

21



~

**DESIGN VALUES
IN THE
MEDITERRANEAN**

~



PAD. Pages on Arts and Design

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

Editor-in-Chief**Marinella Ferrara**

Design Professor, Politecnico di Milano, Italy

Advisory Board**Tevfik Balcioglu**

Arkin University, Kyrenia, Turkey

Murat Bengisu

Izmir University of Economics, Turkey

Isabel Campi

Design History Foundation, Barcelona, Spain

Eduardo Corte Real

UNIDCOM/IADE, Lisbon, Portugal

Antonio da Cruz Rodrigues

Universidad Lusofona, Lisbon, Portugal

Soumiya Mikou

Moroccan Design Association, Casablanca, Morocco

Ely Rozenberg

RUFA, Rome University Fine Art, Italy

Mireia Frexia Serra

Gracmon, Universitat de Barcelona, Spain

Andreas Sicklinger

Università di Bologna, Italy

Fedja Vukić

University of Zagreb, Croatia

Managing Editor**Chiara Lecce**

Politecnico di Milano, Italy

Editorial Assistant**Giorgia Bonaventura**

Politecnico di Milano, Italy

Editorial Board**Giuseppe Amoroso**

Politecnico di Milano, Italy

Helena Barbosa

University of Aveiro, Portugal

Stefania Camplone

Università di Chieti-Pescara, Italy

Roberto De Paolis

Politecnico di Milano, Italy

Cinzia Ferrara

Università degli Studi di Palermo, Italy

Francesco E. Guida

Politecnico di Milano, Italy

Ashley Hall

Royal College of Art, London, England

Elif Kocabiyik

Izmir University of Economics, Turkey

Lia Krucken

Creative Change, Brazil and Germany

Carla Langella

Università degli Studi della Campania Luigi Vanvitelli, Italy

Giuseppe Lotti

Università di Firenze, Italy

Tomas Macsotay

Pompeu Fabra University, Spain

Nicola Morelli

Aalborg University, Copenhagen, Denmark

Alfonso Morone

Università Federico II, Napoli, Italy

Raquel Pelta

Universidad de Barcelona, Spain

Daniele Savasta

Yaşar University, Izmir, Turkey

Alessandro Squatrito

Politecnico di Milano, Italy

Rosanna Veneziano

Università degli Studi della Campania Luigi Vanvitelli, Italy

Li Zhang

Beijing Information Science and Technology University, China

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

Alaa Elanssary, Alfonso Morone, Alberto Bassi,
Andreas Sicklinger, Anty Pansera, Burcu Yagiz, Carla Langella,
Cigdem Kaya, Debora Giorgi, Dolly Daou, Elena Formia,
Elif Kocabiyik, June Tolsby, Martina Motta, Murat Bengisu,
Oscar Huerta, Osman Demirbas, Reham Mohsen, Rossana Gaddi,
Tarek Abdellatif, Vera Renau, Qassim Saad

PAD

via Festa del Perdono 1 – 20122 Milano – Italy
via Roma 171 – 90133 Palermo – Italy
info@padjournal.net – editors@padjournal.net

Publisher**Aiap Edizioni**

via A. Ponchielli 3 – 20129 Milano – Italy
aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887

#21, Vol. 14, December 2021

www.padjournal.net

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 İknur 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.
The Boat Project as a Historical Memory of the Mediterranean** **282**
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

Andreas Sicklinger

Alma Mater Studiorum – Università di Bologna

Çiğdem Kaya

Technical University of Istanbul

Reham Mohsen

Helwan University



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 Mediterrane-

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 a 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.

References

- Benini, R. (2018). *Lo stile italiano: Storia, economia e cultura del Made in Italy*. Donzelli Editore
- Ciriacono, S. (2017). La rivoluzione industriale e il mediterraneo. In A. Barbero (Ed.), *La Storia: nuovi modelli di sviluppo dell'età contemporanea* (pp. 57-68). RCS Mediagroup.
- Escobar, A. (2018). *Designs for the Pluriverse, Radical Interdependence, Autonomy, and the Making of Worlds*. Duke University Press.
- Fagnoni, R. (2004). The quest for a Mediterranean identity. In R. Fagnoni, P. Gambaro, & C. Vannicola (Eds.), *Medesign - forme del Mediterraneo* (pp. XXIII-XIV). Alinea.
- Spadolini, B. M. (2004). Preface. In R. Fagnoni, P. Gambaro, & C. Vannicola (Eds.), *Medesign - forme del Mediterraneo* (pp. XV-XVIII). Alinea.

IV

BIOGRAPHIES

Roberta Angari

She is an Italian graphic designer. In 2015 she graduated in Design for Innovation at University of Campania “Luigi Vanvitelli”. In 2020 she obtained a Ph.D. degree in Architecture, City and Design - Design Sciences at University IUAV of Venice with the dissertation “Kono - Analysis and design of a digital archive of visual communication”. Main focus of her line of research are data visualization, digital design and digital archive - knowledge acquired during her academic path. Since may 2020 she has a research grant entitled “Scientific Design for Medical Research”, with tutor Carla Langella, at the University of Campania “Luigi Vanvitelli” - Department of Architecture and Industrial Design (DADI). At the same Department, she is Teacher Assistant of the course “Visual identity for Cultural Landscapes” held by Daniela Piscitelli.
roberta.angari@unicampania.it

Margherita Ascari

PhD Student in Architecture and Design Cultures at the University of Bologna. She graduated at the University of Bologna in Product Design in 2018 and obtained a master’s degree in Service Design at the University of Bologna in 2020, discussing a thesis about the role of data visualization in participatory processes and in the communication of urban transformations. Her main research topics are related to the use of data visualization as a tool for the democratization of the processes of co-production of services for the city.
margherita.ascari2@unibo.it

Spyros Bofylatos

He holds a doctorate in theory of Design from the Department of Products and System Design Engineering of the University of the Aegean. His research sprawls around Design for sustainability, craft, service design and social innovation. His work is based on creating meaningful dialogue between the theoretical framework and the sociotechnical propositional artifacts that embody different questions in a Research through Design approach. Applying introspective and auto-ethnographic methods to this process he aims to challenge the dominant modernist epistemology of design. At the very core of this process lies the notion that we live in transitional times and fostering the discourse that leads to networks of artifacts that embody alternative systems of values is necessary to move away from today’s unsustainable society.
bofy@aegean.gr

Marco Bozzola

Associate professor in design at the Department of Architecture and Design of Politecnico di Torino, where he teaches Concept Design and Design for Cultural Heritage at the bachelor degree in Design and Communication. His research fields are design for crafts and territory, design for cultural heritage and packaging design. Research areas that develop through the exploration of the relationships between local artisan production and design in the Piedmont Region and find applicative feedback in research activities and design actions.
marco.bozzola@polito.it

Burcu Akdağ Çağlar

PhD candidate in Design Studies in the Izmir University of Economics. She did her master’s in Middle East Technical University in the Biotechnology Department. She is a biochemist. She had her company about biomaterials and worked for three years as R&D in the Republic of Turkey Ministry of Energy and Natural Resources. She has been working in Izmir Institute of Technology as a lecturer for three years. After biotechnology and chemistry fields, she tries to shift her career into design. Her research interests are biodesign and biomaterials.
burcuakdag@iyte.edu.tr

Irene Caputo

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.
irene.caputo@polito.it

Helen Charoupia

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.

hcharoupia@aegean.gr

Sara Coscarelli

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.

scoscarelli@eina.cat

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.

adefeo@iuav.it

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.

claudia.degiorgi@polito.it

Elena Formia

Associate Professor in Design at the Department of Architecture of the Alma Mater Studiorum - Università di Bologna, where she is Director of First Cycle Degree in Industrial Design and of the Second Cycle Degree in Advanced Design.

She is member of the Advanced Design Unit. Her main research topics are advanced design and future-focused processes, design education and the relationship between design sciences and humanistic knowledge.

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".

elena.formia@unibo.it

Claudio Gambardella

Architect and designer, Full Professor of Industrial Design at the Architecture and Industrial Design Department of Campania University "Luigi Vanvitelli". He is also affiliate professor (invited) at the School of Design of East China Normal University in Shanghai, the Faculty of Architecture and Design of Özyeğin University in Istanbul and the Department of Architecture of Istanbul Gelişim University.

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.

claudio.gambardella@unicampania.it

Valentina Gianfrate

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.

valentina.gianfrate@unibo.it

Aybeniz Gökmen

Research assistant at Karabük University Industrial Design Department and also a Ph.D. student at Gazi University Industrial Design Department. Her research interests are focuses on Cultural Studies, Making Culture and Post-industrial Production. For the PhD research she is more focused on democratic design platforms on cultural interaction basis.

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.

aybenizgokmen@karabuk.edu.tr

Necla İknur Sevinç Gökmen

PhD candidate in Design Studies at Izmir University of Economics, İzmir, Turkey. She completed her undergraduate and graduate education in Industrial Design Program at Istanbul Technical University. Currently, she is teaching design courses at Istanbul Medipol University. Her research interests are circular design, craft, and design for social innovation.

nisevinc@medipol.edu.tr

Gabriele Goretti

Associate professor at Jiangnan University in Wuxi (China) where is leading the Brand Future UX Design lab and teaching Design management and Design Methodologies and Principles courses. Contract Professor at ESSCA Business School/ Shanghai where is teaching Design Innovation for Luxury Market.

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.

8202001218@jiangnan.edu.cn

Yasemin Kutlay

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

Lab. Currently, she is living and working in İzmir and continuing her studies in neuroaesthetic interiors for wellbeing, and AI technology in design.

yasemin.albayrak@ieu.edu.tr

Carla Langella

Architect, Associate Professor of Industrial Design at the Department of Architecture and Industrial Design, University of Campania “Luigi Vanvitelli”.

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.

carla.langella@unicampania.it

Sonia Chikh M’hamed

Associate Professor of Strategy and International Management at ESSCA School of Management in Shanghai. She is also in charge of the research coordination of Shanghai Campus. Prior to her current position, she worked at Renmin University of China as an Associate Professor in Management Control, where she has received the Teaching Excellence Award in 2016. Dr Chikh M’hamed obtained her PhD in Management Sciences from the University of Angers in 2012, an MBA in Audit & Financial Control and a degree of Master Research from the IAE Lyon and EM Lyon Business School.

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.

sonia.chikh@essca.fr

Iliaria Masullo

Architect, freelancer, graduated from Sapienza University of Rome, in 2017, with a dissertation on architectural and landscape design. Worked at an architecture firm first, and then at an engineering firm.

Has collaborated on multiple research projects in the field of design, mostly books and exhibitions. Currently member of the editorial board of the annual magazine “Southern Identity”.

iliana.masullo@uniroma1.it

Lorela Mehmeti

PhD Student in Architecture and Design Cultures at the University of Bologna. Her current work focuses on the analysis of scientific production and critical analyses of design cultures. Her experience on the field working with the civil society in the Balkan area gave her the chance to engage in the project development sector, namely grant-writing for projects and fundraising. These activities have paved her way towards the analysis of project design and new co-design methodologies for strategic inclusion, through culture and creativity as tools for increasing community resilience.

lorela.mehmeti2@unibo.it

Vasiliki Nikolakopoulou

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-

cated to digital cultural heritage. The multidisciplinary of the field she engaged in, emerged numerous research interests covering areas from HCI, participatory and conceptual design, interaction design, and heritage management.

v.nikolakopoulou@aegean.gr

Gabriele Pontillo

He is an Italian product designer. In 2015 he graduated in Design for Innovation at the University of Campania “Luigi Vanvitelli”. In 2019 he obtained a Doctoral Research Fellowship in Environment, Design and Innovation at the University of Campania “Luigi Vanvitelli”.

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 Gricignano di Aversa, to design a system of innovative orthopaedic devices through parametric design.

gabriele.pontillo@unicampania.it

Laura Succini

Architect with experience in strategic design for development of project that links territory, manufacturing and creativity. She is Phd student at University of Bologna, her main research topics are design and collaborative approach within territories and design for responsible innovation.

Since 2018 she is a member of the Advanced Design Unit, the design research group of the Department of Architecture – University of Bologna.

laura.succini@unibo.it

Yasmin Mosad Hashem Sherif

She is an industrial designer, and in 2017 she awarded Bachelor’s degree in industrial design from the faculty of Applied Arts, Banha University – Egypt. After graduating university with highest honors, she worked at the same faculty as a Teaching Assistant in industrial design department.

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.

yasminsherif2021@gmail.com

Elena Vai

PhD in Advanced Design, she is coordinator of the Research Centre for the Interaction with the Cultural and Creative Industries at the University of Bologna. Since 1995 she has operated as event designer, curator, mediator and producer of cultural and editorial projects on the topic of Cultural and Creative Industries.

Since 2014 she teaches and works in the Advanced Design Unit of the University of Bologna.

elena.vai@unibo.it

Paris Xyntarianos-Tsiropinas

PhD candidate in the Department of Product and Systems Design Engineering of the University of the Aegean. He has graduated from the undergraduate program of the same department (2013) and holds a master’s degree from the school ELISAVA - Barcelona School of Design and Engineering (2015), in the field of illustration and comics.

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.

parisxt@aegean.gr

Osama Youssef

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.

drosamayousefm@gmail.com

Michele Zannoni

Associate Professor of Industrial design. He is a member of the Advanced Design Unit at the University of Bologna – Department of Architecture. His publications include articles and books which explore the intersection of interaction processes and visual and product design.

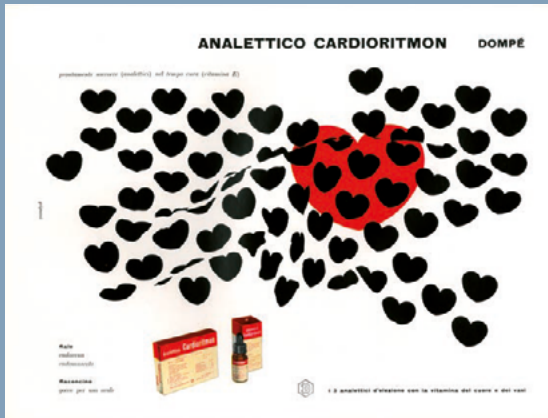
His scientific research is concerned about digital and physical products and interaction design. In his professional activity, he collaborated on several projects of user interfaces and interactive systems.

michele.zannoni@unibo.it

Fatma Nur Gökdeniz Zeynali

Research assistant at Karabük University and PhD student at Gazi University Industrial Design Department. She has studied Industrial Design and before working as a Design Researcher she had some experience as Industrial Designer for the Automotive Sector. Her research interests are focuses on User Experience Design and Models for future concepts. For the PhD research she is more focused on Interaction Centered Models of User Experience on future products such as electric cars. 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.

fnurgokdeniz@karabuk.edu.tr



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



**A HEART
BEATS
WITHIN
AIAP.
FIND IT OUT.**



AIAP CDGP
centro di documentazione
sul progetto grafico

AIAP
via A. Ponchielli, 3
Milano
aiap.it – @Aiap_ita



PAD. Pages on a and Design

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

#21, Vol. 14, December 2021

www.padjournal.net



AIAP

associazione italiana design
della comunicazione visiva