or Portuguese sail. The *gozzo* was born out of history and the search for a compromise between speed and safety, above all stable and capable of tackling even high waves. Hence the harmonious shapes that allow excellent maneuverability. Despite its limited waterline length, the *gozzo* is still capable of travelling long distances in search of fish.



Figure 1. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 2. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 3. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.

The production of wooden *gozzo* is traditionally linked to small shipwrights who, in their own boatyard, built one *gozzo* at a time with the help of one or two apprentices. The boat was then built by eye by the shipwright, who knew and carried with him all the secrets of construction (Marzari, 1998). He proceeded to build the boat without the aid of plans and drawings, let alone mathematical formulas for perfect buoyancy (Figs. 1, 2, 3).

The *gozzo* was built with the experience and practice of craftsmen carpenters. Once the craftsman had drawn the gauze - the life-size wooden model of the framework - of the main half-section, the rest of the hull was made according to rules that were not codified but applied considering the environment in which the boat would operate and the type of use envisaged (Gutelle, 1988). It is no coincidence that shipwrights passed on their knowledge from father to son. The choice of the construction materials was very careful and considered the type of use of each piece. The guardians of this ancient knowledge are the master carpenters who learned this craft from generation to generation. From popular knowledge it is known that the masters were very jealous of their secrets and apprentices had to, as a first step, observe them to learn. But their knowledge was also sometimes imprinted in photographs. These, with the aim of telling the story and becoming a memento, or helping the memory of the craftsman, today remain the only historical sources of ancient work no longer practiced. In fact, unlike large industries, which, with the advent of photography, recounted their production, they did not use photography to communicate their knowledge.

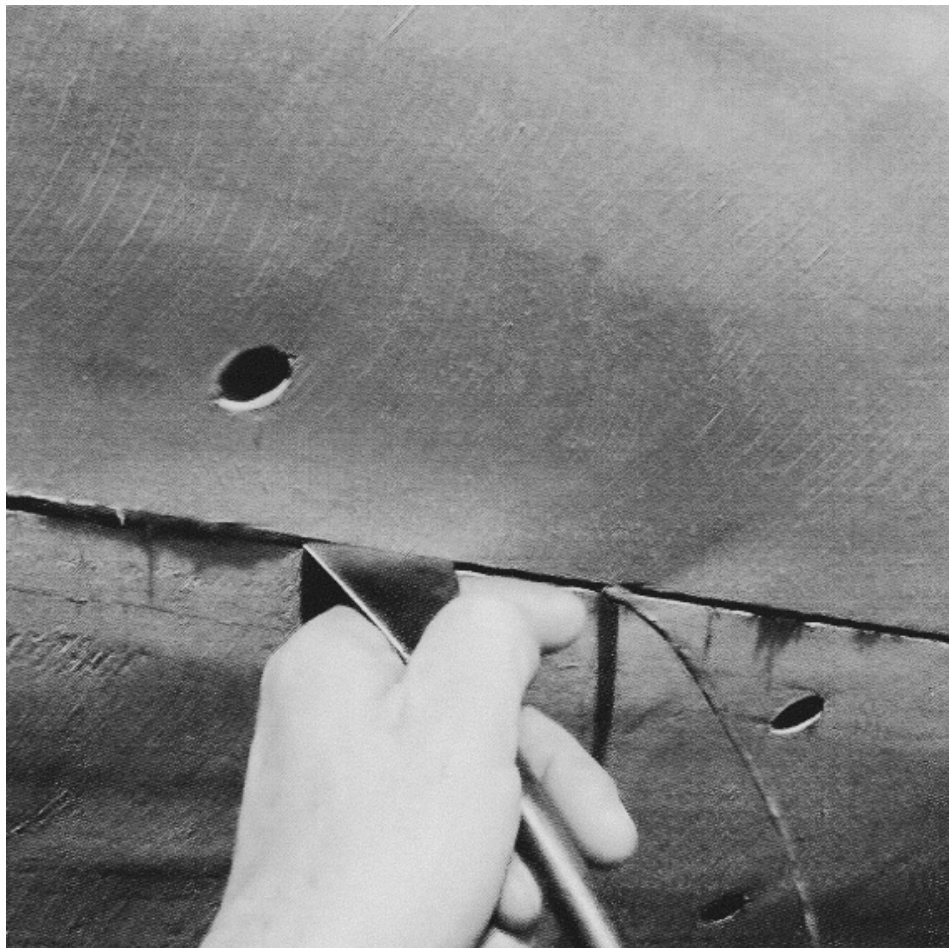


Figure 4. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 5. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.

Today, the photographic material that remains to us is part of family archives of little historical interest, but capable, in the same way, of weaving and telling the story of these small boats that were born from the hands of craftsmen (Figs. 4, 5, 6, 7, 8).

We have been disciples of the animals in the most important arts: of the spider in weaving and mending, of the swallow in building houses, of the singing birds, the swan and the nightingale in singing, by imitation. (Ditadi, 1994, p. 90)

Imitation is the process that underlies the creation of every photograph, as it simply takes its cue from the world and reproduces it in an image, which is then used to communicate and disseminate values. Photography has always been a means of bearing witness and telling stories, and society has used it from the outset so that it can serve and be used for these purposes, to the point of becoming a visual historical memory, and not only that, of society (Figs. 9, 10).

3. Photography as Historical Memory

The proposal to make photography a source of historical and social studies is a recent one. At the end of the 19th century, the French poet Baudelaire wrote about photography so that it would be:

Handmaid of the sciences and the arts, but handmaid full of humility, like printing and shorthand, which have neither created nor replaced literature. (Baudelaire, 1996, p. 190)

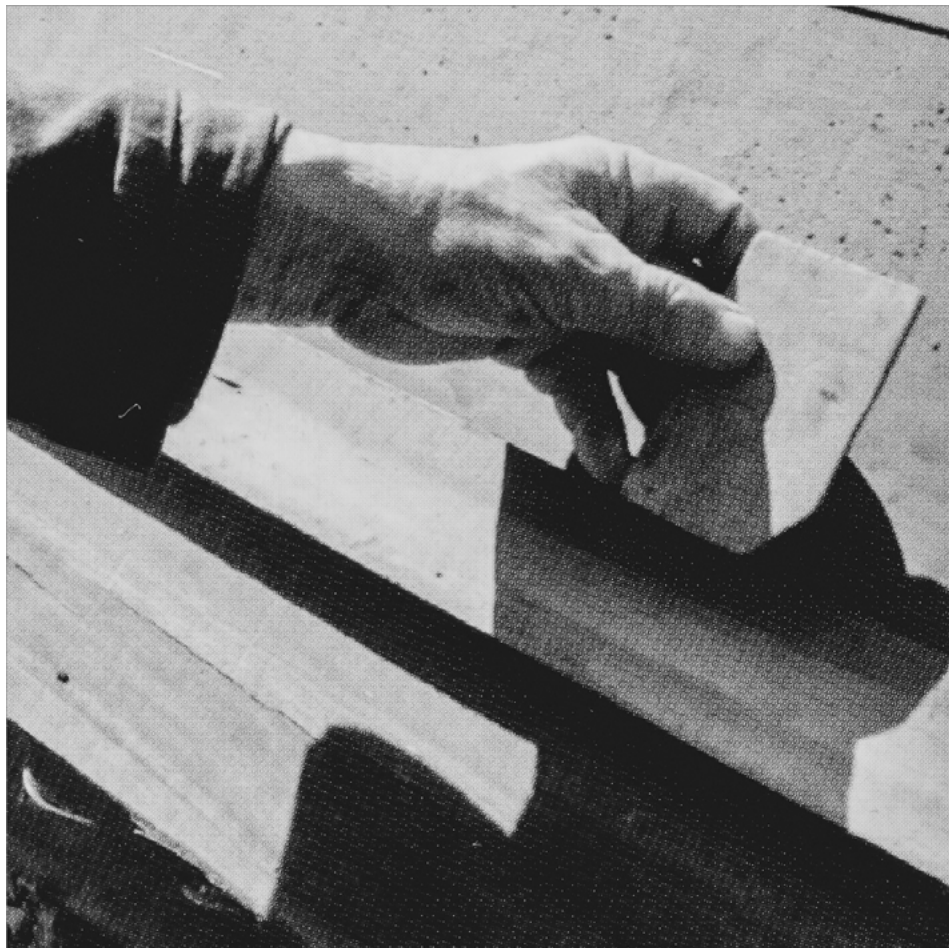


Figure 6. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 7. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 8. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.

Photography is hardly associated with a historical document, as evidence and representation of a past, it has been understood for decades as an artistic object with an important expressive value, proper to a culture based on painting. Baudelaire hoped for a very different role for photography: to be a historical document without aesthetic superstructures. Subsequent developments in the photographic medium, and thus the great season of the historical avant-gardes, together with the languages of the second post-war period and the impetuous advent of the new avant-gardes from the end of the 1950s, would however have definitively disproved the poet's ominous predictions. While a slow and silent change in interpretative codes was taking place, perhaps we were witnessing a rediscovery of photography by historians. The idea that photographs can be read and studied, and therefore understood and interpreted, as historical documents or on a par with written texts is becoming ever closer. Photographic art as a testimony of the past has finally taken center stage in contemporary photography theory. This means that photography should be read not through an aesthetic analysis, which has a history in the older arts and thus forms a standard of judgement, but through the set of documentary subtexts that the photographic image carries.

Photography lends itself to careful and expert reading, just like any other historical document, whether on paper or not. Like any historical research, it must be cross-referenced with other testimonies, a source among sources, to avoid fallacious or not entirely correct readings. Photography, therefore, should not be seen as a unicum from which to take the

absolute truth, since it is a vehicle for a specific point of view, that of the photographer or the client, but as a support and confirmation of other documents (D'autilia, 2001). It can therefore be deduced that photography can be an excellent tool for writing the social and cultural history of a country that is constantly changing. About twenty years ago Duccio Bigazzi, director of *Archivi e imprese*, the name adopted by the first two series of *Imprese e storia*, attempted to trace an initial furrow towards this idea of photography as a historical document and to indicate possible lines of development with respect to what had already happened in past years (Bigazzi, 1993). The historian focused on the authorial value of the photographs in the archives, therefore on the presence of known or lesser known photographers within these, to the collaborations between freelance photographers and the industry, thus continuing to submit to the formal canons that he tried to overcome. Photography was treated in that writing for its possibilities and capacities to narrate the corporate image and spread identity values. There is a lack of real understanding of what the photographic object is, how it is born and how it is formed. Historians often underestimate photographic documents, reading them only as formal and artistic information and using them as a visual accompaniment to written text. They do not understand, let alone in most cases intend to understand, the photographic techniques that led to the determination of a specific image. It is necessary, however, to know that photography is not a neutral object, the result of a miraculous action of light on photosensitive products, it is the product of precise technical choices, made in accordance with the most disparate practical contingencies.

Only by knowing and decoding the visual elements of the photograph can we deduce all the conditions that led the author of the image to make certain choices that gave life to that specific photograph. Historians and archivists, therefore, not only need to have an excellent knowledge of the technical aspect of the language of photography, but they also need to know the subjects and commissions of each work. Industrial photography, unlike the photography of artisanal products, is a technical photography, carefully studied, since an inanimate object is photographed, or a production methodology, and not tools to which the photographer must try to give a soul and a point of view that is, in the communicative sphere, also captivating, but above all true (Calvenzi, 2008).

The images of artisan products very often arise from requirements other than those linked to corporate communication. They are the result of amateur photographers who, out of personal interest, have decided to photographically illustrate the workings of craft workshops. Today they remain unique testimonies of knowledge linked to ancient *know-how* that has become extinct with technological progress. The memory of small shipyards, where *gozzo* were designed and built, derives solely from amateur photographs in private archives. And it is precisely the rediscovery and careful reading of these archives that today allows society to study and understand ancient design knowledge and production processes that died out with the craftsman, the only one who knew such knowledge. In companies, many photographs were destined for customers and had, therefore, to show the object in a technical and scientific way, for an internal archive useful for inventories. These photographs had to be technical to show the

object in its entirety and best represent the entire production process that led to it having certain shapes and technical characteristics. It can be deduced, therefore, that the photograph of the handicraft product was born, not to be directly commissioned by the craftsman and, in this sense, does not show itself as a document since it was not produced for demonstrative purposes within the workshop itself. Understanding what use the photograph had is necessary to be able to read it and attribute to it the merits regarding its purpose.

History and memory meet in the archive, which opens up possibilities for knowledge and integration between disciplines. In this context, photography is taken in its specificity, but at the same time it is analysed and returned as one of the many components of the reconstruction of memory, together with sketches, catalogues, working drawings, final products, all *objets trouvés* capable of recomposing, by fragments, countless potential narrations (Cresci, 1979). In this way, the researcher can carry out philological work and reconstruct the choices that craftsmen made.

The advent of digital technology, which is increasingly powerful, has led to a simplification of the ways in which it can be consulted, but one of the most significant problems has been the slow disappearance of physical material and the concealment of the original supports, which has led to a promiscuity even in terms of terminology. Photography becomes the bearer of complex meanings and, more than any other document, can be the constructor of a new meaning. Particularly in these years in which photography has lent itself to being

viewed almost exclusively in digital format, it has lost all the materiality and historical documentation of the photosensitive medium. It is even easy and immediate to manipulate a photograph, making it lose its documentary importance and becoming an object and medium for lies (Smargiassi, 2009).

Photography should be understood as a cultural and social asset, which is the bearer of historical information necessary to trace the lines of a history close to us. For this reason, business and family archives should not only be shown to selected and appreciated scholars, but it would rather be necessary, also for a social interest, that they become public and available to the whole community.

4. Conclusion

Photography becomes a historical memory of knowledge that is now extinct and a useful document for society to understand territorial and cultural values that were close to oblivion. But it is precisely all this knowledge and know-how that has made the Mediterranean a basin for the exchange of different cultures, becoming a breeding ground for discoveries and innovations. All this has been possible in recent years thanks to the ability of the photographic medium to capture details that the human eye would not be able to reach without the technique of the photographic instrument. The influence of Moholy Nagy is present in this way of conceiving photography, in fact he writes in one of his essays:

The camera has provided us with astonishing possibilities, the exploitation of which has only just begun. Already today's lens,

in widening the field of vision, is no longer bound by the narrow limits of our eye; no manual means (pencil, brush, etc.) can fix glimpses of the world seen in this way; likewise, it is impossible to fix movement in its essence with manual means of representation. Even the possibilities of distortion of the lens, seen from below, from above, in foreshortening, are by no means to be evaluated only in a negative way, but instead provide an unprejudiced optical vision, something that our eyes, bound by associative laws, cannot do. (Moholy-Nagy, 2010, pp. 56-57)

Photography is asked to do nothing other than stand as a privileged representative of reality, without, however, a fake and artificial reconstruction of it (Quintavalle, 1981). The photographer is therefore asked to recount the present, and therefore to have an excellent ability to use the photographic medium and above all to transfigure the subject, making it new and easy to read (Cresci, 1997). All the photographer's efforts must aim to show how an ordinary object, or aspect of everyday life, can instead be photogenic, even if represented "in its bare essential value" (Moholy-Nagy, 2010). The power of a photograph is in preserving, for investigation, moments that the normal flow of time immediately replaces (Sontag, 2004). Today, many ports of call and historic shipyards are abandoned or have been replaced by new industrial realities. The only heirs of that knowledge and past that formed an entire society and defined the Mediterranean as the cradle of past and contemporary society are destined to disappear. It will be photography, and the reading of private archives, that will shed new light on craft processes that have disappeared with the construction sites.

The photography of tools and workmanships represents one of the privileged ways to maintain the memory of this history and redefine current production processes by rethinking ancient design practices and specific workmanships that tend to disappear (Carullo & Labalestra, 2018).

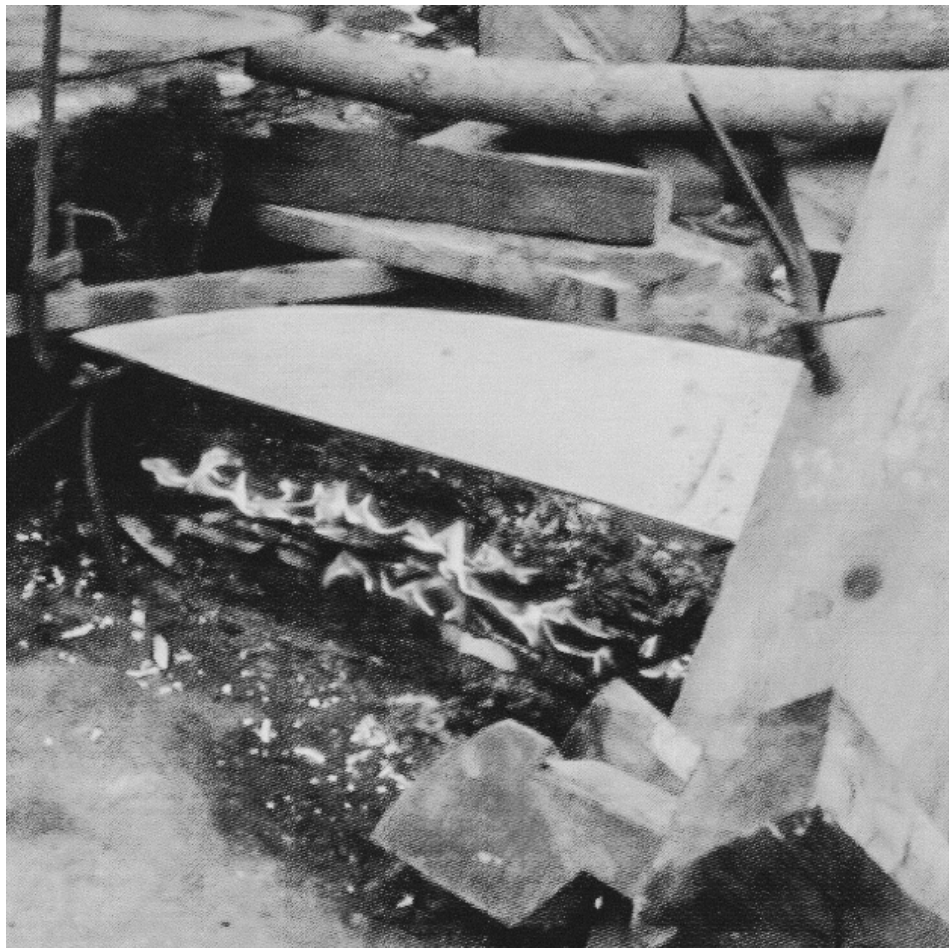


Figure 9. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.



Figure 10. Unknown author, craftsman at work in a small shipyard, about 1990/2000. Photograph from popular archives.

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Design Perspectives

Placebeing on an Island in the Mediterranean

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Keywords

Placebeing, Place-Making, Tacit Knowledge, Community, Introspection.

Abstract

This paper probes the implicit dimension of the experiences of four design researchers living on an island of the Mediterranean. Through introspective methods, their points of view begin to uncover areas of convergence and divergence pivoting on themes of culture, community, and tacit knowledge. We aim to explore how the *topos* informs design and how it is shaped in turn.

Doing research on the island of Syros, we shared our perspectives as we navigate the associations among the means of artistic expression, networks of diffuse creativity, history and heritage, social relations and limitations of our own practice struggling to find words to describe them. To achieve this we engaged in textual, reflective introspection of our research, we discussed each other's texts and identified the key themes that were clustered. We posit that this reflection of our work will enable us to act as a feedback loop for both our practice as well as our daily life. In addition, we hope to engage in story-sharing with other embedded practitioners in order to discursively build a common language of *placebeing* in the Mediterranean and beyond.

1. Introduction¹

In this paper we will explore how an embodied and experiential sense of place; what we call placebeing, connects the practice of four designers. All the authors are early career researchers, designers, activists working and living in a remote corner of the east Mediterranean. Through our work and everyday life, we holistically embody this elusive specter that we are yet unable to put into words. An island, a discreet landmass surrounded by the sea - the South Aegean in our case, is a unique place to live. There is a mystery to being an islander known only to those who live an insular lifestyle.

We hope to better understand how design works with the *topos*, what the *topos* is and how the process of negotiating it works in relation to artistic, social, and applied research as well as the creation of sustainable lifestyles. The research hypothesis here is that the way we conduct research on an island is shaped by the island, parts of this influence are tacit and as such necessitate the adoption of introspective methods to grasp. To understand this, we separately wrote about how we feel the *topos* influences our work, also we selected a photo that embodies the feeling of the text. Having these texts, we collectively critiqued them in an attempt to delve deeper and confront the tacit dimension of place in our research.

The central themes in each text were highlighted to understand the type of framing each of us adopts to talk about place-research relations. We adopted a first-person perspective for the

1 Spyros Bofylatos is responsible for the paragraph 2; Paris Xintarianos-Tsiropinas for the 3rd; Helen Charoupia for the 4th and Vasiliki Nikolakopoulou for the 5th. The introductory paragraph and conclusions, were jointly written by the four authors.

texts that present our thoughts, feelings and ideas, and a third person perspective when discussing in the context of scholarship and academic research. This enables the reader to easily differentiate between our view and the literature.

Additionally, this juxtaposition of the two aims to underline our reflexive approach (Ripamonti et al. 2015) in critiquing contemporary positions on the matter place-center creative production. Critiquing Heidegger, Malpas (2012) argues that “philosophy begins in wonder and begins in place and the experience of place. The place of wonder, of philosophy, of questioning, is the very topos of thinking”. To become a place (*topos*), space acquires values, such as character and identity filled with humanized forms, functions, aspirations, feelings, and meanings. To understand a place, one can reflect on the social and cultural dimensions of its built environment. How can the people of Syros, a *topos* settled more than seven thousand years ago, still create a novel dimension of culture? Through participatory action research (Bilandzic & Venable 2011; Fassi et al., 2013), digital applications, and community storytelling, we explore how the sense of a place can be reinforced by acknowledging its heritage in a dynamic way. Through this line of thought, the idea of being in a place, place-being emerged. This notion points to the holistic experience of an embedded practice that shapes and is shaped by a place. This cultural constellation mirrors the nodes of an archipelago of creative communities. Pivoting on notions of co-design with locals, while honoring nature’s limits we explore the connection between the natural environment and making. Engaging in conversation with the inhabitants of the island we witness the osmosis of indigenous cultural practices with initiatives spurring within the presence of a multidisciplinary University.

This beacon of alternative values acts as a facilitator of the diffuse design capacities of the society surrounding it.

2. The Mystery of the *topos*

In the context of religious practices, a mystery is something like a one-way mirror. Those who participate in the mystery know what it entails, while for those on the outside it is a non-sensical thing. As most of the planet's population becomes more and more urbanised, the places we inhabit become less personal, larger and co-experienced by millions of souls. The notion of *topos*, the tacit essence of a place, cannot exist within a metropolis in the same way it does in a remote place. As cities grew they ate up all of the surrounding villages in a cultural grinder. Cities like London, New York, Shanghai are city states with their own culture, style and mysteries, they can become nonplaces without any kind of specific essence of place.

My research in the past decade has been centered around tacit knowledge in relation to Making and Design. In a nutshell I am trying to understand and communicate what this indescribable thing does, how it's used, and whether it is a fundamental part of human existence. Michael Polanyi introduced the tacit dimension in 1966, describing it in the sense "that we know more than we can tell". This refers to ways of knowing that grow through experience and craft but are personal and out of reach of explication or analysis. His argument is that the explicit parts of such knowledge are the tip of the iceberg.

Tacit knowledge lacks specification and articulation (Polanyi, 1966). According to Ingold (2015) tacit knowledge is a living embodied thing that turns lifeless and inert when pinned down and explained. What I found to work, both in my own personal re-

search projects and through my readings in the same field, is that it's more effective to talk, to reflect and to engage in introspective practices about experiences informed and shaped by tacit knowledge. The topos is a shared experience, and introspection combined with autoethnographic practices is a way for experience driven design research (Xue & Desmet, 2019) to flourish.

The essence of a place can be dismantled into its constituent parts, but as anything that is complex it cannot be put back together. Something gets lost during the butchering into bits, and that's my main motivation for doing this, for trying to reflect on what the *topos* is or how it changes, shapes and engages in a dialogue with the people who experience it. There are intrinsic and extrinsic factors to this (Jung & Walker, 2018) but there is something more, something personal and elusive, something that demands that you engage in an authentic experience with the topos, to witness it, to be part of that holon.

The fact that Syros is an island makes it easier to differentiate it from other localities. Insular communities, be it on islands or mountains, such as Zomia (Scott, 2009), are fighting to put distance between themselves and the states that wished to engulf them. Living on an island is synonymous to bounded freedom, to collaboration, to solidarity. In addition, the beautiful experiment that is the Department of Product and Systems Design added a novel, young tribe to the quiet aging population of Syros. The creative cell that grew on the island has challenged the dusty envelope of tradition that kept everything in check and created a new colorful disruption full of unrest. For Syros, a place in flux since it was inhabited in 5.000BC this is an additional layer of transcultural capital and a new tension between the different stakeholders.

I believe that the thing that helps is scale. The island is part of a holon called Cyclades which is part of a larger archipelago of the Aegean and so on. The opportunity to experience all the layers of human life in an explicit, unescapable way is what makes this a great place to do research. There are dimensions of this Mediterranean topos that are shared throughout mare nostrum yet some peculiarities unique to Syros. One is the constant demographic change with new refugees, expats and migrants increasing the plurality with each generation. Another constant is respect, any who come hoping to engage in cultural imperialism will be met with stiff resistance while those who acknowledge and work with the people of the island will be met with open arms (Fig. 1).



Figure 1. Daybreak at an all-night student party at the Department of Product and Systems Design Engineering. All rights: Sotiris Patronis, Xronis Potidis and Fani Panagopoulou.

3. Cultural production within the topos

In this age of globalized information, universal connection and the implementation of a common lifestyle – a pattern of behavior, work and entertainment for most of the humankind, the small islandic place – *topos*’ offers a different way of life (*tropos*). In an area surrounded by the sea, the rhythms and requirements of everyday life differ from those of a large city or a capital, even if Syros is called the capital of the Cyclades. On this island, the farthest distance does not exceed 20 km. The tallest building has no more than four floors. The most unknown person is an acquaintance of a friend.

Islanders have at least one thing in common with each other, but also with the other islanders of Greece: the sea is everywhere around them. On most of the islands of the Greek archipelago, the sea is a daily spectacle acting as the frame of everyday life. But is this perpetually moving liquid element the only substance that characterizes these limited spatial territories as a special place to live?

For some of them, no. While some of the Aegean islands present a social structure and cohesion similar to that of the villages – small population, limited education and work options, deep connection to concepts such as tradition, family and religion – others, such as Syros, could be characterized, even today, as independent city-states (*poli-kratos*). In archeology the term is used as a reference to any social and political group which is composed of a major urban center and its region, which has achieved a high degree of independence and a clear cultural identity. “city-state” (Darvil, 2009).

Obviously, this term does not give a literal meaning to the term independence. The term cultural identity, on the other hand, characterizes and differentiates the islands from each other, to the extent that nowadays, the visitor or the future resident of an island chooses a more frantic, glamorous and fun way of life by going to Mykonos, one closer to nature, with a strong religious and artistic spirit like the one presented by Tinos, or one with more intense urban elements and more options in work and entertainment all year long, such as Syros.

The cultural heritage is part of the daily life of the people of Syros. Even a simple stroll in Hermoupolis brings a person into juxtaposition with art and architecture, reminding them of their debt to conserve and restore the environment around them like a gardener adding to the flourishing ecosystem more than was taken. And indeed, there are many who have taken the responsibility to record, preserve and add to the cultural capital. This fact that explains the existence of numerous festivals e.g., Stray Art Festival, International Rebetiko Festival and more² events that strengthen this identity and bring people together.

Some of these people choose Syros as a permanent residence from a young age and earn their salary living away from the big urban centers at a time when work and physical presence are no longer interconnected. But what they gain most is the quality of life offered by the environment. Nature, the sea, the short distances, the gaze into other people's eyes, are conditions and springboards for creativity. Whether it is a mural, a theatrical

2 <https://www.syrosisland.gr/en/syros-the-island-of-festivals/>.

play, a festival or a research process, everything is created by including a piece of the energy of this environment - this is what makes them stand out from the mass and the prefabricated. For an artist-designer like me, what life on a small island ultimately offers is the journey to the inner self. This journey, in addition to inspiration and creation, makes me understand my place in the world, humanity's granular scale in relation to the vast universe. Realizing that you are not unique is liberating. Life in Syros rewards me with the importance of scale. After all, all human actions, from a research process to a festival and from a play to a painting, are nothing more than stories. Even Design is storytelling (Lupton, 2017). Syros tells us how we will narrate it. In conclusion, place (*topos*) creates the way (*tropos*) (Fig. 2).



Figure 2. A small portion of the murals and artworks created at the Athletic Centre Dimitrios Vikelas of Syros during the Stray Art Festival 2018 All rights: Tatiana Kasimati.

4. Emergent Conversations between People and Place

Contributing to this patchwork of reflective introspection, my perspective arrives from a place of gradual immersion to a rhythm, a climate, a culture, and a way of being in place, in Syros. The way I see it, this island invites its inhabitants to make a home of it. Having grown up in a city like Athens, that never sleeps and rushes through you in the form of loud cars, busy people and close to zero community relations, finding myself in this place was intriguing to say the least. For the first few years, the entropy generated by 19 years under the shadows of tall apartment buildings urged me to return periodically to smell the exhaust fumes and feel like a stranger. Admittedly, this is not the experience everyone has in a place like Athens, and it was slowly revealed to me that people are what a place is made of - rather than simply the elements of its architecture or the weather forecast. Come to think of it, a place is not made just of people, either, but the experiences that are co-created with them, the place and - admittedly - me, you, us.

And so, in the embrace of the sea and a newfound community created by the Department of Product and Systems Design & Engineering, my visits to the big city got shorter. Settling into a new scale of interconnectedness, the university was the first node from which I tried to make sense of this place. The courses that I took, especially in my last years of study, opened new ways of knowing, relating and being with(in) the world. By understanding the role of design as that of a mediator of our realities, a myriad of underexplored facets of this discipline unfolded before me. Through coming in contact

with a wide array of subjects, methods, techniques, schools of thought and praxis, a sense of curious exploration started to blossom within me. An exploration that would question how design could be enacted with the place, its people and its environment, embracing its complexity, systemically and collaboratively creating with(in) it.

Having this in mind, I started noticing the multitude of initiatives that had already taken root on the island of Syros, realizing the potential of this small node of creativity in the midst of the Aegean archipelago. A tight knit network of interpersonal bonds between the peoples of the island, indigenous or not, has been woven through the relationships that exist between families, university groups, communities or action-based initiatives. These entanglements generate a continuous conversation between the people, the space they live in and the place they want to manifest for themselves. From this dialogue creative communities (Meroni, 2007) are emerging, forming grassroots actions through which participation, organisational autonomy and co-design are encouraged, without necessarily being named as such. From a place of deep knowing about the island, its ebbs, and flows - of winter streams or summer tourists, the inhabitants have cultivated an understanding that guides designed initiatives into bloom.

Some examples of relational services (Cipolla & Manzini, 2009), created in the midst of the community of the island include the actions of Apano Meria, a social cooperative enterprise (Apano Meria, 2020). Guided by local and expert knowledge, this initiative aims to cultivate a praxis of sustainment

(Fry, 2004) for the primitive lands of the island, all the while encouraging better communication of the needs of the *topos* to its people. In an effort to find the way, or the *tropos*, with which we can relate to the environment and its inhabitants, an island in the Mediterranean such as Syros could -through the tangible and intangible stories that it embodies- provide the rhythm and the know-how with which we could manifest creative, just and sustainable futures.

All in all, in a world in the midst of several crises, systemic and collaborative design seems like the ideal kaleidoscopic lens through which humanity can engage in pluriversal (Escobar, 2018) problem framing. Discovering the multiple perspectives through which other entities experience this world, might help us tap into a collective wisdom that will guide us, more steadily, forward (Fig. 3).



Figure 3. Walking through Apano Meria with the locals: discussing, exploring, understanding, and connecting with people and place. All rights Authors.

5. Embeddedness in Cultural Placebeing

My perspective stems from the research on the space-place relationship and how people of a historic city can collectively create a digital dimension of cultural capital by acknowledging and preserving their architectural heritage. This investigation became more focused when I moved to Syros, after a 2-year training on digital cultural heritage's practical implications and doing research abroad, mainly Cyprus and central Europe. Doing research on the island and travelling around eastern Mediterranean, unraveled a more experiential way to reflect on my observations, especially the differentiation between space and place.

Space is a hypothetical condition. It becomes identifiable the moment human presence and activity concretize it. Then space has become a place (Stefanou & Stefanou 1999). Buildings constitute a key element of understanding a place because they reflect the expression of society (social) and the people (cultural) who made them. Therefore, a place's identity is not only integrated into built space but also in cultural practice. The community of concern acts upon the built heritage of its city and transforms it. At the same time, it keeps up with these transformations and the stories associated with them, thus making a collective activity. Could it be like a network, forming communal roots and identity (Han et al., 2014), thus representing a city's cultural heritage?

Inspired by my team's (HERMeS, 2019) vision and observing most of Hermoupolis' built heritage slowly declining, we decided to engage with the citizens through Participatory Action

Design Research (Bilandzic and Venable 2011; Fassi et al., 2013) Building upon an existing digital heritage management and preservation system (Chatzigrigoriou & Mavrikas, 2013) for Hermoupolis' endangered buildings, we aimed to integrate the stories of those buildings into the system. We assumed that citizens could provide this qualitative dimension that the system was lacking. I was surprised by their response to our call (Figure 4). Turns out that story-sharing affected all 'kinds' of citizens, since everybody has a story to tell about a building or how they relate to it. Even citizens that did not tell a story came to the project's ceremony. It appears that this type of fragile heritage communicating, primarily raised among citizens a feeling of belongingness, rather than awareness, whereas in this case buildings became a mere communication medium. The outcome of this project was the creation of a network containing 100 buildings and their stories (*100 buildings/ 100 stories*) open to further additions and the action's continuation via the establishment of a similar annual ceremony welcoming the participation of all citizens.

Drawing on the above, our research motivation became even more profound. We now seek to digitally bridge the communication gap between the tangible (built) and intangible (stories) heritage of a place beyond the borders of Syros. Our current space is Aegean.

In my research travels to three Aegean settlements with globally recognized intangible cultural heritage (UNESCO Know How of cultivating mastic on the island of Chios, 2014; UNESCO Mediterranean diet, 2013; UNESCO Tinian Marble

Craftsmanship 2015), I was faced with another *sense of place*. I observed that there is another way to consider cumulative involvement and its footprint on space. The settlements of Pyrgos (Tinos), Agia Paraskevi (Lesvos), and the mastic village of Olympoi (Chios) are places; spaces that are already occupied and nothing could displace them. Only entropy and decay could affect their built, tangible environment. During the travels, I endeavored to reveal the intangible manifestations of the built surroundings and conceptually interpret them to the rest of the design team (Vosinakis et al. 2020; Chatzigrigoriou et al. 2021). My travels lasted about ten days at each settlement. It took me days to settle and feel I was part of these places; I was being *placed* in the specific space (placement). Returning to Syros and Hermoupolis, I wondered if this city's cultural heritage has determined the relationship between place and people as in these three settlements. It seems that Hermoupolis is a differently determined place which forced me to think about why I chose to permanently settle there. Therefore, my reflection on the idea of placement raised the question “how much of my, your, our placement in the specific space can affect or already affects the place, and how much the place can influence or already influences our ‘being’ in this space?”

The last quotes stem from a Heideggerian observation on the space-place-human relationship. Concerning Heidegger's concepts on the topology of being, J. Malpas (2008) demonstrates how the notion of “emplacement” became the pivotal answer for Heidegger: how anything can exist and become what it is, including human beings. For Heidegger (J. Malpas, 2008), the concepts of “being” and “place” are unseparated.

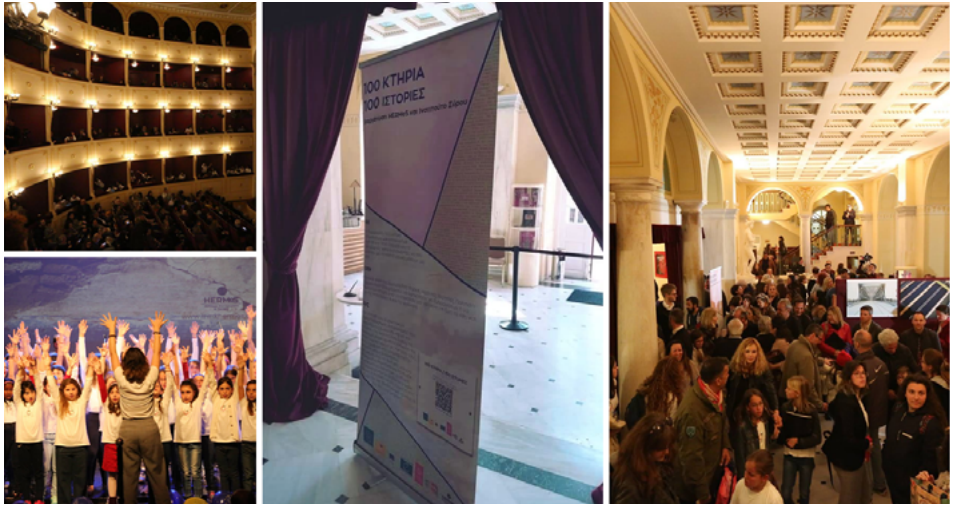


Figure 4. Celebrating the story-sharing initiative, ‘100 buildings / 100 stories’, at the local historic theatre of Apollon, Hermoupolis. All rights Authors.

In our research approach, we extend Heidegger’s concept of placebeing and search for digital interactions among citizens and buildings highlighting the notions of place- *belonging*, *acting*, and *making*, thus focusing on the cultural expressions. Through such an approach one can suggest the *thinking through the place* which, eventually, indicates a way (*tropos*) (Fig. 4).

6. Conclusions

We set out to author this paper aiming to better understand and illustrate the tacit dimensions of the *topos* as they become entangled with our research in an embedded Mediterranean setting. Each one has a different level of experience with introspective methods and that was perhaps the biggest challenge. Breaking the rules of scientific convention and academic writing and engaging in this type of writing feels wrong at times.



Figure 5. Authors, Affinity Diagram – Connecting the dimensions of placebeing. All rights Authors.

Undertaking this process as a collective made it more manageable as we pushed each other to elaborate more what each text was about... The texts overlap in some central notions pointing to some common characteristics of our tacit understanding of topos.

To better understand the common ground, we each did a rough theme analysis (King, 2004) in each other's texts. We created an affinity diagram in an online platform and mapped the connections and overlap between our perspectives (Fig. 5).

This map was illustrated as a *xerolithia*; a drystone wall found throughout the Mediterranean that has been added in UNESCO's intangible cultural heritage catalogue in 2018 (UNESCO Art of dry-stone walling, knowledge, and techniques, 2018). The *art of xerolithia* is termed to describe a construction made by stones without any binder. It involves the placement of heterogeneous pieces of rock: a transmission of knowledge passed from one generation to another and rooted in the feeling of belonging to a community, be it the family or the rural community of a place. It represents another influence on our way of thinking and conducting research shaped by the island. As the craftspeople of *xerolithia* do, we collectively placed the pivoting notions stemming from our texts and created a stronger whole without beating the pieces to place (Fig. 6).

The affinity diagram's sequence reflects our approach to connecting the dimensions of placebeing considered by each. We have passed from the unknown to the uncertain regarding the common threads in our research.



Figure 6. Authors, Xerolithia Theme Representation – Creating a stronger whole by combining our contributions All rights Authors.

Some emergent ideas that act as undercurrents connecting our experience and practice include the notion of temporality of space and place. Degrowth (Giacomo D'alisa et al, 2015) calls for decentralization, living on a scale that allows the place to exist. There is a rhythmical flow to the place that is connected to the climate, the mitigations of humans and non-humans and all aspects of it. The wet cold of winter brings us closer to protect us while the hostile August sun pulverises those who steer away from the embrace of the sea. Another dimension is how the Networks evolve to Nets, the common nodes in the constellation of activists, artists and scholars capture the minds of any adventurous souls that happen to pass through the Cycladic Archipelago. Finally, we extend an invitation to our readers to come and experience and engage in a dialogue on placebeing in the Mediterranean, this type of work is only the beginning.

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Systemic designer particularly keen on relationships between cultures, and enhancement of territorial identities. She is currently a PhD candidate at the Department of Architecture and Design of Politecnico di Torino, with a research project on the improvement of cultural heritage and cultural accessibility, with the aim of highlighting new approaches in defining the relationships between design, cultural heritage and communities.
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She holds a degree in Product and Systems Design Engineering from the University of the Aegean, majoring in Service Design. Since 2020, she has been a PhD candidate in the Department, studying issues related to the emergence of sustainable futures through design.

Using participatory action research she aims to explore the ways in which tacit knowledge can emerge, be understood and leveraged to better design relational services for sustainable futures. This exploration will pivot on the ways of knowing that emerge from the process of design, craft and co-creation as well as on the indigenous practices at the local level. Her research aims to enable the emergence of a new design epistemology, based on concepts like post-humanism as well as on feminist and indigenous theoretical frameworks. This will be accomplished with small groups of people, within which co-creation will occur, following processes of participatory design.

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PhD Fellow Professor at EINA, Centre Universitari de Disseny i Art de Barcelona, at the UAB, since 2011. She is doctorate in Humanities (2023), at UPF, and Graduate in Interior Design (2004) at EINA. She combines teaching in Space Design Bachelor at EINA with and researching. She coordinates the Master in Space Design and also she has her own studio of space design Sara Coscarelli Creación de Espacios (2008). Her researches are related with Interior Domestic in the Mediterranean context. She is developing consequences of the Mediterranean Critical Regionalism concept. She has published in many international conference. Moreover, she is an Interior Designer with own studio.

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Antonio de Feo

PhD student in Design Science at Università Iuav di Venezia, designer and photographer. He investigates how the culture of the project can become a tool for reading and social innovation. After graduating in Industrial Design at the Polytechnic University of Bari with a thesis that combines territory, handicraft, design and industry, patented by the Polytechnic, he moves to Venice where he continues his studies at the Iuav University, graduating in product and visual design with a thesis on photography for design. In September 2020 he becomes a research fellow at the Iuav of Venice.

In his research he intends to analyze representational and transformative technologies as tools to communicate and market a product or a service. In addition, he studies to understand how photography could become a means of analysis and study for design, becoming historical memory of ancient craft values and material knowledge.

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Claudia De Giorgi

Architect and Full Professor of Design at Politecnico di Torino, she is a researcher in the field of the culture of materials for innovative design, technologies and production processes, investigating the sensory and sustainable dimension in a human-centred approach to design, which pays attention to people real needs: functional, relational and perceptive.

The work is carried out in close connection to the regional manufacturing sectors as part of a complex system of relationships which aims to disseminate innovation, develop new technological paradigms and new, more sustainable production scenarios. Scientific Director of MATto, innovative materials archive open to Piedmont SMEs, since 2018 she is Vice Rector for Quality, Welfare and Equal Opportunities at the Politecnico di Torino.

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She wrote articles both in international conferences and journals, such as "Strategic Design Research Journal", "Design and Culture", "Journal of Design History", "MD Journal", "DIID. Disegno Industriale Industrial Design", "The Design Journal".

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One of his main lines of research concerns the valorization of that design dialoguing with craftsmanship, strongly anchored to territories of the country, and capable of supporting the Made in Italy development, that is what he names "Handmade in Italy." About this, he is the national coordinator of the ADI Thematic Commission "Handmade in Italy," which he founded in 2017. Since 2020 he is Scientific Committee member of SYMBOLA Foundation for Italian Qualities.

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Researcher in Service Design and lecturer at the Advanced Design Master's Degree Course. Her fields of expertise are: advanced design approach to support urban transformations through multi-stakeholders collaboration, co-design of urban accessibility, design for preparedness.

She is involved in the development of International projects and in educational cross-city programs about design for responsible innovation.

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In her current work she and her co-worker argues the current socio-cultural transformation in Anatolian Dowry Culture in the context of reinvention of tradition.

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From 2007 to 2017 lecturer fellow and then post-doc researcher at DIDA Department of University of Florence, where he led several joint research labs in between Academia and advanced craftsmanship SMES. Professor in Fashion Design and Product Design at undergraduate program in Design of University of Florence. PhD in Industrial design, Environment and History, his professional profile is focusing on relationships between design strategies and advanced manufacturing processes. Academic coordinator at Fashion Design department of IED-Istituto Europeo di Design in Florence from 2014 to 2018. From March 2018 to December 2019, Associate Researcher at Nanjing University/School of Art.

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She is an interior and spatial designer, a design researcher and PhD candidate. She studied Interior Architecture and Environmental Design at the Izmir University of Economics. Additionally, she carried out one of her internships in Chiba University, Japan together with Prof. Kaname Yanagisawa Lab. with a JASSO scholarship. After, she got her MSc. degree from Politecnico di Milano in Interior and Spatial Design where she worked as an intern design researcher at PoliMi Desis

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She teaches Bio-innovation Design and Design for Scientific Visualization in the Master’s Degree Course Design for Innovation and Industrial Design Laboratory 3 in the Three-year Degree Course of Design and Communication. In the field of experimental design research, she investigates the opportunities to build hybrid paths that involve advanced scientific contributions in the design project to bring contemporary science closer to people’s lives.

Since 2006 she founded and coordinates the Hybrid Design Lab (www.hybriddesignlab.org), the design laboratory dedicated to mutual relations between design and science with particular attention to the experimentation of biomimicry in design and the integration of designers in the development processes of new materials to which the specific Designer in lab project is dedicated.

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Since 2009 Dr Chikh M’hamed has held several teaching positions in various universities and business schools in France, Italy and China and conducted consultancy in strategy and international business. Her areas of research focus on collective strategies, business models and innovation as well as sustainability, in particular in Europe and Asia. In 2020, she has received a fellowship on the European Green Deal of Konrad-Adenauer-Stiftung in Berlin.

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She holds a bachelor’s degree in Mathematics (2012) from the National and Kapodistrian University of Athens, and a master’s degree from the Department of Design Engineering of the University of the Aegean (2015).

She is currently doing her PhD at the same department (2018), focusing on UX evaluation methods in interactive systems related to cultural heritage. She is also a research fellow and member of the Heritage Management e-Society (HERMeS) NGO. She has been a Marie Curie Early Stage Researcher (2016) in Cyprus and Austria at an Initial Training Network (ITN) dedi-

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Main focus of his line of research are parametric design, medical design, and advanced manufacturing – knowledge acquired during his academic path. The Ph.D. course with industrial characterization has allowed him to carry out and consolidate his research activity, as well as at his university, also at the Escuela Técnica Superior de Ingeniería y Diseño Industrial (Universidad Politécnica de Madrid, Spain) and a company from Campania, based in Grignano di Aversa, to design a system of innovative orthopaedic devices through parametric design.

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Currently she is working on her Master's degree with topic “Transition Design as an Approach to Products Design under Crises and Societal challenges” to take advantage of the transition design in the face of the changes produced by crises and societal challenges to completely reshape life patterns for creating a more sustainable desirable future for all.

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He is occupied with street art and mainly with large-scale murals. He's worked individually and with his team, Really? Team, in various parts of Greece.

He also works as a designer, illustrator, street artist and musician. His interests include photography, production and direction of audiovisual works, writing and acting. His research interests revolve around Design, Art and Creation, focusing on the design processes that precede, are subject to and follow the creation of works of Street Art, and how they are qualitatively and quantitatively related to Design, in terms of productivity, quality, performance and user experience.

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Currently he is professor of industrial design at the Faculty of Applied Arts, Helwan University. The academic history extends gradually, starting from a teaching assistant to a professor. During those periods, he taught at many public and private universities, which have departments of industrial design and product design. He published more than twenty research papers in refereed scientific journals and local and international conferences, supervised many master's and Ph.D. theses, and participated in the discussion and judgment committees for scientific theses. He received the award for the best master's thesis at Helwan University, as well as the medal of the Faculty of Applied Arts. Patent design for a white cane model for the blind. Held several workshops for designing and prototyping in addition to many participations in the field of industry, especially the manufacture of handmade models, as well as community service and volunteer work for people with special needs.

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