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Human-Centered Heritage: A Daciano da Costa-Inspired Framework for Transcultural Design Education in Tunisia

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Abstract *This stu dy examines how Daciano da Costa's human-centered design philosophy can serve as a transcultural framework for integrating Tunisian craftsmanship and sustainability into design education. Employing a comparative cross-cultural analysis, the study examines three corpora: Daciano da Costa's canonical projects, traditional Tunisian craft artifacts, and contemporary Tunisian design education syllabi. The findings reveal a profound conceptual alignment between Daciano's principles material honesty, tectonic expression, and user-centricity and the implicit values of Tunisian craft. However, a significant methodological gap was identified in formal design education, where craft is often treated as a historical subject rather than a living methodology. The study concludes that Daciano da Costa's work provides a vital methodological bridge, enabling a "Daciano-Craft Dialectic" that can inform a more sustainable, critically engaged, and culturally-grounded design pedagogy for Tunisia. This approach empowers students to draw on their cultural heritage as a primary source of innovation, moving beyond imported design paradigm.*

Keywords *Daciano da Costa, Traditional Craftsmanship, Sustainability, Design Education, Tunisia.*

Patrimonio centrado en el ser humano: un marco inspirado en Daciano da Costa para la educación en diseño transcultural en Túnez

Resumen *Este estudio propone la filosofía de diseño centrada en el ser humano de Daciano da Costa como un marco transcultural para integrar la artesanía y la sostenibilidad tunecinas en la enseñanza del diseño. Mediante un análisis comparativo de tres áreas los proyectos de Daciano da Costa, la artesanía tradicional tunecina y los programas de enseñanza del diseño contemporáneos en Túnez, el estudio revela una fuerte alineación conceptual entre los principios de Daciano (honestidad material, expresión tectónica y enfoque en el usuario) y los valores de la artesanía local. Sin embargo, identifica una brecha en la educación formal, donde la artesanía se trata como historia y no como una metodología viva. La conclusión es que la obra de Daciano da Costa sirve como un puente metodológico crucial. Esta "dialéctica Daciano-Artesanía" puede inspirar una pedagogía del diseño más sostenible, crítica y culturalmente fundamentada, permitiendo a los estudiantes usar su patrimonio como fuente de innovación y superar el paradigma del diseño importado.*

Palabras clave *Daciano da Costa, artesanía tradicional, sostenibilidad, educación en diseño, Túnez.*

Património centrado no ser humano: um quadro inspirado em Daciano da Costa para o ensino transcultural do design na Tunísia

Resumo Este estudo propõe a filosofia de design centrada no ser humano de Daciano da Costa como um quadro transcultural para integrar o artesanato e a sustentabilidade tunisinos no ensino do design. Através de uma análise comparativa de três áreas os projetos de Daciano da Costa, o artesanato tradicional tunisino e os programas de ensino de design contemporâneo na Tunísia, o estudo revela uma forte alinhamento conceptual entre os princípios de Daciano (honestidade material, expressão tectónica e foco no utilizador) e os valores do artesanato local. No entanto, identifica uma lacuna na educação formal, onde o artesanato é tratado como história e não como uma metodologia viva. A conclusão é que o trabalho de Daciano da Costa serve como uma ponte metodológica crucial. Esta «dialética Daciano-Artesanato» pode inspirar uma pedagogia do design mais sustentável, crítica e culturalmente fundamentada, permitindo aos estudantes usar o seu património como fonte de inovação e superar o paradigma do design importado.

Palabras-chave Daciano da Costa, Artesanato Tradicional, Sustentabilidade, Educação em Design, Tunísia.

Introduction

The contemporary global design landscape is defined by a critical paradox: unprecedented connectivity coexists with a growing homogenization of material culture and an escalating environmental crisis. In this context, the international design community faces an urgent imperative to move beyond universalist, one-size-fits-all solutions and to cultivate design practices that are both ecologically sustainable and culturally resonant. This has sparked a renewed global interest in traditional knowledge systems, particularly craftsmanship, which is increasingly recognized not as a relic of the past, but as a vital repository of sustainable wisdom. These practices are inherently grounded in principles of local material sourcing, low-energy production, bioclimatic intelligence, and community-based economies (ABDALLAH *et al.*, 2018). Concurrently, there is a growing emphasis on the role of education in achieving sustainable development goals. As highlighted in comparative-analytical studies, education is a crucial tool for developing human knowledge, raising social awareness, and changing mindsets to foster a sense of social responsibility, all of which are foundational for sustainable development (KHUDAYNAZAROV, 2024). The very methodology of assessing sustainability has evolved to embrace a multidimensional perspective, considering environmental, economic, and socio-territorial dimensions in a holistic manner (ABDALLAH *et al.*, 2018). This triple-bottom-line approach is essential for a comprehensive understanding of sustainability that transcends mere environmentalism to include social equity and economic viability. The central challenge, therefore, is no longer about merely acknowledging the value of craft or the importance of sustainability, but about developing robust methodological frameworks that can successfully integrate this ancestral knowledge into the conceptual core of modern design education and practice (NOURI, 2023). This involves creating pedagogical models that move beyond treating craft as a superficial aesthetic or a historical subject, and instead position it as a living, process-oriented methodology for innovative and sustainable creation (DA SILVA, 2014; KHUDAYNAZAROV, 2024). The search is for a design paradigm that fosters authentic, locally-grounded identities while contributing positively to the planet's well-being. Tunisia's intangible cultural heritage is a significant resource (NOURI, 2025). The country is home to several UNESCO World Heritage Sites and a vibrant tradition of craftsmanship that includes practices like the palm frond weaving art utilized by the sustainable fashion brand Azalée (GORETTI, 2022). Research in the African context positions such Intangible Cultural Heritage (ICH) as a "fundamental pillar of Sustainable Development," emphasizing its inherent values of social cohesion and cultural identity (NJOYA, 2025). This view is supported by initiatives like the "Tunisia's Living Culture" project, a research-based effort led by a committee of Tunisian scholars to develop community-led tourism experiences, underscoring the active role of culture bearers and local researchers in preserving and promoting this heritage.

Despite this rich legacy, a gap persists between this traditional knowledge and modern design pedagogy. The formal design education system in Tunisia has often been modeled on Western paradigms (NJOYA, 2025). Within these structures, craft is frequently treated as a subject of historical study or a source of superficial aesthetic inspiration rather than a living, process-oriented methodology for contemporary design. This approach risks creating a disconnect for students, who may learn to mimic international styles without local relevance or appropriate craft motifs without understanding their deeper cultural, material, and structural logic.

To address the disconnect between Tunisia's rich craft heritage and its modern design education, this paper proposes the philosophy of Portuguese designer Daciano da Costa (1930-2005) as a crucial theoretical framework. Rather than positioning his work as a stylistic model to be replicated, we conceptualize it as a methodological mirror a refined set of principles that can help reflect and systematize the inherent value embedded in Tunisian craft traditions. Daciano da Costa's design approach, recognized for its profound integration of "sustainability and social commitment" (DA SILVA, 2022), offers a transposable methodology particularly relevant to the Tunisian context. His core principles including rigorous attention to ergonomics and human factors, material honesty, and contextual sensitivity represent what can be termed a "human-centric functionalism" where design serves as "searching for simple long-term solutions that could last and fulfil human needs" (DA SILVA, 2017). This approach aligns remarkably well with the sustainable intelligence inherent in Tunisian crafts, while providing the structured framework missing from current design pedagogy. Furthermore, da Costa's demonstrated ability to integrate "elements and techniques of local craftsmanship into his creations, combining tradition and contemporary times" [1]offers a proven model for honoring cultural identity without resorting to nostalgia or superficial appropriation. By applying this methodological mirror, we can systematically articulate the sustainable and human-centered values already present in Tunisian craft, while simultaneously addressing the pedagogical gaps in how these values are taught and implemented in contemporary design practice.

This article will first establish a comprehensive theoretical framework, defining the principles of Daciano da Costa and their intersection with theories of sustainability and craft. The subsequent methodology section will detail the qualitative, comparative approach, outlining the selection of the three data corpora: Daciano's projects, Tunisian craft artifacts, and design education materials. The analysis and findings section will present the results of the comparison, organized around the emergent themes of alignment and disconnect. The discussion will interpret these findings, arguing for Daciano's role as a methodological bridge and proposing a blueprint for curriculum development. The conclusion will summarize the contributions to knowledge and suggest pathways for future research and pedagogical implementation.

Theoretical Framework & Methodology: A Comparative Matrix

Daciano da Costa's human-centered design methodology serves as a powerful reflective bridge that systematically articulates and formalizes the sustainable and human-centered values inherently embedded within Tunisian craft praxis. This methodological mirror, as visually articulated in Figure 1, enables a structured translation of the implicit wisdom of traditional artisans into explicit design principles applicable to contemporary education and practice. The framework demonstrates how Da Costa's emphasis on material honesty finds its parallel in the authentic expression of natural fibers in Koffa basket weaving, while his principle of tectonic expression resonates with the clearly articulated construction logic evident in traditional woven structures. Similarly, his contextual sensitivity mirrors the deep cultural adaptation seen in garments like the Jebba, and his sustainable approach aligns with the inherent resource wisdom of local craft materials and processes. This conceptual alignment reveals that the fundamental values underpinning exemplary design are not foreign imports but already deeply rooted in Tunisian craft culture they simply await formal methodological articulation. The identified gap in design education, where craft is often treated as historical artifact rather than living methodology, is precisely bridged by Da Costa's structured approach, which provides the necessary tools to transform intuitive craft knowledge into teachable design process while respecting cultural specificity and avoiding both Western imposition and nostalgic traditionalism.

Fig 1. The Methodological Mirror Framework.
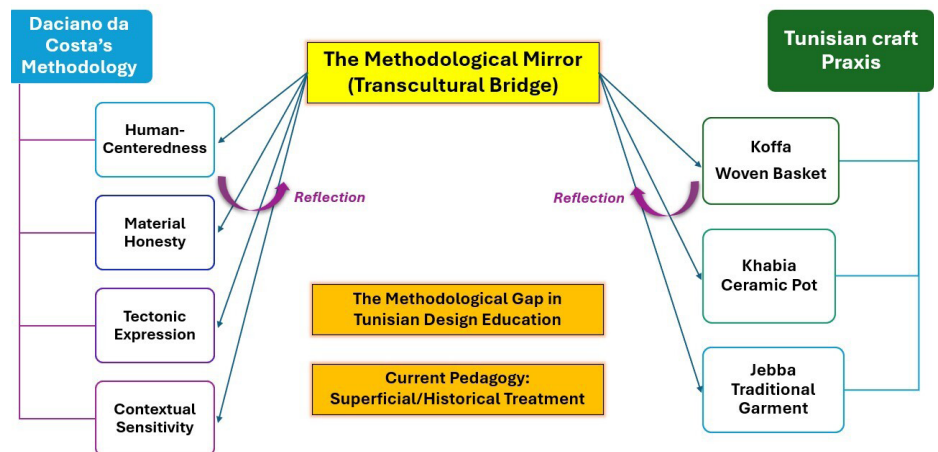
Defining the Analytical Lens: The Principles of Daciano da Costa

To construct a robust analytical framework, this study distills the philosophy and practice of Daciano da Costa into four core, interdependent principles. These principles are not merely stylistic but form a coherent methodological framework for evaluating design across different contexts and cultures.

Human-Centeredness and Social Ethos: Daciano's work was guided by a profound "ethical imperative of social intervention"[2]. He viewed design as a service to the community, dedicated to "searching for simple long-term solutions that could last and fulfil human needs"[3]. This principle prioritizes user experience, ergonomics, and the idea that design must enhance daily life, moving beyond aesthetics to address fundamental human factors.

Material Honesty and Tectonic Expression: His methodology displayed a deep sensitivity to "systematic and rational processes of the project"[4], paying particular attention to "proportion, detail, materials, colors, and textures". This translates to an honesty in how materials are used and a clear expression of how objects are constructed. The structure and assembly are not hidden but become integral to the object's aesthetic and narrative.

Contextual Sensitivity and Cultural Synthesis: Daciano did not work in a vacuum; he actively "approached the main references of his time... and incorporated them into his work, adapting them to the local resources and conditions"[5]. This principle highlights his ability to be simultaneously international and local, absorbing global influences while respecting and responding to a specific context, whether cultural, environmental, or urban.

Balance and Pragmatism: A consistent theme in his work is the pursuit of "balance, the harmony of forms, the right combination of sensory stimuli"[6]. He combined this with a "healthy dose of pragmatism that is, realism and common sense"[7], ensuring that his designs were not only poetic but also viable, functional, and well-adapted to industrial production and the market.

Methodology: A Comparative Cross-Cultural Analysis

This research employs a comparative cross-cultural analysis to examine how Daciano da Costa's design principles manifest across different cultural contexts. This methodological approach enables the identification of both universal design values and culturally specific applications, moving beyond a single case study to establish broader validity for the proposed theoretical framework[8]. The study constructs and analyzes three distinct data corpora to provide a comprehensive, multi-faceted perspective on the research problem.

Group A (Daciano's Canon) comprises a curated selection of three representative works that exemplify his core principles. The analysis includes his iconic furniture designs such as the Linha Cortez office furniture for Metalúrgica da Longra (CRUZ; POMBO, 2018), which demonstrates his innovative approach to ergonomic office solutions; public space interventions including his work on the Lisbon Metro stations, showcasing his ability to integrate functionality with public aesthetics; and domestic objects like his celebrated chair designs, which embody his philosophy of material honesty and user-centered design (Figure 2). These works collectively serve

as the primary source for establishing the analytical codes applied throughout the study.

Fig 2. Domestic objects of
Daciano da Costa[9].

Group B (Tunisian Craft Praxis) consists of traditional artifacts selected for their sustainable logic and cultural significance. The corpus includes the Koffa (woven basket), representing palm frond weaving techniques that utilize local, renewable materials; the Khabia (ceramic pot) from regions like Sejnene, demonstrating ancestral knowledge of clay properties and traditional firing methods; and the Jebba (traditional garment), embodying centuries of textile heritage through its specific cuts, embroidery techniques, and cultural symbolism (Figure 3). These artifacts provide the material culture foundation against which Daciano's principles are tested.

Fig 3. Tunisian Craft Praxis: (a)
Koffa[10], (b) Khabia[11], (c) Jebba[12].

Group C (Tunisian Design Education) involves systematic analysis of pedagogical materials from major Tunisian design institutions, including the Higher School of Design Sciences and Technologies (ESSTD), and initiatives like the Denden Design Hub established through the Creative Tunisia[13] project. The analysis specifically examines how these educational resources and institutions approach traditional craftsmanship whether as historical artifact, aesthetic resource, or living methodology while assessing the integration of sustainable design principles into formal education. Through this examination, the study reveals current pedagogical gaps and opportunities in how design education engages with craft traditions, particularly noting the potential of collaborative platforms like the National Handicrafts Office (ONA) and maker initiatives to bridge the divide between institutional learning and artisanal practice[14].

Data Analysis Procedure: Qualitative Content Analysis

The research employs qualitative content analysis to systematically examine the three data corpora through a structured coding framework

derived from Daciano da Costa's design principles. This methodological approach enables both deductive and inductive analysis of textual and visual materials, allowing for rigorous cross-cultural comparison while remaining sensitive to emergent themes. The analytical procedure begins with developing a comprehensive codebook organized around five core principles operationalized from da Costa's work: Material Honesty, User Experience, Cultural Narrative, Structural Expression, and Sustainable Practice (Table 1). Each code includes clear operational definitions and specific indicators to ensure consistent application across different types of data. For instance, Material Honesty is defined as the authentic expression of material properties and limitations, while Sustainable Practice encompasses the use of local materials, low-energy processes, and design for longevity. The analysis proceeds through multiple phases, commencing with familiarization through repeated engagement with the data sources. This is followed by systematic coding using both deductive application of the pre--established codes and inductive identification of emergent themes. The coded data then undergoes categorization to identify patterns and relationships within and across the three corpora. Finally, comparative analysis examines convergences and divergences between Daciano's canonical works, Tunisian craft artifacts, and contemporary educational approaches, with particular attention to how traditional craft knowledge might inform modern design pedagogy. To ensure analytical rigor, the process incorporates iterative refinement of codes and categories, constant comparison between datasets, and triangulation across different data types. This systematic approach enables the identification of both universal design principles and culturally specific manifestations, ultimately revealing how da Costa's methodological framework can bridge traditional craft wisdom with contemporary design education in Tunisia.

Table 1. the operational definitions used in the coding process.

Code	Operational Definition
Material Honesty	Use of materials in a way that expresses their inherent properties and limitations.
User Experience	Design prioritizing ergonomics, comfort, and fulfilling human needs.
Cultural Narrative	Object embodies or tells a story of its cultural context and identity.
Structural Expression	The method of construction or assembly is visible and integral to the design.
Sustainable Practice	Use of local/recycled materials, low-energy processes, or design for longevity.

Analysis and Findings

Comparison 1: Daciano da Costa vs. Tunisian Craft Praxis

The comparative analysis reveals a profound conceptual alignment between Daciano da Costa's design principles and traditional Tunisian

craft, demonstrating that the fundamental values of good design transcend cultural and temporal boundaries. This alignment is particularly evident in three key areas:

First, the principle of Material Honesty and Tectonic Expression manifests strikingly in both corpora. Daciano's Linha Cortez furniture clearly exhibits its structural logic through visible joints and an honest expression of metal and wood properties. Similarly, the traditional Tunisian Koffa (woven basket) celebrates its palm frond materiality, with the weaving pattern itself constituting both structure and aesthetic (Figure 4). Neither attempts to disguise their construction methods or material origins, instead celebrating these elements as integral to their design identity.

Fig 4. Comparative visual analysis: (a) Daciano da Costa (Linha Cortez Chair), (b) Tunisian Craft (Koffa Basket).
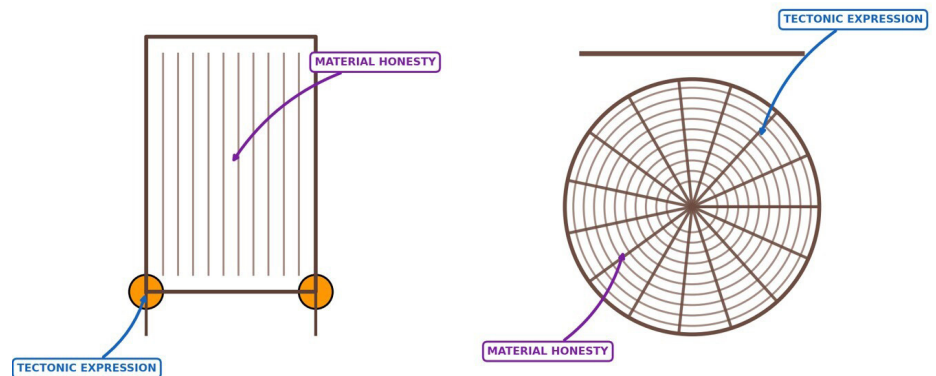
Second, Contextual Sensitivity emerges as a shared value. Daciano's metro stations were meticulously designed to serve their specific urban context and user flows, while the Tunisian Khabia (ceramic pot) evolved its distinctive form in direct response to environmental conditions and cultural practices of water storage in arid regions. Both designs demonstrate deep understanding of their operational context, whether urban or domestic.

Third, Human-Centeredness forms a common foundation. Daciano's chair designs prioritize ergonomic comfort and user interaction, just as the Jebba (traditional garment) has been refined over generations to accommodate movement, climate, and social conventions. In both cases, the human experience drives design decisions, resulting in objects that are not merely beautiful but truly functional within their specific cultural contexts.

This analysis confirms that the essential values underpinning Daciano's methodology are already deeply embedded in Tunisian craft culture. The distinction lies not in fundamental principles but in their formal articulation and systematic application within design practice.

Analysis 2: The State of Tunisian Design Education

The examination of Tunisian design education reveals a significant methodological gap between the implicit wisdom of traditional

craft and its integration into contemporary design pedagogy. While craft heritage is acknowledged within curricula, its treatment often remains superficial and disconnected from core design methodology. The syllabus analysis demonstrates that references to "craft" or "patrimoine" typically appear in theoretical or historical courses rather than studio practice. Course descriptions focusing on craft as an artifact of cultural heritage rather than a living design methodology. This approach reduces rich craft traditions to stylistic resources, neglecting their deeper methodological value. Furthermore, an examination of the curricular structure reveals a methodological gap: it provides limited scaffolding for a process-driven engagement with craft principles. The pedagogical emphasis tends to prioritize the superficial application of traditional patterns and motifs, rather than fostering a deeper, more critical cultivation of the material literacy and structural logic inherent to both artisanal traditions and human-centered design methodologies like Daciano da Costa's. This deficit is exacerbated by the notable scarcity of integrated, collaborative "making" projects with master artisans, representing a critical missed opportunity for the transference of embodied knowledge. This prevailing pedagogical model sustains a fundamental disconnect between the theoretical frameworks of academic design education and the practical, lived intelligence of artisanal praxis.

Synthesis: Identifying the Bridge

The comparative analysis yields a crucial insight: Daciano da Costa's work does not introduce foreign design values to the Tunisian context but rather provides a missing methodological bridge to articulate and apply values already inherent in its craft tradition. His approach offers a systematic framework to transform implicit craft knowledge into explicit design methodology. Daciano's principles function as a translatable language that can articulate the design intelligence embedded in Tunisian crafts. Where the traditional Koffa demonstrates material honesty through artisan intuition, Daciano provides the vocabulary and methodological steps to consciously apply this principle in contemporary projects. His work shows how contextual sensitivity, evident in the evolution of the Khabia, can become an active design strategy rather than a passive cultural adaptation. This synthesis reveals that the most valuable application of Daciano's methodology in Tunisia is not as a style to imitate but as a process model that can reconnect design education with local craft intelligence. By adopting his human-centered, materially honest approach, Tunisian designers can develop contemporary work that is both innovative and authentically grounded in local culture. The bridge Daciano offers is ultimately one of methodology rather than aesthetics a way to systematize the timeless values of Tunisian craft for contemporary application, creating a design culture that honors tradition while embracing innovation and addressing modern needs.

Discussion: Towards Transcultural Design Methodology

Daciano as an Intercultural Translator

The analysis demonstrates that Daciano da Costa's design principles function as a powerful intercultural translation mechanism, operating at a level of abstraction that makes them universally applicable yet culturally adaptable. His focus on fundamental human interactions with objects through materiality, ergonomics, and contextual response transcends specific stylistic traditions while remaining flexible enough to incorporate local cultural knowledge. This positions his methodology as uniquely valuable for navigating between the Scylla of Western design imposition and the Charybdis of nostalgic traditionalism that often characterizes approaches to cultural heritage in design. The genius of Daciano's framework lies in its capacity to identify common ground between seemingly disparate design traditions without erasing their distinctive characteristics. For instance, while both his metro stations and the Tunisian Khabia embody contextual sensitivity, they do so through completely different formal languages and technical solutions. This approach validates local knowledge without resorting to cultural essentialism, creating a dialogue where Tunisian craft traditions can inform contemporary practice without being fossilized as historical artifacts. By focusing on process rather than product, Daciano's methodology enables designers to extract transferable principles from both European modernism and North African craft, generating solutions that are simultaneously innovative and culturally grounded.

Towards a New Pedagogical Model

Building on these findings, we propose a reorientation of design pedagogy through a structured methodological approach inspired by Daciano da Costa's theoretical framework, designed to bridge traditional craft intelligence with contemporary design practice. This framework encompasses three integrated dimensions: First, grounding design education in principled analysis by introducing Daciano da Costa's universal design principles material honesty, tectonic expression, user-centeredness through systematic case studies. Students would develop a critical vocabulary for understanding design as a principled process rather than a stylistic exercise. Second, treating traditional craft as a living methodological resource where artifacts become primary texts for design education, analyzed through the lens of Daciano da Costa's theoretical framework. Students would learn to decode the sophisticated design intelligence embedded in traditional practices, discovering how sustainability and ergonomics were inherently achieved through material logic and cultural evolution. Third, fostering synthesis through collaborative creation that bridges traditional and contemporary practices, guided by Daciano da Costa's human-centered approach. This involves developing design solutions that demonstrate how

principles from both contexts can inform innovative applications, while facilitating direct knowledge exchange with master artisans.

This tripartite approach, informed by Daciano da Costa's theoretical legacy, aims to transform craft from decorative inspiration into a foundation for sustainable, culturally grounded design innovation, equipping students to draw upon cultural heritage as a living resource for contemporary practice.

Implications for Sustainable and Decolonial Design

The proposed methodology carries profound implications for both sustainable and decolonial design paradigms in Tunisia and comparable contexts. By framing sustainability as a cultural-intellectual recovery project, it transforms what might otherwise be perceived as environmental constraint into creative opportunity. When students discover that their cultural heritage already contains sophisticated responses to material efficiency, lifecycle thinking, and local resource use, sustainability becomes an authentic cultural pursuit rather than an imported regulatory burden. From a decolonial perspective, this approach constitutes a significant epistemological shift. It empowers students to treat their own cultural heritage as a primary source of design innovation rather than supplementing Western methodologies with local "flavor". The Daciano-Craft dialectic enables what might be termed "epistemic disobedience" (MIGNOLO, 2009) breaking the dependence on imported design paradigms as the exclusive source of legitimate knowledge while avoiding the reactionary trap of nativist traditionalism. This methodology repositions cultural heritage as a living laboratory for sustainable innovation. When Tunisian designers can systematically access the intelligence embedded in their craft traditions and translate it through Daciano's methodological bridge, they create the conditions for a genuinely authentic design culture one that draws on global knowledge while remaining rooted in local wisdom, addressing contemporary challenges through solutions that are both innovative and culturally continuous.

Conclusion

This study has demonstrated through rigorous comparative analysis that Daciano da Costa's design philosophy serves not as a foreign import but as a crucial methodological key to unlocking the latent potential within Tunisia's own craft traditions. The research reveals that the fundamental principles underlying exceptional design material honesty, tectonic expression, contextual sensitivity, and human-centeredness are already deeply embedded in Tunisian craft culture. What has been missing is not the values themselves, but rather a systematic framework to translate this implicit craft knowledge into explicit design methodology applicable to contemporary challenges. Daciano's work provides precisely this missing link, offering a structured approach that honors local wisdom while enabling innovative applications. This research makes three significant contributions

to design theory and practice. First, it provides a validated, comparative framework for integrating traditional craftsmanship with sustainable design principles, moving beyond anecdotal evidence to establish a structured analytical methodology. Second, it demonstrates how design principles can function as intercultural translators, creating meaningful dialogue between different design traditions without cultural appropriation or dilution. Third, the study offers a concrete pedagogical model that addresses the identified methodological gap in design education, particularly in contexts rich with craft heritage but struggling with its contemporary relevance. By systematically mapping the connections between European modernism and North African craft traditions, this research creates new possibilities for sustainable design methodologies rooted in cultural specificity rather than universalizing approaches.

Expanding the comparative framework to include other Mediterranean designers represents another fruitful direction. Investigating how similar methodological bridges might be constructed with the work of Italian, Spanish, or Moroccan designers could contribute to developing a broader theory of Southern sustainable design methodologies. This expanded research might identify regional patterns of material intelligence, climate responsiveness, and cultural negotiation that distinguish Mediterranean design approaches from Northern European paradigms. Further research could also explore the digital dimension of this methodological integration. Investigating how computational design tools and digital fabrication technologies might enhance rather than erase craft intelligence presents an exciting frontier. Additionally, developing assessment metrics specifically designed to evaluate the cultural sustainability and authentic innovation of designs produced through this methodology would strengthen its academic foundation and practical implementation.

Endnotes

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