

Design teaching and cultural companies: Languages, tools and methods toward a profitable involvement¹

Ensino de design e empresas culturais: linguagens, ferramentas e métodos em direção a uma participação rentável

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Abstract

The topic of this paper is focus on the relationship between design teaching and the different kinds of cultural partners in the field of the cultural design. In this context we mean the company as cultural company. In fact the cultural production is increasingly a lively area of intervention and of business. We assume that it is very important to involve the real interlocutors in the process of design teaching and especially in the field of the cultural design where the complexity of the system is an interesting pretext for to create the useful situations. Specifically we study the relationship between the design disciplines and the humanities sciences as a basis to know the methodologies to enable the contact and the synergies with the cultural institutions (museum, territory communities...). In fact museums, associations, majors, communities of the territories are mainly managed by profiles humanities. The hypothesis is the design teaching programs can be a necessary tool to put innovation in the cultural system (in the specific realities) and (symmetrically) the cultural partners are an important filed of experimentation, but for this target is necessary that design develops the tools and specific modality of dialogue. A demonstration of what will be explained two different experiences of design teaching where the relationship between design and the anthropology culture represent a model of collaboration. The first one regards an intervention (in terms of strategic and exhibit design research) in the Anthropological Museum in Florence; the second one regards a cluster of interpenetrations (in terms of strategic, communication and exhibit de-

Resumo

Esta investigação foca na relação entre ensino de design e os tipos diferentes de parceiros culturais na área do projeto cultural. Neste contexto, significa que a companhia cultural é percebida como uma empresa. Na verdade, a produção cultural demonstra ser cada vez mais uma animada zona de intervenções e de negócios. Consideramos fundamental o envolvimento dos reais interlocutores no processo de concepção e de ensino especialmente no campo da criação cultural onde a complexidade do sistema funciona como um pretext para se chegar a soluções úteis. Especificamente estudamos a relação entre as disciplinas de design e as ciências humanas como base para conhecer as metodologias que permitem o contato e as sinergias com as instituições culturais (museus, as comunidades dos territórios, etc.). Na verdade, museus, associações, na maioria dos casos são geridos principalmente pelos perfis humanistas. Nossa hipótese é que os programas de ensino do design podem ser uma ferramenta necessária para colocar a inovação no sistema cultural (nas realidades específicas) e (simetricamente) os parceiros culturais são um importante campo de experimentação, mas se atingir este objetivo se faz necessário que o projeto desenvolva as ferramentas de diálogo. Uma demonstração do será explicado de duas experiências diferentes de ensino de design, onde a relação entre o design e a antropologia cultural representam um modelo de colaboração. O primeiro respeita uma intervenção (em termos de pesquisa em design estratégico e exposição), no Museu Antropológico, em Florença, a segunda se refere a um conjunto de intervenções (em termos de comunicação, estratégia e

¹ Sections "Design & Cultural Enterprises: looking for a dialogue", "Design & Humanities. New forms of synergy for innovation" and "Case history. Portraits of people through objects: Natural History Museum, University of Florence, section of Anthropology and Ethnology" were written by Raffaella Trocchianesi. Sections "Public administration policies and activities of cultural industry", "Case history. Cultural identity of the territory through performance and rituals. Portrait Italian Alpine" and "Conclusions" were written by Ilaria Guglielmetti.

sign research) about a cultural identity of the Italian Alpine (partner involved: region Lombardia). In the latter case we work mainly on immaterial cultural heritage (festivals, rituals, gestures, knowledge...).

Key words: design and humanities, cultural design, anthropology, rituals, creative ethnography document.

pesquisa em design gráfico) sobre a identidade cultural do italiano Alpino (parceiro envolvido: Região de Lombardia). Neste último caso, trabalhamos principalmente com o patrimônio cultural imaterial (festas, rituais, gestos, saberes, etc.).

Palavras-chave: design e humanidades, projeto cultural, antropologia, rituais, documento, etnografia criativa.

Design and Cultural Enterprises: looking for a dialogue

Here we propose an interpretation of the relationship between teaching design and cultural enterprises, the last intended in a broad meaning. We assume that cultural production is an increasing reality and it is an important area of intervention for the culture market.

It is very important to involve real stakeholder in the design educational processes, especially in the cultural heritage field where the high complexity of the problem is an interesting platform for design experimentation and practice.

Here we discuss the cultural enterprises as three kinds of stakeholders.

The first kind concerns enterprises that have invested in a line of work "art and culture oriented". These companies, due to their promotional or marketing purposes and their ability to weave the commodity production with the cultural one, include among their cultural actions, temporary initiatives (events, competitions, participation in festivals, etc.) and permanent activities (production of experimental products lines, magazines, the involvement of testimonials/artists who reinterpret products or limited editions, etc.).

For example, we look at the brand Absolut Vodka that has edited his famous cards with the picture of the product "dressed" in endless variations (and reinterpretations by famous authors) and has worked on the concept of "urban artistic wallpaper".

Another example is the fashion firm Etro that involved Alessandro Mendini in the Mendini Dress project and collaborated with the Teatro alla Scala of Milan and Vogue Italia for the costumes. Adidas is also extremely active in the field of unconventional contemporary art; for example on the occasion of its sixtieth anniversary, the company organized the event Metallic Doors involving a team of street artists who interpreted the brand, painting on 18 rolling shutters in the Porta Ticinese area (in Milan).

Or again the brand Mini is very active in the new media field (also with the aim to engage a younger audience): minispace.com is a meeting place for creative young people, sharing projects, and events. Moreover, this company was at the Biennale di Architettura (in Venice) with the event MiniSpace and periodically presents design competitions, also in collaboration with the Triennale di Milano, as well as organize video art initiatives. Another exemplary case is that of Illy Caffè company with her several activities in the field of art, the involvement of important photographers, the art&project magazine

Illywords, the production of coffee cups and related products Art Collection, the collaboration with schools of creative writing. In the international context these are some evidence of the presence of companies moving toward art as an experimental field of communication, valorisation and production of value. Design, and design teaching, has to activate a connection with these situations shaping shared processes.

The second type focuses on institutions as museums, foundations and cultural centres. In the last years an extensive literature and a strategic synergy between architectural planning, service and communication design, are evidence of the museum-brand's presence. This kind of museum exists not only as a cultural landmark and place for the conservation and fruition of cultural goods but also as an "antenna" and a distinctive feature that impose itself like a proper cultural company (not from the point of view of management but from the one of communication and services).

We will deepen this second kind through a case study documenting the exhibit and communication project for the Museum of Natural History, Anthropology and Ethnology section of the University of Florence.

Finally the third type includes the government (public administrations) who have collaborated with companies, associations and foundations engaged in the culture field.

Also in this case there will be a deepening through a case study that explains the project E.C.H.I. - Italo Swiss Ethnographies for the valorisation of the immaterial heritage in the border area.

In this paper we will focus on the innovation process design driven through tools, languages and methods for the valorisation of cultural heritage. These cases have been developed in complex contexts where the interdisciplinary component is fundamental. In these cases we recognize the value added by design in terms of tangible and intangible value and fruition.

Design and Humanities: New forms of synergy for innovation

The relationship between the design culture and the human sciences is the central topic, both for the evolution of the designer's education and for the development of the design practice.

The teaching of meta-design at Politecnico di Milano, in the Design courses, provides a phase devoted to the analysis of the reality through the interpretive filters. These filters presuppose a choice of project and affect the project development. In the construction of innova-

tive scenarios is important an interdisciplinary approach where Humanities attend both to build and to debate the socio-scientific context, and to shape the envisioning phase where we can see new contexts of use, new profiles of users, new behaviours and, above all, new design implications. The Humanities contributes to enrich the definition of the sociologic, anthropologic and psychological landscape, needed to elaborate and to tell about innovation. In this context we will focus on the interdisciplinary exchange between design and anthropology, and on their symmetric contamination.

In experimental didactics oriented to design and process innovation, we move from knowledge as “re-production” to knowledge as “innovation” through:

- an apparently forced *dislocation* of design in other disciplinary areas;
- the *reinterpretation* of the methodological tools borrowed from other disciplines and transferred into design process (in the analysis and application phases);
- the *specific contributions* of “hetero”-disciplinary competences.

This approach is confirmed by cultural anthropology in which the aesthetics is defined as an inter-cultural category (of the knowledge). Art, anthropology and design

are places of discussion, understanding and evaluating of the cultural activity (Caoci, 2008).

Both anthropology and the discipline of design look at the human behaviours: anthropology studies the *features* and the “*portraits*” of the people through the metaphor of *collection* with the goal to watch for understanding, while the discipline of design studies *uses* and *methods of fruition* through the metaphor of repertoire, *target of users* with the goal of *watch for innovating*.

The “catalogue of the portraits” www.exactitudes.com by the photographer Ari Versluis and the profiler Ellie Uyttenbroek is an interesting example about the hybridization of these disciplinary areas: it reflects the analytic vocation of anthropology and the scenarios vocation of design.

These artists work about the recurrences of the stylistic codes (clothing, accessories, and attitudes) identifiable in the individuals that live in the same urban environment. They portrait people (as they have been intercepted in the city) in a neutral set, in the same position and attitude. In this way the artists create some groups representing a tribe that they underline with slogans and definitions exemplifying tendencies and styles. This project (in progress) concerns several cities in the world making a creative photograph of a multifaceted population. This catalogue is an interesting observatory for anthropologists, an useful tool of work for the designer and also an example of approach



Figure 1. Relationship and “symmetries” between the anthropological approach and design approach (Raffaella Trocchianesi).

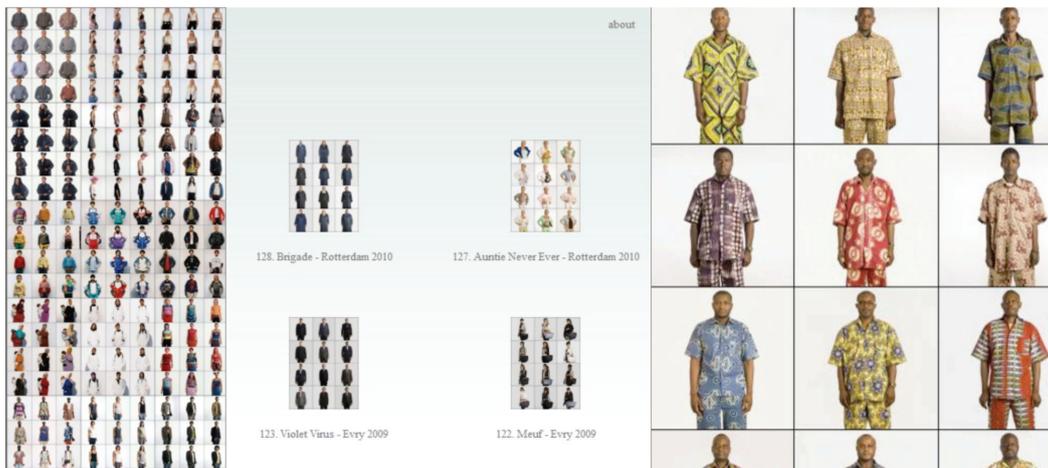


Figure 2. Pages-collage retrieved from the website www.exactitudes.com (A. Versluis, E. Uyttenbroek).

to observation through technical, design, psychological and social competences.

Case history. Portraits of people through objects: Natural History Museum, Florence

We believe it is interesting to describe an experience of thesis of degree in Interior Design focus on the exhibit design of Natural History Museum, University of Florence, section of Anthropology and Ethnology (supervisor: Raffaella Trocchianesi, Assistant supervisor: Giulia Pils, students: Benedetto Di Luzio, Nicole Mattei). An important part of this work focus on the research and knowledge of the collection and the brief's building through the synergistic collaboration with the curator (Di Luzio and Mattei, 2011).

We talk about a museum that has a rich and sophisticated collection of objects, clothes, documents with an significant ritual meaning. These old collections include rare examples of artifacts built by Caribbean population that came in Florence in Sixteenth century. In fact, the Medici family collected amazing objects from the New World gathering them in the *wunderkammer* at Pitti Palaces and Uffizi. These collections also include several objects taken from the earliest explorations of the Pacific Islands made by James Cook, the Captain of the British Navy and the other taken from African area (between Sudan and Congo) collected by the explorer Carlo Piaggia. In 1869 was established the National Museum of Anthropology and Ethnology by Paolo Mantegazza, professor of the first course of Anthropology in the University. So, the first core of ethnographic collections passed to Museum of Anthropology and Ethnology. Since 1922, the museum is home to the Nonfinito Palace. Following the other collections were added to the heritage of Museum through travels and scientific expeditions by Mantegazza and his successors until the middle of the Twentieth century.

So we understand the complexity of cultural heritage system: from the historical palace to the collections of the objects and to the immaterial value of the ritual and symbolic mean of the objects. This assumes an inevitable dialogue (to understand and to share) between the curator and designer to emphasize the richness of means and the collection's beauty.

We can consider this case study as a collaboration's model between school and cultural company and between Humanities and Design.

This relationship was very important in every phase of the project: in the first one to learn the order of this large collection, to understand the codes, the means but also the narrative potential; in the second one to set up the analysis ensuring scientific coordinates consistent with the collection and to define the project's brief and the new profile of visitor; finally in the last phase (exhibit and communication design) to verify the model of fruition and narration of contents.

This collection is an opportunity to talk about the human cultural and biological differences; the museum approach is naturalistic but the concept is oriented to a "multilevel" model to communicate a very large cultural and geographical landscape. We think for a wide audience (not only expert profile). The projectual metaphor is the *time*

machine: to put some "technological and temporal window" to multiply the possibility of reading levels creating parallels between past and present. We have a patrimony of 10.000 objects that explains the uses and the traditions of these peoples, each of them would need equipment to include a rich iconography.

Below we quote some tools specially built for this museum useful to understand the identity of the collection and also to give some projectual suggestions. These tools are matter of dialogue with the curator.

Below an *analytical storyboard* (color and material map included) that highlights the several levels of the identity's heritage (also in relation with the scientific order): kind of the object, object, color, material, geographic origin, quantity and so on. This synoptic reading has analytical purposes but highlights recurrences, issues or "anomalies" through a critical synthesis useful to set up the process of the project.

We also elaborated several cards with the clusters of objects in every room (sometime "main objects"). In our project not only the exhibition of the objects but also the relationship between them is very important.

We also created a *projectual storyboard*, a kind of *exhibition score* that highlights the different levels of fruition: from the systematization of the objects to the new technologies insertion, until the time of permanence in every room and finally the actions of use.

To put the new technologies in the visit experience permits a plurality of informations. Particularly the new exhibition artifacts contain the collection (ensuring good light and good conditions of environment), while the historical showcases already in use in the museum contain multimedia devices.

This experience, where the teaching dimension is compared with a cultural enterprise museum, presents methodologically and strategically several interesting features. The relationship between Design and Humanities becomes an important platform of projectual experimentation.

Public administration policies and activities of cultural industry

Public Administrations, in the last ten years, have started a process of transformation related to the reform of the "Welfare State" has created new relationships between public and private in the protection and development of culture.

In many, in recent time, have shown that the general shift of policy towards the institutional activities of regional and local authorities – in all the various forms of community involvement – represents an adaptive response of Public Administration (central and local) *in front of the restriction of available economic resources and the need to better articulate the production and promotion of "culture"* (Hinna, 2004).

The "recipes" for the proposed creation of a new culture of *public-private governance* are numerous, and in the political debate, it makes greater use of terms as "pluralism", "competitive", "manager management" (Hinna, 2004) but also strategy design, "design driven", to confirm a recognition of the discipline in the redefinition of *governance*.

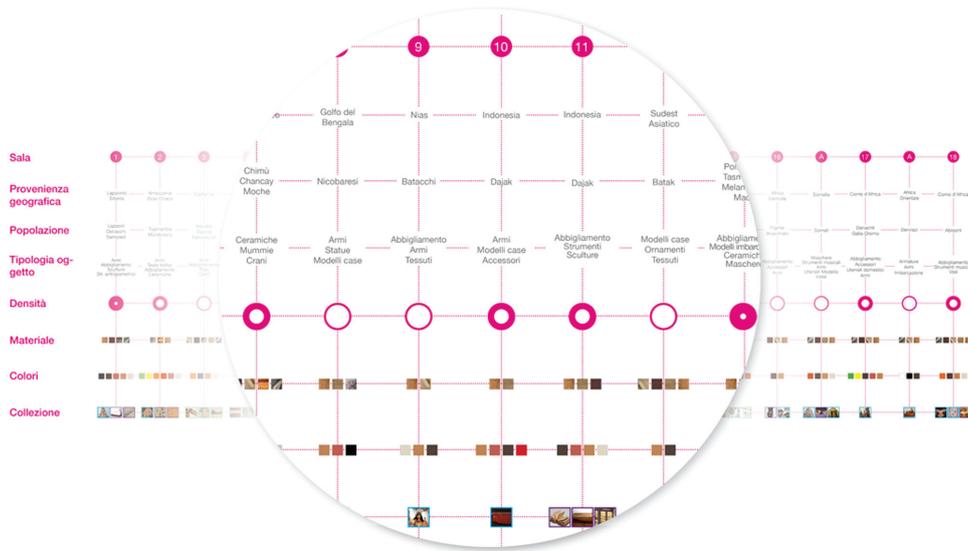


Figure 3. Collection's analysis: the analytical storyboard (B. Di Luzio, N. Mattei, G. Pils, R. Trocchianesi).

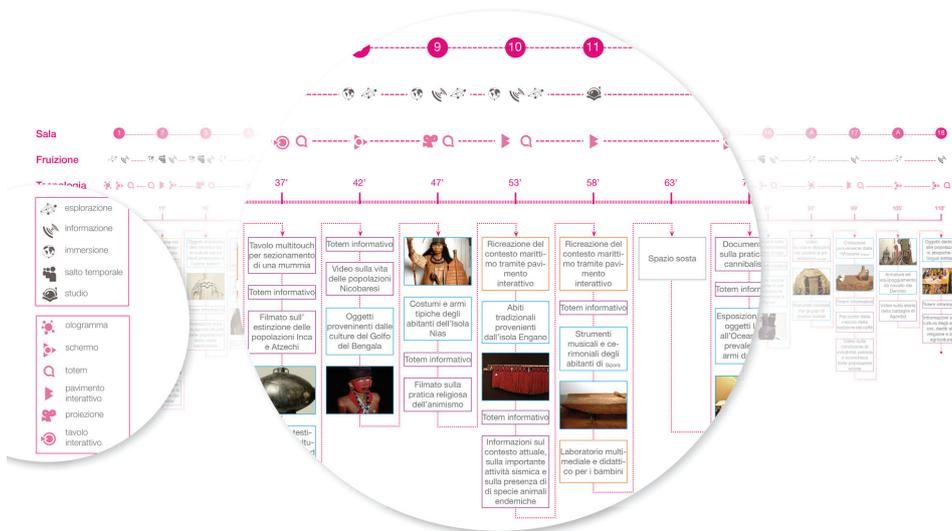


Figure 4. Set up of way of the visit: the projectual storyboard (B. Di Luzio, N. Mattei G. Pils, R. Trocchianesi).

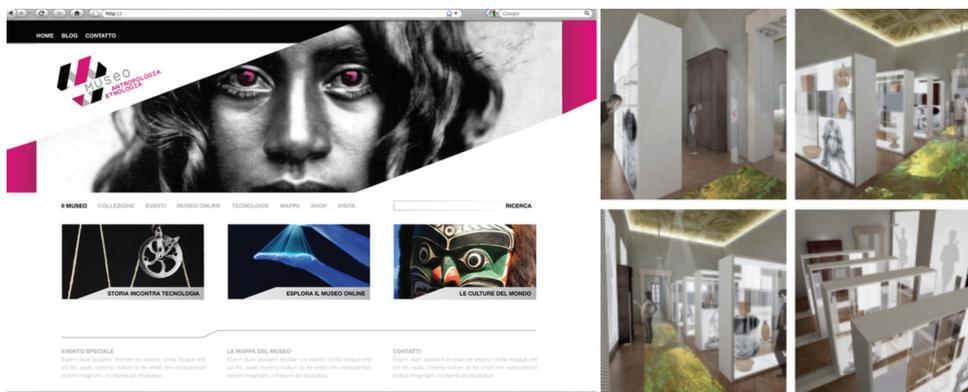


Figure 5. Some pictures of the he project (B. Di Luzio, N. Mattei, G. Pils, R. Trocchianesi).

Within this vast field of investigation, it was decided to investigate the relationship between the cultural policies of Public Administration, craft and cultural industry. This central theme also of the first global forum dedicated to the cultural industry, organized by UNESCO², which has focused in particular on craft, design and fashion. Essential prerequisite for this connection is that the culture as a constitutive element of a given community and sphere of production of specific meanings of identity, is strengthened as a result of globalization. More than any industrial processing, the process of cultural production is, by its nature, an expression of a specific historical and geographical context.

For this reason, the cases listed all express the profound relationship with the cultural elements within the vast territory of the intangible cultural heritage, in which the craft (as well as rituals, performances of oral culture, arts and entertainment) as indicated in the UNESCO guidelines, is the expression of known techniques, repertoires, "transfer mode" (workshop, master...) and evolutionary processes frequently oriented design.

If you look at the traditional crafts sector in recent years there has been a progressive weakening of the role of institution in promoting craft training highly qualified and its valorisation. What's going on rather than in Germany or Great Britain but especially in India where the government has invested heavily in the development of "typical artistic craftsmanship", rather than a network of organizations in support of communities and their traditions, today attractive elements high-impact tourism and economic development.

Exemplary in Italy, in this direction, the organization I.S.O.L.A. (Istituto Sardo Organizzazione Lavoro Artigianale), a organization set up by Sardegna in 1957, whose primary purpose was to promote local and regional crafts (inn national and international level), encouraging, promoting and disseminating the culture and products of Sardegna. The I.S.O.L.A. participated in "La Triennale Milano", always enjoyed the support of magazines such as Domus, designers and critics, introduced the first "brand of origin and quality typical, favoured the aesthetic innovation, has several exhibition areas and especially collaborations wove with market participants. A virtuous example, abolished in the budget of 2006 which no longer support the organization, leaving no heirs a location for synergy between public administration and social community.

Recently, thanks to the Italian rectification (2007) of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, May 17, 2003), are spreading initiatives in support of artisan culture both in terms of creative partnerships with industry to facilitate the training processes.

Is the case of the Province of Rome who is trying to encourage the greatest possible synergies between tourism, trade and job opportunities? The Province of Rome, since 2004, argues companies and individual craftsmen in the exploitation of their creations, through calls annually

that have had the initial result of the enrichment of the list of new artisans to expand the market sectors in which the "List of Artistic craftsmen" (craftspeople who have gained the Quality Mark, recorded in February 2010), is structured. The craftsmen who get the mark can join the project "The Arts and Crafts Museum Merchandising", if their production is suitable for sale in the bookshops of museums participating in the initiative.

Specifically, the province is also working on a number of priorities: (i) relaunch of the brand of Artistic Handicraft in the Province of Rome, (ii) definition of interactive tools for driving and (iii) analysis of the craft areas. With the recent announcement made in collaboration with the Academy of Fine Arts in Rome, "Arts and crafts and creative artistic expertise - vocational experience as a strategic tool to stimulate employment in micro-businesses", the craft is measured his chances of being a useful range employment.

In Tuscany we have developed scenarios valorization in crafts and new technologies, involving professionals engaged in the application of technologies for the cultural system. One example is the Tuscan Collection, a web portal that was created in 2008 with the goal to introduce and promote the artistic and traditional heritage of Tuscany, an online tool through clear, simple in the consultation, complete the information and able to offer the most extensive research opportunities.

In parallel, the portal allows Tuscan companies sector to have a quality instrument in which to present themselves and their peculiarities of processing, as well as a significant selection of their products. The online catalog is designed for professionals in the sector but also for the general public. For each of these were also available some of the most advanced tools of geographic location (GoogleMap or other). Tuscan Collection has emerged as a kind of "virtual showcase" productions of Tuscany: the online catalog, as well as offering ample opportunities for research on corporate data and characteristics of products, enabling member companies to integrate and update the information entered, providing a dynamic picture of reality Tuscan artisan production.

Case history. Cultural identity of the territory through performance and rituals. Portrait Italian Alpine

The project E.CH.I.

The following Case Histories action of field research conducted by the Public Administration, leader of the wider "E.CH.I. *Etnografie italo-svizzere per la valorizzazione del patrimonio immateriale dell'area transfrontaliera*", becomes "act declared" for the realization of a process of co-design starting from the identification of elements of identity of the Alpine region has allowed the organization of the "Interior Design Laboratory" for first year students at the Polytechnic of Milan, School of Design, AA 2011-2012.

² Forum UNESCO "Creativity, innovation and excellence: from the handicraft to the companies of the design and fashion". This event was held in Italy – 24-26 settembre 2010– Villa Reale, Monza, with delegates of the delegates of the 192 members-countries Unesco, and also with other important people of the industrial and economic field.

It was thus implemented (the experience is still in progress) an ambitious model of dialogue between Public Administration and the Faculty of Design at the Politecnico di Milano, aimed to the verification of models, tools and results that have repercussions also in Teaching Design, as well as cultural policies in the public administration itself.

The "Lombardy", by the Archives of Ethnography and Social History (AESS), is the project leader from January 2010 of "E.C.H.I. - *Etnografie italo-svizzere per la valorizzazione del patrimonio immateriale dell'area transfrontaliera*". The project takes into account the Alps, hinge of Europe, an area that is home to people from very different history, language, economy, legal organization, and membership administration. Despite the differences, all these people share the conviction to be part of one great family united by the powerful cement which is sometimes called "alpinità". Different communities have preserved to this day a large part of their cultural heritage of each.

Languages and dialects, sedimentation unique language, that can not play, fantastic stories with deep roots; legends that explain obsolete customs, landscapes built by human work and ancient place names, songs and music, dance rhythms of uncertain origin; knowledge and beliefs transmitted by technology and science, always renewable ritual repeated a thousand times to solemnize the day of almanacs.

The purpose to explore this universe little known, public institutions of the regions that share the border territories of the Central Alps (Valle d'Aosta, Cantone Vallese, Piemonte, Canton Ticino, Lombardia, Sud Tirolo e Cantone Grigioni), have combined expertise, means and experience to realize the E.C.H.I. project.

A team of Design & Humanities skills for project management

The nature of intangible heritage has elements of "mobility" in which to verify and "activate" with design-driven tools, the potential for "innovation" of these cultural heritage. This is in short the commitment that the design is declaring and demonstrating in the course of recent research conducted within del'UdR Dech (ref. Project "Contemporary Authentic Milan", Head E. Lupo, Dip.INDACO, Polytechnic of Milano) (Lupo, 2011). Such investigations can not help close relationship with the humanities (especially anthropology) in its various forms, in a logic of shared work that well demonstrates the intense bond between Design and Humanities.

Just what is occurring in the project E.C.H.I., where a team of diverse skills can create an extensive degree of interdisciplinarity. The working group creates a flexible "flow of semi-finished" which build the project process and strongly determines the final results. These include creative new media, video makers, photographers, designers and experts in humanities disciplines as anthropologists, ethno-musicologists, ethnologists and historians who are involved in different phases and to produce distinct outputs. This internal working methodology, is in line with the approach based on Design Thinking that provides continuous release of "prototypes" to share with the communities themselves to the implementation choices you

want to adopt. But above all strongly oriented experience of Training Workshop On "How to document the technical knowledge and practice traditional crafts. The case of *Pizzo di Cantù*".

This action (which corresponds to the WP. 2 "Exchange of experiences and Methods") has made clear a way of working than going to the relationship between local reality and research activities. The interaction with the community has resulted in deepening of topics of interest to the inhabitants of the territories involved in the restitution eanche quickly (one week) of authorial vision, creative interpretation of the result of ethnographic document proposed by each participant.

The active training workshop, from ethnography document to creative document

Cantù, but also Carimate Novedrate, Figino, Mariano, Cucciago and other countries tell of a diffuse knowledge in the area of Brianza (MB province): the processing of bobbin lace.

This ancient craft technique is also evidence of a persistent vitality in the young generations, as evidenced, in particular, the opening of numerous schools on the territory of lace Cantù. These courses, for almost all freely organized associations arose at local, are taught by *merlettaie* who teachers and keep alive the technical knowledge gained in centuries of activity on the territory.

Of the steps of work that subsequently has allowed the construction of the workshop from different skills involved.

Phase 1. Identification of practical craftsmanship "typical" and the sensitive areas of investigation

The intangible cultural heritage is characterized by a "quality knowledge" as a whole determines a sort of coefficient of "vitality and potential" in the contemporary. The identification of this quality has been paid in part by internal staff to AESS (specifically, the anthropologist Fabia Apolito), through a strong relationship with the community has launched a brief report on the community aspects, the specific character of the technique, the system transmission, the repertoire and finally the collection of promoted actions. This report has allowed a first classification and identification of areas of investigation on which to work the trainees. The result of the anthropological report, which had no purpose exhaustive, is a list of possible "witnesses", organized by schools, factories/cooperatives, teachers. This structure, with more twenty interlocutors agreed, was the network on which they are organized site inspections.

Phase 2. Identification of expert and tutors team

The first day of the workshop was devoted to the knowledge of "*Pizzo di Cantù*" through the testimony of members of the community. Professionals such as the historic *Maria Luisa Rizzini*, the expert in economics and

tourism *Manuela Scarnicci* and representatives of the institutions including the Mayor of Cantù *Tiziana Sla* and Vice Mayor of Novedrate, sponsor of the Biennial Novedrate, *Serafino Grasso*. Entities that contribute in different ways to the continuity of the practice, his investigation in different fields of knowledge and above all build that system of diverse interests is essential to promote innovation. This phase of the research and contact with the network of “experts” was conducted by the staff of AESS, each pointing to their own contacts, consistent with their skills. The definition of a group of witness “experts” can determine the results of the field research, a large unexpected stimuli, and indicates lines of research. For example, the ongoing work on the organization of the Biennale of Cantù and especially commissioned for the construction of a single lace, headed by designer *Alessandro Mendini*, has opened a research field closely related to the design, curated by *Ilaria Guglielmetti*.

Phase 3. Identification of the team of tutors

The selection and coordination of tutors is the phase that best demonstrates the presence of the humanities with those closely related to visual design.

It consists of a group of different experts in order to facilitate the obtaining of documents, video, audio and photography.

Guido Bertolotti: Ethnographer, an expert in connection with the informant and the conduction of the interview as “empathic time” delicate and exhaustive collection of information on the determinants and the consequent formulation of the research report.

Rossella Schillaci and Elisa Piria: Visual anthropology and ethnomusicology, the two have dealt with the professional support to interns video makers, both in technical choices in post production.

Mario Cresci: Photographer and Visual Designer, M.Cresci is a professor at the Brera Academy of “Photography: document, communication, art” in the post-graduate courses, as well as lecturer and visiting professor at many other Italian and international school. The reputation and

experience of M. Cresci is established around the theme of the force of anthropology and cultural heredity, in the construction of the image, suggesting an ‘idea of ethnographic document that has the power to become the communications “other” and sometimes “work of art itself”. The involvement of a photographer with this vocation has allowed us to orient the work of photographers as well as video maker, in the author’s product direction, with a strong personal vision that assumed a process of selection of material, often difficult to run.

Phase 4. The fieldwork

The fieldwork was carried out in two days, organized into 4 groups, each consisting of an anthropologist, a video maker, a photographer and an expert audio interview, followed by a tutor. Each group has conducted approximately 6 visits one of the following 3 areas identified: manufacturing, schools, lace makers. These areas will be added to the focus of the work dedicated to the vision of the designer A. Mendini.

Phase 5. The collection of results

After the fieldwork and the subsequent post production are reviewed, with the presence of the whole community and institutional representatives interviewed, the results obtained. All in all ethnographic documents demonstrate a creative tension that brings up a personal look, which indicates a subjective development of communication and innovation are otherwise imperceptible. The interest of artifacts reside in the ability to record and “emphasize” aspects of the intangible asset on which the actors themselves are not always aware, and demonstrates the importance of involving the culture of the project in its various forms such as visual design, also in the early stages of research and not only in the final stages of development, as commonly happens. In this case, although still in a complete, consolidated the role of a Public Archive of Ethnography observes behavior that has extended, involving the design and its ability to “build visions”.



Figure 6. Photo click paginated on Moleskine format, by Michela Pandolfi (Pizzo di Cantù, October 2011).

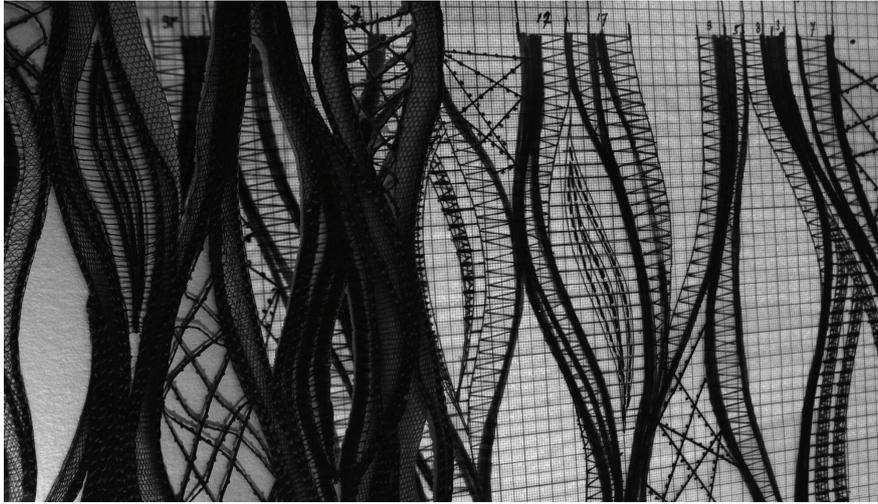


Figure 7. Photo processing, di Ilaria Guglielmetti (Pizzo di Cantù, October 2011).

Ethnographic document (creative) versus design teaching

From this learning experience conducted by the Public Administration, with the presence of especially young creative visual design, has developed an opportunity for Design Teaching from research in the field testing of a port to the Interior Design workshop entitled "Portrait Italian Alpine Laboratory". The ethnographic data, collected in the inventory E.C.H.I. dedicated to cataloging and the vision of all artifacts audio-video-infographics products, becomes part of a collection of "objects". This collection of objects chosen by the teachers, according to criteria of representativeness of the word "alpinità", it becomes not only collection but also "repertoires" of reality that indicate significant rites, technical knowledge, stories, ways of "doing" but also to stimulate visions "other" students are guided to see. Will be provided five scenarios in which students exercise curatorial skills and preparation, starting from the interpretation that will make the "ethnographic objects" provided. In this way field research ferries versus other outcomes where innovation is expressed in the mode of exposure/use of ethnographic documents, opening gashes of territorial identities that we wanted to call "Portrait Italian Alpine". The workshop will be conducted by Prof. Raffaella Trocchianesi and Prof. Ilaria Guglielmetti.

Conclusions

The reflections and case studies collected in the paper, show a diverse system of relations Design & Humanities, as the basis for both formative processes of valorization of cultural identities. If part of the cultural enterprise is seeing a complex interweaving of production (temporary events, branding strategies...) with cultural production, public administration there is a sort of "carry compact" closely related to political governance guidelines dictated by institutional organs, primarily the UNESCO. In such logic is not always the role of design is explicit and its impact on the weak area and the opportunities for training follows traditional processes.

In both cases the size of educational-training study presents interesting characters, rather different from the methodological point of view is that strategy. If the *exhibit and communication project for the Museum of Natural History, Anthropology and Ethnology section of the University of Florence*, has established a link between heavy curator and designers in order to bring out the richness of meaning and the beauty of the collection, enabling new forms fruitive. This is also why this project can be read as one of the possible models of collaboration between schools and cultural enterprise and between Humanities and Design. As part of the Public Administration the Case History *E.C.H.I.*, for now it remains an isolated instance in which the ethnographic documents "creative" does not only contribute to building an inventory but are used as "sensitive cultural content" for a experience of "design teaching and cultural companies".

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