



| **SENSITALIANI** |
| Curated by Anna Barbara |

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“For me, gaining insight into a distinctive style of creating things and theorizing the built environment has encouraged me to turn my thoughts to the influential role of the design process. One that is more focused on personal experience, storytelling and authenticity.”

Student Khaled Jamal

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| Part One | Introduction |

“My experience with the Sensitaliani program helped me learn how design practice combines and prioritizes different design elements and thought processes to initiate and develop ideas in response to a brief, and how design is a method used to solve problems in society.”

Aisha Thaher

*Carlo Baldocci
S.E. Ambassador of Italy in Kuwait*



S.E. Ambassador Carlo Baldocci

Foreward

When we started reasoning with the Professor Anna Barbara - whom I would like to thank here, and all of Polidesign, for the passion and ability with which she conceived and guided this program about what would later become the "SensItaliani" Project, we had set ourselves a couple of important goals.

First of all, to focus on the promotion of Italian design in Kuwait, telling its history and peculiarities expressed in all its aspects, those of a multidisciplinary set of skills, creativity, research and entrepreneurship. I was convinced, as Anna Barbara - who professionally knows this Region well - that what we should have proposed would have been a set of diversified activities and therefore of great value for the public we intended to propose ourselves to: students and professionals of the sector interested in Italian culture. I would say more, students and professionals already in a highly receptive modality compared to Italy and open to deepen their knowledge in this path dedicated to the Italian senses, in the broadest meaning of the term.

Secondly, I do not want to neglect to highlight, how this path was also conceived (as evidenced by the many preparatory video calls ...) and then carried out in a particular moment of our lives. That of the joint effort to overcome the international pandemic. The commitment was

therefore also to know that we had to work remotely and then gradually move towards a regained (!) dynamic in the presence, already started with the beautiful ceremony for the delivery of certificates at the Embassy in December 2021. But when we proposed none of this was taken for granted, although it was already important in itself to even think about it.

"SENSITALIANI" was, is, and will continue to be - because this is not a farewell message, but rather the confirmation that our activities will continue - a travel companion that binds Italy and Kuwait in a field of narration and comparison of which the declinations and perspectives are truly innumerable.

I am therefore pleased to address this introductory greeting, expressing great appreciation for all those who have participated with commitment and interest in this first edition of our program.

*Anna Barbara
Associate Professor, Design Department, Politecnico di Milano+ SENSITALIANI Scientific Director*



Anna Barbara _SENSITALIANI_ Scientific Director
SENSITALIANI_Kuwait

Sensitaliani Program was born as part of a very important activity of the Ministry of Foreign Affairs of Italy, through the Italian Embassy in Kuwait, and ADI (Italian Design Association) which for years, through International Italian Day, have been promoting Italian design around the world as a country's excellence.

The International Italian Day, so strategic, is fundamental bridge to connect and bring cultures closer together, to recognize each other and offer their respective countries moments of confrontation and friendship around the design.

On the occasion of the Italian Design Day 2019, I was invited by the Italian Embassy in Kuwait and from that occasion the Sensitaliani program was born.

We were during a pandemic, but a very courageous and hopeful action was taken by Ambassador Carlo Baldozzi, asking me to think of a way to continue to make design culture and Italy despite the obvious difficulties, indeed considering it an opportunity.

Sensitaliani Program had 16 lectures, 10 conferences, 29 speakers, 43 students involved, it was coordinated by Poli.design, sponsored by the Department and the School of Design of the Politecnico di Milano, and its contents are narrated within this volume.

To Design with All the Senses

This cultural program, about the Italian design, was born in the midst of an ongoing digital revolution that has redesigned our lives, distances, the spaces we inhabit and our way of communicating and meeting each other, and during the greatest health crisis involving the entire planet, due to the Covid-19 pandemic, which has suddenly locked everyone in their own spaces, in their own countries, preventing for almost two years, the people of the entire planet to travel, move, work and study as we had done so far. Sensitaliani tells the story of an Italian cultural and productive system that values design as a total experience, places the body as the seat of emotions, contrasts the idea that we have all become consumers and that's it.

When people think of Italy, often they have a very stereotyped image of made in Italy... Grand Tour 's monuments... which are however the effect and not the cause of why Italy is considered one of the most important countries for design, art, fashion, food. Italian design is so important and strategic because it comes from a humanistic approach.

Italian design considers:

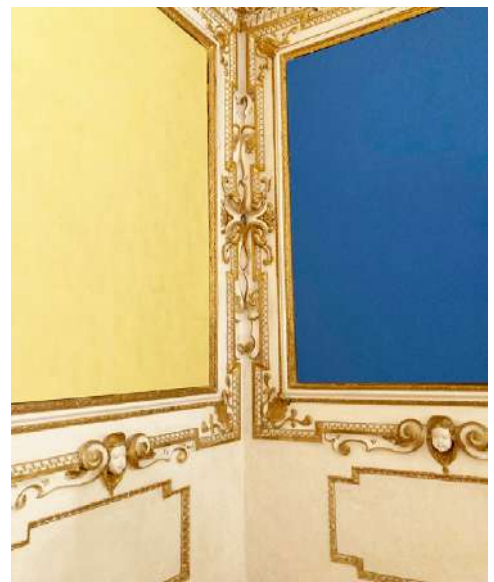
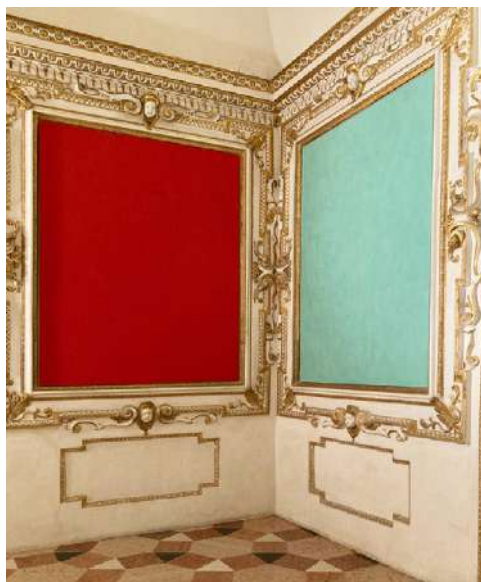
- knowledge as transversal to disciplines, therefore it emphasizes the encounter between expertise and sectors and people
- beauty as a quality that involves all the senses and not just sight, exploring aesthetics as a plural representation, an expression of all the senses
- diversity as a value (given by such a heterogeneous territory), but also open to the encounter with other cultures, with other religions, with other people
- history as stratification, to be preserved because it is a living memory that should not be eliminated, but neither should it be exalted, but lived in coexistence.

The theme of Italian sensitivity, from which the title of the program derives, has been central in Italy since the Renaissance and we find this attention in all forms of creativity, art, and design expressed in opera, theater, cinema, but also in food, furniture, and design, because the aesthetic and emotional dimensions are connected through the experience of perception. Sensitaliani pays attention to the qualities of sound, color, light, material, surface, smell...

Italy is very large with great regional differences, sometimes completely different, yet it is easy to recognize Italian products that come from the north or south or center of the country, as Italian. It is precisely the ability to design with all the senses that leads to a great aesthetic coherence, which is not only to be seen.



Top and bottom: Monochromatic Light, Palazzo Ducale Sassuolo, 2021.



Italian design was born as an act of creation that considers the sounds of places, natural and artificial light, the relationship between surfaces and lights, the qualities of air and its smell, the tactile experience of temperature, shadows, proprioceptive sensations.

Talking about senses in design is even more relevant in the era of digitization because it brings the experience back into the real world, into the materiality of places and experiences.

The body, even in the digital era, remains the protagonist in the spaces we design. The body is the seat of emotions even when the stimulus comes from a smart phone, even when we are sitting in front of the computer.

The Design of Creative Territories

The lectures and seminars of SENSITALIANI talked about this sensorial DNA, on which the best masters of design have worked, who have designed, taught, dared to manipulate all the senses of design - colors, shapes, meanings, memories, methodologies, etc. - to make Italian design exemplary all over the world (Camocini, p.30. Guerrini, p.74. Ingaramo, p.125).

Made in Italy, which is a phenomenon that moves very important economic sectors, is connected to the theme of Sensitaliani, because it was born at the crossroads between trend and research not only visual qualities of artifacts, products, and places (Dell'Acqua Bellavitis, p.38). It is in fact an integral part of a culture, and of its poetics, made of gestures, places and rituals of hospitality (Elgani, Scullica, p.70), but also of new visions of the world (Biamonti, p.111).

Italian design, however, is a complex story that also includes enlightened entrepreneurs, who invested their lives, and those of subsequent generations, in the territories of origin, in the expertise of local artisans, in the raw materials that those regions offered and in the local communities. This involvement, not only the company but also personal, has conferred absolute credibility, research, development, courage and risk-taking (Astori, p.42). A creative, but also productive, territorial, social, and cultural system that today is a shared heritage also through company museums (Molteni, p.115).

Design is also the creator of that territorial marketing, that transforms peripheral centers into international poles, capable of attracting tourism, investment, communication and involve local communities in a socially and economically innovative project (Trocchianesi, p.46).

Italian design, in fact, is not only a matter of designing spaces or products, but it is a cultural system that involves institutions through design awards, magazines, schools and universities, international competitions that attract designers from all over the world (Collina, p.118. Piccinno, p.78. Finessi,

p.122) and that assume an Italian design thinking as a project methodology (Cautela, p.82). Some of the meetings in the SENSITALIANI program tell the most extraordinary stories of design strategies that become places and projects in time (Zurlo, p.27. Auricchio, p.33).

The Sensitive and Sustainable Observer

Sensitaliani also deals with the other gaze, which makes design a way to build other possibilities of transformation of the world, that of the sensitive and sustainable observer, as are the women who think of places giving centrality to the relationship (Ferrara/Lecce, p.102), of fragile people (Gramegna, p.51), of dialogue, that which predisposes to the exchange between cultures and to the extraordinariness of some encounters (Cappellieri, p.87) and of the construction of international networks between institutions (Ponzini, p.107).

Through this sensitivity, new forms of interaction and new creative and design forms are born, which are sustainable, using advanced technologies, where sustainability is not a fallback, a lack, but a new form of awareness (Morello, p.35), if not an alternative luxury (Ratti, p.93. Conti, p.98).

Finally, the theme of sense_based design as a central quality of Italian design that concerns, beauty that goes beyond sight, but is declined in the poetics of light (Murano, p.67), in sounds, in the memories of smell (Barbara, p.56), in the emotions of colors (Bisson, p.60) and in the texture of materials (Paoletti, p.63).

Because if a place is beautiful to look at, but then has unbreathable air, or crowded acoustics, then I can only check it on instagram, but it will never become a place to live.

Italian Designers Do It Different!

In the last 25 years I have worked as an architect and interior designer in many countries around the world. And every time I have been called, I have asked myself: why are they calling an Italian designer? What contribution can I give as an Italian to the cultures of countries like China, England, Emirates, Japan, etc.?

What can make the difference? what is Italian design?

What is appreciated of Italian design in the world?

What can Italian design offer to the others?

What does Italian design mean today in a globalized world?

I've always studied a lot of the countries where I've designed, sometimes I've even tried to learn the language to better enter the extraordinary folds of another culture, the linguistic successes have been scarce, but the professional ones have been good. And I have always considered it

an honor to work in another country. An assignment that required great respect, study, listening and open an exchange.

Over the years, I've realized that one of the reasons why they called an Italian designer was because in our culture, designing is an exercise in creating a dialogue, not in colonizing some market.



Top: Monochromatic Light , Palazzo Ducale Sassuolo, 2021.

Matteo O. Ingaramo _ POLI.Design CEO

POLI.Design for International Challenges

In complex and closely interrelated worlds such as those we live in today, the design represents a resource that can guide societies and production systems towards new development models; it is also a resource that is nowadays crucial for standing up to the global competition in terms of identity and diversity. Design is considered a driving force behind the growth that can guide individual and collective choices through cultural trends, guiding tastes, behaviors, lifestyles, and consumption styles. It has numerous and highly varied applications: from research and applications connected with the introduction of new technologies to designing new products and services, from the study of communication interfaces to managing ergonomic and environmental qualities, from defining urban spaces and one's own body to governing processes connected with environmental and social sustainability policies.

POLI.design was founded by Politecnico di Milano in 1999 and today is one of the reference companies at an international level for post-graduate training. Together with the School of Design of the Politecnico di Milano and the Department of Design, POLI.design forms the Design System of the Politecnico, an aggregate of resources, skills, structures, and laboratories, among the most important in the world. It plays a hinge role between universities, businesses, organizations and institutions, and professional worlds, operating in the perspective of internationalization and establishing



*Matteo O. Ingaramo
CEO of POLI.design, Associate Professor, Politecnico di Milano*

partnerships with universities, schools, organizations, institutions, companies, and companies from time to time.

POLI.design operates within an international network that is continuously growing thanks to the wide-ranging experiences and collaborations in an increasingly interconnected and global dimension. Our objective is to promote and spread the design culture through enhancing and intensifying our international relations. POLI.design has built strong relationships with companies and institutions worldwide by offering training programs for international students, professionals, and companies and organizing tailored training courses and site-specific projects.

The goal of POLI.design is to promote the exchange, access, and mobility in the world of Design, strengthening and intensifying relations in a perspective of spreading the culture of Design.

POLI.design involves each year international students coming from 88 countries all over the world, such as Colombia, Brasil, Peru, Mexico, Chile, Ecuador, China, Costa Rica, Turkey, Russia, India, Uruguay, Greece, Lebanon, Switzerland, Denmark, Korea, Thailand, Morocco, Mauritius, Qatar, Uganda, etc.

Today we can add the experience promoted by the Embassy of Italy in Kuwait, which involved a contingent of local students in an activity of cultural exchange and knowledge. We welcomed this initiative because we believe a multiverse and pluricultural design vision to be of great interest. Anna Barbara, professor of the School of Design of the Politecnico di Milano who oversaw the scientific direction of the initiative, proposed a broad vision, bordering on the pragmatically technical vision of the design of architectural and industrial artifacts. She suggested a vision in which the senses in their fleshly and intellectual meaning can be decisive for new-generation products and services' qualitative and performative identity.

It is an Italian challenge in the Arab land, bringing together the powerful cultural value of the two territories, ancestrally linked to a profound and heterogeneous human dimension. By involving students of the creative disciplines, there was an experiment to stimulate and enhance the design sensibilities that appear to us extremely promising in a vision of interpretation of an evolved and digital world in which the physical and material aspects of our planet remain and are stigmatized. Landscape, lights and scents, noises and silences of nature and men are perhaps a nuance and a value at the same time that we can find in the projects of the young participants in SENSITALIANI.

Our thanks go to the curator Professor Anna Barbara, to S.E. Ambassador Carlo Baldocci for allowing the fruition of this project, but above all, we thank Kuwait, with its men and women, has created an empathic, challenging prospect of a creative relationship with our country.

Paola Galdi _ Head of International Affairs, POLI.Design

Internationalisation or the Discovery of the Other

"I want to talk about the discovery that the self makes of the other. The subject is immense. As soon as we express it in its general terms, we see it immediately break down into multiple categories and branch off in infinite directions. We can find others in ourselves, realising that each one of us is not a homogeneous substance radically foreign to everything that does not coincide with the 'I': the 'I' is another. But others are also selves: they are subjects as I am, which only my point of view - for which everyone is over there while I am here - distinctly separates and distinguishes from me".

In "*La conquête de l'Amérique. La question de l'autre*", a book by Tvetan Todorov published in 1982 and translated into Italian in 1984 under the title *La conquista dell'America*, the author treats the theme of the other from oneself with a different approach, a vision that has guided many of my (physical and digital) internationalisation missions in different countries around the world in recent years. Design has been and is simply one of the most fascinating tools for an intersection and exchange of cultures, visions, methodologies, approaches, languages and religions. Therefore, I have always understood the process of internationalisation, that is the transfer of knowledge, experiences and good practices between different countries, in an utterly bilateral and equal manner, a movement of continuous exchange and contamination and especially one of learning, rather than teaching.



Paola Galdi
SENSITALIANI Coordinator

Cultural diversity is a fact of life, as is the conditioning that each culture imprints on human beings in their own context, but this should not prevent us from addressing the issue of internationalisation as an expansion of our visions, thoughts, opinions, languages, as a mental and physical crossing of borders, with the aim of bringing the other closer to us, sharing with them and ultimately learning from them. The international education process, just like professional technology transfer to third countries, cannot ignore this premise.

With this approach, I have come to realise over the years that, based on each culture, it is possible to aspire to values of civilisation in the name of the unity of the human race, which is as indisputable a fact as its cultural diversity.

Therefore, in order to develop processes of internationalisation, one should first of all address the other with the spirit of the "modern exile" who sees meeting the other as a continuous discovery of connection and learning, with the humility of the disciple who faces an unknown world, while avoiding the relativism that implies indifference to one's own values.

It is a process that is, of course, fraught with complexities, yet it is possible to embrace and hold together as long as our vision remains fair and at the same time filled with wonder, in the presence of the other.

After several years of practice and professional experience in and with foreign countries, I can affirm that the most successful projects and those with the greatest continuity have occurred only where this outlook has been present, in the genuine coming together of cultures and in the generous sharing of exchange. Wherever a logic of self-assertion, predominance, imposition of a vision or a thought, even if unconscious, has prevailed, there have not been happy outcomes, in terms of business and human relations.

My Cuban workmates would often tell me 'compartir es amar'. It is true: any process of openness, networking and internationalisation, if it is to be fruitful, has to include this sharing, which is ultimately a form of love and enthusiasm for what is different and other than oneself.

| Part Two | Design From Italy |

“Kuwaiti and Italian culture meet in the aspect of how important it is to understand culture from the perspective of art and design, whether in architecture or product.”

Student Aisha Thaher

Francesco Zurlo
Full Professor, Dean of Design School, Politecnico di Milano



Francesco Zurlo

Designery Way of Organizing - Design Thinking for Engagement within Organizations

Francesco Zurlo, Ph.D., is Dean of the School of Design of Politecnico di Milano. He is full professor of Industrial Design and former Dean of the Courses in Product Design (BA+MA). His research interests are concentrated in strategic, systematic and creative research-through-design, focusing to the ecological impact of business innovations and human flourishing.

About the topic:

- How to create "engaging" experiences to improve the people's quality of life within organizations?

- How to use creativity and design as trigger of engagement and wellbeing?
The lecture focuses on the evolution of design, highlighting the role of Design Thinking (DT) for business and competitiveness.

Within the framework of DT, the lecture will deepen one of its interpretations: the creative confidence one.

An operative framework will show how creatively managing the ingredients of the "enterprise culture" to absorb design culture (cultura del progetto) and then making flourishing a different mindset, more disposition to changes, adaptability, engagement.

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: There are several differences:

- Designers and architects in Italy don't consider themselves as "technicians" but as "intellectuals", people who want to say something about the world even if they design just a chair.
- The consequence of this different (and valuable) mindset is that Italian designers (or Italic ones: i.e. the ones in the world who follow the Italian design approach) always look for the "know-why" and not only for the "know-what" and the "know-how" of stuff;
- The search for the "know-why" is related to the "narrative" attitude of Italian designers, looking for meanings, acting as powerful "sense-makers";
- Italian Design, because of this "sensemaking" attitude, is human-centred by definition; the difference, comparing this approach with the international hype related to HCD (human centred design), is that Italian designers use their subjectivity and criticism to ideate new solutions...

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: In my opinion a first encounter between Italy and Kuwait is related to a general request on "meanings", at different scales, from products to cities. Then the idea of design as change-maker in organizations, working as facilitators, as cultural connectors, negotiating needs, redefining the boundaries of problems, anticipating possible, feasible and viable, futures. This tension toward a sustainable future could be the most interesting encounter with Kuwait, where there are many open options for next future scenarios, regarding all the expressions of human life, like housing, mobility, entertainment, health, education...

Q3: What is the key to the competitiveness of the Italian design system?

A3: Italian Design is not just the result of the genius of several designers. Instead it is the result of a network of actors - a community of scope - that configure and re-configure itself constantly, including many actors, like entrepreneurs, technicians, artisans, journalists, professors, associations, museums, factories. This community of scope is always looking for new challenges, invariably considering "beauty" as a lighthouse enlightening the right direction for everyone, quality and "well-made" as peculiar endowments of products, social and environmental issue as essential properties of every design activity.



ENGAGEMENT



RANDOM NETWORK



INTERACTION



RECORD OF CONNECTIONS



ENGAGEMENT



RANDOM NETWORK



INTERACTION



RECORD OF CONNECTIONS



ENGAGEMENT



RANDOM NETWORK



INTERACTION



RECORD OF CONNECTIONS



ENGAGEMENT



RANDOM NETWORK



INTERACTION



RECORD OF CONNECTIONS

1. Storyboard_Pair Up
2. Storyboard_Knocking
3. Storyboard_Learning
4. Storyboard_Random Room

Barbara Camocini

**Past and Future Scenarios of Adaptive Domestic Interiors.
Italian Design Approaches**

Barbara Camocini, Architect and PhD in Interiors and Exhibition Design, is Associate Professor at the Department of Design of Politecnico di Milano and member of Lab.I.R.Int, Lab. of Innovation and Research on Interiors. Her research topics concern the contemporary human environment changing through Adaptive Reuse processes, and the resulting strategies upon urban and interiors renewal, focusing on the emerging human needs. She is also interested in the History of Design with reference to the Italian culture.

About the topic:

- The domestic space is a place of identity and memory; more than other places it hosts cultural values and projections of the human being who inhabits it.
- The Italian Design Culture shows the holistic ability to interpret the set of human needs.

The great changes generated by the technological revolutions - with the relative impacts on the economic and social sector – as well as the great traumas or disasters, generate profound changes in human behavior and, therefore, modifications, updates or major renovations, in the space in which they live, in response to new needs. The domestic space is a place of identity and memory; The domestic space is a place of identity and



*Barbara Camocini
Associate Professor, Design Department, Politecnico di Milano*

memory; its modification is often the result of a strong effort to advancement with respect to settled memories, traditions and behaviors. Throughout its history, Italian Design presents interesting examples of interdisciplinary knowledge, as well as the holistic ability to interpret the set of human needs, cultural paradigms, technological parameters and stimuli coming from society in its complexity as a whole. A paradigmatic example is offered by the exhibition titled 'Italy: The New Domestic Landscape' at the Museum of Modern Art (MoMA) of New York in 1972 and the Radical Design (from Latin 'root') movement which examined the primary meanings of architecture and living space. A very contemporary approach in our historical period in which we are forced to rediscover the primary meanings of our living spaces and to combine them with the urgent requests for performance necessary to go beyond the safe borders of our interiors.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: I think that Italian design stands out for its holistic approach capable of experimenting with different perspectives of observation and analysis. It produces innovation placed in a solid and aware exchanging relationship with the past. Its industrial and production activities had the sizes and structures that allow certain agility in experimenting with new processes, materials, and aesthetic approaches.

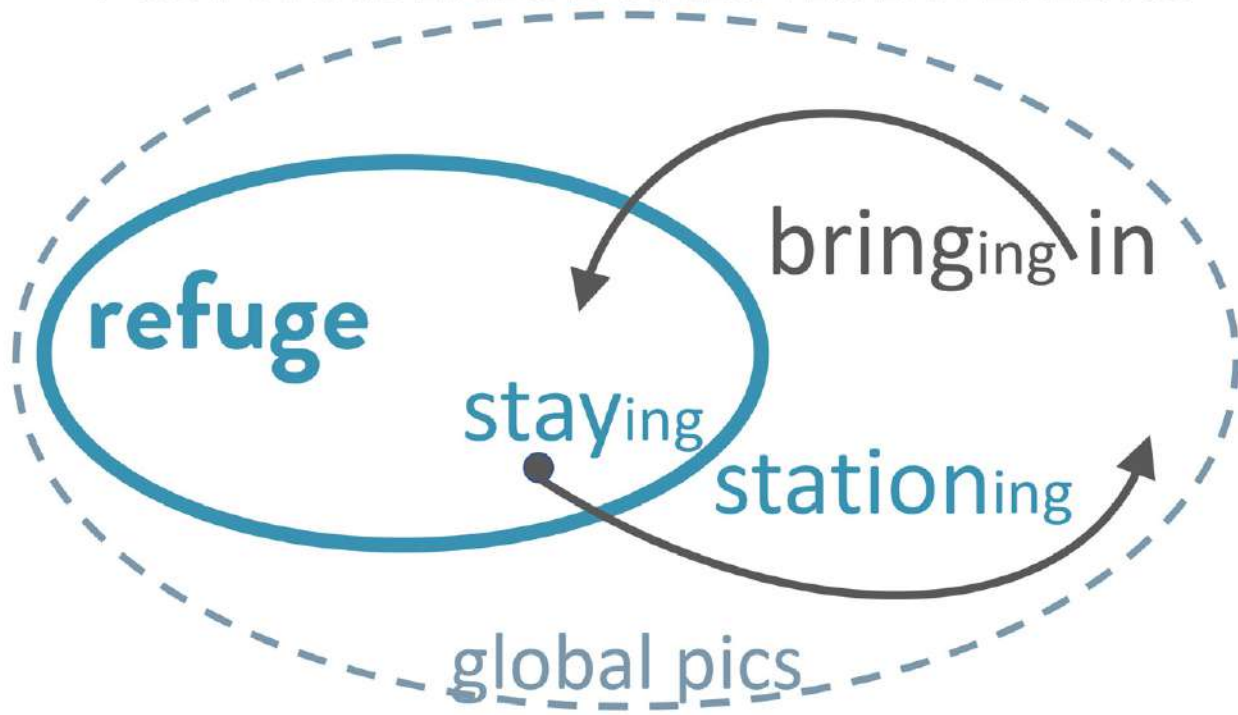
Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The two design cultures could meet in the experimentation activity capable of accepting the contemporary challenges that allow progress and innovation while respecting the environment and the local identity linked to it.

Q3: What will be the scenarios for Italian interiors and what qualities will they have?

A3: I believe that the culture of Italian interior design arises from a harmonious balance of balanced proximity between the elements, which generates a sense of welcome and conviviality. It results from a set of factors deriving from the conjugation between tradition and contemporaneity, which are combined through a profound aesthetic sense.

POST PANDEMIC DOMESTIC INTERIORS



Top: Post pandemic interiors

Valentina Auricchio
Assistant Professor, Design Department, Politecnico di Milano



Valentina Auricchio

Italian Design Methods

Valentina Auricchio Assistant Professor of the Design Department of Politecnico di Milano. Expert in strategic design, design methods and design thinking. She has worked as project manager for Poli.Design since 2009. From 2009 to 2011 she has been director of IED Research Centre where she has dealt strategic projects with several companies. From 2012 to 2014 she has been Co-editor of Ottagono, international magazine in Design and Architecture. In 2016 she founded her own consulting firm called 6ZERO5. Since 2019 she is member of POLIMI-DESIS Lab.

About the topic:

- Intuition and the creative leap are not controllable nor predictable, but we can create a fertile ground for them to emerge.
- Culture and experience are the foundations of the design practice, without them we are not capable to think things differently.

Within the framework of Design Thinking, the lecture will deepen one of its interpretations: the creative confidence one.

Italian Design is characterized by a profound project culture. The mindset and approaches of Italian designers are still studied today to better understand how designers act and think. Although there are many processes, methods and tools that the design discipline has developed over

time, through the storytelling of "ways of doing and thinking" of Italian Designers of the past and of today, a design logic can be narrated. Italian Design Methods or Italian Design logic will be unfolded through the stories behind the scenes.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: All design cultures are different because they have developed in different contexts. This is really the beauty of our profession. Designers around the world think differently because of their cultural background, where they have lived, what schools they went to, what experiences they had in the past, what kind of literature they read or story tales they were told as a child. As Ettore Sottsass once said "in Italy design is not a profession - it is a way of life" design has to do with existence and requests for a constant reflection and critical mind. I do not know what differentiates Italian Design from others, but through the texts and works of designers of the past and of today it is possible to see a common thread of thought that has always pushed us to look at the world critically and envision different ways of interpreting it.

As Munari once said "design is a gymnastic for the brain", it is not easy to teach, but it can be exercised.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The encounter of different project cultures is always an opportunity of growth for both. Although we live in a world in which we perceive a flattening of views and of methods due to an increase of exchange of knowledge, I strongly believe that it is in diversity that we can find interesting opportunities for innovation.

Q3: What is the key to the competitiveness of the Italian design system?

A3: I am not sure we should be talking about Italian Design Thinking, but for sure we can talk about an Italian project culture. Design culture is a deep understanding of the different approaches one can have with respect to a context. These approaches have to do with creativity and methodology and we can find them only by deeply exploring how things were/are done, analyzing the thinking behind a project, the cultural references that have allowed a designer to overcome barriers and access a different point of view, an intuition for a possible unpredictable solution.

Eugenio Morello
Associate Professor, Department of DASTU, Politecnico di Milano



Eugenio Morello

**Making the Invisible Visible:
Assessing the Sustainability of Urban Transformations**

An architect by education, Eugenio Morello is Associate Professor in Urban Planning and Design at Polimi and coordinator of the 'Laboratorio di Simulazione Urbana Fausto Curti', Department of Architecture and Urban Studies. Since 2020 is also scientific coordinator of the 'Climate Change Risk and Resilience Lab' at Dastu. Since 2017 he is the Rector's Delegate for environmental sustainability. He is the department principal investigator of the EU H2020 projects 'Clever Cities', 'Sharing Cities' and the UIA project Air-Break.

About the topic:

His research interest is situated in the interplay between urban design and environmental quality, climate design, resilience and adaptation to climate change. He investigates the integration of environmental aspects and energy transition solutions for the design of sustainable communities and cities towards the closing of energy and environmental cycles. He is also working on strategic planning for sustainability and localizing Sustainable Development Goals (SDGs) in master-planning design schemes and Higher Education Institutions. More recently, his research work has opened new insights on the topic of collaborative consumption and sharing society and how these new paradigms can inform urban planning, urban design and co-creation approaches.

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: At the Urban Simulation Lab we are mainly working on urban transformation and regeneration projects, trying to anticipate the outcomes of design and assess its qualities. When it comes to the built environment, the attention to the local context, in terms of cultural, historical, societal and physical features that make an urban space into a "place" is an essential skill that we have to develop and apply when it comes to design.

Being aware of the rich stratification of knowledge embedded in cities, in terms of material and technological culture, requires tools to be observed and valued in urban transformation and regeneration processes. In our training as urban designers, working on the complexity of Italian cities, with their memories and physical evidence, represents an excellent test-bed for developing this sensitivity to the genius loci.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: I see a possible synergy in the search for valuing the environmental resources of places in a sustainable way, while giving greater attention to the observation and rediscovery of material culture and social practices in the contexts in which we operate, in order to research the authentic local atmospheres and thus reinforce the peculiarities and potential of the context and trace new models of urban futures.

Q3: On the subject of urban sustainability, what can Italy point to as a model?

A3: Today, awareness of urban sustainability in Italy is mature. Surely this awareness was firstly originated in the discipline and practice of architectural design and the up-scaling to the whole city dimension is not always easy, as it involves much more articulated and complex aspects compared to the building dimension. Understanding the multiple relationships and the links (virtuous or not) that are created between the material and immaterial resources and flows that cross and feed an urban system is the basis of good sustainable urban design. We have to capture the invisible and make it visible. For instance, the urban material flow analysis allows to understand the metabolism of the city and hence to outline ecological transition scenarios. Nowadays, the urban planner must be able to communicate with - and possibly coordinate - different skills in environmental management, energy engineering, urban climatology and also urban sociology to face the

challenges of mitigation and adaptation to climate change. Only a holistic and systemic approach to the many facets of environmental, social and economic sustainability will allow us to build solid visions for the future of our cities.

Moreover, the tradition and history of Italian cities is a model of urban resilience: the diversity and complexity of systems, dynamics, land uses and functions create a redundant and solid landscape of opportunities in very concentrated spatial layouts, thus enabling cities to develop responsive capacity to cope with hazards of different types (natural, climatological, economic, and so on). The strength and attachment to places developed over centuries in Italian cities is guarantee of their longevity and resilience over time. In short, we can learn from the evolution of Italian cities to understand the grammar of urban resilience.

Arturo Dell'Acqua Bellavitis

Made in Italy Between Trends and Research

Arturo Dell'Acqua Bellavitis is the former President and founder of the Triennale Design Museum and professor of Industrial Design at the School of Design of Politecnico di Milano. He was vice-president of the Fondazione Triennale di Milano for two terms and Director of the Indaco department (Industrial Design, Art, Communication and Fashion) of Politecnico di Milano. He also directed the Specializing Master in Design Management, the one in Interior Design and in Furniture Design and two editions of the one in Fashion Design, Textile & Trends.

He is an expert of the Cultural Commission of the European Community for the organization of the European university network for Design problems, and has contributed to the creation of the degree course in Industrial Design at Politecnico di Milano and the Ph.D. in Interior Architecture. He has directed inter university exchange programs in the discipline of industrial design and interiors between faculties of architecture and industrial design in Europe, Latin America and North America.

He is the author of essays and memoirs for conferences and seminars. Since 1980 he has been publishing with numerous collaborations in architecture, interior design and design magazines.



*Arturo Dell'Acqua Bellavitis
Professor, Design Department, Politecnico di Milano*



Top: Sanlorenzo Spa.
Bottom left: Stone Island. Bottom right: Brunello Cucinelli.



About the topic:

- Italian Design is having an holistic approach which means is able to talk directly to our senses as a whole.
- If fashion, furniture and food are the key areas of made in Italy, more and more brands are offering not only high quality products but a real lifestyle, deeply connected with our historical heritage.

Through a vision how the Italian productive system is organised we'll discover the key areas of Italian design, defining what we can consider made in Italy and how it's now moving from the production of high quality items, linked to our art and crafts tradition, to a wider proposal of a new life style. The exposure of Italians to beauty during centuries has allowed Italian companies to focus on creativity and explore different areas of business, focusing on a skill in defining new story telling deeply linked to a serious scientific research which never forgets human needs and dreams: in a unique humanistic approach to life and design.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: One could say our creativity and our most skilled art and crafts traditions. Moreover the fact that Italy has never had natural resources since centuries has forced Italians to use their hands and their brains to supply to this lack. Then being a small country but with a great variety of people has allowed us to be able to give a good response to the needs and wishes of different populations in the world. I'd add that our humanistic approach has always helped Italian designers, together with companies, to define new scenarios of product, analysing the different targets and looking for the real wishes and dreams of various targets. The research for wellbeing which is a deep human wish, has moved during centuries Italians to look for a wish of happiness which could be transferred into a light approach to life.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Easy to underline that many areas of products could be successful in Kuwait but what is quite unique is the desire to understand a different culture and different habits and this attitude to understand the other person is a deep Italian aspect. This means to understand the wishes of a different market and offer a range of possibilities which could be chosen together. In a way the fact that Italian design, architecture and products aren't at all monochromatic, as we can say with a metaphor, but are open to a great

variety of options. So this attitude to work together I think could be the strong point of Italian culture. Moreover being a humanized society since millennia we work in a long time perspective which means to deal with sustainability issues and great care for maintenance and not just thinking of the opening of a building but also at its maintenance and later dismissal. In a way what we call good and strong service attitude.

Q3: What is it that makes Italian design so special and so desired?

A3: For sure its quality and its great research in defining new scenarios and new products but also the research of the wishes of different groups which doesn't happen by chance but as the result of a serious different approach. Since children we are supposed to be as creative as we can.

Italian seldom follow rules, even our language is coming from Latin but in a very different way forgetting most of the Latin rules. If we compare it to other languages, like for example German, where you're forced to follow rules, in Italian you can turn sentences in a great variety of ways and you always have quite a good number of exceptions. So we get used to find our own way and may be this individuality is at the base of a different and unique approach to various items. Quite often foreigners are surprised by the shapes of our lamps. They aren't just shape but a different way to approach the light in a space, for example allowing people to organize their pieces of furniture as they like and even change them according to how the family is organizing her life.

Q4: You have taught Italian design around the world. What do you think is essential to know?

A4: Well to understand Italian design is important to know western history of art. Moreover we can define that for Italian universities there is a specific way of learning by doing which is quite unique. Students are always free to decide to develop a different project but our goal is to work with companies in order to prepare good technicians which could be helpful for our productive system. Then we help students to find out their natural skills and follow their dreams. As job is an important part of life we think it'd be crucial to find out what suits the student the best. Each student is different and our task is to help each one in developing his own abilities. We also give the same value to all different professions in the whole chain not defining predetermined ranks.

Elisa Astori

About a Master Design Company

Elisa Astori's job description includes different professional skills, as an architect in high end international architectural firms as Rafael Moneo Valles and Antonio Citterio Patricia Viel.

Managerial skills as senior executive in Triade, an Italian furniture leading company, and academic skills as faculty member and scientific coordinator in POLI.design founded by Politecnico di Milano.

During the time she spent in Triade, she has gained valuable experience in management, commercial, communication and technical activities in the R&D departement where she could follow the development of all the new collections working with the designers and the artistic director. This allowed her to integrate the different functions of the company around the theme of design, brand and quality of product development. Her experience in the world of the high end of Made in Italy has enabled her an important global network with entrepreneurs, senior managers, designers, architects and international opinion leaders.

About the topic:

- My lessons will introduce Triade, an Italian leading company in furniture design. The values and keyword of SENSITALIANI will have an example in this case study that underline the importance of the cultural factor that in Triade is not only a production tool but the key factor for production.



*Elisa Astori
Professor, Master Coordinator, POLI.design*

- Italian entrepreneurs have a cultural background that distinguish them and guide them in their work and approach in the relationship with the designer. I'll show many examples of products born thanks to the relationship between Drade artistic Director, Enrico Astori, any many great designers: from Enzo Mari to Philippe Starck and Kazuho Sejima.

Driade: a master industry. Founded in 1968 by Enrico and Antonia Astori and Adelaide Acerbi, Driade quickly gained fame for the quality of a ground-breaking idea and a very innovative manufacturing policy that dealt with three specific design problems: ideation of a system, its implementation and communication. From this standpoint, Renato De Fusco observed that, in the case of Driade, "the cultural factor is not only a production tool but the actual reason for production".

The many histories of Driade, sometimes parallel, sometimes divergent, more often intersecting, are the history of a passion. Cultivated by a small family group - now enlarged to the second generation and extended to what by now is one big family of collaborators and friends in many parts of the world - with the illusion that, prior to being a necessity, home-living can each time become a pleasure, and, (with the certainty that the Driade aesthetics workshop is youthful) that history goes on!

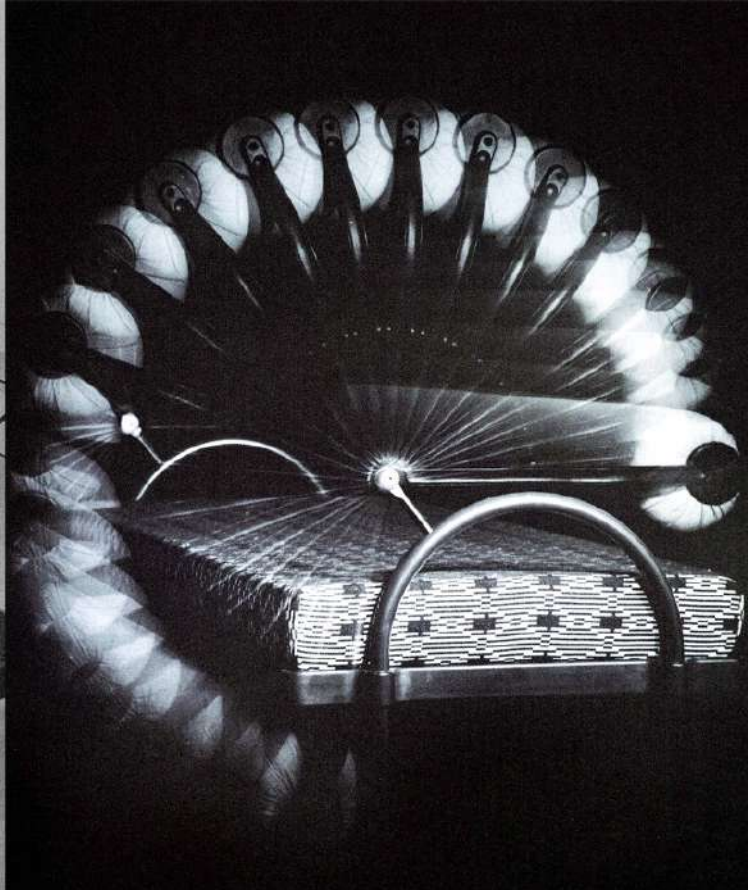
The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italy has a longstanding tradition in design. In Italy design is not only a technical function able to generate value for the industry, but a cultural phenomenon that is part of the daily life of people, in particular in some areas of the Country. In Italy the interest in design harks back to the past, and is rooted in the history of art, craftsmanship and architecture. The ability of Italian companies to make design a fundamental lever of competitive advantage and a structural element of corporate culture. The extraordinary relationship between the Italian manufacturing system and design skills is at the heart of the training project.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The curiosity of Italian design towards creativity can find great inspirations in the culture and in the architecture of Kuwait. At the same time the strong identity of Italian furniture design can be interesting for Kuwait.



Top left: Enzo Mari & His Creations, 1980. Top right: The "Day/Night" Convertible Sofa Bed.
 Bottom left: Driade Founders. Bottom right: 90s Borek Sipek 'leonora' chair from Driade series.



Q3: What is the relationship between designers and Italian companies?

A3: The collaboration between entrepreneurs and designers has been a fundamental element of the design industry in Italy. Italy has a great past in the history of art and architecture. This history meant that Italian entrepreneurs had a cultural back-ground that distinguished them and guided them in their work and approach in the relationship with the designer.

Raffaella Trocchianesi

Design&Cultural Heritage

Raffaella Trocchianesi is architect and Associate Professor at Department of Design, Politecnico di Milano.

Director of the specialization Master IDEA_Exhibition Design, she mainly deals with Design for Cultural Heritage in terms of museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, the relationship among design, humanities and arts.

About the topic:

- The Design for Cultural Heritage includes the set of theories, methodologies, tools and techniques applicable to various dimensions of the cultural heritage system from the work of art to architecture, from landscape to intangible heritage (oral patrimony, rituals, food, traditional knowledge...). The Cultural Heritage herein is considered as a system of values to represent the Italian identity in its several faces.
- The Italian design approach - aimed at innovating - is a mix of technique and humanities.

The lecture starts from the definition of Design for Cultural Heritage as an important field of the design discipline.

The design approach is addressed to processes and methods coherent



*Raffaella Trocchianesi
Associate Professor, Design Department, Politecnico di Milano*

with the complexity of the cultural heritage system; it includes works of art, demo-anthropological assets, architecture, cities and landscapes and also intangible assets as traditional knowledge, rituals, oral patrimony and cultural identities.

Design for cultural heritage aims at defining methods and designing tools and ways of valorization of different kinds of cultural assets. It deals also with activities of documentation, digitalization and conception of new models of archives, museums and new paradigms of cultural experiences.

In this perspective it is important the multilevel meaning of cultural heritage (tangible and intangible) that acquires several dimensions: historical&artistic, economic&touristic, social&relational, aesthetic&symbolic.

The lecture shows some research and projects developed by the research team DeCH-Design for Cultural Heritage of the Department of Design at Politecnico di Milano.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: The Italian design approach is characterized by the interdisciplinarity between technical aspects and humanities. Italy is also the cradle of the Humanism, this background influences strongly the ways with which architects, designers and scholars face the design culture.

Furthermore, the design discipline and profession historically was born from the architecture; this implies a wide vision and an approach that is able to face problems at different scales of intervention (see great historical masters like Castiglioni, Albin, Scarpa, Ponti...and so on).

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The museum field could be an interesting "territory" of encounter because it includes several topics which would represent "places" to work together: cultural heritage (also Kuwait is rich of tangible and intangible heritage like ethnographic arts and ceramics knowledge).

Another aspect could be the contemporary architecture: several interesting examples of contemporary architecture in Kuwait are empowering this sector of the design culture. Italy could make available its expertise in design enhancing the architectural heritage.

Q3: Can Italian Cultural Heritage be considered as the Italy's most important creative industries?

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A3: Surely Italian Cultural Heritage represents the Italy's most important creative industries for several reasons: in Italy there is the most part of the cultural heritage worldwide; the tourism is an important economic sector (in 2019 Italy was the 4th country most visited worldwide); made in Italy and design culture is internationally recognized as values of Italian identity, both of them are strictly linked to the cultural heritage field (in terms of traditional knowledge, culture of food and fashion as expression of local identities, oral patrimony, historical architecture and landscape variety...and so on).

“One of the topics of SENSITALLANI that will always be with me is to find inspiration in the least obvious places - people, art, movies, books, nature - to achieve a concept of storytelling that creates an everlasting memory: “It’s always the little things that matter most.”

Student Gunika.K.Anand

*Silvia Maria Gramegna
PostDoc Researcher and Adjunct Professor, Politecnico di Milano*



Silvia Maria Gramegna

Design for Ageing, Design for Taking Care

Silvia Maria Gramegna is a PostDoc Researcher and an Adjunct Professor at the Design School and Department of Politecnico di Milano, member of Lab. I.R.Int.

Her research work addresses issues that explore the strong anthropological value of Design, such as the development of therapeutic environments for elderly with dementia and the enhancement of sensoriality and perceived quality of places, through an inclusive approach.

About the topic:

- Since ages, the 'Italian way of living' represents a model of healthy living and healthy ageing.

- Ageing means taking care of ourselves, but also of human beings around us. Caring involves the emotional and affective sphere, it teaches us become empathic towards others' fragilities, which one day may become ours.

The lecture will propose an overview in the topic of ageing and ageing societies, exploring the role of interiors in care processes, comfort and enhancement of well-being.

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

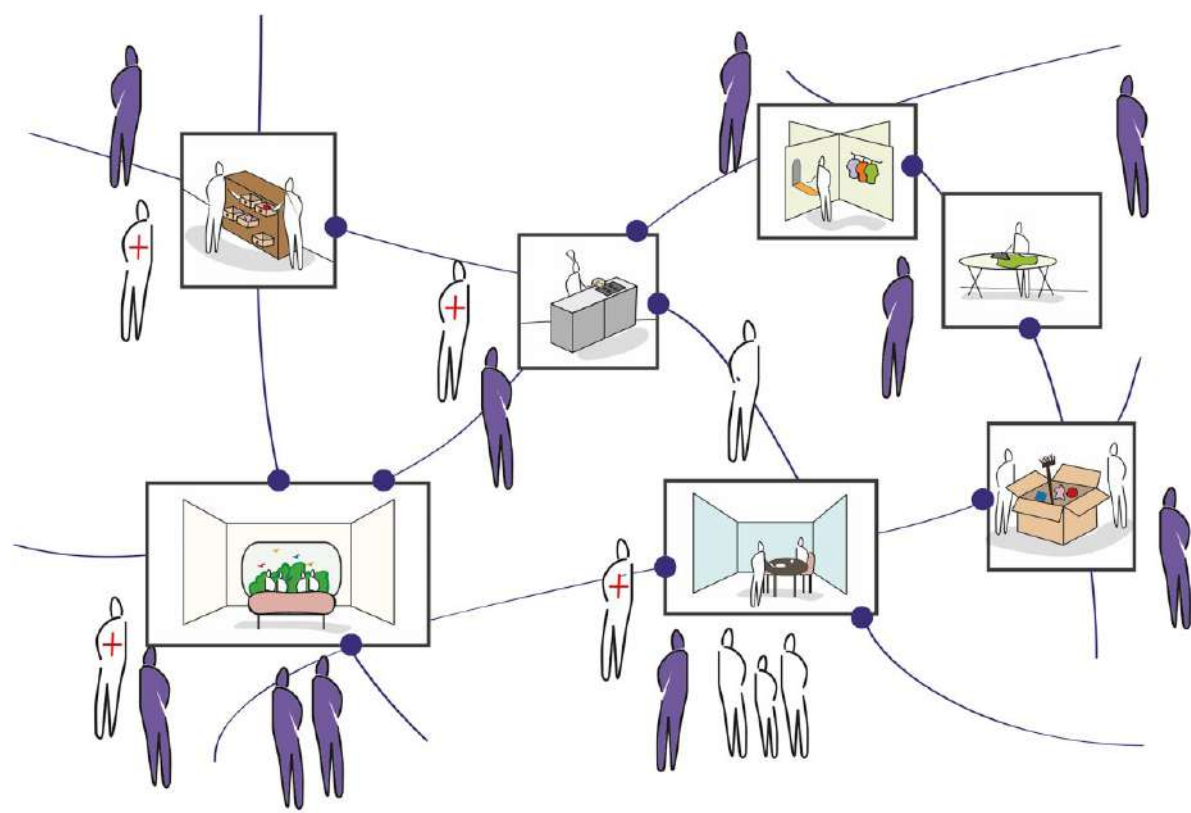
A1: Italian design never gets old. Since the 1950s, the golden age of Italian design, it has had the ability to never grow old and to amaze for its evolution, refinement and modernity, even after decades. The Italian culture of design is characterised by continuous research, knowledge of materials and their processing, and by the combination of the artisan world and the world of new technologies, a combination capable of proposing effective stylistic and design solutions. Shapes that seem simple, but that are the result of great research and experimentation. The "cult of beauty" is evident in shapes, textures, colour combinations, the harmony of forms and the balance of weights. Italian Design brings with it the history of Italian art, technological research, radical visionary experimentation, but also the ability to respond to the needs of contemporary society, with objects, architecture and services that sensibly meet these requirements, without forgetting the love of beauty. If we look at any icon of Italian design, we can still find all these characteristics today. In the same way, the new young designers are carrying on this "challenge" that combines beauty, aesthetic sense, design sensibility and the ability to intercept society's changing needs and satisfy them through "Italian" objects, interiors and projects.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

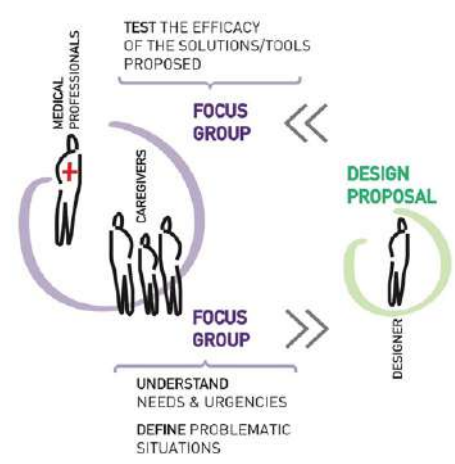
A2: I'm a designer, but I'm also a researcher and a teacher. I have the lucky chance to teach in a University, Politecnico di Milano, which welcomes a great number of international students, literally from all over the world. What I learnt from this multicultural environment, is that the meeting of different cultures always generates an interesting cultural mix which leads to unexpected powerful projects. Cultures influencing each other generate new powerful visions of the visions of future, new paradigms which open new perspectives for sustainable resilient projects. Both Italian and Kuwaiti cultures have strong roots, and due to that reason, their encounter could generate interesting interpretations and scenarios for an aesthetic of the future and sustainable living scenarios.

Q3: How can Italian design help to design places, services for increasingly ageing communities?

A3: Population ageing represents a worldwide phenomenon. Currently, the world's older population nearly reaches 900 million people. Due



Top: in the framework of dementia care, Interior Design is interpreted as environmental system of activators of well-being.
 Bottom: Interdisciplinary collaboration between designers, researchers and medical professionals to develop solutions for dementia care.



to medical achievements, and better care methods, life expectancy is projected to increase worldwide in the next decades. Ageing brings along a new set of needs, requirements and necessities, slightly different from the ones of younger generations. Often, ageing is associated with a set of conditions strictly related only to safety and technical performances to avoid hurts and physical injuries caused by a more fragile living condition. But ageing, and in particular the design of environments and services developed for older seniors, should never forget the need for beauty, comfort, well-being, aesthetic materials, poetic forms. Being a senior should cancel our need to be surrounded by environments and objects that on one side, support us in our process of ageing, but on the other, makes us feel comfortable in their beauty.

“The beauty of the Italian design comes from the simplicity and comfortability of the architecture, which in some ways resembles the classical Kuwaiti architectural design.”

Student Nour Hashim

Anna Barbara

Sense-based Design

Anna Barbara, Architect and Designer is Associate Professor at the Department of Design of Politecnico di Milano, member of the Polimi Design Think Tank and Lab.I.R.Int.

She has been visiting professor at Tsinghua University, Beijing (China); Kookmin University, Seoul (South Korea); Fellow at Hosei University, Tokyo (Japan) and many others.

She designed professional projects in China, Japan, USA, Europe, UK and UAE, as founder of Senselab, most of them awarded and selected by international juries. Some of her research and products have been selected by ADI-Index 2019. She has been Italian Design Ambassador 2020, 2021 in Kuwait and awarded as Eccellenze della Lombardia.

She exhibited her works at Biennale di Venezia 2010, 2012, 2021; Triennale di Milano 2003, 2018.

The relationships between senses, time, spaces, and design are developed in education, conferences, publications and professional works.

About the topic:

The theme of sense-based design aims to place, at the center of design culture, attention to the use of the senses, all the senses, and not just sight. This is nothing new in the design of spaces, but more and more the sight-centric of the gaze has marginalized other perceptions and sensibilities.



*Anna Barbara
Associate Professor, Design Department, Politecnico di Milano*

The theme is then explored using the senses as tools for a more complete and complex design, and not employing them as the end of the project. The idea is that design should be an act of creation that considers the sounds of places, natural and artificial light, the relationship between surfaces and lights, the qualities of air and its smell, the tactile experience of temperature, shadows, and proprioceptive sensations.

Each of these questions must enter the issues the designer should face. The result is sensory typologies with which it is possible to associate places, that are geographically distant and culturally different, but with the same emotional sensitivity. In addition to the intention to build a greater sensitivity of designers to the sensory experience of places, the theme addresses the need for a shared system of representation and notation that allow for coordinated design.

The theme of sense-based design becomes even more relevant in the era of digitalization, where people often make the image of a place coincide with the place itself, losing depth, materiality, presence.

The body, even in the digital era, remains the protagonist in the spaces we design. The body is the seat of emotions even when the stimulus comes from a smart phone, even when we are sitting in front of the computer. The body is physically present in places. Having a sense-based approach is fundamental to avoid the alienation of bodies in spaces.

The Interview

Q1: Why is the theme of the senses so important in Italian design?

A1: The theme of the senses is important to everyone, but in Italy it has been particularly central since the Renaissance. This theme runs through art of all time, but also through opera music, theater, food, and even design.

Italian design is not just to be seen, but to be held, to be heard, it produces a humanistic experience that connects emotion and reason.

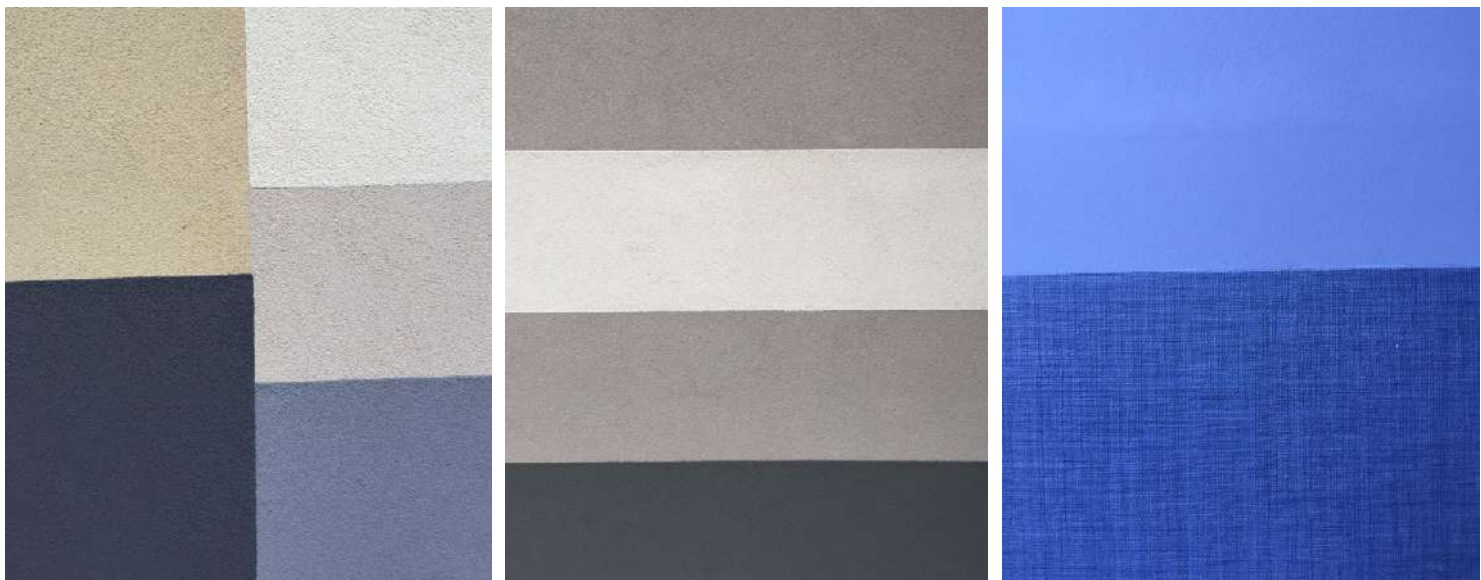
Italy is very large with great regional differences, sometimes completely different, yet it is easy to recognize Italian products that come from the north or the south or the center of the country, as Italian. Precisely the ability to design with all the senses leads to a great aesthetic coherence, which is not only to be seen.

Q2: Can you say that there is an Italian style?

A2: No. I don't think there is an Italian style, but there are Italian cultures and methodologies. What is recognized as Italian, if you go to analyze it, can be very different from an aesthetic point of view, yet it is recognized because it has a particular coherence in holding together, colors, materials,



Top and bottom: Colorscape for alzheimer's patients village, Il Paese Ritrovato (B&B Colordesign).



finishes, creating a unique sound, smell, tactile stories. And this ability does not belong only to the so-called high culture, it is present in all levels of cuisine, design, art, tourism, fashion, etc.

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Q3: Can sense-based design have anything to deal with Made in Italy?

A3: What you must be careful of is sense-base design, that is the idea of building sets based on a theatricalization of certain archetypes about Italy. The commodification of Italian culture does not produce good results, because it is superficial and often based only on the image to be copied, which is far from the sensory experience of Made in Italy. In a globalized world, sense-base design can help to know and recognize a culture, decode its languages, design experience as well as places.

Mario Bisson

The Italian Sense of Colors

Graduated in Architecture, he is Associate Professor of Industrial Design at the Milan Politecnico. Since 2000 he has been Scientific Director of the color research laboratory, since 2017 he has been Scientific Director of the EDME (Environmental Design and Multisensory Experience) interdepartmental laboratory. He is Director of the high-level training courses Design for all and Design for the Common Good, managed by POLI.design. His research interests are focused on Environmental Design issues with a particular interest on the Color topic.

About the topic:

- When we speak of the representation of space by means of color, we do not mean one of the many possible modes of representation, but that with the perception of color an organic and complete experience of space is given.
- The interest of a spatial determination lies in the fact that the principle with which the colors vary is light, so that it is precisely the light that determines the great chromatic variability, that is the spatiality of the color, the tone, and it is precisely the tone which gives the city the value of a spatial context.



*Mario Bisson
Associate Professor, Design Department, Politecnico di Milano*

- Color works in symbiosis with matter, with shape, with their contours, expressing their volumes while being an interpretation of our mind and therefore subjected to its own culture, to its environment, to its past. The culture and aesthetics of the places are found in color.

Color does not exist! Color is magic, a dream is an act of imagination of our brain. Let's learn to use it... oops! We learn to manage it while knowing that it is something unmanageable. We understand if there are tools to manage it or if it is necessary to acquire a visual sensitivity. Color is an art and as such has the ability to express feelings. The tools used in everyday work: collections, palettes, color systems.

The complexity of the design of an artifact and the use of the chromatic component.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian Design has the ability to be conversational. Create an intimate relationship with your interlocutor that goes beyond purely functional aspect. Italian Design is art, as it is an expression of feelings.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: It is my opinion that the coming together of two cultures can produce mutual improvement without losing one's identity. There is the opportunity to get to know each other, knowledge leads to growth.

Q3: What are the Italian qualities in experience design?

A3: The main Italian quality in experience design is the attention to the emotional aspect. The feeling, the sense of belonging, the identity and the values of life are the basis of the designer's attitude towards activities related to experience design.



Top left: Colored Architecture at Burano Island, Photo by: Vera Kratochvil. Top right: Gondola in Venice, Photo by: Petr Kratochvil.
Bottom left: Sunset in my hometown. Bottom right: Sunset-sunrise.



Ingrid Paoletti
Associate Professor, ABC Department, Politecnico di Milano



Ingrid Paoletti

Material Balance

Ingrid Paoletti is an Associate Professor of Architectural Technology at the ABC Dept of the Politecnico di Milano University. She is founder and coordinator of the research group Material Balance working on forefront of experimental technologies and material systems innovation. Her works have been shown in prestigious exhibitions, papers and books internationally recognized. She is Vice President of Fondazione Politecnico di Milano and she is Delegate for International Relations for Dubai EXPO2020.

About the topic:

- Only when the scrap is returned, the next will become now!
- R(Evolution) is mixing different knowledge and disciplines, taking care of the material, building a habitat in balance between natural and artificial. For us, Algorithmic Design is like English: a universally shared language. Material Balance vision is focused on a renewed equilibrium between our habitat and nature, far from a consumeristic approach. The Lab offers research and development of experimental material and technological systems, from idea to industrial applications with a particular focus on process and product innovation for the built environment. Material Balance is a multidisciplinary group that aim at re-balancing these relationships through a responsible approach that concerns how we live, inhabit, design and build.

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: One of the characteristics that make Italian Design in vogue today, more than in the past - is its continuous evolution and metamorphosis. In fact, Design in Italy began to take hold around the turn of the 1900s, a period characterized by the birth and succession of various artistic movements/ ideas (especially Futurism) that influenced its route. One of the first steps was made in the field of heavy industry (railways, planes, ships) with the creation of the first metal planes. Later, Italian Design moved into industrial and automotive production at the end of World War II with the aim of achieving widespread social welfare (Topolino, Piaggio and Lambretta were born). The exhibition of Italian Design in London, first, and in Chicago, later, and the establishment of the Milan Triennial allowed it to leap up the rankings. In the 1960s, design focused more on furniture design, thanks to the introduction of new materials and traditional methods. Another important factor in the consecration of Italian Design was the ability of Made in Italy to educate innovative Designers and Architects. Today, what makes Design important in Italy is its ability to adapt to the changing needs and different sectors, such as fashion, entertainment, cinema, food, etc., making Design a true cultural engine and a creative hub.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: I think it could be interesting a collaboration between Italy and Kuwait from the point of view of emerging changes and cultural landscapes as it could be fascinating to see the crosswords of the many influences that characterize the Italian Design (see 1 question) and Kuwaiti Design. In fact, during its period of growth in the 1970s, Kuwait, especially from an architectural point of view, was influenced by various countries around the world, but maintained a story architectural identity. It is an area in evolution and with ambitious projects, especially in the world of tourism that could benefit of Mediterranean collaborations. In fact, in recent years a process of importing Made in Italy products has already begun in the furniture sector for the entire tourist industry (large luxury hotels, restaurants, villas, public facilities, etc.). This development process, in which Italy is already present, could be a starting point for a promiscuous relationship aimed at transferring the know-how of the Bel Paese's craftsmanship to other relevant sectors of the heritage that are part of Italian cultural design, such as: cuisine, fashion, art, nature, theatre, etc. In other words, everything that



Top and bottom: Bio-based Materials from SaperLab.



can be enjoyed through materiality and the Senses.
The wealth of Kuwait could help in letting Design experiment thus being at the forefront of innovation.

Q3: Which material culture of Italian design can indicate a trend for the future?

A3: I think the future holds some new things and some throwbacks. One of the new trends I think has to do with "Material Balance" Research Group, of which I am scientific coordinator, is concerned with. In fact, I think this pandemic has been a warning signal of our meaningful relation with nature. So, I think that the new trends for the future are linked to environmentally sustainable materials, such as: recycled, bio-based, waste, biodegradable, etc. For example, lately in our spaces we are working with coffee waste, mushroom mycelium, moss, etc. Another trend I think may be of recycling, or rather a return to the past of elements that can now be considered vintage. This trend, especially as regards interior design due to the period we are living in, in which we have found ourselves locked in our homes and we decided to give new life to something that we would surely have thrown away. One last trend I think concerns the world of craftsmanship and handmade work, which has always been Italy's flagship product, and which in recent years is making a remarkable comeback in the world of design also thanks to mass customization, that is a way of customizing production at the cost of standard supply chain.

Francesco Murano
Professor, Design Department, Politecnico di Milano



Francesco Murano

Lighting Artworks

Francesco Murano is a Professor at the Design School and member of the "Light and Color" laboratory of the Politecnico di Milano.

Architect, obtained a master at the Domus Academy and a PhD in Industrial Design with a degree thesis entitled "The Shapes of Light".

He carried out academic, scientific, research programs and design activity for important Italian and foreign industries as well as Cultural entities and Institutes, focusing on lighting design and illuminating over 150 major exhibitions in Italy and abroad.

About the topic:

- Light in its necessary persistence represents an essential element of our daily life.

- The characteristics necessary for the visibility of environments and human works are flanked by qualitative characteristics that interact with our relationship with the environment, with the works and with the light itself.

Countless exhibitions take place every year, involving millions of visitors eager to admire works of art illuminated by natural or artificial light. Artificial light has the fundamental task of making enjoyable the exhibited artworks. But within the environments, it does many other functions and is also used to brighten up them spaces, to highlight the paths, to allow the

∞ reading of captions and graphics. But lighting well art exhibitions requires an articulated and specific technical knowledge that matures in years of experience and that can not be learned with the simple reading of common lighting textbooks.

Learning to illuminate works of art is therefore the result of one long and personal experience and the particulars and suggestions that come indicated in the brief text can help those who are approaching this profession to avoid many mistakes that often prevent a correct and pleasant view of the artworks and yet of the exhibition spaces.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: I believe that the fundamental difference between Italian design and the design Worldwide lies in the proportions, as heirs of the Renaissance and the teachings of Luca Pacioli the relationship with proportions is almost natural for an Italian designer and not mediated by studies.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: In studying disciplines such as Lighting Design, the colors, the sounds, the odors, the taste, the tact, and the sensibility to the proportions and the textures are the nonfigurative basics that the artistic production of both Countries share and that can be developed even further and revitalized in a relation of mutual knowledge and participation.

Q3: Can the poetics of light represent the identity of a culture?

A3: Light represents one of the main ways of expressing an identity, different is for example the way of letting the sunlight penetrate inside the houses by means of semitransparent curtains, Mashrabiya or rice paper which also correspond to three different groups of populations.



Top left: Caravaggio, *Ragazzo morso da un ramarro*, Exhibition *I Caravaggeschi* - Photos by Studio Quintiliani Murano. Top right: *Impressionisti Segreti*- Photo by Danilo Alessandro.
 Bottom left: *Self-portrait of Van Gogh*, Exhibition *Seurat, Van Gogh, Mondrian. Post Impressionismo in Europa*. Bottom right: *Pomona Sarcophagus*, Exhibition *Capolavori in Rilievo* - Photo by Erminia Lapadula.



Francesco Scullica

Elena Elgani

Fashion Hotels. The Ritual of Hospitality as a Brand Experience

Francesco Scullica

Architect, PhD in Interior Architecture, Full Professor in industrial design in the Design Department at Politecnico di Milano. President Coordinator of the BSc in Interior Design and MSc in Interior and Spatial Design. He carries out research, didactic activities, and consulting in the field of interior design, focusing especially on hospitality, accessibility, design for hybrid spaces and is the author of relevant publications. Many times, he has participated in national and international conferences and meetings on design.

Elena Elgani

PhD in Interior Architecture and Exhibition Design, Researcher in Design Department at Politecnico di Milano. Since 2010 she has been involved in several research and didactic activities: research projects, lectures, mentoring for thesis, workshops and masters for professionals. Elena Elgani is currently developing her research on the relationship between spaces and furniture with a specific focus on hospitality system and new formats for future living in hybrid spaces, such as coliving spaces.



*Left: Francesco Scullica, Full Professor, Design Department, Politecnico di Milano
Right: Elena Elgani, Researcher, Design Department, Politecnico di Milano*

About the topic:

- The ability of the Italian design is to create innovative connections from different fields offering new experiences and perspectives for future scenarios. The lecture explores the relationship between the field of hospitality, with a specific focus on luxury hotels, and the Italian fashion system in order to explain the processes of cross fertilization developed. Since the '90s relevant Italian brands like Bulgari, Armani, Moschino have operated processes of brand extension opening beautiful hotels around the world and offering the opportunity to live new interactions with brands. These commercial operations, developed also with the collaboration of Italian contractors from furniture design have allowed to build a new link between fashion - experiences - hospitality spaces, because they have "materialized" the languages and aesthetics of the Italian fashion, not only in well-designed spaces, but above in all-involving and immersive experiences to live.

The Interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian design has a relevant identity in its way to solve problems for improving the quality of everyday living of people and going beyond the features of the conventional design solutions. Its approach is far from a "stylistic" one but looks to give unconventional "shapes" and general design "solutions" to different field of investigation and needs (furniture design, interior design, product design, service design, fashion design...). "Customization" and a strong relation between high technological productive processes and craft ones qualifies its way of performing in the global scenario. Its solutions are far from a decorative approach, as well as from a too standardized way. The "care" of details, and a general attention to high quality seems to feature it as well. Beyond this in design education we always stress the idea that design is not a "professional" training, but, a "cultural process": students need to learn tools and skills to answer to professional world, (as the ones belonging to technology and materials, production processes, ergonomic, Until the ones of economics and management area) but they need to learn from other cultural territories: among that we mention anthropology, history, literature, philosophy, physiology,).



*Top left: Bulgari Hotel Milano, Designed by Citterio-Viel, Photo by Leo Torri. Top right: Bulgari Hotel Dubai, Designed by Citterio-Viel, Photo by Leo Torri.
Bottom left and right: Bulgari Hotel London, Designed by Citterio-Viel, Photo by Leo Torri.*



Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: In my opinion what can be relevant in a successful encounter between Italy and Kuwait is an interpretation of luxury solutions going beyond the conventional design solutions for this specific field: the interpretation of the luxury made by Italian design looks mainly to design high quality solutions for improving relations between people and among people, spaces, and services. The Italian interpretation of the luxury field shows a "cultural attitude", and this approach is common to a global approach and to a vision which generally features the Italian design, and not only in the Luxury field. Hospitality spaces, Retail Spaces, Exhibition Spaces, Domestic ones... in a strong relation between spaces, furniture services and experiences are some of the areas in which Italian design can be relevant, highlighting its cultural roots and its specific identity, but looking to a global vision and to a worldwide scenario.

Q3: What is the relationship between fashion brands and the hospitable matrix of Italian culture?

A3: Since many years Italian fashion brands are carrying on brand extensions processes in the hotel and hospitality field. Many relevant Italian fashion brands are performing new solutions in hospitality and hotel design and they consider this field as a strategic opportunity to stress the identity of each brand, to develop idealization processes between the brand and the customers/guests, to design new solutions, products, items services and experiences connected to the brand. The interpretation of a fashion brand in a hospitality and hotel field is not an easy process: more than in other field, it requires high competences and know how: designers have to know the brand and its peculiarities, but they have still deeply to know the design for the hospitality spaces, which is so complex for the system between spaces, furniture, products, experiences. The risk is to perform a fashion brand extension process far from the customers' requirements in a hotel spaces, as well as to go over the necessity and technical requirements of a hospitality space.

Luca Guerrini

Italian Design Strategy in a Globalized World

Luca Guerrini is Associate Professor at Politecnico di Milano where he has worked since 1993. A trained urban designer, he has carried out applied research and projects in the field of architecture, interior and spatial design. His studies focus on the relationship between design and the arts. He teaches Interior Design and Contemporary Arts at the School of Design. A faculty member of several PhD programs since 1998, he is a former Director of the PhD program in Design. He is in charge of the joint Politecnico di Milano and Tsinghua University, Beijing degree program in Design. He has lectured on M.A. Courses in Italy and abroad.

About the topic:

- I am genuinely committed to share knowledge about Italian design with foreign students.
- Sensitaliani is a wonderful opportunity to tackle this task involving young Kuwaiti designers.

Since its first appearing on the international scene, Italian design was largely acknowledged for its distinctive features. The exhibition "Italy: The New domestic landscape" (MoMA, New York 1972) displayed the vitality, complexity and variety of approaches experimented by Italian professionals: the smooth elegance of Alberto Rosselli and Marco Zanuso, the ironic



*Luca Guerrini
Associate Professor, Design Department, Politecnico di Milano*

aggressiveness of Ettore Sottsass, the harsh social criticism of Enzo Mari, Joe Colombo's visionary gaze, and finally the disruptive vision of the young "radical" designers. They were all ingredients of a highly energetic recipe in which Bruno Munari, who did not take part in the MoMA exhibition, injected his distinctive trait: playful thinking. Years later, Andrea Branzi identified Italian design as a research focused on asking the right questions, a speculative process in which products always play the part of temporary solutions.

Based on these solid foundations, Italian design has grown until today. The challenges to be faced have changed, especially those concerning environmental and social issues. Nevertheless, Italian products still display a renewed domestic landscape originated from the skillful work of professionals who combine critical thinking, reflective practice, aesthetic research and a playful attitude to produce a unique design method.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Analyzing design on a national basis is a tough and even questionable task. Critical thinking, reflective practice, and aesthetic research are common trait of design worldwide. Italian professionals and entrepreneurs, however, combine these features in a distinctive and multifaceted way, adding to the design process a playful attitude. Our criticism is ironic, not bitter. We reflect constructively. The shape of products is never sharp. Italian design is full of humor even addressing crucial issues of contemporary life. Michel Serres says we are entering the era of sweet technology. In this respect, many Italian design masterpieces interpret this new condition.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Design and architecture are both collaborative practices aiming to achieve tangible results. In this respect, they are privileged field for dialogic conversation. Sharing knowledge among people from different cultures is a fundamental means to understand each other, and to live in peace. I think there is an increasing demand of shared design knowledge to face the challenges of the years to come.

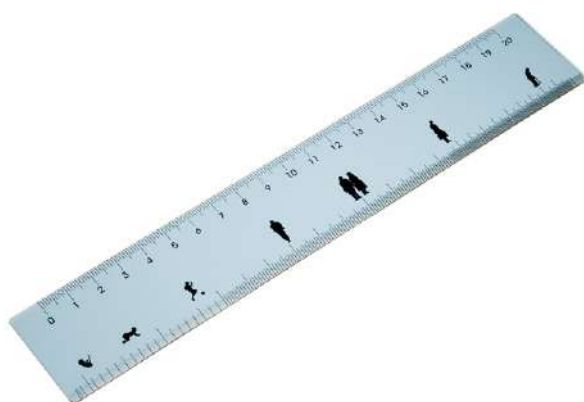
Q3: What does it mean to teach Italian design to globalized students?

A3: I don't even know whether globalized students exist. They come to Italy bringing their culture, education and beliefs. We do exactly the



Top: Massimiliano Adami, *Fossili Moderni*, 2006.

Bottom left: Gio Tiroto, *Righello*, Opos 2007. Bottom right: Giulio Iacchetti, *Odnom*, Palomar, 2009.



same when we visit their countries. I believe culture can only grow on variety and difference. On the one hand, Italian design is deeply rooted in our culture and therefore provides foreign students with an effective means of understanding their hosting country. On the other hand, Italian design method is as distinctive as it is adaptable. Students bring back home a formidable toolkit to face the challenges of their future professional practice.

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Q4: What is the real relationship between the sense of beauty and the Italian design culture?

A4: Defining the sense of beauty is a tough task itself. Even harder it is finding a relationship between this hypothetical sense of beauty and Italian design culture. Especially because - as Ezio Manzini says - the concept of design culture is typically Italian. We, Italian designers, entrepreneurs and scholars, have developed our own way to design reflecting on our culture, history and society. Italian landscape even played its role in this process because it is - according to Vittorio Sereni - a manifestation of an entirely artificial - that is entirely designed - beauty.

Giovanna Piccinno

Spatial Design Tactics

Giovanna Piccinno, Architect, Associate Professor and Design researcher at Politecnico di Milano, Design Department - School of Design. Former President-Coordinator of the BSc in Interior Design and of the MSc in Interior and Spatial Design (2016/2021). Investigates and develops project, carrying out experimental and applied research, and performing teaching in the field of Interior and Spatial Design. She works internationally. In 2019 founds the PERISCOPE_Research HUB, a methodological perspective for the future spatial projects of the Earth.

About the topic:

- Spatial design vision collaborative engagement and transdisciplinary approach:

Italian design, with its humanistic vision, acts with a transdisciplinary approach.

The collaborative engagement with neighboring disciplines, such as architecture, urban planning, fashion, product, communication, art, landscape design, interior, and spatial design, territorial marketing, web design, movie design, cinema, theatre, performative art, etc., becomes – in the current era – not only desirable but inevitable and necessary.

This continuous exchange of codes and languages creates contamination that can be truly revolutionary in how we design and think.



*Giovanna Piccinno
Associate Professor, Design Department, Politecnico di Milano*

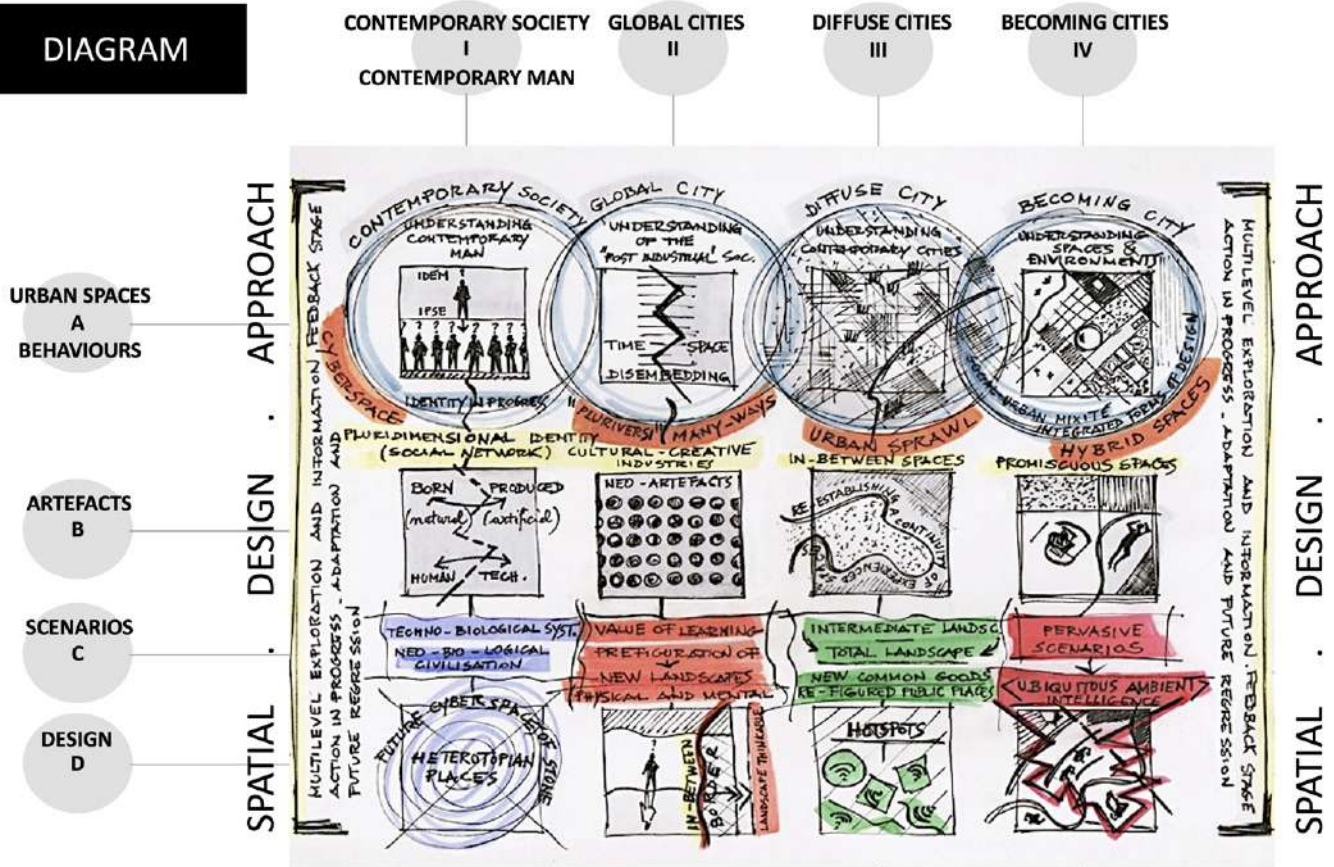
- Spatial design tactics from micro to macro scale designing the life cycle:
The guidelines of the different spatial tactics must respond to the needs of complex global landscapes and various interior spaces, seeking a new idea of space that combines the infinitely small (interior and space design) with the infinitely large (planetary geographies), towards different ethics of the project.

From the micro to the macro scale, projects can arise from a co-design process. They can be responses both to everyday reality and placed in the large dimension of mending, between urban infrastructures and landscape, to merge the indiscriminate urban sprawl of postmodernity.

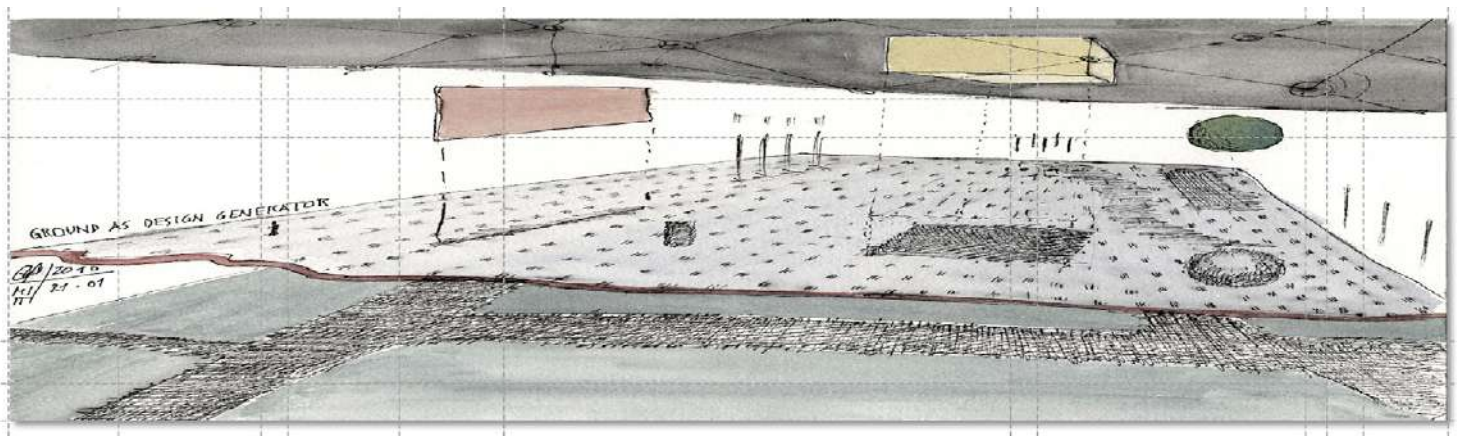
Spatial Design can therefore be seen as the privileged design activity in reshaping the widespread urban landscapes of the third millennium (internal and external spaces), according to the life cycle design, with innovative and configurative, progressive regressive relational approaches, and systemic methods.

The third millennium sets the scene for a profound and radical change in the way people live. For design – which works as a continuous process, by identifying and interpreting the needs which trace the new paths and scenarios of life as it develops, and then by proposing design actions which become space, objects and ways of behaving – it is a unique opportunity to generate creative concepts and the territorial sphere, which is undergoing profound metamorphosis, provides design with another field for experimentation with great potential. By freely facing challenges and imbuing itself in its work with the languages of architecture, art, communication sciences, urban planning, landscape design and territorial marketing – with an extremely full exchange of composition grammars and behavioral responses – design can carry through a concrete revolution in the dynamics of the design of other spaces. In fact, the temporary, adaptable and reversible methods offered by the production and furnishing approaches typical of the design process mesh particularly well with the requirements for development and adaptability of post-industrial society, structured as it is on networked, multiple, pervasive and invisible systems, which are being continuously implemented and transformed, and on the global/local relationship. Tactical spatial design is a form of intervention in territorial and urban space, where the spatial designer is part of a transdisciplinary team, which operates within a variable intervention scale. Projects, from micro to macro scale, can be the result of a co-design process with public administrations, or they may find place very close to interventions for private players. Projects can be answers to everyday reality and to users, or placed in the large dimension of mending, between urban infrastructures and landscape, to merge the indiscriminate urban sprawl of postmodernity.

DIAGRAM



Top: Spatial Design Diagram.
 Bottom: Ground as design generator.



Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian Design, in general, has a transversal approach to the issue to be solved and proposes solutions that cross the very high capacity of doing (both artisanal and industrial) with the apparent simplicity of the solution.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The sensorial dimension and the great aesthetic quality of the materials and the harmony of the forms united by a very rich and layered historical culture could be a perfect match between Kuwait and Italy in the field of Architecture and Design. For example, very common industrial techniques in Kuwait, such as sand casting, are now being used in a new way, adding different materials and creating a new hybrid process, for different products.

Q3: What is special about Italian design schools?

A3: The culture of Italian Design and the Italian School of Design are always linked to the humanistic vision together with a refined technological culture.

Q4: What is meant by Spatial Design?

A4: Spatial Design can be seen as the preferred design activity in the refiguration of the landscape of the diffuse urban landscapes of the third millennium for the design of interior and exterior spaces and for their fittings, following innovative relational approaches and configurative, progressive, regressive and also systemic methods.

More specifically, multilevel exploration and the information feedback stage - typical of the doing by stages and consecutive steps of action design - create the opportunity, for Spatial Design, to plan actions in progress, to employ measures for the adaptation of interventions, which include their future regression within the design.

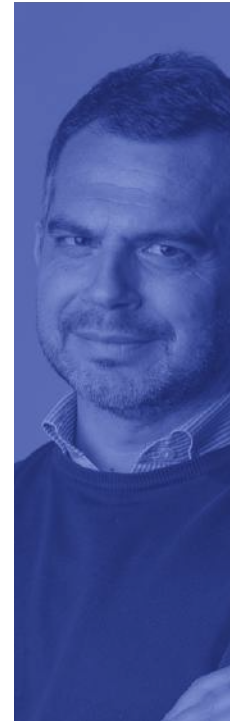
Cabirio Cautela

From Italian Design to Design Thinking

Cabirio Cautela is Full Professor and Phd in Business Management, Deputy Director of Design Department, Politecnico di Milano. He was Visiting Scholar at Stanford University - CDR (Center for Design Research) in 2012. His research topics deal with the strategic role of design, design management processes and how design generates new business models and new ventures. He is currently Director of the Master in Strategic Design and Research Director of the Observatory of Design Thinking for business. Yearly he teaches at the Politecnico di Milano Design School, at POLI.Design Consortium, at MIP-Politecnico Business School and in other international schools as Visiting Professor (Universidad de Valparaiso, International University of Monaco, EDC, Creative Academy, Tongji University, Unisinos-University of Porto Alegre). His last articles were published by journals as Creativity and Innovation Management, Industry and Innovation, Technovation, International Entrepreneurship and Management Journal, Design Issues, International Journal of Entrepreneurship and Innovation Management, Design Management Review.

About the topic:

- The meaning innovation approach as a way to create new products and service questioning the deep "reason why" (and not only the "how" part).



*Cabirio Cautela
Full Professor, Design Department, Politecnico di Milano*

The lecture will explore how some fundamentals of Italian Design animated the entire debate around the concept of Design Thinking. Starting from Italian classical best sellers in design, the lecture will show how some principles in terms of visioning, design management and kind of innovation have been poured into Design Thinking innovative approach. A quick evolution of the Design Thinking will be shown.



The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: The three main pillars of Italian design that still persist tend to be related to the following factors: Italian lifestyle - as an inspirational triggering of new products and services; the geographical proximity between design and manufacturing; the different form of arts and craft that push designer to experiment new shapes, product architecture and forms of luxury.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Reinterpreting historical aspects in a modern way without creating new architecture and new product just following the modern trends and hypes.

Q3: What are the fundamental paradigms of Italian Design Thinking?

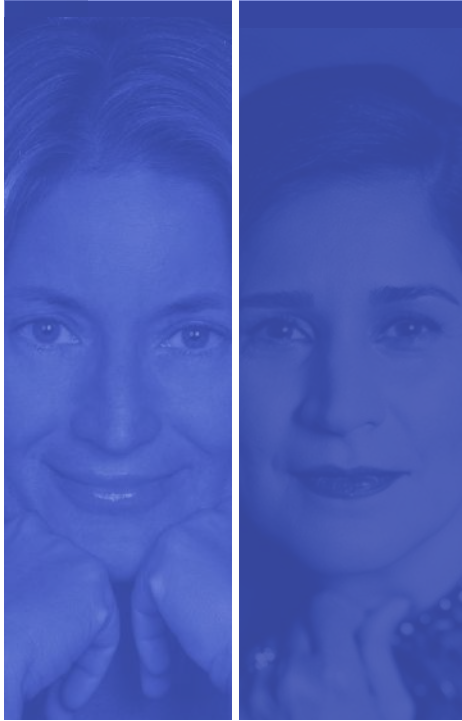
A3: The meaning innovation approach as a way to create new products and service questioning the deep "reason why" (and not only the "how" part).

| Part Three | **SENSITALIANI** Conferences |

"I had graduated in 2001, over 20 years ago, and participating in SENSITALANI was a great opportunity to refresh and update my design knowledge."

Student Merrit Hassan

Left: Alba Cappellieri, Full Professor, Design Department, Politecnico di Milano
Right: H.H. Sheikha Intisar Alsabah



Alba Cappellieri
H.H. Sheikha Intisar Alsabah
Jewellery today

Alba Cappellieri is Full Professor at the Politecnico di Milano, where she teaches Jewellery Design and Fashion Accessories. She is the Director of the International Master in Fashion Accessories Design, of the Master on Brand and Product Management at the Milano Fashion Institute (consortium of Bocconi, Politecnico and Cattolica universities). She is the President of the Milano Fashion Institute. From 2014 she is the Director of the Jewellery Museum in Vicenza, the only Italian museum exclusively dedicated to jewellery. She is a member of the Scientific Committee of the Ecole Van Cleef & Arpels in Paris, of the Gijs Bakker Foundation in Amsterdam and of the Fondazione Cologni in Milan.

From 2013 to 2016 she taught Design Driven Innovation at the Stanford University. In 2017 she was appointed Ambassador for the Italian Design Day at Osaka, in 2018 at Sydney and in 2019 at Baku, in 2020 at Miami. She curated several International exhibitions and her last publications include "Van Cleef&Arpels: Time, Nature, Love"(Skira 2019), Jewels of the twentieth century, from Art Nouveau to 3d Printing." (Skira, 2018), "Chains, jewellery in history, function and ornament" (Silvana 2018).

Sheikha Intisar Salem Al Ali AlSabah is a Princess from Kuwait's Royal Family. She is the founder of Intisars Jewels, she is passionate about

∞ *creating jewelry that captured the language of love and the power of words. The label creates pieces with meaning, ethically sourcing all its diamonds, with 50% of all its proceeds going towards Arab women affected by war. She is the founder and editorial director of "Lulua Publishing" and the Founder of "Alnowair " positivity initiative, which is a non-profit initiative considered to be her biggest contribution to date to her beloved country Kuwait. Sheikha Intisar Salem AlAli AlSabah is highly influential in the Kuwaiti society, and she is wholly dedicated to the issues of education, health, child protection, human rights and woman rights. She has played a vital role in alleviating the suffering of people afflicted by disasters, conflicts, and wars. Sheikha is a passionate person who is constantly looking for happiness, love, and fulfillment in everything she does, Sheikha Intisar believes in using her knowledge, experience, and personal discoveries to inspire people to look, feel and do better.*

About the topic:

Jewellery has always been a middle ground between art, craftsmanship, fashion and design. Objects-subjects with uneven borders and with contrasting values, able of enclosing, in a dissonant polyphony, the most unbridled luxury and the most conceptual avant-garde. From on the one hand, art, with the arrogance of its authorship, on the other, fashion, with the transience of his present, in the middle the jewel with the defense of precious materials as bulwarks of eternity. Design is a powerful bridge for connecting traditions and new scenarios and for innovating local craftsmanship. The Jewellery Museum of Vicenza represents the different contexts of jewellery and a reflection on contemporary jewellery.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: The ability to combine years of history and traditional knowledge of great quality, of love and care for detail, with a strong propensity for innovation - an innovation that considers consumers' needs. It is from the combination of theory and practice, hand and machine, high craft and high tech, creativity and enterprise, that all the actions and objects that determine the culture of Italian design are developed. This attitude is determined by social, economic and cultural factors with deep roots, by the vital relationship between design culture, high craftsmanship and entrepreneur-ship, which has historically found fertile ground in our country. In Italy there are many small and medium-sized enterprises operating in typically artisan sectors,



*Top left: Alpha Carla Riccoboni, Alpha necklace. Top right: BIS, Van Cleef&Arpels.
Bottom: San Lorenzo Massimo and Lella Vignelli, Senza Fine.*



such as food, automotive, furniture and fashion, sectors based on traditions and ancient workmanship handed down through generations. Stories of families, of love and creative connections, which have celebrated the passion of Italian craftsmanship, promoting a humanistic vision by placing the human condition at the centre of innovation, between silent revolutions and radical projects. It is precisely these artisan design companies and their forward-looking approach that represent the connective tissue of Made in Italy and one of the reasons for its widespread success in the world.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Depth. Depth considered as historical research, perspective contextualisation. We are not just talking about a love for beauty and quality, but also the preservation and enhancement of traditional culture, of the heritage that tells of the specificity of a territory, of materials and techniques handed down over time. But depth unbridled luxury and the most conceptual avant-garde. From on the one hand, art, with the arrogance of its authorship, on the other, fashion, with the transience of his present, in the middle the jewel with the defense of precious materials as bulwarks of eternity. Design is a powerful bridge for connecting traditions and new scenarios and for innovating local craftsmanship. The Jewellery Museum of Vicenza represents the different contexts of jewellery and a reflection on contemporary jewellery.

Q3: What makes the design of an Italian jewel special?

A3: The fact that it is conceived as a cultural product. And culture is considered to be one of the engines of the Italian economy and one of the factors that most enhances the quality and competitiveness of Italian-made products.

Although there are many interpretations of jewellery, a common thread can be identified between the Italian jewellery of the past and that of the future: its being a "manufactured product", a cultural object, made by man, where the components of manufacture and creativity represent the distinctive features of Made in Italy. In the "Italian way", elements such as wearability and care for form prevail over certain purely conceptual experiments carried out by northern European design. Italian intelligence always places 'man' at the centre of the project, respect for anatomy, preference for comfort rather than shock, evolution rather than revolution, beauty and quality rather than abstraction or pure concept.

The Italian jewellery sector has always represented, and still represents, one of the most important pillars of Italian manufacturing. It brings to the table

values such as quality, craftsmanship, attention to detail, customisation, and the combination of maintaining traditions and seeking innovation. Italian skill lies in doing but also in knowing how to do it, in keeping hands and technology together, in dealing with micro enterprises and large companies with the same ability.

Q4: You worked for a Kuwaiti client in the jewellery sector, what could you tell us about this experience? Why was it different from the others?

A4: It was an extraordinary meeting, a very positive experience, and very stimulating from a creative point of view.

Intisars jewels is a jewellery brand founded by Sheikha Intisar AlSabah, princess of the AlSabah royal family of Kuwait. Sheikha Intisar is a multifaceted woman, philanthropist, entrepreneur, author, and columnist, a passionate person with a rare emotional intelligence who believes in the value of knowledge as a tool for personal enrichment and social ennoblement. We worked with her on the development of creative proposals for a collection of sentimental jewellery and contemporary amulets for Intisars jewels, the ethical high jewellery brand, whose philosophy moves from the analogy between jewellery and language, inspired by the power of words.

Although we have different cultural roots, we immediately found deep affinities and great harmony in the way we work and conceive design, jewellery, value, and luxury. From the opulence of the material display, we focused on the delicacy of immaterial emotion, and from the physical product, we privileged the emotional experience of the end consumer. The proposals we worked on combined the traditional goldsmith's craftsmanship of Valenza with experimentation and contamination with new materials and new technologies, the quality of Made in Italy with Arabian elegance, to tell and promote universal values oriented towards empowerment.

Sheikha Intisar AlSabah's work with Intisars jewels is part of a highly contemporary universal discourse for the world of jewellery. Among the future trends, manufacturing excellence plays a crucial role: beauty and high-quality craft that today is increasing to be compared to 'kalokagathia,' the expression used in Greek culture in the 5th century BC to indicate the ideal of physical and moral perfection. "Beautiful and good" because "possessing all the virtues," therefore beautiful not only for the aesthetic aspect but also for that beauty that is connected to moral behaviour, to the values it embodies. We are talking about ecstatic, productive, material, and conceptual quality - nowadays essential - but also about sustainability, authenticity, truthfulness concerning one's traditions and links with the territory.

“SENSITALIANI taught us the methodology of how to get from the initial stages of the design concept to the finished product. These guidelines have helped us to ensure that our designs are not only esthetically beautiful, but also functional and original.”

Student Merrit Hassan

Andrea Ratti
Associate Professor, Design Department, Politecnico di Milano



Andrea Ratti

Market, Trend and Research Perspectives in Yacht's Industry

Andrea Ratti, Associate Professor at the Design Department of Politecnico di Milano and Professor of Yacht Design and Architecture Technology at the School of Design. His activity concerns the study of technical innovation in marine construction techniques with focus on sustainability in design and industrialization processes.

He is currently:

- *Chair of the Master of Science in Yacht and Cruising Vessel Design*
- *Director of the Executive Master in Yacht Design - POLI.design*
- *Scientific Manager of the Sustainable Marine Research & Tecnology Lab.*
- *Member of the directive board of Assocompositi*
- *Member of the directive board of Atena*
- *Member of the UNI-ISO TC8 GL U8105/05 "Large Yacht Recycling".*

He is author of more than one hundred scientific publications on technology innovation and industrial production techniques in the yacht field. He published essays and books for the most leading international publishers.

About the topic:

- *The sensory experience on board has a level of completeness that is difficult to find anywhere else. By its very nature, a boat relates to a context whose references are constantly changing, and therefore continually modifies the perceptive impact of the user experiencing it, making it unique.*

- The choice of a material to make a boat is never limited to satisfying a requirement of consistency and appropriateness of use. It's not enough to be inspired by the vocation of a material to legitimize the choice, but a further interpretative effort is always required. Only boats which born from this process are destined to have a soul.

The nautical product is rapidly evolving in response to a demand characterized by new requirements for private living space that heralds' new ways of using it and new features. The meanings of the privacy concepts, safety and sustainability are changing, as well as exclusivity.

Within this scenario, however, the need for research to support innovation and the training of professionals prepared to govern this change has not changed.

The presentation includes an analysis of the main trends in the nautical field and its market and a presentation of the main research and training activities developed within the cluster dedicated to the nautical sector at Politecnico di Milano.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian design continues to play a leading role on the markets and has its own peculiar identity because it's based on different ways of defining the genesis of a product.

What differentiates it is precisely the model of approach to design which, although it can now rely on methodologically structured foundations of the discipline and on operational tools to support the development of the project, continues to refer to a dynamic that has its roots in an attitude to creativity historically linked to our population and our history.

It's no coincidence that the Renaissance has developed in Florence, nor that Brunelleschi, Leonardo Da Vinci or Michelangelo were trained there.

Knowing how to change the perspective in the way we look at things and the world is the prerogative of every designer. This can be taught and put into practice, but the way to do that is not limited to the use of technical or cognitive tools, but is linked to a complex mix of knowledge, style sensitivity, passion and taste that has always found the best ingredients to feed on in Latin culture.

The boundary between rules, art and design is always very blurred and it's precisely for this reason that knowing how to move within these boundaries requires professional skills, but also a poetic attitude.



Top: Interior render - Main Salon, MY MACUTO by F.M. Conte, G. Incitti, T. Yordanova, A. Jawadwala, A. Policastro

Bottom left: Exterior render, MY MACUTO by F.M. Conte, G. Incitti, T. Yordanova, A. Jawadwala, A. Policastro. Bottom right: Project Semi Rised Salon, SY LEGASEA by F.M. Conte, G. Incitti, A. Lagaria, L. Scarsella



There are seven musical notes for everyone, but when any of us listens to Vivaldi's Spring, we can see for ourselves what a difference in sensitivity distinguishes a timeless masterpiece.

As Francesco Trabucco wrote in one of his last messages: 'to grasp the meaning of the world, we need the language of poetry (Greek 'poiesis'), the language of love, of beauty and finally of ideation (i.e. idea + action). When we have the courage to be poetic, instead of limiting ourselves to reason, we will be better.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: The relationship between Italy and Kuwait has a long tradition dating back to the time of the Gulf War, and perhaps even earlier. The existing cooperation agreements between the two countries can now count on consolidated political convergence and mutual collaboration, and this has already been the case for some time in the construction, mechanics, renewable energy and infrastructure sectors in general. These sectors generate contracts with a turnover of around 7 billion per year of euros.

There is therefore a solid basis for exchange and no reason why this model of mutual cooperation should not be developed furthermore. As we are now focusing on the world of yachts, among the related infrastructures, the topic of marinas is certainly an area of potential development, bearing in mind that in the design of a marina many aspects and competences come together in the areas of architecture, urban design, the supply of technology to support boats, but also the provision of customer services in the field of catering, personal care, as well as the trade of products not only of a technical nature.

Q3: When it comes to Italian design, there are some very specialized and strategic sectors. Why is Yacht Design so sought after?

A3: Market demand from Arabian countries in general, and Kuwait in particular, has for some time now shown a propensity to place a high value on the skills offered by "Made in Italy".

This has not only affected the segments that are typically leading from this point of view, such as food, cosmetics, fashion, cars, jewellery, yachts and other luxury products, but has also shown a selective demand that pays attention to value for money, thus abandoning a declining trend linked to the ostentation of luxury.

As a result of this approach, even in the food sector the range of organic products and the authenticity of the product and the supply chain that supports it are gaining ground. The same is true for the attention paid to

renewable energy and for the quality of the Italian yachts not only from a stylistic point of view but also and above all in terms of its ability to be at the forefront of technology and innovation.

This is a decidedly more mature consumption that offers the opportunity to enhance the capabilities offered by Italian quality production.

The export value of Italian products to a country such as Kuwait could not be explained in any other way: with a total population that is roughly the same as that of a city like Rome, Kuwait is able to absorb a turnover for commercial product of over a billion euros a year.

Q4: What do markets like Kuwait look for in Italian yacht design?

A4: In the yachts, the Kuwait market seeks and finds an excellent synthesis of what explained above. A yacht is at the same time an architecture, a vehicle, an exclusive space, a concentration of technology and innovation, a place that lends itself to experimentation with new models of living and social interaction, a container of art and culture and much more.

In the Italian yacht, Kuwait and other clients find a consolidated ability to combine an innovative approach to the product through experimentation and the continuous evolution of expressive languages typical of Italian design, with a widespread knowledge of how to constructively translate visions and projects into a manufactured product.

The combination of Italian design and the availability of evolved craftsmanship in the area is the basis of the success of Italian yachting, which is recognized and envied internationally.

Again, the fact that Italy is the undisputed leader in terms of the number of mega-yachts under construction as well as the number of projects completed is by no means a coincidence.

Capability and competence are characteristics that can be developed and refined. On the contrary, tradition, passion, culture in the experimentation of innovative materials and reinterpretation of traditional ones, attention to detail require a substratum that cannot exist without an adequate cultural wealth and historical sedimentation.

Giovanni Maria Conti

How Sustainability Approach is Changing the Fashion Industries

Giovanni Maria Conti, Ph.D, Associate Professor. He is currently the Coordinator of Knitwear design Lab - Knitlab of the Fashion Design Degree at the Politecnico di Milano.

Founder and Scientific Coordinator of the website/blog www.knitlab.org, he was executive secretary of Fashion Design Degree at the School of Design of Politecnico di Milano, he is Istituto Italo-Latino Americano - IILA expert collaborator in the Pymes Forum for cooperation projects on textile and fashion. He is Director of the Master in Fashion Direction: Product Sustainability Management at MFI (Milano Fashion Institute Consortium) and member of LeNS - International Learning Network on Sustainability.

About the topic:

- SENSITALIANI give us the opportunity to share knowledge, competences and looks on the contemporary Design.
 - SENSITALIANI open a path between two different millenarian culture. The challenge will be to figure out how to work and to grow together!
- From this answer and trough, a different Case Studies, we'll try to make a picture about the contemporary fashion field, in Italy and internationally, to understand how are changing the paradigm in fashion design.



*Giovanni Maria Conti
Associate Professor, Design Department, Politecnico di Milano*

La collezione



FROM SHEEP
TO SHOP



Pecora
Olga

Top: "From Sheep to Shop". Part of the final results for Botto Giuseppe Design Project by Students of Knit Design Final Studio, Politecnico di Milano. Bottom left: "Sustainable sample". Part of the final results for Botto Giuseppe Design Project by Students of Knit Design Final Studio. Bottom right: "Smart" labels to make the consumer an active part of the company's sustainable choice.

Telino sostenibile



COMPOSIZIONE MISTA:
65% Lana Merino
35% Poliestere
Nero riciclabile



Sostituendo il Lurax con un filato naturale (conveniente) sarà il supporto ideale all'obiettivo 12.6 "entro il 2020, ridurre in modo sostanziale la produzione di rifiuti attraverso la prevenzione, la riduzione, il riciclaggio e il riutilizzo". Rifornendo la confezione di naturale, il filato può essere riciclato nel circuito di Prato, dal tessitore alla filatura.

Chi è che sostiene il filato è certo esso perché tutti i ricami venivano realizzati dalla comunità Socially made in Italy, per favorire l'inclusione di categorie sottorappresentate nella società. Così si rivoluzionano gli obiettivi 5.4, 5.5 e 10.2, raggiungendo la parità di genere e l'impiego di filati in cotone a lunghezza a ritorta lo distinguono all'interno e tra i paesi".



COMPOSIZIONE NATURALE:
64% Lana Merino
36% Sete
Riciclabile

SUSTAINABLE DEVELOPMENT GOALS (SDG)



Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: The poetry and attention to detail that characterize all Italian products. Since always, not having important raw materials, Italians have transformed their "know-how" and the care of know-how into a precious resource. Italian design is full of these examples; of small objects, perhaps of little significance for everyday life, which stand out for their sign, shape, color and which have become icons.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: I think that in general the encounter between the two countries, Italy and Kuwait, as well as between the two cultures, can be beneficial for mutual growth.

The cultural influences in the different aspects of the project have always served to create something new, unexpected, perhaps not understandable at the beginning, but certainly fundamental to go "beyond" the single point of view.

Q3: You deal with fashion with a particular sensitivity to ethics: what is the relationship between ethics and luxury?

A3: Today there is a strong relationship between luxury and ethics, I would say a newfound attention. If sustainable fashion and ethical luxury, exactly antithetical to the concept of fast fashion, are now the center of a way to design closer to man - worker, customer, etc. - , then we can say that the Made in Italy has always been the characteristics of a fashion ethics. I believe that today, especially in Italy, there is much more attention in producing a product; mostly products for the people, commonly defined as fashion products, must demonstrate a high level of care along their entire production chain: care to resources, care to those who "make them", care to who will buy them.

Q4: Fashion is a very attractive field for Italian universities, which receive students from all over the world. What is so special about studying fashion in Italy?

A4: Students attending the Fashion Design Study Course at the Politecnico di Milano could approach and understand the complexity of the fashion product Design.

Design a fashion product means to dominate different fields of knowledge from the purely creative to the scientific-technological materials, from the techniques to the marketing and management of a product. Designing a fashion product does not mean thinking about a single dress but about a body wearing a product that will have to respond to different characteristics.

*Marinella Ferrara
Chiara Lecce*

The Woman's Making: Design Apart _ by PAD Journal

Marinella Ferrara, Associate Professor of Industrial Design at the Design School of the Politecnico di Milano. She is the head of MADEC, the Material Design Culture Research Centre in the Department of design. Her research interests deal with the relationship between design & culture, design & gender issue, design & technology, history of design. She is the editor-in-chief of the international, scientific, online journal PAD (www.padjournal.net). Since 2014, she is the Coordinator of the Scientific Committee for Longterm Professional Development of Designers for ADI (Association of Industrial Design) and the PoliMi delegate at the World Industrial Design Conference.

Chiara Lecce, PhD, MSc of Interior Design. She is Researcher of Interior Architecture and Exhibition Design the Design in Department of Politecnico di Milano. She is the executive editor of the scientific journal PAD. Pages on Arts and Design and member of the Directive Board of AIS/Design (the Italian Association of Design Historians). Founder and editor of Cratéra Edizioni.



*Left: Marinella Ferrara, Associate Professor, Design Department, Politecnico di Milano
Right: Chiara Lecce, Researcher, Design Department, Politecnico di Milano*

About the topic:

- SENSITALIANI brings the strong sensitivity of Italian design around the world.

- SENSITALIANI bring different design experiences, both aesthetic and technic, as a model to build a more inclusive and happier future.

In the context of SENSITALIANI I deal with the topic of women's making.

My speech approaches the design role of women, the way of making by women and the way women can build their place in design field. I also clarify the importance and the benefits to increase the participation and contribution of women in design field.

I present a few examples of successful women in the Italian panorama of design, such as Paola Lenti, Patrizia Moroso, Patrizia Urquila e Paola Antonelli. Following, with Chiara Lecce, we present our work for PAD - the online design journal of which I am the editor in chief - especially on the issues on Women's making and design. We conclude with tips and suggestion on feminine attitudes, the role of women, and their strong points in design.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: The Italian design has always been a polycentric and contradictory system, but it created its unity and vital energy starting from this particular discontinuity. With an almost centenary history, Italian design settled a dense and deep cultural substratum made of experimentations and unexpected collaborations between designers and entrepreneurs. Even if the complexity of our contemporaneity has consistently proved the Italian design system, it is still worldwide considered a reference point. This is visible inside the many schools and academies attended by students and practitioners coming from all around the world, the same as the international events frequently organized in design leading cities like Milan with the renewed Design Week or the Triennale Exhibitions. In this direction it is also relevant the high concentration of important design studios settled in Italy (mostly in Milan), that are continuously working at an international level. The reason, I think, is probably ascribable to an always vital and adaptive mood, someone would say a "modo" made of humanities sensibility, observation, aesthetic and technical intuitions, collaboration, and mutual support. In few words a "culture" and a lifestyle that is not reducible into a schematic approach.



Top: Women designer.

Bottom left: Current practices. Bottom right: PAD Magazine.



Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Starting from the assumptions that every encounter between different cultures is a precious thing, I think that an exchange between Italy and Kuwait could have several potentialities in different design fields. Knowing about a different culture, in terms of art, handicraft, technology or architectural references, could bring interesting contaminations from both sides. I think that the concept of genius loci, as the local traditions, could be the base from which develop fruitful collaborations and explore new fields of research (i.e., production techniques, aesthetic contaminations, design methods, teaching approaches, etc.).

Q3: In Arab countries, there is a world of women designers in the various sectors of architecture, interiors, and fashion design. What do you think is the contribution of women to design?

A3: Women bring a feminine vision that is diverse and complementary to the male vision and this should enhance a design oriented in a universal way, resulting in making an innovative contribution. Starting from this concept, women have always and important role in every design field - no matter which one, if product, fashion, interior, service, interaction, industrial design, or architecture - the same as for men. This means that, yes, it is a question of gender, but never in a univocal direction, or worst in a stereotyped way. Each one has his/her own sensibility, and only the resultant combination of all these sensibilities could bring to an ideal result. So, women could contribute to basically everything - exactly like men.

Q4: If you wanted to give advice to a young woman who wanted to study design, what would you recommend?

A4: I recommend to all young women, interested in creative expression, projecting, and making, to study design. They could study in Kuwait and visit other countries for having different design experiences or the other way around. I am sure that they will have the opportunities to find their way to build a better future realizing their own ideas.

This is a profession that can be made at the highest professional level in relation to the manufacturing industry as well as at the artisanship level in laboratories for small-scale production of cultural value or to solve problems co-designing with communities.

The world needs female designers!

“The SENSITALIANI program allowed me to expand my knowledge of design and creative thinking. This program has given me a new perspective on the application of design. I am eager to further apply the knowledge gained in the SENSITALIANI course to excel in my field.”

Student Joud Alhajeri

Davide Ponzini
Associate Professor, Department of DASU, Politecnico di Milano



Davide Ponzini

The New Arab Urban: How We Can Learn from Gulf Cities

*Davide Ponzini is Associate Professor of Urban Planning at Politecnico di Milano and the Rector's Delegate for international relationships with the Middle East. He has also been a visiting scholar at Yale, Johns Hopkins, Columbia University and Sciences Po Paris and Visiting Professor at TU Munich. He is the author of the book *Transnational Architecture and Urbanism* (Routledge) and co-editor (with Harvey Molotch) of the book *The New Arab Urban: Gulf Cities of Wealth, Ambition, and Distress* (NYU Press).*

About the topic:

Kuwait is key to the Gulf Region and the Middle East as an agent of peace and understanding, of dialogue with other countries. It is an important signal for Politecnico di Milano to join this ongoing dialogue through the "Sensitaliani" project. The latter obviously suggest stimulating our "senses" through beauty, beautiful design, and craftsmanship. In addition, this helps "sense making", it fosters different understandings of the world of design and more generally. I hope this dialogue and cooperation will continue and further evolve.

Cities of the Persian Gulf display themselves as exceptional in cosmopolitanism, architectural reach, and futuristic capacities. Critics, in turn, stress environmental backwardness, radical inequality and cultural

dependence. The aim of this lecture (and of the edited book *The New Arab Urban* from which it springs) is to show what Gulf cities can substantively teach: how world places connect to one another through new patterns of real estate investment, design, and human migration. Experts, problems, and putative solutions circulate to the Gulf and out of it. We can learn by attending to such Gulf trends that - for better or worse, and however inconsistent with prior analytic paradigms - are now ascendant in other world regions.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

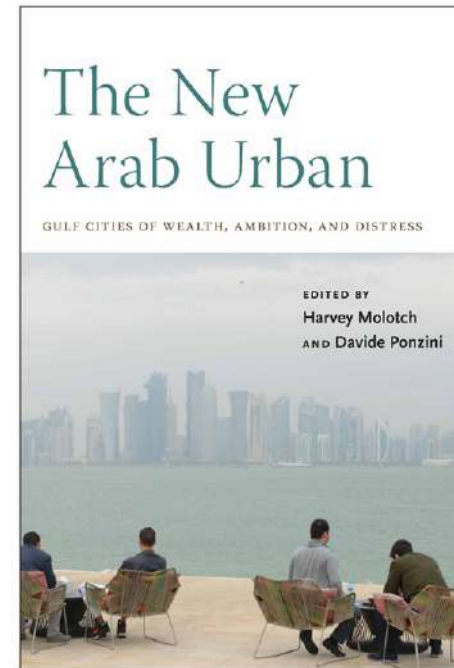
A1: I am not an expert in industrial design (in case you mean that), as my research field is urban planning. I can try to answer from this perspective. In my view, there is an intense interaction between urban planning and urban design. I interpret this interaction as part of a broader Mediterranean planning approach. Here, the role of the project in planning process is relevant and generative of social interaction and knowledge. However, it would be hard for me to argue about one distinct Italian way today, given the intense transnational processes of knowledge as well as of experts.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: In my understanding, in recent decades Kuwait has been quite open to architects and designers from other countries of the Middle East and of the West. This has produced specific solutions and expertise that now circulate in the region and beyond. I hope that, more and more, Italian urban designers and architects get interested in critically learning from Kuwait as an international laboratory for contemporary urbanism, as well as in being engaged in practice.

Q3: You have studied these countries and their development in depth over the last few decades, what could we learn from them?

A3: I started my first research project in the Gulf region in the late 2000s. Between 2015 and 2019, I co-directed (with Harvey Molotch) the 'Learning from Gulf Cities' initiative with the goal of studying the urbanization processes in the Gulf and critically learning from them. It is hard to depict these countries and cities as one, but I can try to highlight relevant common traits. The high level of openness and entrepreneurship in both public and private sectors, the availability of resources and willingness to experiment



*Top: The New Arab Urban
from which it springs by
Davide Ponzini*

make these places potential test beds for innovation. In our research initiative, we recognized both positive and negative urbanization effects and implications that are not only important for the Gulf but for other cities and world regions as well. In part, this is due to Gulf actors' ability to find new design, engineering and architectural solutions and to export these solutions elsewhere in the region and beyond. Observing the Gulf realities may help other cities to learn from them and to improve their own urbanization processes.

Q4: What kind of relations exist between the Politecnico di Milano and these areas of the Gulf?

A: In my capacity of the Politecnico di Milano Rector's Delegate for the international relationships with the Middle East I paid particular attention to the rapidly growing countries of the Arabian Peninsula. During the last two years, despite the dramatic restrictions due to the Covid-19 pandemic, I had the opportunity to strengthen, in particular, the relations between Politecnico di Milano and important research and education institutions in the United Arab Emirates and the Kingdom of Saudi Arabia. I see the "Sensitaliani" project as an important step for further cooperation with Kuwait institutions and organizations. This is a case in point for acknowledging the important role played by the Italian Embassy that, again, I wish to thank.

“As a foreign designer who has studied the various Italian approaches to design through the SENSITALIANI program, my design methodology has been broadened by the understanding that design is not just about looks, but about understanding art, food, fashion and beauty.”

Student Thuraya AlHamad



Alessandro Biamonti

Being Designer. A Humanistic Approach to Design

Associate Professor in the Design Department of Politecnico di Milano. Coordinator of LAB.I.R.INT Research Atelier. Rector's Delegate for International Relationship with India. Visiting Professor at KTU of Kaunas (Lithuania) and at DML of Ritsumeikan University (Japan). Key-topics of his research are socio-cultural implications of contemporary role of Designer (i.e. Therapeutic Habitats, Contemporary Ruins). Author of books and essay, he's the creator of Milano Design PhD Festival and 24H World Wide Design Conversations.

About the topic:

- I think that the SENSITALIANI initiative is very important and interesting, especially as an opportunities for cultural exchange.
- I believe this is an important opportunity to address the issues of socio-economic revival and renewal, with due respect for the historical and cultural heritage.

Every year thousands of new young designers come out from design schools all over the world, joining an expanding global professional, cultural and academic network.

A trend that has been growing for decades, affecting almost every geographical area of the planet. This massive design energy, which began

in the second half of the last century, has helped to produce a more sophisticated, more comfortable, and even more beautiful world.

Design is a relatively recent and particularly dynamic discipline and profession. Nevertheless, between expression and thought, today it seems to be everywhere. Touching the limit of semantic saturation.

Therefore, it may be useful to reflect both on why and on how to approach this job which, like others, has not been spared by that sort of techno-anthropological genetic mutation still underway.

A profession that has therefore changed, but which still feeds on the great goal and history of the Design Culture.

A reflection from which a new paradigm can emerge, through which it would be possible to "read" the work of a Designer. A paradigm based on new parameters that also have to do with people's qualities.

In fact, nowadays it is important to re-evaluate the role of a designer's personal qualities. Both to avoid a dangerous depersonalization, which would involve the risk of transforming Designer into an "easily replaceable element", within a mechanism made by method and process; as well as to give value to the differences which, by now we have learned, constitute an enormous richness.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: I believe that Italian design has always had at its core the ability to generate social visions.

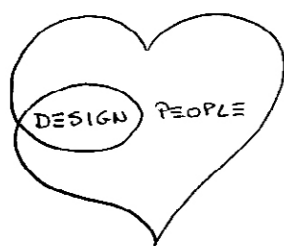
The capacity for envisioning has made it possible to prefigure scenarios that went - and go - beyond marketing, processes and methods.

Unlike what has happened in other national contexts, which are more focused on the relationship between industry and the market, Italian design has often focused on the development of a possible alternative present for society, and therefore for our lives.

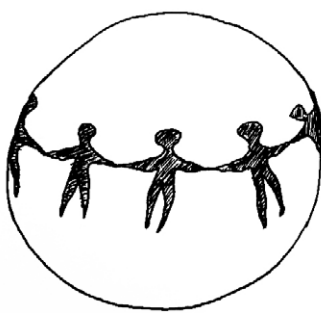
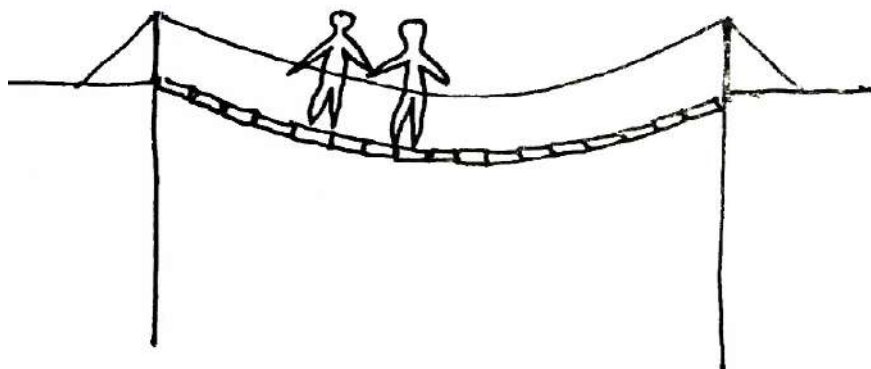
Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Considering design as a key to interpreting the contemporary world and to producing new scenarios, I believe that the two countries have different opportunities in the comparison of project areas.

Both within the dimension of Architecture and within the one of Design, it is in fact possible to have an important role in updating our reference scenarios. The spaces of work, living, entertainment and the city, in other



TRUE DESIGN
CAN'T HELP BUT
LOVE PEOPLE



WORD
NEEDS
DESIGNERS.

LIFE IS A SWINGING BRIDGE,
DESIGN HELPS YOU TO CROSS IT
NOT FROM THE BANK BUT
DOING IT WITH YOU

Top left and right: Hand-drawing by Alessandro Biamonti, 2021.

words the spaces where we stage our lives, are in constant need of verification and updating, to guarantee ever better levels of quality of life.

Q3: Do you think design is a humanistic field?

A3: I firmly believe that design has an important humanistic component. As the twentieth-century discourse teaches us, design is necessarily to be placed between Technique and Culture. But it is necessary to underline how it must contain both. It is not design if one of the two components is missing.

Q4: You teach in many foreign universities, what do you think are the raw materials, the ingredients of Italian design?

A4: Today, design is one of the most sought-after disciplines for students all over the world. This is why there is a constant emergence of new courses and also new schools, which often bring out peculiar local approaches to design.

The Italian case has rather peculiar characteristics, as Design was born in Italy before the schools where it is taught. Italian design was born in the wider Culture of Design. An approach that probably has its origins in the intellectual culture of the Renaissance, which was the first (at least in Europe) to understand the possible connections between technique and culture.

Francesca Molteni
Professor, Design Department, Politecnico di Milano



Francesca Molteni

Stories of Company Archives and Museums

Francesca Molteni, graduated in Philosophy at the Università degli Studi in Milan, studied Film Production at New York University. Since 2002, she produces and directs documentaries, tv formats, videos and installaBons, and curates design exhibiBons. In 2009 she founded MUSE Factory of Projects, a producBon company based in Milan, particularly focusing on contemporary, design and architecture culture.

Among the latest producBons, 'Openings. Gazes beyond the limit' and 'White Noise'. She is Adjunct Professor at School of Design, Politecnico di Milano.

About the topic:

- SENSITALIANI is a perfect project to present a very unique Italian story, well-known all around the world for the brands involved, and for the cultural match between creativity and industry.

What is the role of corporate archives and museums today? How are these places, where company culture is collected, elaborated and transmitted, changing both in Italy and around the world? A collection of experiences in innovative projects for corporate museums.

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

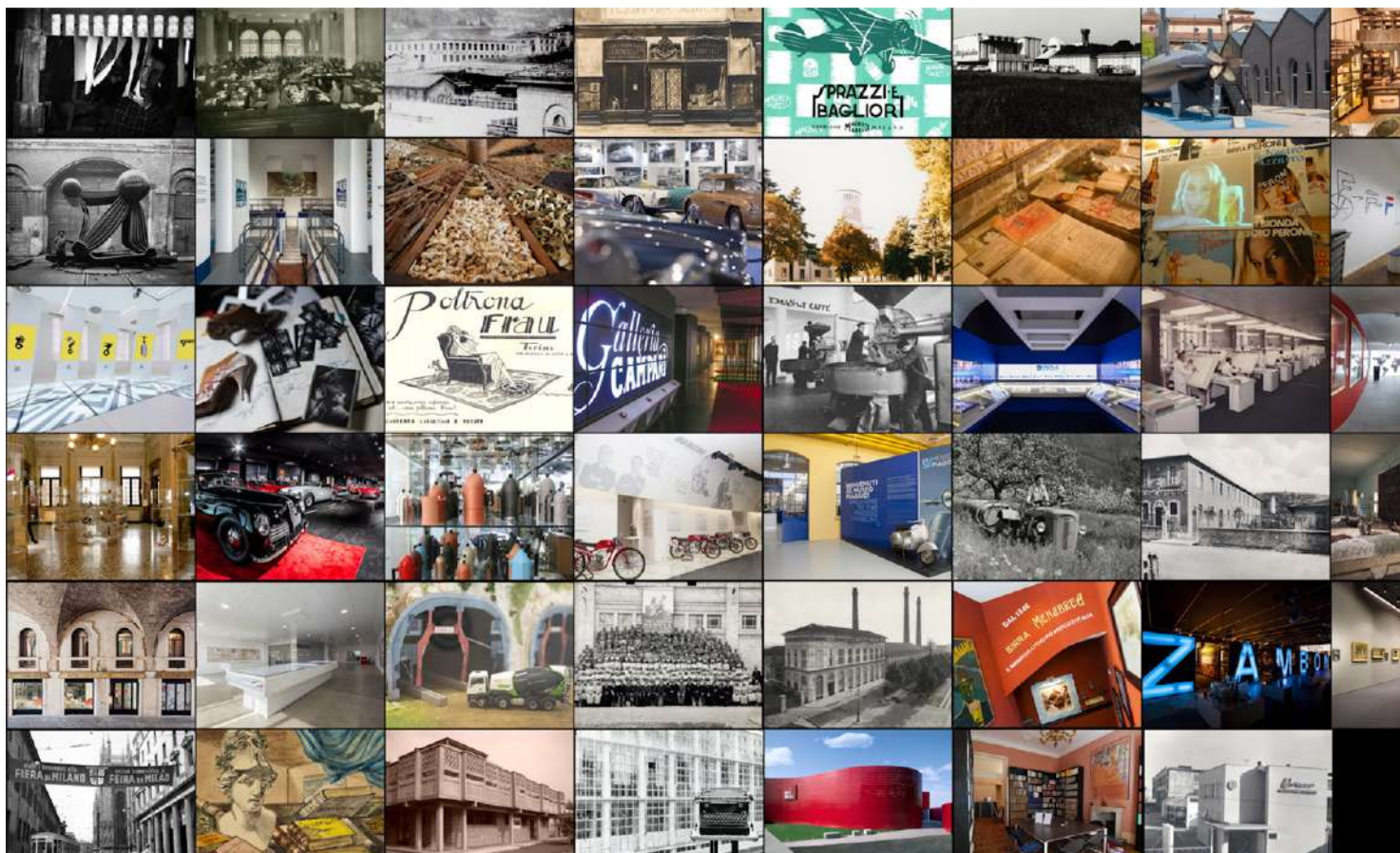
A1: Italian design is an exclusive and unique mix of industry, creativity, craftsmanship and culture. The link between entrepreneurs, architects/designers, technicians, and universities launched our Made in Italy production in the world, and it's still the secret of our global reputation.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: We're looking for new partnerships around the world, especially in those countries like Kuwait, with an ancient history and a modern culture of architecture, where the encounter of cultures can give birth to new sensitivities and original projects.

Q3: What is the contribution of business museums to the construction of a design culture?

A3: By telling the story of companies that have influenced our way of thinking, relating, consuming, and living, these museums demonstrate how our society has changed over the last 100 years. They present the beauty and diversity of a territory, of a community, of the design process behind each product.



Top: Caleidoscopio.

Bottom left: NEWMUSEUMS Poster. Bottom right: Archivio Walk.



Luisa Maria Virginia Collina

Learning from Italian design: system thinking and innovation

Luisa Collina is Full Professor of Design. She has been Dean of Design at Politecnico di Milano since 2016. Before this and starting in 2005, she established and led a Master's program in Product-Service-System Design and has occupied important administrative leadership service positions on behalf of her university. From 2013 to 2019 she has been President of Cumulus, the international association of universities and schools in the field art, design and media.

Collina's teaching, research, and practice relate to interior architecture and design focus on services, strategic design, and design-driven innovation. Her curation of exhibitions, scholarship and award-winning work are featured on an ongoing basis in international conferences and publications.

About the topic:

- Italian design it's a phenomenon with strong Italian / Milanese roots, but with wide international branches. Its origins are mainly in the fields of furniture, lighting and furnishing accessories, but today it impacts on a much broader environment characterized by interlinked tangible and intangible artifacts.

Italian design approach represents, historically, a systemic attitude. Born in the field of Architecture, it merges technical and humanistic issues,



*Luisa Maria Virginia Collina
Full Professor, Design Department, Politecnico di Milano*

always looking for new meanings and not just new functions enabled by technologies. Designers, since the '50ties, have been built new experiences for people, starting from their needs and critically anticipating emerging ones, besides with wishes and dreams. In the meantime the same designers had the role of strategic consultants of at that time emerging entrepreneurs, supporting them through their design of products as well as of exhibitions, catalogues, services and strategies in general.

Aim of this approach is considering the offering of companies as a consistent mix of products, promotion and services - a PSS (product-service-system) - with the aim of making sense both in the market, for people, for the environment. Italian design approach is enabling conversations, through PSS, with a specific audience and make, thanks to this, sustainable profit.

The speech shows the historical roots of Italian design, enlightening the importance of design for local industries, and the role of design as an important asset for companies to promote innovation and business with a system approach.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian design has some unique values in its DNA: it's international, has a wide focus, matches humanities with technology as well as history with innovation, through creativity.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Italian design is traditionally nourished by the encounter with different cultures, by the collaboration btw. Italian companies and international designers and viceversa btw. Italian designers and international companies. The encounter btw. Italy and Kuwait could offer new opportunities for experimentation for both sides generating new solutions and visions.

Q3: What is the value of studying design in Italy?

A3: To study design in Italy means to have the opportunity to merge a theoretical and methodological approach to design together with a practical and experimental attitude as well as to bridge culture to technology, history to innovation through creativity. Finally, it means to study in an immersive environment characterized by beauty.



Top and bottom: Politecnico Design Campus, Politecnico di Milano.



Q4: What does it mean to teach Italian design to globalized students?

A4: To teach Italian design to international students involves the ability to look at the Italian design tradition with distant eyes and to continuously question what the Italian contribution to the world can be today and in our next future.

Simona Finessi

PLATFORM NETWORK: Communicating Project Culture and Internationalization

Simona Finessi graduated in History of the Italian Language from the Faculty of Arts in Genoa, she has oriented her training towards Socio-linguistics and language. After an initial professional beginning in journalism for national newspapers and a working experience at Il Sole24Ore, Simona Finessi focuses her activity in the editorial field on the development of magazines in the field of architecture and design. Creator and editor of the magazines of the Platform Network group; founder of Archmarathon Award and Archweek Miami, since 2020 she has been Head of Communication of the Adi Design Museum.

About the topic:

- SENSITALIANI is an interesting initiative to investigate the process of design-led innovation and the most important issues related to it.
- SENSITALIANI brings together the Italian approach to design with other cultures, generating a new global vision to support the new planetary demands on the environment, coexistence and collaboration between peoples.

Platform is an editorial system focused on the dissemination of the culture of design and capable of reaching architectural firms, companies and major international trade fairs. The editorial activity is perfectly integrated with



Simona Finessi
PLATFORM NETWORK Director



Top: Covers of PLATFORM Magazine.

Bottom left: Contents of PLATFORM Magazine. Bottom right: PLATFORM Network Events.



the self-generated international network. Platform network is actively participated by all the main actors of the sector: architects, designers, artists, developers, real estate groups, investors, builders, manufacturers, opinion leaders; and it is based on a constant activity made of educational, cultural and relational marketing events in the world of architecture and interior design. Archmarathon Awards was born within these activities and since 2014 it has been operating a science selection of contemporary world architecture.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A: The difference between Italian design and that of other countries, I believe, is mainly due to the type of approach inherent in Italian culture, which is closer to the humanities than to technical disciplines.

Design in Italy has always been strongly linked to craftsmanship, cultural variety and the beauty that history has left in our cities. A heritage that is naturally translated into industrial design.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A: When cultures with different histories and different geographical aspects meet, they always produce effects of great interest and innovation. Because the game must be played with the aim not of standardising everything, but of enhancing differences. Only with this approach can we imagine building a better future for all.

Q3: How important are design museums and awards such as the Compasso d'Oro for creating a design culture?

A: Design Museums and awards such as the Compasso d'Oro have been, and are even more so today, fundamental for the creation of a design culture that can be both a memory of the past and an inspiration and lesson for today's and tomorrow's designers.

Matteo O. Ingaramo
Associate Professor, Politecnico di Milano



Matteo O. Ingaramo

Design Values: performance vs perception

Matteo O. Ingaramo, CEO of POLI.design, Associate Professor at Politecnico di Milano. He holds a master's degree in Strategic Design and a PhD in Industrial design at the Politecnico di Milano, Faculty of Design, where he is involved in the "ProgettoProdotto" Research Unit as manager and researcher in product research with partners such as Hawort – Castelli, ASI, Ferrero, Whirlpool, ANIE and others. Winner of design and architectural design competitions, he works between Milan and Turin.

About the topic:

Design is a value for most. Through complex organizations and companies, it is considered as a variable of reliable processes. Design can be integrated with existing processes of innovation and development as a completion of the value chain. But the main role of technology seems to be in contrast with design creativity and user perception.

The lecture will explore possible virtuous relationships between the "hard" identity of product-service systems and their "soft" counterpart made of senses and pure perceptive aspects of the value. SENSITALIANI, the Italian design promotion project from the collaboration between POLI.design and the Embassy of Italy in Kuwait.

What does it mean to design products and services today? We do not lack ideas, and we are rich in innovative technologies. We can develop and produce performing and efficient solutions. However, modern complexity deserves to be resolved through solutions that are also effective and appreciated. We need to plan to understand the future and visualize that future by placing human beings at the center. A speculative, empathic, and sensorial design can conceive a human, inclusive and enjoyable future by drawing on the new resources and technologies of the coming years.

Italian design was a starting point along with other movements in the world. Indeed, the foundations have been laid for a human-centered vision, not only decorative, capable of involving body, mind, individual and collective consciousness. We have learned to use technology to live more easily and in part also to live better, and today design thinking pervades everyone's thinking in search of a positive differential for human beings. Inclusiveness and sustainability are the challenges that we could win, not as individual cultures, but with the comparison and shared experience of different cultures.

The interview

Q1: As an expert on Italian design, what do you think still makes the difference between Italian design and that of other countries?

A1: Italian design results from an integrated vision made up of expressive elements, usability, and a pure industrial economy. Careful use of resources eventually obtains functionality and satisfaction. Solid and relevant use of the senses, of the visual and cognitive impact, are found in all artistic and architectural production and perpetuated in an iterative and historical process of evolution of design knowledge.

Q2: In your opinion, in which aspects of design, architecture and products could the encounter between Italy and Kuwait be successful?

A2: Kuwait is a land of a solid propensity for the future, robust and highly stimulating landscapes with tourist and economic attractions. I see identity similarities with Italy in these qualities, and I believe that the integrated, empathic, and sensorial approach of our way of design can be assimilated in a local dimension by designers born in Kuwait or who work in Kuwait from all over the world.

Q3: How important is the international exchange between countries today?

A3: Today Design is a global discipline, but cultural and territorial differences remain a heritage to be interpreted and made explicit through architecture, products, and services. The exchange of knowledge is undoubtedly an essential element in the growth of the skills and competencies of a contemporary designer, capable of narrating differences and evoking cultures by stimulating the senses.

Q4: Why of studying Italian design is so important internationally?

Today studying Italian design does not only have the value of knowing the birth and affirmation of a historically foundational movement. Today Italian designers in the world are for the most part non-Italian, but trained in an integrated vision, inclined to aesthetic and functional, empathic and multisensory synthesis. In a global context, this "Italian-ness" seems to coincide positively with the needs of a multiverse and planetary future to be planned.

“Through the SENSITALIANI program, I have experienced complete freedom to express my creativity and individuality. It has also shown me the importance of incorporating the human senses into architectural space planning, as this leads to a meaningful experience.”

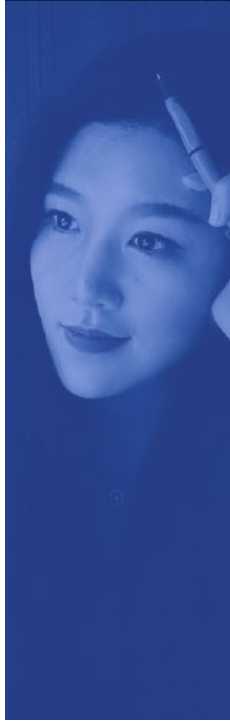
Student Gunika.K.Anand

| Part Four | Learning from SENSITALIANI |



Saudi Space by Khateed Jamal, 2021.





Yuemei Ma

Inspiration from Italy for the New Role of Designer in the Emerging Digitalized Scenario

The huge changes in social economy and technology have necessitated the development of design innovation in a different paradigm due to the media revolution. Mankind has experienced the industrial economy under the industrial revolution, the experience economy in the information revolution, the Internet-based knowledge economy, and the transformation economy under the development of value conversion. Design activities are carried out with economic activities, and changes in the paradigm of economic activities will surely lead to corresponding changes in design methods. Many scholars in the field of design have described this change, such as the description of new design challenges and the concept of transformation design. The industrial and experience economies are well-established, the knowledge economy is unfolding and the transformation economy is still in its infancy. Each of these paradigms calls for different design processes, methods and tools, as well as new breeds of designers with different competencies. Just like it has been described by Barbara Camocini, these changes modify, update or major renovate in the space which they live, in response to new needs.

From my own education experience in China and Italy, the communication I have learned from international students, in many developing countries, design disciplines are more considered as art-



Eco-cultural Conservation by Aisba Abdulaziz Thaber, 2021.

COLOR SCHEME



related disciplines, and they generally stay at the aesthetic level, and design is concerned as an imagination rather than a scientific and logical methodology, yet the Italian design shows us that the possibilities of the design discipline go beyond that, it's not only about aesthetics, but also the applied methodologies.

Since the beginning of the 21st century, due to population explosions, global warming, and environmental pollution, a series of problems that accompany globalization have had a significant impact on consumers and businesses. With regard to the calls for system-wide collaboration from government, society, enterprises to individuals, and the growing awareness of the development of human society from the perspective of social ethics and morality, the concept of value is no longer entirely the logic of the past industrial economy, but is turning to fairness, intergrowth, reciprocity and inclusive interest community form. This community of scope in Italian Design configures and re-configures itself constantly, including many factors, like entrepreneurs, technicians, artisans, journalists, professors, associations, museums, factories and so on. As Francesco Zurlo mentioned in SENSITALINI for the future scenario "It is always looking for new challenges, invariably considering "beauty" as a lighthouse enlighten the right direction for everyone, quality and "well-made" as peculiar endowments of products, social and environmental issue as essential properties of every design activity."

From this point of view, the complexity of society has gone beyond the thinking scope of traditional industrial economy, and the single value construction has been unable to solve the problems caused by complex systems. In the age of industrial economy, the value of design was embodied in the company's improvement of efficiency and cost savings to maximize scale production and profits. In the era of transformation economy, design value is the unified manifestation of human-centered value, social value and ecological value. However, Italian design tells from a humanistic approach to design. The focus from renaissance affects to all forms of creativity and society.

It attaches importance to social reflection and criticism, and it realizes that design should turn to focus on social innovation, sustainable development and environmental protection, and gradually promote innovation to play an active and important role in the development of social connections and human well-being. A very important change is from the focus and definition of material production to the focus and definition of people (users in a broad sense), the core of which is a rethinking of the value of design. From this perspective, design is not only about the basic aesthetics of products, spaces, fashion, materials

User Experience & senses



Each stage of the transitions have a different effect on the user senses and the space.

light

The design will be outdoor to get a natural source light which is a part from the drying process.

Also to let the light get into the small spaces between the leaves and keep it effected naturally by the material (inspired from lecture 15).

Use of Material

All the materials is from natural source which is the main elemnt of the wicker.



The first stage is fully green also it has a fresh smell and a calm sound so it is relaxing and calming



This stage has a sound of friction of the dry leaves and the air.



The second stage is the stage were the user is observe the transition of the material through his eyes and feel the roughness



In the third stage the leaves being attched with each other, so the user will see the beauty and the connection in thid handcraft.



The last stage is the shop, where the user can touch and buy a well crafted product that made fully from a natural source, which will keep his tradition alive and memorable.



shop

location

OUTDOORE AT
ABDULLAH ALSALEM
CULTURAL CENTER.
ASCC

and technical elements, but also interactive, humanistic, responsible, environmentally friendly, equal, and service-oriented, etc.

Italian design continues to evolve with changes in society. With the development of technology, the design activity is in a complex and dynamic environment. As technological advances drive changes across industries, the identity of the designer will change accordingly. According to Meredith Landry's article titled *The State of Interior Design Education*, starting from the focus on sustainability to an increasing reliance on technology to the requirement for better professionalism; Interior Design continues to progress in spite of bleak economic forces that seemed primed to exploit such evolution. Shaila Williams believed that it's no longer enough to leave schools with drawing and drafting skills because tomorrow's world needs more product innovators, industry specialists and strategic planners instead of traditional designers. Melissa Bowles indicated that through both formal and informal collaborations with different departments and design firms, graduates are encouraged to gain comprehensive skills which encompass the entire practice of design, including business, marketing, and communication skills while incorporating with humanistic sensibilities. For instance, in the field of space and interior design education, it is no longer simply designing interior spaces within the building envelope. Solutions need to go beyond the look and function of the space and involve "designing for purpose, designing for experience, designing for emotion, designing for sustainability and designing for transformation". Specifically, space and interior design today are defined in a broader context. As Tasoulla Hadjiyanni described in the article of *Rethinking Culture in Interior Design Pedagogy* "It is not only a transfer of understanding and exploration of the interior environment, but also requires collaboration across multiple disciplines, including urban design, architecture, spatial design, environmental design and service design". The mindset we can learn from Italian Design is looking for "know-why" instead of only "know-what" and "know-how". The "know-why" indicates the "narrative" attitude, to look for the meanings, in interior design, it's not all about designing the box for living; in product design, it's not only about creating an object to use; in fashion design, it's not just to make the clothes to wear; in communication design, it's not about designing an icon or interface...it can be the interaction and relationship between the user, space or product, it's gathered sensation from the manipulation of the sight, sound, smell, light, touch...to promote, activate, communicate, comfort, inspire the health, the emotion, the behavior of the users. It's the core of Italian design, combined the technological development and more importantly the "sense-making" of human-centered attitude. Traditional design learning may easily

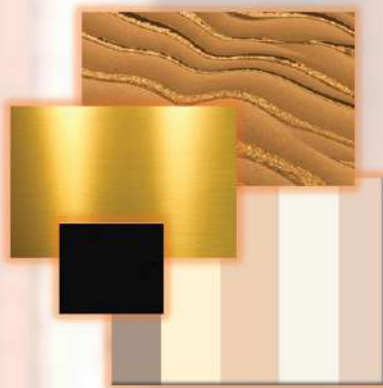


Sketch showing the concept of the Sadu fabric on the reception chair



COLOR PALETTE

Inspired by the concept used by the designer **Gio Ponti** while designing the **Hotel Parco Dei Principi**, where he reflected the surrounding environment and the nature of the outdoors into the interiors. In the case of **Al Bisht Hall**, the color concept was based on the desert and its neutral warm, earthy tones, along with the golden rays of the sun and the traditional **Bisht** golden border.



FINISHES AND FLOORING

Earthy, desert colored marble tiles and black broadloom carpet with a black marble border are used. The Doric columns are in marble cladding with the walls painted warm brown. Large, arched wooden doors are used for all the entrances. The stage is in a wood finish.

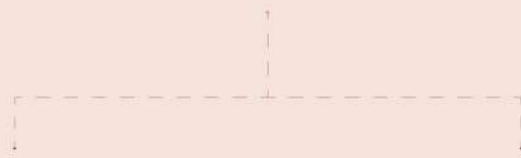


fall into a trap of focusing on its surface. This is what should a foreign student look for from Italy, design is not a simple work of copy-paste about how it looks, it's the attitude to transform the ideas in the way of thinking and expressing, not only about knowing the result, but also the reason.

The Z generation has born in the world surrounded by internet and its digitalized devices, it brings people in different countries closer to each other, but design from different region owns its own identity, because all design cultures are different, they have developed in different contexts. In recent years the media revolution has brought more and more opportunities and challenges, especially for the impact of the pandemic from 2020, the outbreak of Covid-19 has limited people's mobility, but the media has given people the possibility of continuous communication, from the perspective of design discipline it accelerated the transformation of user behavior and the transformation of virtual and physical spaces, such as smart working, home office, retail and social spaces, it empowered the re-establishment of a "new normal" way of living. As in the project of SENSITALIANI, the online courses and conferences were conducted to show that the limitations of space do not prevent the bridge for the design communication, although it has certain limitations for the sense of smell, touch and other perceptual experiences in design education, yet this opened up a new direction for designers to think about the lifestyle in the phygital environment. The charm of going beyond one's own learning environment to engage in academic exchanges with the outside world is that it allows and empowers designers and students to shift their way of thinking and raise their awareness to the issues that have not been paid attention in the past, to acquire a way of thinking or a theoretical tool to explore the potential of their own culture.

For the design transformation from traditional to innovative, the Italian case could be a way of design to inspire young design students and designers to a wider discipline of design, with an eye on the dynamic changes of the society, to build a better life for the society with their own identity.

• DESIGN CONCEPT:



KUWAIT TRADITIONAL CLOTHING

ITALY TRADITIONAL CLOTHING



palm fronds
tree leaves
dates

flowers
fruits

Reejy Atef Abdelatty Mikhail
SENSITALIANI Class Tutor, Ph.D Candidate, Design Department, Politecnico di Milano



Reejy Atef Abdelatty Mikhail


The Influence of Teaching Italian Design Methodologies to Foreign Students and Designers from SENSITALIANI Perspective

Learning Italian Design Approaches Enhances Design Thinking

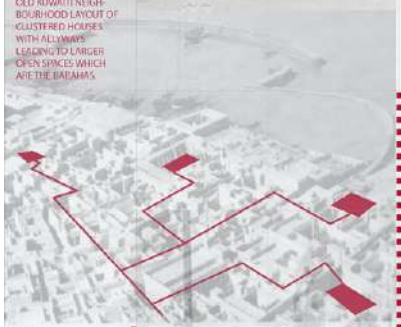
Italian design doesn't necessarily mean made in Italy, it is an art that can be studied and applied globally. From a foreign design student point of view, studying different Italian design approaches influence one's design methodology by identifying the relationship between aesthetics and function, societal, environmental, historical, and technological factors influencing the characteristics and potential of design ideas. understanding that great design is much more than aesthetics, but also being able to communicate, intrigue, and represent something, as well as provide solutions.

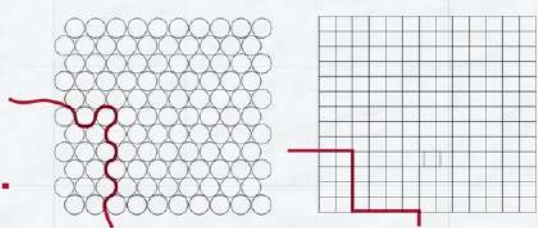
It emphasizes the importance of the design which is centered on finding inspiration in unexpected areas, such as people, art, movies, food, fashion, beauty books, nature, etc. One that is more oriented towards personal experience, authenticity and storytelling; a concept that creates an everlasting memory. In addition, it is an activity of research and action that fosters innovation and creativity by using design and design thinking to generate new innovative solutions that address society's needs and the global community's challenges.

The Italian design approach sums up the attention to craftsmanship and detail, innovative individualistic quality in design and finding a balance between the classical elegance and modern creativity in design approach.




OLD KUWAITI NEIGHBOURHOOD LAYOUT OF CLUSTERED HOUSES WITH ALLEYS LEADING TO LARGER OPEN SPACES WHICH ARE THE BARAHAS.







FORM PROCESS

FOR THE CREATION OF THE DESIGN, THE FLOW MOVEMENT IN THE KUWAITI "BARAHA" ALONG WITH THE GRID OF THE ITALIAN MASTERS WERE BROUGHT TOGETHER TO CREATE A CIRCULAR GRID AS A THE DESIGN LAYOUT OF THE URBAN PROJECT.





SUPERSTUDIO




ITALIAN CONCEPTS


THE CONCEPT OF THE KUWAITI "BARAHA" IS SIMILAR TO THE CONCEPT OF FAMOUS ITALIAN DESIGNERS WHERE THEY IMAGINED THE SPACE TO BE A NEVER ENDING OPEN PLANE USING A GRID WHERE PEOPLE CHOSE A POINT OF THAT GRID AND MADE IT FUNCTIONAL.


OLD KUWAIT TOWN

THE DISCOVERY OF THE OPEN SPACE DURING OUR COVID WALKS WAS A REMINDER OF THE OPEN SPACES THAT WERE PRESENT IN THE URBAN LAYOUT OF THE OLD KUWAITI TOWN. THERE, A LOT OF ACTIVITIES WERE DONE FROM KIDS PLAYING TO PEOPLE SELLING BUT MAINLY AS A WIDE PASSAGE WAY THAT ENHANCED THE SOCIAL BOND BETWEEN THE NEIGHBOURHOOD.



ARCHIZOOM





ANDREA BRANZI

Carlo Scarpa, who focuses on material manipulation in relation to the human body, could be an inspiration. He emphasizes how to approach the right balance between materials, time-honored crafts with modern production methods. The use of light and shadow, undecorated use of materials, symbolic use of water that is how sound shapes what we see, what we touch and how we feel about it, all creating an impactful space which is depicted beautifully in his designs.

SENSITALIANI Students' Experience as a Case Study

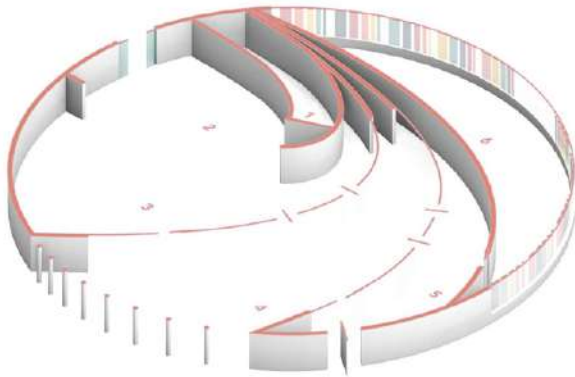
Human senses in integration with design is one of the Italian approaches that give a deep understanding of design - not only sight, but also hearing, smell, touch, and taste. It shows the beauty of Italian culture, from art to design, theater, cinema, cuisine, sports, and much more. Along the period of 9 months, SENSITALIANI gave students the complete freedom to express their creativity and individuality. It also emphasized on how essential it is to engage the human senses to architectural space planning as it leads to a meaningful experience.

Nour Hashim, one of SENSITALIANI students, states that through the program she realized that design is not always about the visible aspects but rather what effect does the design does to our senses including touch, smell, sight and hearing. As a student and designer living in the middle east, she felt she is most encouraged to think of western designs when looking at innovation while not considering the beauty that comes from her culture in design, this way of thinking inspired her while working on her final project.

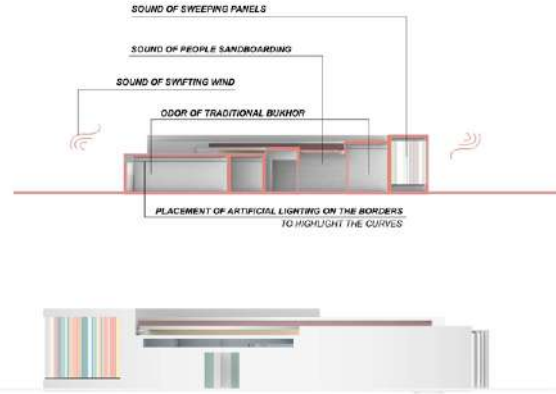
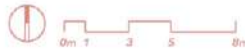
Furthermore, Joud Alhajeri underlines how SENSITALIANI expanded her knowledge on design and creative thinking, teaching her the methodology of implementing senses on her design projects. Additionally, Thuraya AlHamad explained how she gained an array of knowledge from each SENSITALIANI topics and from the discussions that arose. Not only did she learnt more about the Italian culture, but she also got the opportunity to learn how to understand a certain culture on different levels and this led her to be inspired by it through different senses which she believes it allowed her to become more creative in her design process.

Last but not least, Khaled Jamal illustrates his involvement in various design disciplines and exploring different fields of design and architecture through SENSITALIANI. It gave him the opportunity to expand his perception regarding the path he aims to pursue as a future passion and professional career. Moreover, he had a wonderful chance to get introduced to some of the most inspiring Italian Architects, Artists, and designers and learn about the Italian culture of design and art, which appeared to be much

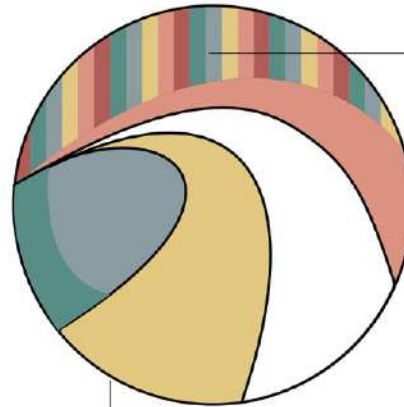
SPATIAL LAYOUT



- 1. W/C
- 2. LOBBY
- 3. CAFE
- 4. OUTDOOR SANBOARDING STARTING POINT
- 5. GIFT SHOP/RENTALS
- 6. GALLERY



COLORS USED IN STAINED GLASS INSPIRED BY THE MIST IN ITALY



MULTI-COLOR GALLERY

SOUTH FACING STAINED GLASS DAYLIGHT PROJECTION

more human centric and experiential oriented. Consequently, his horizons of how he conceptualizes ideas and interpret them expanded a lot and was influenced dramatically by some of the professors we encountered during the program.

Intercultural Design: Italian and Kuwaiti Design Cultures Connection

Design and culture cannot be separated and flow together from ancient human civilizations to the present day. Culture describes shared values, including human behavior, material culture, and social conditions that encourage designers to create spaces that understand people's lived experiences. Both Kuwaiti and Italian cultures are fond of authenticity and staying true to origin. Their passion for culture is reflected through their designs. Both cultures often incorporate religion and history into their designs whether it's Islamic art or gothic cathedrals, which end up being major attractions in both countries. "Our cultures meet in the love for creativity and authentic designs" says Joud Alhajeri.

From a Kuwaiti culture point of view, Thuraya AlHamad outlines how the Italian and Kuwaiti design cultures meet through many different aspects of design such as art, fashion, music and so much more. The similarity in where inspiration is drawn from, she believes, is close. As a Kuwaiti, she thinks they value those things as much as Italians. On the other hand, Merrit Hassan, SENSITALIANI student, described how both countries have a deep history with design and have their own distinguished identity. For example, Kuwait is known for its Sadu rugs, which are made of hand woven, dyed sheep wool, which are known for its distinctive patterns. Similarly, Italy is known for its Rococo column, known for its elaborate design. Whether you look at the Sadu or the Rococo Column you would instantly know where they are from, knowing their culture and origin.

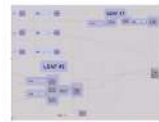
In her SENSITALIANI project "Strings of Harmony", Gunika K.Anand, emphasis the cultural amalgamation of both Kuwaiti and Italian brotherhood. Weaving the traditional stories by using the idea of thread or a yard or a string in design. A significant feature would be the use of the dome in both the countries indicating "A Vault to Heaven" which represents a higher power. Another feature demonstrated by Gunika is the intricate threadwork of both the countries. Emphasis on the street life as they are a social exhibition of multiple expressions, they unlock memories, they symbolize the various values and represent a blurred essence of the traditions of the place. Enhancing the essence of a space that is, to depict the historic significance of the perfume industry in both the countries.

From a personal point of view, as a foreign student who moved to Italy to obtain an MSc in Interior and Spatial Design at Politecnico di Milano and

THE MASTERS:



PARAMETRICISM:



GRASSHOPPER:
 GENERATING THE TWO FLUID LEAVES

COLOR DESIGN:



THE SCENERY:
 IN AL-SHAHEED PARK BLENDS IN WITH THE GREEN HUE OF THE GLASS GIVING A CALM AMBIENCE

LIGHT DESIGN:



THE PANELS:
 ASIDE FROM THE NATURAL LIGHT GOING THROUGH THE GREEN GLASS, EMISSIVE LED ARTIFICIAL LIGHTS ARE ADDED TO EACH PANEL REFLECTING THE HUE AT NIGHT.

SOUND DESIGN:



MISTING SYSTEMS:
 ASIDE FROM BEING USED IN THE GREEN HOUSE, SOUNDS OF THE MIST AND AMBIENCE OF SWAYING GREENERY FILLS THE BAZAAR

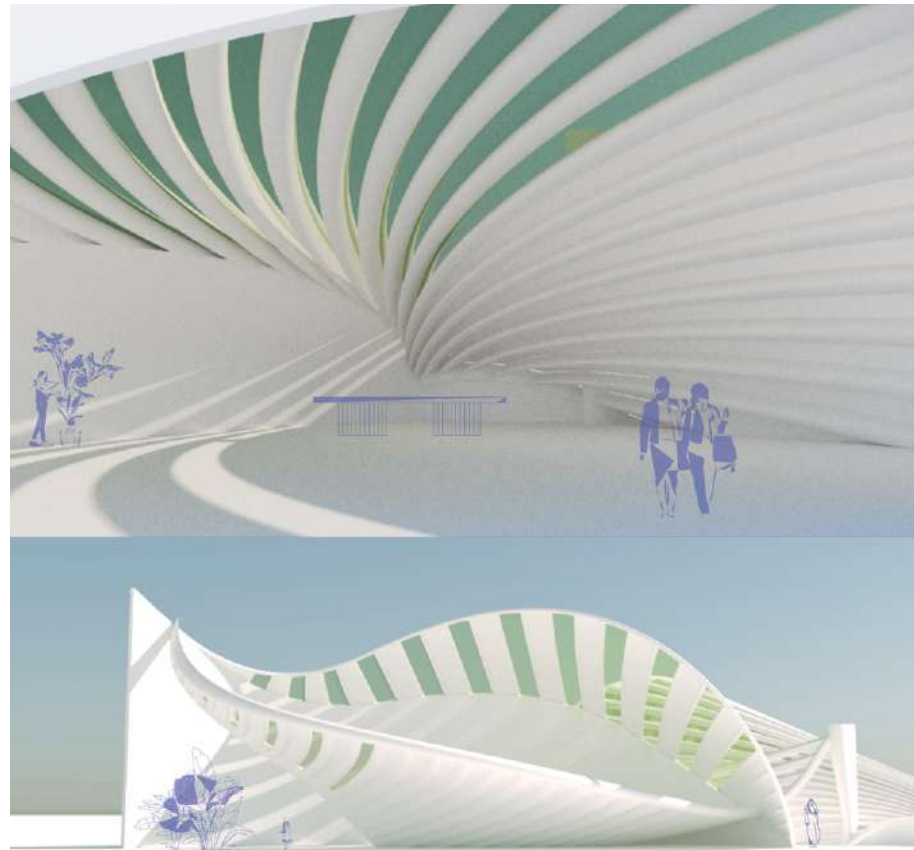
MATERIAL SELECTION:



F- GREEN TINTED GLASS:
 BRINGS IN LIGHT AND COLOR



SAND-BLASTED LIMESTONE:
 LOCALLY CONSTRUCTED AND ADHERES TO THE HARSH WEATHER OF KUWAIT

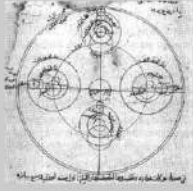


currently a PhD candidate and researcher at the department of design. The experience and knowledge I gained while studying Italian design were the base that built my design thinking methodology as an international designer. Working on distinctive design projects with multicultural teams introduced me to new design techniques that helped me break beyond design thinking's limitations and become a better researcher with a message to express through design.

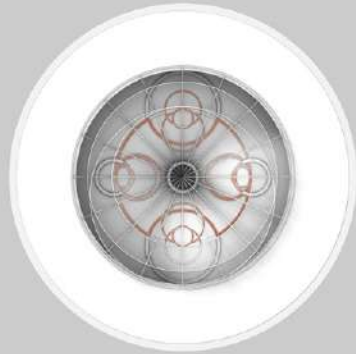
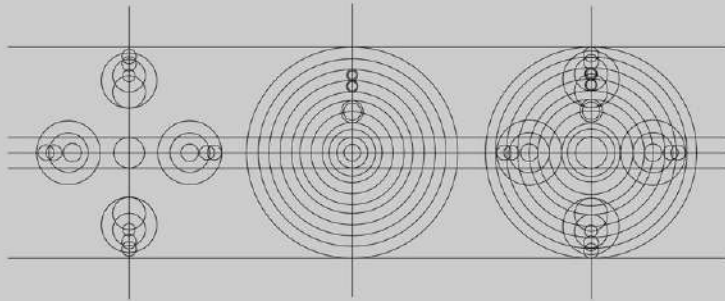
HELIOCENTRIC MODELS:

IBN AL-SHATER

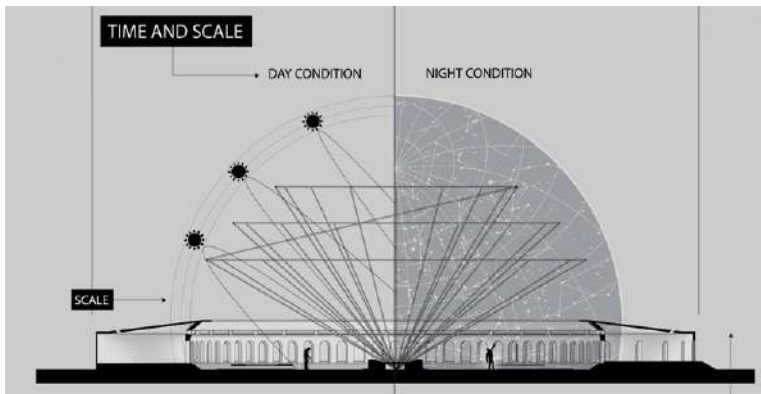
COPERNICUS



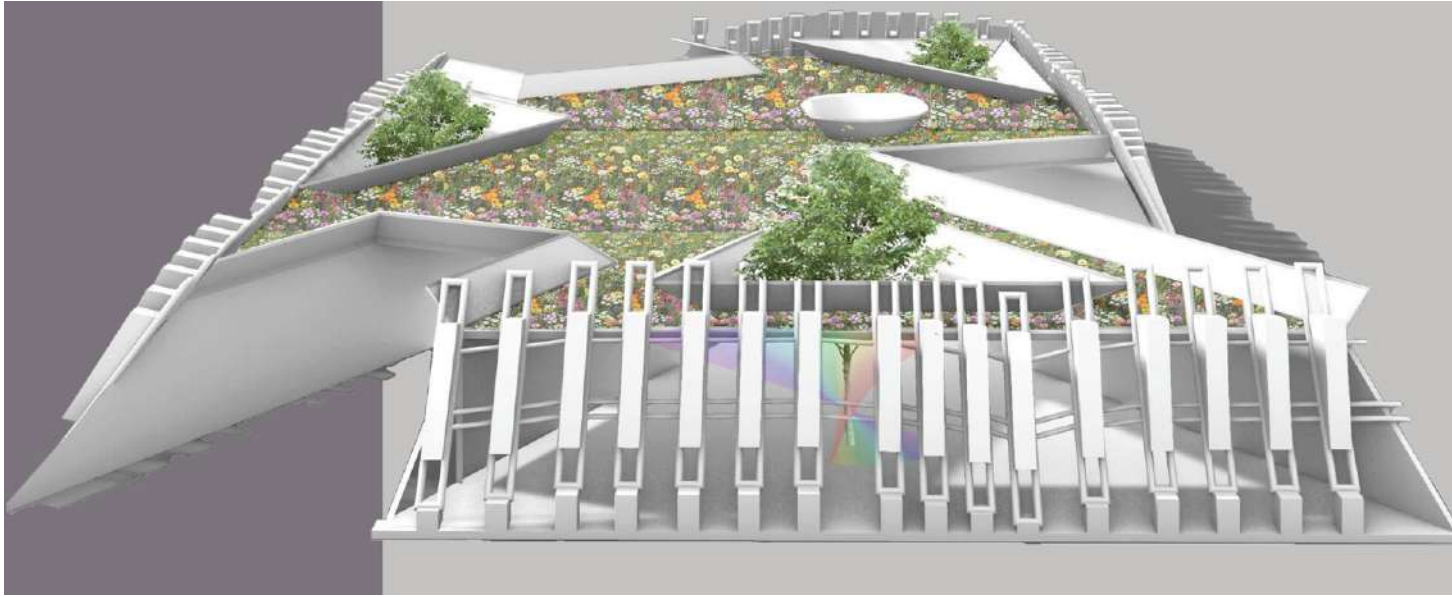
COMBINATION



TOP VIEW



IBN AL-SHATER OBSERVATORIO by Badriyah Akalem, 2021.



The Dancing Symphony by Alzain Alqasbi, 2021.





Left: Screenshots, Part of the SENSITALIANI Students in the class.

SENSITALIANI Edition I
Students:

*Lulwa AlMufarrej
 Shaima Al Sbatti
 Nour Hasbim
 Rawan Manby
 Nada Ibrahim
 Aisba Thaber
 Farab Al Mannaie
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 Abdulaziz Al Khonaini
 Aida Al Refae
 Alzain AlMasbaan
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 Jessica Anis
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 Khaled Jamal
 Thuraya AlHamad
 Gbizlan Almasbaan
 Wilson Evan Menezes
 Alzain Al Haggan
 Rebam AlAlwan
 Nawal Alsubaie
 Dana AlMufarrej
 Joud Albajeri
 Taibab AlMasoud
 Sarab AlDulijan
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| Part Five | Acknowledgement |

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