

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



Embassy of Italy
Al Kuwait

A Project in Collaboration with the Embassy of Italy in Kuwait

EDIZIONI
POLI.DESIGN

EDIZIONI
POLI.DESIGN

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

ISBN: 978-88-95651-30-9

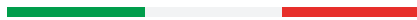
SENSITALIANI in Kuwait is a program born as consequence of the International Italian Day, the event that promotes the Italian design around the world as a country's excellence.

The mission of SENSITALIANI is to bridge and bring cultures closer together, to recognize each other and offer their respective countries moments of confrontation and friendship around the design.

The name SENSITALIANI comes from the fact that the best qualities of Italian design are about an aesthetic that affects all the senses, which puts the bodies, the experience of the places and the refinement of the technologies used, at the base of the quality of the much loved Made in Italy.

The SENSITALIANI program hosted 16 lectures, 10 conferences, 29 speakers, 43 students involved, was coordinated by Poli.design, sponsored by Politecnico di Milano, and the contents of this incredible experience are collected within this volume.

A project in collaboration with the Embassy of Italy in Kuwait.



**Embassy of Italy
Al Kuwait**

Under the patronage of Politecnico di Milano.



**POLITECNICO
MILANO 1863**

ISBN: 978-88-95651-30-9

© 2022 Edizioni POLI.design

Prima edizione: aprile 2022.

via Don Giovanni Verità 25 - 20158 Milano

Tel. +39.022399.7206

segreteria@polidesign.net

www.polidesign.net

Sistema grafico editoriale

Curatela: Anna Barbara

Coordinamento editoriale: Reejy Mikhail

Art Direction: Yuemei Ma

Impaginazione: Yuemei Ma

Stampa: LITOGÌ - Milano

| SENSITALIANI |

| Curated by Anna Barbara |

With contribution of

*H.E. Carlo Baldocci
Anna Barbara
Matteo O. Ingaramo
Paola Galdi
Francesco Zurlo
Barbara Camocini
Valentina Auricchio
Eugenio Morello*

*Arturo dell'Acqua Bellavitis
Elisa Astori
Raffaella Trocchianesi
Silvia Maria Gramagna
Mario Bisson
Ingrid Paoletti
Francesco Murano
Francesco Scullica*

*Elena Elgani
Giovanna Piccinno
Cibirio Cautela
Alba Cappellieri
H.H. Sheikha Intisar Alsabab
Andrea Ratti
Giovanni Maria Conti
Marinella Ferrara
Chiara Lecce*

*Luca Guerrini
Davide Pozini
Alessandro Biamonti
Francesca Molteni
Luisa Maria Virginia Collina
Simona Finessi
Yuemei Ma
Reejy Atef Abdelatty Mikbail*

With project of

*Khaled Jamal
Aisba Abdulaziz Thaber
Lulwa Almuftarrej
Haya Alnajar
Farah Alammaie
Alzain Albaggan
Loulwa Alouda
Rawan Manby
Merrit Hassan
Badriyah Alsaleml*

“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

1 Introduction

11
H.E. Carlo Baldocci
Foreward

13
Anna Barbara
SENSITALIANI_Kuwait

20
Matteo O. Ingaramo
POLI.design for
International Challenges

22
Paola Galdi
Internationalisation or the
Discovery of the Other

2 SENSITALIANI Lectures

2.1. Design Methods

27
Francesco Zurlo
Designerly Way of
Organizing

30
Barbara Camocini
Past and Future Scenarios
of Adaptive Domestic
Interiors - Italian Design
Approaches

33
Valentina Auricchio
Italian Design Methods

35
Eugenio Morello
Making the Invisible
Visible: Assessing the
Sustainability of Urban
Transformations

2.2. Design Cultures

38
Arturo dell'Acqua Bellavitis
Made in Italy Between
Trends and Research

42
Elisa Astori
About a Master Design
Company

46
Raffaella Trocchianesi
Design&Cultural Heritage

2.3. Design Senses

51
Silvia Maria Gramegna
Design for Ageing, Design
for Taking Care

56
Anna Barbara
Sense_based Design

60
Mario Bisson
The Italian Sense of Colors

63
Ingrid Paoletti
Material Balance

67
Francesco Murano
Lighting Artworks

2.4. Design Strategies

70
Francesco Scullica
Elena Elgani
Fashion Hotels, the Ritual
of Hospitality as a Brand
Experience

74
Luca Guerrini
Design in a Globalised
World: The Italian Strategy

78
Giovanna Piccinno
Spatial Design Tactics

82
Cabirio Cautela
From Italian Design to
Design Thinking

3 SENSITALIANI Conferences

87
Alba Cappellieri
H.H. Sbeikba Intisar Alsabab
Jewelry Today

93
Andrea Ratti
Market, Trend and
Research Perspectives in
Yacht's Industry

98
Giovanni Maria Conti
Responsible Fashion. How
Sustainability Approach
is Changing the Fashion
Industries

102
Marinella Ferrara
Chiara Lecce
The Woman's Making:
Design Apart _ by PAD
Journal

107
Davide Pozzini
The New Arab Urban: How
We Can Learn from Gulf
Cities

111
Alessandro Biamonti
Being Designer. A
Humanistic Approach to
Design

115
Francesca Molteni
Stories of Company
Archives and Museums

118
Luisa Maria Virginia Collina
Learning from Italian
Design: System Thinking
and Innovation

122
Simona Finessi
PLATFORM NETWORK:
Communicating
Project Culture and
Internationalization

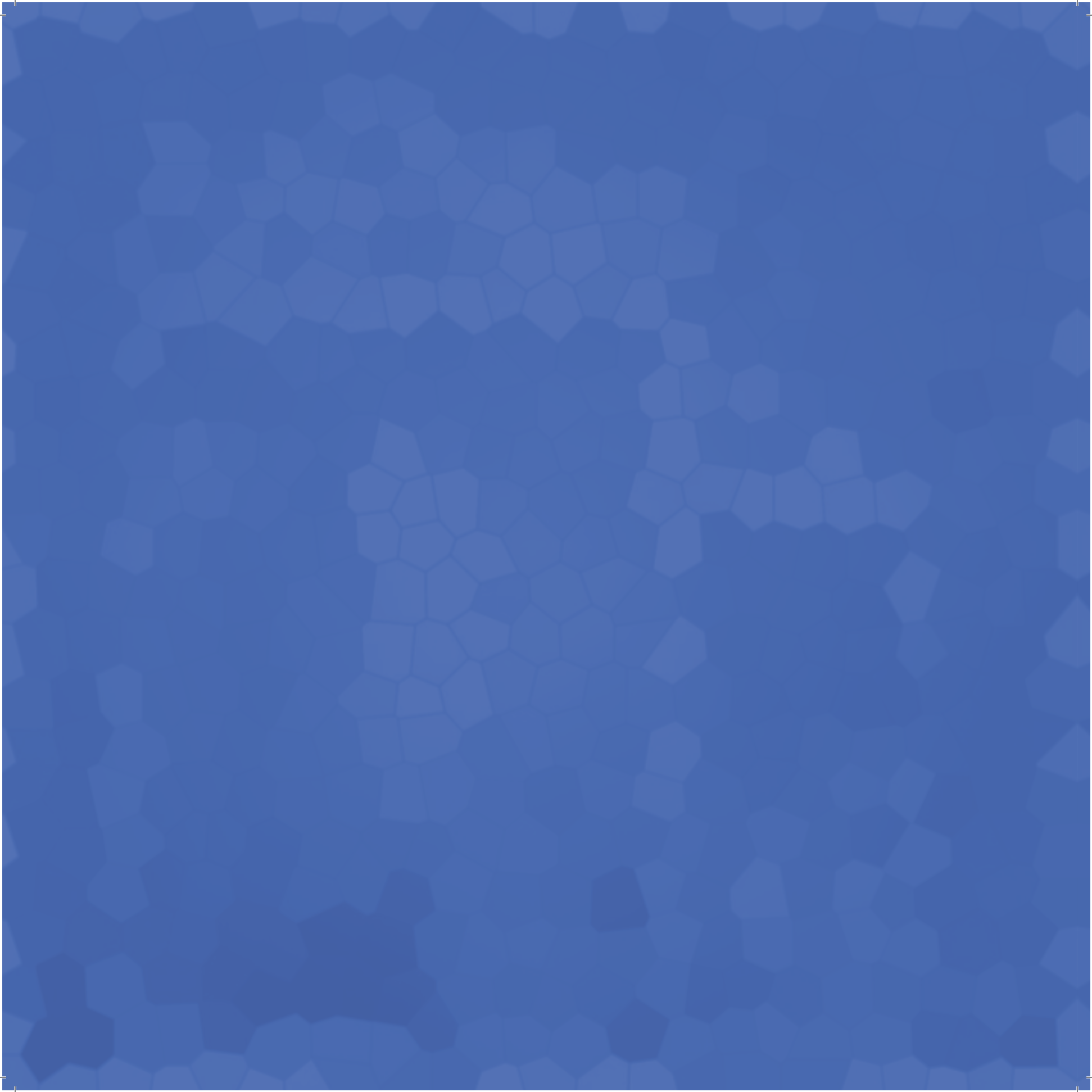
125
Matteo O. Ingaramo
Values: Performance vs.
Perception

4 Learning from SENSITALIANI

133
Yuemei Ma
Inspiration from Italy
for the New Role of
Designer in the Emerging
Digitalized Scenario

141
Reejy Atef Abdelatty Mikbail
The Influence of
Teaching Italian Design
Methodologies to Foreign
Students and Designers
from SENSITALIANI
Perspective

Acknowledgement



| 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.”

Student Aisha Thaher

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



H.E. Ambassador Carlo Baldocci

Foreward

When we started reasoning with Professor Anna Barbara - whom I would like to thank here, and all of Poli.design, 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 Baldocci, 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 crowd 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
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.

| Acknowledgement |

Acknowledgement

We, as SENSITALIANI team, would like to express our thanks and gratitude to the Embassy of Italy in Kuwait; H.E. Carlo Baldocci, the Italian Ambassador in Kuwait, Dr. Carlo Tidu (Deputy Head of Mission) and Mr. Alaa Zayed, Senior Commercial Officer in Embassy of Italy in Kuwait. In addition, POLI.design team; special thanks to Dr. Paola Galdi (POLI.design International Affairs Manager) and Thiago Ferreira (International Affairs at POLI.design), Politecnico di Milano, School of Design and Design Department. SENSITALIANI project jurors: Professor Jawad Altabtabai (Kuwait University, College of Architecture, Department of Architecture), Professor Giovanni Maria Conti (Department Design, Politecnico di Milano), and Professor Mario Bisson (Department Design, Politecnico di Milano). Furthermore, Professor Davide Ponzini, the delegate of the Middle East. Last but not least, all our colleagues and the students who participated in SENSITALIANI program.

