

27



**ART AND DESIGN
IN THE
WORKPLACE**



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THE THERAPEUTIC ROLE OF ART AND DESIGN AT WORK

DHesign (Design + Heritage) for the Workplace

Italian Design and Heritage between Identity and New Narratives

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Cultural Heritage, Design, Contemporary Art, Well-Being, Cultural Welfare.

Abstract

This paper re-evaluates cultural heritage's role in contemporary society, moving from a preservation-focused model to an innovative, community-centered approach that integrates heritage into daily life. It redefines cultural sites, including museums, as "innovation laboratories" that promote civic engagement and community identity.

Italy's unique cultural landscape, rich in historical and artistic assets intertwined with local communities, exemplifies this transformation through the concept of a *museo diffuso* - "diffused museum" - where cultural experiences extend beyond traditional museums to workplaces and public areas, encouraging public interaction and participation.

The title "DHesign (Design + Heritage) for the Workplace" underlines the significant therapeutic potential played by art and design to enhance health and well-being. Additionally, it examines cultural institutions' role in "cultural welfare" supported by the World Health Organization's 2019 findings. In advocating a "CESG" model, the issue calls for adding a cultural dimension to Environmental, Social, and Governance (ESG) frameworks, integrating heritage as a driver of ethical leadership and sustainable business practices. It aligns with the 2022 ICOM museum definition, emphasizing accessibility, inclusivity, and sustainability, and encourages museums to actively contribute to community development. The aim is to envision a future where cultural heritage in Italy can be valorized designing a stronger identity through new narratives able to be a catalyst for social innovation, economic resilience and the well-being of future generations.



Mostra Bloom, artwork by Francesca Pasquali, Florence, 2024 (courtesy Irene Sanesi and BBS pro).



We Wish You by Antonelo Ghezzi, Prato, 2021 (courtesy Irene Sanesi and BBS pro).



1. Cathedral Thinking

Non è con l'occhio che si vede ma col cervello.
Plinio il Vecchio, *Naturalis Historia*

Having (finally) overcome the logic and the approach (of the 1980s and 1990s of the twentieth century) of cultural deposits according to which that same heritage was perceived as “oil” (a limited polluting resource), a new contemporary interpretation has redeemed and rediscovered its identity and participatory, community, communicative and civic value.

In this context, the cultural places are no longer straightforward containers of goods but are taking on the profile of real laboratories of innovation and spaces for collective thinking. This change of paradigm and meaning finds particular meaning in Italy; it is no coincidence that already two centuries ago, travelers, intellectuals, and artists undertook their cultural journey along the Boot, the “Grand tour” (a pioneering vision of Italy) driven by the desire to visit and be visited by the artifacts and the Italian landscape. We can reasonably affirm that this tour was not defined as “great” only for its extension and for the arduous vicissitudes of reaching places outside the guidelines of the time (think of Paestum), but because it represented a physical journey to discover something intimate and spiritual, a connection and a deep understanding of the cultural heritage.

Today it is necessary to dust off the fateful question “for whom?” and not only “how?” we operate, live, exist. It is crucial to reclaim a systemic mindset, as indicated by the found-

ing fathers,¹ without creating separations and reductionisms, in a space-time dimension that is constitutively created to last and to survive those who promote it. Thus, in the same way, places of culture must reflect and promote this vision, responding to the challenges of the present with a new approach that integrates cultural heritage into daily life and the community.

This evolutionary trajectory that emerges from periods of trauma such as the pandemic and wars, represents a call to support innovation paths not only individual projects and good causes. This is a fundamental point to trace the path by walking together: each in their own daily life, in their neighborhood and in their city, feeling part of something that is not a global village but a community of people. A new and contemporary form of community, whose references and roots have been the cave and the tree, the square, the fountain and the cathedral, in which we are more children than heirs. Museums, not only those dedicated to art and design collections, are, in all aspects, agents and levers in the contexts in which they are located, with a pivotal role, often unaware and unexpressed, in the broad social, economic, civic, and educational fabric. Consider, in fact, the demo-ethno-anthropological museums that protect and enhance history and identity also through the valorization of craftsmanship, traditional uses, and customs, as well as corporate archives and museums,

1 Art. 9 of the Italian Constitution: “The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the Nation. It protects the environment, biodiversity and ecosystems, also in the interest of future generations”.

custodians of the corporate heritage that in Italy is connected with the animus and the genius loci.

It is in the virtuous contamination – between goods and activities, *locus* and corporate culture, between landscape and sensible use of natural resources, between customs, traditions and aesthetic forms of products – that the arduous game of maintaining our authenticity is played and will be played. It is a development model that has ancient roots and that stats from an objective fact: Italy is a country for about 70% of its territory is made up of small and medium-sized municipalities with less than six thousand inhabitants, with a system of widespread micro-enterprises that are still the backbone of the many production chains. The world of fashion has understood this, and investment funds are acquiring not only the brands but also the chain of third parties that provide quality and unique services, without which it would be impossible to guarantee the so-called “enchantment economy” (Sanesi & Guidantoni, 2011), an economy of beauty of which we are considered the *Belpaese*, with a simple, and at the same time enlightening, definition of Made in Italy according to the historian Carlo Cipolla: the beautiful things that the world likes. In this context, cultural and creative institutions, starting with museums, must understand that new questions such as welfare and sustainability must be added and considered to the well-used (and sometimes even abused) instances of protection, promotion and valorization, in a changed and changing present. A wish to be formulated for cultural institutions is precisely that of standing out from the crowd, not certainly through an anachronistic form of distancing, but rather as a subject capable of expressing a new leadership. A leadership that will

still be founded on roots and history without, however, being the exclusive basis, integrating it with practices of inclusion and sustainability actions. Nurturing visions of the future that welcome, not only in intent, but also in governance and management tools, this perspective, means giving culture, art and design an opportunity to respond to the primary needs of protection, promotion and enhancement. It also means being able to guarantee more contemporary dimensions that are given by cultural production (not only, therefore, preserving the past, whatever it may be) and by the construction of the dimension of perspective (*cathedral thinking*).

By *cathedral thinking* we mean the mindset of cathedral builders, such as Notre-Dame in Paris, the Duomo in Milan, or the Sagrada Familia in Barcelona, the latter designed by the architect Antoni Gaudí, who began working on it in 1883, fully aware that he would not live to see his masterpiece completed (the cathedral will be finished in 2026). The architect stated:

It is not a disappointment that I will not be able to finish the temple. I will grow old, but others will come after me. What must always be preserved is the spirit of the work; its life will depend on the generations that will pass on this spirit and keep it alive.

The motivating principle behind the mindset of cathedral builders can be applied to numerous fields of knowledge, starting with managerial sciences, by embracing a long-term perspective. This approach challenges us to dream big, collaborate, innovate, and persevere.



Still Life by Chiara Bettazzi, Prato, 2021 (courtesy Irene Sanesi and BBS pro).



L'arte è carta da parati per ricchi by Giulio Alvigini, Prato, 2024 (courtesy Serena Gallorini and BBS pro).

2. New Art and Design Contaminations in the Workplace

The variety and multiplicity of Italian museum institutions and their typification (see the concept of diffused museum coined by Antonio Paolucci) finds them linked to the territory, even geographically speaking, through a continuum between artifacts, architectural emergencies, and landscapes. We can configure this status: museums – diffused museum – territory, not only as a photograph of the state of the art but as a canon, paraphrasing Harold Bloom (Bloom, 1994). What we intended to share with this issue of PAD dedicated to Italian design and cultural heritage between identity and new narratives, is a contribution of reflection aimed at intercepting some cases and a series of good practices that are designing a sign of paradigm shift, tending to go beyond the canon. Experiments, research, actions, which are trying – sometimes even as attempts – to explore new forms of contamination through artistic action “inside” the workplace. The idea is not (only) to transfer the works elsewhere, with respect to their orthodox and common spaces (museums, galleries etc.), a practice that should not be excluded in any case. It is rather a process transfer by redefining the perimeters of the workplace, which are also like museums, multiple and varied: factories, professional studios, shops, hotels, laboratories, etc. It becomes interesting to move the immaterial and intangible dimension of art and design, the process and not just the product, since it is from the impact of a process management borrowed from artists and designers that generative and inspiring results and impacts are expected (Dominoni, 2019).

Globalization first and Artificial Intelligence today are dismantling and giving a new meaning to the 80s/90s model,

when the so called “4As” of the Italian production system were configured in the traditional manufacturing sectors: clothing (and personal goods), furniture (and household items), automotive (including mechanics) and agri-food.

We can reasonably affirm that other concepts have been added to the concept of production that have gradually filled the initial void with respect to the intimate and close link between production and georeferencing. In fact, how much of the success of the 4As depends on where the sectors are located? A lot, in some cases. In Italy, the place is history, so much so that current productions almost always have more distant origins and sink their roots into the past, keeping habits and procedures intact. It is also intangible heritage that becomes a lifestyle, with some great common denominations and an infinite series of local declinations of extraordinary tangibility, when they move the economy, without necessarily being slow or “zero kilometer”. The productive part has acquired awareness of this link – between the business generated by art and design, and the territory – with different intensities depending on the case, moving from ideal situations of co-design and authentic collaboration between museums, examples of culture, and businesses, to forms of blatant parasitism devoid of any valorization or relationship. In between, a variety of nuances. The link is not limited to historical and historicized aspects but expands into the construction of policies and strategies of sustainable development. In other words, it is essential to identify models that push the productive and corporate world towards a positive and constructive “exploitation” of the competitive advantages of the locus and make the world of cultur-

al operators aware of the benefits of a relationship between communicating vessels. The worlds that are outside the cultural limes have so far been seen and experienced as occasional partners, communities are mostly considered public, not consumers (consumers and producers of content at the same time). Only by moving into the virtual locus an awareness has been acquired of how much the user is worth as a person in terms of choice and relationship.

And yet, the supply chain of aesthetic goods has strict rules: it is no coincidence that a red car rather than a design object, a plate of pasta, or a coat, become a personal experience as a permanent happening because they are filtered through one's own experience, and therefore capable of generating knowledge and perception of quality. The “wow” effect (translated today to the network and the virtual world) is no longer enough. Reality needs quality, and we will be increasingly measured on this parameter in the future without being able to take anything for granted and made in Italy, not only as made, created, and produced in Italy. But also as thought, designed, and inspired in Italy. It is well told without neglecting the value chain, and it activates a widespread protagonism of places and communities.

3. Art / Design for Health and Wellbeing – Care Resources

The Italian cultural heritage, a sign of identity and historical testimony of the country is today faced with a profound rethinking of its educational, fruition, communicative, economic, and social role. Within this perspective, the concept of well-being as “one health” plays a new and central role,

including care in a perimeter that is certainly broader than in the past: protection of real estate and personal property, attention to people and their needs. In a very effective way, Anglo-Saxon countries call the heritage, emphasizing the aspect of the transmission function of values to which we as citizens are heirs. Coincidentally, but interestingly, the initials of the English word health are the same as heritage, almost as if to signify a subtle and lasting link between heritage in its multiple components: material and immaterial, and well-being, also in its multifaceted elements: physical, psychological, spiritual, relational.

Following the publication by the WHO-World Health Organization in 2019 of the report *What is the evidence on the role of the arts on improving health and well-being? A scoping review*, the most extensive and in-depth ever carried out on the subject, the debate on the relationship between culture and health has ignited, also following the effects of the pandemic on individuals and society. The report establishes a direct relationship between participation in cultural and creative activities and the improvement of mental health and well-being, also bringing benefits at the level of soft skills.

Many European countries have already implemented recommendations from the European Union to integrate cultural welfare policies (an Italian neologism defined in the Treccani Atlas for the first time in 2020), but important advocacy work still needs to be done, not least in our country.

Believing firmly in the soft power of cultural welfare means assuming art and culture, in their multifaceted expressions,

as health resources and resources for the care of individuals and communities, as stated in the manifesto of CCW – Center of Cultural Welfare.² It is demonstrated, as attested by the WHO Reports, the underlying virtuous relationship and this relationship managed in a strategic way becomes the tool to re-read the policies and actions in the territories: “Culture is closely connected to individual and collective development; social cohesion and the biopsychosocial health of communities are at stake” (Sanesi, 2023).

Many examples today demonstrate the importance of the therapeutic contribution of architecture, art, and design to redevelop places of hospitality and care and create environments in which there is a deep harmony of space, light, and beauty. In recent years, scientific research has been revitalizing, investigating the interrelations between culture and health. Neuroscience, medicine, and psychology worked with cultural organizations on a path where theory accompanies practice. Research confirms that culture is a determining factor in psychological well-being.

The privileged relationship between cultural participation and the state of health arises following the publication of epidemiological studies, which have demonstrated unequivocally that the intelligent use of leisure time is associated with an extension of life expectancy and a reduction in certain degenerative diseases, like Alzheimer’s disease or cancer. Culture is generally considered “entertainment” and therefore brought back to

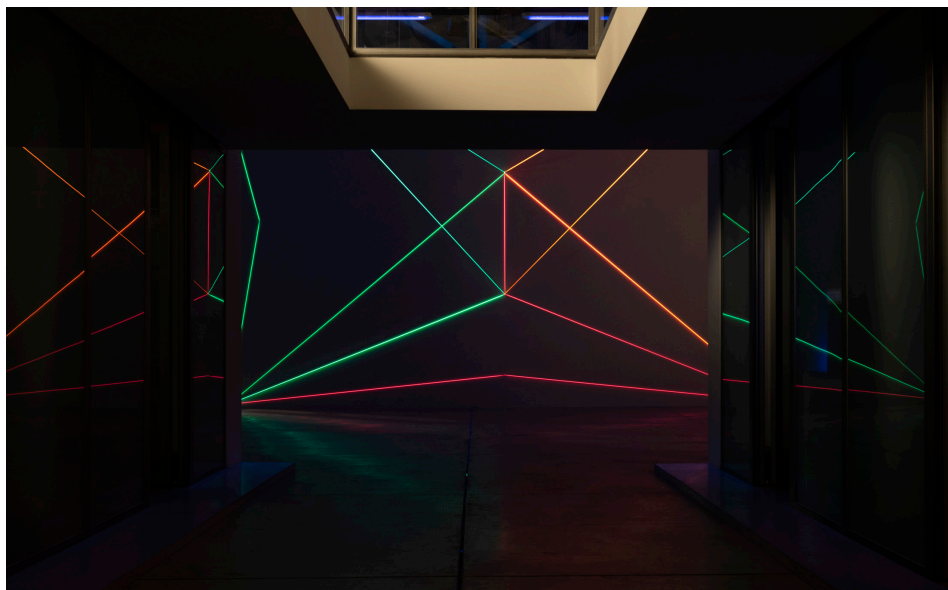
2 <https://culturalwelfare.center/>

the superfluous; however, cultural activity takes on a precise value, proving to be an essential tool able to prevent cognitive decline, mitigate stress conditions, and contribute to general welfare (Grossi & Ravagnan, 2013). As already included in the European Agenda for Culture 2018, the report of the World Health Organization, WHO 2019, attests that art and culture are important health resources for care, health promotion, and building equity and social quality (Fancourt & Finn, 2019).

Today more than ever, these interrelationships become strategic to address the human and urban convalescence that individuals and communities face. Artistic approaches can be considered as complex or multimodal interventions, combining several different components which may concern the aesthetic involvement, the stimulus of imagination, sensory activation, the evocation of emotions and cognitive stimulation. It may also include social interaction, behaviors, physical activity, involvement in health issues, and interaction with care settings and spaces. The perceptual-sensory characteristics of the environment assume a strategic value in the design of architectural spaces, giving emphasis to psycho-emotional aspects and semantic value to spaces as well as art and culture that affect moods, feelings, and emotions. Visual arts, architecture, music, and literature have the power to decisively affect mood improvement through immersive experiences of beauty, wonder, and transcendence. It also makes evident the need to prevent and not just cure. Hence, it is important to have a strategic alliance between design, culture, health, and social education to retrain care environments and increase the spread of well-being (Dominoni, 2022).



Mostra Texture, artwork by Renzo Bellanca, Florence, 2024 (courtesy Serena Gallorini and BBS pro).



The form of light by Vincenzo Marsiglia, Prato, 2022 (courtesy Irene Sanesi and BBS pro).

4. Integrating Art and Culture into ESG and Sustainability Reporting

The acronym ESG stands for Environmental, Social Governance and represents, in the economic/financial field, the activities related to the responsible investment of those companies that, in addition to profit, integrate objectives, tools, and actions of the so-called social responsibility (the inevitable acronym: CRS – Corporate Social Responsibility). ESG is a sort of contemporary crossroads that is becoming, fortunately, a trend. The data (speaking of “the trend is your best friend”) tell us that companies that have taken environmental, social and governance indicators into serious consideration are growing at a sustained pace, as are the investment funds that are displacing competitors with results and lower volatility. The purely economic, financial and patrimonial approach is undoubtedly outdated and considered reductionist even in the for-profit world (today happily contaminated by the introduction in our legal system – first in Europe – of benefit companies), with an acceleration linked to the push of millennials, who have now appeared on the market not only on the demand side but also on the sustainable leadership side.

There is no need for a careful eye to realize that among the non-financial reporting factors, the C of Cultural is missing (for a new crossroads), and the cultural (and creative) factor cannot be considered only within the social or environmental theme. The tools that tell the story of a company (profit, non-profit, benefit) in a final (accountability) and perspective (business plan and forecast) are key needs today more than ever. They are a reading key that is also cultural. Where cultural meaning embraces a multiplicity of meanings: from the theme of the tan-

gible heritage of our assets as a memory of a past that cannot be relegated to a nostalgic stereotype or a postcard landscape to the intangible heritage as a heritage of knowledge and skills (also in companies), irradiation of the former and unique ability to generate imagination. Again, culture is a contemporary production capacity and support for digitalization that is not a mere prosthesis (Sanesi, 2021).

The reasoning on CESG becomes a significant viaticum also for museums and their capacity not only for accountability but as a new sustainable approach through filters that are not only ex-post (and/or fake) but perfectly embedded-integrated with the vision and mission of the cultural institution.

We, therefore, like to imagine (with healthy pragmatism) that contamination represents one of the most significant challenges of the meaning of our future, that the ESG criteria will soon be contaminated by the missing C, also thanks to an action of the players of culture such as museums, in an olivettian vision that considers the company as an organism within an ecosystem and an agent of change of that same system, capable of being the innovator that guides the imitators in the wake of an Italian way (Sanesi, 2024). But what exactly is meant by C of cultural? It means the humanities, of which art and design are part as ambassadors of a cultural and identity approach. In the land that generated the happy marriage between exact sciences and soft skills, we cannot leave the humanities outside the door, not in an Italy that, together with museums, recognizes itself in artistic and anthropomorphic icons: the “David” in Florence, the “Lion” in Venice, in architectural emblems: the

“Colosseum” in Rome, the “Mole” in Turin, the “Duomo” in Milan, in expressions of nature: the “Volcano” in Naples.

The new definition of museum that comes from the International Council of Museums (ICOM 2022) reflects the evolution of the role of public and private museums in recent decades and includes concepts such as accessibility, inclusiveness and sustainability, also specifying that museums must communicate and operate not only professionally, but also ethically.

A museum is a permanent non-profit institution at the service of society that conducts research, preserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums promote diversity and sustainability. They operate and communicate ethically and professionally and with the participation of communities, offering diversified experiences for education, pleasure, reflection and sharing of knowledge.

This definition highlights – compared to the previous formulation – how today’s museums are called to assume a role of responsibility towards society, not only as places of conservation, enhancement and promotion of culture, but also as places that actively participate in the dynamics of the community and the territory in which they are located, contributing to their social and ethical, as well as cultural, development.

“Accessible and inclusive”, underlines the ICOM statement, two terms that are very close from a conceptual point of view, but not always from a feasibility point of view: is an accessible museum, that is, one whose use is designed for everyone, consequently also inclusive? In Italy, these concepts are ad-

dressed superficially, and there is a lack of shared definitions and, above all, clear regulations. It would be time to rethink the definition of “museum,” not only from a regulatory point of view but also from an organizational one, incorporating the theme of design into the redefinition of this new concept and assigning it a strategic role in terms of feasibility.

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V

BIOGRAPHIES

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He is a PhD student in architecture developed by the Department of the University of Naples Federico II. His research focuses on design-related innovation processes through digital manufacturing, operated under his own brand and within the research team on design for all, nature-based solutions, and the use of new technologies for ecological transition and advanced processes in industrial design. He graduated with a master's degree in Architecture in 2023 from the Department Of Architecture (DiARC) of the University of Naples Federico II and, since 2024, has been a member of the Association for Industrial Design ADI Campania.

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In 2017, she created and directs Space4Inspiration, the first and only MSc course in Space Design, recognised and supported by the European Space Agency (ESA). She is a visiting professor at many universities and has received several prestigious awards, including the Premio ADI Compasso d'Oro.

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After receiving his PhD in Design Sciences at the Università luav di Venezia in 2019, where he collaborated in post-doc research activities and teaching in fashion degree courses, since 2023 he has been a researcher in fashion design at the Department of Architecture (DIDA) of the University of Florence. His research activity focuses on the futuring practices of fashion design in Italy, with a focus on innovative materials, production chains and the relationship between handmade and tech in a vision of human, social and environmental sustainability. He has been a visiting scholar at the University of Lisbon and regularly collaborates with international research groups.

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Mariarita Gagliardi

She is a PhD candidate in architecture, which the Department of the University of Naples Federico II developed. She graduated with honors in the international Master's Degree in Design for the Built Environment and a Bachelor's Degree

with honors in architecture, both at the University of Naples Federico II. Her research specialises in the domains of design for the ecological transition, design for the territory, social design and design for environmental sustainability and circular economy, with a particular focus on the field of Nature-Based-Solution, Internet of Things (IoT), Generative Artificial Intelligence (G AI), and Digital Manufacturing (DM), publishing articles in thematic scientific journals.

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Sara Iebole

Designer, PhD student at the University of Genoa where she graduated as Master's Degree in Product Event Design at the Department of Architecture and Design. Her research interest is centred in understanding the cultural position and the role of designers in relation to gender studies and intersectionality. Specifically, her research focuses on the bond between gender stereotypes, societal evolution and design product/processes, seeking for a design method for inclusiveness.

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Virginia Marano

She is a researcher, curator, and art historian. She is currently a postdoctoral fellow in the Lise Meitner Group "Coded Objects". She holds a PhD in art history from the University of Zurich. Her thesis examined the diasporic dimension in the works of Jewish women sculptors in Post-war New York, previously assimilated to feminism but not yet connected to the question of exile. She was a recipient of several scholarship and research grants from the Swiss government and the University of Zurich. In 2022, she was a SNSF Doc.Mobility fellow in the Art History Department at Hunter College/CUNY. She is the co-founder and coordinator of the research project "Rethinking Art History through Disability" at the University of Zurich. In 2023, she was a fellow researcher at the Fondazione Giorgio Cini in Venice, working on the PNRR-PEBA project for the Removal of Physical, Cognitive, and Sensory Barriers in Cultural Sites, funded by the NextGenerationEU program. In addition to her academic activities, she serves as curatorial assistant at MASI, Museo d'arte della Svizzera italiana, Lugano. Her work focuses on developing new approaches to curating exhibitions that emphasize decentralization and collaborative practices.

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Chiara Olivastri

Architect, PhD in Design, Associate Professor at the University of Genoa, Architecture and Design Department, since 2023. She focuses her studies in service design strategies applied to circular economy and social innovation, collaborating with local companies and public institutions. She is referent of the Desislub Unige team (<https://desislub.unige.it/>) working on research, teaching, and workshop projects focused on urban regeneration, Blueconomy and Design for all. Since 2021, she has been the scientific manager of the research contract with the Barilla company for the development of increasingly sustainable and consumer-friendly products and packaging. In 2018 she won an Italian national "Grant for a PhD research on urban regeneration" promoted by Directorate General of Contemporary Art and Architecture, publishing her doctoral research titled "Con-temporary, Design for the reuse of vacant spaces".

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Pierluigi Panza

After having obtained two degrees and a research doctorate (all three theses have been published), he started teaching in various Italian universities (continuously at the Politecnico di Milano) and became an art critic of the *Corriere della Sera*. He is a member of the Academy of the Arts of Design in Florence, of the Veneto Institute of Sciences, Letters and Arts, of the Italian Society of Aesthetics and of the Italian Society of History of Art Critics. He obtained scientific qualifications in History of Architecture (full professor), History of Art (associate professor), Aesthetics (associate professor). He is the director of the restoration magazine *Ananke. Culture, history and conservation techniques* (Anvur class A magazine), published hundreds of scientific papers especially on Italian art, architecture and 18th century furniture. He is one of the world's leading scholars on Piranesi. In 2017 his volume Museo Piranesi won the European Union Prize for Cultural Heritage, the highest European prize for Cultural Heritage Achievements. He is the curator of exhibitions and member of a ministerial commission. He has published five novels and in 2008 he won the Campiello selection prize.

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Luca Parodi

Designer, PhD, Research Fellow at the Department Architecture and Design, Università di Genova, UNIGE. He works and teaches in the areas of product, interior and furniture design. His research interest focuses on understanding the cultural position and role of designers in relation to local heritage and contemporary production. His research focuses on the link between product design as a function of cultural transformations and identity enhancement. Currently is a visiting professor at BUCT Beijing, member of the Design Observatory and is a part of ADI Handmade in Italy Commission. In publishing, he writes for the international magazine ElleDecor.it and is a member of the editorial board of the university journal Magazine.

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Silvia Pericu

Architect, PhD, Associate Professor in Product Design at the Department Architecture and Design, Università di Genova UNIGE, since 2013. Her research interests focus on design's capabilities to contribute to territorial development and transformation in relationship to health, safety and sustainability. Main issues in the research are co-design processes for social innovation and circular design strategies for making change happen towards circular economy. On this topic she coordinated in the last two years the partnership activity of the University of Genoa, in the URBACT III Action Planning Network: "2nd Chance. Waking up sleeping giants, for a sustainable urban development" and the Creative EU "Creative Food Cycles" (2018-20) as scientific manager for University of Genoa research team.

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Gabi Scardi

Art critic, curator, and writer. She investigates art and the public sphere, and contemporary collaborative methodologies, questioning new tendencies and practices. She collaborated internationally with museums and institutions, curating solo shows, group shows and public projects. She is co-director of the review Animot; NAHR President; a member of EoC - Ecologie of Care and of CCW - Cultural Welfare Center. Since 2011 she has been the artistic director of *nctm e l'arte*, a project by ADVANT Nctm Studio Legale. She is director of the course in Socially Engaged Art, at Accademia Unidee, Biella, and teaches Phenomenology of Contemporary Arts at Accademia di Belle Arti di Verona, and modules on Contemporary Art and Public Art at Università Cattolica del Sacro Cuore, Milan.

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Irene Sanesi

She is a chartered accountant and cultural economist. She is founder and Name Partner of BBS-pro. For 30 years she has been dealing with project and process management, third sector, advocacy, fundraising, taxation, higher education and strategic philanthropy. She has written many publications about cultural economics, sustainability and fundraising. Gestionalia is the title of her column on *Artribune*. She has held, and still holds, institutional volunteering positions in both national and international cultural institutions.

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Marzia Tomasin

She is a cultural manager specialized in the design and development of multidisciplinary projects for businesses and organizations. She bases her work on the belief that culture generates value and is a lever for innovation. Since 2016, she has been hosting Periscritto, a podcast dedicated to books and their authors. In 2021, she founded Atelier Cultura, a benefit corporation that integrates culture into the business landscape, guiding companies in creating ecosystems between cultural vision and business strategy. As a journalist and writer, she deals with business and culture: she co-authored *L'Alfabeto della sostenibilità* and in 2024 published *Successi a Nord-Est* (Egea Editore). In 2024, she founded and chairs Agorà, an ETS association that carries out multidisciplinary cultural and civic engagement projects.

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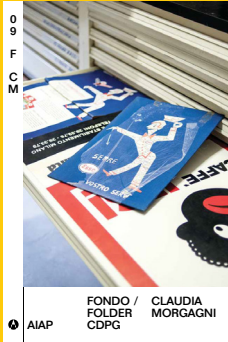
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