

BLOOMSBURY VISUAL ARTS  
Bloomsbury Publishing Plc  
50 Bedford Square, London, WC1B 3DP, UK  
1385 Broadway, New York, NY 10018, USA

BLOOMSBURY, BLOOMSBURY VISUAL ARTS and the Diana logo are trademarks  
of Bloomsbury Publishing Plc

First published in Great Britain by Bloomsbury Academic 2018  
This edition published by Bloomsbury Visual Arts 2018

© Editorial content and introductions: Edited by Stuart Walker, Martyn Evans, Tom Cassidy,  
Jeyon Jung, and Amy Twigger Holroyd

© Individual chapters: their authors

Stuart Walker, Martyn Evans, Tom Cassidy, Jeyon Jung, and Amy Twigger Holroyd have asserted  
their right under the Copyright, Designs and Patents Act, 1988, to be identified as Authors of  
this work.

Cover design: Louise Dugdale  
Cover image © Martyn Evans

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by  
any means, electronic or mechanical, including photocopying, recording, or any information storage  
or retrieval system, without prior permission in writing from the publishers.

Bloomsbury Publishing Plc does not have any control over, or responsibility for, any third-party  
websites referred to or in this book. All internet addresses given in this book were correct at the  
time of going to press. The author and publisher regret any inconvenience caused if addresses have  
changed or sites have ceased to exist, but can accept no responsibility for any such changes.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

ISBN: PB: 978-1-3501-0341-2  
ePDF: 978-1-4742-4181-6  
eBook: 978-1-4742-4183-0

Typeset by Integra Software Services Pvt. Ltd.  
Printed and bound in Great Britain

To find out more about our authors and books visit [www.bloomsbury.com](http://www.bloomsbury.com)  
and sign up for our newsletters

# CONTENTS

*List of Illustrations* viii  
*Notes on Contributors* xiv

Editorial Introduction 1  
*Stuart Walker*

## PART I Culturally Significant Designs, Products, and Practices 7

Editorial Introduction 9  
*Martyn Evans*

1 Creative Ecologies 11  
*Jeyon Jung and Stuart Walker*

2 Forging New Futures 25  
*Amy Twigger Holroyd*

3 Culturally Significant Artifacts and their Relationship to  
Tradition and Sustainability 39  
*Stuart Walker*

4 Making and its Cultural Ecological Foundations 51  
*Patrick Dillon*

## PART II Authenticity and Tradition in Material Culture 63

Editorial Introduction 65  
*Amy Twigger Holroyd*

5 The Aran Jumper 67  
*Siún Carden*

6 Chok Weaving and Textile Enterprises 79  
*Disaya Chudasri*

- 7 Oltu-stone Prayer Beads 93  
*Hazal Gümüş Çiftçi*
- 8 The Miān-Sarā 105  
*Poone Yazdanpanah and Stuart Walker*
- 9 IKEA 117  
*Sara Kristoffersson*
- PART III Revitalization by Design 127**
- Editorial Introduction 129  
*Tom Cassidy*
- 10 Culture as a Resource for a Sustainable Future in Indigenous Communities 131  
*Anne Marchand, Karine Awashish, Christian Coocoo, Solen Roth, Renata Marques Leitão, Cédric Sportes, and Caoimhe Isha Beaulé*
- 11 Transforming Tradition in Indonesia 147  
*Adhi Nugraha*
- 12 New Translations of South Korean Patterns 163  
*Meong Jin Shin*
- 13 Revitalization by Design 177  
*Sebastian Cox*
- 14 New Caribbean Design 189  
*Patty Johnson*
- PART IV Enterprise, Policy and Education for Positive Development 199**
- Editorial Introduction 201  
*Jeyon Jung*
- 15 Sustaining Culturally Significant Designs, Products, and Practices 203  
*Jacques Giard*
- 16 Accidents, Intentions, Movements, and Makers 219  
*Steve Marotta, Austin Cummings, and Charles Heying*

- 17 The Role of Higher Education in Sustaining Culturally Significant Crafts in Estonia 231  
*Sirpa Kokko*
- 18 The Challenge of Intellectual Property Rights for Culturally Significant Patterns, Products, and Processes 243  
*Tom Cassidy and Tracy Diane Cassidy*
- 19 The Case of the City Different 255  
*Marsha C. Bol*
- PART V Design Futures 271**
- Editorial Introduction 273  
*Stuart Walker and Martyn Evans*
- 20 Research Approaches for Culturally Significant Design 277  
*Tom Cassidy*
- 21 Digital Transformations, Amateur Making, and the Revitalization of Traditional Textile Crafts 291  
*Amy Twigger Holroyd*
- 22 Design for Social Innovators 305  
*Anna Meroni and Daniela Selloni*
- 23 Integrated Scales of Design and Production for Sustainability with a Focus on Graduate Design Work in Lighting 319  
*Çağla Doğan*
- 24 Designing Authentic Brands 331  
*Emma Murphy*
- 25 Strategies for Revitalization of Culturally Significant Designs, Products, and Practices 341  
*Martyn Evans, Amy Twigger Holroyd, Stuart Walker, Tom Cassidy, and Jeyon Jung*

# ILLUSTRATIONS

## FIGURES

1.1	Creative Ecology of Santa Fe—conceptual mapping	23
2.1	Matreshka dolls, purchased in Moscow, 2012. Courtesy Twigger Holroyd	32
2.2	Paisley pattern, detail of men's dressing gown, 1974. Courtesy The Marks & Spencer Company Archive	33
3.1	The loss of a meaningful material culture	43
3.2	Culturally significant artifacts and their relationship to tradition and sustainability	48
4.1	Co-constitutional (left) and relational (right) modes of engagement with the environment (adapted from Dillon 2012)	54
4.2	Cultural ecology as the reciprocal relationship between co-constitutional and relational modes of engagement with the environment (adapted from Dillon 2012)	55
4.3	Working within a relational trajectory (left) and opening up the trajectory through improvisations (adapted from Dillon 2012)	56
5.1	Display of "Irish Knitwear" in Belfast souvenir shop combining classic Aran designs (bottom left) with variations including shamrock motifs, 2016. Courtesy Carden	68
5.2	Souvenir trinkets including a miniature knitted hat that reads "Aran Tradition," 2016. Courtesy Carden	71

6.1	A vintage <i>sin tin chok</i> since c.1950s, which the weaver received from her mother. Courtesy Disaya Chudasri.	82
6.2	<i>Chok</i> textiles made from: traditional process in <i>Mae Chaem</i> district (left); integrated techniques in <i>Long</i> district (right)	86
7.1	A master cutting Oltu-stone before lathing, c. 2011. Courtesy Gümüş Çiftçi	96
7.2	Oltu-stone prayer beads in display for customers, c. 2011. Courtesy Gümüş Çiftçi	97
7.3	An Oltu-stone master in his workshop, c. 2015. Courtesy Gümüş Çiftçi	99
9.1	IKEA food packaging. Courtesy Kusoffsky	120
10.1	Birch bark basket (unknown author and year), piece 0079–02. Courtesy Atikamekw Nation Council	137
10.2	Moccasin (CHACHAI, Juliette, 2011), piece 0045–03. Courtesy Atikamekw Nation Council	138
10.3	Youths draw images inspired by Atikamekw iconography during the Tapiskwan workshops in Wemotaci, 2004. Courtesy Renata Marques Leitão	139
10.4	Participants listen carefully to cultural steward Christian Coocoo sharing knowledge on the foundations of Atikamekw visual culture, 2005. Courtesy Renata Marques Leitão	140
10.5	Workshop participant and experienced seamstress Jeannette Boivin creating a composition with her drawings of the partridge, an animal of particular significance to the Atikamekw, 2015. Courtesy Renata Marques Leitão	141
10.6	Artist and coordinator Jacques Newashish showing off one of his textile creations, 2015. Courtesy Renata Marques Leitão	142

10.7	Examples of cushion cover (hand-printed on fabric and hand-sewn) and booklets (hand-printed on paper and assembled manually) that were created during the Phase 4 production workshop, 2015. Courtesy Lucie Leroux	143
11.1	The ATUMICS Method	154
11.2	The Process of Transforming Tradition	155
11.3	Coconization. Courtesy Nugraha	157
11.4	Java Cutlery. Courtesy Nugraha	157
11.5	Wok cooking set. Courtesy Nugraha	158
11.6	Student works: transforming the traditional Javanese toy <i>kletekan</i> , and the traditional Balinese textile <i>Gringsing</i> for the fashion market. Courtesy Nugraha	159
12.1	A design reinvention model for traditional textiles	165
12.2	A design reinvention process for traditional <i>bojagi</i>	167
12.3	The Korean <i>bojagi</i> web-based application. Courtesy Shin	169
12.4	Pattern types of fashion <i>bojagi</i> design tool. Courtesy Shin	170
12.5	The fashion <i>bojagi</i> design tool	172
12.6	Examples of fashion <i>bojagi</i> prototypes. Courtesy Shin	173
13.1	Swill Bench by Sebastian Cox and Lorna Singleton, 2013. Courtesy S. Cox	182
13.2	Shake Cabinet by Sebastian Cox and Benchmark, 2014. Courtesy Benchmark Furniture	184
13.3	Coppiced Hazel Table by Joel Haran, 2013. Courtesy Joel Haran	187
14.1	Coal Pot Bottles, terracotta, Hamilton Pottery, Barbados, 2010. Courtesy Johnson	193

14.2	Vodu Metal Bowl Series, hand-hammered recycled oil drum, Croix des Bouquet, Haiti, 2012. Courtesy Johnson	194
14.3	Vodu Flag, date and artist unknown, Vodunuvo, 2012. Courtesy Jason Gordon Photography	195
15.1	Arizona and New Mexico as well as the southern parts of Colorado and Utah are generally considered to be the American Southwest. Courtesy Giard	206
15.2	(a) Replicas of Hohokam pithouses, including a <i>ramada</i> ; and (b) Internal structure and construction of a pithouse. <i>Source</i> : Pueblo Grande Museum, Phoenix, Arizona. Courtesy Giard	208
15.3	The Sonoran Desert spans parts of Arizona and California and stretches south into Mexico and Baja California. Courtesy Giard	209
15.4	A ceramic bowl from the Santa Cruz era in the late Colonial period. <i>Source</i> : Pueblo Grande Museum, Phoenix, Arizona. Courtesy Giard	211
15.5	A ceramic pot from the Sacaton era in the early Sedentary period. <i>Source</i> : Pueblo Grande Museum, Phoenix, Arizona. Courtesy Giard	212
17.1	Example of Anu Raud's tapestry. Courtesy Kokko	234
17.2	Examples of Kristi Jõeste's knitted mittens. Courtesy Kokko	235
17.3	Examples of Monika Hint's bone crafts. Courtesy Kokko	238
18.1	Model illustrating the allocation of property rights to design knowledge. Adapted from Mwendapole (2005)	245
18.2	Paisley pattern. Courtesy M. Evans	250
18.3	Fair Isle pattern scarves. Courtesy Elizabeth Gaston, University of Leeds	252

- 19.1 New Mexico Museum of Art, built in 1917. Photograph by Wesley Bradfield. Courtesy Palace of the Governors Photo Archives 12986
- 19.2 Maria and Julian Martinez making pottery in the courtyard of the Palace of the Governors, 1912. Photograph by Jesse Nusbaum. Courtesy Palace of the Governors Photo Archives 40814
- 19.3 Indian Market vendor Margaret Tafoya displays her pottery, 1971. Unknown photographer. Courtesy Palace of the Governors Photo Archives 190688
- 19.4 Euro-American living room decorated in Santa Fe Style, c. 1940. Photograph by Wyatt Davis. Courtesy Palace of the Governors Photo Archives 68337
- 20.1 Rich Picture. Courtesy Dian Li, School of Design, University of Leeds
- 20.2 The simulated garment pattern blocks being removed from the mannequin. Courtesy Zi-Young Kang, University of Leeds
- 21.1 Sanquhar gloves knitted by Tom van Deijnen. Courtesy Tom van Deijnen
- 21.2 Excerpt of Sanquhar alphabet chart by Tom van Deijnen. Courtesy Tom van Deijnen
- 22.1 Coltivando process. Courtesy POLIMI DESIS Lab
- 22.2 Creative Citizens process. Courtesy POLIMI DESIS Lab
- 22.3 Feeding Milan process. Courtesy POLIMI DESIS Lab
- 23.1 (a) Social Tree lighting design by Alper Karadoğaner; and (b) Sparkholes lighting design by Güzin Şen, 2013. Courtesy Department of Industrial Design, Middle East Technical University

- 23.2 (a) Re-lace lighting design by Nazlı Terzioğlu; and (b) Lace lighting design by Gizem Hediye Eren, 2013. Courtesy Department of Industrial Design, Middle East Technical University
- 23.3 (a) Orbit lighting design by Dilruba Oğur; and (b) Suspended lighting design by Yekta Bakırlıoğlu, 2013. Courtesy Department of Industrial Design, Middle East Technical University
- 23.4 3D Printed Lampshade by Efe Alpay, 2013. Courtesy Department of Industrial Design, Middle East Technical University

## TABLES

- 1.1 Summary of initial study examples
- 8.1 The Physical, Functional and Symbolic Features of the Miān-Sarā
- 12.1 Different types of *bojagi*