



Giulio & Valerio Vinaccia

DESIGN

AS A DEVELOPMENT TOOL

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The merge of different cultures such as a French designer and a Colombian Indian trying to obtain something in common, has always been fascinating to me.

Since the beginning of history, the purpose of Greeks and Egyptian, Arabs and Byzantines, Spanish conquerors and English noblemen....was the spread of their cultures. During this process they contacted other cultures and at the same time were influenced by them. Today we can not speak of Roman art, without mentioning Greek art, or of Spanish baroque without Colonial baroque, or North American rationalist architecture without mentioning Bauhaus.

The purpose to gather the projects of our last 15 years in this book is to practically describe as the meeting of cultures can happen thanks to a design project.

Our teams travelled more than 100.000 km using all possible means of transportation, from airplane to a canoe, spreading this dream with thousand of artisans from all the continents. Creole, Negro, Indigenous, Chinese, Arabic, Sami, Euskera traditions were merged with our team designers's proposals.

In some occasions our work was limited only to document some magnificent handicrafts expressions; in others we valued ancient forms and textures. Occasionally the results obtained were indeed revolutionary and in others our participation went almost unnoticed.

An assessment of economic results from this experience will be much easier to determine than the human impact: how to give a price to a smile of an egyptian embroiderer ?

For each one of us, this may be one of the most valuable rewards...

Giulio Vinaccia



DESIGN AS A DEVELOPMENT TOOL

When outside consultants work with a community of artisans with the intention of creating a line of products, high expectations normally arise regarding what will happen with the objects.

In reality we discover that, as the project advances, and leaving aside the material part of the work, it is in the interactions that occur in the working groups and in the technical and linguistic “contaminations” that the most interesting evolutions develop. It is essential that outside consultants to the community become agents in the dynamics, creating at the same time new product typologies and new professional relationships among artisans.

The artisan is often a solitary artist, who works independently within permanent structures with defined techniques and materials. The artisan stays in his place of origin and depends on it to sustain his production. He is not in a position nor has the time to relate with others, to get to know different techniques or alternative procedures.

Using the design as development tool should therefore be understood not just as the development of innovative product lines; it must also create new interactions among producers from different areas and using different techniques. The project meant as an agent of change of the productive reality in a total way and as a catalyst of syncretistic reactions; and, the outside consultant as an acting element inside the collective system of creation and not as an external protagonist of a process.

The interaction between the artisan and the project occurs in practice: it basically happens in the gesture; in that gesture that combines the transformation of the function and that of the form. It is necessary that the project works along with the artisans on this basis, respecting their knowledge, their tradition and their history.

Without a real valorization of original creativity and vigilant respect of its characteristics, there will be a tendency towards translation and transcodification that will reduce different symbolic universes into a uniform knowledge parameter, coincident with that of the dominant culture, and its price will be the simplification, the levelling, the elimination of the most evident aspects and of the most radical diversities.

This process of valorization is undoubtedly more uncomfortable and uncertain, less predictable and determinant, but can be very fertile for developing, carrying out, and deepening the difficult processes of transcultural knowledge that in recent years have been affirmed as an effort of recovery and preservation of the originality of traditional cultures.

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Design Methodology

The main points to be followed using design as development tool are:

A -The objectives must be defined:

- To transform without losing the cultural characteristics inherent to the activity
- Preserving the technical/artistic wisdom of the region and encouraging its transmission from generation to generation
- Instructing the different groups of artisans in disciplines complementary to the productive activity:
 - Sales techniques and management of tourism flows
 - Administration, determination of costs of production, setting of sales prices, etc.
 - Technical updating, new tools, organization of production, storage of raw materials
- To recover and encourage local knowledge on local production techniques and raw materials
- To create the necessary infrastructure in order to enable the handicrafts sector to be included in national and international lines of credit
- To encourage flexibility in production and innovation through design
- To train the handicrafts sector in complementary disciplines such as administrative and technical skills so that they can perform satisfactorily under the small-business operating model

B -The intervention need to follow a basic methodology:

1. Diagnosis:

1.1 Analysis of Support Entities

- Field of action and scope (branches, delegates, etc.)
- Nature and organization structure of institutions
- Short, medium and long-term programmes established, which are related to the handicrafts sector
- Physical resources: available spaces, means of transport and technology
- Financial resources available to carry out the project: agreements and/or contracts with other institutions, possible sponsors, own resources
- Human resources: profile of collaborators
- Knowledge of the corporate image, mission and policies
- Experiences from the handicrafts sector: documentation, publications, reports, videos, etc.

1.2 Field Study

- Delimitation of the geographical and production zone
- Determination of production cycles: local or religious festivals, internal consumption, traditional fairs or markets, environment, etc.
- Determination of the communities of artisans, representative materials and techniques
- Identification of the notable technical qualities of the area

- Identification of the tourism structure present in the area
- Identification of medium and long-term development plans
- Reconnaissance of existing distribution channels, road infrastructure and connections with other production centres, type of sales carried out and buyer profile

1.2.1 Evaluation of the production and the potential of the enterprises and local artisans in terms of:

- Technology
- Quality of production
- Sales price
 - Packaging
 - Production and market prospects
 - Real and projected productive capacity

1.2.2 Analysis of the current scenario:

- Historical and economic context of the region
- Future projections

1.2.3 Links with other sectors at the regional and national levels:

- Tourism: Motivations of the region, historical importance, number of visitors, frequency and level of expenditure
- Commercial: Existing infrastructure, quantity and quality of points of sale, connotation of artisanal products
- Productive: Share of GDP during the past 5 years
- Financial: Knowledge of governmental policies and of other private investment and credit entities

2. Definition of an Operational Plan

Once the data has been processed, it will be possible to know if the four basic points needed to continue the project are met:

Willingness:

- Is the artisan community interested in the change?
- Are the management entities ready to get involved in the project?
- Are there private enterprises interested in the new products?

Access:

- Do we have access to financial resources?

Synergy:

- Are there other projects with which we can carry out common action strategies?

3. Product Adaptation Area

- Creating new product lines that utilize local materials, techniques and production capacity
- Offering technical assistance for quality production
- Training master craftsmen to work jointly with designers so that they can reproduce the experience in their community

- Creating didactic and expository materials for the Project
- Creating a resident professional core

4. Training Area

- Consolidating artisan workshops into Productive Units that adapt to new forms of economic organization
- Create catalogues of products for multimedia or print dissemination
- Establish a system of travelling exhibits on the development and progress of the project
- Define the possibility of carrying out local and national advertising campaigns

5. Communication Area

Creating an active system that communicates the potential of artisanal producers and their production utilising leading-edge technology to:

- Structure handicraft routes or itineraries
- Make known the imaginative potential of handicraft markets
- Create data and image banks on the handicraft sector
- Create documentary videos on local techniques, artisanal activity into a viable and self-sustaining economic sector, capable of contributing to the improvement of the living conditions of the artisans, without the deterioration of culture and the environment

6. Market Area

- Highlight the cultural value that is present in each artisanal product
- Test the new products developed in order to measure the acceptance of the materials and techniques used, as well as of the prices proposed
- Participate in market niches that are not traditionally considered
- Create an Integrated Image System that reaffirms and highlights the cultural characteristics of the product, with the following components:
 - Creation of a System of Travelling Exhibitions allowing the direct sale of products
 - Creation of a Packaging System that facilitates commercialization
 - Creation of Trademarks of origin and Certificates for the products
 - Creation of Franchise Systems that facilitate the distribution of the products
 - Creation of Corporate Image for the Franchise System

7. Generate resources in a non-conventional manner through:

- Consulting services to local tourism systems
- Consultation and sales rights on the commercialization carried out through websites or online shops
- Commissions on sales through fairs and markets
- Sale of multimedia products (CD-ROM, interactive exhibition, catalogue)
- Co-financing with other entities

8. Evaluation and Monitoring

Through the constant assistance of the Institutional Interlocutors and of the resident professional Core, the impact over time is measured by the development of the programme on the creative evolution of the artisans, on their level of income, the response of the market and its dissemination, with the aim of orienting new consulting exercises and keeping the Project up to date.

For this purpose, Permanent Control Points are created during the Programme: periodic examinations in which the necessary information is compiled in order to:

- Measure the acceptance of the products in the different markets
- Detect changes in demand
- Compare the prices set
- Measure the level of knowledge of the public regarding traditions

Our Conclusions

We need to preserve the differences and individualities of each culture, without isolating them from the realities of the planet. The professional who provides advice in this process does not have to act directly, but rather has to propose himself as a visionary “translator” who interprets and preserves the living cultural biodiversity. The thesis on which we should work is that in the enhancement of local cultural heritage in all its extension and of handicrafts in particular lies one of the keys for the success of the economic proposals of the future, as well as for the creation of competitive advantages of destinations.

Making a commitment to revitalize, stimulate and innovate local culture is at the same time a positive social investment and an excellent business opportunity. In a global market that has reached an unprecedented level of oversupply and ultra-competition and will continue to go in this direction, offerings with high local cultural content is widely favoured due to its value of uniqueness and specificity.

It is necessary to create simple mechanisms of interaction, articulation and cooperation between the private sector, traditional artisan communities and the pertinent public entities so that this universe of forms, techniques, colours and signs of local handicrafts can be transmitted in silent but precise manner, broadening the meaning of the message, without the intermediation of words, sensations, memories and experiences that refer to a concrete, material experience.



Developed Projects

Incontro “Colombian Artisans Meet European Designers”
Colombia

Colombian National Institutional Packaging Program
Colombia

Brasilia Design & Crafts Project
Brazil

Embroidery of Caatinga
Brazil

Iconographic Project of Goiás
Brazil

Iconographic Project of Mato Grosso
Brazil

Iconographic Project of of Mato Grosso do Sul
Brazil

Artisans & Designers: new concepts of the craft production
Brazil

Roraima Ecological’s Handicraft Project
Brazil

Serrita Handicraft Development Project
Brazil

The “Camino de Santiago” Iconography
Spain

Ecow – Interregional Entrepreneur Cooperation in Design.
France, Italy, Sweden and Poland

Ñandeva – Programa Trinacional de Artesanato
Argentina, Brazil and Paraguay

Design Contextuel a la Gaspésie
Canada

La Idea Apropiada
Spain

Afghanistan ITW
Afghanistan

Geodesign
Italy

DEEP - Ethnic Egyptian Products Development
Egypt

China Culture and Development Partnership Framework Program
China

Stone Design Egypt
Egypt

The Dahshour World Heritage Site Mobilization
Egypt

Promotig CARICOM Creative Industries
Haiti, Dominican Republic, Jamaica, Trinidad and Barbados

Women Entrepreneurship Development Program
Pakistan

Design and Material Culture in the Indigenous Communities
Canada



Colombia



Project: Incontro “Colombian Artisans Meet European Designers”

Location: Colombia

Date : 1993

Sponsor: Artesanías de Colombia S.A

Artisans: 120

Designers: 12

INCONTRO was a cultural project that claimed to show the value and uniqueness of Colombian crafts.

INCONTRO, means the creation of a teamwork between European designers and Colombian craftsmen, with the aim to create new lines of handcraft products and a re-evaluation and promotion of the Colombian crafts. Artisans and designers from completely different worlds and social situations have the opportunity to work together and create joint projects.

For two months, the team of INCONTRO, with about 15 European and Colombian designers, travelled over 5000 km of roads, rivers, the outskirts of Bogotá as well as in very small villages in the heart of the Amazon forest. It met over 100 artisans.

During the workshops the techniques were analyzed, formal experiences were debated; some "hybrid" handicrafts were developed as the offspring of this trans-cultural meeting. Over 120 objects are the result of this mixed creative meeting. In many cases the team concentrated in re-estimating the old handicraft techniques that are disappearing.











Colombia



Project:	Colombian National Packaging Institutional Program
Location:	Colombia
Date:	1995
Sponsors:	Artesanias de Colombia Colombian Economic Development Ministry
Designers:	4

The system includes a distinct set of packages for each market area, covering a total of 1800 different products, establishing different structural levels depending on the type of object, its cost of production, its market area and the required final image. The system is implemented in its first phase with the products distributed by Artesanias de Colombia.

In the second phase it will be used with major firms in Colombia. This will respond to small and medium enterprises that need IMMEDIATE retraining of their products, while at the same time constitute a coherent picture of the "Colombian Handcrafted Product". The Packaging System which includes over 1800 different products, is made in the form of printed manuals and electronic manuals, available on CD Rom .

The graphical interface created for this project is very simple and "friendly"; only six icons control the entire system, making therefore possible for the user to quickly access hundreds of reports, drawings, technical and legal data, images and sounds. This system has been designed to evolve over time to adapt to possible changes in the international standard of market conditions or consumption.







Brasília- Brazil



Project :	Brasilia Design & Crafts Project
Location:	Brasilia - Brazil
Date:	1996\1997
Sponsor:	SEBRAE DF
Artisans:	80
Designers:	12

The purpose of this project was to transform the production of handicrafts in viable economic activity, with the main objective of improve the quality of the lives of the artisans.

The initial task was the analysis and diagnosis of craft production in Brasilia , aimed at enhancing the local craft production, both in technology and design, packaging and marketing. Afterwards, we developed the second step, aimed to the design and development of handicraft products in the sections of paper, pottery, wood, leather, stone soap and dried flowers.

At this stage, designers with experience in the craft sector were invited from different countries to work together with local craftsmen.

The work was based on a philosophy that emphasizes respect for cultural specificity and local traditions.







Piauí - Brazil



Project: EMBROIDERY OF CAATINGA
Location: Piauí -Northeast Brazil
Date: 2002
Sponsors: EMBRATUR
Ministério de Agricultura – Brazil
Artisans: 700
Designers: 5

To eradicate poverty, EMBRATUR and the Fundação Ruralista conceived the project EMBROIDERY OF CAATINGA: Women Artisans of Dom Inocêncio, in order to organize women embroiderers, to consolidate the process of producing and marketing their embroidery.

In the "EMBROIDERY OF CAATINGA" project, in which nearly 700 women artisans are involved, we develop all the new embroideries patterns and their applications: bed-linen, towels, interior design textiles, etc.

We also develop the marketing & image project, to allow to these products to reach new and high class markets.

in a short extent of time this project will enable the artisans, to achieve a degree of professionalism, excellence, production scale and self-management, allowing the women of Dom Inocêncio to own their own destiny.







Goiás- Brazil



Project:	Iconographic Project of Goiás
Location:	Goiás - Brazil
Date:	2003
Sponsor:	SEBRAE GO
Artisans:	100
Designers:	8
Publication:	Manual de Iconografia de Goiás

This project started with a profound iconographic research, which examined historical cities, signs, museums collections, and that's what makes it somehow "unique". Highlighting all the details that characterize and make unique, the culture of this state. The application of this analysis work was used as a processing tool to underline the great qualities founded in this region.

The project was developed in the following steps:

1. *Field iconographic research*
2. *The creation of a Bank of Image of the Iconography of Goiás*
3. *Design & Editing of the Iconographic Manual*
4. *Iconographic Workshops*

A series of craft workshops was developed with 8 small fashion producers, creating a Goiás Fashion Collection, who became reality after eight months of work.











Mato Grosso - Brazil

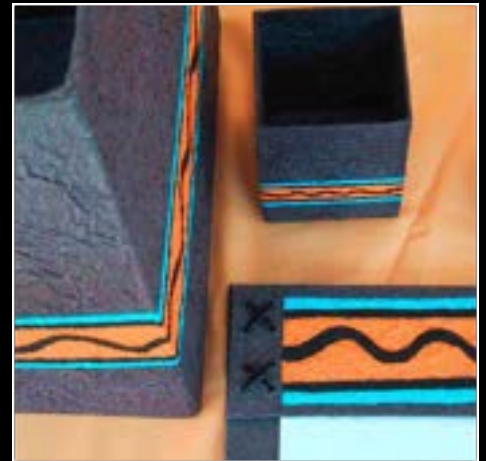


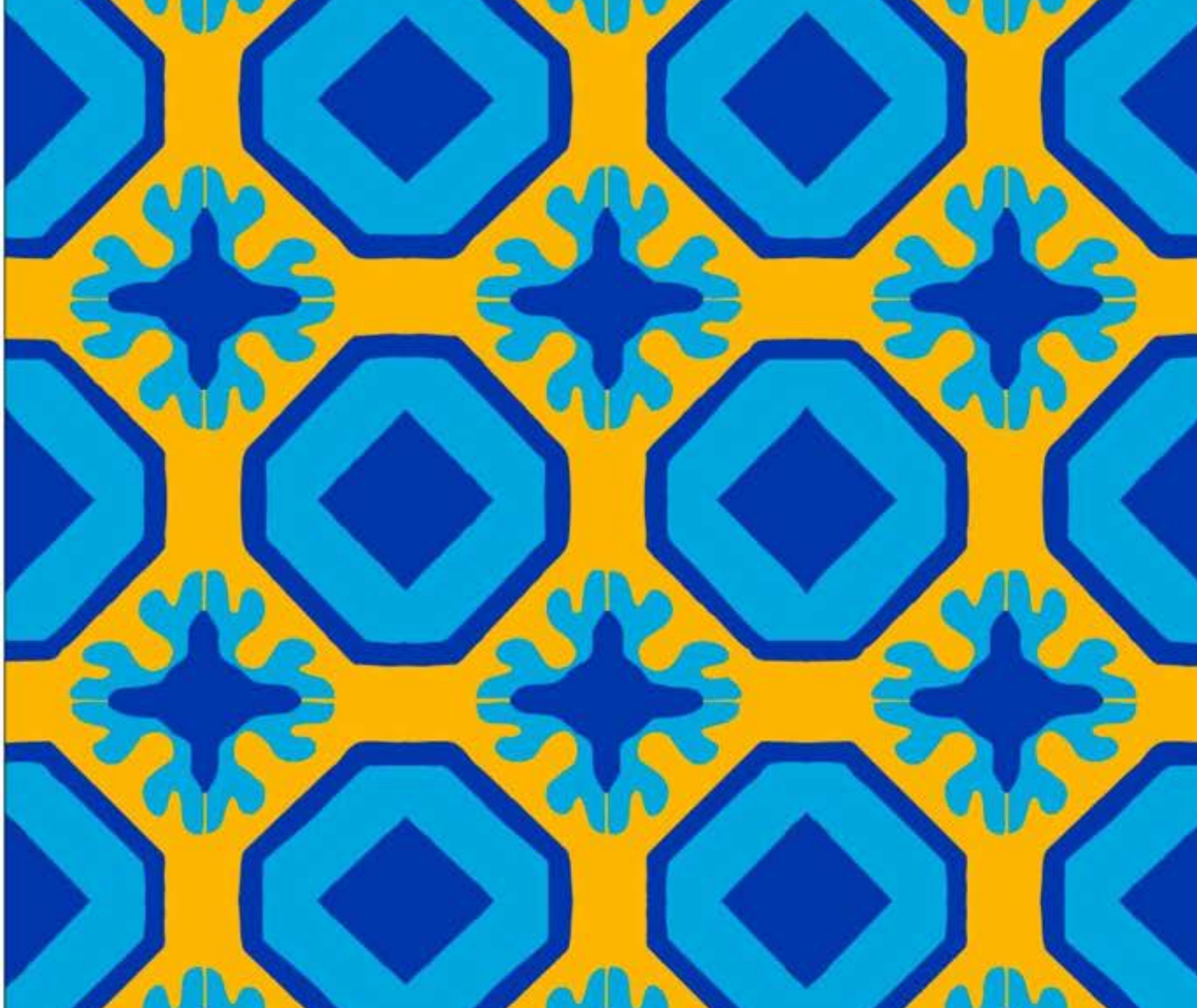
Project:	Iconographic Project of Mato Grosso
Location:	Mato Grosso - Brazil
Date:	2002
Sponsor:	SEBRAE MG
Artisans:	120
Designers:	6
Publication:	Manual de Iconografia de Mato Grosso

The objective of this project was to gather and to publish, through the application in craft products, some examples of the great variety of signs and own codes of the culture of the state of Mato Grosso.

Forgotten signs may be found in libraries, on caves walls, in the facades of the buildings, in the shop windows of the museums, in the products made by the artisans. Our work was to develop, analyze and define the graphic patterns of the iconography of the Mato Grosso Crafts.

This project was focused to the small craft producers of the urban areas, with a low understanding of the craft techniques. A series of creative workshops was created to familiarize the communities with the iconographic manuals and to develop a series of prototypes with the new patterns.







Mato Grosso do Sul - Brazil



Project:	Iconographic Project of of Mato Grosso do Sul
Location:	Mato Grosso do Sul - Brazil
Date:	2002\2003
Sponsor:	SEBRAE MS
Artisans:	120
Designers:	8
Publication:	Manual de Iconografia de Mato Grosso do Sul

Our objective was to develop, analyze and define the graphic patterns of the iconography of the Crafts of Mato Grosso do Sul. The field project was focused on the development of new products using organic waste, like cow bones, or mixing indigenous pottery tradition with contemporary forms .

The project was developed in the following steps:

1. *Field iconographic research*
2. *The creation of a Bank of Image of the Iconography of Goiás*
3. *Design & Editing of the Iconographic Manual*
4. *Iconographic Workshops*

A series of craft workshops in each artisans community, was created to familiarize and experiment with manuals, developing prototypes of the new patterns.







Rio Grande do Norte - Brazil



Project: Artisans & Designers: new concepts of the craft production

Location: Rio Grande do Norte - Brazil

Date: 1997

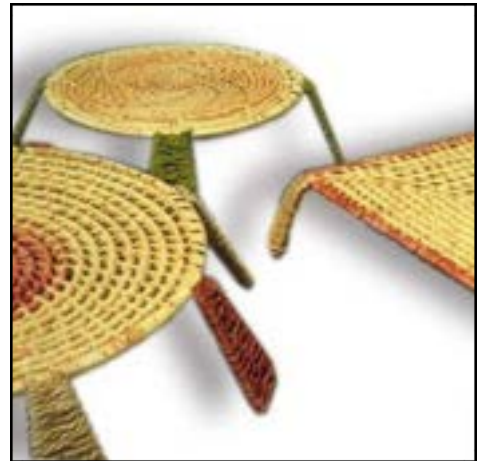
Sponsors: SEBRAE RN
Ministério da Agricultura - Brazil
UNDP

Artisans: 90 (Oficopa Cooperative)

Designers: 12

Our objective was to accomplish an intervention strategy in the craft production of OFICOPA, stimulating the artisans, starting from their experiences and techniques, developing new lines of products, privileging the values of the local identity in order to enlarge the current and future demands of the consuming market and consequent increase of the family income.

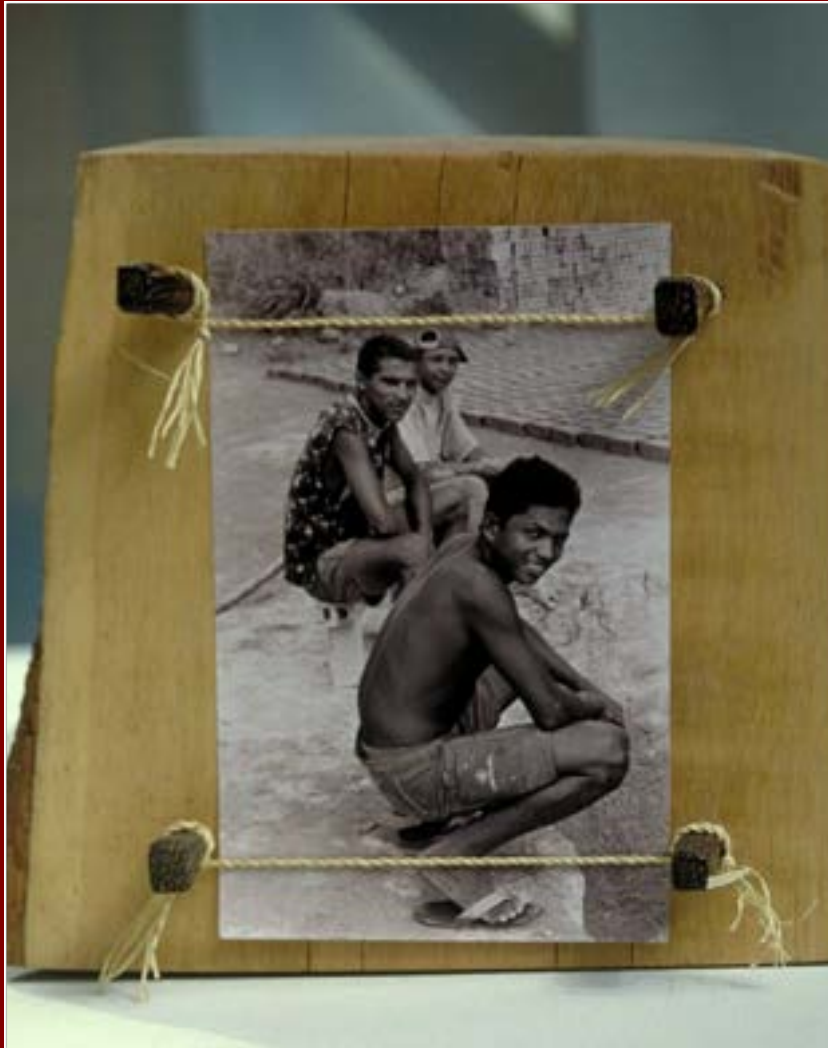
We qualify artisans as multipliers capable to transmit the new patterns of employees in the elaboration of the lines of products; we also incorporate new techniques and raw materials, in way to reduce the impact in the environment.







Roraima - Brazil



Project:	Ecological's Handicraft Project Roraima
Location:	Roraima - Brazil
Realization date:	1997\1998
Sponsors:	SEBRAE RR Ministerio de Agricultura –Brazil UNDP
Artisans:	80
Ethnic Groups :	Wai Wai – Macuxi - Ingarikò
Designers:	10

This project has created a new interaction, between “caboclo” artisans, indian masters craftsmen’s, unemployed miners and creative professionals.

We've mixed Indian's techniques and western concepts with the aim of developing new product's typology, using as raw materials the waste of the wood factories and the clay of the Rio Branco.

Our objective was accomplishing an intervention strategy in the craft production, stimulating the artisans, starting from their experiences and techniques, to develop new lines of products, privilege the values of local identity in order to enlarge the current and future demands of the consuming market and consequent increase of family incomes.







Pernambuco - Brazil



Project:	Handicraft Development Project SERRITA
Location:	Pernambuco - Brazil
Date:	2001
Sponsor:	EMBRATUR
Artisans:	55
Designers:	2

Our project was based in the creation of new lines based on the local iconography of the "cowboys" garment and in other possible regional inspiration sources they be identified, using the basic techniques of the work in leather.

We have identified and listed the graphic patterns of traditional embroideries of the "cowboys", and also listed the most interesting expressions of their popular art and folklore.







Navarra - Spain



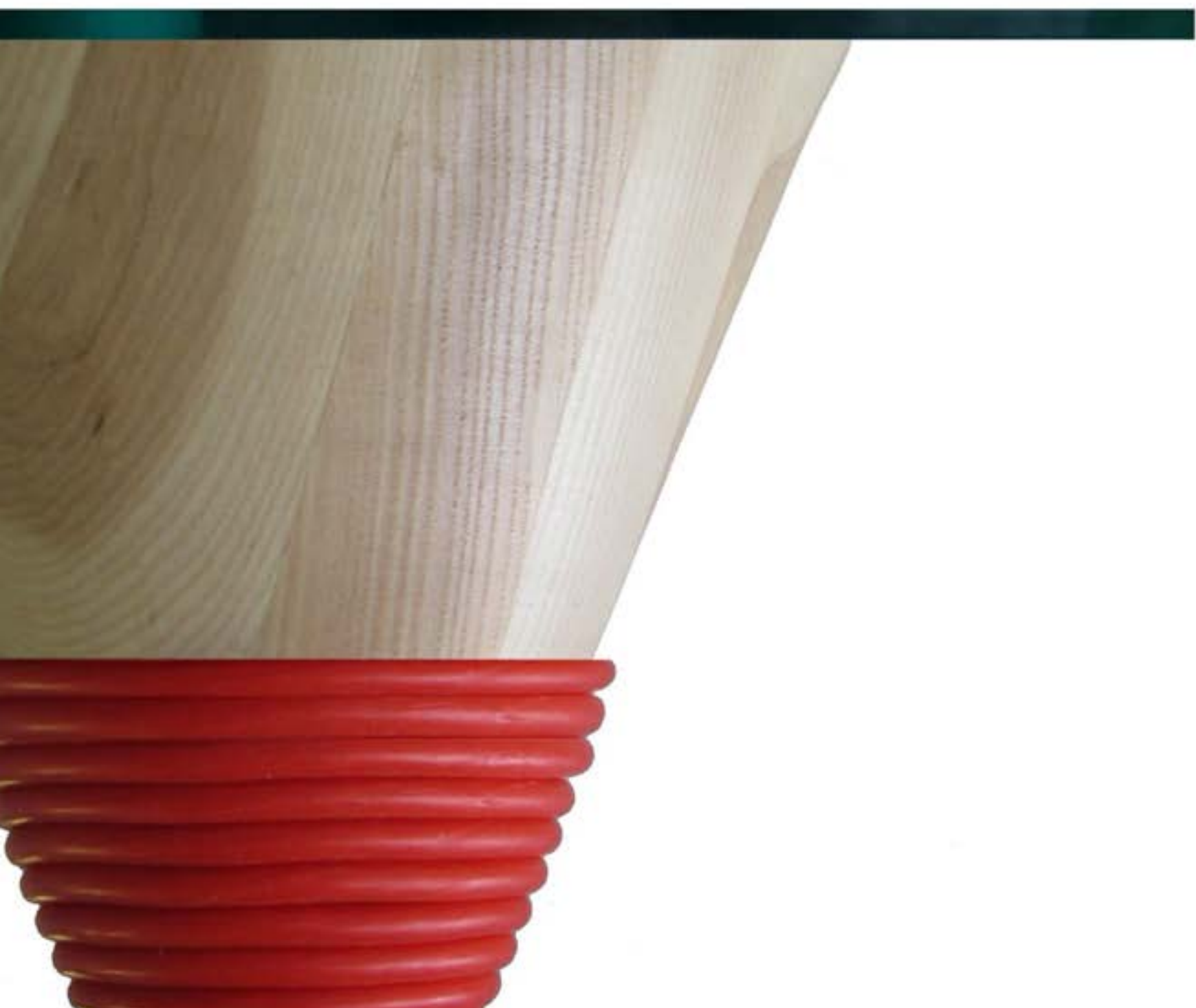
Project:	The "Camino de Santiago" Iconography
Location:	Pamplona - Spain
Realization date:	2004-2005
Sponsors:	Proyecto Urban Pamplona Centro Europeo de Innovación de Navarra
Artisans:	34
Designers:	6
Additional Notes:	Image bank creation with 12500 pictures
Awards:	Selected for the Spanish National Crafts Award 2006

The project aims to combine the traditional values of the Basques artisans with latest designs that meet the needs of our society.

In 2005 were presented the first pieces, based on the iconographic elements of Sanfermines and the Camino de Santiago, in which the quality, creativity and design coexisted with the traditional character.

Ethnography was the theme chosen for this edition. The joint research work between professional designers and craftsmanship allowed, basing on traditional products, to incorporate new forms, procedures, materials and features that enhance the competitiveness and innovation in craft products.

The work is an incentive and a source of satisfaction for the individuals and entities involved, but above all recognition of the work of craftsmen and designers of Pamplona and Navarra, where the traditional values of our past are still living among us today.





Stone, fashion and pottery works made during the project in Navarra.







Luleå - Sweden



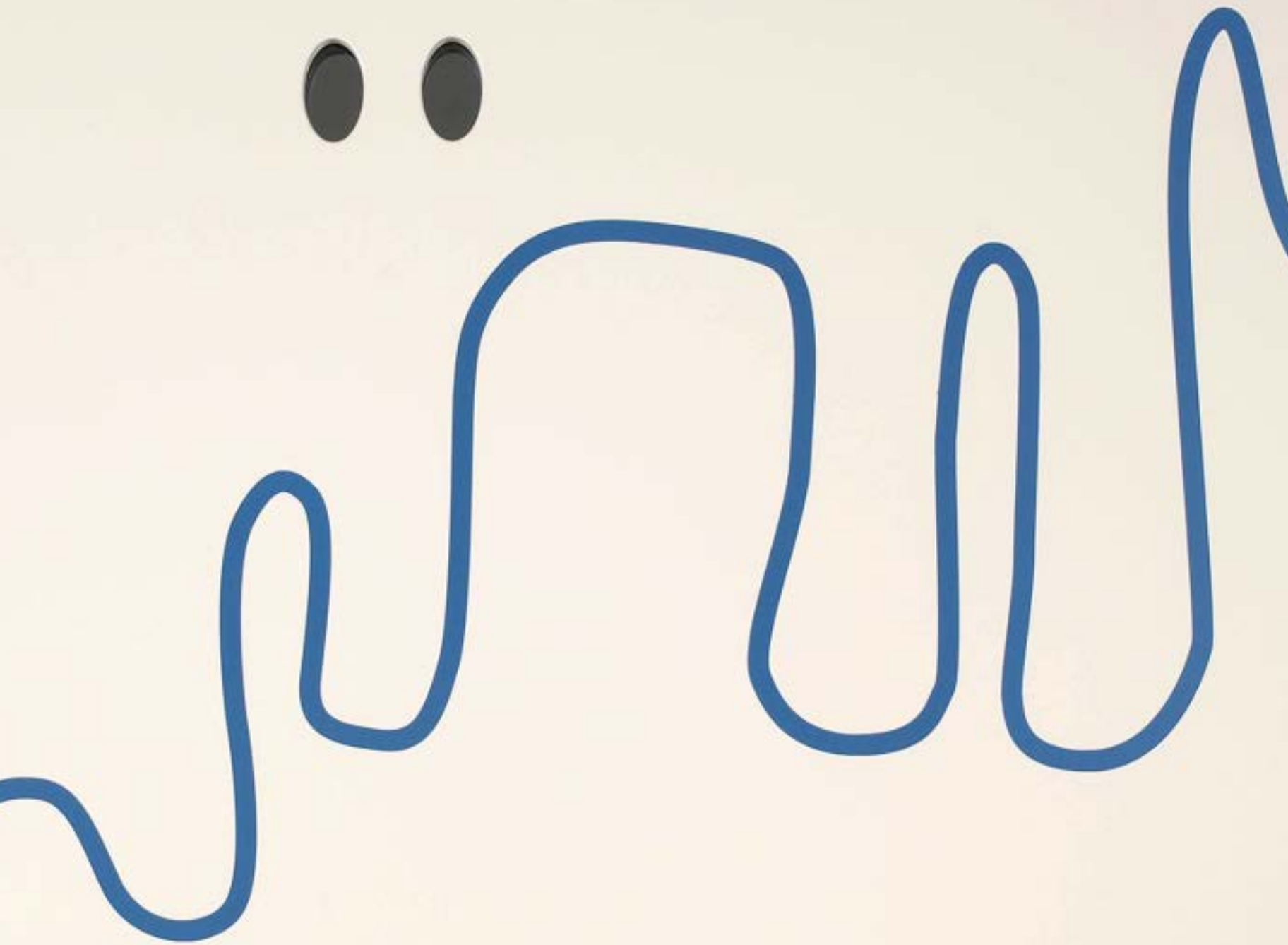
Project: Ecow - Interregional Entrepreneur Cooperation in Design
Location: France, Italy, Sweden and Poland.
Date: 2005/2006
Sponsors: INTERREG 2 /European Community - NABA
Companies: 12
Designers: 5

The Ecow Project was created by the European Community to promote the use of design in small and medium enterprises in the wood sector in the emerging areas of the community.

Five designers have collaborated for six months with furniture companies located in France, Italy, Sweden and Poland. The results of these tests, research and work became a book, published in June 2006 by NABA in Milan.

We have developed the project with the Lapp\ Swedish company Polardörren, using the graphics signs of the far north Sweden tradition in a modern key, so to develop new products.

Beatrice Henriksson, the owner of the company tells: *"this project has helped us take the first step to turn a door manufacturer into a design company"*.







Brazil - Argentina - Paraguay



Project Name: *Ñandeva* – Programa Trinacional de Artesanato
Location: Argentina, Brazil and Paraguay
Date: 2004/2007
Sponsors: Itaipu Binacional
SEBRAE
Secretaría de Cultura de la Nación – Argentina
IPA Instituto Paraguayo de Artesanías
Artisans: 220
Designers: 26
Awards: INDEX 2005 - Top Nomination

Since 2004 the *Ñandeva* Project has been giving impulse to a special dynamic among craftsmen and their families in the three participating countries (Brazil, Paraguay and Argentina). The new lines of products that were created during the design workshops will help increase available resources for the families. *Ñandeva* point to a sustainable utilization of raw materials, substituting them, when necessary, with ecological and recyclable materials.

Ñandeva promotes the analysis of native cultures as a starting point towards the development of new typologies of articles. This way techniques, expressions and tribal traditions are rediscovered and preserved.

Through design workshops, *Ñandeva* has contributed to integrate communities of different cultures and languages that live a few kilometers apart from each other and have been in contrast for centuries.















Gaspésie - Canada



Project: Design Contextuel a la Gaspésie
Location: Ports de la Gaspésie – Québec -- Canada
Date: 2007
Institutional Support : Université Laval - Quebec
Participating designers: 24
Design Coordinators: 2

The contextual analysis and creation of a design project takes major importance in the process of conception.

The project consisted in analyzing and “re-branding” the ports of the Gaspésie (Quebec) . How to enhance them? How give visibility to their particularities? How to reinforce this by new propositions? Intermixing the local architecture? Designing new embankments?

The interdisciplinary group of researchers has been confronted with this particular environment. From the analysis of the issues, enhancing the sociological, historic, anthropological, patrimonial, ethnological realities, we arrive to a different solutions...From graphic design to ethnic literature, all of the local cultural components were included.

One of the result was HONGUEDO, a special place to hear the local story tellers. The tradition of the sailors is now renewed in a theatrical platform, floating in the Perce harbour.

Gaspésie - Canada



HONGUEDO





Pamplona - Spain



Project : LA IDEA APROPIADA
Location: Pamplona - Spain
Date: 2007
Sponsors: Ayuntamiento de Pamplona
CEIN - Centro Europeo de Innovación de Navarra
Designers: 5
Artisans: 25

The “Crear Artesanías” project created in collaboration with “URBAN” and co-financed by the European Commission is committed to combining traditional values of craftsmanship with most modern designs meeting the needs of our society.

Ethnography has been the subject chosen for this edition. The research work developed between professional designers and artisans allowed the incorporation of new forms, materials and features that enhance the competitiveness and innovation of artisan workshops. The proposals were based on the analysis of some traditional pieces of Navarra ethnography, such as Kutxa (the traditional cabinet rural house), the Kaiku, and some other minor pieces founded in the collection of the Ethnographic Museum “Arteta”. On this basis, each working group, composed by artisans and designers, developed hypothesis of evolution of these traditional pieces.

In some cases the original root is still very evident, in others what remained was just a single detail of the original. But in the whole, the specific focus of this project: developing a collection of “Navarre” products was maintained.















Kabul - Afghanistan



Project : Afghanistan ITW
Project Type: Education
Location: Kabul -Afghanistan
Date: 2007
Sponsors: Italian Cooperation
(ICS)
NABA
Artisans: 22
Designers: 2

This project started a cultural center that public, especially women and girls, can benefit from. His Cultural Center will have library, internet point, historical archive, English and computer courses, training conference, exhibition hall.

The other aim of this project is to co finance a part of "safe house" activities and empowerment of HAWCA management by organizing training for HAWCA managers and operators on project cycle management, micro-credit, fair trade etc.

Our job was to create a seminar on "Handicraft & Design", for instructors from the Cultural Center and the "safe houses".



Torino - Italy



Project:	Geodesign
Location:	Torino - Italy
Date:	2008
Sponsor:	Torino 2008 World Design Capital
Artisans:	22
Designers :	3

The project was implemented together with the Peruvian community in Turin, the Peruvian Association Hatun Wasi and Monetti SPA, which gave technical assistance and developed models for the exhibition.

The request of the Peruvian community refers to a tradition that every Sunday is experienced, from spring on, in Pellerina park. All the Peruvian restaurant owners meet together and cook for the community that can pass all day long in a very large perfectly self-organized picnic. What does become difficult is the transport of a huge quantity of food.

With the participation of Monetti, a company specialized in the realization of high-tech thermal containers, we have designed new models to carry either cold or hot food in an easy and speedy way. The container, very similar to a trolley-suitcase, is provided with wheels and can turn into a small pew or stool on which to sit and eat, or be provided with a radio to listen to music, as Peruvian people really enjoy dancing.







Egypt



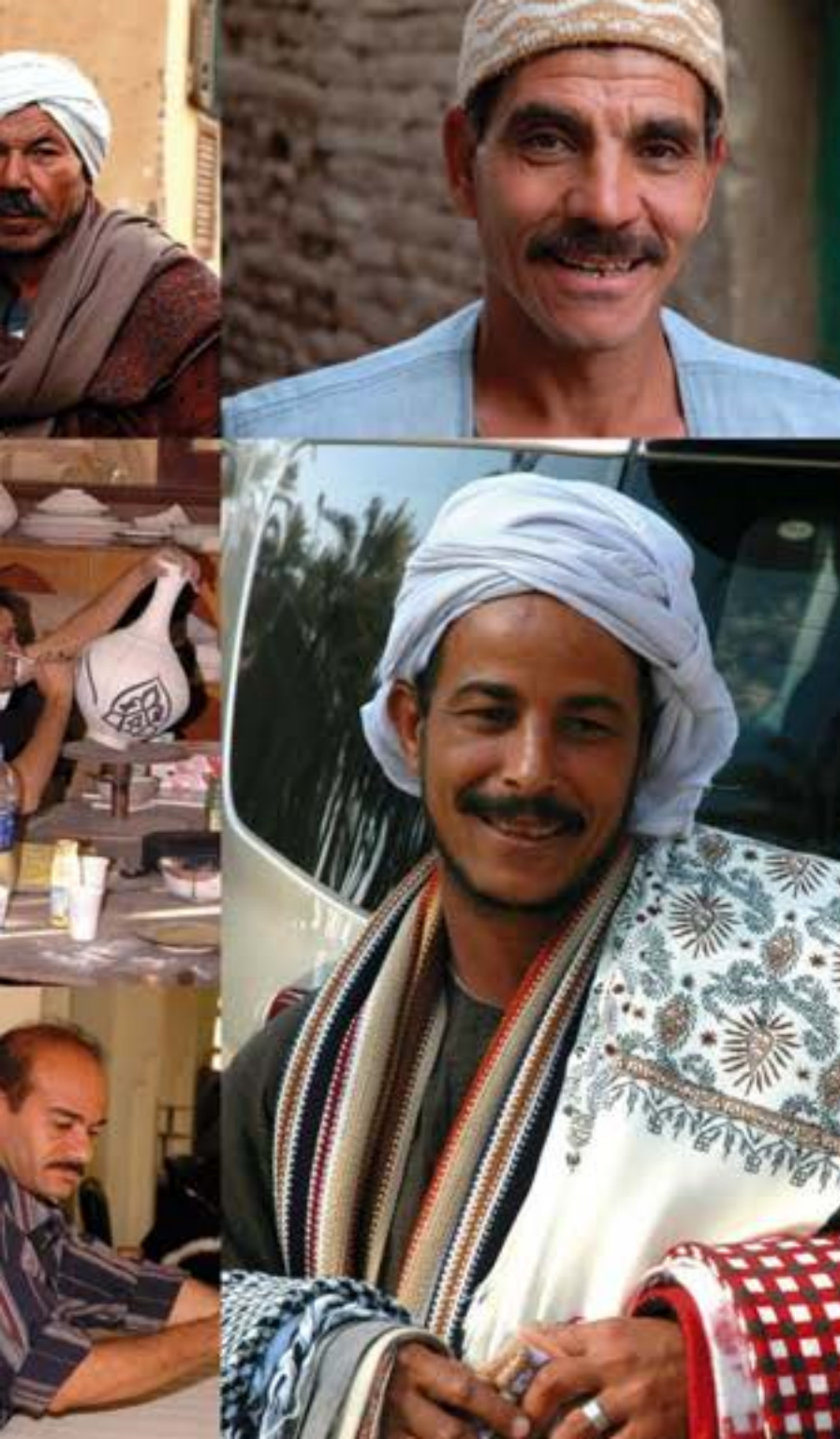
Project: DEEP- Ethnic Egyptian Products Development
Location: Egypt
Date: 2009-2011
Sponsors: UNIDO
IMC – Industrial Modernization Centre
Ministry of Trade and Industry - Egypt
Artisans: 400
Designers: 36

The objective of this program is to integrate Egyptian Ethnic products in the International supply chain and develop branded ethnic products revolving around consumption habits.

To achieve this objective DEEP program will work to enhance the capabilities and the opportunities for marginalized producers, namely through capacity building and institutional development, vocational training and technical assistance, design and product development, promotion and marketing, advocacy and Fair Trade principles and practices .

The development of the design component is essential in the launching of the international campaign that has as objective to give more visibility to the Egyptian ethnic products on the international scenery.

The program is developing the design consultancy in the followings geographical areas: Cairo, Alexandria, Damietta, Al Fayoum Oasis, New Valley, Assuan, Sinai and Siwa Oasis.









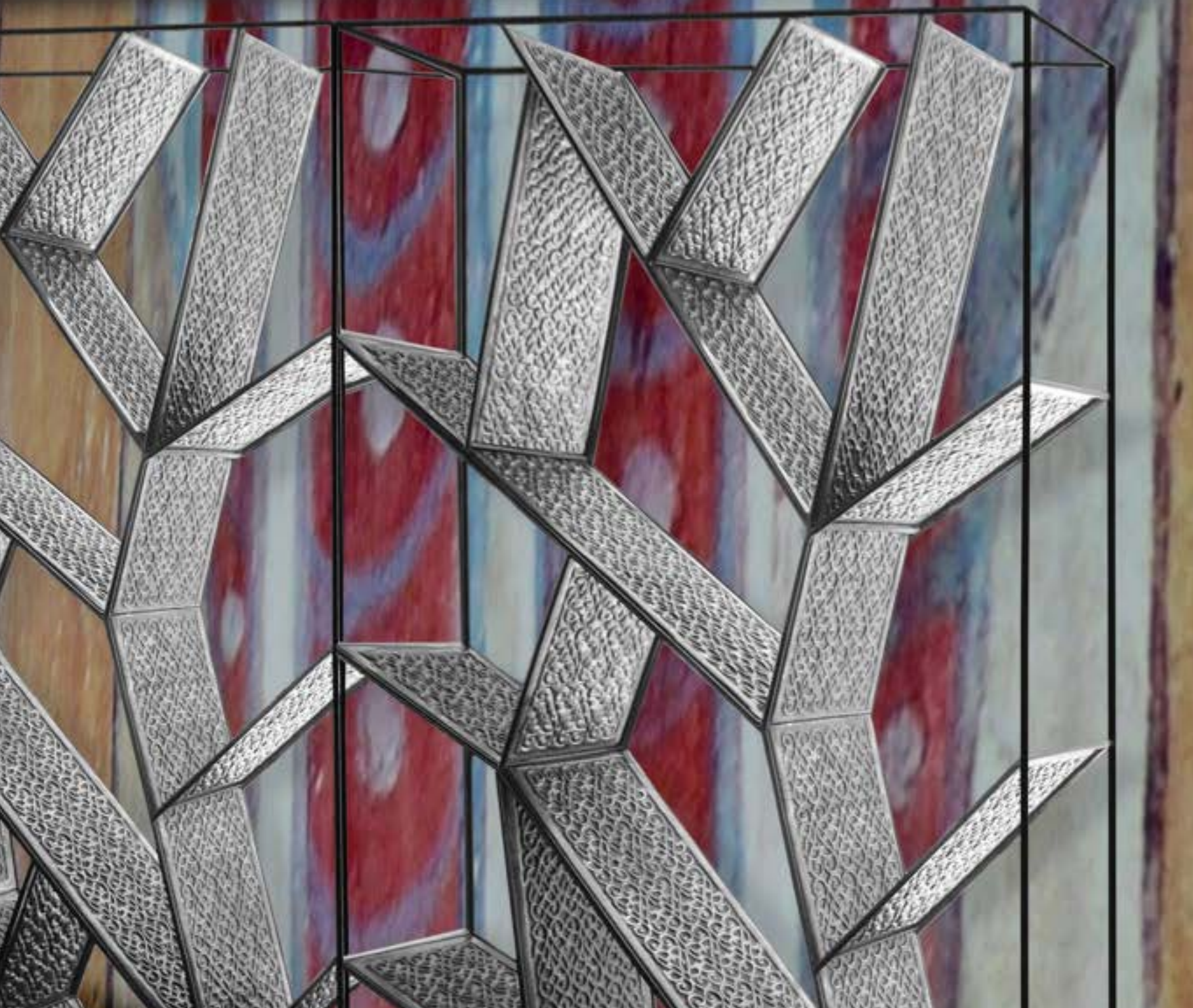














Leishan - China



Project: China Culture and Development Partnership Framework Program

Location: Leishan County – Guinzou Province- PRC

Date: 2010-2011

Sponsors: UNIDO

State Ethnic Affairs Commission - PRC

Artisans: 45

Designers: 4

The Miao nationality has a history as long as the Han people. Unfortunately, the Miao never developed a language in written form for many historical reasons. During several thousand years of continuous migration and diaspora, decorations of ornaments were used as a vehicle for recording ethnic culture by the ancestors of the Miao people. The designs on their ornaments played a role as preserver of their totems and were handed down for generations. Therefore, the ornaments and embroidery design embodies the spirit of the Miao people, It reflects their ancestor worship and reverence for nature.

The program addressed to identified needs in two major areas: strengthening the inclusion of Miao minority in cultural, socio-economic and political life through policies and services and empowering ethnic minorities in management of cultural resources and benefit from cultural economic development.

Our design responsibilities were :

- Transfer design concepts/new design to local craftsmen*
- Assist in the design of new high quality products*
- Assist in complying to local and international standards*
- Address existing product deficiencies*
- Address design of packaging and packing material*















Cairo - Egypt



Project: Stone Design Egypt
Location: Cairo - Alexandria - Damietta - Egypt
Date: 2010
Sponsors: IMC – Industrial Modernization Centre
Ministry of Trade and Industry - Egypt
Artisans: 77
Designers: 9

Although Egypt enjoys a large number of crafts men works the stones and the marble. There has been an increasing need to refine their technical and business skills.

We work during six week with the intention to create a new collection of Egyptian Stone Products in order to develop the process of interchange between Handicrafts and Stone Industry. Should be understood that the dynamic and intersection between the two sectors constitute a fundamentally options for the international markets.

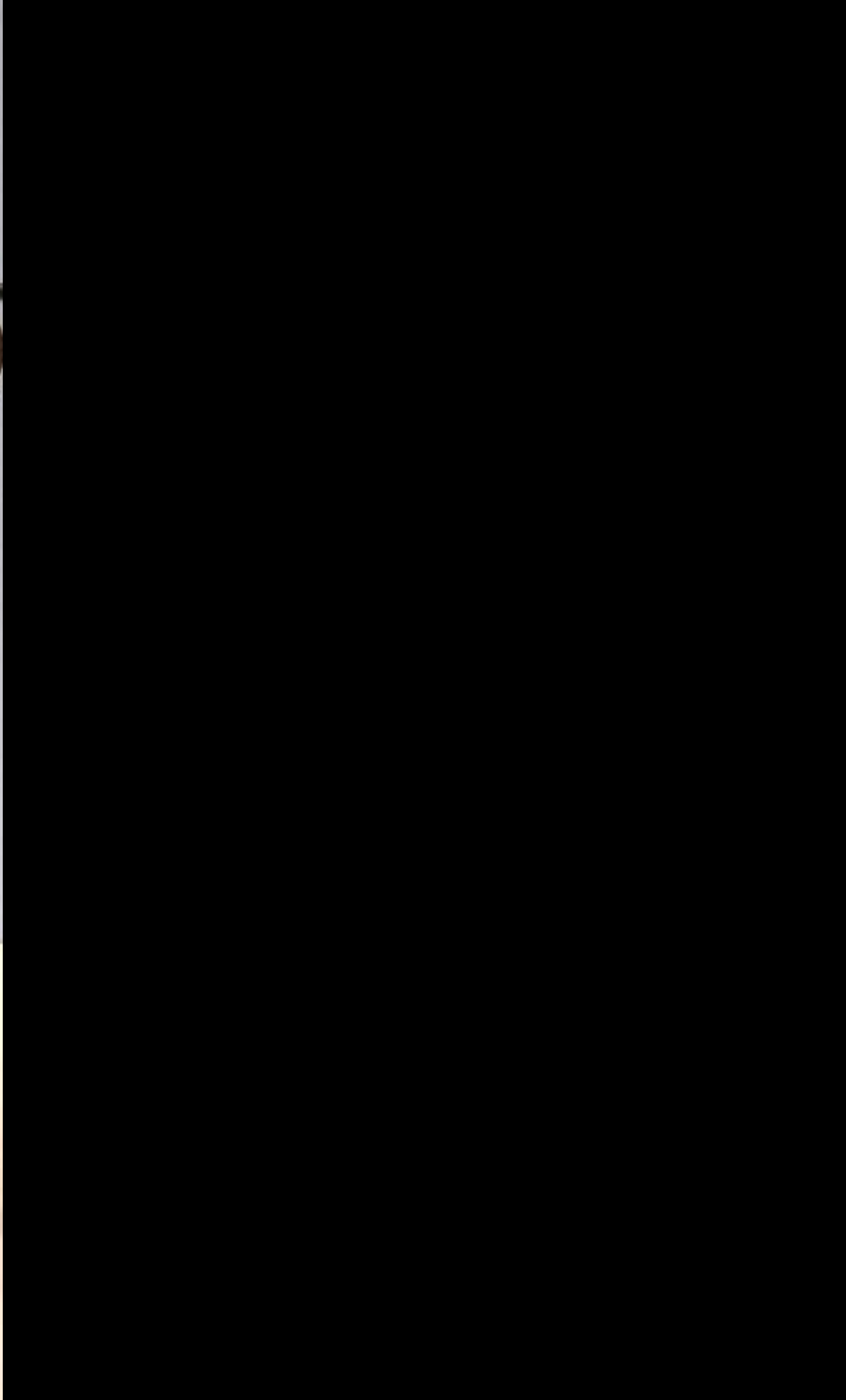
True the Design assistance, starting from the analysis and research of local culture, we develop the base of a contemporary line, to be more competitive in international markets.

The design team will be divided in two groups: one based in Cairo and other based in Alexandria with the aim of attend the two main centres of stone's small industries.

The initial collection was showed in the major Middle East Fair, Stone Gate Egypt.











Dahshour - Egypt



Project:	The Dahshour World Heritage Site Mobilization for Cultural Heritage for Community Development
Location:	Dahshour - Egypt
Date:	2009-2011
Sponsors:	UNIDO IMC – Industrial Modernization Centre Ministry of Trade and Industry - Egypt
Artisans:	45
Designers:	4

Egypt's archaeological and cultural heritage is unique in its wealth and abundance. However, continuous efforts are necessary to support the Government preservation and sustainable development of the country historical assets and antiquities. Since the significance of this UNESCO World Heritage site to both Egypt and the whole world cultural heritage, this joint program will seek to effectively ensure that the intervention is fully amalgamated into the Memphite Necropolis Management Plan, as delineated by Egypt's Supreme Council of Antiquities in coordination with UNESCO and its World Heritage Centre.

Together with the counterpart agency IMC, we run a craft and design project for selected groups of MSME'S and handicrafts producers, to train them to use of local tradition icons in handicrafts production, with the aim of creating the Dahshour collection, and coordinating the technical and substantive program.













PERSEVERANCE



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HAITI
TP-00043
Ouest

CARICOM COUNTRIES



Project:	Promoting CARIFORUM Creative Industries Project
Location:	Haiti, Dominican Republic, Jamaica, Trinidad and Barbados
Date:	2011
Sponsors:	ITC -International Trade Center Caribbean Export Agency
Artisans:	110
Designers:	15

The objective of this project was to produce unique Caribbean products, combining local crafts traditions from the five Caribbean countries and contemporary design.

In contrast with mass produced souvenir products, this collection aimed at presenting something much more dynamic: a living breathing culture with a critical role in the global design marketplace. To realize this objective, the entrepreneurs were encouraged to brainstorm on new creative strategies for product development, including the use of indigenous materials, the evaluation of traditional processes, and the building of regional design identities based on traditional techniques.

The push was for a total change in the production process while incorporating or merging a range of productive elements







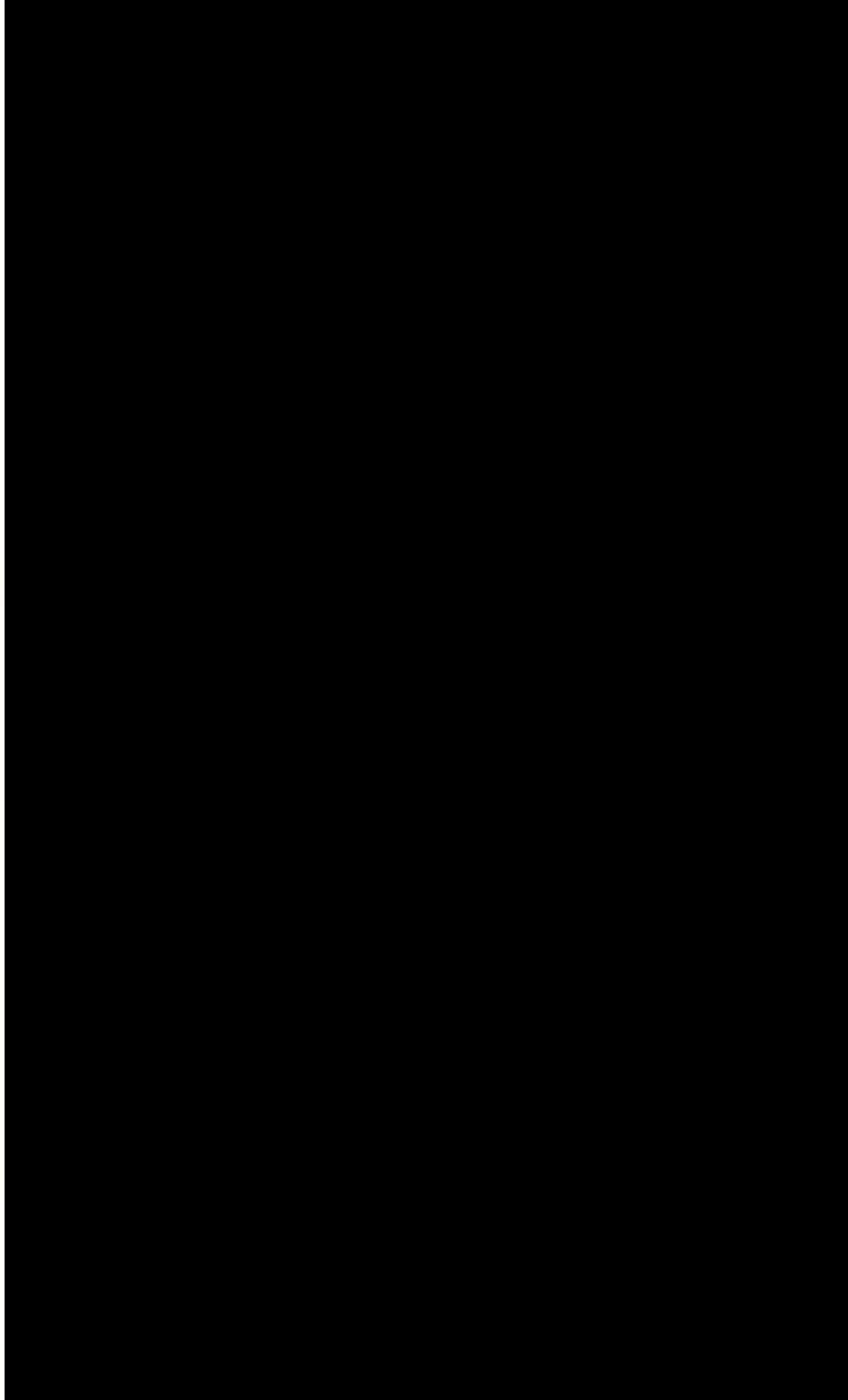


















Preparados y Posicionados para el Éxito
Colección de la Capacitación Empresarial del Caribe





Islamabad - Pakistan



Project: Women Entrepreneurship Development Program

Location: Islamabad - Pakistan

Date: 2011\2012

Sponsors: UNIDO

Pakistan Stone Development Company
Islamabad Chamber of Commerce

Artisans: 35 +18

Designers: 2

We provide technical assistance to women entrepreneurs in two focus sectors i.e., Home Line Furnishing and Marble Mosaic & Inlay to strengthen their capacity in producing marketable designs.; identifying innovative product range and developing workable marketing strategy at national and international level producing marketable designs.

This program will have to follow the entrepreneurs for a minimum period of one year, to ensure continued support during all processes of change. The program should also include a financial aspect, in order to make the necessary investments in the creation of new lines. The advice to companies would be realized team of Pakistan designers and stylists, with a coordination of a senior international design







Manawan - Canada



Project: Design and Material Culture in the Indigenous communities in Quebec.

Location: Camp Matakan, Manawan

Date: 2011

Sponsors: Université du Quebec
Musée de la Civilization - Quebec
La Boite Rouge

Participants: 9

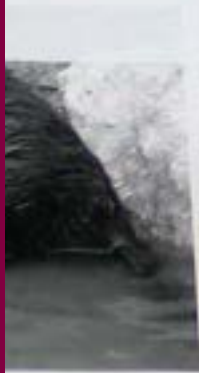
Designers: 2

"*We, the First Nations*", will be the major permanent exhibition on the First Nations at the Museum of Civilization in Quebec. This new exhibition is realized with a new participatory approach, where the Native communities was included in all the design decisions.

Our project's objective is to enhance the creative capacity of native artisans, to create a better production cycle that can supply the museum shop in the Musée de la civilization in Quebec City .



premiere
(Kitei irapatcitekkan)



RESPECT

Toujours d'montrer du respect
aux animaux auquel on doit notre
survie.



IDENTITE

histoire



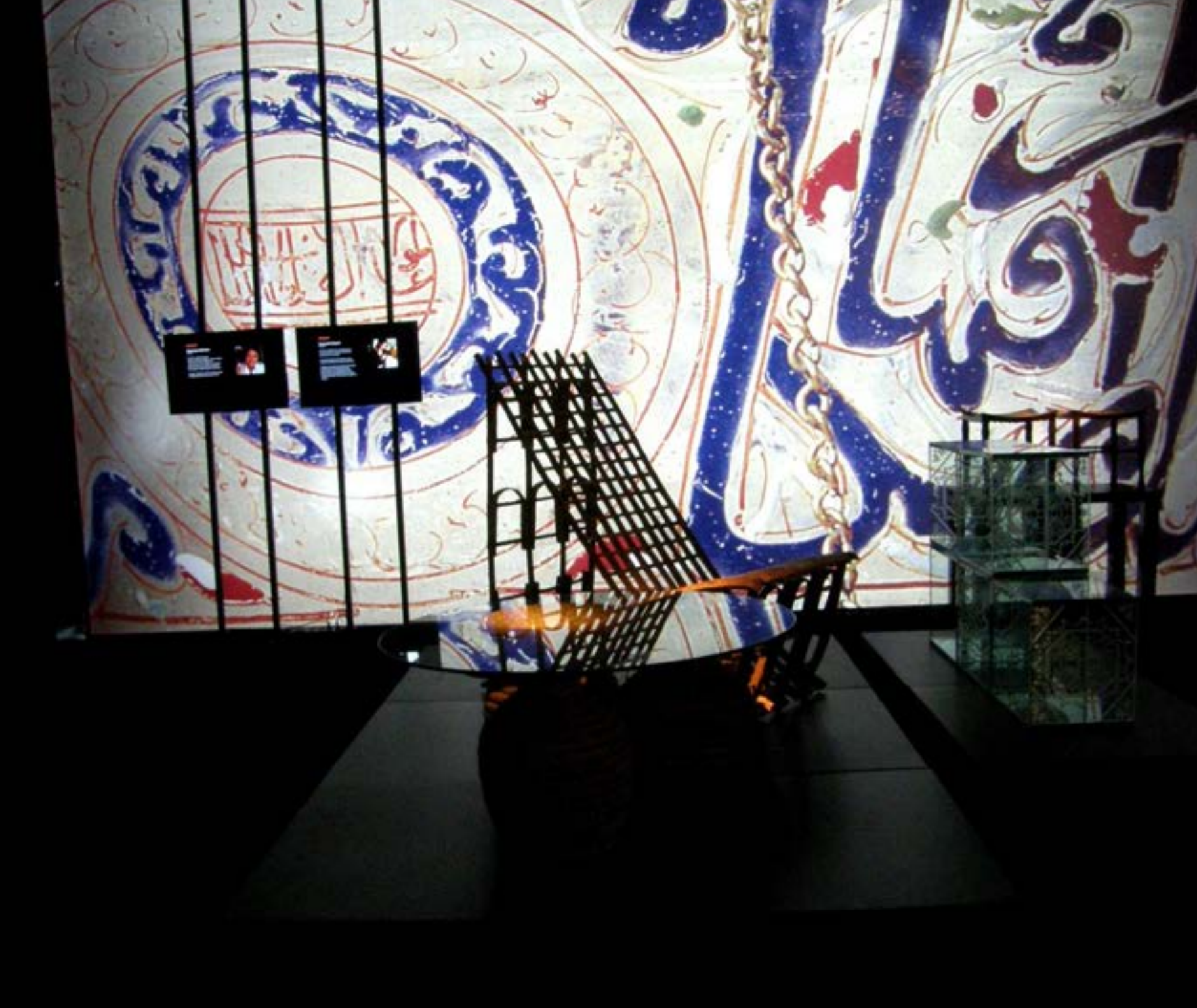
FUTUR

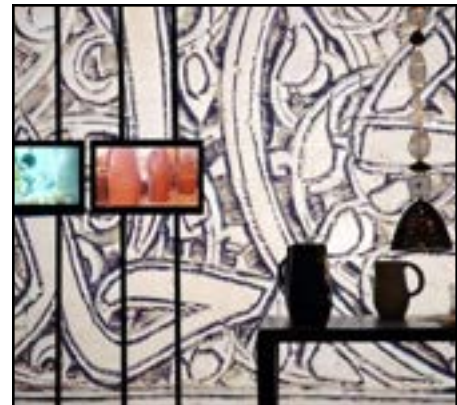
DOULEUR
GUÉRISSE





EXHIBITIONS : Cairo, Paris, Milano, New York, São Paulo, Brasilia, Cordoba, Pamplona, Barcelona, Lisbon.....









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Donors:

UNDP

United Nation Development Program

UNIDO

United National Industrial Development Agency

ITC

UN International Trade Center

UNWTO

UN World Tourism Organization

MDG Achievement Fund

EU - European Union

CEIN

Centro Europeo de Innovación de Navarra - Spain

IMC

Industrial Modernization Centre - Egypt

SEAC

Secretary of Ethnic Affairs - PRC - China

HAWCA - Afghanistan

Istituto per la Cooperazione allo Sviluppo - Italy

City of Torino - Italy

City of Pamplona - Spain

Musée de la Civilization -Québec -Canada

Université Laval - Canada

Université du Québec - Canada

Naba - Nuova Accademia di Belle Arti - Italy

SEBRAE - Brazil

EMBRATUR

Ministério do Turismo - Brazil

Ministry of Trade and Industry - Egypt

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Emad Abd el Hamid

Gabriele Lemansky

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have been lost over the years....

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Giulio & Valerio Vinaccia were born in Caracas, from Italian parents. After some initial working experiences in South America, they moved to Italy in 1985, where they created their own studio in Milano. They work as product designers for the most important Italian brands as: Ferrari Spa - Piaggio Spa - Momo Design - Ducati - Aprilia - Moschino - Borsalino - Belstaff.

From 1994 they developed the activity of advisors for development projects through the use of design. Their projects realized in Brazil, Argentina, Paraguay, Colombia, Spain, Sweden, Egypt, China and Canada are based in a "oriented design" strategy: from the identification, definition and design of new lines of products, crossing to the creation of commercial brands, graphic systems, visual identification up to the concept of communicative strategies.





How the access to the design economy can be facilitated in the periferic countries? Use design as a development tool could be considered the last, perhaps the most extreme of the design methodologies.

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