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Disegno

JOURNAL OF DESIGN CULTURE

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Editors: Heni Fiáth, Zsolt Gyenge and Márton Szentpéteri

Graphic Design: Borka Skrapits

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Copy Editing: Will Potter

Aims and Scope

Disegno publishes original research papers, essays, reviews on all possible aspects of design cultures. The notion of design culture is understood by us as resolutely vague: our aim is to freely discuss the designed environment as mutually intertwined flows of sociocultural products, practices and discourses. This attitude openly ventures beyond the academic distinctions between art, design and visual culture being accordingly open to all themes with relation to sociocultural creativity and innovation. Our post-disciplinary undertaking expects intellectual contribution from all potential members of different design cultures. Besides providing a living platform for debating issues of design culture our particular aim is to consolidate and enhance the social legitimacy of design culture studies as an emerging field in the Central European academe providing criticism of fundamental biases and misleading cultural imprinting with respect to the field of design.

*All articles published in Disegno will go through a rigorous double-blind peer review process.
This journal does not charge APCs or submission charges.*

*Disegno is sponsored by public funds, therefore it is freely available in both print and on-line formats.
Print copies are produced in limited numbers.*

Contact: Moholy-Nagy University of Art and Design, Institute for Theoretical Studies
H-1121 Budapest, Zugligeti út 9-25.
Editors: disegno@mome.hu

The full content of Disegno can be accessed online: disegno.mome.hu

Published by: Fülöp József

Publisher: Moholy-Nagy University of Art and Design, 1121 Budapest, Zugligeti út 9-25.



MOHOLY-NAGY MŰVESZETI EGYETEM
MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN BUDAPEST

Printing: Print City Europe Zrt.

ISSN: 2064-7778 (Print) **ISSN:** 2416-156X (Online)

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The edition of Disegno has been supported by the publisher
of OCTOGON architecture & design magazine, Vertigo Publishing.

OCTOGON
architecture & design

The project has been realized in connection with the title of the “University of National Excellence”
of Moholy-Nagy University of Art and Design Budapest.

Supported by:



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Editors

Heni Fiáth is a PhD student in Design Culture Studies at Moholy-Nagy University of Art and Design (MOME) in Budapest. After graduating as an industrial design engineer in 2006 from Budapest University of Technology and Economics (BUTE) and as an art and design theoretician in 2010 from MOME, she started to work both as an engineer and a theoretician. She was a co-founder of FabLab Budapest and is a freelancer designer helping start-ups with design, prototyping, and production. She lectures on design theory, visual communication, culture of objects, and history of graphic design at BUTE, Budapest Metropolitan University, Visart Art Academy, and MOME. She is going to spend her next semester at Katholieke Universiteit Leuven with a Campus Mundi scholarship and focus mainly on her PhD research on the democratization of design.

Zsolt Gyenge has been Assistant Professor at the Institute for Theoretical Studies of the Moholy-Nagy University of Art and Design (Budapest, Hungary) since 2007, where he teaches courses in film theory, film history and visual communication theory. His fields of research include interpretation theories (phenomenology, hermeneutics), experimental films and video art. He is member of the NECS Workgroup Cinema and Contemporary Visual Arts and of the international research project Space-ing Otherness, Cultural Images of Space, Contact Zones in Contemporary Hungarian and Romanian Film and Literature. He is also active as freelance film critic.

Márton Szentpéteri is an intellectual historian and design critic, with a PhD in Literary Studies (2005), habilitation in Design Theory (2013). Between 1993 and 2002, he studied literary studies, linguistics, aesthetics, philosophy and history at the Eötvös Loránd University (Budapest), Istituto Universitario Orientale (Naples), and the Central European University (Budapest). He was a Junior Research Fellow at the Hungarian Academy of Sciences (2005-2009), a Mellon Fellow at the Netherlands Institute of Advanced Study for the Humanities and Social Sciences (2006-2007), and a Marie Curie Intra-European Fellow at the University of Oxford (2010-2011). Dr. Szentpéteri has been a tenured associate professor at the Moholy-Nagy University of Art and Design Budapest since 2008. He leads the new PhD in Design Culture Studies program of the university. His main interests lie in early modern intellectual and cultural history, and modern design culture.

Authors of this issue

Megan E. Blissick, Belinda T. Orzada: The Effects of Design Protection Legislation on Manufacturer Motivation

Megan E. Blissick is a MS Fashion and Apparel Studies Student at the University of Delaware, USA. Megan's research has focused on the multifaceted issues surrounding the global fashion industry, and centers on the focus and discussion surrounding sustainable fashion practices. This paper will be Megan's first publication.

Belinda T. Orzada, Ph.D is Professor of Apparel Design in the Department of Fashion and Apparel Studies at the University of Delaware. An award winning apparel design scholar and educator, her creative scholarship contributes to the ongoing conversation regarding sustainable fashion. Her publication record is interdisciplinary within the textiles and apparel field, with publications in *Clothing and Textiles Research Journal*, *Fashion Practice*, and the *Journal of Fashion Design, Technology, and Education*, among others.

Amanda Queiroz Campos, Luiz Salomão Ribas Gomez: Fast Fashion and Globalization: Study of Florianópolis' Sister Store of the Spanish Fast-Fashion Retail Chain Zara

Amanda Queiroz Campos is a candidate of a bi-national PhD in the field of Design at Universidade Federal de Santa Catarina (Brazil) and Bergische Universität Wuppertal (Germany). She holds a Bachelor degree in Fashion—with emphasis in Fashion Design—from Universidade do Estado de Santa Catarina (2010), and in Graphic Design from Universidade Federal de Santa Catarina (2012). She holds a Masters in Design and Graphic Expression from Universidade Federal de Santa Catarina (2013) for which she wrote a dissertation entitled "The myth as an increment of product in the fashion brand management". Her fields of study are: fashion trends, fashion design, branding and graphic design.

Luiz Salomão Ribas Gomez holds a Bachelor Degree in Industrial Design from Pontifícia Universidade Católica do Paraná (1990), a Masters Degree in Production Engineering from Universidade Federal de Santa Catarina (2000) and Doctoral Degree in Production Engineering from Universidade Federal de Santa Catarina (2004), validated as PhD by Universidade da Beira Interior (2012). He is currently an

associate professor at Universidade Federal de Santa Catarina, which coordinates the Laboratory for the Orientation of the Organizational Genesis - LOGO. In 2009 he conducted a Post-Doctoral research project at UNIDCOM - IADE in Lisbon on the topic 'Brand DNA'. He has experience in Industrial Design, focusing on Product Design, mostly working on the following subjects: graphic design, methodology, branding, strategy and branding.

Massimo Menichinelli: A Framework for Understanding the Possible Intersections of Design with Open, P2P, Diffuse, Distributed and Decentralized Systems

Massimo Menichinelli is a designer and researcher who has worked with open and collaborative projects and the systems that enable them since 2005. He has lectured about Open Design and Digital Fabrication at Aalto University (Helsinki, Finland), SUPSI (Lugano, Switzerland), and Fab Academy (Opentop and WeMake, Milan, Italy). He also worked as a Director at Make In Italy Italian Fablab & Makers Foundation CDB where he researched and facilitated Fab Labs and Makers in Italy. He is currently a doctoral candidate at Media Lab Helsinki (Aalto University) and project manager in the H2020 project MAKE-IT at Fab Lab Barcelona (IAAC).

Deanna Herst, Michelle Kasprzak: On "Open" Authorship: The Afterlife of a Design

Deanna Herst is a senior lecturer and course director of the Open Design program at Willem de Kooning Academy, Academy of applied Sciences Rotterdam (NL) and associate researcher/PhD researcher at the Research Center 'Creating 010', Rotterdam University of Applied Sciences. She graduated as an art historian (MA, Utrecht University) and her academic interest lies within the field of art, technology and media theory. She has been working as a curator, writer, concept developer and educator for several international cultural organizations and art schools. She is currently working a dissertation on authorship in open and participatory design within the context of art and design education. By questioning authorship, the objective of her research is to define methods for open and participatory design and to identify participatory aesthetics.

Michelle Kasprzak is a Canadian curator and writer. Most recently, Michelle wrote an essay on failed futurism to be published in the next edition of HOLO magazine, and she curated No Limit, a show of new work by UBERMORGEN at the Kasseler Kunstverein. Michelle has also held a range of curatorial roles at organizations such as V2_ Institute for Unstable Media, the Dutch Electronic Art Festival (DEAF), and New Media Scotland. Michelle is currently pursuing her doctorate in the

Faculty of Engineering at the University of Porto, as well as teaching on the Open Design Minor programme at Willem de Kooning Academy. She was trained as an artist, with an MA from Université du Québec à Montréal and a BFA from Ryerson University (Toronto).

Dr. Robert Phillips, Dr. Matt Dexter, Professor Sharon Baurley, Professor Paul Atkinson: Standard Deviation — Standardization and Quality Control in the Mash-up Era

Dr. Robert Phillips is a product designer and senior tutor on the Design Products Course at the Royal College of Art. His main interests reside in user interactions and responding to participant observations. During his PhD he investigated the relationship between open design and citizen science, resulting methodologies, and beekeeping technologies. His focus is on social design and user centered interventions. He has worked in numerous design domains from mass manufacturing, material development, user engagement to ethnographic research. He creates user-orientated solutions and generates design workshops intent on educating and using design approaches for commercial and academic situations.

Dr. Matt Dexter is a designer and researcher based in Sheffield, England. He is the designer for Good Care Days, whilst also running the consultancy OpenUp Design. Matt has experience of creating people-led experiences in healthcare services, medical products and the Pharmaceutical industry. His main interests lie in enabling participatory design, and developing compelling user experiences through this process in product and service design. His PhD investigated how open design could enable participation in the creation of medical devices for people who would normally be barred due to their medical condition. His work spans product and service design, both in the public and private sector—specializing in playful creativity for serious situations and outcomes.

Professor Sharon Baurley studied Textile Design at Winchester School of Art; her undergraduate work was awarded the Josef Otten Award for Technical Innovation and the Ideacomo Award for Printing and Dyeing from the Japanese Fashion Foundation. She then went on to do a PhD in Textile Design at RCA, where she developed three-dimensional textile materials for clothing by transferring processes from engineering to design. Work from this project is in the Materials Collection at the Science Museum, London. After graduating in 1997, she took up a research and teaching post at Central Saint Martins College of Art & Design (CSM). She was then awarded an AHRC-funded research fellowship, also at CSM, where she focused on the integration of electronic textiles into clothing for social digital applications in partnership with Vodafone and HP Labs, as well as a visiting

research fellowship at Liverpool School of Art. In 2010, she took up the position of Head of Design in the School of Engineering & Design at Brunel University London. Sharon has also lectured at Musashino Art University, Tokyo, and Nagoya University of Arts, Nagoya, Japan, the Architectural Association, London, and Kingston University. Sharon has consulted for Courtaulds Textiles, London; Gianni Versace, Milan; Marks & Spencer, London; Unilever, UK; Design Intelligence, UK, and Mantero, Italy.

Professor Paul Atkinson is an industrial designer, design historian and educator. He is Professor of Design and Design History at Sheffield Hallam University and has published articles in a number of international design journals. His work addresses the relationship between technology and society, and the relationship between amateur and professional design activity. He has authored two books on the design history of computers (*Computer, Reaktion 2010*, and *Delete: A design history of computer vapourware*, Bloomsbury 2013), and contributed a number of chapters to edited books. He has also written about the future of the design profession and examined the future impact of emerging technologies on the nature of design through practice-based research into Post Industrial Manufacturing and Open Design.

Gábor Pfisztner: Photography — Remaking Life, the Universe, and Everything

Gábor Pfisztner has been working as an art critique, and guest lecturer at MOME Media Institute, as well as in the Institute of Visual Arts at Budapest Metropolitan University. In the spring semester of 2014 he lectured at the Institute of Art History at ELTE. He was the co-founder of *offtopost.hu*, a website on photography critique. His focus of interest is photography as a cultural phenomenon, and one of the most important mediums in contemporary art, as well as the philosophy of technique and technology. He has contributed articles and essays to *Balkon*, *Fotóművészet*, *Octogon*, *Atrium*, *Új Művészet*, *Műértő* and *Imago*. He is also author and editor of books and exhibition catalogues (Martin Munkácsi: *Think while you shoot*, and Photographed by Vilmos Zsigmond, two exhibitions at Ludwig Museum Budapest) and other book projects.

Adela Muntean: The Algorithmic Turn in the Found Footage Filmmaking: The Digital Remake

Adela Muntean is the new media coordinator and curator for new forms of documentary and interactive storytelling at Astra Film Festival (AFF). She is also a transmedia director and researcher developing creative concepts that fall within the documentary genre. Her current projects deal with immersive media: VR, 360 photography and

video, dome projections and the implementation of tactile interfaces in order to create experiential works. She is interested in methods associated with moving image documentary practices which merge with new media hybrid arts and explore the intersection of art, anthropology, serious video games and the possibilities made available by the internet: database narratives, webcams, Google Street View, archives, etc. The main criterion of her works is to engage with the real in creative ways. In 2014 her works were presented in Netherlands within the framework of Live Performers Meeting festival (LPM); in France during the Sophia Digital Art Festival and in Italy, Milano during “La Repubblica delle Idee 2014” event. In 2015 she won the Digital Visions project first prize organized by GéoCulture Limousin (France). In the same year as part of Bucharest International Experimental Film Festival (BIEFF) she led the conceptual/art direction part of an Architecture Film Workshop. Her on-going project is devoted to the changing role of the moving image and classical cinema in the digital age. She has been awarded a Master’s Degree graded excellent and the professional qualification of Media Designer at Moholy-Nagy University of Art and Design Budapest, Hungary (2015). She completed her BA studies in cinematography, photography and media at the Sapien-tia Hungarian University of Transylvania, Faculty of Sciences and Arts, Cluj Napoca, Romania (2011).

Dr. Christopher Brisbin: “I hate cheap knock-offs!”: Morphogenetic Transformations of the Chinese “Culture of the Copy”

Dr. Christopher Brisbin teaches design studio and history and theory in Architecture and Interior Architecture. He is currently the History & Theory Studies Coordinator in Architecture. Brisbin’s research spans several areas, including contemporary space/image relations and questions of criticality in design practice today. His current research explores the cultural interchange between China and the West, specifically focusing on how to better understand Chinese middle-class consumption and the cultural role of authorship, originality, and Copyright in China. He is currently co-editing a book on critique/criticism/criticality in Art, Architecture and Design entitled *The Routledge Companion to Criticality in Art, Architecture and Design* to be published in 2017.

Giuseppe Resta: Models and Re-elaborations in Late Nineteenth Century Architecture: The Great Tower for London Competition

Giuseppe Resta, M. Arch. (Politecnico di Bari), Ph.D. student in the “Architecture: Innovation and Heritage” program at Università degli studi Roma TRE (Rome, Italy). Assistant at Politecnico di Bari, Department of Architecture and Civil Engineering (Bari, Italy). Resta is a licensed Architect and Artwork Magazine editor. His pub-

lished work has appeared in several architectural magazines (e.g., *STUDIO magazine*, *Lunch journal*). His research interests include: The Balkans; space and power relationship; contemporary mixed-use buildings and their figurative quality in the city. He was awarded 3rd prize in the International Concept and Design Competition in Architecture “Start Metronapoli” for the Montesanto metro station (2012, Napoli). Exhibitions: “last but not least” (2012, Gioia del Colle); “forme alla deriva” at MICROBA art gallery (2014, Bari).

Dr. Dénes Tamás: A “Reinvented” City

Dénes Tamás, PhD teaches media ethics, argumentation techniques, editing techniques and information society at the Sapientia Hungarian University of Transylvania, faculty of Technological and Social Sciences, department of Communication Sciences. He received his bachelor’s degree in philosophy at the Babes-Bolyai University in Cluj Napoca, and his PhD in literary sciences at the University of Szeged. He researches the different aspects of information society and publishes writings on different topics of professional ethics in Hungarian and English. He is a member of the WebSemiotics and Online Communication Research Group “Szemeisztosz” founded at the Sapientia. His University textbook entitled *Ethics in the world of communication* was published in 2011 by Status of Miercurea Ciuc.

Bea Correa: Authentic vs. Fake

Bea Correa is originally from Brazil and has been living in Holland since 1992. She studied law at University of São Paulo (Brazil) and graphic design at Gerrit Rietveld Academy (Holland). After graduating from Gerrit Rietveld Academy, she worked as a designer for five years at *Mediamatic Foundation*. Mediamatic organizes exhibitions, presentations, workshops and other activities in the field of contemporary art, design and new media. She is the founder and creative director of *Mindwhatyouwear* which is a designer’s platform and experimental web shop, which aims, in a creative and playful way, to bring awareness about what and how we consume. Mindwhatyouwear is also very interested in researching fashion as communication medium.

She co-organized the *SALE event* for four years. SALE was the first green and fair-trade fair in Amsterdam. It was a place where independent designers could meet each other and the public, showing and selling their work; but it was also an invitation to reflect on the impact of their choices on the environment and encouraged researching better ways of production.



