

Design, territories and craftsmanship.

In many manufacturing sectors, the globalization of markets has caused the worsening of social differences, real systemic crises and a general homologation of products; a loss of "biodiversity of productions".

From these phenomena derives a clear need for more equitable productive, cultural and economic models, capable of generating (or co-generating) and making available to all members of society: culture, opportunities for development, protection and regeneration of **heritages**. historical and shared and recognized values. Places, communities, local identities and crafts so become tools for diversification, value creation and therefore for the implementation of the so-called "**knowledge society**" understood as a cultural, operational and political model based on social inclusion and activation and in which development and competitiveness are based on the dissemination and "**systemisation**" of knowledge, of informations, of practices oriented towards research and innovation.

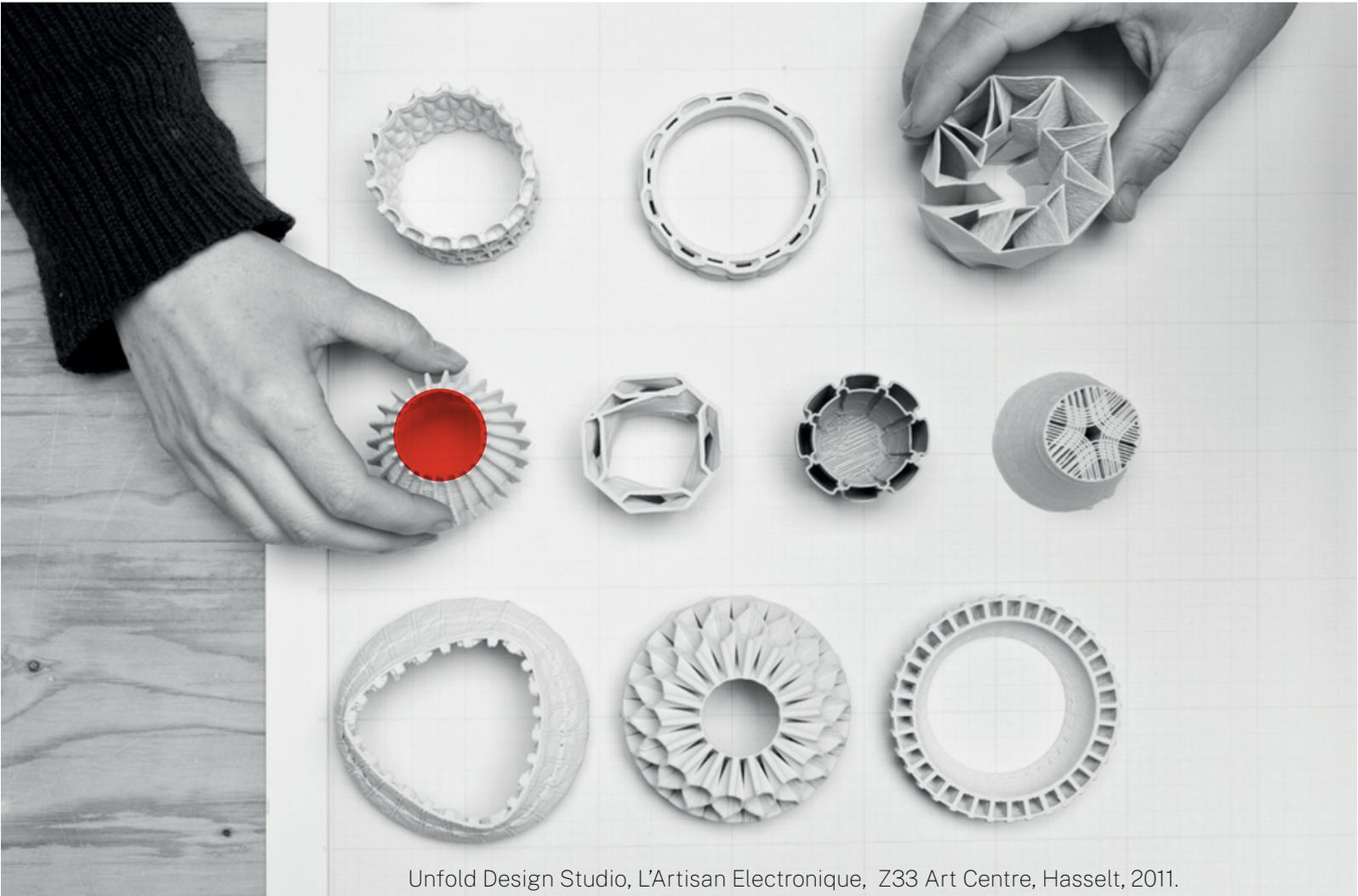
The artifacts designed according to this renewed attention to craftsmanship as a medium for knowledge and for the development of the territory bring about an encounter between cultures; an **anthropological, methodological and symbolic hybridization** that produces artifacts characterized by a strong identity component, authenticity, and by an ability to symbolize the closeness to the hand of their creator and to the genius of the place that created them.

The result is an unprecedented form of discovery of the artisan workshop which therefore defines new balances and new models of dialogue and production. The cultural and operational coexistence between design, communities, knowledges and craftsmanship is above all a research activity aimed to **social, occupational and territorial sustainability**. It is a possible dialogue between people coming from different places and backgrounds who accept the re-semantization of languages, productive methods, contexts, cultures, artifacts and symbols and, respecting identities and social needs, stratify ideas, experiences and new opportunities.

Focus on

These practices are today at the centre of a peculiar phenomenology and a renewed debate that attributes to design culture a role of "pollination", of "social guarantee", of narration and regeneration of techniques, influences

and materials; identifying characteristics of an evolved model of craftsmanship capable of re-conceiving the idea of a craft workshop according to a perspective of inclusion, democracy, openness, interdisciplinarity.



Unfold Design Studio, L'Artisan Electronique, Z33 Art Centre, Hasselt, 2011.

Short exercise

Recognize and analyze a contemporary example in which Design culture cooperate in enhancing actions for local manufacturing traditions in your Country. Focus both on final outcome (product, service, event, exhibition, campaign) and on processes innovations.
Output: a maximum 6 pages pdf document.

To know more

Sennett Richard, *The Craftsman*, Penguin, 2009.

https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story

<https://www.youtube.com/watch?v=ND-x6NLMjsY>

DESIGN, TERRITORIES & CRAFTSMENSHIP



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FABRIQUE NOMADE

MODEL #3

Founded in January 2016 by Inès Mesmar, the association La Fabrique Nomade works to promote the **professional integration** of migrant and refugee craftsmen in France. La Fabrique Nomade offers six months of training to **migrant artisans**, accompanying them with French designers in the new economic context, making them understand how to work in France, what the rules are, what is most in demand on the market.

La fabrique nomade advocates a new model of integration, which takes into account the person and his or her professional career, identifying the skills acquired and studying the possibilities of adaptation and transfer into the French economic and cultural context.

"Having the skills but never before: how to enter the professional circuit in France?"
Inès Mesmar



Je suis réfugié
artisan d'art



French craftsmanship is one of the most recognized in the world, but faces several challenges: the loss of **know-how** due to the lack of transmission and succession among young people, and the closure of craft businesses for lack of buyers.

In the context, the arrival of migrants or refugees with skills and solid professional experience is an **economic development** opportunity for territories and companies. They carry important know-how that, arriving in the country, enrich society and supporting its development by considering each person for who they are and what they can do.

The work enables artisans to resume their trade, find their rightful place in society and give new meaning to their lives after exile.

The approach is to create a **training system** of 9 months, that allows experienced migrant and refugee craft professionals settled in France to continue their profession of origin. The objective is to adapt its know-how and interpersonal skills by developing the 20 skills necessary to obtain the certification of the partners. The formation consists in practical training in the **workshops** (equipment, tools and raw materials available to trainees). The knowledge is accompanied by Company visits and meetings of professionals in the sector (**immersion**).



"To see how and create an universal language that foster human relationships. The presentation and dissemination are at the heart of UNRA's action. This is why the group has chosen to support La Fabrique Nomade. To enable the artisans of La Fabrique Nomade to continue their craft in France and to deepen their relationship with UNRA and its members wanted to contribute to their professional integration by developing their workshops and skills and sharing skills and material resources. For the new collection of the Grand Hôtel Impérial, Director of UNRA, engaged and created the new strap design, promoting the "Respect" theme of the collection".
Antonio Arnault



MODEL #3

principles
merging the local resources with different cultural knowledges

strengths
• skilled and passionate craftsmen of other countries
• sharing of the cultural self-expression

main target [SOCIAL]
INTEGRATION AND NETWORKING

secondary target [ECONOMICAL]
IMPROVEMENT LOCAL CONDITION

