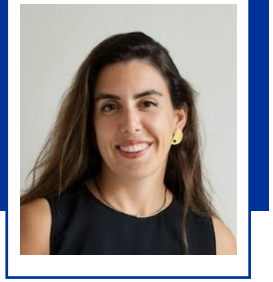


Session	Poster Presentation
Date	APRIL 10, 2025
Time (CET)	17:20 - 18:20



Passing Down Cultural Design Heritage Through Craft Objects of Memoir

Rezzan Hasoglu, Selçuk Artut

Studio Sahil, United Kingdom

Biography

Rezzan Hasoglu is an industrial and visual designer, academic, and founder of Studio Sahil, a design practice she established in London in 2018 after earning her MA in Design Products from the Royal College of Art. Alongside her studio work, Rezzan actively engages in academia, contributing as a visiting lecturer, workshop leader, and mentor in educational programs.

Her practice explores the intersection of sensorial experience, memory, intangible cultural heritage, and craft. Rezzan translates cultural nuances into tangible objects through experimental processes and materials, with a strong emphasis on hands-on prototyping and working with glass.

Studio Sahil's core collection delves into innovative techniques, incorporating natural sands from diverse origins into glassworks. This exploration has earned her recognition in notable events, including the UN's International Year of Glass and exhibitions such as Venice Glass Week 2022 and the solo showcase 'Coastal Myths,' curated by Open Space for London Design Festival.

Rezzan's project 'Arenophile' was a finalist in the Lexus Design Award 2019, and she has shared her insights through a TEDx talk in Istanbul. She is a member of the Homo Faber Guide and Crafts Council, with her work featured in prominent exhibitions such as the permanent 'Verrier' Sculpture at Hart Shoreditch, Milan Design Week, Decorex, Aram Gallery, Mint Gallery, and the 'New Craft; Young Under 35' exhibition at the Triennale Museum.

Abstract

Passing a skill (technē) learned from a master is carried across generations; therefore, a crafted object would also be considered a transitive element of a cultural heritage. Like the praxis of technology, skill is not an innate phenomenon but instead something artificial, made by humans. Crafted objects leave their marks in history by transferring tangible records of cultural heritage to the future, carrying traces of civilization of the period in which they exist. Investigating objects, which are produced in these terms as art and design objects within the diverse socio-cultural dimensions, would take a critical place in clarifying many contemporary fundamental views. This article explores the meaning and the process of design, artisanship and cultural influences on these concepts through reciting the story of Çeşm-i Bülbül glass, which has been a significant object at the Ottoman banquets. Using this design object as an example, the article questions the meaning of design and the transformation process of 'becoming a meaningful object' through references from Heidegger's 'The Question Concerning Technology' and Borgmann's article 'Focal Things and Practices'.

