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THE WOMEN'S MAKING



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# A BIG PICTURE OF WOMEN'S MAKING

# Women Crafting Today: a Literature Review

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## Keywords

Women Design, Women Craft, Craft Sensibilities, Roles of Women, Technology, DIY, Design Practices, Gender Issue, Literature Review.

## Abstract

There is a vast body of research exploring the roles women can contribute to design creation and crafting. In the past, historical studies have paid attention to the role of women in the applied and decorative arts, more than the role of women in design and technologies, giving men a more significant role in the manufacturing technological dimension. In recent years, the consumers, as well as the designers' interest in handcrafting has grown in popularity in Europe, USA, and finally also in Asia, for many different reasons worldwide showing a rich phenomenology. Craft exhibitions, fairs, shows, and web platforms (like Etsy.com) have been making echo to the century Arts and Crafts movement. This new craft movement, characterized by a growing community of young women, has also been seen as a political phenomenon with some aspects related to a third wave feminist do-it-yourself. Beyond the political aspects, women crafting has been acquired more and more considerable cultural, social, and commercial values.

In this article, we present a systematic analysis of the rich phenomenology of contemporary women crafting with the support of available evidence-based literature concerning the role of women in today's and future design and production. We organize our findings into clusters describing the key roles that women play in the design creation and crafting. We also put light in the future design connecting women thinking and craft sensibility to new technologies (like 3D or 4D printing).

## 1. Introduction: Why This Review?

For decades, many scholars have investigated and recognized the role that women play in the applied and decorative arts, in making and creating, especially in pottery, textile, jewelry, handmade clothes, knitting, and furniture.

DIY craft – defined as a movement which mostly women make stuff with their own hands – offer freedom, flexibility and potential. It has been the subject of a variety of research studies, and a growing number of these are paying particular attention to the connection between women craft and cultural economy. Gender researchers have tended to focus on particular domains, such as public policy or financial performance, or on certain specific factors of women craft, including technology, reality, or feminism. However, rarely do authors indicate precisely how women specifically contribute to design, or indeed what the connection of women thinking and craft sensibility is to new technologies. In this article, we investigate whether the women craft studies literature contains answers to those questions.

This task is not without its challenges, given how liberally the words “women” and “craft” are used throughout the literature. In order to build a comprehensive yet focused understanding of the contribution and value women craft can create for design sensibility, we undertook a review of the relationship between women and craft reported in design studies literature during the last ten years. This review includes research examining the relationship between women craft, craft sensibility, and gender issues, studies focusing on the roles played by women in the craft making creation process and the results it produces, and on the factors contributing to notions of the link between women and craft more generally.

The main goal of this review was to establish how design academics have attempted to understand and portray the women craft over the last ten years. This review presents the contributions design academics and practitioners have made towards answering an open question regarding the value women offer to craft processes and outcomes.

The results of the review have been here presented in three parts. The first describes the methodology followed and the initial findings drew from the literature. The second presents an analysis of the most relevant studies. The third discusses an interpretive mapping of the findings, and includes proposals regarding areas for future research.

## **2. Research Methodology**

To carry out the review, a preliminary methodology was established. The research draws from multiple literature across various disciplines, including media and communication studies, cultural studies, cultural economy, feminism, art and crafts history, political economy, and internet studies.

25 articles, relevant to the discipline, have been considered important for the research that was carried on during November of 2019. Thirty papers have been screened by reading the abstracts. Papers that in a way did not contribute to the review objective were eliminated, defining a total of 25 references, including papers and reports.

Six articles have been read in full, producing a manual analysis of each one and a summary card was created for each article detailing its explicit reference to women craft. The review followed a specific methods based on: participant-observation, digital and visual data capture of online content, case

studies, and semi-structured interviews with women crafters and creation entrepreneurs.

Through this review, it was possible to perform an analysis utilizing the abstracts.

### **3. Initial Findings**

It is important to note that much of the literature that has been identified was not based on empirical, quantitative evidence, it was either a narrative analysis of case studies, which varied in quality and methodology, or was based on the author's own experiences and the underlying assumptions built over a long history of experiential validation. Some papers were based on purely critical/historical discourse that did not need robust empirical support. This factor was considered important for the academic design community as well as for the findings from this analysis. The qualitative nature of the papers reviewed reflects into analysis and conclusions drawn later. In sum, 60 percent of the papers as Literature, Experiences, Examples, and Opinions (LEEO) have been classified. This review contains more LEEO pieces than any other kind. LEEOs could be literature reviews, theory development, opinion pieces, experience with case studies, or small academic and professional anecdotes. Of the remaining literature analyzed, 30 percent came under the heading of Qualitative Studies. The selection of qualitative studies papers gather, structure, and analyze qualitative data in a variety of ways, including interviews, case studies, observations, and focus groups. The remaining 10 percent of the papers have been defined as Quantitative Studies. Quantitative studies papers analyze the role of women craft using quantitative data, sur-

veys, mathematical models, economic models, and other methods involving numbers and figures. These three types of analysis form the foundation upon which academic design community principally built its overall narrative.

Three initial points stood out during the creation of the abstracts for the 25 documents. The first – and most prominent – is that there are a wide variety of meanings attributed to women craft, and as a result, a variety of impacts women craft may have beyond pure styling activities. Contemporary craft is marked by an overwhelmingly female production workforce, emphasizing a need to understand the gendered aspects of its labors, identities and privileges. Unsurprisingly, the articles in-depth analyses show the changing roles and identities of women with regard to creative work and the rapidly growing sector of the economy that DIY production represents provide a comprehensive yet nuanced response to what is clearly a complex cultural phenomenon (Wallace, 2014, p.17).

A second point, related to the first, is that with craft's long-standing roots in "women's work", it is perhaps not surprising that the field's star system elevates women as taste-makers; however, when comparing DIY craft to other culture industries (film, fashion or architecture, for example), it is a standout in terms of a gendered hierarchy that predominantly endorses female producers with symbolic capital. This suggests a more feminist understanding of mutual support and community consistent with a history of independent and self-publishing of women's work (Wallace, 2014, p.142).

## 4. Principal Findings

After the full reading of each article and the creation of their relative abstracts contents were clustered into groups according to how they explain the roles of women in making, in design, in DIY craft, in technology, and the craft sensibility of women and the reality of craft women.

Many documents make claims about women craft but there are few explicit descriptions or quantifiable analyses of how women specifically contribute to design and what the connection of women thinking and craft sensibility to new technologies.

Therefore, the analysis have been presented with one caveat, because there was no consistently, clearly defined notion of the craft sensibility among the reviewed documents, it was necessary to make certain assumptions and work with implicit ideas. The roles here categorized are the result of a kind of pooling of common ideas in the absence of concrete explanations or empirical findings. Although there may be a number of gray areas that have not been included, it is still possible to consider this classification a valid and valuable endeavor. There is a need to define the craft sensibility more explicitly. Clusters serve as a contribution to this discussion.

### 4.1. Roles of Women in Making

In general, the majority of researchers who studied the issue of women in the craft field gave the consumption of crafts by females more attention than women's contribution in making. So how about women's making?

It is clear that the dynamics of making, connecting and building micro-enterprises are deeply gendered aspects of the new wave of indie craft and its cultural economy. With the assistance of

new technologies, women making will take more and more important effects. However, the roles of women in making are far from clear and precise in the design studies literature.

#### **4.2. Roles of Women in Design**

Many discussions about the women design in diverse disciplines have been identified during this review. Women's design, micro-credit lines and rapid manufacturing technologies make up an explosive mixture, groundbreaking given the effects it could have in the evolution of socio-cultural models and for the development of territorial economies (Ferrara, 2013, p. 344).

Marinella Ferrara analyses the evolution and new opportunities for design in the network social of the Mediterranean women. Although referring in particular to Mediterranean women, there are common trends for all women in the whole world. Many professional women are experimenting new ways towards self-affirmation and professional developments thanks to the communication system, that is more and more fluid and changeable, by creating new instruments and languages, opening new ways, thus starting a process of global personal interaction that is turning around the social web (Ferrara, 2012).

#### **4.3. Roles of Women in DIY Craft**

Modern craft is no longer a sequestered and quaint domestic leisure activity; crafts and DIY have redefined their images and social stigmas with progressive agendas of emancipation, individualization, sub-cultural identification and anti-commercialism as well as emerged as a multi-billion dollar industry (Wallace, 2014, p. 104).

DIY craft is a dynamic field that articulates and dis-articulates with various technologies, institutions, informal ties and socially networked forms of capital. The distributed nature of DIY craft depends on individual crafters weaving webs of connection with proprietary technologies, e-commerce infrastructures and corporations such as Etsy, and participating in aspects of network sociality to operate and grow their micro-enterprises (Wallace, 2014, p. 155).

DIY craft today is a movement. It's about women who make stuff with their own hands. DIY craft seems to offer freedom, flexibility and potential. "DIY is not only a term we use, but a lifestyle we live". Crafters are described as having "do-it-yourself backgrounds whereby they create innovative work using traditional craft methods, but not based on preexisting patterns" (Wallace, 2014).

The community of crafters is made up mostly of women. Women were motivated to find more satisfying creative work. Mostly women, many of whom aspire to leverage their craft skills into a way to quit their day jobs. The roles and identities of women are changing with regard to creative work, and the rapidly growing sector of the economy that DIY production represents (Wallace, 2014).

The informally networked and entrepreneurial nature of modern indie crafting requires women to play multiple roles in the circuit of culture.

In the article "Professionalism, Amateurism and the Boundaries of Design", Gerry Beegan and Paul Atkinson mentioned that craft is now posited as a form of self-reliance and an earth-friendly means of subverting conformity and passive consumption (Beegan, Atkinson, 2018).

Female domination of the craft industries caused a lot of changes in the traditional craft industry, artistically and socially. Constructing social and cultural meaning through women's craft making and production was a central advantage of women's predominance in the crafts industry. Badar Almamari mentioned that female artistry and taste became part of silversmith craft industry. What about in other craft industry? Women being more creative in the craft design, when the craft is related to fashion and female accessories (Almamari, 2015). These dynamics require crafty women to play multiple roles in the circuit of culture, and most often for paltry wages and significant emotional output.

#### **4.4. Roles of Women in Technology**

Paradoxically, part of craft's resurgence is in fact due to advancements in technology. Mobile media and social networks that make it easy for crafters to produce an abundance of Instagram photos and hash-tagged projects and that have extended craft from offline, individual spaces and studios and into everyday mediated conversation, with the influences and inspirations that brings (Wallace, 2014, p. 168).

Female participants connected the gender change in some crafts with the appearance of new technologies, so that males and females became equal in terms of specialization and skills, where in the past, men had predominated crafts that needed hard skills, like stone and metal working. Today, some technologies help women to practice all crafts including hard skills and activities (Almamari, 2015).

“This time within the areas of industrial design and even craft production, as the emerging technologies of rapid prototyp-

ing and direct digital manufacture give users the potential not only to design three-dimensional products but also to produce them at will.” That means with the assistance of advanced technologies , the designers and crafters will be in good hands in accomplishing their creative ideas nowadays and in the future (Beegan, Atkinson, 2018).

There are advantages and disadvantages when women do business using Etsy. Etsy provides a venue for women to step outside this and to own their own businesses working with their hands. Benefits of this include making one’s own schedule, managing the business’ budgets, providing care for children while working at home, and other qualities.

Clearly Etsy.com does broaden women’s options in many ways. Using Etsy women are able to display their social identity via their art and craft to a large community. It is possible to consider Etsy as a new kind of technology whereby women are no longer afraid of technology as before but they absolutely can use this tool to develop their craft business in nowadays and future. The only problem is when women concentrate on the creative design of craft, they probably have not enough time to deal with the technology issues such as maintaining the online sales while they may get better with the assistance of men. In conclusion, gender cooperation will be perfect system in the online craft business in future (Gillette, 2012).

#### **4.5. Craft Sensibilities of Women**

The enterprising young women of Jacqueline Wallace’s study cultivated an interest in craft as children in the somewhat traditional lineage associated with craft’s feminine and domestic roots. However, in returning to craft as young adults

– as makers and entrepreneurs – the opportunities and access are afforded to them are a result of feminism’s significant achievements. These young women are more educated, mobile and technologically connected than their predecessors (Wallace, 2014).

Marinella Ferrara demonstrated women’s qualities in the changing world and for the future: they are women with a marked aesthetic sensibility, who have managed to integrate their professional activity with a cultural and social commitment. They are women aware of their own rights, who question the stereotypes imposed by the cultures of origin, with difficult paths of integration within the community to which they belong and success in the labor world. They are proof of the great determination to enter debates and share ideas, to participate in the economic, social and cultural evolution of Mediterranean realities (but also for the other countries). Women are flexible and practical, and recognize the essential values of life. They have a marked sensibility for the social aspects of development, for care of the environment, for conserving resources. They prefer a fluent relation with the matter and nature of things. They pay attention to relations between people and especially to a more democratic style. All these qualities are important for building a “healthier future” (Ferrara, 2013).

#### **4.6. Crafty Women in Reality**

Indeed, from childhood beginnings, craft has been an integral element of many young women’s upbringing throughout time in Western society. What inspired their DIY activity and desire to make things by hand? Interestingly, many of the women attributed their early interest in making to experienc-

es in childhood, to familial influences, particularly those of their maternal relationships.

From learning to craft from mothers and grandmothers, contemporary women share these influential beginnings of their fore sisters; Today, young women's relationship to craft combines these early influences and feminist achievements with new technological affordances, new modes of work and a set of political ideals that brought renewed interest in craft (Wallace, 2014, p. 165).

There's a whole history of women and craft and handmade goods and domestic life. Today, craft is a way to be your own boss and for women to start their own businesses.

Today's crafty women must negotiate. As do-it-yourself cultural intermediaries, these women really do it all.

Contemporary craft – the notion of embodied practice as antidote to disembodied digital work and the e-commerce, promotional aspects, and social networking of the Web 2.0 era – we begin to see some of the dynamics and productive tensions at play in resurgence of craft in the digital era that today's crafters experience (Wallace, 2014, p. 168). These dynamics require crafty women to play multiple roles in the circuit of culture, and most often for paltry wages and significant emotional output.

This new “women's work” – outside conventional notions of professional work and yet not bracketed by the domestic sphere – is particular to the distributed, networked nature of the digital era and the tensions of negotiating the creative and enterprising selves of the crafty women. These women are led to believe that success stems from unwavering self-discipline and a 24/7 ethic of unbounded workdays.

It is noted that, in general, women are more likely to start small businesses in retail and service sectors, which typically have much lower returns and higher failure rates than other sectors, such as technology, and that the average female-led small enterprise closes within three years. This fact runs counter to what otherwise might be assumed about middle-class crafters: that their financial position is secure. Given the high failure rates, it is inevitable that many women will end up with loans to repay, or, operate in a hand-to-mouth situation that remains precarious (Wallace, 2014, p. 193).

Contemporary DIY crafters affirmed that making is connecting and connecting is making. Crafty women have carved out important space in the blogosphere, which has enabled them to use crafting as a springboard for cultivating kinships online, underscoring the importance of community, anointing the voices of women as part of feminist tradition, while wholly founding a new discursive practice, an “e-criture feminine.”

Women are deeply invested in a creative identity and a sense of self-reliance as personally empowering, where they’ve adopted a post-feminist mindset and ambivalence to the feminist histories that have affected their current opportunities. Rather, they have naturalized the risks and precariousness of craft entrepreneurship through a largely uncritical absorption of dominant neoliberal discourses on the masculinized “enterprising self,” notions of self-sufficiency and prompts to “quit your day job” in a post-Fordist era. They also negotiate multiple identities, particularly as the craft economy is divided among independent young women who have no children or are intentionally waiting to start a family and mompreneurs, whose unpaid domestic and child-rearing responsibilities add another layer to

the so-called freedoms that entrepreneurship of this nature is touted as bringing (Wallace, 2014, p. 209).

#### **4.7. Feminism for Crafty Women**

In general, the post-Fordist economy and the conditions of its work have favoured the skills and flexibility of female workers, alongside feminism's achievements toward women's increased independence and career opportunities has led to "a feminization of the workforce". Affective labour is also typically associated with feminized labour – the overall nature of work becoming more service-oriented and communication-based emphasizing affective work traditionally performed by women (Wallace, 2014, p. 187).

Today the economy is feminizing everyone. The DIY crafters of this economy are highly educated women, having benefited from the work of second-wave feminists to enable access to post-secondary education for young women. Rather, for these crafty women, feminism is somewhat passé, not relevant to their day-to-day work and craft.

Multiple roles and social expectations of mothers and unpaid reproductive and domestic labour are taken for granted as part of the familial make-up. Further, the "myth of flexibility," associated with entrepreneurial activity for women with children underscores that, without the means to offset family responsibilities with additional childcare or a partner who takes on primary care responsibilities, these responsibilities continual to fall to the mompreneur. Unlike men in these types of enterprises who often have greater mobility to meet clients and network, women in these businesses, particularly if they have children, are more domestically implicated and

can experience the false flexibility of entrepreneurship. The conditions of women engaged in creative micro-entrepreneurship might, in fact, be “worsening in contrast to what women might expect from a job with set hours and legal entitlements in regard to family life” (Wallace, 2014, p. 195).

## 5. Discussion and Conclusions

The aim of this review has been to explore the last ten years of research literature dealing specifically with the study of the roles – women activity plays in creative processes. This revealed three issues.

- A major obstacle in this task is a lack of clarity and precision with regard to the definitions of craft sensibility in the papers.
- Many positive insights on the value women offer to making and design were brief mentions unsupported by substantive analysis.
- Many of the articles that refer to the roles of women in technology by using short examples, case studies, or personal anecdotes – again, few included detailed analysis, especially of quantitative data.

A fair conclusion, therefore, is that women’s roles presented in the design literature to date relies on experiential episodes, specific examples, case studies, opinions, and anecdotes. Although this makes these findings unique and interesting, the nature of the information published in the literature presents some issues in terms of reliability. The evidence in the design literature of the contributions women can make to craft is still unclear.

In spite of the lack of clarity and evidence, an important result of this review has been that we now understand the narrative that has emerged over the past ten years. Hearsay and experiential discourse is often part of that narrative – many of the studies here analyzed used case studies and qualitative data collection methods. It is impossible, with the available data, to produce a formal model of this literature review – which was not the intended purpose –, mapping out the prevailing narrative and clustering the most prevalent characteristics of the women’s role. These clusters do not constitute a formal taxonomy; instead, they represent an effort to describe – with some kind of order – what has been found. Indeed, this attempt to identify and formalize from the literature the roles women can play in creation areas was helpful in order to better understand when it is most commonly used during this process in relation to the different roles that were identified.

The information presented in the previous sections of this review contains assumptions and gray areas that require further investigation. Hopefully, women design, women craft, craft sensibility are valuable labels, but it is here argued that more explicit and precise language is needed to specify the role, or roles of women in creative areas. In this direction, it is possible to suggest three lines of future researches in order to explore the roles that women activities play in creation.

- What do we understand by the word “craft”? While gray areas and overlapping roles are unlikely to entirely disappear, by developing a more consistent labeling of activities it should be easier to differentiate one type of craft from

another, and clarify the characteristics of different applications of craft sensibility.

- How does the role women play in the creative process specifically relate to craft? It is not enough to define the roles women can play in design; we must also establish a clear connection between those roles and its specific benefits or contributions to craft. These studies will need researchers to identify and develop a set of dedicated measurement tools.
- Which indicators and methodologies will most accurately measure the contributions women can make to craft? This avenue of research will seek to integrate quantitative and qualitative measures not only of economic value, but also social and environmental impact. The contributions women can make to craft should be measured along a wider spectrum aligned with current socioeconomic paradigms—not only against revenue projections and benchmarks. Most of the research reported in this review is qualitative, leaving a large gap in quantitative evidence that will significantly enrich the narratives, opinions, and experiences currently presented in the design literature.

Finally, it is also necessary to recognize that the framework for this review presents two core limitations. The first is related to the scope of the review. The intention was to establish how women's role has been portrayed in the design literature over the last ten years. However, this objective leaves out other domains of literature where this relationship is of interest and consequence. The disciplines of engineering, management, and business have their own literature studying and ex-

plaining of women’s role. Without taking these contributions into account, the answer we seek about that connection will be always incomplete.

The second limitation regards the terms used to frame the literature search, that were limited to terms identified as central – and without strong bias – during the research for the “women craft” project. We do recognize that other terms would also be valid, and that the net ought to be cast much more widely in the future.

Last but not least, further research might investigate the intersections of multidisciplinary social enterprises co-work spaces or digital collaborators – for women, by women – that would bring together material craft production skills; computer programming, web publishing and data analytic skills; and business management, grant-writing and sustainable capital strategies, such as profit-sharing.

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V

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

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

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

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

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

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**Melanie Levick-Parkin**

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

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

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**Virginia Marano**

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

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

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

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

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### **Tiziana Menegazzo**

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

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

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

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

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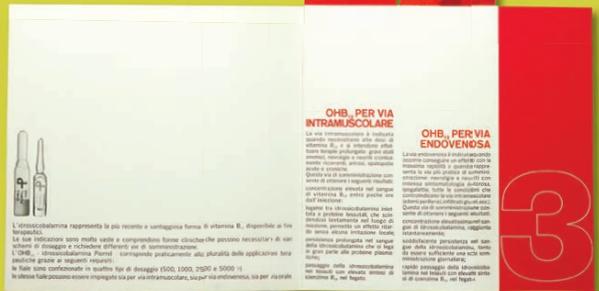
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