



Towards
a New Agenda
for Design
in the
Mediterranean
Region



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PAD #16

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EDITORIAL #16

Towards a New Agenda for Design in the Mediterranean Region

Marinella Ferrara and Chiara Lecce

Department of Design, Politecnico di Milano, Italy



The Mediterranean scenario does not stop to attract our interest and attention. We believe it is essential today to generate a convergence of actions that promotes creativity and innovation in this region, looking at the future of youth, by breaking the barriers of differences and misunderstandings between the various national realities and making the most of the difference in understanding the other.

PAD #16 issue deals with the design research and practices for the Mediterranean region, according to the vision of young creative innovators, in line with the previous #14 and #15 issues. It closes the trilogy of these last three issues to launch a new way of looking at the Mediterranean challenges.

We decided to shed light on the potential of the new globalized generation who wishes to take control of their future. It is by supporting the innovation capacity of youth that we will be able to advance the actual Mediterranean reality and open new perspectives on the future.

Whit this issue we give voice to PhD and researchers from the Mediterranean areas. They have faced a variety of problems that afflict these areas, to give new future perspectives each one with unique culture, personality, and means. They propose different design approaches, methodologies, and strategies to take advantage of the unique potentials of the Mediterranean communities, related mainly to the human capital, cultural identity, and creative resources. Creativity is the enabling forces for smart, sustainable and inclusive growth, to build a “territorial capital”, specific to increase opportunities for social innovation. Creativity is the way to forwards

new development models in the Mediterranean as a whole, in line with the EU 2020.

Reported researches mainly deal with the identification and recognition of the cultural and historical resources of each territory and its adoption as distinctive elements in the pursuit of new activities, with the double purpose of preserving the heritage and taking advantage of it.

The design applied to the development of cultural and creative resources can make a significant contribution not only at a social and cultural level but also at an economic level, becoming of general knowledge. One of the reasons that make cultural and creative practices so unique, as well as industries, is that they rely on unlimited resources: creativity and tradition, on which we can organize a sustainable economic development.

Reopening the dialogue with the cultures and ecologies of places, taking into consideration the unawareness of the economic reality, the continuous loss of territorial skills, and trying to insert into the reality new logics and ways of conceiving behaviours, ecologies and human needs, means to work for social and entrepreneurial innovation, knowing how to discern globalization trends with a view focused on the sustainable development of each territory.

The first section titled *Design for Social and Entrepreneurial Innovation* collects four contributes in which design has been declined into four corresponding different approaches/disciplines and immersed within the Mediterranean basin and its relative socio-economic contexts and complexities.

Design for All and Social Inclusion have been called into question by the article “Design for the Mediterranean Social Inclusion” by Emilio Rossi and Paola Barcarolo. Human-centred, inclusive-oriented and socially responsible design approaches have been here taken into account as concrete and relevant attitudes, considering the Mediterranean countries’ contemporary scenario with all its multiplicities and controversial contingencies (immigration at the first place).

Design for social innovation and teaching are at the core of Valentina Frosini’s contribute titled “*Mondiale!* Open-ended Game-tools to Stimulate Possibility Thinking for the Intercultural Education”, which presents practice-oriented research on intercultural education in terms of innovation in kindergartens. The article reports an exploratory case study conducted within the *Scuola per l’Infanzia I Gelsi* of Scandiano (Reggio Emilia, Italy) where design tools and the Reggio Emilia pedagogic method have been applied to generate intercultural and interdisciplinary education games for small children.

“Bio-inspired Design System for the Egyptian Market: a Short-term Project Case Study” by Nariman G. Lotfi and Dina Bahgat explores the fascinating field of the biomimicry-oriented design. Nature became the first source of inspiration and information in the area of Egyptian Product Design to create innovative, efficient, and sustainable solutions. Authors report interviews with local companies and designers in Egypt as well as a case study of short-term product development projects, which research outcomes led to the application of a Bio-inspired design system and method. According to

this, develop products is a matter of manufacturing locally and cost-efficiently with the consideration of user needs.

Jomana G. Attia investigates the struggles faced by Design Entrepreneurs in Cairo with her contribute “Design Entrepreneurs’ Challenges in Cairo’s Ecosystem”. The article focuses on communication problems between the entrepreneurs, the designers, and manufacturers in a start-up among the city of Cairo entrepreneurial ecosystem. The research, primarily intended as a sort of guide for Cairo’s design entrepreneurs, reveals the problems faced within the start-up and the ecosystem, as well as challenges, emerged in terms of dealing with designers and makers in the product development phases.

Connecting Design and Culture of Territories is the title of the second section of this issue which ascribes four articles that equally experience the relationship between the heritage of local cultures and design practices.

“Mediterranean Critical Regionalism. A Methodological Concept Linked to the Southern Space Designs of Post-War II” is the contribute by Sara Coscarelli Comas who establishes a historical connection, during the Post War II period, among Milanese Modern Architecture and the Spanish Group R, founded by the architect Josep Antoni Coderch. Critical regionalism seems to be the common ground of both architectonic visions that took their traditional vernacular traditions as a model, reinterpreting them through the progressive criteria of the architectural modernity and avoiding a mere aseptic application of the International Style.

Moving from Barcelona to the Egyptian territory, Ahmed Wahby and Mona A. Marie write “Fatimid Secular Architecture: a Visual Reconstruction”, a singular contribute dedicated to heritage of the ancient and influent dynasty of the Fatimids. The article reports the work of reconstruction of the Fatimid secular architecture through historical textual narratives in books and traveller testimonials and descriptions, then reported as a series of illustrations to be used as backgrounds in printed material, or studio setups for media purposes.

At the turn of anthropological studies and contemporary design eco-sensibilities lies the contribute by Bilge Merve Aktas titled “Vernacular Design Examples to Study Climate’s Role on Design Decisions: an Example of Nomadic Yörüks in the Turkish Mediterranean”. The research presents vernacular design examples to investigate the relationship between design and climate through the study of the habits of the Turkish nomadic clan of the Yörüks, whose living habits have been here taken into account as an example to analyze how climate, mobile lifestyle and accessible materials actively affect their design decisions.

The closing paper of the section titled “Design and Culture of the Territory: *Ecomuseo del Grano e del Pane* in the Salemi Museum System”, by Serena Del Puglia, Laura Galluzzo, and Viviana Trapani, brings us in the middle of the Mediterranean Sea, in the Italian region of Sicily. Design for territories is at the core of this contribution that reports the case of an Ecomuseum made possible thanks to the interconnection between

territorial actors and a multidisciplinary design process, gathering experiences and activities under a common relational discipline.

PAD #16 ends with the images of the project “Giochi di Strada” by the students of ABADIR, Academia of Visual Art and Design in Catania. The photos by Maddalena Migliore record the working in progress and the results of the design workshop made in collaboration with G124 and tutored by Giorgio Laboratore. Aim of the project was to design a new pedestrian path to be realized with a local crowdfunding operation. The result are fifteen playgrounds created on the walkway that revisit traditional games and invent new ones triggering a virtuous appropriation and regeneration process of the outskirts, starting from the children living nearby.

We hope this trilogy of PAD #14, #15 and #16, with a look towards the future, will promote and spread a new agenda to improve Mediterranean sustainable progress.

BIOGRAPHIES

Bilge Merve Aktas

Bilge Merve Aktas is a maker-designer and doctoral candidate at the Department of Design at Aalto University. Her research interests cover issues like textile crafts, making, materiality and nonhuman agency. Her master thesis examined ways to build a bridge between traditional woman crafts and contemporary design. In her practice-led doctoral research, she examines the interaction between human material interaction during making processes to understand how material actively affects making. From a nonhuman agency perspective, she explores the field of design as an entanglement and examines material's participation in that landscape. For her research, she examines her own felt making processes and observes expert makers.

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Jomana G. Attia

M.Sc. degree in Design from the German University of Cairo-Egypt. Attia has experience in Marketing, Marketing Consulting and Market research. She has worked with several NGOs and SMEs in the areas of participatory design, branding and communication. She is currently teaching in the Design Theory department at the GUC, while working on her Ph.D.

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Dina Bahgat is an industrial product designer, after graduating university with highest honors, she worked as a junior designer in the Egyptian household appliances company Universal Group. After gaining practical experience from the market she applied to work at the German university in Cairo as a Teaching Assistant in the Product design department. Bahgat is currently working on her Master's degree with topic "Low-income Amputees in Egypt" exploring the difficulties that they face and how to optimize solutions fitting to the context and Amputees situation.

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She is a researcher, professional consultant and designer working in the field of Design for Social Inclusion and ICTs. She got a Ph.D. in Civil-Environmental Engineering and Architecture – Industrial Design curriculum – and graduated with honours in Architecture-Building Engineering at the University of Udine. Her main research interests concern: a) Strategic-sustainable enhancement of physical and virtual environments, b) Multisensory environmental accessibility, c) Breaking down of physical and sense-perceptive architectural barriers, d) Inclusive and participative communication design, e) Tourist enjoyment and f) inclusive education, also in the field of visual and cognitive disability, in the context of ergonomic and photogrammetric aspects related to the accessibility of UNESCO Heritage Sites and to the 2.5/3D augmented modelling "for All" of parts of the same heritage. Her studies have been published in several scientific publication, with which she participated to national and international research projects. In addition, she is a certified specialist and she carries out professional activities and applied researches in Design, Research and Innovation as: Disability and Case Manager, Typhology Advisor, Professional in Design for All, Euro-Project Designer and Manager and Visual Merchandiser.

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Serena Del Puglia

Architect, PhD in "Disegno Industriale. Arti Figurative e Applicate". She carries out research at the Department of Architecture of Palermo. She deals with Light Design and Exhibit Design, with particular reference to the field of Design

for cultural heritage, subjects that she writes articles about and took her to attend several international congresses and meetings. She takes care of the design and construction of museum systems, with particular attention to the relapse that technological innovations and the use of digital tools have in the exhibition design. Since 2011, she has been Contract Professor in Interior Design, Scenography, Industrial Design Laboratory and Industrial Design Laboratory II in degree courses in Architecture and Industrial Design at the University of Palermo.

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Valentina Frosini

Valentina Frosini is a Designer with a remarkable experience in work, Research and Academy. Design Degree and PhD in Design (focused on Design and Sustainability), she has 5 years of field intercultural experience in European Design-driven projects around the Mediterranean area. ADI Targa Giovani Award in 2016 with the project Ninananna®, she works in Design and Sustainability with a special focus on the relationship between Design and Education. Currently she's working on a training for Didacta "Design for Education: a call for a middle-long term co-design project between designers and teachers to re-thinking tools teaching".

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Lotfi is an instructor at the German University in Cairo where she was awarded a Master's degree in Product Design in 2014 focusing on Design and Bionics. She has focused on research in the fields of Product design, Biomimicry, and Sustainability which she presented in workshops and talks including a TEDx talk at Zewail City University in 2017. She was awarded the Grand Prize by the Biomimicry Institute for an irrigation solution for Fayoum's agriculture in 2013. She is currently working on her PhD degree focused on Design Education and the future of the industrial design scene in Egypt.

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Mona A. Marie graduated in 2009 from the faculty of Fine Arts, Graphic design - animation department, Helwan University in Cairo. She Obtained a M.Sc. degree in Graphic design from the German university in Cairo- Egypt (GUC) in 2015. She is currently teaching in the graphic design department at the GUC since 2010, while working on her PH.D. Also she had the chance to be a TEDx speaker.

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Emilio Rossi

He until recently was the Director of Emilio Rossi Design Consulting (Italy) and an Adjunct Professor in Industrial Design at the Department of Architecture, University of Chieti-Pescara (Italy). From October 23 rd, 2019, he joined as a Senior Lecturer in Product Design (equivalent to Associate Professor) in the Lincoln School of Design at the University of Lincoln (UK). He got a Ph.D. in Architecture and Urban Planning, with curriculum in Industrial Design, at the University of Chieti-Pescara (Italy) in 2014. He carries out advanced studies in the area of industrial design and on products' technological innovations; specific areas of research and work are: Design for Social Inclusion, Sustainable Human Centred Design, Knowledge Sharing, 3D Printing and Innovation Design in/for SMEs. His researches have been published in several publications, including: books (as

an editor), conference proceedings, peer-reviewed journal articles, book chapters; he also wrote six encyclopaedic entries for The Bloomsbury Encyclopaedia of Design. Since 2010 he is member of the Technical Committee on 'Human Factors and Sustainable Development'; at the International Ergonomics Association (IEA) and, from 2017, he co-chairs the International Conference on 'Additive Manufacturing, Digital Modelling and 3D Prototyping' at Applied Human Factors and Ergonomics (AHFE).

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Architect and designer, associate professor in Industrial Design. She is member of the Department of Architecture of Palermo. She is Coordinator of the Master's Degree in Design and Culture of the Territory. She carried out an intense didactic and research activity in the fields of design for sustainable development in the Mediterranean areas, design strategies for territorial resources and the art-design relationship. Now she is mainly developing a research on design for the Cultural Heritage enhancement and fruition, through forms of technological and social innovation that make it possible to activate and communicate in particular the intangible aspects of cultural heritage.

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Graduated in 1992 with a degree in Architecture from Ain Shams University, Cairo Egypt. In 2000 he obtained an MA degree in Islamic Art and Architecture from the American University in Cairo, AUC where he had worked as a research assistant for almost 4 years. In 2008 he was awarded his Ph. D degree in Islamic Art, Architecture and Archaeology from the Oriental Department of the Otto-Friedrich University, School of Human Sciences, Art and Culture, in Bamberg, Germany. Dr. Wahby has been teaching since 2008 at the German University in Cairo GUC, the Faculty of Applied Sciences and Arts in the Design Theory Department. He has also served as the Faculty's Vice Dean for 8 years. He has numerous publications in local and international journals.

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Progetto grafico is an international graphic design magazine founded in 2003 and published by Aiap, the Italian association of visual communication design. A point of reference for such design in Italy from its start, it has also been fully translated into English since 2012. • In December 2017, Jonathan Pierini and Gianluca Camillini became the current editors. • The new *Progetto grafico* offers a critical look at graphics and visuals through a narrative broken up into fragments. Its aim is to offer articles connected in different ways so as to foster a series of transdisciplinary, historical and contemporary considerations. This multiple viewpoint, ranging from very distant to very close, seeks to look at the real both in the broadest terms as well as in a more specialist context. Our belief is that observation, whether of artifacts or representations, as well as production of visuals or graphics can add to today's cultural debate. • Contributions can include visual material, essays and interviews. Each issue intends to explore the storytelling opportunities of the journal.



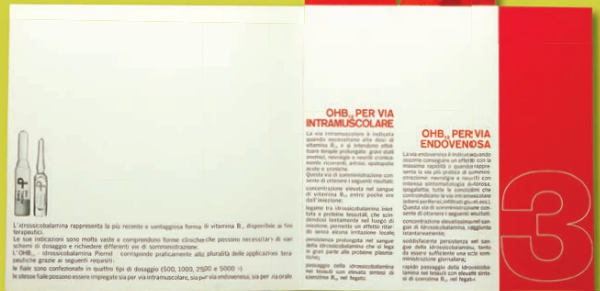
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