
Dossier FYP I

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12. 12. 2020

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I started my thesis project with a general interest in craftsmanship. With a fascination for the **meticulous fabrication processes**, for the **Lebanese cultural heritage** and for **mu-seology**. I was also curious to explore what craftsmanship meant for our current society and wether or not it is still relevant for us. I essentially looked into **how to bridge the craft sector to the public sphere**. During the past months, I mainly questioned **the role of the designer** in a country where craftspeople are fighting the massive importation of goods and the lack of exposure.





PRINT COMMUNICATION

Brief Part 1

During the first part of the module, we started developing sketches for our logos and mainly focused on lettering. The first step was to pick a working title and to apply 20 different fonts to it, both in Arabic and Latin. We also had to associate these fonts and our working title to an image. The picture makes it clearer for us what feel we want to transmit and the idea we want to communicate. The choice of font is consequently more appropriate and adequate to our topic.



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Working titles

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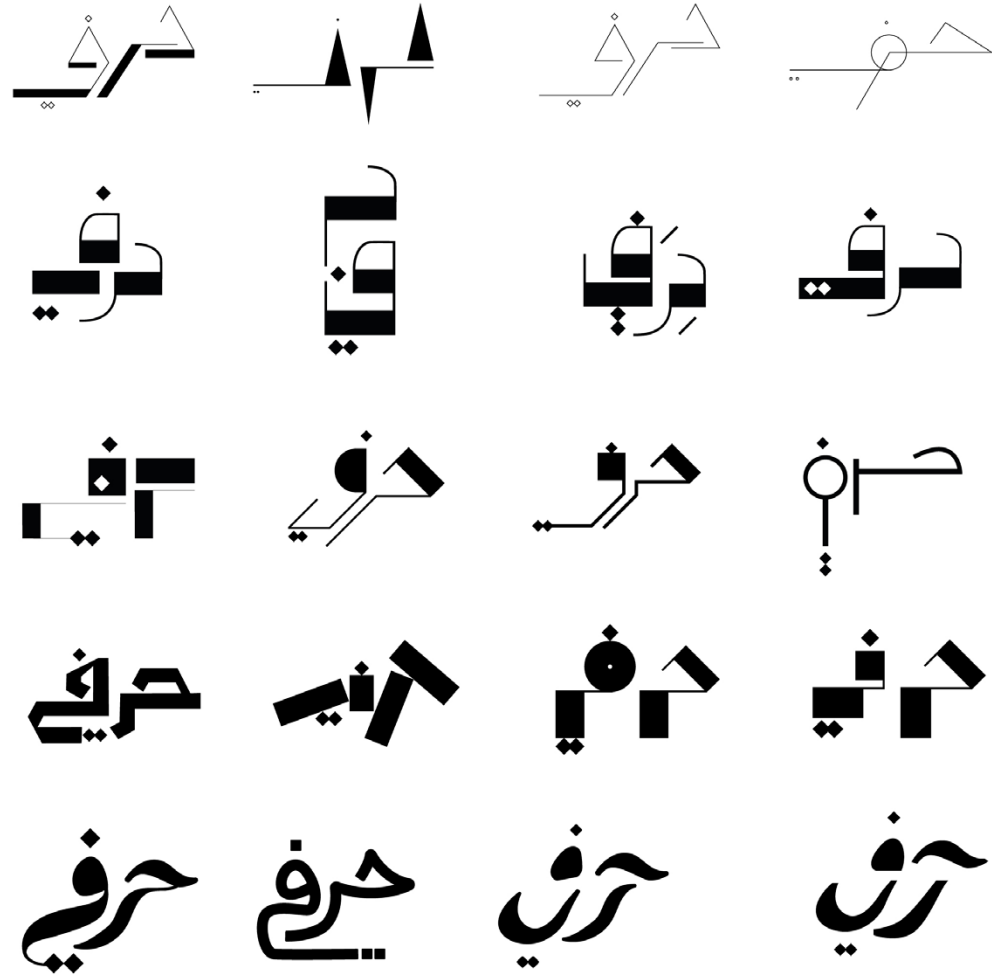
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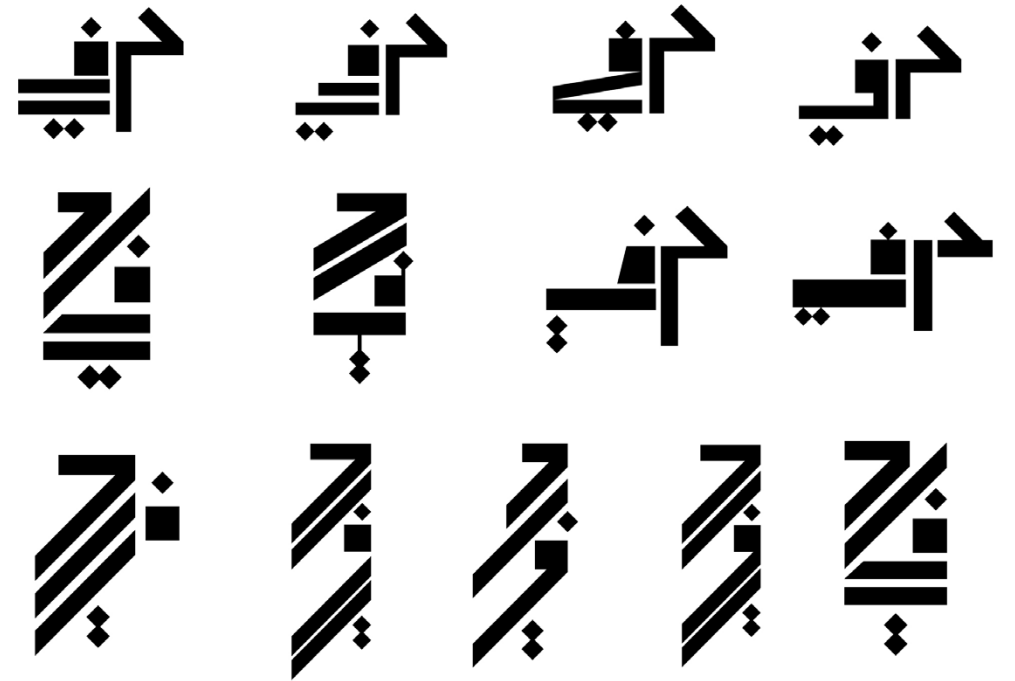
The variety of typefaces in Latin often confuses us, making it hard to pick one that reflects the mood of our project. On the other hand, the few number of good Arabic typefaces we are offered sometimes limits us in our choice and does not well represent that mood.



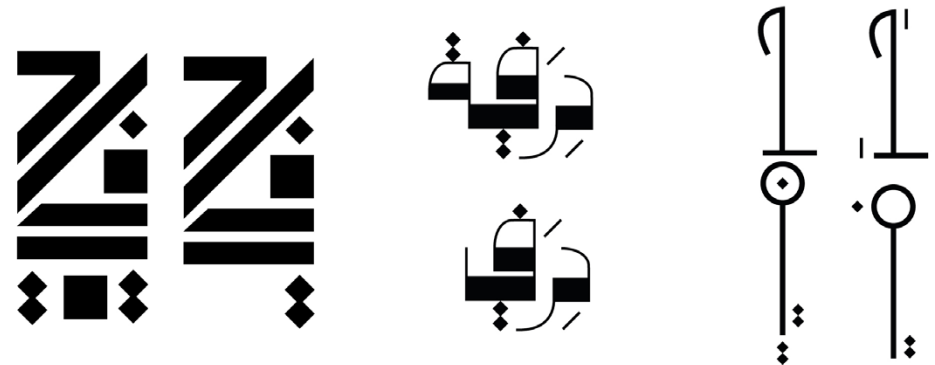
M3allim Elias Khairallah is a carpenter that owns a workshop in Dekwane. He once expressed his anxiety and sadness of not having someone to take over the business after his death.



Trying variations with the same geometrical shapes.



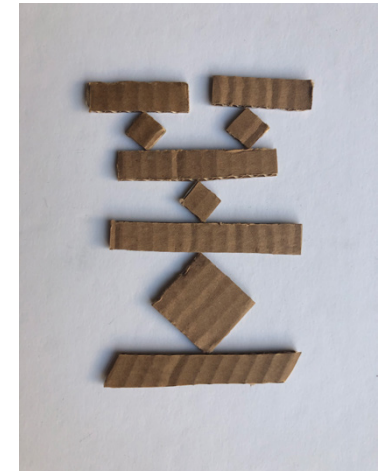
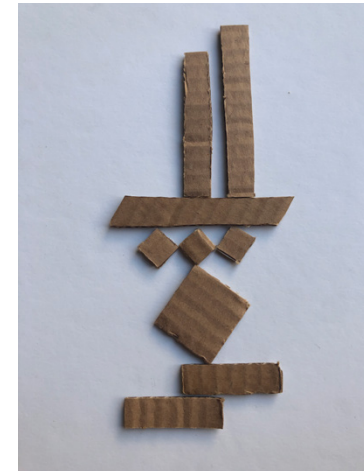
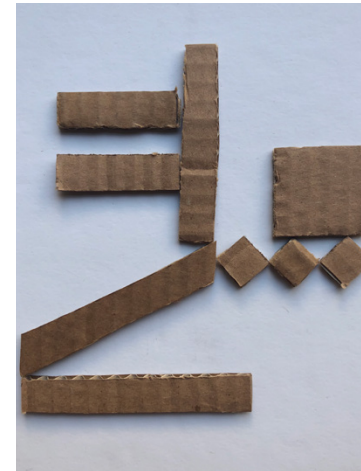
Trying to integrate the ۛ as a component of the logo and have two variations for it.



Reminder to look for a title that is more neutral.

I used the geometric shapes of one of the sketches as units to create different compositions that could be, for example, used as sub-logos for exhibitions under the same theme. I wanted to give the crafty feel with the material.

Reminder to experiment with different mediums and material.



<https://drive.google.com/file/d/1T0JjtUJdHYPNttTR3ijZcExB1HEGG6OH/view?usp=sharing>

Little application of one of the sketches in a GIF

Brief Part 2

In this part of the module, we had to design 8 spreads using the text of our research statement, as well as the cover with the lettering we did in the first part of the module. Open format and script.



Unfortunately, with the advent of modernization and mechanical instruments, the art of engraving and sculpting wood has progressively disappeared. As for the incrustation craft which requires highly skilled hands, it remains a living contemporary form of art, producing domestic furniture incrustated with nacre and ivory, as well as some traditional wooden games like backgammon, and decorative objects. The stories of craftsmen does not merely reveal personal narratives, it reflects as well the choices of the society over the years.

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The exhibition aims to protect and revive the value of crafts in Lebanon. People tend to be insecure about the international exposure, and finally the recognition of the value of crafts in Lebanon. The "Made in Lebanon" suffers from a lack of recognition within our local culture. People tend to be insecure about the international exposure, and finally the recognition of the value of crafts in Lebanon.

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When you walk into any Lebanese home built between the early 1800s and the 1940s, those intricately designed and colorful terrazzo handmade tiles underneath your feet are the first thing to catch your eye and heart. In a time before carpets were fashionable, these cement tiles were the chic way to give a home a unique identity and some color.

Artisans across the handicraft spectrum have had to adjust to shifting market trends and find new ways to make their products attractive to consumers in a modern market. Despite a strong history of craft and design generation, recent economic stagnation has made it difficult for traditional crafts men and women to compete with cheap international main-d'oeuvre and imports from countries like Turkey and China. Artisans across the handicraft spectrum have had to adjust to shifting market trends and find new ways to make their products attractive to consumers in a modern market. Despite a strong history of craft and design generation, recent economic stagnation has made it difficult for traditional crafts men and women to compete with cheap international main-d'oeuvre and imports from countries like Turkey and China.

After being handed over a case filled with 12 brass molds and stumbling upon a jumble of colored tile fragments and exposed patterns from the 1800s in his family's wrecked cement tile factory, retiree Edgard Chaya discovered the beauty of his family's craft. Reviving Blatt Chaya, his family's disused artisanal cement tile production in Lebanon, became a challenge that he took upon himself. It took him four years to make his first tile exactly the way his great-grandfather made it.

TILES

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POTTERY

The art of Pottery is also a popular art in Lebanon. It is one of the oldest crafts in the history of mankind and was an important life-sustaining method in civilizations across the world. In Phoenicia, it stood as one of the most important and profitable industries.

High-quality clay is abundant in Lebanon and has been spun by Lebanese artisans and transformed into smooth shapes and masterpieces for a long time. The clay is shaped into the desired form, then heated to high temperatures in an oven which dries it completely. This induces reactions that lead to permanent changes in the material, hardening it, increasing its strength, and setting its shape.

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8.

The Lebanese region is famous for its legendary cedar wood since Antic times. The Phoenicians used it as construction wood for their houses and ships. Cedar wood was also a valuable trade instrument with Egypt and Mesopotamia to where it was transported by men, camels or donkeys. In fact, cedar wood was also used by the Egyptians since the start of the 3rd millennium B.C., namely to construct their ships. Cedar wood was also used for mortuary stones, statues sculpting, and palaces' furniture manufacturing. In Jerusalem, Palestine, the roof and monumental doors of the Temple of Salomon were made of sculpted and engraved cedar wood.

The Lebanese used this natural resource abundantly and manufactured all their furniture with their precious cedar wood. The cedar wood panels were either painted, or decorated by engraving and sculpting with beautiful vegetal motifs, or incrustated with small nacre, bone or ivory shapes (lozenges, triangles or squares).

Unfortunately, with the advent of modernization and mechanical instruments, the art of engraving and sculpting wood has progressively disappeared. As for the incrustation craft which requires highly skilled hands, it remains a living contemporary form of art, producing domestic furniture incrustated with nacre and ivory, as well as some traditional wooden games like backgammon, and decorative objects. In a typical wood crafting workshop, a master craftsman works with an apprentice. The latter manufactures the wooden object to be decorated, saws and paints the wood, while the master prepares and applies the nacre. For this purpose, the master assembles very thin pieces of wood that are glued together to form the main shell. The latter is then sawn into 0.8 mm thick lamellas. The design is then veneered on the surface to be decorated.

Woodcraftsmen are currently concentrated in the suburbs of Beirut. Their craft is no longer limited to cedar wood as they have diversified into rose wood, olive tree, mahogany and beech wood.

WOODCRAFTSMEN

Phoenicians have used gold and silver as raw materials since the 3rd millennium B.C. They have namely used beautiful statuettes more than four millenniums ago. Their sailors extracted the noble metals from the Mount Sinai and Anatolian mines or bartered their crafts for them. Phoenicians have also introduced the technique of gold leafing to shield small bronze statuettes. As for necklaces, bracelets, rings, earrings and other jewelry, Phoenicians crafted them exclusively with gold and semi-precious stones like carnelian, amethyst, lapis-lazuli, hematite and others. **Pure gold was decorated with geometrical motifs and very fine curly designs according to the "granulation" process whereby small gold spheres are fitted one next to the other.**

Jewelry crafting evolved in the Orient and gave way to new techniques like filigree producing delicate "ajoure" jewelry made of twisted threads and usually incusted with gemstones. These techniques were transmitted by the Orient to Europe by the Persians, the Scythians, Sarmatians.

Later, the Gauls and Franks traveling to the Orient also learned and brought back the filigree technique. The latter was praised by the French court of kings and princes and earned the name of "cloisonné" jewelry. Finally, the Arabs took over the craft and started manufacturing very fine jewelry. The jewelry crafting art is still very much alive in Lebanon and great local artists have remained loyal to their ancestors and masters, working with gold, silver and bronze with the equal passion. Gold jewelry crafting workshops are concentrated in Tripoli, Sidon, Tyre, Zahleh and Baalbek. As for silver jewelry it is mostly handcrafted in Beirut and Rachaya al-Wadi. Jewelry crafting evolved in the Orient and gave way to new techniques like filigree producing jewelry made of twisted threads and usually incusted with gemstones. Later, the Gauls and Franks traveling to the Orient also learned and brought back the filigree technique. The latter was praised by the French court of kings and princes and earned the name of "cloisonné" jewelry. Finally, the Arabs took over the craft and started manufacturing very fine jewelry. The jewelry crafting art is still very much alive in Lebanon and great local artists have remained loyal to their ancestors and masters, working with gold, silver and bronze with the equal passion. Gold jewelry crafting workshops are concentrated in Tripoli, Sidon, Tyre, Zahleh and Baalbek. As for silver jewelry it is mostly handcrafted in Beirut and Rachaya al-Wadi. Jewelry crafting evolved in the Orient and gave way to new techniques like filigree producing jewelry made of twisted threads and usually incusted with gemstones.

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JEWELRY

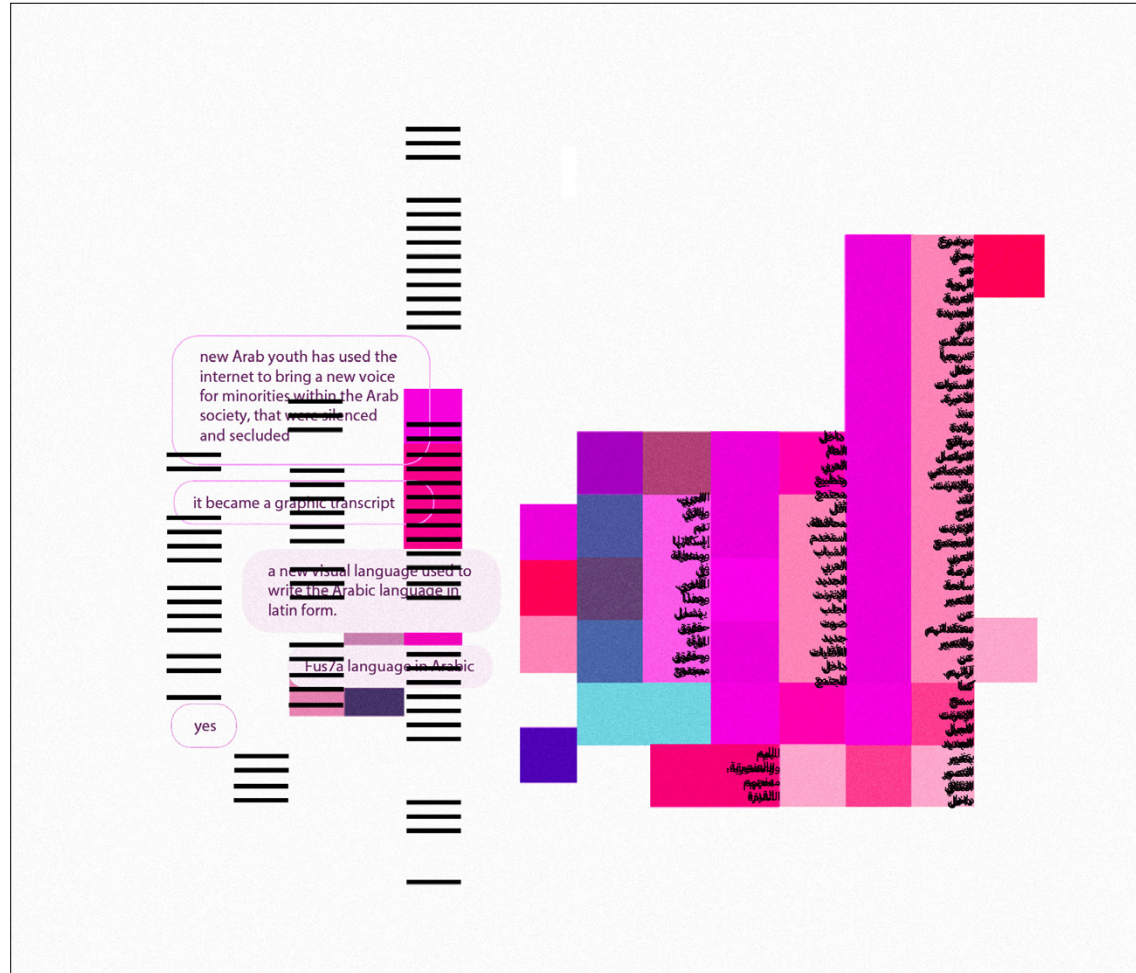
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Brief Part 3

In the final phase of the module, we had to share with an assigned partner text (translated to the second script), the images we used (if we used images) and the design develop. It consisted of continuing to design the work of our partner using the second script on the pages they designed.

In my case, I designed my spreads using English and had to add the Arabic to Luna Akil's spreads.





Outcome and challenges

During the first part of the module, we started developing sketches for our logos and mainly focused on lettering. The first step was to pick a working title and to apply 20 different fonts to it, both in Arabic and Latin. By comparing them and analyzing each typeface's feel and purpose, we were able to settle on one or two that would work well with our FYP topic. The variety of typefaces in Latin often confuses us, making it hard to pick one that reflects the mood of our project. On the other hand, the few number of good Arabic typefaces we are offered sometimes limits us in our choice and does not well represent that mood.

We also had to associate these fonts and our working title to an image. The picture makes it clearer for us what feel we want to transmit and the idea we want to communicate. The choice of font is consequently more appropriate and adequate to our topic.

Outcome and challenges

The purpose was to experiment with type and create composition combining Arabic and English by giving both of them a voice. We used the lettering developed in the first time as a cover for the brochure and had to add the complementary language to our partner's cover. Making harmonious yet playful and innovative bilingual spreads based on someone else's work and topic was challenging but very enjoyable.

Even if I am not working on a publication for my final project, the interaction of the two languages and the typographic compositions I designed could be used in an interesting manner for the exhibition I plan to brand (wether it is the text on walls or banners in museums, or the brochure of the exhibition).

A close-up photograph of several spools of thread. The spools are made of wood and are wrapped with thread in various colors: brown, gold, tan, white, and grey. The threads are tightly wound and have a slightly frayed, natural texture. The spools are arranged in a row, and the lighting is soft, highlighting the textures of the wood and the thread.

RESEARCH

Brief

During the second module, we essentially focused on research for our thesis. We collected case studies, examples of branding projects, interviews, etc, that would be relevant to our topic. The outcome was finding the positioning of our project, its stance and its visual identity.



Definition

Craft n.

skill in planning, making or executing

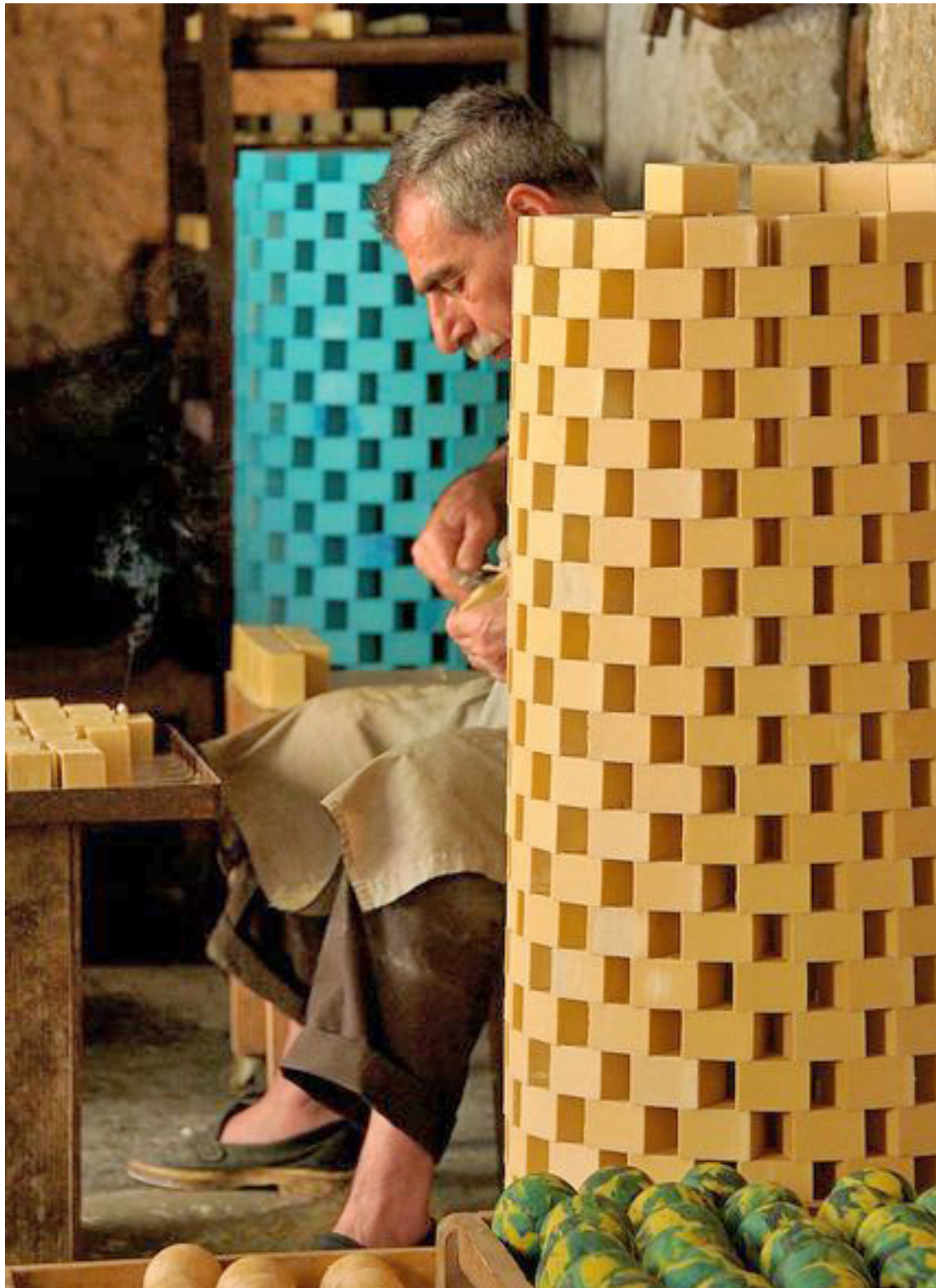
Craft v.

to make or produce with care, skill, or ingenuity

For my Final Year Project, I am planning on branding an exhibition or series of exhibitions that showcase the work of craftsmen and women in Lebanon.

Lebanon's heritage is not only about food, music and architecture. It heavily relies on the **traditional craftsmanship and artisanal practices that are shifting towards extinction**. Nowadays, despite a strong history of craft and design generation, recent economic stagnation has made it difficult for traditional crafts to compete with low-priced international products manufactured in countries like Turkey and China where the main-d'oeuvre is extremely cheap.

Artisans across the handicraft spectrum have had to adjust to shifting market trends and find new ways to make their products attractive to consumers in a modern market. However, with the devaluation of the Lebanese Pound, cheap imported products' prices have now at least doubled. This is an occasion to give another chance to local production and revive the important role of the Lebanese artisanat.



In Lebanon, crafts are often associated to specific villages where the savoir-faire is inherited from generation to generation.

- **Blown glass** workshops appeared in all Phoenician cities, and more particularly in Tyre, Sidon and Tripoli
- **Weaving's** major centers were Baskinta, Zouk or Irsal
- The major **ceramics** workshops in Lebanon are located in Beit Chabab, Rachaya el Fakhar, Assia, Aita el-Fakhar, and Jisr el-Qadi, Jamhour, Al-Mina, Khaldeh and Ghaziel - **Gold jewelry** crafting workshops are concentrated in Tripoli, Sidon, Tyre, Zahleh and Baalbek. As for **silver jewelry** it is mostly handcrafted in Beirut and Rachaya al-Wadi.
- **Basket making** workshops are centered in Amchit, Kefraya, Zghorta, Hermel
- **Soap** making's main centers are Tripoli and Saida
- **Embroidery** in Tripoli, Batroun, Zghorta, Jounieh, Chouf, Beqaa, Zahleh, Baalbek , Saida, Tyre and Beirut (Achrafieh, Hamra, Ain el-Mreisseh, Clémenceau)
- **Cutlery** is mainly produced in Jezzine

The business has always been a family business, whereby roles differ: The men - Mahmoud, often helped by his son Ahmad, 25 - make the soaps (the women, notably his wife, know how to make it and do at times step in), and the women, his two daughters Lina and Safa, take care of sales, customer service and social media, besides carving soaps and also creating new products. Safa carves soaps and invented the grape soaps. Together, the two sisters have refined the design, which now sells also in Beirut.

Tripoli, Lebanon



*"We suffer from the fact that **the new generation is not interested in learning this profession, because their interest is more focused on technology.** In addition, the wages paid for training or working in this profession are rather little compared to other professions, as for sellers for example. Another issue is that we have no experience in restoration."*

-Mohammad Haj Qab

Beirut, Lebanon



The Khalifeh family has been blowing glass for about 40 years, selling their goods in their local shop or to wholesalers. Today the family-run business is **the last glass blowing enterprise in Lebanon.** They recycle glass scavenged from garbage sites and turn it into vases, water jugs, drinking glasses, oil lamps, decorative baubles and pieces of art. **All the employees are family members. Apprenticeship begins at the age of 12 and lasts for eight years before trainees are allowed to say they have mastered this delicate skill.**

Sarafand, South Lebanon



M3allim Georges, Ashrafieh

02/12/2020

I was wandering in Ashrafieh's street and decided to enter a little shop/workshop where a man was working. M3allim Georges is a self-taught craftsman who makes and fixes abat-jours, lamps and lampadares. In our conversation, M. Georges told me about his work, his passion and his love for his craft. This is not an interview, I therefore decided to keep a free-writing format and just pin down the main ideas we discussed.

I have always loved doing things by hand, "men ana w zghir b7eb el 7arta2a. Kent farfet w rakkib al3abe." I love the idea of creating and the fact that no one can do the same things as me. Every piece is unique. Especially that I assemble pieces that come from different places. My wife takes care of getting the material, she has the eye for that. The fabric is from Lebanon, but the parchemin is imported.

We're the only ones that do what we do in Lebanon. If you go to Tripoli and ask for an abat-jour, they will send you here directly, for sure.

"El 3en btetghazza, w enta/e btettawar". I sometimes look at things I have created five years ago, disamble them and redo them. "bdalne fek w rakkib, fek w rakkib." It is important to have a sort of constant in your work. In my case, even when the style changes, I base my work on what was done in the 60s and 70s. I just love it. Of course, it's all about your taste but you need to know each epoque and its characteristics. You can then give your own twist to your craft. I think it matters that we keep the soul of the period that inspires us.

I really love restauration but I prefer doing things from scratch. "Btalle3 chi men machi". Look at your pen, it caught my eye. I would take a piece of it and add it to one of my artifacts.

I really enjoy spending time creating new pieces and to be honest, I sometimes get bothered by custommers who interrupt my work just so that I can fix one of their lamps (laughs). I am so into what I am doing that I could spend the whole day working on one little thing, if no one distracts me of course.

When I'm working, I always see the final product in front of me. I imagine every little detail. God gave me this creativity. I don't care about clothes or cars. I have this passion and that is what makes me happy in life.

My house is full of objects that I can't let go off. I often find little metal pieces on the streets and decide to pick them up and keep them. They don't mean anything to anyone else, but to me they are a door to a thousand possibilities. I try as much as possible to salvage material. It's my way of recycling.

I have no one to take the business after me, my only son wants to become a doctor and I will never try to convince him not to.





M3allim Georges showing a lamp he is working on.

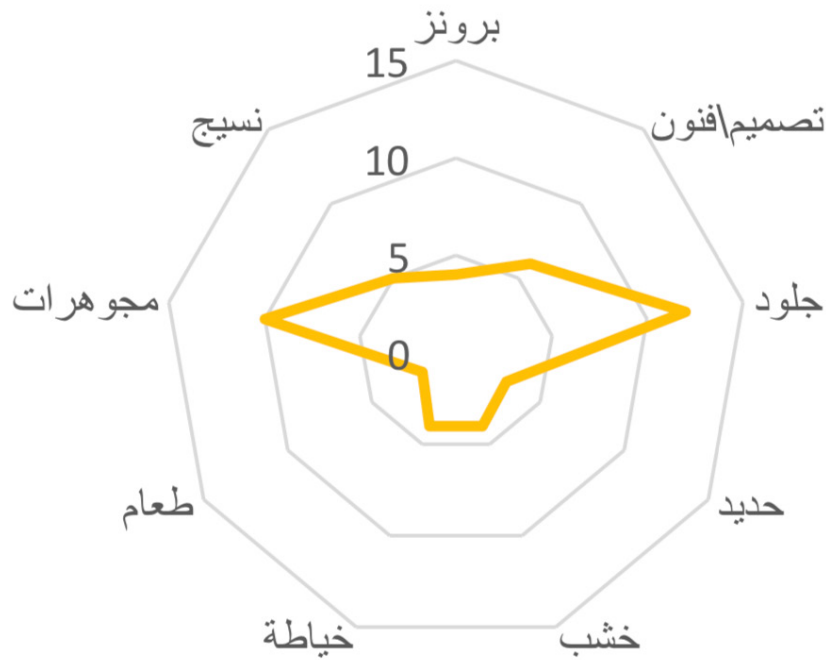




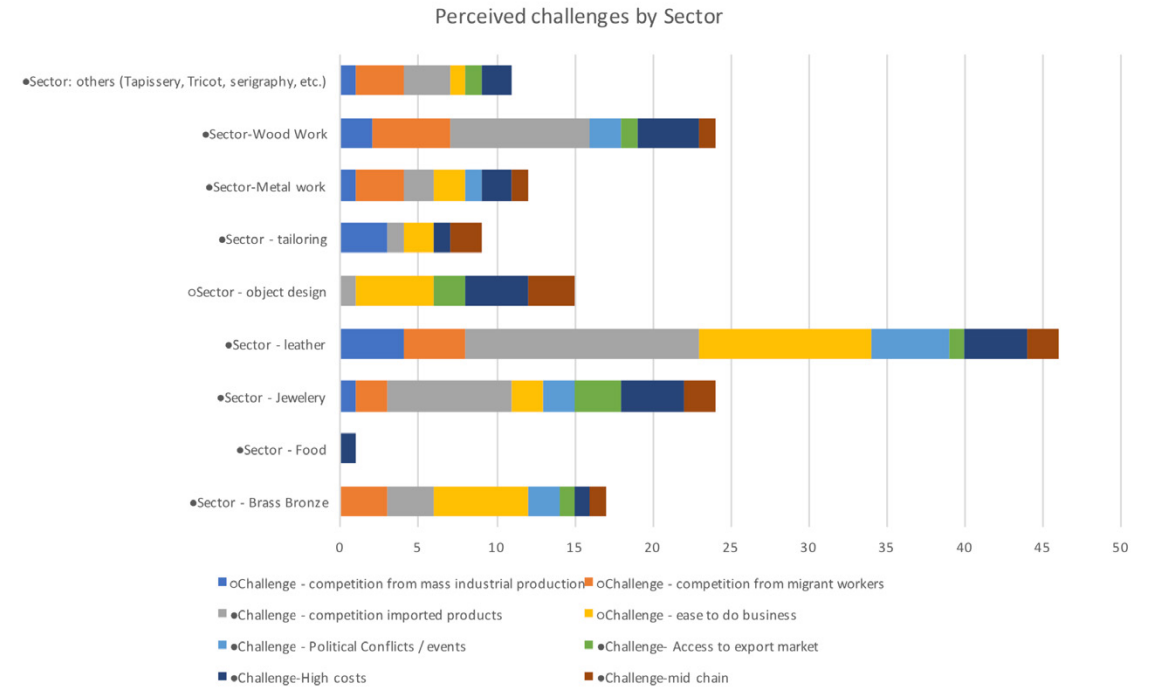
Case study on Bourj Hammoud

Farah Makki
2019

An Action Research for policymaking on Lebanese craftsmanship: a strategic collaboration framework. The study consist of mapping implementation, craftsmen scouting, fieldwork and data collection on craftsmen and women in the Bourj Hammoud area.



Who should I consider a craftsman? If he doesn't design, is he a craftsman? Should we elaborate indicators like the electricity consumption or the production capacity? We are mentioning all these indicators within an identification form to facilitate our work. Meanwhile, should I list the jeweler as a craftsman?



<p>Change in consumer behavior Competition from industries Lack of visibility Access to niche market Ease of doing business (Ecommerce)</p>	<p>Marketing and branding Lack of supportive policies Recognition of craftsmanship as a profession Lack of financial resources Completion from imported products</p>	<p>Education (lack of institutional education) Branding and the channels Traditional tools & materials (limitation to the product development and the skill evolution) Competition from industry (low quality, low cost, importation) Lack of demand (need, necessity?)</p>
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Notion of No Logo

Focusing on the essential: the high quality of products.

It is the artisans themselves, their craft, tools, workshop and the final crafted product that defines their identity. The authenticity of the manufactured goods produced by Lebanese craftsmen and women is reflected by the absence of branding. No logo, no name, no websites and social media, no marketing strategy. **They do not focus on selling a lifestyle or vision, but purely work on the craft and quality of the final outcome.**



Carpet shop in Ashrafieh, Beirut

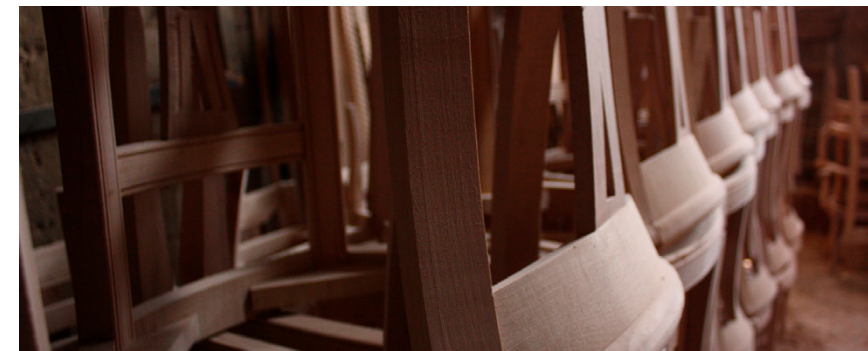


Tailor shop in Ashrafieh, Beirut
Textile and Caoutchouc shop in Ashrafieh, Beirut

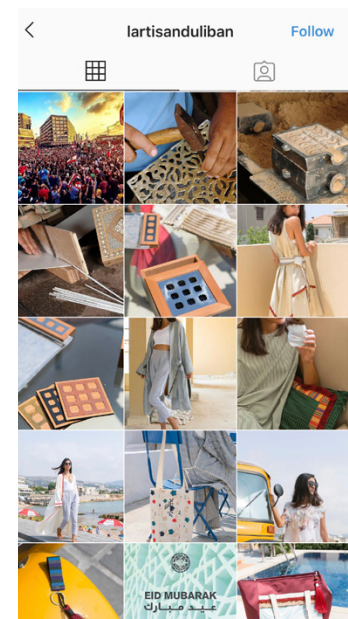
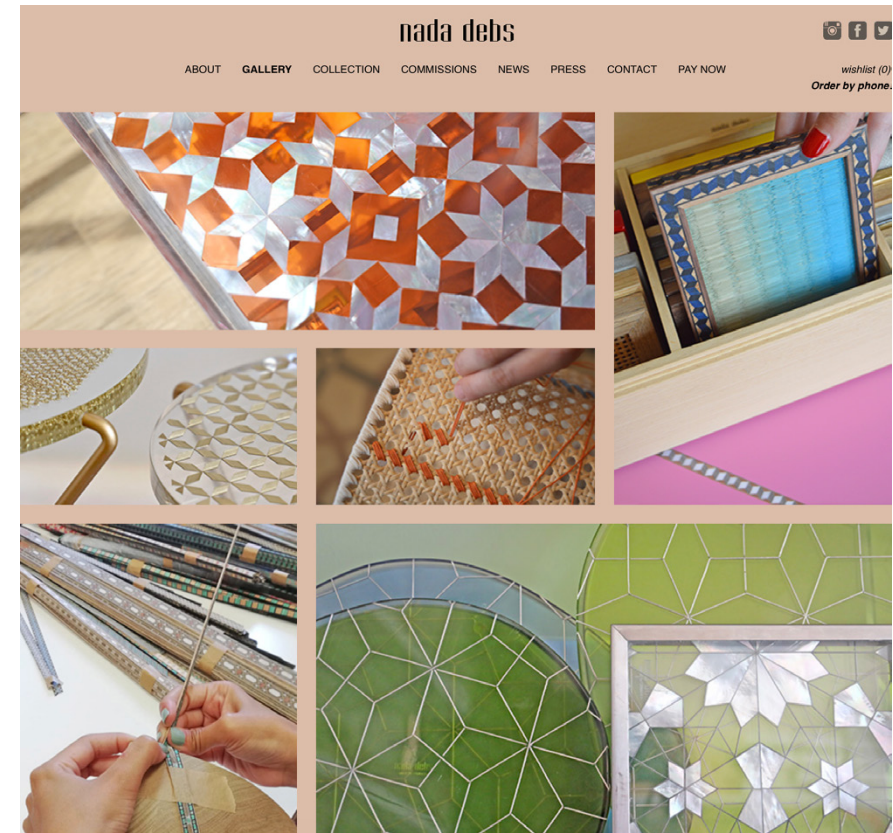
Here, the question of the role of the designer is key. Naomi Klein's idea of "No Logo" really applies with the designer fighting the massive consumerism by encouraging local businesses. The latter being accomplished by **giving them a voice without necessarily having to market their work and brand it.**

<https://naomiklein.org/no-logo/>

<https://www.theguardian.com/books/2019/aug/11/no-logo-naomi-klein-20-years-on-interview>



Orient 499, L'Artisan du Liban, Nada Debs Studio and many others represent the exploitation of the Lebanese artisans and their savoir-faire by designers and consumer market. They employ craftspeople at low wages to create luxury goods, selling them at very elevated prices. **This marks the loss of the traditional and the cultural to the hands of the fancy and luxurious.**



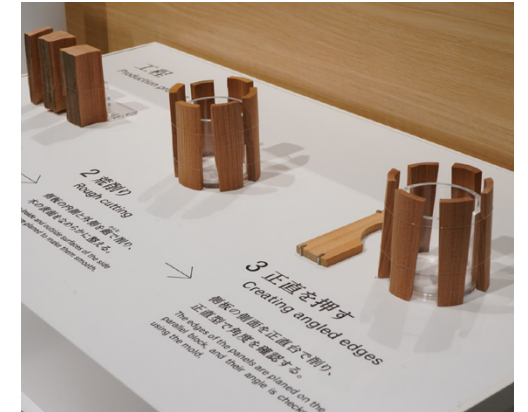
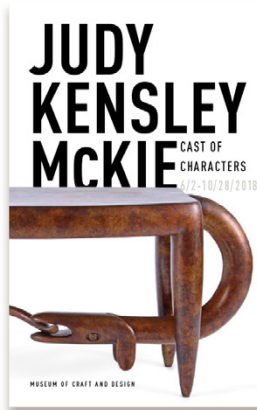
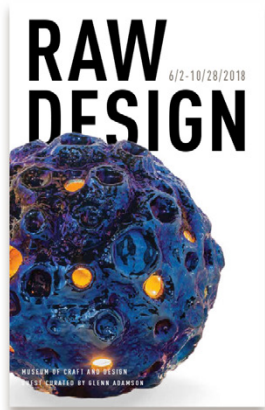
Reminder that this is what I'm trying to avoid and drift apart from.

Museum of Craft and Design

The Museum of Craft and Design is one of the few museums in the United States exclusively focused on contemporary design, craft, and applied arts. The Museum of Craft and Design does not have a permanent collection, it develops its mission to promote American and international contemporary design and craft through a diverse program of temporary **exhibitions, conferences, seminars, special events, guided tours, hands-on workshops, and educational activities for children and adults.**

Question I asked myself: What makes a museum? What are the main components of an exhibition? How to create an alternative to museums?

Why is there a **lack of consistency** in the visual identity of the MCD?



Kyoto Museum of Crafts and Design

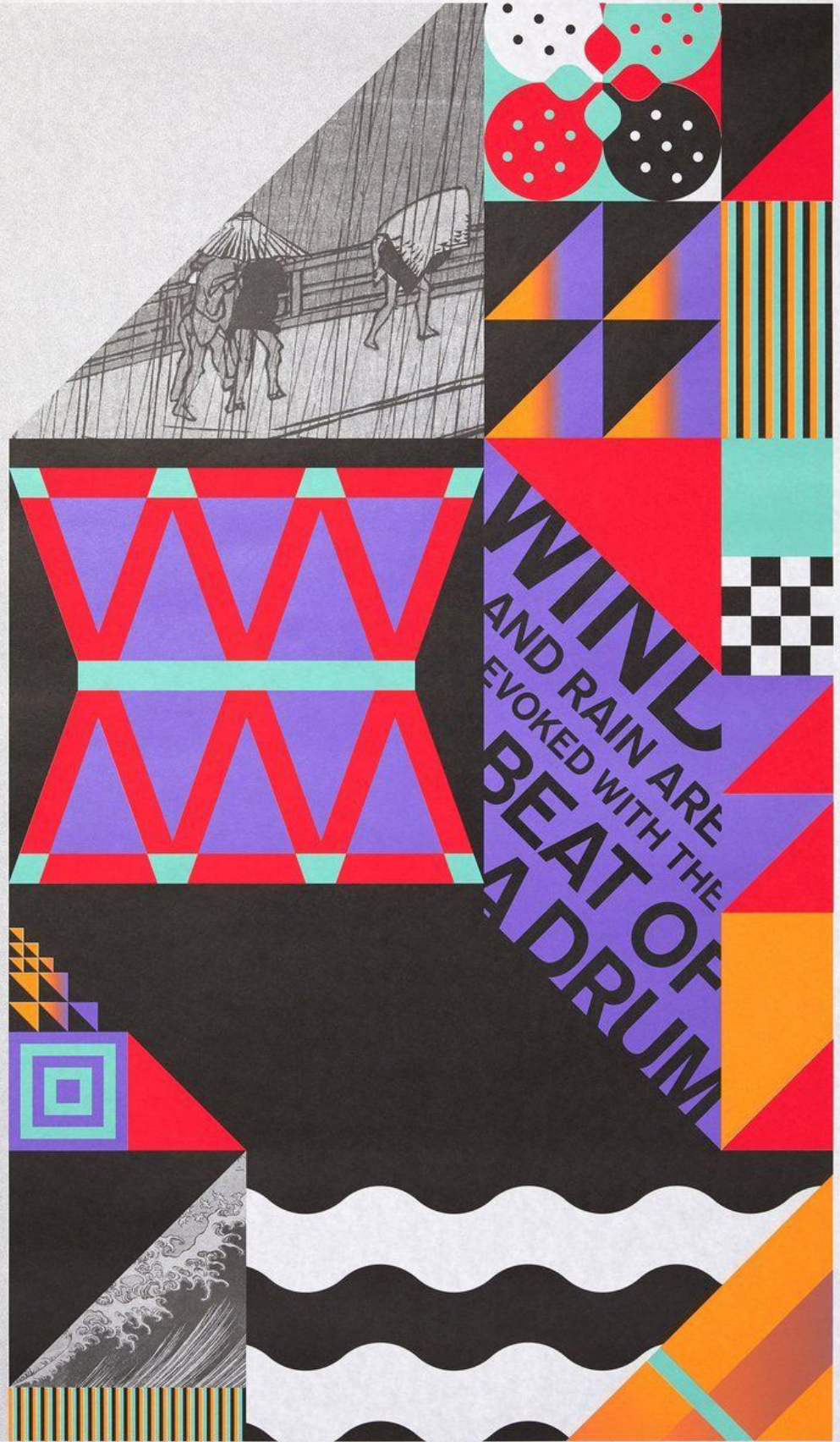
Far from being too literal in their system, the KMCD makes usage of vivid colors and gradients as well as geometrical shapes and patterns in its posters and combine them to black and white images of crafts and artworks. This creates a refreshing and edgy vibe to a museum that focuses on traditional Asian artisanat.

Question I asked myself: How to give a contemporary feel and identity to the exhibition but still capture its traditional essence?

歌舞伎のモノコト展

2017
11.17
FRIDAY
|
12.18
MONDAY

京都伝統産業
ふれあい館
（京都市）
主催：京都市観光協会



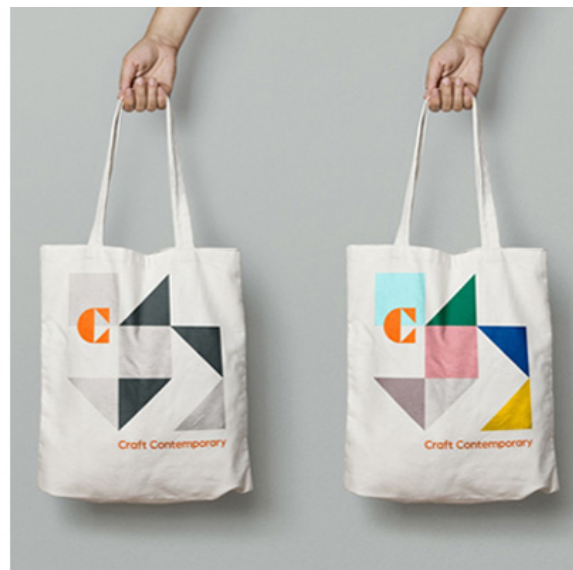
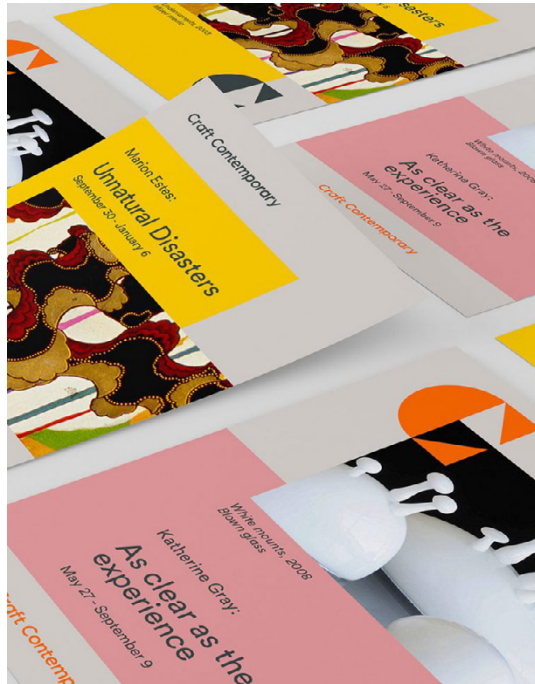
歌舞伎のモノコト展

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主催：京都市観光協会

Craft Contemporary LA

The museum's purpose was not to shy away from championing new artists or even avant-garde, provocative work. With this in mind, they created a monogram that communicates three things: bold geometric shapes coming together, to **represent community**, outward facing triangles, speaking to the dissemination of arts and culture and a forward-facing triangle within the negative space, **to visualize the pushing of boundaries**.



Many important crafts museums like the Fuller Museum and the Ohio Craft Museum's identities fail to assert their roles in the world and capture the viewer's attention. They do not state what the museum stands for, its attitude and uniqueness. They opt for a very **traditional, dull and literal** visual identity.

"Exhibitions need to turn visitors into players."

Reminder that this is what I'm trying to avoid and drift apart from.

When planning on branding exhibitions for Lebanese crafts and artisanat, it is important to look at the already existing museums and exhibitions that showcase traditional local crafts and techniques. The only two museums in Lebanon that focus on specific artisanal traditions are The Soap Museum of Saida and The Silk Museum of Bsous. The two museums have different approaches in their identity and branding image.

The Soap Museum of Saida

Mind The Gap designed the identity of The Soap Museum of Saida that showcases the production process of traditional Lebanese soap. The Audi Foundations' aim is to revitalize interest in craftsmanship in Saida and Lebanon. The calligraphy used for the identity creates a balance between tradition and contemporaneity, an approach with a dynamic but historical feel. Instead of focusing on the representation of soap, Mind The Gap gives importance to the geometrical characteristic of the Arabic script, a dominant feature in the museum. **Combining the traditional trait of Arabic language to a modernistic geometrical design reflects the Lebanese culture as well as its crafts.**



Three marks, one spirit 2001 - 2002
Audi Foundation's sub-marks are equally authored and memorable, and are united by their edgy forms and common Latin signature.
Calligraphy: in collaboration with artist Samir Sayegh
TAGGED: CALLIGRAPHY, MULTILINGUAL, MULTISCRIP



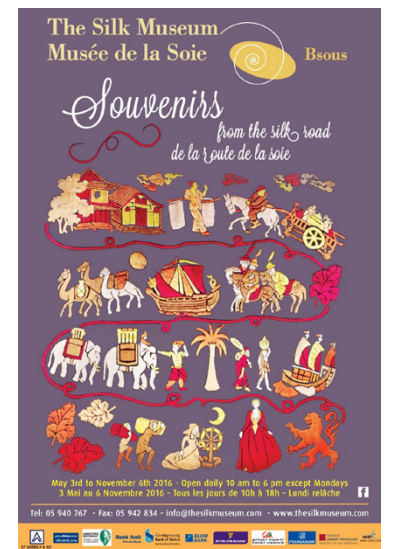
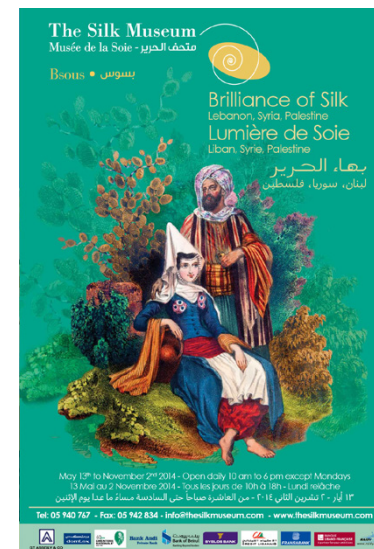
visit planned on the 31/10/20

'He who denies his heritage, has no heritage.'
Khalil Gibran

The Silk Museum of Bsous

Composed of an emblem and logotype, the Silk Museum of Bsous's logo and identity miss one important feature: the presence of Arabic. The abstracted emblem resembles the shape of a yellow cocoon topped by a white spiral thread. **It lacks contrast, dimension and interaction. There is no real sign of Lebanese heritage** except for the name of the village that seems understated in the title.

Question I asked myself: How and what tools do local museums use to add value to their identity, communicate content and promote cultural tradition while retaining the essence and heritage of what they exhibit?



visited

The Soap Museum of Saida

Raw material used for soap making:

- Olive oil (non edible, specific to soap manufacturing)
- Salsola Kali (plant reduced to ashes mixed with water and lime)
- Caustic Soda
- Laurel Oil
- Mi'a (traditional perfume)

Saponification:

Saponification is the process of transforming a fatty substance into soap by using an alkaline agent. It consists of two main stages.

-Preparation of the caustic water (2 days)

Salsola Kali ashes and lime are mixed with water in the fermentation pits. The caustic solution obtained is filtered in the lower basins then transported in pails to the upper basins until completion of the fermentation process. The final solution, "mayy hamra" (red water), is mixed with olive oil previously heated in the heating vat.

-Heating (5 days)

The mixture, heated at 120 degrees by the underground furnace and stirred by workers with an oar-like stick, is transformed into a muddy and yellowish paste. The non-dissolved oil floats on the surface of the pit when it ferments again. Gathered with a pail, it is returned to the vat until complete dissolution of the oil by caustic water. At the end of the heating process, the paste is sprinkled with fresh water so that glycerin and impurities settle at the bottom of the vat. It is then transported in buckets to the cutting area.



Fun fact: the soap maker tastes the paste to establish the end of the saponification.





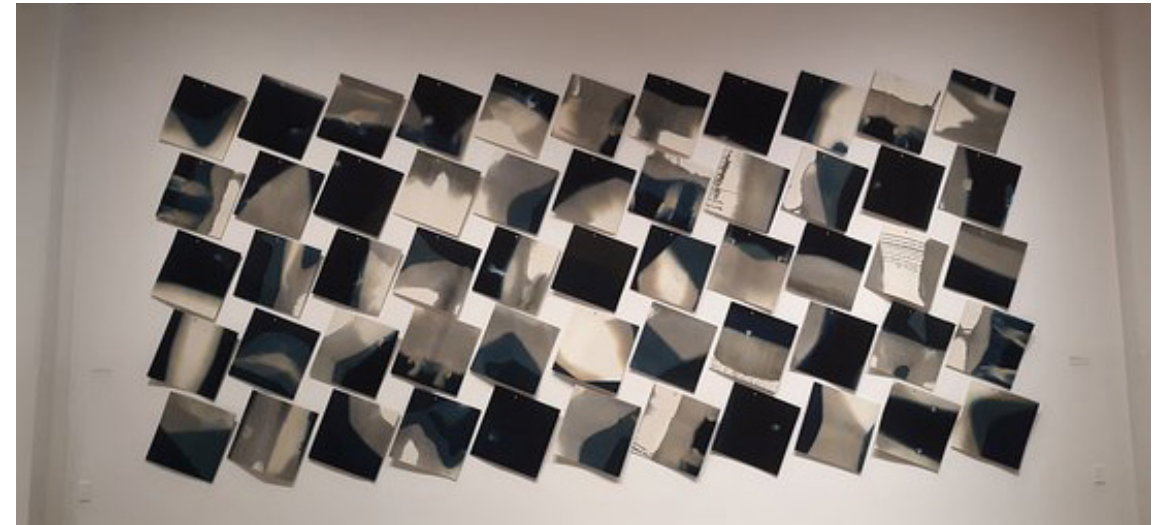
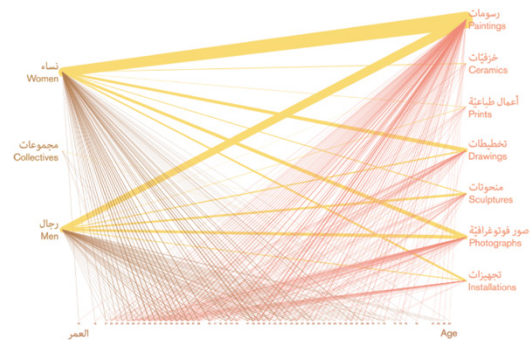
The Soap Museum of Saida



Not only one should look at the identity of crafts museums and exhibitions, but he/she could also look inside these museums. **How does the branding of the institution is reflected on its interior and its way of displaying the artifacts? What information do they provide? How are the artworks divided into different categories?**



Installation view of 'Pathmakers: Women in Art, Craft and Design, Midcentury and Today,' 2015, at the Museum of Arts and Design, with work by Michelle Grabner in the foreground (photo by Butcher Walsh, courtesy the Museum of Arts and Design)

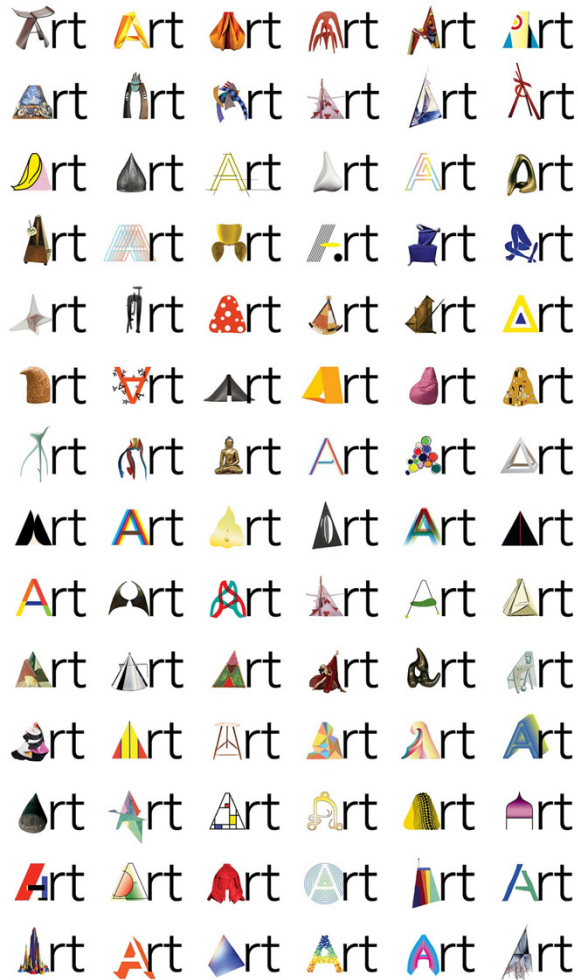


Ideas to reflect on

- The traditional vs. the contemporary*
- Exhibitions focused on specific crafts, people, periods, themes*
- The usage of infographics and charts*

The Philadelphia Museum of Art

Hosting more than 225,000 objects and displays, the PMA is one of the largest museums in the USA. Instead of focusing on one logotype, Pentagram developed a versatile logo creating a cohesive system for the museum as well as its programs and sub-brands. The dynamic logo **emphasizes the art rather than the place**. By creating a series of 200 As, Paula Scher and Pentagram showcased the numerous period of style, artists and artworks, textures, architectural settings that are displayed in the museum.



The Identity captures the spirit of the museum in a mark that is inviting, contemporary and accessible.

Questions I asked myself: How can I challenge the notion of the museum and its rigidity?
How to create a series of exhibitions in times of confinement?





The University of the Arts Helsinki

BOND's challenge was to create a unified brand identity that leaves room for individual academies to build their own profiles. The identity avoids stereotypical clichés and conventions about art and culture and can easily be applied across the different arts. Instead of playing safe, **it drifts apart from the typical aspect given to traditional art to anchor the three academy brands together.**

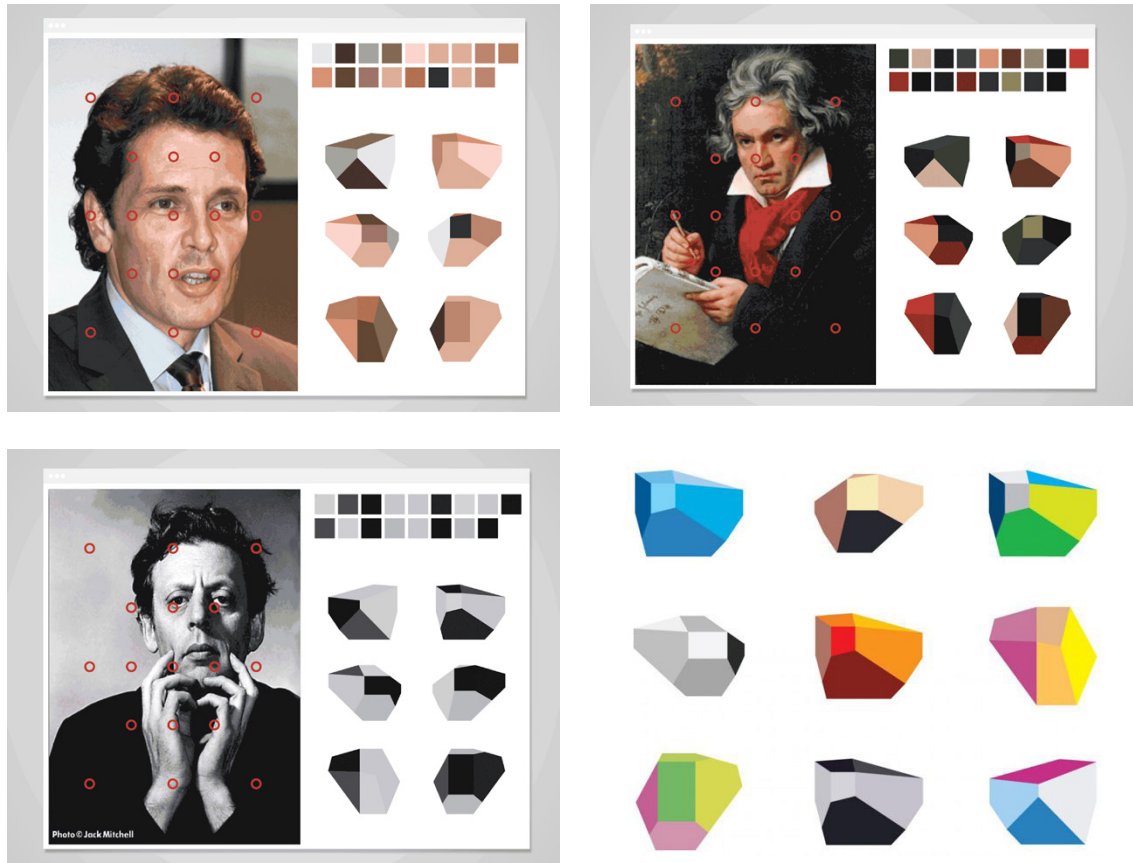


Question I asked myself:
Why the excessive presence of adaptive logos and interactive identities in the cultural field?

The cultural sector is itself versatile in terms of experience and communication.

Casa da Musica

For Casa da Musica in Portugal, Steven Sagmeister's branding took one step further in the notion of versatile logos and played with the idea of delivering a **logo-generator**. The system renders the architecture of the cultural space by generating six different emblems that are then colored by a **color-picking mechanism** that relies on relevant pictures to the theme.



The experience of the institution is uplifted by being branded.

Other examples

KINO DER
MODERNE
FILM
IN DER
WEIMARER
REPUBLIK
MODERN
CINEMA



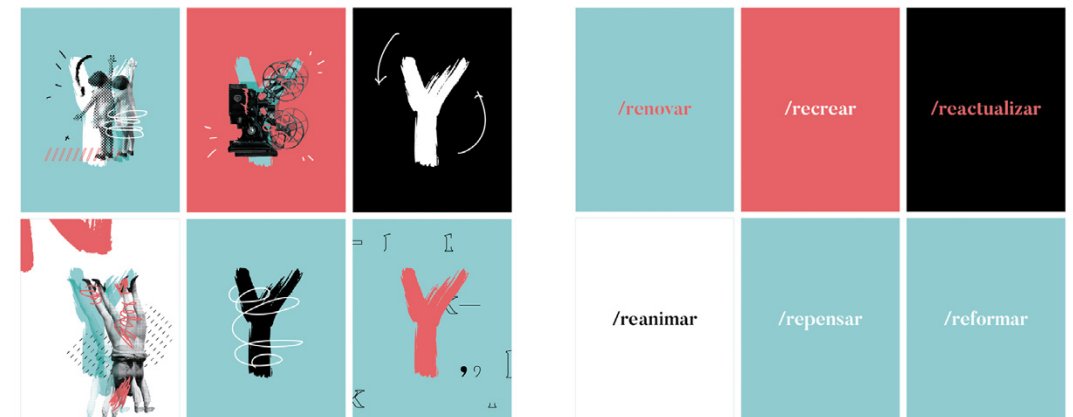
Deutsche Kinemathek Museum



Library of Congress



Nuevo Mundo York



Bibliothèque Nationale du Luxembourg

The Bibliothèque Nationale du Luxembourg's way-finding system was designed by Pentagram. The signage design is based on a **modular system** that uses cubes, with both numerical and alphabetical characters. It is essentially inspired by the architecture of the place and its interior, **complementing its layouts**. The navigation in the space is **smooth and intuitive**, helping the visitor access resources and locate areas by providing **minimal information**.

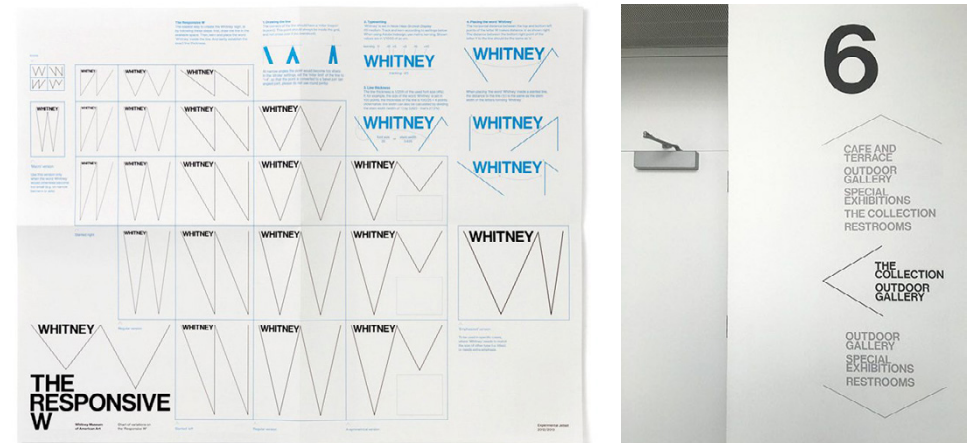
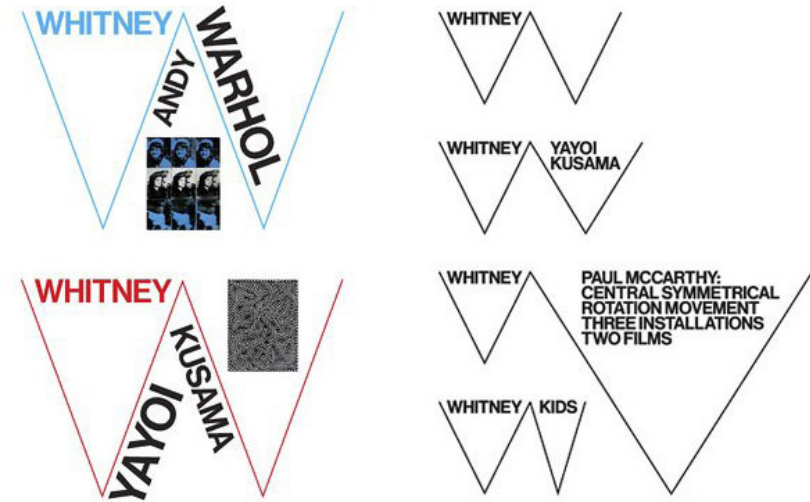


The modular system gives the library staff the ability to customize the information freely with a large quantity of cubes and tableaux. The type of design works well for a place that organizes multiple exhibitions and conferences, constantly adapting and customizing its space.



Whitney Museum

Designed by Experimental Jetset, the Whitney Museum's identity relies on a minimalistic yet edgy approach. The way finding system is based on the concept of "The Responsive W". An arrow is extracted from the sans-serif W and is **adjustable** to the heights, lengths, sizes of the words and phrases it contains. Consistent, straight-forward and sophisticated, the system is given an identity through a small intervention on the arrow.



<https://www.experimentaljetset.nl/archive/whitney-museum-identity>
<https://hyperallergic.com/71653/the-whitney-museums-new-logo-goes-nowhere/>
<https://www.designweek.co.uk/issues/may-2013/a-new-look-for-the-whitney-a-responsive-w/>



SCIENTIFIC INFORMATION
BIBLIOTECA

The signage complementing the interior architecture of the BNL.

US Holocaust Memorial Museum

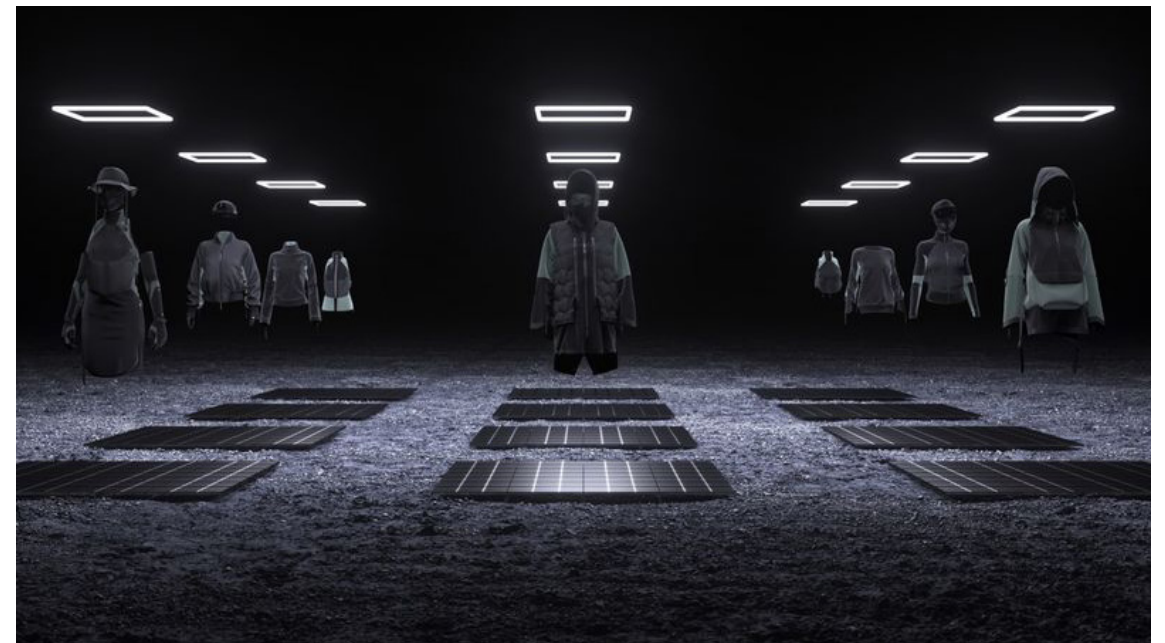
The Holocaust Memorial Museum curated an interactive media experience about taking action against genocide, for a museum about the event that defined the word. The experience has three parts: a woven graphic wall surround that gives context for all three genocides in words and images; **an interactive surface that projects the visitors' written pledges as they write them** and add them to a growing physical repository; and a multitouch centerpiece table with emotionally powerful video testimonials running overhead.



Question I asked myself: How to make exhibitions that are interactive in a non traditional/conventional way? Crafts are all about making, creating: the exhibition should highlight it.

Eckhaus Latta: Possessed

Eckhaus Latta: Possessed was a fashion exhibition curated by the Whitney Museum. The core of Possessed is an operational retail environment in which **visitors may touch, try on, and purchase** clothing and accessories designed specifically for the show. Elements of the space—such as clothing racks, display shelves, and a dressing room—were created by more than a dozen artists with whom Eckhaus Latta has been in dialogue.

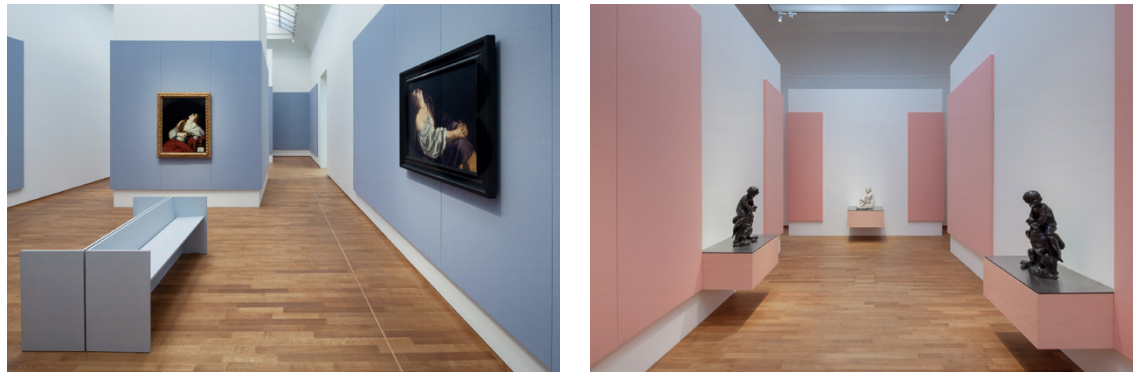


Baroque in Rome exhibition

Design studio Formafantasma has created a display for the Rijksmuseum's Baroque in Rome exhibition that will be taken apart and recycled afterwards. They opted for the white walls and modern colours of a contemporary art show. Paintings are hung off-centre against panels covered in colourful Kvadrat fabric, some of which will be given to local schools after the exhibition closes.



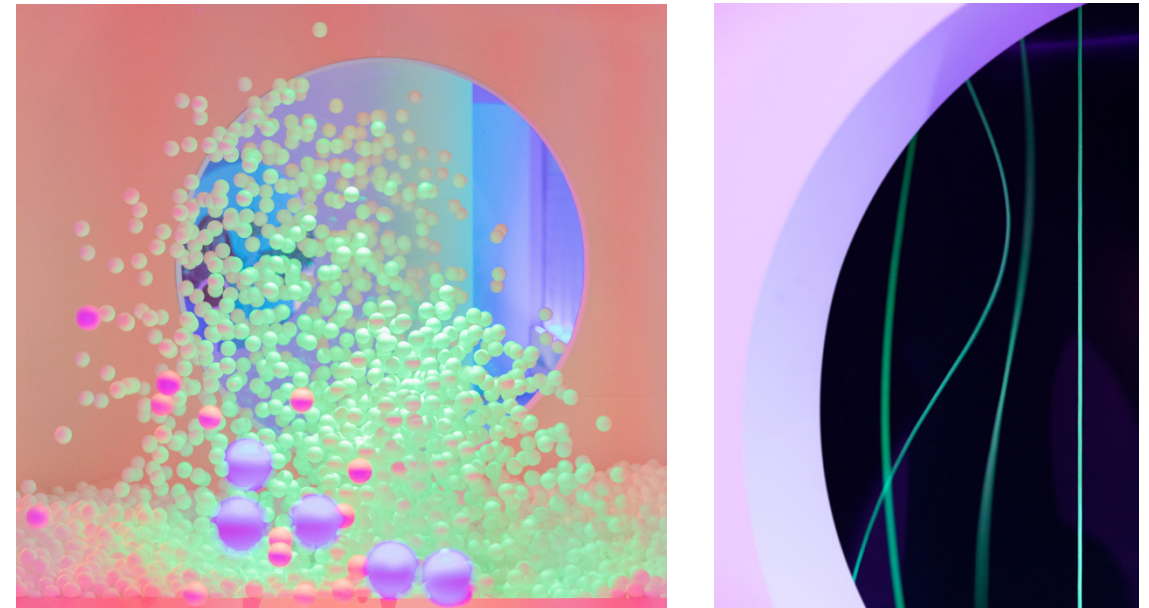
With contemporary paint, when you have one colour it becomes immediately flat whereas **textiles add depth and another level of complexity.**



Question I asked myself: How to make exhibitions that are sustainable and that can travel from a place to another?

Samsung's The Resonance Exhibition

Taking place at Milan design week 2019, Resonance was intended to provide each guest with a unique experience, while showcasing Samsung's design philosophy under the slogan: "Be Bold. Resonate with Soul". The audience interacted with the artwork based on everyday behaviors, from breathing, making sound, and movement that completes **an exhibition both created by and dedicated to the audience themselves.**





The Resonance interactive exhibition by Samsung.

Arts and Crafts Movement

The birth of the Arts and Crafts movement in Britain in the late 19th century marked the beginning of a change in **the value society placed on how things were made**. This was a reaction to not only the damaging effects of industrialisation but also the relatively low status of the decorative arts. Arts and Crafts reformed the design and manufacture of everything from buildings to jewellery. The Arts and Crafts movement in Britain was born out of an increasing understanding that **society needed to adopt a different set of priorities in relation to the manufacture of objects**. Its leaders wanted to develop products that not only had more integrity but which were also made in a less dehumanising way.

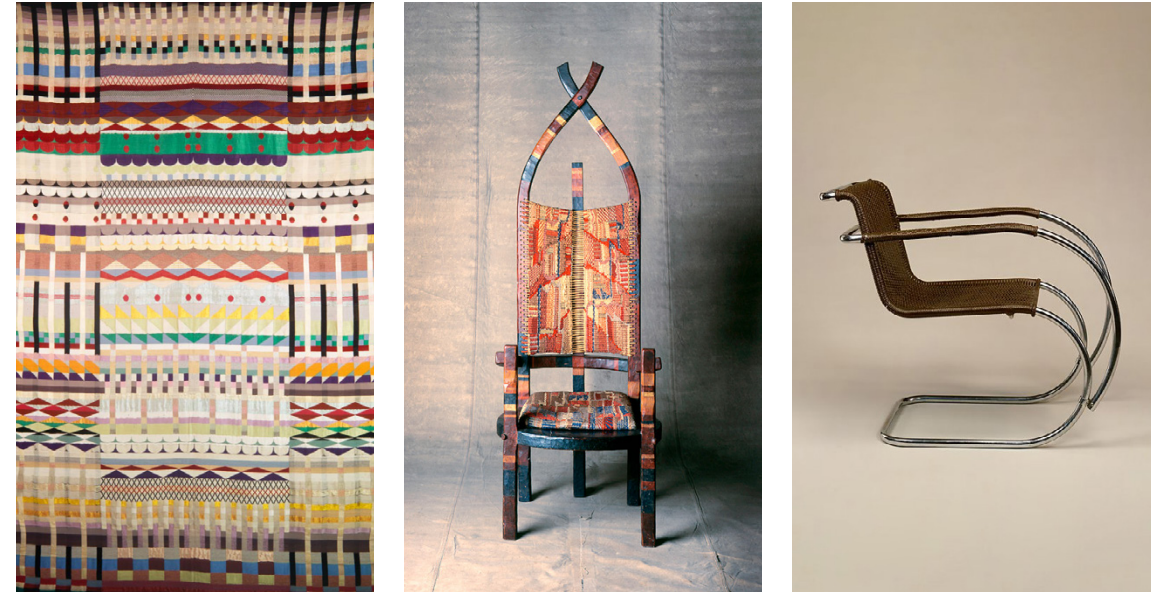


Arts and Crafts designers sought to improve standards of decorative design, believed to have been debased by mechanization, and to create environments in which beautiful and fine workmanship governed.



Bauhaus

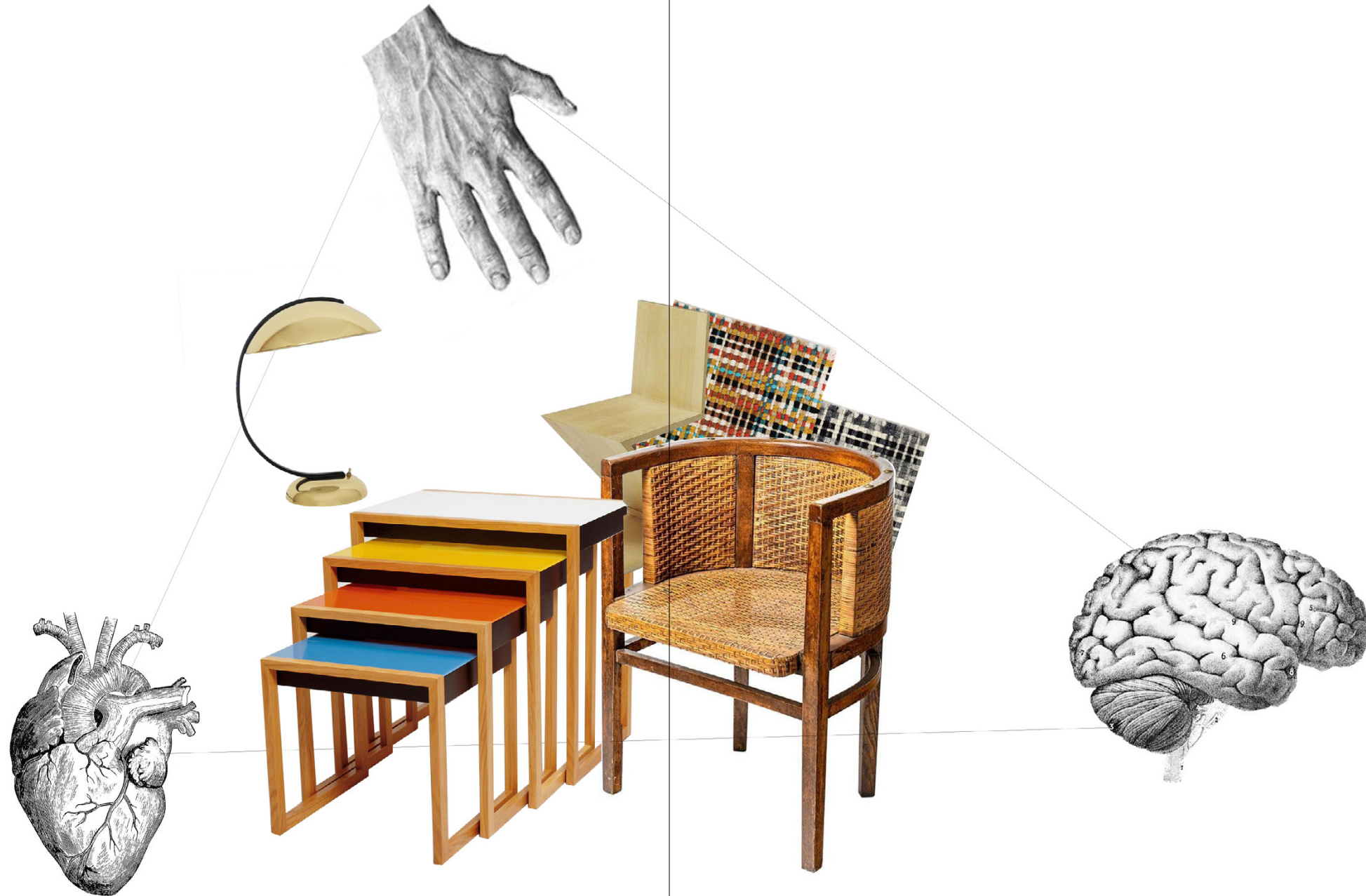
The Bauhaus School was an early example of a curriculum merging craft training with design (art, product design and architecture). Founded in 1919 by the architect Walter Gropius in Weimar, Germany, it was intended to be an educational experiment that unified art and technology under one curriculum, to create artifacts and architecture for the "modern men and women".



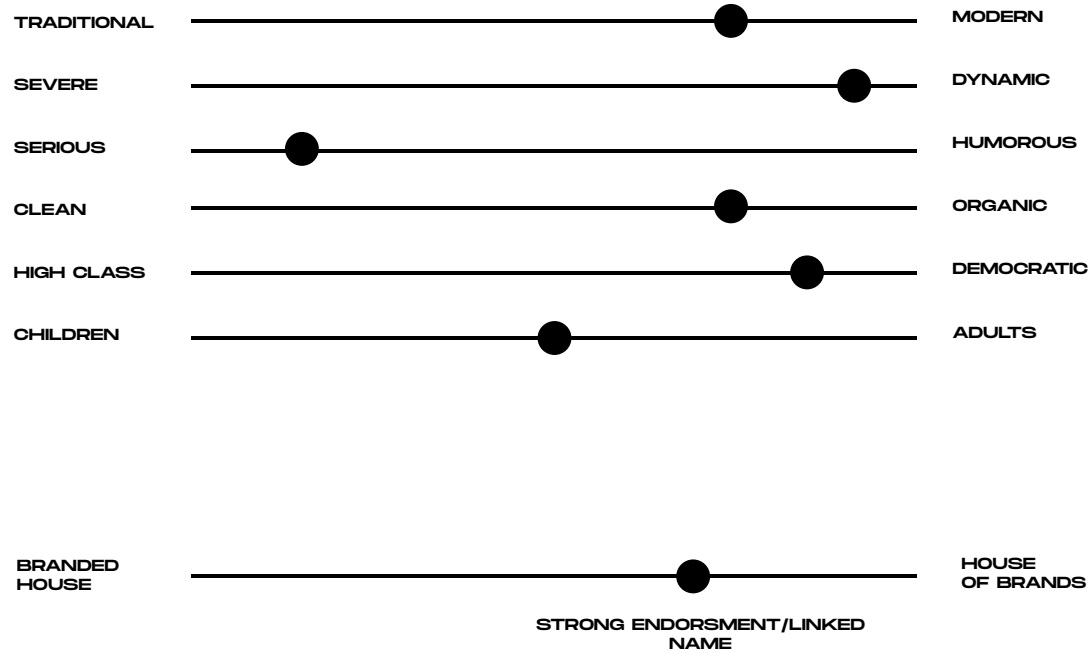
The Bauhaus's early period is best seen as bridging the earlier Art Nouveau and Arts and Crafts movements with what has come to be seen as Modernism's universal visual language.



However the school faced a major paradox: even though it was celebrated for its very characteristic international style, its shapes and materials, the school remained disconnected from society and its needs, without engaging with people from outside the school.



*Here, I am not focusing on the aesthetics of the Arts and Crafts or Bauhaus but rather on the idea that **crafts are where the hand, the head, and the heart get together.***



KEYWORDS:

Craft, handmade, traditional, exhibition/museum, heritage, identity, vernacular, branding and brandless

<https://eyeondesign.aiga.org/what-is-graphic-designs-place-in-an-art-museum/>

<https://eyeondesign.aiga.org/great-exhibition-graphics-theyre-about-marrying-mood-mechanics/>

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Europe's Museums Are Open, but the Public Isn't Coming
<https://www.nytimes.com/2020/10/19/arts/design/europe-museums-covid.html>

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McIntyre, Charles. "Designing museum and gallery shops as integral, co-Creative retail spaces within the overall visitor experience." Taylor & Francis, 2010, www.tandfonline.com/doi/

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<https://www.informalscience.org/redefining-museum-experience-interactive-experience-model>

<https://www.newyorker.com/culture/culture-desk/dont-put-a-bird-on-it-saving-craft-from-cuteness>

3 Fascinating New York Exhibitions Focusing on Craft
<https://www.galeriemagazine.com/museum-exhibition-craft/>

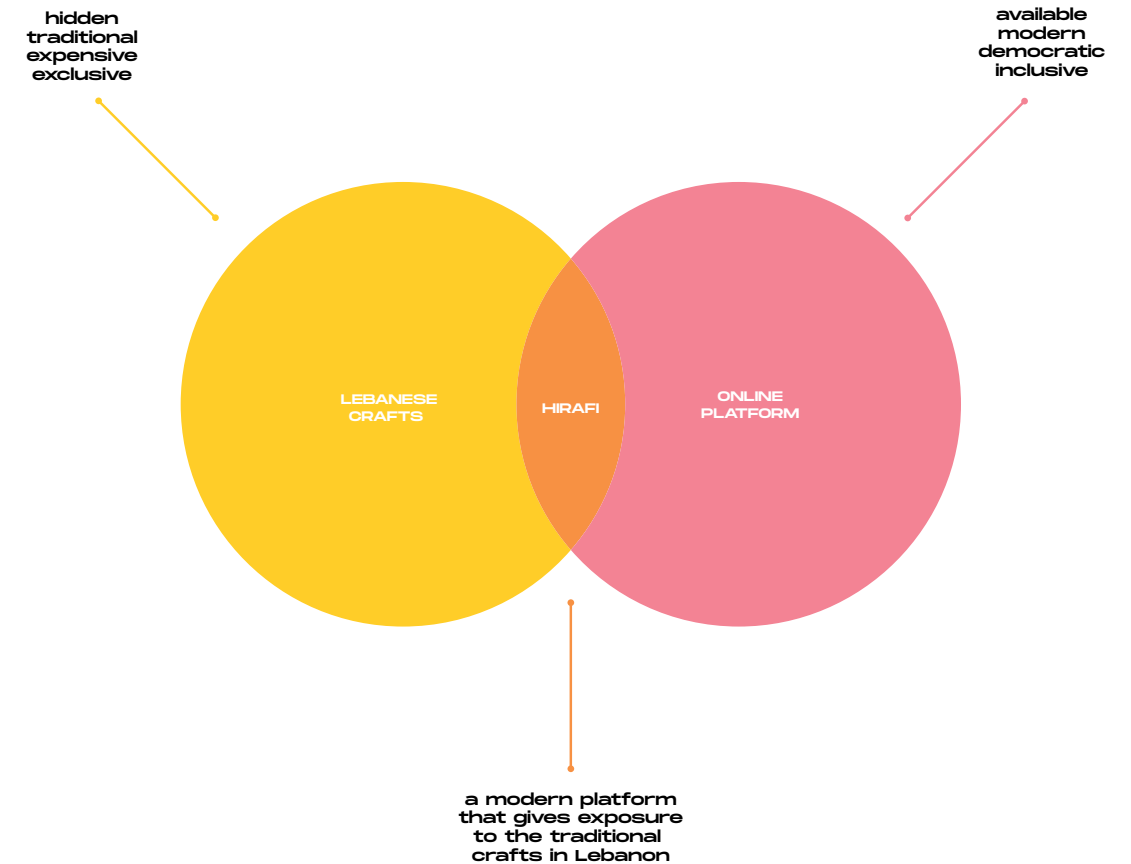
<https://contemporarycraft.org/bettyraphael-and-cc/>

<https://hyperallergic.com/240234/the-great-divide-a-survey-of-women-in-art-and-craft/>

I started to ask myself if the best way to give a voice to craftsmanship and artisanal heritage in Lebanon was to work on an exhibition/museum.

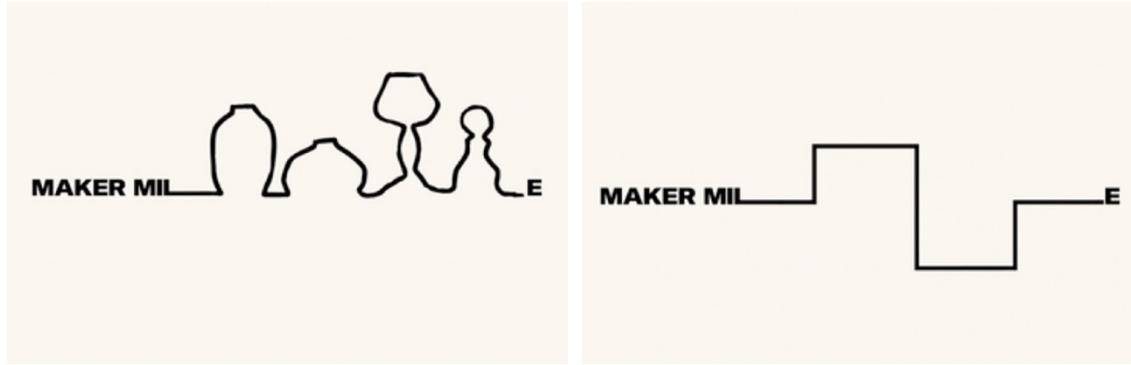
One of the main problems that Lebanese craftsmanship faces is inaccessibility. The majority of workshops and artisanal shops are almost hidden. First of all, most of them are situated in very specific industrial areas such as Burj Hammoud, Dekwane, etc. Also, some crafts are very particular to regions and villages of Lebanon, and are therefore somehow exclusive. Finally, even in popular areas, crafts workshops fade in the background. Most of them are unnoticeable due to the fact that they are unbranded, don't have a name and are usually rather small.

One way of giving more exposure to crafts in the country, is to **make it more inclusive.** Without having to brand each shop, an online platform could cover a large number and variety of craftspeople all over Lebanon. It would **represent artisans from all the craftsmanship spectrum in Lebanon, showcase their work and connect them to clients** based on their locations and expertise.

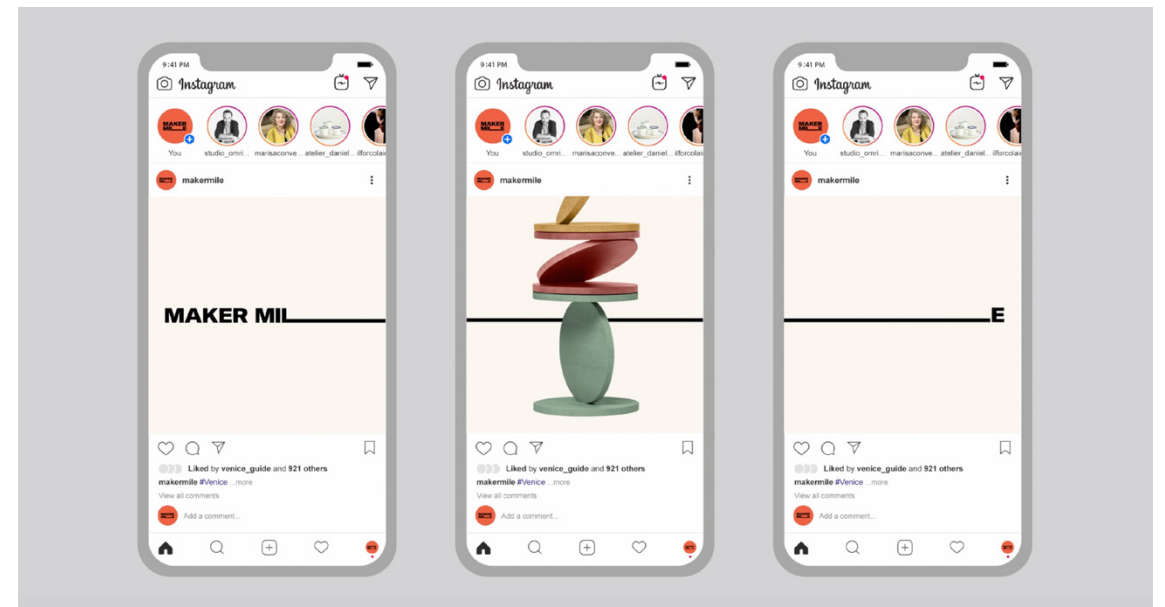
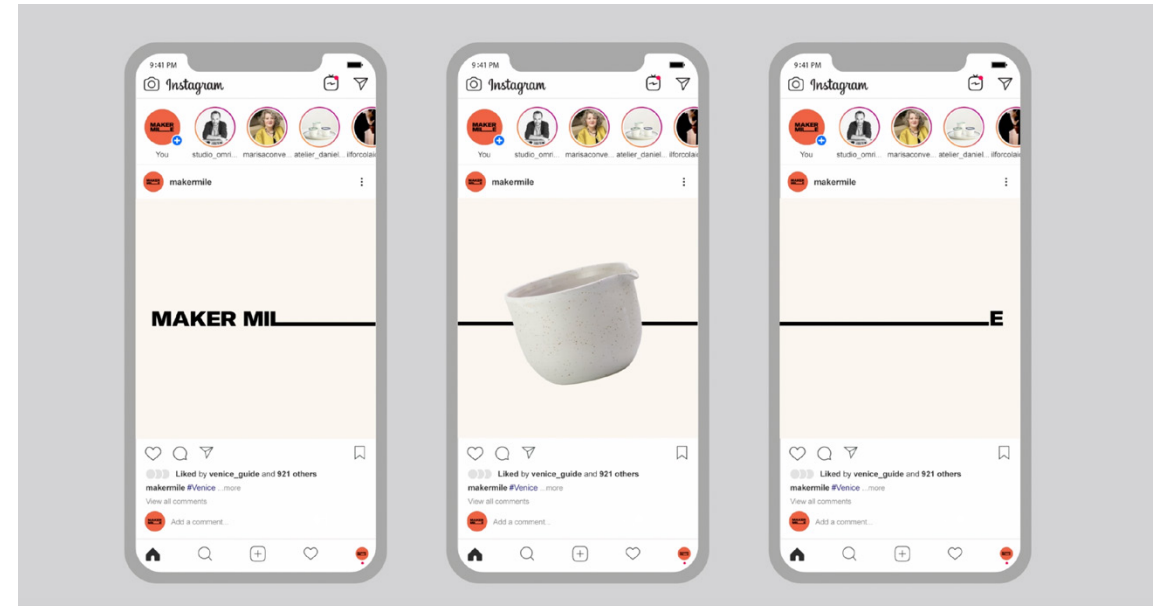
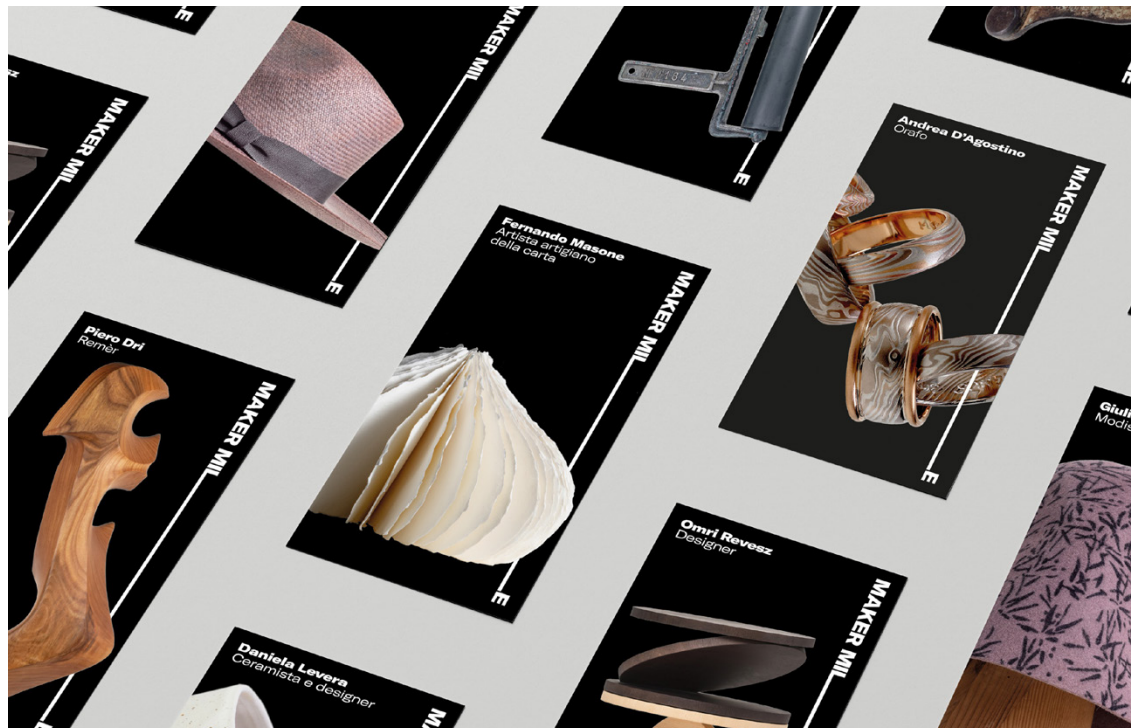


Maker Mile

Pentagram developed a brand identity for "Maker Mile," a vibrant platform aimed at celebrating and supporting craftsmanship around the world.



The ambition of the platform is to be an itinerant project which can spread and expand, bringing attention to the **crafts which define the identity of the different cities.**



The horizontal bar of the "L" extends to emphasize the idea of reaching out. It symbolizes something that is always on the move, **a space where everything comes to life.**

2021

Paper making
Typography
Glass making
Textile & fashion
Wood making
Metals & jewellery
Ceramic making
Mask making

**MAKER
MILL**

**Wood
making
2021**



MAKER MILL

**Paper
making
2021**

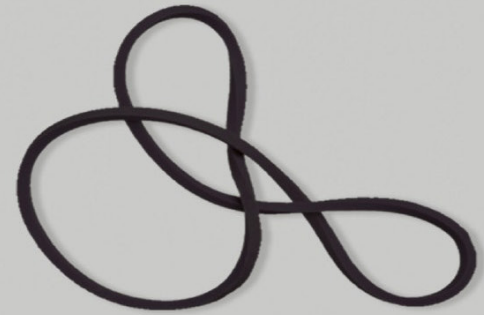


MAKER MILL

**Textile
& fashion
2021**



MAKER MILL

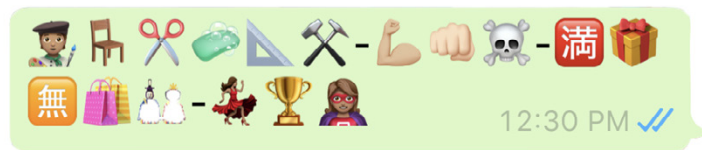


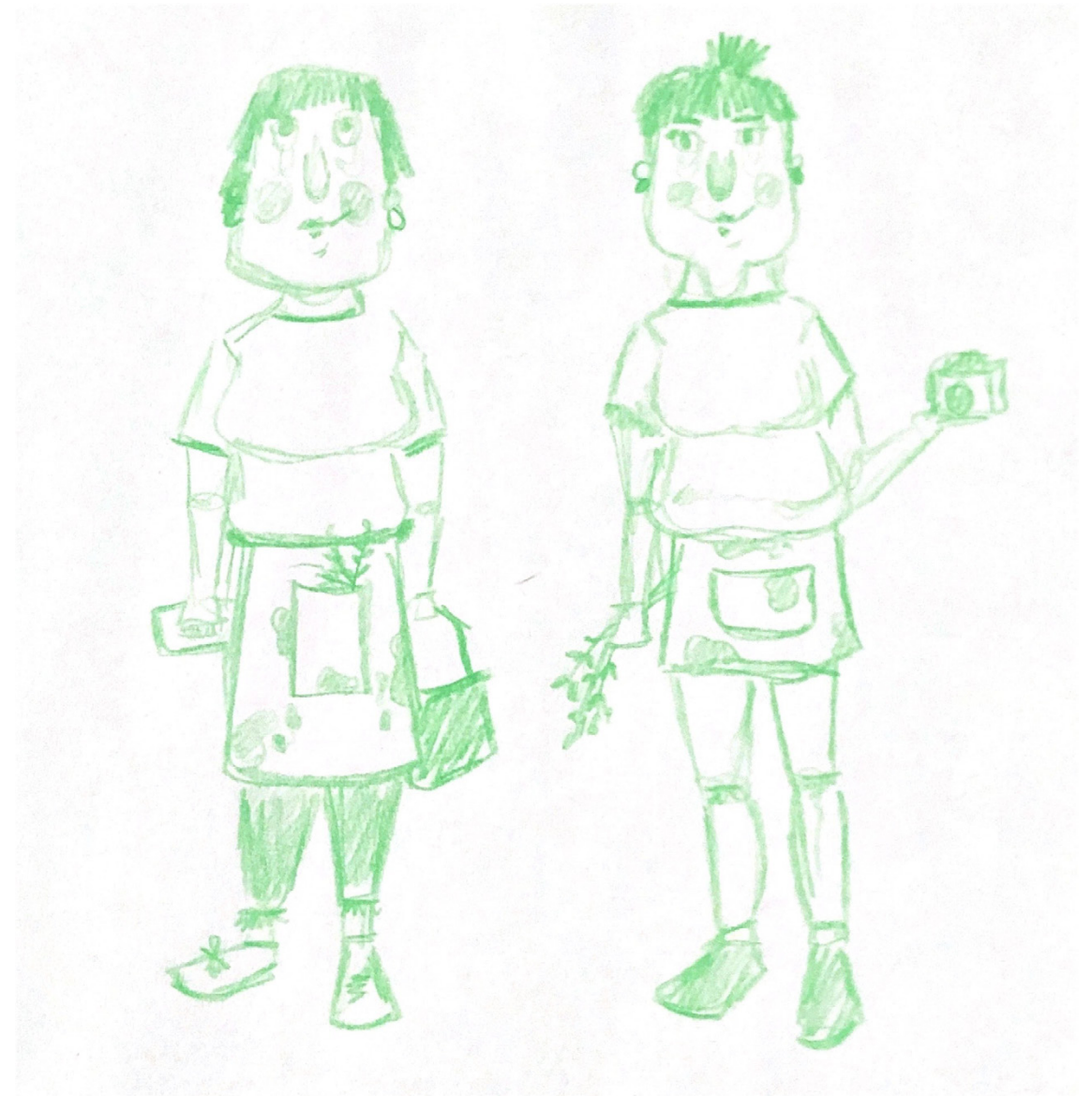
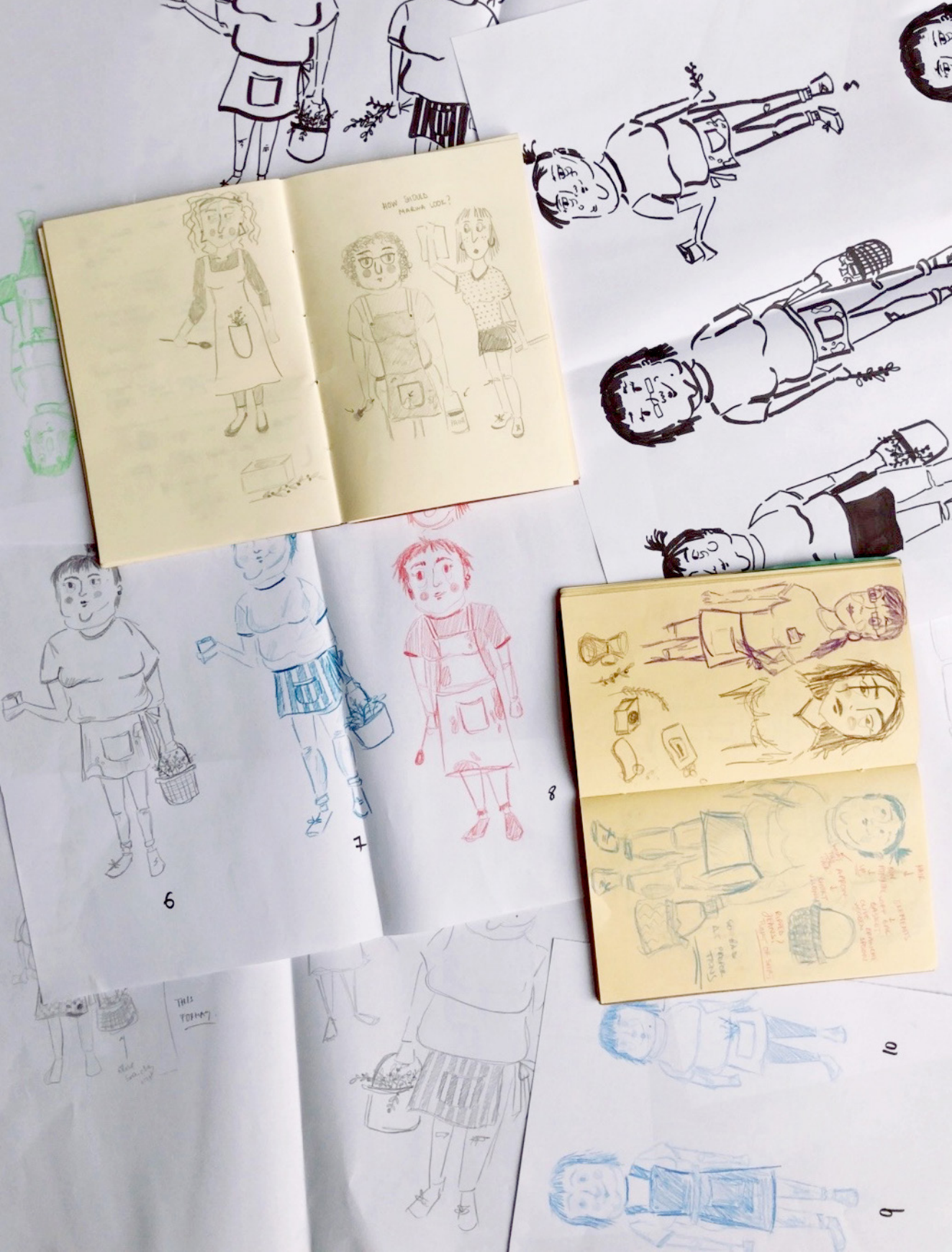
GRAPHIC NARRATIVES



Brief

During the third module, we essentially focused on the story telling aspect of our project. The aim was to construct a narrative while experimenting with different limitations. We had to design a character for our story. One that summarizes well our topic, with specificities unique to our subject. We also had to deal with time and space constraints. One of the challenges was to tell events while being restricted to only three frames, another one was to tell our story by using only emojis. In the final submission, we had the freedom to choose the way we tell our narrative.





Marwa the soap-maker



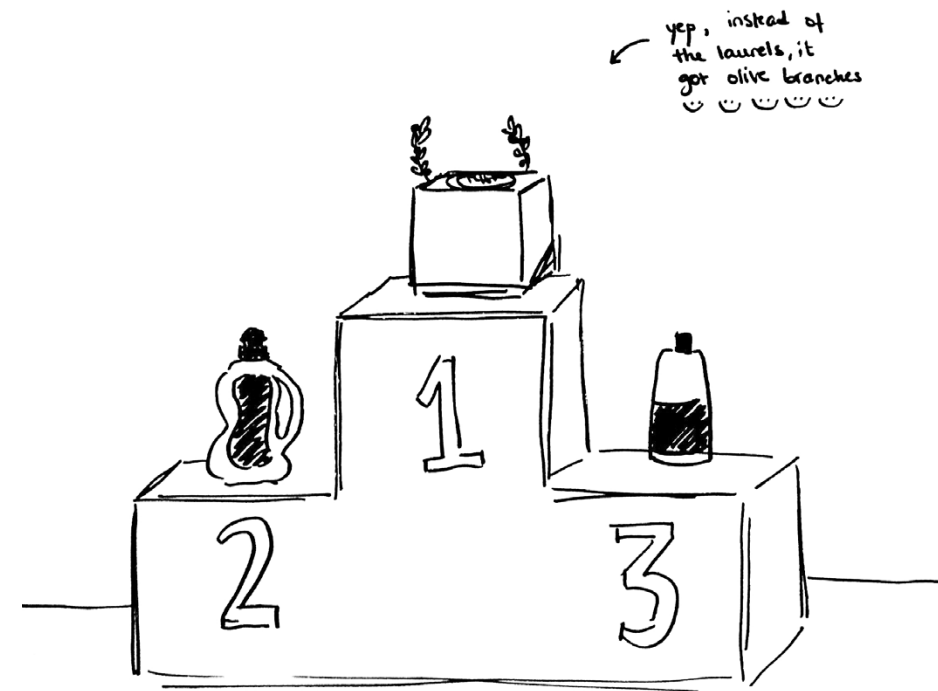
Every three frames summarize an event that has a duration one minute, one hour, one day.

One minute: Making/Pressing a fresh orange juice

One hour: Dancing to the music of an entire album

One day: Travelling

(To be read from left to right)



Single page without panels









Outcome and challenges

I understood the limitations of comics and animations, how to give a sense of time and space and how to suggest feelings and emotions on a flat medium.

The different experiments helped creating compositions with limitations: using only emojis, using only three frames, using only one panel to communicate an idea.

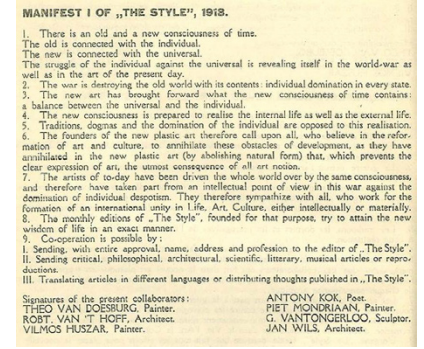


SOCIAL PRACTICES

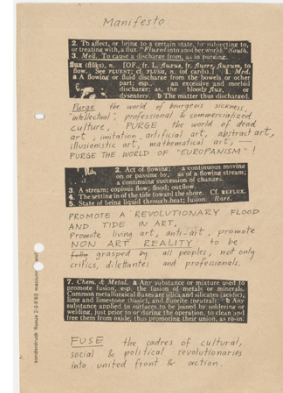
Futurism



De Stijl



Fluxus



Dada



Brief

During the fourth and last module, we essentially focused on approaching our project through the lens of social practice. The purpose was to define the scope of our projects and identify our targeted audience within the notion of the public sphere. The first part consisted of redacting a manifesto that highlights the position and principles of our FYP. The second part was to create an intervention within the sphere where our projects exist.

Red Alan



First Things First



HIRAFI
manifesto

WE ARE

The craftspeople, the creators, the makers. The ones that fall in love with the smell of wood, find poetry in the touch of fabric and enjoy getting their hands dirty. We are the resilient, the warm, the authentic.

WE VALUE

Heritage, culture, tradition, territory and their contribution to national prosperity.

WE BELIEVE

That the essential elements that make the fabric of our craft society are quality, utility and beauty. Of the material, of the work, of the craft.

WE AIM

To protect the heritage that has been passed down through generations in Lebanon by encouraging and working on the transmission of knowledge from craftspeople to students.

WE REJECT

The dependance of the Lebanese economy on the excessive importation of goods.

WE GLORIFY

The "made in Lebanon" and use of high-quality materials and advanced traditional techniques.

WE DARE

To focus on local businesses and revive our heritage to help our economy.

WE STRIVE

For fair access to craft. Artisanat should be inclusive and available for everyone.

BECAUSE

There is a strong and meaningful connection between the craftspeople and their work. The artifacts tell personal and tactile stories that engage with their owner and their world/environment. In opposition to the soul-less mass-produced, crafts objects evoke stories, culture, personalities, heritage and passion. They translate the physical, intimate link between the craftsperson and their work, the time to develop their skills and the quality of their craft.

HIRAFI
manifesto

WE ARE

The craftspeople, the creators, the makers. The ones that fall in love with the smell of wood, find poetry in the touch of fabric and enjoy getting their hands dirty. We are the resilient, the warm, the authentic.

WE VALUE

HERITAGE, CULTURE, TRADITION, TERRITORY & THEIR CONTRIBUTION TO NATIONAL PROSPERITY.

WE BELIEVE

That the essential elements that make the fabric of our craft society are quality, utility and beauty. Of the material, of the work, of the craft.

WE AIM

TO PROTECT THE HERITAGE THAT HAS BEEN PASSED DOWN THROUGH GENERATIONS IN LEBANON BY ENCOURAGING & WORKING ON THE TRANSMISSION OF KNOWLEDGE FROM CRAFT MASTERS TO APPRENTICES.

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HERITAGE, CULTURE, TRADITION, TERRITORY & THEIR CONTRIBUTION TO NATIONAL PROSPERITY.

We believe

THAT THE ESSENTIAL FABRIC OF OUR CRAFT SOCIETY ARE QUALITY, UTILITY, AND BEAUTY OF THE MATERIAL, OF THE WORK, OF THE CRAFT.

We aim

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We dare

TO FOCUS ON LOCAL BUSINESSES WHILE REVIVING OUR HERITAGE TO HELP OUR ECONOMY.

We strive

FOR FAIR ACCESS TO CRAFT. ARTISANAT SHOULD BE INCLUSIVE AND AVAILABLE FOR ALL.

BECAUSE

THERE IS A STRONG & MEANINGFUL CONNECTION BETWEEN THE CRAFTSMEN AND THEIR WORK. THE ARTIFACTS TELL PERSONAL & TACTILE STORIES THAT ENGAGE WITH THEIR OWNER & THEIR WORLD/ENVIRONMENT. IN OPPOSITION TO THE SOUL-LESS MASS-PRODUCED, CRAFTED OBJECTS EVOKE STORIES, CULTURE, PERSONALITIES, HERITAGE & PASSION. THEY TRANSLATE THE PHYSICAL, INTIMATE LINK BETWEEN THE CRAFTSMAN & THEIR WORK, THE TIME TO DEVELOP THEIR SKILLS & THE QUALITY OF THEIR CRAFT.



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WE CARE
To focus on local businesses while striving to help our economy.

WE SERVE
To focus on local businesses and revive our heritage to help our economy.

BECAUSE
There is a strong & meaningful connection between the craftspeople and their work. The artifacts tell personal and tactile stories that change over time. In opposition to the soulless mass-produced, craft objects evoke emotion, culture, personal ties, heritage and passion. They translate the physical, intimate link between the craftspeople and their work, the time to develop their skills and the quality of their craft.

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Intervention

One of the main issues that the craft sector in Lebanon suffers from is the lack of exposure. I once went for a walk in Ashrafieh, looking for workshops that would be near my house. I realized that a lot of them could be found without even having to take my car to get there. The problem was that **they faded in the urban fabric of Beirut, nothing about their facade suggested the presence of a workshop or shop.**

The purpose of my intervention was to invite people to be more aware of their surrounding while on a casual walk in the streets.

I decided to draw the attention of the walkers by adding a touch of color in front of the workshops of one street (Chehade Street, Ashrafieh). The repetition of color at very specific spots would suggest that something is happening in particular buildings.

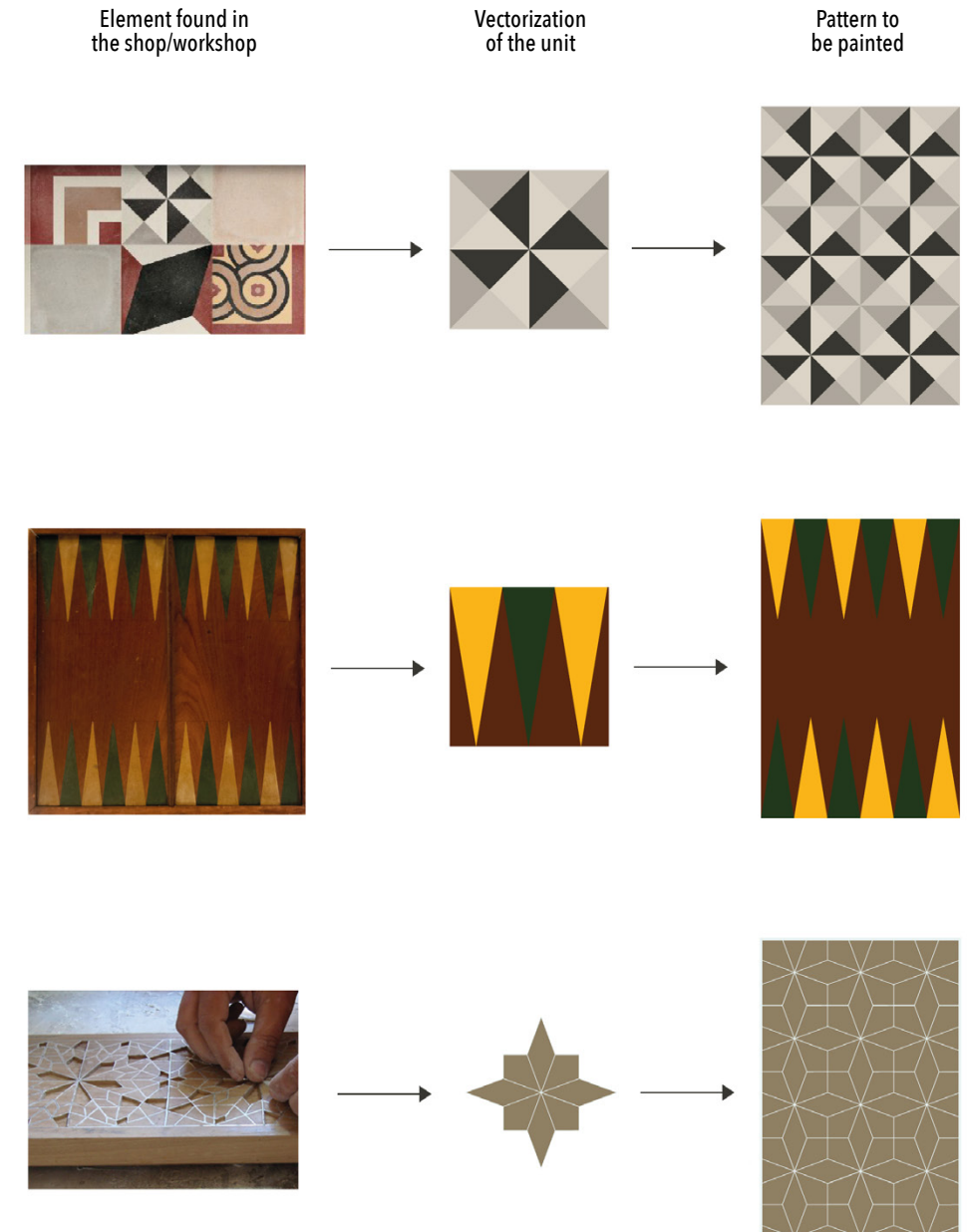
Looking for something that is present in front of all the shops and ateliers, I took the decision to intervene on the bollars on the sidewalk. The question was: how and with what? At first, I thought I should integrate materials used by the craftspeople of the Chehade Street, but it would be too expensive and complicated to do. I then thought of using textile and craft paper, but they would be too easily damaged (ripped, ruined by the rain, etc). Spray painting was not an option, as it does not fit with the idea of crafts, their warmth and authenticity. I finally decided that paint would be the best solution.

Concerning the motifs that would be painted on the bollars, I started with the idea of having the same arabesque pattern but in different colors in front of each shop, by creating a system that associate colors and crafts. In the end, **I chose to focus on the uniqueness of each shop: finding a motif inside the shop that could be turned into a pattern. This pattern would then be painted on the bollars.**



Examples of shops/workshops in Ashrafieh. The bollar being the one repetitive element. Simulation of a painted bollar.

Intervention



The pattern would then be painted on the bollars in front of the shop/workshop.

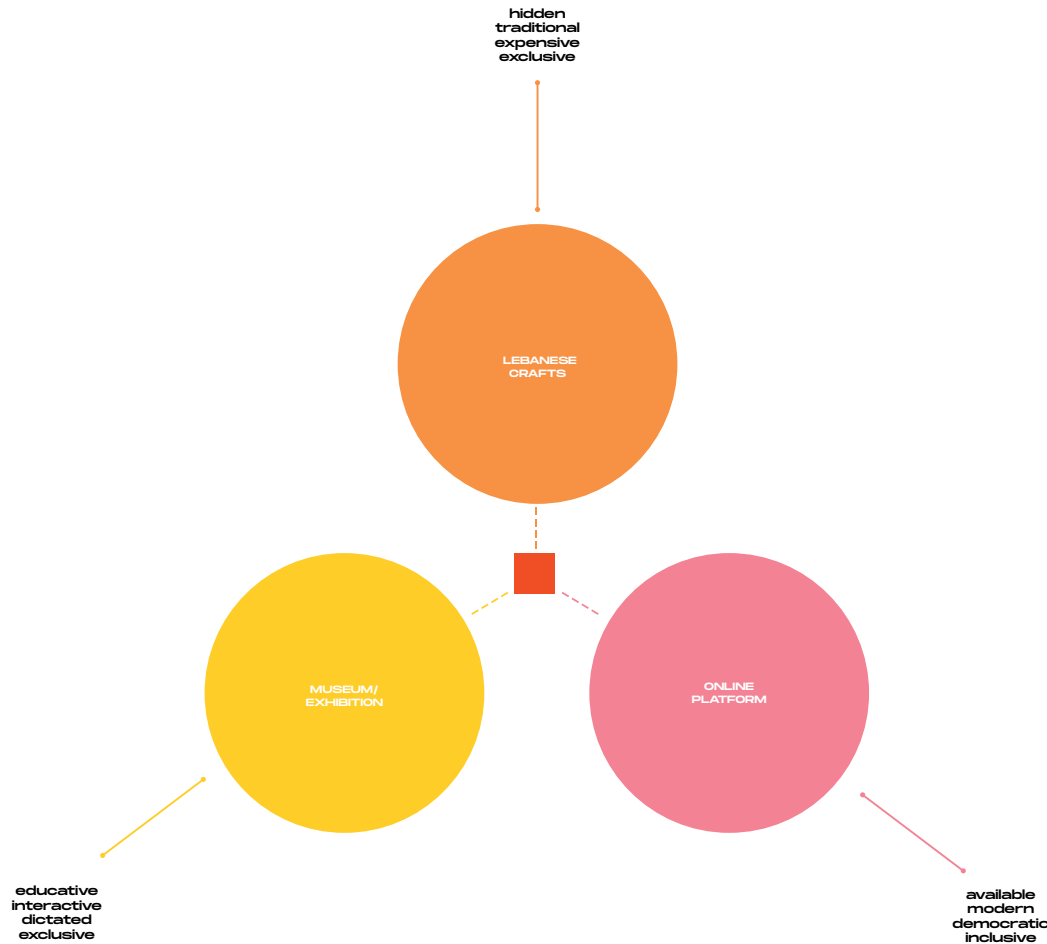
I couldn't accomplish my intervention due to the fact that I need the approval of the municipality of Beirut.



Outcome and challenges

The manifesto helped me organize my thoughts and have a clearer idea of the purpose of my FYP, the scope, the targeted audience, the challenges the craft sector faces in Lebanon.

The intervention was a bit more challenging, due to the fact that it needs to, itself, challenge someone's thinking. I wanted to invite people to question what is around them in order to notice the little workshops on a casual walk in Ashrafieh's streets. The intervention needs to be appealing and attract people's attention but I didn't want it to be very obvious. **I was aiming to push people to realize on their own why the bolars are colored only on certain portions of the street without giving them an obvious answer. This was to emphasize the idea of the hidden, and unaccessible.**



In working towards bringing forward the craft sector, I propose to create **a platform that connects craftspeople all over Lebanon to the public sphere**. There are two sides to it: **one that is physical (museum) and one that is digital (online platform)**. The platform curates series of exhibitions, workshops and aims to create contact with the Lebanese artisans, showcase their artifacts and skills. Pointing at the hidden aspects of crafts in our cultural heritage, Hirafi/a gathers a large variety of crafts under its umbrella (Soap making, glass-blowing, tiles, silver-carving, carpentry, jewelry, silk, etc). It includes categories such as villages and regions, the craftspeople themselves, the material and mediums, the patterns, the various crafts and each craft itself.

The key principles of the project are **to bring visibility and integration** by tying together the urban fabric to the craft sector, **to integrate** craftspeople as part of the local network, **to highlight the sustainable and cultural authenticity** of the craft domain.

We live in a world where the standardization of branding prevents brandless shops from standing out. The branding of the project consists of the **creation of an identity for a museum/platform without branding the craft workshops/shops themselves**. This way, the platform sheds the light on the craft sector without imposing changes on it. It focuses on the interaction that lacks in Lebanese artisanat. It would be made of museum branding elements that are relevant to the platform: logo, posters, online communication platforms and other design items. Moreover, with the aim of making the craft sector as inclusive, modern and approachable as possible, the language adopted would be bilingual or even trilingual.