

Archival Projects. Tools and Methods for Promoting the Corporate Culture Starting from Historical Brand

Original

Archival Projects. Tools and Methods for Promoting the Corporate Culture Starting from Historical Brand / Dellapiana, Elena; Remondino, Chiara; Filippini, Ali; Tamborrini, Paolo. - ELETTRONICO. - 37:(2024), pp. 295-303. (Intervento presentato al convegno Design! OPEN 2022 tenutosi a Parma (ITA) nel 5-6 maggio 2022) [10.1007/978-3-031-49811-4_28].

Availability:

This version is available at: 11583/2984936 since: 2024-01-09T15:44:36Z

Publisher:

Springer

Published

DOI:10.1007/978-3-031-49811-4_28

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)

Springer Series in Design and Innovation 37

Francesca Zanella · Giampiero Bosoni ·
Elisabetta Di Stefano · Gioia Laura Iannilli ·
Giovanni Matteucci · Rita Messori ·
Raffaella Trocchianesi *Editors*

Multidisciplinary Aspects of Design

Objects, Processes, Experiences and
Narratives

OPEN ACCESS


 Springer

Editor-in-Chief

Francesca Tosi, *University of Florence, Florence, Italy*

Series Editors

Claudio Germak, *Politecnico di Torino, Turin, Italy*

Francesco Zurlo , *Politecnico di Milano, Milan, Italy*

Zhi Jinyi, *Southwest Jiaotong University, Chengdu, China*

Marilaine Pozzatti Amadori, *Universidade Federal de Santa Maria, Santa Maria, Rio Grande do Sul, Brazil*


Maurizio Caon , *University of Applied Sciences and Arts, Fribourg, Switzerland*


Francesca Zanella · Giampiero Bosoni ·
Elisabetta Di Stefano · Gioia Laura Iannilli ·
Giovanni Matteucci · Rita Messori ·
Raffaella Trocchianesi
Editors

Multidisciplinary Aspects of Design

Objects, Processes, Experiences and Narratives

Editors

Francesca Zanella 
Department of Engineering “Enzo Ferrari”
University of Modena and Reggio Emilia
Modena, Italy

Giampiero Bosoni 
Department of Design
Politecnico di Milano
Milan, Italy

Elisabetta Di Stefano 
Department of Humanities
University of Palermo
Palermo, Italy

Gioia Laura Iannilli 
Department of Philosophy
and Communication Studies
University of Bologna
Bologna, Italy

Giovanni Matteucci 
Department of Philosophy
and Communication Studies
University of Bologna
Bologna, Italy

Rita Messori
Department of Humanities, Social Sciences
and Cultural Industries
University of Parma
Parma, Italy

Raffaella Trocchianesi 
Department of Design
Politecnico di Milano
Milan, Italy



ISSN 2661-8184

ISSN 2661-8192 (electronic)

Springer Series in Design and Innovation

ISBN 978-3-031-49810-7

ISBN 978-3-031-49811-4 (eBook)

<https://doi.org/10.1007/978-3-031-49811-4>

This work was supported by Centro Studi e Archivio della Comunicazione, Università di Palermo and Politecnico di Milano.

© The Editor(s) (if applicable) and The Author(s) 2024. This book is an open access publication.

Open Access This book is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this book are included in the book's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the book's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Paper in this product is recyclable.

Contents

OBJECTS

Beyond the Beauty-Utility Diatribe: Towards New Aesthetic Categories for the Eco-design	3
<i>Elisabetta Di Stefano</i>	

“The Useful-Beautiful Couplet”: On the Aesthetic Appraisal of Designed Objects	11
<i>Jane Forsey</i>	

Imaginative Object and Mimetic Object	21
<i>Andrea Mecacci</i>	

OBJECTS. Objects Between Anthropology and Material Culture

Seaweed Fabrics for Fashion Design. A Field Research Experience	31
<i>Paolo Franzo</i>	

Material Objects as Dispositive of Memory	41
<i>Toufic Haidamous</i>	

Objects Between Material Culture and Visual Culture	56
<i>Loredana La Fortuna</i>	

Puppets’ Tales. New Design Perspectives for a Multimedia Archive of a Humanity’s Intangible Heritage	65
<i>Vincenzo Maselli</i>	

Anonima Castelli. Objects, Design and Cultural Heritage	75
<i>Dario Scodeller</i>	

OBJECTS. Political and Social Value of Objects

Through the Mirror. Concept Maps to not Lose (One’s Way Between) Objects	87
<i>Silvia Berselli</i>	

For F☆ck's Sake. The Political Narrative of Sex Toys in the Communication
of MySecretCase 103
Silvia Biasetton and Noemi Biasetton

Telephones in Italy, the Italtel Study-Case 116
Rosa Chiesa

Design and Self-reproduction: A Theoretical-Political Perspective 127
Alessio Fransoni

OBJECTS. Philosophy and Representation

Everyday Design: The Aesthetic Dimension of Alternative Use 139
Monika Favara-Kurkowski

Digital Objects' Aesthetic Features. Virtuality and Fluid Materiality
in the Aesthetic Education 147
Lorenzo Manera

The Value System of Objects Through the Interpretation of Photographic
Language 156
Paola Proverbio

Objects, Things, Hyperobjects. A Philosophical Gaze on Contemporary
Design 165
Chiara Scarpitti

OBJECTS. Symbolic Value and Use Value

The Evolution of Yacht: From Status-Symbol to Values' Source 177
Giuditta Margherita Maria Ansaloni, Arianna Bionda, and Andrea Ratti

Liberating the Imprisoned Soul of Dorian Gray: Cultural Affordance
as Design Tool to Rediscover Cultural Values 187
Andreas Sicklinger and Alireza Ajdari

The Extraordinary Everyday. The Post-Crafts in the Historical City 197
Viviana Trapani

PROCESSES

Archives and Processes 211
Francesca Zanella

25 Ways to Hammer a Nail. “Postrocian” Aesthetics and Everyday Life’s Poetics in Enzo Mari	225
<i>Rita Messori</i>	

PROCESSES. Contemporary Strategies and Perspectives

Design Through Body Memory for the Regeneration of Urban Areas	235
<i>Anna Anzani, Giulio Capitani, and Eugenio Guglielmi</i>	

Environmental Re-design of the Top San No Touch 2.0 Portable Toilet: The Contribution of the Bio-inspired Approach	244
<i>Mariangela Francesca Balsamo</i>	

How to Use Strategic Design Process to Address Complex Challenges: A Practical Case of Application to Discuss Strategic Design Process’ Fundamental Traits	254
<i>Gianluca Carella, Michele Melazzini, and Francesco Zurlo</i>	

Design for Emergencies: The Contribution of Design Culture in Emergencies	263
<i>Chiara De Angelis</i>	

PROCESSES. Histories of Processes and Processes for History

Exhibiting Design as a Process	275
<i>Fiorella Bulegato and Marco Scotti</i>	

Toward Paris! 45 Years of Domus for a Design à la Française	285
<i>Elena Dellapiana</i>	

Archival Projects. Tools and Methods for Promoting the Corporate Culture Starting from Historical Brand	295
<i>Elena Dellapiana, Ali Filippini, Chiara L. Remondino, and Paolo Tamborrini</i>	

<i>Working in Regress</i> and Beyond, with Rural Material Culture [1]	304
<i>Elisabetta Rattalino</i>	

PROCESSES. Design Methodological Processes

Air as a Design Tool: Raw Material, Infra-material Space, and Transformative Matter	315
<i>Francesca Ambrogio</i>	

Evasion Design for the Novacene Era Design and Production of Cultural Imaginaries 325
Mario Ciaramitaro and Pietro Costa

The Physical Model as an Evolution of the Design Process: From the “Capostipite” to the Finished Product 334
Alessandro Di Stefano and Davide Paciotti

The Felicitating Factor. Cinzia Ruggeri’s Clothing Project 344
Elena Fava

Environmental Affordances: Some Meetings Between Artificial Aesthetics and Interior Design Theory 354
Fabrizio Gay and Irene Cazzaro

PROCESSES. Dematerialized Processes

The Critical Forms of Design Futures Scenarios: Introducing Unconventional Ways of Scenarios Making 367
Ammer Harb

How Do Design Narratives Play a Role in Cognitive and Social Processes? An Explorative-Systematizing Expert Interview 377
Yasuyuki Hayama and Francesco Zurlo

Human-AI System Co-creativity to Build Interactive Digital Narratives 388
Anca Serbanescu

Envisioning Technological Artefacts Through Anticipatory Scenarios and Diegetic Prototypes 399
Mila Stepanovic and Venere Ferraro

EXPERIENCES

Feeling Through Technology 411
Jocelyn Spence

EXPERIENCES. Education and Culture

Storytelling as a Tool to Design Museum Experiences: The Case of the Secret Marquise 423
Licia Calvi, Bertine Bargeman, Moniek Hover, Juriaan van Waalwijk, Wim Strijbosch, and Ondrej Mitas

Open Communication Design A Teaching Experience Based on Anti-disciplinarity, Thinkering and Speculation	434
<i>Francesco E. Guida</i>	
Fashion Education: Cultivating Fashion Designers-Plants	443
<i>Clizia Moradei</i>	
Accessible Experiences. Designing Synaesthetic Access to Culture	452
<i>Dina Riccò</i>	
Misleading Design Implications of Adopting Embodied Interface in Everyday Objects	462
<i>Umberto Tolino and Ilaria Mariani</i>	

EXPERIENCES. Transitions

Communication Design for Welfare, the Challenge of Preserving Human Interactions in Remote Participation. Rethinking and Redefining Collaborative Activities for a Virtual Environment	475
<i>Valeria Bucchetti, Michela Rossi, Umberto Tolino, Benedetta Verrotti di Pianella, and Pamela Visconti</i>	
Aesthetics of Design for Social Innovation. Pathways for a Dialogue with Everyday Aesthetics	485
<i>Annalinda De Rosa and Laura Galluzzo</i>	
<i>Designing Employee Experience</i> to Experiment with Novel Working Modes. Action Research Project to Support Organizations in Engaging Employees in a Post-pandemic Scenario	493
<i>Michele Melazzini and Gianluca Carella</i>	
Design for Behavior Change in Design Education. A Case Study	503
<i>Margherita Pillan</i>	

EXPERIENCES. Can Experiences Be Measured?

Italian Cultural Institutions Across and Beyond Covid-19: Designing Digital Cultural Experiences in Extra-Ordinary Times	513
<i>Ilaria Bollati, Valeria Morea, Federica Antonucci, and Marta Spanevello</i>	
Beyond Visualisation Data as Raw Material for Uncoded Experiences	526
<i>Lucilla Calogero</i>	

Designer and AR Technology: The Relationships Between the User
and Virtual 534
Antonio de Feo and Luca Casarotto

The Robotic Service Objects. Design Approach for the Multidimensional
Evaluation of Robotic Aesthetics 544
Claudio Germak and Lorenza Abbate

EXPERIENCES. Tourism and Mobile Experiences

Designing a New User Experience for the Travel Sector: A Research
Project Reimagining the Role of Travel Stakeholders in the Digital
Post-pandemic Age 555
Venanzio Arquilla, Federica Caruso, Davide Genco, and Chiara Parise

Operazione Arcevia. Existential Community. The Reality of the Experience
and the Utopia of the Vision 569
Anna Mazzanti

Collaborative Dialogues Between Souvenirs and Territories: From
Evocative Objects to Experience-Objects 584
Marina Parente

NARRATIVES

For a Novel and Transversal Narration of Extemporaneous Places
of Artistic and Design Thinking: The City’s Network of Crossroads
Between Art and Design: The Milanese Case in the 20th Century 595
Giampiero Bosoni

Design Narrative 603
Raffaella Trocchianesi

NARRATIVES. Communications, Strategies, Tools

Space as a Narrative Interface. Phyigital Interactive Storytelling in the Field
of Cultural Heritage 613
Letizia Bollini

Worldbuilding Practice as a Collaborative and Inclusive Design Process.
The Case of ACTS-A Chance Through Sport 623
Mariana Ciancia and Francesca Piredda

The Role of Infographics in the Representation of Design Research	632
<i>Vincenzo Cristallo and Miriam Mariani</i>	
The Open Logo and the Closed History Notes of a Social History of Visual Identities	640
<i>Michele Galluzzo</i>	
An Advanced Design Tool for Archiving, Mapping, and Narrating a Complex System: The ADU Packaging Innovation Observatory	649
<i>Clara Giardina</i>	
NARRATIVES. Cultural Heritage, Museums, Territories	
From Narrative to Phygital. An Experimental Semantic Survey	661
<i>Marco Borsotti</i>	
Enhancing Local Cultural Heritage by Designing Narrative and Interactive Exhibitions. MEET at the “Museo del Territorio di Riccione”	671
<i>Alessandra Bosco, Silvia Gasparotto, and Margo Lengua</i>	
Making Value: Storydoing Actions for Cultural and Creative Industries	682
<i>Simona Colitti, Ami Liçaj, Lorela Mehmeti, and Elena Vai</i>	
Ustica, a Whole World in an Island Fragment	694
<i>Cinzia Ferrara and Marcello Costa</i>	
NARRATIVES. Interaction, Digital, Sustainability	
Craftmanship and Digitalization in the Italian Knitwear Industry. A Paradigm Shift for the Narrative of Made in Italy	705
<i>Martina Motta, Giovanni Maria Conti, Giulia Lo Scocco, and Rachele Didero</i>	
Design in the Metamorphosis of Matter	714
<i>Michele De Chirico</i>	
Counter-Narratives Against Gender-Based Violence. A Twofold Perspective on Choices in Interactive Dramas	724
<i>Sofia Peracchi and Ilaria Mariani</i>	
Sustainable Mobility as a Sport	735
<i>Domenico Schillaci, Salvatore Di Dio, and Mauro Filippi</i>	

NARRATIVES. Critical Approach, Languages, Explorations

Provocation Through Narratives: New Speculative Design Tools
for Human-Non-Human Collaborations 747
Francesca Casnati, Alessandro Ianniello, and Alessia Romani

Designer as Drama Manager: Understanding the Roles of Narrative Within
Design Processes for Change 756
Mariana Ciancia, Francesca Piredda, and Maresa Bertolo

Interaction and Verisimilitude. How Narration Can Foster the Design
Process 765
Andrea Di Salvo

Conversation Design for Raising Awareness on the Responsible Use
of the Internet: Co-design of a Chatbot Game with Secondary School
Students 773
*Mauro Filippi, Salvatore Di Dio, Domenico Schillaci, Stefano Malorni,
Angelo Scuderi, and Sabrina Guzzo*

From a Word-Formation to a Concept-Formation: Mnemosphere
as a Connective Tool in Interdisciplinary Design 783
Clorinda Sissi Galasso and Marta Elisa Cecchi

Author Index 795



Archival Projects. Tools and Methods for Promoting the Corporate Culture Starting from Historical Brand

Elena Dellapiana^(✉), Ali Filippini, Chiara L. Remondino, and Paolo Tamborrini

Department of Architecture and Design, Politecnico di Torino, Turin, Italy
{elena.dellapiana, ali.filippini, chiara.remondino,
paolo.tamborrini}@polito.it

Abstract. In the contemporary informational/digital landscape, the attention dedicated to data analysis has necessarily place the accent on the impact they have on design process. We no longer speak only of formal design, but of its communication, or even more about the way in which this good will reach the final consumer. In this scenario, the need to manage the methodological/design process by virtuously involving both the material and immaterial aspects, connecting, evaluating and re-evaluating existing knowledge, research and business in the best possible way, is clearly evident.

The proposal intends to present and discuss the research “MaToSto - Communicating and promoting entrepreneurship starting from the historical brands of the territory” which has seen a precise methodological structure aimed at promoting and qualifying the heritage of the historic Turin brands, to define criteria, tools, and project outcomes aimed at their enhancement also from an entrepreneurial point of view.

From the set of 25.000 company trademarks, registered from 1927 to 1970 at the Turin Chamber of Commerce, the researchers started a project using the organizational, creative and visual tools typical of big data analysis, including: a quantitative research on defined product categories, the implementation of a processing method, data filtering and selection for visualization purposes, a taxonomic analysis on figurativity to hypothesize a classification based on tags useful for archival research, and – nevertheless – useful to drive impactful heritage marketing actions.

Keywords: Historical brands · Digital humanities · Big data · Storytelling · Cultural heritage

1 Introduction

With the growing pervasiveness of information and communication technologies, we now live immersed in a new environment, which some define as infosphere [1], consisting of a continuous offset between the real and virtual dimension, between the online and the offline. A situation in which coexist the physical world of objects, documents, devices and the digital one that allows and guarantees the accessibility and the extended use of these “cultural objects”.

The exploitation of new information technologies applied to cultural heritage is concretized on the one hand in an increase in the ease of use of resources, and in a consequent ease of learning, but even before it responds to the logic of social inclusion, allowing increased accessibility (mainly in quantitative terms) and the use of archives and museums, as well as all those places dedicated to cultural conservation.

History, a privileged discipline in the environment of archives, and the history of design as regards the subject of this contribution, has - therefore - a special opportunity in the redefinition of a general intellectual framework. Special occasion in being, itself, the subject of new interpretations, in returning to assume a central role as a relational, social, communicative and shared good.

With a view to revitalizing cultural heritage, transcending mere conservation, digital archives thus become essential tools for the narration of the culture of design and, through the potential of digital networking, also for its dissemination.

The large number of archives available online today, including those dedicated to design and its protagonists (company and/or designer archives), highlights a panorama of profoundly different methodological approaches which must correspond to different objectives and results calibrated on the target audience, and on the wishes of users.

In other words, by acting within the complex contemporary stratification of digital reality, the issue of enhancing sources as objects to design new research paths and new relationships becomes central.

The archive, traditionally repository of historical tales, is in fact made up of the relationships between its parts - more than individual objects - potentially capable, by intertwining, of stimulating the construction of original stories [2, 3]. It is also important to remember how the recent debate on the role of research requires the latter to be able to speak to an ever wider audience in order to regain a central position in the cultural and scientific debate. An objective that can be reached through a profound methodological change that includes the use of big data, the enhancement of the opportunities offered by digital humanities or topic-modeling software, able - among other things - to automatically read huge quantities of documents. From this point of view, the new trends in historiography speak of the need for new narratives capable of being read and understood by an audience of non-experts [4]. And again, the attention to visualization, to IT tools, and the fusion between large and small - between "micro" and "macro" - which combines the best that can be drawn from archival work with large overviews on issues of common interest.

The affirmation of historians David Armitage and Jo Guldi that *"in the world of digital university there are now tools that can consolidate and synthesize written texts (or information) in distinct views, imitating economists in creating and returning simple and immediate images of topics covered"* [5] should push scholars and researchers to innovate the way of analyzing the chronological change of the events treated, using various forms of visualization of time lines, thanks to the different tools for calculating the terminological occurrences and quantitative analysis.

Therefore, the work of micro-history in the archives and the macro-historical frames - result of the intertwining of a wider range of sources - can offer a new horizon in the study of the flow of events. Because *"responding to the call for a public future also means*

writing and talking about the past and the future in public, so that the ideas proposed can be easily shared” [5].

2 The project

2.1 MaToSto.it - Marchi Torinesi nella Storia

MaToSto® is the acronym of Marchi Torinesi nella Storia – Turin Trademarks in History – and is the database that the Camera Commercio Torino – Turin Chamber of Commerce – has created to make available to the public the minutes of the applications for registration of national and international trademarks that are part of the institution historical archive. Starting from this, the research entitled “*Enterprises Historical Brands and Communication Design*”, illustrated and detailed below, finds its place in the need, shared between the disciplines of design and history, to pursue a research in the field of design and visual communication in relation to the Piedmont area. The partnership with two local entities such as the Turin Chamber of Commerce and the archival-librarian center for documentation and research, the Institute for the Memory and Culture of Work (ISMEL) – founded in 2008 in Turin – was decisive.

The first (Turin Chamber of Commerce) provided access to its archive, also available online, with the digitalization of the immense historical heritage linked to the trademarks filed between 1926 and 1991, as well as following the researchers in the data retrieval phase and their consultation; the second (ISMEL), as a research institute, talked with the researchers in focusing on socio-cultural contexts, linked to the history of the company in the Piedmont area, to isolate the case studies resulting from in-depth studies that converged on the chamber site <http://matosto.it/>. “*Enterprises Historical Brands and Communication Design*” therefore constituted a first opportunity, as a case study with all the aforementioned characteristics, to scientifically and practically put to the test a multidisciplinary collaboration that has seen as an expected result the enhancement of a strongly cultural and productive heritage anchored in the territory, whose recognizability is to be maintained thanks to the introjection of cultural values rather than mandatory regulatory interventions [6]. The aim is to promote the historical culture of a brand, through grouping by product type, isolating some brands that could potentially be the object of interest by a new business and therefore also the object of redesign in their communication, starting from the logo or logotype. The research is also aimed at facilitating the Chamber of Commerce in the actions/policies to promote the Piedmontese business culture and to provide some tools (taxonomy, classification) useful in the future to guide the planning phase for those wishing to take over a historic brand.

2.2 The Developed and Adopted Methodology

“The new design challenge is to use data for the same humanistic results we have in mind when we shape products through the user interface or their physical form” says M. Rolston, titling his work *The next era of designers will use data as a means of communication* [7]. In fact, if analysis offers a promise aimed at understanding reality on a global level, design is able to offer the right framework to understand human behavior

at a granular level of detail, with the hope of creating better experiences. Experiences more efficient and engaging at the product, service and process level [8].

In the contemporary informational/digital landscape, the attention dedicated to data analysis has necessarily place the accent on the impact they have on design process. We no longer speak only of formal design, but of its communication, or even more about the way in which this good will reach the final consumer, defining an increasingly targeted, dynamic and complex product system [9]. By doing so, it is possible to manage the methodological/design process by virtuously involving both material and immaterial aspects, knowing what is present in the area, connecting and re-evaluating existing knowledge, research and business in the best possible way [10].

Therefore, starting from the data as a fundamental tool for the project, the research has seen a precise methodological structure aimed to promote and qualify the historical culture of the brand.

Sports, construction, clothing, food, drinks are just some of the product macro-categories present within the rich documentation of historical brands archived at the Turin Chamber of Commerce. A documentation that today boasts about 25.000 registrations between the 1920s and 1970s, of which about 15.000 verbal marks (primarily words) and 10.000 figurative marks (icons). For the research in question, however, it was decided to focus only on the figurative brands of two specific sectors that are particularly relevant and strategic for the reference context and some related sub-categories: agro-food with eggnog, candies, flours and jams, and clothing, with hats, raincoats, suspenders, belts and shoes. Once the areas of interest were defined, the methodological process was fundamentally divided into three sequential but closely related phases: research and quantitative analysis, qualitative analysis, exploratory analysis and definition of project outputs.

2.3 Research and Quantitative Analysis

The first phase of the methodological path, also defined as the research and preliminary/quantitative analysis phase, saw a real continuous exploration of the information material, constantly bringing out new questions and points of view on the dataset and at the same time on the focus of the research, and on final goals. This phase was mainly concentrated in two moments that will be illustrated in detail: the identification of filters and tags useful for categorization and the consequent organization and classification of the dataset. The first moment saw the definition, in fact, of the filters useful for skimming the data.

Starting from the sectors of interest, we tried to understand what terminology was used to describe the product under analysis; terminology that, given the span of time, has inevitably followed the evolution of the language, enriching the archive of synonyms, names and nomenclatures. In the case of candies, for example, terms such as: *caramell**, *pastigl**, *pasticca* and *pasticche*, or hats are added to *berrett** and *copricap**.

Upon the first screening, it was noted that some registrations remained active even if they did not belong to the chosen category. See the example of the belts product: a recurring term in the product categories of clothing such as construction and automotive. For this reason it was necessary to proceed with a second manual skimming which saw the cleaning of the archive from the records relating to categories not subject to analysis

and from the records that reported typologies and descriptions that were too generic or clearly referring to other products. Finally, the third and final sorting saw, thanks to the information received from the Turin Chamber of Commerce, the identification of orphaned trademarks or those no longer bound by rights of use. Finally, about the categorization and finalization of the dataset, as many documents have been created as the number of categories was, and inside they have been ordered chronologically, divided by year and correlated with the reference iconography: that is logos (190 for sweets, 28 for jam, 24 for flour, 4 for eggnog, 179 for shoes, 44 for raincoats, 30 for hats, 8 for suspenders and belts).

The investigation then continued with an exploratory analysis and the aim to identify particular correlations between different categories or any temporal recurrences. To meet this need, a taxonomy was structured and drafted starting from the iconographic elements: historical period, typology (figurative, figurative and word, figurative with repeated elements), basic elements, color, style (functional or decorative), decorative imprint (late Romanesque, Art Nouveau, modern, patriotic, heraldic, etc.), typography (Gothic, Serif or Sans Serif, original, etc.), language and categories (e.g. celestial bodies, animals, plants, landscapes, objects).

The compilation of this categorization has allowed the transition from the exploration and quantum/qualitative analysis of the data to the actual design action.

2.4 Qualitative Analysis

The data-driven approach that guided the first part of the research also instructed its part of qualitative analysis, which began with a phase of research and systematization of content through timelines and thematic insights based on evidence [11] (Fig. 1).

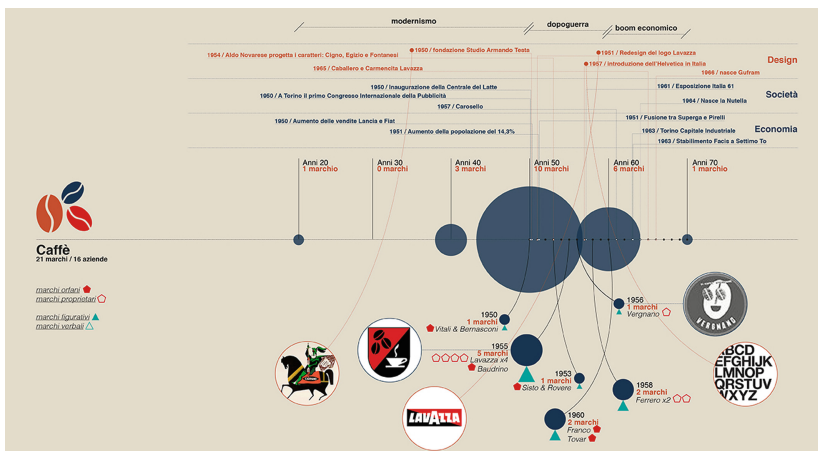


Fig. 1. Systematization of information and contents, as well as visual rendering through timeline and other visual models.

All the information collected has flowed into the creation of cultural content prepared for the digital archive site of the Turin Chamber of Commerce MaToSto.it and to suppose further research hypotheses (output).

This second phase of the process, first of all, involved a wide-ranging investigation into the socio-economic, cultural and political context relating to registered trademarks and categories of interest for research. From a historical point of view, great events, particular innovations, patents, more or less passing fashions have been researched and systematized, to name a few.

The data, divided by category, year and decade, also allowed a first consideration of the graphic-iconographic typologies recurring in the registered trademarks. Among the discriminating factors, we took into account how many companies were operating in a particular sector in a historical period and the results of that commercial and technological sector over the years. In this phase, the comparison with ISMEL was useful, the consultation of local historical magazines such as: Municipal monthly magazine and Economic Chronicles (chamber magazine), the digital database of the brands of the Central State Archives, for the purpose of a cross-comparison between patents, trademarks and products [12].

Equally important was the identification of “families” of products, companies, communication campaigns relevant to the restitution of the history of the city and the region in relation to the production and design sectors. In this case, the qualitative analysis made it possible to relate the collected data to the socio-economic and cultural context (events, fairs, innovations) relating to the registered trademarks, taking into account in particular those that were proving to be more interesting by recurrence in the investigated chronology and for their notoriety in the area.

2.5 Exploratory Analysis and Definition of Project Outputs

From the process illustrated above, some insights, or archival storytelling, were drawn up, functional to heritage marketing actions, with the aim of reconstructing company stories by crossing the data on the product sector to the supply chains to which they belong, according to a narrative that continually refers to the research tags: the brands identified, the reference brands and their renewal over time, the relationships with the socio-economic context (Fig. 2).

Two thematic in-depth studies are dedicated, respectively, to the history of raincoat manufacturers and confectionery companies specialized in the production and packaging of sweets. For raincoats were investigated the relations with the Piedmontese textile industry linked to rubber processing and its product sub-categories. For candies, the focus was on the relationship with the packaging industry: metal boxes, labels, wrapping paper with its decorations. The respective product/process/communication innovations are highlighted in the reconstructions.

Another study, transversal to all categories, examines the aspects related to the history of communication and brands, highlighting for some companies the presence of a coordinated image along the chronology investigated.

The research work carried out so far, as well as the relationships activated, have provided a structured basis on which to continue the study and dissemination of the archival



Fig. 2. Archive storytelling: an example of thematic analysis for the MaToSto.it website (theme: Raincoats in Turin).

system linked to the history of brands, in the circularity between design, aesthetic, socio-economic and of the territorial business culture.

In order to improve and enhance the consultation of the digital archive and contribute to the dissemination of its wealth of images, it was assumed to apply a search filter to the database based on the keywords used in the taxonomic analysis used (illustrated above). The hypothesis is to implement archival research based on the characteristics of the figuration of the marks (geometry, decoration, style...) to ask questions based on visual keys translated into textual keys, as a possible alternative to sophisticated visual selection algorithms (image system). Linked to this is also the study of a model of analysis of a figurative trademark, useful for the Chamber of Commerce for the registration of new trademarks, especially taking into account the changed technological conditions and the mediums that the transition from analogue to digital has introduced.

Among the possible future design outputs, a series of texts (each with the characteristics of a “catalog raisonné”), dedicated to the individual production sectors where to collect and describe a selection of historical brands (so-called “orphans”) available for entrepreneurs interested in undertaking enhancement and investment actions commercial.

3 Conclusions

With a view to revitalizing cultural heritage that transcends mere conservation, digital archives thus become essential tools for the narration of the design culture and, through the potential of digital networking, also for its dissemination.

The history of design has indeed a multidisciplinary nature, “it is made up of many stories”, allows intertwining and promotes complex investigations, as well as lends itself to technologically multifaceted returns: from communications on a social basis, to online training activities such as videos and workshops aimed at an extended audience. In the

digital treatment of archival sources, therefore, the three actions of cultural selection, technological strengthening and above all the ability to create networking which is equivalent to the creation of new meanings play a fundamental role.

Emerges the idea of a digital heritage and an archive as a relational asset capable of creating narratives and instructing possible design actions with connotations of “knowledge design”, advanced by the designer and historian Jeffrey Schnapp, director of the Harvard metaLAB, which combine the digital dimension to the most advanced and innovative profile of design.

A digital archive, such as MaToSto, by its definition can dialogue with other archives: of historical associations, foundations, designers and corporate image studios and company archives, but also industrial and local history museums. The editorial proposals favor the “relational aspects” between the various actors for the purpose of promoting the historical and economic culture of the brands, especially if they still belong to the original companies, possibly in possession of the historical documentation relating to the corporate image.

The process initiated with this research therefore aims to enable attitudes of resilience, proactivity and exploration of the territorial heritage, where the design component is based not only on a purely intuitive but also pragmatic logic.

References

1. Floridi, L.: *La quarta rivoluzione: come l'infosfera sta trasformando il mondo*. Raffaello Cortina Editore (2017)
2. Felton, N.: Nicholas Felton: Design With Data. Webdagene 2016 (2016). Disponibile in: <https://2016.webdagene.no/foredrag/design-med-data.html>. Accessed 21 settembre 2018
3. Di Salvo, A.: *La costruzione dell'interazione. Il ruolo della narrazione nel processo dell'interaction design*. Franco Angeli (2020)
4. Lupi, G.: *Data Humanism, The Revolution will be Visualized* (2017). Disponibile in: <http://gio rgialupi.com/data-humanism-my-manifesto-for-a-new-data-wold/>. Accessed 21 settembre 2018
5. Armitage, D., Guldi, J.: *Manifesto per la storia. Il ruolo del passato nel mondo di oggi*. Donzelli, Roma (2016)
6. Camera di Commercio, Industria, Artigianato e agricoltura di Torino. *Il valore del brand. Esperienze d'eccellenza delle aziende di Torino e Provincia*. Torino: Priuli & Verlucca (2007)
7. Rolston, M.: *The Next Era of Designers Will Use Data as Their Medium* (2014). Disponibile in: <https://www.wired.com/2014/11/rise-of-data-artists/>
8. Pietrobono, A.: *Design Thinking love data: an emerging relationships* (2016). Disponibile in: <https://ibmcai.com/2016/02/04/design-thinking-3-data-an-emerging-relationship/>
9. Rosling, H.: *Let my dataset change your mindset*. TED Talks (2009). Disponibile in: https://www.ted.com/talks/hans_rosling_at_state
10. Gaiardo, A., Remondino, C., Stabellini, B., Tamborrini, P.: *Il design è innovazione sistemica. Metodi e strumenti per gestire in modo sostenibile la complessità contemporanea: il caso Torino*. LetteraVentidue Edizioni (2022)
11. Dellapiana, E., Tamborrini, P.: Which Came First, the Chicken or the Egg? Sequences and Genealogies in between Architecture and Design for a Global History. In: ICDHS 10th. Barcellona (Spain), 29–31 ottobre 2018 (2018)
12. Amatori, F., Riccini, R. (a cura di): *Copyright Italia, Brevetti/Marchi/Prodotti 1948–1970*. Pordenone: GFP Edizioni (2011)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

