

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



Embassy of Italy
Al Kuwait

A Project in Collaboration with the Embassy of Italy in Kuwait

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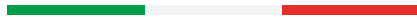
SENSITALIANI in Kuwait is a program born as consequence of the International Italian Day, the event that promotes the Italian design around the world as a country's excellence.

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.

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**Embassy of Italy
Al Kuwait**

Under the patronage of Politecnico di Milano.



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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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Acknowledgement

“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

*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 Crat ra 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.

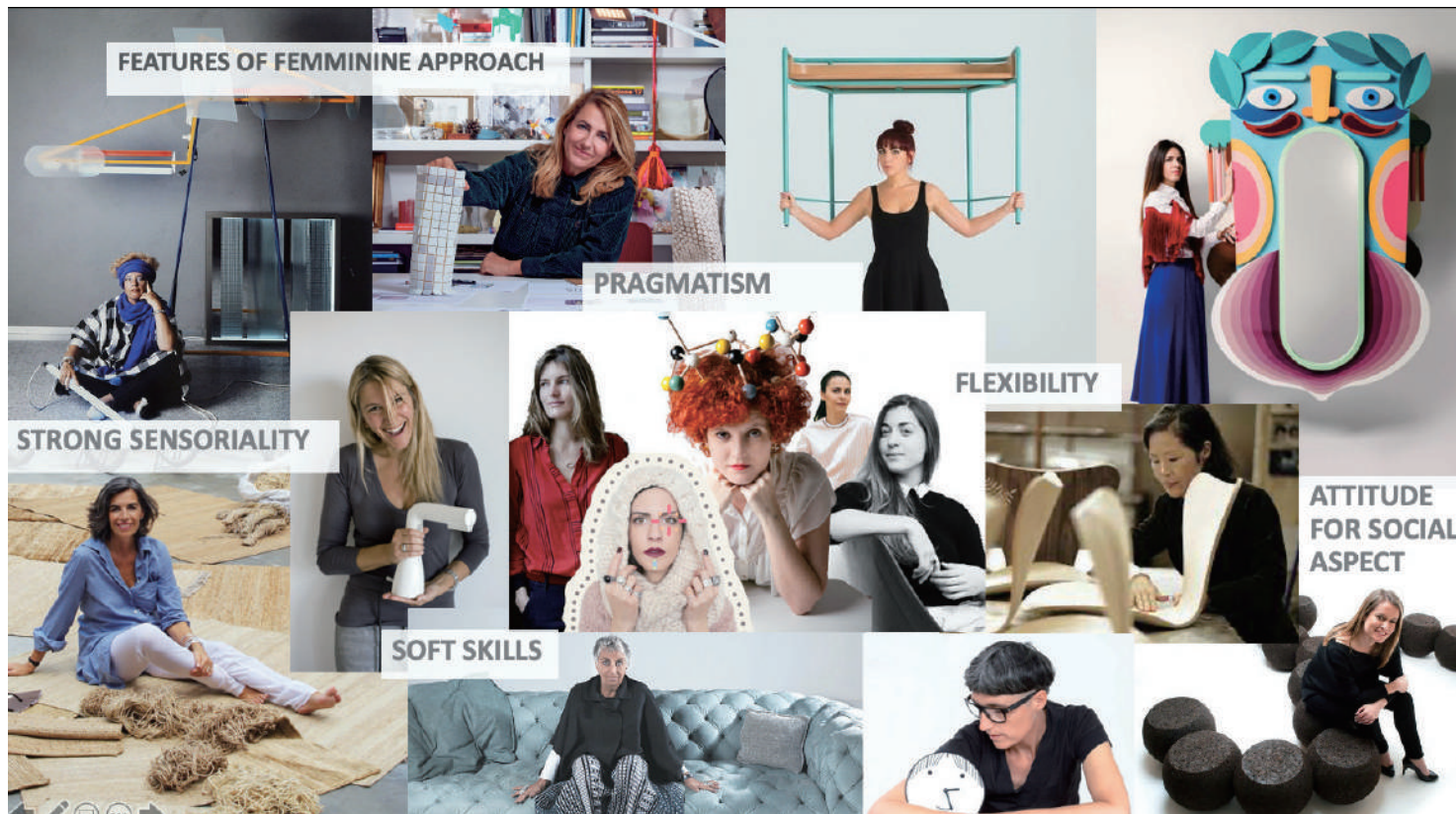
My speech approaches the design role of women, the way of making by women and the way women can build their place in design field. I also clarify the importance and the benefits to increase the participation and contribution of women in design field.

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 suggestions 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!