

21

P
AD

~
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

Universidade 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 Aguezny (Morocco), **Hèla Hamrouni** (Tunisia),

Vesna Kujovic (Montenegro), **Can Özcan** (Turkey),

Ana Perkovic (Croatia), **Filip Roca** (Montenegro),

Azadeh Sabouri (Iran), **Marco Sousa Santos** (Portugal),

Pascale Wakim (Lebanon)

Reviewers

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

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

PAD #21 | DESIGN VALUES IN THE MEDITERRANEAN

O. EDITORIAL #21

The Value of Design in the Mediterranean 006
by Andreas Sicklinger, Çiğdem Kaya & Reham Mohsen

I. MAKE

Intersections between Design and Science in the Mediterranean Food Landscape 022
by Carla Langella, Gabriele Pontillo & Roberta Angari

A Cup of Coffee between Tradition and New Cross-Cultural Experimentations 046
by Irene Caputo, Marco Bozzola, Claudia De Giorgi

Mediterranean Design: Action-Research on Capodimonte Porcelain 069
by Claudio Gambardella & Ilaria Masullo

Ceramic Design Culture in Kütahya and Reflections of Cultural Diversity 095
by Yasemin Kutlay, Necla İlknur Sevinç Gökmen & Burcu Akdağ Çağlar

The Reinvention of Tradition in Making and Exhibiting of Dowry in Anatolian Culture 125
by Aybeniz Gökmen & Fatma Nur Gökdeniz Zeynali

**Genius Loci and Emerging Sustainable Fashion Strategies.
Two Significant Case-Histories in Italy and Tunisia** 153
by Gabriele Goretti & Sonia Chikh M'hamed

II. FOCUS

**The Recovery of Vernacular Interior Design as a Value for the Modern Movement.
Bridges between Le Corbusier, Gruppo 7 and GACTPAC** 179
by Sara Coscarelli

The Impact of Crisis and Diaspora on Design Culture and Events 210
by Elena Vai & Lorela Mehmeti

Design for Responsible Innovation. Social Impacts of Products and Services 235
Laura Succini, Margherita Ascari, Elena Formia, Valentina Gianfrate & Michele Zannoni

Transition Design as a Tool to Achieve Sustainability in Product Design 256
by Osama Youssef Mohamed & Yasmin Mosad Hashem Sherif

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

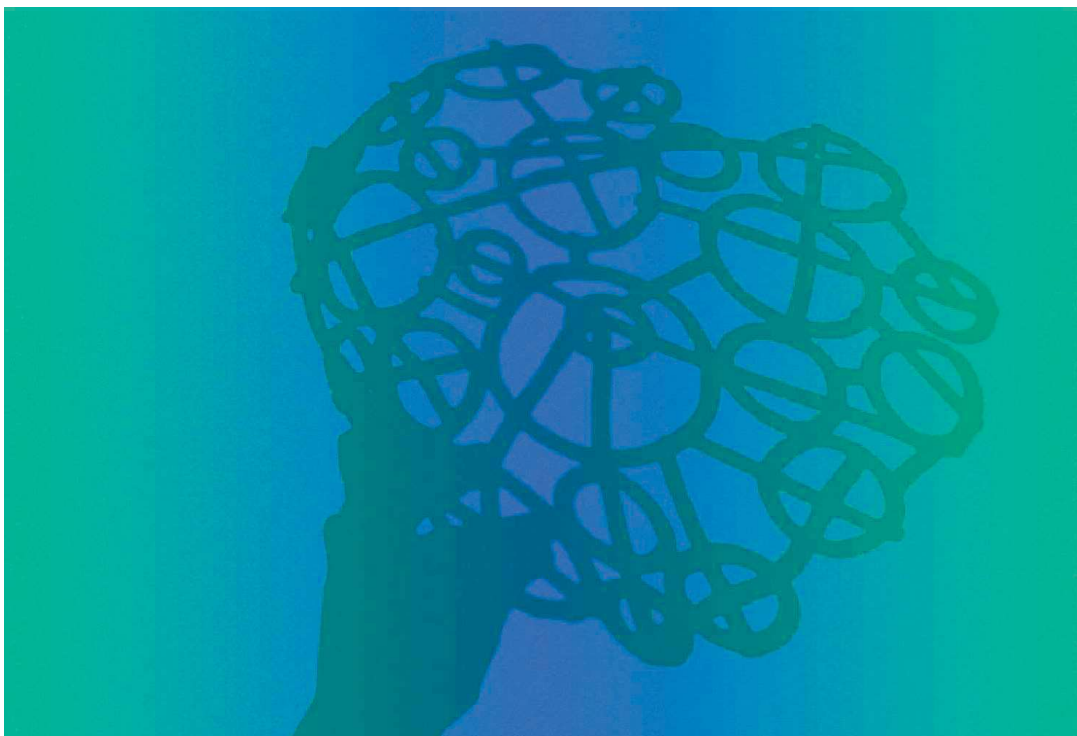
Alma Mater Studiorum – Università di Bologna

Çiğdem Kaya

Technical University of Istanbul

Reham Mohsen

Helwan University



900

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?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

References

Benini, R. (2018). *Lo stile italiano: Storia, economia e cultura del Made in Italy*. Donzelli Editore

Ciriaco, 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.